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A Study Of The Creative Genesis Of The Twenty-Two Published Children'S Novels By Howard Pease

Shirley May (Woods) Jennings

University of the Pacific

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A STUDY OF THE CREATIVE GENESIS
OF THE TWENTY-TWO PUBLISHED CHILDREN'S NOVELS
BY HOWARD PEASE

A Dissertation
Presented to
the Faculty of the Graduate School
University of the Pacific

In Partial Fulfillment
of the Requirements for the Degree
Doctor of Education

by
Shirley May (Woods) Jennings
June 1969
This dissertation, written and submitted by

SHIRLEY MAY JENNINGS

is approved for recommendation to the
Graduate Council, University of the Pacific.

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Dated Mar. 3, 1969
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I. INTRODUCTION

For many years, mankind has persistently and recurrently sought to understand the nature of the creative process, for it has always been recognized as a "precious commodity." Until more recent years, however, our knowledge and understanding of the nature of creative functioning, the conditions that facilitate or inhibit creative growth, and the means of rewarding creative achievement, have remained rather vague and uncertain. Frank Barron, in the opening comments of his study, "The Psychology of Imagination," succinctly states the problem:

...By his imagination man makes new universes which are "nearer to the heart's desire." The sorcery and charm of imagination, and the power it gives to the individual to transform his world into a new world of order and delight, makes it one of the most treasured of all human capacities. Indeed, when we imagine divinity, we impute to it the power to have imagined us, and by an act of will to have created us. Ever since man became conscious of himself, imagination has had in it something of mystery and magic, and has seemed a process which cannot be completely understood...2

A number of accounts given by creative thinkers themselves of their thought processes seem to indicate a similar

---

lack of understanding. Getzels, for example, summarizing several such accounts, points out that Mozart felt:

...Thoughts crowd into my mind as easily as you could wish. Whence and how do they come? I do not know and I have nothing to do with it. Those which please me I keep in my head and hum them; at least others have told me that I do...3

Similarly, as A. E. Housman described his act of creating poetry, he found that:

...There would flow into my mind, with sudden and unaccountable emotion, sometimes a line or two of verse, sometimes a whole stanza at once, accompanied, not preceded, by a vague notion of the poem which they were destined to form a part of.4

And in the field of mathematics, Poincaré is said to have "struggled with a mathematical problem to no conclusion and finally turned away from it to go on a geologic excursion," only to find that while he was engaged in other matters, the solution suddenly and mysteriously appeared in his mind.5

However, from these "mysterious" accounts, Getzels is able to draw two conclusions. One feature, he finds, is the "similarity of the descriptions in the arts and the sciences."6 He cites Bronowski as describing this feature as follows:

4 Ibid.
5 Ibid., pp. 251-252.
6 Ibid., pp. 252-253.
...The discoveries of science, the work of art are explorations—more, are explosions, of hidden likeness. The discoverer or the artist presents in them two aspects of nature and fuses them into one. This is the act of creation, in which an original thought is born, and it is the same act in original science and original art.7

The second conclusion drawn by Getzels is the "insistence upon the alternation of spontaneous and almost involuntary creation with conscious and rational effort."8

Other investigators, too, have added to this knowledge through research and experimentation. In 1962, for example, Getzels and Jackson published their book-length study which indicated that intelligence alone does not insure creativity. It was concluded that while high level acts of creativity are usually performed by highly intelligent people, all people are capable, to some degree, of creative functioning.9

From his experiments in classroom creativity, C. Paul Torrance discovered that intelligence tests do not identify creative people, and thus, with his associates, developed and experimented with many other approaches for assessing creative behavior. It is most important to the present study to note that at every turn Torrance endeavored to keep himself

7 Ibid.
8 Ibid., p. 253.
9 Jacob W. Getzels and Philip W. Jackson, Creativity and Intelligence (New York: John Wiley and Sons, Inc., 1962).
"grounded in reality" by checking his cues against the experience of recognized creative people, living and dead.\textsuperscript{10}

Guilford's work in the area of creative thinking has also been influential. Through a factor analysis of intellectual behavior, he identified two major classes—memory factors and thinking factors. Thinking factors he further subdivided into convergent-thinking processes and divergent-thinking processes.\textsuperscript{11} Elaborating, Getzels defines intellectual production as the "generation of new information from known information";\textsuperscript{12} convergent thinking as "new information that is maximally determined by the known information";\textsuperscript{13} and divergent thinking as "new information that is minimally determined by the known information."\textsuperscript{14} In the one, he asserts, "the requirement is for a single already ascertained right response,"\textsuperscript{15} while in the other, "a variety of responses involving 'fluency,' 'flexibility,' 'originality,' and 'elaboration' may be called for."\textsuperscript{16}

Smith also notes that Guilford explains the "ineffectiveness of the intelligence test in selecting creative people in his studies

\begin{itemize}
  \item \textsuperscript{11} Getzels, \textit{op. cit.}, p. 247.
  \item \textsuperscript{12} \textit{Ibid.}
  \item \textsuperscript{13} \textit{Ibid.}
  \item \textsuperscript{14} \textit{Ibid.}, pp. 247-248.
  \item \textsuperscript{15} \textit{Ibid.}, p. 248.
  \item \textsuperscript{16} \textit{Ibid.}
\end{itemize}
of the structure of the intellect," as well as maintaining that "originality comes through divergent thinking processes." Working from another point of view, investigators such as Schachtel, Maslow, Fromm, Erikson, and Rogers have attacked the long-held idea that exploration, problem-solving, and creative thinking are merely means of reducing certain noxious stimuli. They appear to concur in their belief that problem-solving and creative behavior may also be "ends in themselves, with the organism acting to seek stimulation as well as to avoid stimulation." Other investigators have concentrated on the total creative process. Mary Lee Marksberry, for example, has defined this process as a "series of stages, each leading into the other until a final whole is realized." More specifically, she has identified these stages as follows:

1. a period of preparation when the creator becomes involved with and identifies with the problem at hand;
2. a period of incubation when the creator lives with, and is even tormented by the problem;
3. a period of insight when all parts of the problem seem to become clear;
4. a period of illumination or inspiration when the ideas or answers seem to come (this may also be classified as a moment of discovery) and
5. a period of verification, elaboration, perfection and evaluation when the product is tested for its worth and tension is relieved.

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18 Ibid.
19 Getzels, op. cit., p. 254.
20 Smith, op. cit., p. 25.
21 Ibid., p. 12.
Thus, bit by bit, advances have been made in this struggle to understand the creative urge, its processes and products. Nevertheless, as Torrance indicates, "We need to know a great deal more than we do."\(^{22}\)

The research undertaken for this study, therefore, was an attempt to add yet another piece of information to this dynamic and fascinating mosaic.

II. THE PROBLEM

Statement of the Problem

It was the purpose of this study to collect and corroborate when possible primary source data concerning the genesis of each of the twenty-two published trade books for children written by Howard Pease.

Significance of the Study

This study is one of importance for the following reasons:

1. Although a number of studies have been made concerning the creative process, researchers in the field stress the importance of gathering more information in this area.\(^{23}\) Therefore, this study has added information to that body of knowledge which already exists.

2. In addition to certain creative forces, there have been a number of external forces other than those that are creative, which have influenced the genesis of Pease's novels. It was significant to the present study to understand these external forces.

3. This study, which investigated the genesis of twenty-two novels of a well-known children's author, may or will be of value to librarians, educators, parents, students of creative writing, and students of children's literature.

\(^{22}\)Ibid., p. vii.

\(^{23}\)Smith, loc. cit.
4. It seemed most appropriate and significant that a research study, emanating from the University of the Pacific, Stockton, California, should have as its focus a famous Stocktonian—Howard Pease, well-known literary figure—who was born in and remained a resident of Stockton, California, for twenty years.

5. The work of Howard Pease and its significance in the literary milieu of American children's literature needed to be explored. This study examined only one aspect of the Pease collection, that of the creative genesis of his published novels. The Pease material is significant in the world of children's literature because:

a. As a writer, Howard Pease is recognized as a highly creative author of the "ramp-type" book for adolescent boys.  

b. During a period of more than forty years, his books have consistently appealed to the reading interests of the adolescent boy, as verified by the fact that thirteen of his twenty-two published trade books are still in print.

c. Since his first book was published in 1926, his works have sold over two million copies, including paperbacks.

d. Howard Pease's books have also enjoyed world-wide recognition. To date, they have been translated into seven European languages including: Danish, French, German, Belgian, Italian, Spanish, and Czechoslovakian.

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24 Opinion expressed by Dr. Dewey Chambers, lecture in Children's Literature, University of the Pacific, Stockton, California, November 6, 1967.
26 Interview with Howard Pease, by investigator, Stockton, California, November 2, 1967.
27 Interview with Howard Pease, by investigator, Livermore, California, November 16, 1967.
e. Children's librarians report "extensive circulation of his novels." Represent­
   tative of their attitude is the following comment: "Howard Pease's books are always
   reordered in the pre-bound, sturdier bindings, for although they cost more, they are worth it, since we know they will
   get so much wear." 

f. Two of Howard Pease's books have won state or national recognition. In 1945,
   Thunderbolt House won a silver medal from the Commonwealth Club of California—an
   award given to the best juvenile author of the year; and Heart of Danger received
   both the 1946 award of the Child Study Association and the 1946 medal from the
   Boys' Clubs of America.

g. Howard Pease's career as a writer is of historical significance, for he worked
   on a trend-setting program—the ramp books—with a number of important figures in the
   field of children's literature. Among
   these was May Massee, the second children's book editor in the United States, credited
   with revolutionizing children's literature.

III. PURPOSE OF THE STUDY

It was the purpose of this study to gather primary
source material, and corroborate that material whenever
possible, concerning the creative genesis of each of the
twenty-two published trade books for children written by
Howard Pease. It attempted to determine to what extent

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28 Phone conversation with Mrs. Edna T. Smith, Children's Librarian, Lodi Public Library, Lodi, California, and Mrs.
   Anne Bedinger, Children's Librarian, Stockton Public Library, Stockton, California, by investigator, December 20, 1967.
29 Edna T. Smith, Ibid.
30 Interview with Howard Pease, by investigator, Livermore, California, November 16, 1967.
Pease's past experiences were incorporated into his novels, as well as those external forces which influenced the genesis of these trade books.

IV. RESEARCH METHODOLOGY

The historical method of research appeared to be the best methodology by which the present investigator could obtain and classify the information essential to this particular investigation. This method is defined by Good as "the process of discovering, recording, and interpreting facts having historical significance..."33 Further, authorities point out that the investigator may choose "either to produce a faithful record of unique events that have happened in the past or to suggest through the survey of these events fruitful generalizations...that may act as controls for behavior in the present or future..."34

It should also be noted that since

...History denotes any effort to recount any aspect of the past life of mankind, such as war, diplomacy, art, institutions, travel, science, industry, biography, or thought...the possible field of historical research and writing is as broad as life itself...35

The historical method of research is thoroughly discussed by Van Dalen in his book, Understanding Educational Research, as one of the "three general methods that educators utilize to solve problems," along with the descriptive and the experimental methods. This method, according to Van Dalen, is "employed by researchers who are curious about conditions and occurrences that have taken place in the past." He continues:

"...Today, historians strive to recreate the past experiences of mankind in a manner that does no violence to the actual events and conditions of the time. They collect, examine, select, verify, and classify facts in accordance with specific standards, and endeavor to interpret and present those facts in an exposition that will stand the test of critical examination. They apply the same scholarly standards whether the problem is concerned with the history of a nation, the evolution of American universities, the life of an outstanding educator, or the history of a state of educational association..."

Thus, having determined that the historical method was a legitimate and respected method of educational research, the present investigator selected it as the vehicle for her study for several important reasons:

First, not only have noted authorities in the field of research emphasized that "abundant opportunities for

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37Ibid.
38Ibid., p. 160.
investigating historical problems exist,"\(^{39}\) but that, further:

...Unless the profession devotes more attention to historical research, much important source material will be permanently lost to mankind. Each year valuable letters, documents, and other materials are discarded from the files of retiring professors; embryonic educational organizations fail to preserve records of their activities; old textbooks, school and community records, and equipment are cleared from attics and storerooms and destroyed. Young scholars can make an important contribution to the profession by rescuing some of these primary source materials from oblivion...\(^{40}\)

Then, too, in historical research, the collecting of the source material is of great importance. Although an investigator "may begin his search by examining secondary sources, his ultimate objective is to locate primary sources."\(^{41}\)

Thus, "primary sources are the basic materials of historical research."\(^{42}\)

It was of major significance to the present study that Howard Pease had kept accurate and rather complete records of his career as a writer, from the time of his first short story written in the sixth grade in 1906, in Stockton, California, to the present. Included were several of his original manuscripts, his personal letter files, many first editions of his twenty-two published books, two complete scrapbooks containing his personal comments about many of his books, as well as critical reviews of his writings,

\(^{39}\) Ibid., p. 161.
\(^{40}\) Ibid.
\(^{41}\) Ibid., p. 162.
\(^{42}\) Ibid.
foreign translations of his works, photographs, copies of The American Boy magazine in which a number of his books were first serialized, as well as numerous other articles, awards and memorabilia. Much of the corroborating evidence used to support Pease's statements concerning the creative genesis of his twenty-two published novels was drawn from the author's personal records and files, as well as from those letters written to the investigator by Pease's personal friends and acquaintances, and from other personal contacts made by the investigator.

The historical method, therefore, was particularly suitable to the purpose of the present study, with its emphasis on primary source material, and its immediate availability.

V. ASSUMPTIONS AND LIMITATIONS

The assumptions upon which this study was based include:

Assumptions

1. Knowledge of the creative genesis of Howard Pease's twenty-two published trade books may or will contribute to a broader understanding of the creative process and its products.

2. Such understanding of the creative process is considered by a number of authorities in the field to be essential to mankind in the modern world. Rogers, for example, emphasizes that the creative person—one who has developed "more trust of the processes going on within" himself, who has dared to "feel his own feelings" and "live by values" which he discovers within himself, and will, further, express himself in his own "unique way"—"such a person would...be recognized...as the type most likely to adapt and survive under changing environmental
conditions. He would be able creatively to make sound adjustments to new as well as old conditions."

3. The data collected, therefore, may or will be of value to writers, publishers, librarians, educators, parents, and students of children's literature.

4. The twenty-two published novels by Howard Pease are a significant contribution to the field of children's literature, since before their publication there were few books which were designed to meet the interests and needs of adolescent boys. 44

5. The historical method will be an adequate methodology for the nature and content of the investigation.

6. Pease's discussions of the genesis of his twenty-two trade books, as well as any available corroborating evidence, will provide the major body of primary information needed for this study.

The investigation was also based upon certain limitations which follow:

Limitations

1. Those established by the stated scope of the study. The investigator was concerned only with the genesis of the published trade books written by Howard Pease. This study, therefore, did not include any information pertaining to either his short stories or articles.

2. Those established by the fact that the conclusions reached during the course of this investigation are applicable only to the genesis of the specified trade books written by Howard Pease. Thus, no broader generalizations should be made to other works or authors in the field of children's literature.

3. Those resulting from the consideration of the creative genesis of the books as a whole, rather than with the genesis of specific incidents contained within the books.

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4. Those set by the investigator's decision not to investigate or comment upon the literary quality of the twenty-two published trade books. The focus was entirely on the creative genesis of these works. The present investigator has noted the study conducted by Wesley V. Blomster, of the University of Colorado, 1960, in which the author gathered together all of Thomas Mann's remarks about his own literary productions. The works were then discussed in chronological order, with the conclusion of the study assessing the value and validity of the commentary which Mann provided in his essayistic works and letters. One important value in Blomster's study, as in the present investigation, "lies in its subjective nature. Many of the comments presented in it are of a highly personal nature..." In these comments Mann manifests his intentions, hopes and fears about his work..." However, as emphasized by Blomster, the present study, "does not embrace all problems facing the critic..."  

5. Those set by the number of books Howard Pease wrote.

6. Those set by the design of the study. Because this was a non-hypothesized dissertation, the researcher quantified only in verbal terms.

7. Those resulting from any inherent weakness in the chosen methodology of this study.

8. Those resulting from the use of external rather than internal evidence for corroboration of Pease's personal accounts of the creative genesis of his works.

9. Those affected by the nature of the corroborating evidence. Certain statements made by the subject of the study, Howard Pease, were too subjective for scientific investigation and assured accuracy, or otherwise defied scientific corroboration.

46 Ibid., p. v.
10. Those affected by the unintentional bias in the editing of the tape-recorded interviews by the researcher.

11. Those affected by an unintentional bias in the conclusions of this report.

VI. DEFINITIONS OF TERMS USED

The following definitions of terms have been used throughout this study:

1. Adolescence: "A period in human development occurring between puberty and maturity and extending roughly from 13 or 14 years of age until 21 years of age; it is initiated by a short period of puberty but continues for many years after the advent of sexual maturity."47

2. Children's Literature: The "(1) published reading material of a superior quality written for children by expert writers; (2) published reading materials of a superior and lasting quality accepted by children and read by them with pleasure; (3) all printed material available for the use of children."48

3. Corroborating Evidence: That evidence collected from various sources that adds support, credibility, and validity to an original statement, rendering it more true. "Corroborate: to strengthen, support, confirm; to concur in testimony."49

4. Creativity: "The ability to tap past experiences and come up with something new. This product need not necessarily be new to the world, but new to the individual."50

5. External Criticism: "The science of determining the authenticity of historical materials."51

6. Family Chronicles: A category of children's literature in which families are presented with which a child may interact. Characters are seen to change

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47 Good, op. cit., p. 16.
48 Ibid., p. 323.
50 Smith, op. cit., p. 9.
51 Good, op. cit., p. 146.
ages and maturation levels, and the reader progresses through the various developmental periods of life with them. Since there is a continuing thread and progression, a real growth, from one book to the next in a family chronicle series, these books need to be read in the order they were written. This category of children's literature is exemplified by The Little House group of books by Laura Ingalls Wilder.52

7. **Historical Data**: "Data that may be represented by a time series."53

8. **Historical Method**: "The process of discovering, recording, and interpreting facts having historical significance, involving collection, arrangement, criticism, and synthesis of the data into an acceptable whole, and subsequent interpretation of the data."54

9. **Internal Criticism**: "The act of determining the meaning and trustworthiness of statements or other evidence found in historical materials, such as documents and remains, and of evaluating such statements and evidence. (Internal criticism is preceded by external criticism)."55

10. **Juvenile Book**: "A book containing materials based on the abilities, interests, and tastes of the immature or undeveloped."56

11. **Potboiler**: A term often used by writers and others to designate works usually produced in a hurry and for the primary purpose of making money. Howard Pease used this term in several instances when referring to a few of his novels.57

12. **Primary Source**: In historical research, "a document, a relic, or an oral testimony presenting firsthand evidence of a fact or event..."58

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53Good, op. cit., p. 155.
54Ibid., p. 269.
55Good, loc. cit.
56Ibid., p. 64.
57Interview with Howard Pease, by investigator, Stockton, California; November 2, 1967.
58Good, op. cit., p. 513.
13. **Ramp Book**: A term coined to describe the type of book in children's literature written specifically for adolescent boys and girls "between" the years of childhood and adulthood.59

14. **Secondary Source**: In historical research "a written or oral report, or other source, more than one step removed from the original fact or event..."60

15. **Serials**: Representative of this category of books in children's literature are: (1) *The Bobbsy Twins*; (2) *Sue Barton, Student Nurse*; and (3) the *Nancy Drew Mysteries*. 
   
   Very popular, they are relatively cheap to purchase, and usually have an extremely simple and highly predictable plot line. They are further characterized by action, excitement, adventure, and constant change on every page, with the same hero or heroine dominating all the books of a series.61

16. **Trade Book**: "A book published for the purpose of giving the reader pleasure and of feeding his interest in reading for pleasure."62

**VII. SUMMARY**

The first chapter of this report has given an introduction to the dissertation, stated the problem, specified the significance of the study, outlined the methodology of the research, pointed out the assumptions and limitations upon which the research was based, and defined the important terms used in the report.

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59 *Chambers, loc. cit.*
60 *Good, op. cit.*
61 *Chambers, loc. cit.*
62 *Good, op. cit., p. 64.*
Four additional chapters complete the remainder of the study. They are as follows: (1) Chapter II: Review of the Literature Related to This Study, (2) Chapter III: Description of the Design and Procedure of the Study, (3) Chapter IV: Presentation of the Collected Data as Revealed by the Investigation, and (4) Chapter V: Summary of the Investigation and Recommendations for Further Study.
CHAPTER II

REVIEW OF THE LITERATURE RELATED TO THIS STUDY

The literature pertinent to this study was reviewed in three specific areas: (1) in the field of children's literature, noted authors' opinions concerning the genesis or sources of their creative products, and how their past experiences directly affected and were incorporated into these products; (2) stated opinions of experts in the field of children's literature relative to an author's creative endeavor and the sources from which he drew his imaginative ideas; and (3) the research in the field of English literature dealing specifically with the sources or genesis of a literary figure's creative products.

I. OPINIONS

Although there is a paucity of research in the area of children's literature concerning the genesis of an author's creative product, the investigator found numerous statements of opinions by authors concerning the genesis of their works as well as many affirmations of their belief that a writer's past experiences directly affect, and are incorporated into, his creative products. The following paragraphs discuss some of these.

Comments of Children's Authors Concerning the Genesis of Their Books

The John Newbery Award was created in 1921 by Frederic G. Melcher to be given annually to the "most distinguished

Ruth Gagliardo has commented on the importance of these two awards as follows:

...The Newbery-Caldecott Awards have grown steadily in stature and significance. Mr. Kelcher's dream that children's books be recognized as an integral part of our general art and literature (is) being realized.\footnote{Ibid., p. 176.}

Among the authorities whose statements were reviewed by the investigator were a number of authors whose literary products have been honored as recipients of these awards. A number of these authors have indicated not only the sources of their ideas, but the importance of their past experiences in shaping their books as well.

Jean Lee Latham, for example, in her 1956 Newbery Acceptance speech for Carry On, Mr. Bowditch,\footnote{Ibid.} commented:

...Teachers of writing say, over and over again, each in his own words: "Stay in your own back yard; write what you know about; the plot is only the skeleton, you must flesh the bones with reality."\footnote{Jean Lee Latham, "Newbery Acceptance Speech," Newbery and Caldecott Medal Books 1956-1965. (Boston: The Horn Book, Inc., 1965), pp. 16-24.}

However, Latham also notes that it was a long time before she believed or followed the foregoing advice, and consequently, wrote of things she knew nothing about simply because they were "interesting." She indicates, "I wrote dozens of little gems that could never hit the bull's-eye because I was missing the backstop."^6

Eventually, however, she did learn that a writer must stay in his own back yard, or, if he departed from it, "must take the trouble to become backyard familiar with the world of (his) story."^7

Other children's writers have expressed this same point of view. Robert McCloskey, for example, has emphasized that his own past is the source for many of the ideas and drawings which appear in his books.8 As an illustration, he points to the bathroom which appears in his book, Lentil, as being an exact replica of the one in his boyhood home—even down to the antique plumbing fixtures.^9

Margaret Crary, popular writer of juvenile fiction, has expressed it in the following way:

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^6Ibid.
^7Ibid.
^9Ibid.
In my own case, and I believe this holds true with most writers, the best ideas are found at home. Five of my six published books for young people have a close tie-in with history or contemporary events in Northwest Iowa.

She continues:

...The obvious advantage of writing about one's homeland is that research is very much simplified. The materials are close at hand. Librarians head my list of the most helpful people. I have never met a librarian who would not go to great trouble to assist a writer. And, of course, the public library is usually the most important source of information. Then there are the files of the local newspapers, and the files and artifacts in the public museum. There are the historians of occupational groups and organizations, and perhaps best of all are the personal interviews.

An excellent example of the tremendous amount of research necessary to become "backyard familiar" with the world of a story is Jean Latham's book, Carry On, Mr. Bowditch. Here, the background setting is the world of Salem in the late seventeenth hundreds. It encompasses the world of the sea in the days of the square riggers, but as the author reports, her "back yard was West Virginia," and her "nautical experience consisted of two canoe rides and one trip on a ferryboat across the Chesapeake Bay." It was thus imperative for her

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11 Ibid.
12 Latham, op. cit., p. 17.
to spend a great deal of time on research. She did.

For example, Latham points out that there were some "little matters" such as mathematics, astronomy and seamanship. Starting at the junior high level with these subjects, this author worked her way up to celestial navigation. According to the author, however, navigation was just one part of it, for "background is a way of life," and Jean Latham had to "know how people lived, what happened to them, and, most important of all, how they felt about what happened."

In sharp contrast to Jean Latham's need for much research in order to write her book, stands Scott O'Dell, winner of the 1961 Newbery Award for his Island of the Blue Dolphins.

Laud Hart Lovelace, in her "Biographical Note" concerning Scott O'Dell, summarizes the influence of the author's background and personal experiences on his book. She states:

...Scott O'Dell's earliest recollections are of a house standing on stilts beside the Pacific Ocean...Never during Scott's boyhood was he far from the wash of the sea. This is one of several factors which explain the ring of authority in Island of the Blue Dolphins.

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13Ibid., p. 18
14Ibid.
16Ibid., p. 105.
Lovelace continues:

...Scott O'Dell's life brought him naturally a knowledge of Indians, dogs, and the ocean; and he was born with an inability to keep away from writing. So he gave us the moving legend of Karana.17

Scott O'Dell, in his Acceptance speech, affords additional insights into his experiential background and its influence on his book. He asserts:

...Samuel Johnson has said that a man may turn over half a library to make a book. It is equally true that a writer may turn over a whole lifetime to make a book. Indeed, this is what I did when I wrote Island of the Blue Dolphins.18

Moreover, O'Dell notes a number of specific incidents in his life which went into the creation of this literary achievement. He tells, for example, of the night when, at the age of four, he awakened to find himself alone in the house. Hearing music, he followed it, and saw his mother on a platform, dancing. Racing to her, O'Dell remembers that:

...I stretched out my arms and clutched her dress and though she was whirling, held on. As she turned and stared down at this apparition in a nightshirt, at her son, I am forced to say that she was not so glad to see me as I was to see her.19

While this foregoing incident, he notes, cannot be found in Island of the Blue Dolphins, its meaning can be: "The

17Ibid., p. 108.
19Ibid., p. 100.
human heart, lonely and in need of love, is a vessel which
needs replenishing."^{20}

He also remembers seeing "a boy of eight, towheaded
and restless, who with other boys of his age, went out on
Saturday mornings in sun or rain in search of the world."^{21}

...This was a small world, but a world in micro-
...cosm...Many summer days we left the landlocked
world and went to sea. How? Each of us on a separate log...We freed them from the deep-water slips
where they waited for the saw mill. Astride,
paddling with our hands, we set to sea...These
memories went into Island of the Blue Dolphins.
You will find them in the book—where Karana leaves
the Island in search of the country that lies to
the East.^{22}

Another source from which O'Dell drew strength for
his imagination was books. He has stated: "Memories come
from books, too, from that vital spring, the library."^{23}

Thus, summarizing the influence of his past experiences,
Scott O'Dell muses:

...Places I have known, creatures I have loved
are in Island of the Blue Dolphins. The islands—
San Nicolas, Santa Cruz, San Miguel, Catalina,
Anacapa, Todos Santos, San Martin, the Coronados—
seen at dawn and at sunset, in all weathers over
many years...^{24}

Neta L. Frazier, known particularly for her four books
in the Little Rhody series, may be compared to O'Dell in
her use of childhood home and experiences in these books.

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^{20}Ibid.
^{21}Ibid.
^{22}Ibid.
^{23}Ibid., p. 102.
^{24}Ibid., p. 103.
She has commented:

...It is natural for any writer to use his childhood home and state as the setting for his books... My early years were lived in Owosso, Michigan, a charming town where great old trees met in an arch over the streets. I can still close my eyes and see the green of the spring woods... I can feel the steamy heat of the July Sundays... I can hear the squeak and crunch of snow under our snowshoes... It is easy to write of these things, with no labor of research except for checking events and customs before I was born.25

And again:

...My four books of the Little Rhody series, Little Rhody, Somebody Special, Secret Friend, and The Magic Ring... are somewhat a composite of material from both sides of my family... Michigan my first love, has served me well as a setting for four books. The Pacific Northwest, my home since the age of fifteen, and my second love, has given me material for the eight other books published to date and another now awaiting publication.26

Barbara Cooney, better known for her illustrations, is yet another children's author who, in her Caldecott Award Acceptance speech for Chanticleer and the Fox, 27 1959, affords a number of refreshing insights into the creative genesis of this adaptation of "The Nun's Priest's Tale," retold from Chaucer's Canterbury Tales. 28 She comments:

26Ibid., p. 285.
28Ibid., p. 198.
...The question most generally asked me since the Caldecott Award was announced is how did I happen to do this book, what inspired me. That question is a little embarrassing because the answer is so simple. I just happened to want to draw chickens. Quite truthfully, I have not always drawn pictures simply because I loved my subject matter. When you have a large and lovely and impractical old house with a furnace the size of the boiler on the Queen Mary and children growing up and needing education, sometimes, shameful as it may seem, you work for money...29

In addition to the motivational forces of just wanting to draw chickens, as well as her need for money, Miss Cooney also notes that for years she had admired the work of Chinese and Japanese artists—in particular, their landscape and their birds.30 When these were combined with a very ordinary occurrence in a barn, Chanticleer was conceived. The actual event which triggered this book took place three years prior to the date she received the Caldecott Award, on an autumn day. She remembers:

...As I came out of the woods I passed a little barn that I had often passed before. But never at that time of day nor when the barn door was open. At that hour the sun was getting low and it shone right into the doorway. The inside of the barn was like a golden stage set. At that time of year the loft was full of hay...and pecking around the floor of the barn was a most gorgeous and impractical flock of fancy chickens...I don't know how their egg production was but they were beautiful. I think that was the beginning of the book.31

Still to come, however, was a vehicle for her chickens. On how she finally arrived at this vehicle, Cooney says:

...One day when I was in bed with the grippe—I do seem to get my best ideas when I'm slightly

29Ibid., p. 199.
30Ibid., p. 200.
31Ibid.
feverish—I was reading *The Canterbury Tales*. And there, in "The Nun's Priest's Tale," was my story. Besides chickens, I had a fourteenth century setting, a farm and chickens, animals and growing things. What more could I ask?32

In a film produced by Weston Woods Studio, Connecticut, entitled *The Lively Art of Picture Books*, three major authors of children's picture-story books were interviewed to discover the sources of their ideas, as well as their techniques of writing and drawing. One of those authors was Barbara Cooney. Here, too, she emphasized the fact that only those things with which she is personally familiar or has actually experienced are used in her books. For example, she noted that for even a detail as small as the drawings of the herbs in her book, *Chanticleer*, she used as models the herbs grown in her own garden. Similarly, she stressed that before writing *The Juggler*, she became "backyard familiar" with her setting, as well as the ways of the people, by going to France and living there.33

**Maurice Sendak**, known as an outstanding children's book author as well as illustrator, was awarded the Caldecott Award in 1964, for his picture-story book entitled, *Where the Wild Things Are*. In both his acceptance speech,34 and the aforementioned film, Sendak attempts to answer the question: "Where

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32 Ibid.
...My on-the-spot answer always amounts to an evasive "Out of my head." And that usually provokes a curious and sympathetic stare at my unfortunate head, as though—a la Dr. Jekyll—I were about to prove my point by sprouting horns and a neat row of pointy fangs.  

He continues in a more serious tone:  

...It is an incredibly difficult question. But if I turn to the work of Randolph Caldecott and define the single element that, in my opinion, most accounts for his greatness, then I think I can begin to answer it...I can't think of Caldecott without thinking of music and dance...I am infatuated with the musical accompaniment Caldecott provides in his books, for I have reached for that very quality in my own. In fact, music is essential to my work. I feel an intense sympathy between the shape of a musical phrase and that of a drawn line. Sketching to music is a marvelous stimulant to my imagination, and often a piece of music will give me the needed clue to the look and color of a picture...  

Sendak reiterates the importance of music generally in his creative life in the film, *The Lively Art of Picture Books*. Noting that composers have different colors in their music, he developed the technique of trying different recordings until hitting upon the right one for the idea he wished to express.  

More specifically, Maurice Sendak maintains that in *Where the Wild Things Are*, he was striving for a sense of music and art combined.  

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36Ibid.  
37Ibid.  
39Ibid.
In a summary statement, Sendak makes the following assertion:

...Truthfulness to life—both fantasy life and actual life—is the basis of all great art. This is the beginning of my answer to the question, Where did you get such a crazy, scary idea for a book? I believe I can try to answer it now if it is rephrased as follows: What is your vision of the truth, and what has it to do with children?...

And his final answer:

...During my early teens I spent hundreds of hours sitting at my window, sketching neighborhood children at play. I sketched and listened, and those notebooks became the fertile field of my work later on. There is not a book I have written or picture I have drawn that does not, in some way, owe them its existence...

It’s Like This, Cat received the Newbery Award in 1964, and its author, Emily Neville, once again affords an insight into how a writer’s past experiences directly affect and are incorporated into his creative product. For example, when asked if she used her family as models for the people in Cat, she answered:

...Yes, both families. My teen-age son and also my daughters are physical models and a kind of perpetual sound track in my ear. When it comes to deeper feelings, for instance how Dave feels while in a street fight, I go back to my own family, the one I grew up in, and I remember my passionate fights on the nursery floor with my sister...

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40 Sendak, "Caldecott Award Acceptance Speech," op. cit., p. 249.
41 Ibid.
Essayist, humorist, and poet, E. B. White has long been associated with *The New Yorker*. However, among his many books are two modern classics for children: *Stuart Little* and *Charlotte's Web*. His remarks concerning how *Stuart Little* came into being are pertinent to the present study.

... *Stuart Little...* came into being as the result of a journey I once made. In the late Twenties, I took a train to Virginia, got out, walked up and down in the Shenandoah Valley in the beautiful springtime, then returned to New York by rail. While asleep in an upper berth, I dreamed of a small character who had the features of a mouse, was nicely dressed, courageous, and questing. When I woke up, being a journalist and thankful for small favors, I made a few notes about this mouse-child—the only fictional figure ever to have honored and disturbed my sleep.

From this unusual beginning, *Stuart Little* grew slowly by episodes as White, with eighteen nephews and nieces, tried to prepare himself ahead of time to meet their demands for bed-time stories:

...In self-protection I decided to arm myself with a yarn or two, and for this I went straight to my dream-mouse. I named him Stuart and wrote a couple of episodes about his life. I kept these stories in a desk drawer and would pull them out and read them on demand. As the years went by, I added to the tale. Book publication never crossed my mind.

In a similar manner, Ezra Jack Keats found himself "participating in the evolvement of a book" rather than

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45 Ibid.
suddenly creating the 1963 Caldecott Award winner, *The Snowy Day*. Recalling the source of the book, this author comments:

...Let me tell you about its beginnings. Years ago, long before I ever thought of doing children's books, while looking through a magazine I came upon four candid photos of a little boy about three or four years old. His expressive face, his body attitudes, the very way he wore his clothes, totally captivated me. I clipped the strip of photos and stuck it on my studio wall, where it stayed for quite a while, and then it was put away.47

Continuing, Keats notes that "as the years went by," those same pictures would "find their way back to my walls, offering me fresh pleasure at each encounter."48 However, it was not until more recent years, while illustrating children's books, that the desire to do his own story about this little boy finally began to germinate in Keats' mind.49

At last,

...Up he went again—this time above my drawing table. He was my model and inspiration. Finally I began work on *The Snowy Day*. When the book was finished and on the presses, I told Annis Duff...about my long association with this little boy. How many years was it? I went over to *Life* magazine and had it checked. To my astonishment they informed me that I had found him twenty-two years ago.50

The long germination period noted in the foregoing writer's experience of creating a book, is re-echoed by still another outstanding children's book author, *Meindert De Jong*, in his emphasis on the role of his past experiences

47Ibid., p. 239.
48Ibid.
49Ibid.
50Ibid.
and the direct influence of his subconscious mind on his creative products. In Hamburg, Germany, on September 28, 1962, this author was awarded the Hans Christian Andersen Children's Book Award by the Congress of the International Board on Books for Young People. Because his remarks at that time are so relevant to the present investigation, they will be considered in some detail.

De Jong first speaks of Michigan, his home, and of the incident in his life, when, seeing and hearing a flock of wild geese flying south from Canada, he jumped into his car and followed them until the "last cry came feathering back to earth and me, and in it was all of wildness and all of longing, thus all of living and all of loving." From this experience, De Jong draws the following analogy:

...It struck me then that what I had done was what the creative writer does all his life: run after, follow after, listen, live for a cry—not the cry specifically of winging wild geese, but for the cry of creativity.

Maintaining that the whole area of creativity is one that bemuses, puzzles and intrigues everyone, he candidly remarks:

...I do not know of any question asked oftener of any author. Of course, no one asks concerning his creativity per se. The question much more blunt and direct is, "Where do you get your ideas?"

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52 Ibid.
53 Ibid.
54 Ibid.
It is a question, he continues, that every author learns to dread, for, while it is easily "tossed off,"

...it always contains an element of earnest searching into a mystery, into the whence and where of the original germ idea, and into the how and why of the creative process that the original idea generates. The questioner wants to be led into the mystery of creation. The question probes the process of creation.55

Therefore, De Jong seriously attempts to answer the question of where a writer gets his ideas. Maintaining that for him it is wholly subjective, that it "comes from within," he states:

...The whole answer seems to be--Out of myself. Out of myself by delving ever deeper into the subconscious where all creative material lies dormant until ready to respond to the creative cry and begin the creative process.56

Elaborating, he considers the question of other sources of ideas:

...In talking to a friend recently about this digging into self and the subconscious, she asked, "But what are you going to do when you exhaust that mine?" Then she spoke of research and travel and being steeped in the life and facts of things about which one wants to write, thus garnering new material.57

And his answer is as follows:

...I've no quarrel with these research methods. How else is a writer to know? Certainly he can't know everything from his limited experience. Experience is very circular, a round of repetitions. Certainly it is valid to become immersed in the locale and life of that about which one intends to

55Ibid., p. 198.
57Ibid.
write. But that method is not for me; I have to keep going back to the well of my subconscious. And I have been extraordinarily lucky in having had the childhood in the Netherlands that I left behind stay fixed in me forever, as if set in amber.

I left my native village of Wierum at the age of eight; thus I had some three or four years of conscious experiences there. Then in the great depression in the United States some twenty-five years later, for the first and last time in my life I lived on a farm, again for a period of about three years. But out of those two widely separated experiences all my books seem to come, and, by way of the subconscious, I hope to return to these two wells again and again.58

When discussing the germ idea of several specific books, De Jong notes that it is often veiled and quite hidden after the book it produces has been written.59 This point is exemplified as he recalls the beginnings of his book, Shadrach:

...Just before going to bed one night, I was rifling through a magazine, reading some reviews of other people's books. And then a single line in one of those reviews struck fire. Instead of going to bed, I grabbed some paper and a pencil and, when morning came, there was Shadrach, a whole book all roughed out in the night. But later, in assiduously hunting through the whole magazine for the line that had caused the book in the night, I could not find it. I had forgotten it in writing the book.60

Similarly, De Jong's account of the genesis of his book, Dirk's Dog Bello, is somewhat startling. He comments:

58 Ibid., pp. 202-203.
59 Ibid., p. 205.
60 Ibid.
...I had happened into the Grand Rapids Library. The librarian mentioned that there was a ten-thousand-dollar contest on for a children's book. The contest still had a month to go. With only a month to get ten thousand terrific dollars, I turned around, rushed all the four miles home; when I got my typewriter, there was exactly one opening line in my mind. Eight words: "The women of Wierum are on the dike." Well, I had my opening line, but that is all I had; not a sentence would follow. Instead, suddenly, as if out of nowhere, came the ecstatic, triumphant last chapter of the book. No, I didn't win the ten thousand dollars. Remember, the contest had a month to go and it took exactly a year to squeeze a book between that opening eight-word line and that ending chapter.81

Thus, for De Jong, no matter how strong the motivating force, nor how great the effort, unless the subconscious is ready, nothing will result. He summarizes his faith in his subconscious in the following manner:

...Over the years of my writing I have learned to come in rapport with my subconscious. I simply assign it the task. I now know that, when the subconscious is at last ready, up will come the mass and mess that I have entrusted to it, transformed, transmuted in a creative metamorphosis that only the subconscious can perform. Of course, then still comes the struggle of the conscious, creative intelligence—so limited, so clumsy in its skill.62

From his address presented at the Books for Children's Luncheon during the NCTE Convention in Cleveland, Ohio, in November, 1964, one might assume that Harry Behn would concur with De Jong's philosophy concerning the subconscious. Certainly, in Behn's account of the genesis of several of his books, many parallels with De Jong are in evidence. For example, Behn remarks:

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81Ibid.
62Ibid.
...The way several other books of mine opened their eyes to this world is quite strange. One of them especially. I woke up one night about two o'clock and wrote down a sort of dream. I wrote it on the white space of an advertisement in a magazine. This took about twenty minutes. Next morning I folded a piece of type-writer paper into a minuscule dummy and drew in it the pictures that still glowed in my half-awake mind. Total time, one hour. The color separations were a different matter. Those took me three months; I don't know why, but they did. That book is All Kinds of Time.  

Here, once again, is the sudden flash or illumination reported not only by De Jong, but E. B. White as well. Unfortunately, however, not all books are created with such ease. Behn, for example, notes that Omen of the Birds was "dashed off in a little over forty years," while De Jong points to two years of "agonizing work" for his book, The House of the Sixty Fathers, and four years for his Newbery winner, The Wheel on the School.  

Eleanor Estes, author of The Hundred Dresses, has also been moved to consider the whole "mystery of writing a book." The writer, Estes asserts, is very similar to a bee in that he is constantly and instinctively gathering, not honey, but ideas and impressions which will eventually lodge somewhere in some book. Once again, then, we see this emphasis placed on the writer's past experiences, their impact on his

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64 Ibid., pp. 357-358.  
65 Ibid., p. 358.  
66 De Jong, op. cit., p. 205.  
67 Ibid., p. 206.  
69 Ibid.
subconscious, and their eventual fruition in some creative endeavor. She continues:

...To bees, some honey is sweeter than others, and some quite bitter. Yet, bitter or sweet, it is all gathered, and so it is with the born writer that all ideas and impressions are his potential nectar and must be gathered and stored by him, either to be used in a book, rejected, or held in reserve.70

Further, Estes points out that there are probably as many ways of writing a book as there are writers, with each individual having his own means—stemming from his own individual personality—of conveying his ideas and impressions. For this reason, she asserts, no two people could ever write the same book, just as each writer can speak only for himself when he speaks of how a book gets written.71

In examining her own methods, feelings, and techniques of writing, Estes comments:

...Sometimes I feel I am a blindfolded person and groping my way toward a book...I am the sort of writer who would like to have plenty of time in which to do nothing...For often it is in these do-nothing times that the best honey is gathered.72

It is during these "do-nothing" times that "sights, smells, sounds, and impressions...enter the mind...and take root."73 She continues:

...How many hours a day does the writer write upon his book?" is a question often asked. "Twenty-four" the answer could be, for does not the writer call upon his dreams?74

70 Ibid.
71 Ibid.
72 Ibid.
73 Ibid.
74 Ibid.
In contrast to De Jong, however, who felt the role of the conscious, creative intelligence to be so "limited, so clumsy in its skill," Estes assigns it a much more important place. Strongly asserting that "do nothing time must be coupled with do-something time" she emphasizes the importance of "discipline, patience to go over one's work again and again..." as well as definite hours in which to write. She further stresses the importance of taking notes to refresh the mind concerning past experiences, impressions or ideas:

...To many writers, as it is to me, keeping notes is practically a compulsion. Notes refresh the memory with thoughts that may get too deeply stored in the innermost portion of the mind, and be lost. Most people, including writers, have ideas that slide, unasked for, into the forepart of the mind... Sometimes the idea is not held, not nurtured, not invited to stay so that one may become acquainted with it; and it slides back into the dark from whence it had emerged.

And again:

...To the writer, his memory and his impressions are insistent. He finds he must get them on paper, enhance them in the light of his own imagination, use them as a springboard.

Citing specific examples of how an author uses his actual experiences and transforms them through his creative

75 De Jong, loc. cit.
76 Estes, loc. cit.
77 Ibid., p. 487.
78 Ibid., p. 489.
79 Ibid.
imagination into printed form, Estes examines first, the incident of the moths that flew out of the organ in the chapter of "The Organ Recital" in *The Middle Moffat*. She notes that they originally:

...flew out of a bank vault from which a little old lady in front of me asked to have some jewelry removed. They fluffed all over the bank and all over us. They had a nice breeding place in the green velvet linings of the little jewelry boxes. And I'm sure that once I saw one moth fly out of our little old pump organ, from the felt paddings somewhere. So that one moth and the bank moths combined for "The Organ Recital" chapter.80

Also of particular interest is her account of how the first chapter of *Rufus M.* was written—the chapter in which Rufus learns to write his name in the public library. Rufus, however, is really Barbara Cooney. Estes remembers:

...One day many years ago, when I was a children's librarian in the George Bruce Branch Library in New York, a very little girl who could not see over the desk arrived in the children's room. She wanted to take home a book. When she understood that to do this she must have a library card, and that to have a library card she must print her name, which, not being quite old enough for school yet, she did not know how to do, she was not deterred. She spoke little and she did not say that she could not write her name, which was, I remember, Barbara Cooney. She bravely jabbed great symbols on the application blank...I told Barbara Cooney that her writing was nice, but that it did not spell her name. And I suggested that she go home and have her sister teach her how to print her name. She did not budge; she said nothing, but she was not going to go home. So I undertook to teach her to print her name...Years later, in telling how Rufus learned to write the "offat" part of Moffat, Barbara Cooney came back, unasked for, into my mind, asking to be transfused into the chapter about Rufus' learning to write his name.81

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80 Ibid.
81 Ibid., pp. 489-490.
Concerning her books, *Ginger Pye* and *Pinky Pye*, Estes, like E. B. White and Ezra Keats, notes that in both cases, the initial drafts and all her notes, were made approximately ten years before the actual books were written. Her explanation for this long period of germination is as follows:

"...Sometimes the time is not ripe for the writing of a certain book. But if certain ideas or a group of ideas and impressions keep bubbling to the front of the mind, then most likely the time is ripe to include them in a special book. In this light we may consider *Ginger Pye* and *Pinky Pye*."

In more detail, she continues:

"...Ginger was a dog we had when I was a child. After *The Moffats*, my first book, was finished, I wrote a story about this dog, Ginger. But my heart was not completely in it, for I was still preoccupied with *Moffats*. So I put these sketches about Ginger away in my notes. There they stayed for ten years, while I wrote other books..."

Many other characters in Eleanor Estes' books are based on childhood memories, later acquaintances, family members, "with much gathered in later years," and of course, with embellishments of the imagination. She notes, for example, that Mr. Pye was a composite of her husband and of her childhood remembrance of a friend's father. Mrs. Pye, as well, was based on many different people—on her mother, her sister, and partly, Estes admits, herself.

Harry Behn, similarly, has pointed out how important real people have been in aiding his development of his book..."
heroes. In Mexico, for example, he wrote The Two Uncles of Pablo. His hero for this book, he notes, did not have to be invented. Rather, Behn says:

...I merely wove a simple story about a brave, honest, and enterprising little boy, eight years old, who had come to the town of San Miguel from a remote ranchito and had a dozen jobs each making a little money so he could save enough eventually to go to school... \(^{86}\)

Leo Lionni, author and illustrator of Swimmy, Inch by Inch, and other children's books, has, more than once, been a runner-up for the Caldecott Award. He, too, notes that his choice of subject matter, as well as major characters— the birds, worms, fish, flowers, and pebbles— results from those things which he has loved throughout his lifetime, and with which he has had personal experience. He states:

...I like to write about birds because I have birds at home: parrots, pigeons, chickens, and finches. I like to write about fish because I used to have an aquarium and I cannot pass a bridge without stopping to search the stream for its mysterious inhabitants. I like to draw plants because at home we have an olive grove and a vineyard and in the spring the soil bursts with wild flowers that no one planted or planned. And I like to draw pebbles because there are really many pebbles on my beach. I am always looking for a perfectly round one, although I know that I can only find one on a billiard table. \(^{87}\)

Maintaining that he doesn't make books for children at all, but "for that part of us... which has never changed, which is still child," \(^{88}\) he particularly emphasizes the

\(^{86}\)Behn, op. cit., p. 359.
\(^{88}\)Ibid.
influence on his books of those interests he had as a child, and has maintained as an adult. He mentions the wonder still felt when lying in the grass watching a "small world of giants, in which blades of grass are sequoia trees and a beetle a charging rhinoceros," or the sameness of daydreams:

...In the comfortable covers of my bed I still challenge dragons and despite the love for my wife to whom I have been happily married for more than 30 years, I still save blond maidens from the claws of monsters on barren mountaintops. 90

Lois Lenski, creator of more than sixty books for children from preschool age to early teens, 91 has commented:

...The creative process is difficult to put into words. It is not easy to explain how an author puts a real child on the printed page, so that the child and his experiences will come alive for the readers. 92

Yet her explanation is one with which most writers would concur. She states:

...I do not live in an ivory tower, apart from the world, and dream up my characters. I could never imagine children like those I have described to you... 93

Thus, for an artist or an author to write convincingly about anything, he must first feel it—experience it. 94

All of this seeing and hearing and feeling, for Lenski, is the first step in writing any book. It is a period of

89 Ibid.
90 Ibid.
92 Ibid., p. 3988.
93 Ibid., p. 3989.
94 Ibid., p. 3990.
"sacred preparation" in which:

...The author's mind must first be filled, saturated to the point of overflowing with the subject matter. One's daily life becomes routine and puppet-like, so real is the life being lived within the mind. This can only be possible when the author has, through the closest kind of association with the people she wants to write about, forgetting her own life, identified herself with them in all sympathy and understanding without reservation.95

It is, furthermore, only after this "sacred preparation" is complete that a writer is able to proceed with his creative endeavor, at which time "not only the conscious but the unconscious mind is ready to help."96 It is in this latter stage that:

...By some remarkable process...the story takes form; an outline appears, and scene by scene the story unrolls with little conscious control.97

Finally, Lenski summarizes the fusing of a writer's experiential background with his imagination:

...By some strange alchemy, places seen with human eyes, adventures heard with human ears, elusive thoughts, feelings, and emotions experienced...somehow fuse themselves together into one artistic whole...and becomes that wonderful creation—a book. After such experiences, it is easy to believe that the making of a book is truly a creative process.98

95Ibid., p. 3988.
96Ibid.
97Ibid.
98Ibid., p. 3989.
All of the children's writers considered in the present study, then, would appear to agree that not only have their own past experiences afforded them a deep well or rich storehouse from which they drew their creative ideas, but that, moreover, this "sacred preparation" was absolutely essential to their ability to write convincingly about anything. Even more important, however, was their emphasis on the fact that the foundation of experience must first be laid before the creative process can even begin. Here, of course, they are following John Locke, an English philosopher, who long ago stated in his *Essay Concerning Human Understanding*:

...All ideas come from sensation or reflection. Let us then suppose the mind to be, as we say, white paper, void of all characters, without any ideas: How comes it to be furnished? Whence comes it by that vast store which the busy and boundless fancy of man has painted on it with an almost endless variety? Whence has it all the materials of reason and knowledge? To this I answer, in one word, from experience. In that all our knowledge is founded, and from that it ultimately derives itself. Our observation employed either about external sensible objects, or about the internal operations of our minds perceived and reflected on by ourselves, is that which supplies our understandings with all the materials of thinking. These two are the fountains of knowledge, from whence all the ideas we have, or can naturally have, do spring.99

Opinions of Experts in the Field of Children's Literature
Concerning the Genesis of Certain Children's Books

In addition to the statements of opinions by authors concerning the genesis of their books, as well as the influence of their past experiences on these works, statements by reviewers and critics of children's literature were also examined in the present study. A common thread runs throughout: that a writer's personal past experiences are drawn upon again and again for the ideas, themes, settings, and characters contained within his creative products.

One expert in children's literature, May Hill Arbuthnot, in her definitive work, *Children and Books,* discusses the well-known classic, *Heidi,* which was originally written in German by Mrs. Johanna Spyri, a Swiss. Soon after its publication, this book was translated into English and, according to Arbuthnot, "continued the fine tradition of Hans Brinker by introducing American children to children of other lands through a delightful story." In addition, Arbuthnot maintains:

"No child who has read and loved *Heidi* will ever enter Switzerland without a feeling of coming home. This is what books about other lands should do for children--leave them feeling forever disposed toward the people."  

However, in order to achieve the foregoing goal, Arbuthnot continues:

101 Ibid.
102 Ibid.
...a book about other lands must be completely authentic and sincere. *Heidi* has both these virtues because of the experiences and character of the author, Johanna Spyri. She was a doctor's daughter, greatly moved by the ill health of her father's patients. She, too, went to the mountains in the summer and lived on goat's milk, black bread, cheese, and the good, fresh butter. She, too, knew the bounding health of this free life under sunny skies, amid the great mountain peaks, and she breathed the crystal-clear air. Nothing in this book is labored or superficial... 103

Similarly, Arbuthnot's account of Hugh Lofting's *The Story of Dr. Dolittle* reiterates the fact that an author's experiences greatly influence his literary product. She comments:

...World War I produced him, Hugh Lofting tells us. He says there was little news at the front suitable to write his children, and so he had to make up something or not write at all. He was continually concerned with the animals forced into the war and suffering fear, wounds and death without ever being able to speak for themselves. Obviously, to take care of horses properly, a doctor ought to understand horse language, Mr. Lofting thought, and such a character, Dr. Dolittle, began to grow in his letters to his children. After the war, the book was made from the letters and illustrated by the author. Other Dolittle adventures followed. 104

The genesis of Kenneth Grahame's immortal *The Wind in the Willows*, Arbuthnot tells us, evolved in much the same manner. Motivated by his son's demand for bedtime stories, Grahame used to spin continuous tales about the woods and animals he himself loved so well. When his son refused to


go to the seashore on a vacation because it would interrupt the adventures of Toad, to which he was listening, his father promised him that he would send him a chapter daily in the mail, for as long as he was away. These letters and bedtime stories were saved by the nursery governess and mailed back to Mrs. Grahame. From these grew *The Wind in the Willows*.¹⁰⁵

Paul C. Burns and Ruth Hines, in an article¹⁰⁶ focusing on the children's illustrator and writer, Virginia Lee Burton, discuss not only this author's life, her attitudes concerning children and their role as critic, but a number of her books and where she gained the idea for each as well. They state: "Most of Burton's material is drawn directly from life and firsthand experiences."¹⁰⁷ They note, for example, that *Katy and the Big Snow* is the story of the Gloucester Highway Department, where Katy, the crawler tractor, comes to the rescue when the city is visited by a blizzard.¹⁰⁸

Burton's *Maybelle, the Cable Car* is also based on the writer's personal experience. These reviewers quote Burton as follows:

"...The idea for that book came from actually seeing our own house being moved from the side of the main road back into a hill amongst some old apple trees. A lot of the detail is taken from our immediate surroundings and much of the content is the experience of our own house..."¹⁰⁹

¹⁰⁵Ibid.
¹⁰⁷Ibid., p. 332.
¹⁰⁸Ibid.
These same critics have examined yet another juvenile writer—Miriam E. Eason—known for her books, *The Little Story House*, *Smiling Hill Farm*, *Susannah the Pioneer Cow*, and *Caroline and Her Kettle Named Kaud*. Eason is quoted as believing that "good writing comes from the heart," by which she means the "emotions, feelings, convictions, (and) significant experiences of the writer." Eason’s books, according to Burns and Hines, reflect this belief, since:

...Many of them are based on her childhood experiences, her love for animals, and her recollections of the experiences of pioneer ancestors as their stories were handed down in her family... 

Alene B. Potter, in an article entitled "Some Authors of Western New York," offers some interesting insights into the creations of three other children’s writers. She notes, for example, that Miss Julia Sauer, author of *Mike’s House*, *Fog Magic*, and *Light at Tern Rock*, has emphasized the fact that she uses real incidents as well as real people in her books. Potter comments as follows on one specific book, *Mike’s House*:

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111 Ibid.
112 Ibid.
...Miss Sauer told us that, while there was no real Robert, one of her favorite "customers" at Rochester Public Library (where she was Head of Children's Work for many years) was a quiet little boy named Robert. However, the dining car was real, as were the policemen, the waitress, and the story lady, all of whom, along with the owner of the dining car and many of the library staff, attended the coming-out party for Like's House given by a local department store.\textsuperscript{114}

Concerning Fog Magic, Potter states:

...Miss Sauer likes Fog Magic the best. This is for older boys and girls and is set in her beloved St. Mary's Bay region of Nova Scotia, where she and a friend built a cabin on the mountain above the town. No houses had ever been built there before, but a few miles beyond were the lintels and old cellars of a village since vanished—the mystical village of Fog Magic.

The fisher folk accepted the two ladies as their own, being very proud that someone from so far away would build on their hillside. Miss Sauer wove the tales they told into Fog Magic...\textsuperscript{115}

The Shumskys, a husband-wife team who have co-authored two books for teenage boys, First Flight and Shutterbug, are also considered by Potter. Noting the germ idea for First Flight, Potter states:

...One day at dinner her husband was telling their son about an incident with a model airplane in his own youth. As she listened, something clicked, and later she sat down at the typewriter and Mr. Shumsky began to talk about model airplanes which were built from balsa, and his experience in building them and entering contests. Together they worked out First Flight...\textsuperscript{116}

\textsuperscript{114} Ibid., p. 423.
\textsuperscript{115} Ibid., pp. 423-424.
\textsuperscript{116} Ibid., p. 425.
Patrick Groff, professor of education at San Diego State College, has described Ludwig Bemelmans as becoming "a recognized figure in the field of children's books almost immediately after the publication of his first attempt at writing in 1934." 117 In his discussion of Bemelmans the writer, Groff makes a number of observations pertinent to the current investigation. He notes, for example, that:

...From the above description of Bemelmans' background it would be expected this strange mixture of reality and fantasy that he chose for his writing would have come to him quite easily. To the contrary Bemelmans protested many times that he really hated to write, and that it was difficult for him. He told Time (March 31, 1952), "I walk around a typewriter for hours with cramps in my stomach." 118

Groff further notes that in Bemelmans' acceptance speech for the Caldecott Award for the best illustrated book for children of 1953, Madeline's Rescue, he insisted, "I am not a writer but a painter and secondly, I have no imagination." 119

Perhaps, maintains Groff, Bemelmans held these misgivings because "he did not write specifically for children," but rather, "wrote stories that he himself liked and wanted to write." 120 Or, suggests Groff, perhaps it was because he felt that writing served him as a kind of occupational therapy during the many nights when he could not expect more than three or four hours of sleep. 121

118 Ibid., p. 562.
119 Ibid.
120 Ibid.
121 Ibid., p. 563.
However, Groff concludes:

...Perhaps he held this belief in his lack of imagination because he found his stories too familiar. But after all, they should have been since he took them exclusively from his own experiences.\textsuperscript{122}

Hansi, for example, is based on Bemelmans' life in the Tyrols as a child, while, according to Groff, the hero of Quito Express he met on a trail during an actual trip in Ecuador.\textsuperscript{124} Similarly, Groff notes that Bemelmans...traced the beginnings of Madeline to an early visit to a convent, and to his own early life in a boarding school in Rothenburg. "We walked through that ancient town in two straight lines" just as Madeline and her classmates did later. As the result of being knocked over by a bakery truck, a "breadbasket on wheels," while on vacation, Bemelmans found himself in a hospital where the same stout nurse brought him his tray that later brought a similar one to Madeline in her hospital stay.\textsuperscript{125}

Lynd Ward, recognized primarily as an outstanding illustrator of children's books, yet also successful as a juvenile author, has been quoted by Helen W. Painter as saying that an artist must be concerned with facts, many of which come from what he knows and what his background has been.\textsuperscript{126} After giving an account of Ward's life, his major interests, as well as his family background, Painter concludes: "All this, then, forms his personal background, which inevitably he brings into the making of a book."\textsuperscript{127}

\textsuperscript{122}Ibid.\textsuperscript{123}Ibid.\textsuperscript{124}Ibid.\textsuperscript{125}Ibid.\textsuperscript{126}Helen W. Painter, "Lynd Ward: Artist, Writer, and Scholar," \textit{Elementary English}, Vol. XXXIX, No. 7, November, 1962, p. 663.\textsuperscript{127}Ibid., p. 666.
Specifically, Painter cites The Biggest Bear as illustrative of the way Ward used his personal experiences in the creation of his books. Winner of the 1953 Caldecott Award for distinguished illustrations in children's literature, The Biggest Bear was Ward's first picture book which was both written and illustrated by him. Concerning the background of the story, Painter comments:

...The background of the story is northern Ontario; the Canadian area familiar to the artist since childhood. Its trees, blueberry bluffs, farming valleys, and barns were easy for him to draw.

As for the characters in this book, and their dependence on the "little movie screen" inside a writer's head; Painter notes that Ward himself commented:

...The appearance of people who spend their lives in outdoor work is something you get to know, too. The little movie screen inside your head will show you pretty clearly how they turn up the legs of their overalls, and what the wind and sun do to the rim of an old hat.

Continuing, Painter points out that although Lynd Ward...is not the Johnny Orchard of the story...(he) did have a gun when he was a boy and sometimes he and his neighbors did encounter bears in the woods...

In addition, Ward...had seen bears tied in back of farm houses; after being brought in from the woods in the springtime; and one or two skins on some of the barns...

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128Ibid., p. 668.
129Ibid., p. 669.
131Ibid., p. 669.
132Ibid.
As a final note on Lynd Ward's *The Biggest Bear*, Painter's description of the genesis of one of the most memorable incidents in the book— the one in which Ward depicts Johnny rowing his bear out in the lake to Gull's Island— is most amusing, as well as enlightening. She comments:

...The massive bear causes his end of the boat to sink low in the lake, while small Johnny's light weight is not enough to keep the boat from lifting above the water. Perhaps, Lynd Ward thinks, he was influenced in this picture by an experience long ago. A sportswoman came each summer to the Canadian lake where the Wards lived, and daily she went fishing in search of the biggest trout. Since this was before the days of the outboard motor, she hired a farm boy to row her while she fished. Because she weighed about 300 pounds and the boy seventy-five, the boy seemed always to be rowing uphill. It was an "unforgettable silhouette." 133

Once again, then, Lynd Ward exemplifies how an individual's creative product eventually achieved birth primarily because of the creator's vision— a vision of his past experiences.

Thus, the opinions of not only juvenile writers and illustrators, but critics of children's literature as well, would seem to lend considerable support to Smith's definition of creativity: "The ability to tap past experiences and come up with something new." 134

133 Ibid.
II. RESEARCH IN THE FIELD OF ENGLISH LITERATURE
ON THE INFLUENCES AFFECTING THE GENESIS
OF SELECTED AUTHORS' LITERARY PRODUCTS

Although there is a paucity of research in the field of children's literature concerning the genesis of an author's literary achievements, or the various influences at work on his creative imagination—particularly his own experiential background—there has been considerable research in this area in the broader field of English literature during the past ten years. From this rather substantial body of information, the current investigator has selected those most pertinent to the present study.

Particularly relevant to the present investigation in both its objectives and methodology, as well as its emphasis on the creative processes of a literary figure, is a recent study by John W. Cummins. Focusing on the English novelist W. B. Maxwell, this investigator undertook not only a detailed account of his life, but an inquiry into the author's germ ideas and their development into the completed novels.

Using many quotations from Maxwell's unpublished diaries, journals, and notebooks, as well as information obtained in personal interviews with the author's friends and relatives, Cummins uncovers in Maxwell's own life the basis for the subjects and themes of his novels.


\[136\] Ibid.
Illustrative of the foregoing is Cummins' comment concerning one of Maxwell's earlier, unpublished stories:

...That same month Maxwell spent three days on another story which more clearly indicates his own desires and sense of values. It dealt with Oscar Waring, the painter-poet, whose first love is painting but who cannot make a living despite the critical success of his oils...Here is a man, loving one art but more successful in another, who has achieved critical success in order to earn money not for himself but for others. Oscar Waring is young Maxwell's dream-image of the man he himself wished to become, and this early unpublished--perhaps even unfinished--story contains the prototype of the hero who is to appear again and again throughout his future novels...137

Maxwell's hero, who turned from painting to writing, is thus based on Maxwell himself, who, guided by his mother, had similarly renounced a career as an artist and turned to his second career choice, that of becoming an author.138

Again, in Maxwell's Fabulous Fancies, Cummins finds:

...three autobiographical strains...predominant... (which) reveal clearly the preoccupations of Maxwell's mind in his thirty-seventh year...139

In addition, this investigator points again and again to people and places with whom Maxwell was personally acquainted, and how this author used them in his novels.

For example, Cummins notes that:

...The setting of Hill Rise is Richmond, disguised only under the name of Medford. Hedgehog Crunden resembles John Maxwell in his bad temper...His daughter Lizzie has a childhood that reflects Maxwell's own...140

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137 Ibid., p. 38.
138 Ibid., pp. 29-30.
139 Ibid., p. 49.
140 Ibid., p. 62.
While the genesis of *Spinster of This Parish*, which Maxwell began writing in 1921, was dependent not only on:

...a reworking...of the theme of *A Remedy Against Sin* but also of that earlier novel's portrait of Claire's spinster aunt, Agnes Graham, one of the few successful things in still another work which had not achieved its purpose...

Cummins' study, therefore, is important not only because it gives a direct insight into the creative processes of the author, but because it clearly indicates how important Maxwell's own life and experiential background were in influencing this particular author's creative products.

Coons, in a study entitled, *Horacio Quiroga--The Master Storyteller: A Study of the Creative Process*, has succinctly stated the position taken by the present investigator, as well as others which follow in this discussion, concerning the importance of an author's past experiences and their subsequent influence on his literary achievements. He points to the fact that:

...Before a person writes causal factors act upon him...These impressions, steeped, purified, and simplified by the passage of time, become the raw materials which the writer fuses and synthesizes into imaginative fiction...

Coons continues:

...Horacio Quiroga's life was rich in experience that are the stuff from which stories are made.

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In the deep well of his mind he collected his impressions of the world around him. As he drew them forth his imagination and personality modified them to create the narratives. (Therefore), Part I of this study, "The Deep Well," will study Quiroga's life as an integral part of his literary development.

In part II of this study, "The Master Storyteller," Coons stresses that Quiroga was "the accepted master of the short story in Argentina," and comments further:

...One of the characteristics of a great writer is his ability to recognize in a given situation its infinite possibilities for exploitation by his art. In the deep well of his subconscious, the writer stores the products of his reading, his experience and his imagination. Steeped, purified, and gradually reduced to their simplest terms in the writer's mind, these elements await the catalytic experience which will fuse them into a literary creation.

Finally, Coons reaches, as one of his conclusions, the following:

...The sensation of life conveyed by Quiroga's fiction is due, in part...to his ability to communicate vividly to the reader, his own personal experiences.

In 1960, Edna Rosemary Butte, of the University of Southern California, culminated her doctoral studies with a dissertation entitled, Stewart Edward White: His Life and Literary Career. A number of parallels also exist

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143 Ibid.
144 Ibid., p. 70.
145 Ibid., p. 168.
146 Ibid., p. 172.
between Butte's investigation and the current study.

Butte comments, for example, that "the most significant single aspect" of her research is:

...the wealth of hitherto unstudied manuscript material upon which the dissertation is based—diaries, yacht logs; unpublished poems, essays, and stories; letters; sketches of characters and scenes; and preliminary and final drafts of works. The manuscripts reveal unknown and unsuspected information about White, and contribute to our knowledge of his friends and associates: men like Theodore Roosevelt, Gifford Pinchot, Brander Matthews, Hamlin Garland, Samuel Sidney McClure, and Samuel Hopkins Adams.\textsuperscript{148}

Thus, through the use of not only White's fifty-five published volumes of fiction and nonfiction, but the foregoing unpublished primary source material as well, Butte was able to "trace the development of his ideas, emotion, and experiences into printed books..."\textsuperscript{149}

Like Howard Pease, for example, who had attended Stanford University as a history major, White attended Columbia University in 1897 and 1898 to study law, "since his father was not convinced that his son's desire to be an author would bring success or happiness."\textsuperscript{150} While there, however, White also studied literature and composition, as had Pease, with a professor who was to affect his whole life and literary style. Butte notes:

\textsuperscript{148}Ibid., p. 3566.
\textsuperscript{149}Ibid., p. 3567.
\textsuperscript{150}Ibid., p. 3566.
...(Brander) Matthews' influence changed the young man's writing from its former romantic emphasis to the presentation of realistic material and guided him toward a literary career, his only vocational aspiration. As a result of this association with Matthews, White was successful in publishing short stories and was able to convince his father that future success as a writer was possible...151

Emphasis is also placed on the fact that White, again like Howard Pease, led an extremely varied and colorful life, which provided him with a rich, experiential background that was used again and again in his writing.152 Noting that White was not only a writer, but a member of the forestry service, a major in World War I, and a traveler and explorer in many parts of the world,153 Butte maintains that White was thus a representative of a group of authors who were inspired by Theodore Roosevelt and his firm belief in the strenuous life.154 These writers felt, she comments, that "they should be actual adventurers in the regions they described and experience the strenuous life before writing about it."155

Again in 1960, Janet Ross, working at the State University of Iowa, focused on Willa Cather and the Realistic Movement in American Fiction. Ross points out that Willa Cather wrote against a background of the realistic movement in American fiction, with her work standing midway

151Ibid.
153Ibid.
154Ibid.
155Ibid.
in time between that of a group of late nineteenth and early twentieth century realists such as William Dean Howells, Henry James, Hamlin Garland, Stephen Crane, Frank Norris and Theodore Dreiser, and a group writing primarily after the first World War, such as Sinclair Lewis, Sherwood Anderson, Ernest Hemingway, and William Faulkner. During her attempt to evaluate Cather's work systematically in terms of specific principles and techniques found in varying degrees in the writing and critical pronouncements of the early group of writers, Ross makes several observations which lend support to the present investigation. In her conclusion, for example, that Willa Cather adhered to the principles and techniques of the realists, while modifying them in the direction of romanticism, she points out this writer's dependence on her own past experiences:

...In common with this group of writers, she wrote from first-hand experience about everyday life of people who are ordinary except perhaps in idealistic aspiration or creative endeavor, but fused her personal feelings into this experience, and dealt largely with the past, especially memories of her childhood rather than mainly with contemporary society.

It is of interest that in another study conducted seven years later, Isely, while investigating the sources from which

157 Ibid.
158 Ibid.
the poetic imagery of E. A. Robinson had been derived, arrived
at much the same conclusion as delineated in the foregoing
discussion. 159

This investigator notes that many images had their
source from the Bible, from Greek literature and mythology,
and from unusual stories drawn from various languages. 160
Further, a number of images were drawn from people—particu­
larly small children, as well as everyday living, music,
and the world of the outdoors and nature. 161

From this study of the sources of Robinson's imagery,
then, Isley deduces that "almost all of the images come from
the early environment and the early events in the poet's
life..." 162 thereby reiterating a point of view expressed
by numerous other researchers.

At Columbia University, Mildred D. Adams traced George
Moore's personal and literary apprenticeship from A Mummer's
Wife (1884) to The Lake (1905) with a primary aim of indicating
his responses to his cultural environment—"the aestheticism
and decadence of the fin de siècle in France and England and
the renaissance in Ireland." 163 She concludes:

159 Elise Dort Isely, "The Sources of the Imagery in the
Poetry of E. A. Robinson" (unpublished doctoral dissertation,
University of Arkansas, 1967), Dissertation Abstracts, Vol. 28,
1967, p. 1436-A.
160 Ibid.
161 Ibid.
162 Ibid.
163 Mildred Davis Adams, "The Apprenticeship of George Moore:
His Response to Cultural Influences" (unpublished doctoral
dissertation, Columbia University, 1960), Dissertation Abstracts,
...All of George Moore's works, his novels no less than his autobiographies, tell of his greedy but selective use of his cultural environment in an intense cultivation of himself as man and artist...164

Among those influences which appear to be most pronounced in Moore's writing, Adams mentions his own personal life and background—particularly apparent in A Mummer's Wife—as well as philosophy, painting, music, and literature—more obvious in his subsequent works.165 For example, from painters and their artistic creations, particularly Manet, Degas, the Impressionists, Corot, and Whistler, Moore, who is described by Adams as always having a strong visual imagination, apparently learned much about art in general and himself; and showed his increased understanding in his highly pictorial writings.166

The purpose of Gerstel's dissertation is contained in the title: Paul Valéry: The Formation of His Aesthetic Ideas, and it is interesting to note that in several of her conclusions, Gerstel parallels the findings of the Adams' study. Concentrating on the formation of Valéry's aesthetic ideas between the years 1871 and 1896, this investigator comments:

...Although Valéry considered the word influence vague and nebulous, he had necessarily undergone the

164 Ibid.
165 Ibid.
166 Ibid.
influence of his friends... and of the ideas both aesthetic and scientific, current in France during his youth...167

More specifically, Gerstel divides the various influences working on the imagination of this poet into three major categories. First, there was "the exterior influence of his native Sète, the sun, the sea and the light, which endowed him with an acute sense of form."168 Secondly, there was "the influence of Edgar Allan Poe, his first master, who revealed to young Valéry the great interest of the functioning of the human mind."169 And finally, there was the "influence of the ideas current in France between 1888 and 1891, as seen in his poetry of that period."170

The obvious fascination among researchers with the subject of a literary man's life and creative endeavors, as well as the various sources of inspiration which influenced his fictional productivity, may be documented again and again. It should also be noted that repeatedly, these investigators emphasize a writer's own past, experiential background as one of the most important of these influences.

168 Ibid., p. 3.
169 Ibid.
170 Ibid., p. 4.
Caron, for example, in his study, Francis Jammes, Novelist, points to Jammes's family life as having supplied him with many incidents for his plots. In addition, Jammes' love of family souvenirs, mementoes, correspondence, botany, hiking, and young girls—all found their way into his writing. Caron concludes that because Jammes did use those things which he found familiar, or loved personally, or which, in some way, formed part of his background of experience, his "novels, therefore, sometimes became a revelation of moments of Jammes' life and environment." Lelchuk, too, working at Stanford University in 1965, reached a similar conclusion in his study of George Gissing: The Man and the Novelist. Lelchuk states:

...To an unusual degree Gissing the novelist made use of his autobiography for the materials of his fiction. That life was abrasive and varied. There was what we may call the public side—the exiled intellectual, the socialist, the disaffected socialist, the artist. But there were other areas, less professional and more personal, that also were of interest: in fact, they proved to be more dramatic. For Gissing was also an harassed husband, an austere idealist, a brilliant classicist, an impoverished writer, and even, surprisingly, a thief. Gissing's characters inherited a large legacy...


-- Ibid.

Again, this point of view is reiterated in Gitzen's study, *The Poet As 'Educated Ordinary Man': The Poetic Theory and Practice of Louis MacNeice*, as he maintains:

...MacNeice encouraged the poet to live a representative life, so that the poetry inspired by his own experiences would reflect the emotions and experiences of the ordinary man...  

Gitzen continues:

...Since MacNeice drew freely upon his own experiences in writing his poems, and since references in his verse to his private life are certain to be puzzling to most readers, a chapter of the dissertation has been devoted to a short account of his life, intended to assist in clarifying these references. It is in part because of his great breadth of experiences that MacNeice's poetry encompasses so many themes and such a variety of subjects.

Another investigator, Edgar L. Squires, comments as follows concerning H. G. Wells' literary debt to his own past experiences:

...Wells wrote his social novels at the same time that he wrote his science fiction. He drew upon his personal background for the materials in his social novels.

And in an attempt to analyze one of Joseph Conrad's novels entirely in terms of the author's professional circumstances and inner tensions, Walton emphasized that:


175Ibid.

...His political novels—insofar as they are significant as novels—arise neither from a sophisticated interest in political ideologies and personalities, nor from austere convictions about "human nature," nor from disinterested psychological "insights."177

Rather, Walton continues:

...They arise, like the non-political novels, from Conrad's experience—which he shared with Lord Jim—of that "inward pain (which made) him know himself," (and) "from his lifelong preoccupation with the problem of 'How to be!'"178

Of interest, too, is Goldhurst's study, Scott Fitzgerald and His Contemporaries, in which this investigator concludes that:

...Among the many forces which acted upon the imagination of Scott Fitzgerald to shape his art, one of the most significant was the influence of fellow authors with whom the novelist enjoyed close friendships during successive stages of his career...179

Goldhurst continues:

...Scott Fitzgerald was a gifted and original artist who seems to have been highly susceptible to influence, particularly to the influence of authors he knew personally. Each of Fitzgerald's novels represents a new development, both stylistically and thematically, upon his previous fiction...180

Of primary importance among these literary friends were Edmund Wilson, H. L. Mencken, Ring Lardner, and Ernest

178Ibid.
180Ibid., p. 2526.
Hemingway.181 Noting how each contributed to Fitzgerald's "well" of experiential background, and their subsequent influence upon his writing, Goldhurst asserts most emphatically that these men "helped establish the direction and tendency of his fiction from start to finish."182

Like Goldhurst, other investigators have concentrated their efforts in the direction of determining the influence of friends and acquaintances on the creative efforts of a literary figure. Winter, for example, concerned with delineating a number of the Jewish Influences in the Work of Proust, cites as "considerable" the influence of Proust's Jewish friends on his work.183 He comments:

...Many characters of the Recherche are patterned after Proust's Jewish friends: Albert Bloch is a composite portrait of many Jewish intellectuals Proust had known at the Lycée or at the little magazines to which he contributed. Swann is modeled after Jewish originals encountered in the fashionable drawing rooms. Even Saint-Loup and the duchesse de Guermantes have facets inspired by Jewish originals...184

Similarly, Anderson, after investigating the formative influences which shaped the famous novelist, George Eliot,

181Ibid., p. 2525.
182Ibid.
184Ibid.
concluded that these influences could be resolved into the general ones of "morality, Romanticism and personality, and the specific one of (George Henry) Lewes." 185

Anderson continues:

...To him (Lewes) it pays special tribute as the liberator, through his personal and practical influence, of the imprisoned talents of George Eliot, and finds that without him her novels would never have been written. 186

Working from a slightly different point of view, other researchers have attempted to discover how a literary figure has been influenced in his writing by his past experiences in particular geographical areas. Gleaves, for example, concentrates his research on the Spanish influences which helped shape several of Ernest Hemingway's concepts. He states:

...The impact of Spain upon the work of Ernest Hemingway is evident in many of his novels and stories and in his works of non-fiction which deal expressly with Spain. Particularly has Spain influenced Hemingway's concepts of death, *nada*, and immortality. 187

Elaborating, Gleaves notes how Hemingway's "traumatic experiences" in the First World War drew this writer to Spain:

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186 Ibid., p. 1206.

Perhaps the greatest single contribution of Spain and the Spanish people to Hemingway's thought and art is a distinctive attitude toward death. After his traumatic experiences in the First World War, Hemingway found little in his own country that acknowledged the tragic side of life, the certainty of death. His continued interest in death led to Spain and the Spanish bullfight, where he hoped to study violent death more closely. From this single-minded beginning grew his increasingly Hispanic view of life and death, of mortality and immortality.\textsuperscript{168}

Similarly, Berbrich, in her attempt to delineate The Influence of Long Island On Three Major Writers, adds yet another thread to the total pattern which reveals how an author's past experiences are incorporated into his literary products. She comments:

...Long Island lies east of Manhattan, between Long Island Sound and the Atlantic Ocean. During the last 300 years many writers have lived and worked there. The influence that Long Island has exerted on these writers appears to be of three types: subject-matter, setting or atmosphere, and form.\textsuperscript{189}

Selecting three 19th century writers for her study—James Fenimore Cooper, William Cullen Bryant, and Walt Whitman—Berbrich details how Cooper used the Island as a source of subject matter,\textsuperscript{190} Bryant used the Island as a backdrop and setting for his stories,\textsuperscript{191} while Walt Whitman used the Island both as a source of subject matter and as a setting against which he placed his subject matter.\textsuperscript{192}

\textsuperscript{168}Ibid.
\textsuperscript{190}Ibid., p. 364.
\textsuperscript{191}Ibid.
\textsuperscript{192}Ibid.
It was also Whitman, she notes, who developed a style which was partly dependent on Island influence.\(^{193}\)

Specifically commenting on James Fenimore Cooper, Berbrich states:

...James Fenimore Cooper visited many towns in Suffolk County between 1811 and 1822. Between 1819 and 1822 he spent weeks, possibly months, at Sag Harbor supervising a whaler that he had purchased and outfitted. From this experience Cooper learned much about whaling techniques, about navigational problems, and about the people who lived in whaling villages.\(^{194}\)

Continuing, she notes how these experiences influenced his novels:

...Some of these people (e.g. Ebenezer Sage in *The Sea Lions*, Long Tom Coffin in *The Pilot*) he later depicted in his novels. From his wife's relatives on Shelter Island, Cooper heard family stories about the Revolutionary War and the birth of the Secret Service on Long Island. In *The Spy*, a novel of espionage, he used several of these anecdotes as well as techniques and procedures developed by the Long Island spy ring. His acquaintance with the Island eventually influenced fifteen of his novels.\(^{195}\)

Concerning William Cullen Bryant, Berbrich notes that after buying a home in Roslyn, Long Island, in 1843, Bryant spent four to six months a year there for the next thirty-five years.\(^{196}\) According to this researcher, Bryant's debt to this region was considerable:

\(^{193}\) *Ibid.*
\(^{194}\) *Ibid.*
\(^{195}\) *Ibid.*
\(^{196}\) *Ibid.*
At least forty-eight poems (more than one-fourth of his total work) and several volumes of prose were written in Roslyn. In these works one finds frequent references to the flora and fauna indigenous to the north shore of Long Island. The Sound, visible from his hill-top home, influenced his work first as subject-matter and later as a fruitful source for analogies depicting his personal philosophy. 197

Turning finally to Walt Whitman, Berbrich maintains that of the three writers, Whitman was most strongly influenced by Long Island. 198 Whitman had been born in 1819 in West Hills, but:

...His ancestors had lived on the Island for almost 200 years before his birth. His pride in these ancestors is apparent in such poems as "Old Salt Kassabone" and "The Centenarian's Story"; and his knowledge of local history is seen in "The Dying Veteran" and "The Last Loyalist." The ocean, which he loved was one of his favorite subjects, and its moods and movements helped to develop his style. Whitman's familiarity with Long Island enabled him to use it as a microcosm of the United States, and the information he learned there about Indians, Quakers, whaling and shipwrecks influenced his writing throughout his life. 199

197 Ibid., pp. 364-365.
198 Ibid., p. 365.
199 Ibid.
Summary and Conclusions from Reviewed Research and Literature

In summarizing this review of related literature and research, which included the stated opinions of authors concerning their works, critics' comments about literary products, and scholarly research concerning the genesis of adult literature, the investigator concluded that it is evident that the past experiences of an author's life significantly affect and are incorporated into his creative products.

Further, the wealth of research in adult literature states a truth concerning the importance of a writer's past experiences and the variable of creative interpretation of them. It clearly underscoring the Smith definition of creativity noted in Chapter I of the present study:

"The ability to tap past experiences and come up with something new. This product need not necessarily be new to the world, but new to the individual."^{189}

Finally, this review of related literature and research has revealed that nothing has been done in the field of children's literature comparable to that research in adult literature on this subject. Therefore, the investigator has concluded that such a study is needed.

The literature and research which was pertinently related to this investigation has been reviewed in Chapter II.

This review was undertaken in three specific areas:

1. Comments of authors in the field of children's literature concerning the importance of their past experiences on their creative products were examined.

2. Expert opinions of recognized critics in the field of children's literature concerning the forces influencing a writer's creative products were explored.

3. The findings from research relative to the influences affecting the creative genesis of literary products in the adult literature field were summarized.

The research design and the procedure which was used in the present study will be presented in Chapter III.
CHAPTER III

DESCRIPTION OF THE DESIGN AND PROCEDURE OF THE STUDY

In order to collect primary source data concerning the creative genesis of the twenty-two published trade books written by Howard Pease, and to corroborate that data, the research procedures were conducted as described in this chapter.

I. INTRODUCTION

...If we want to know how people feel: what they experience and what they remember, what their emotions and motives are like, and the reasons for acting as they do—why not ask them? G. W. Allport

Early in October, 1967, the investigator wrote Howard Pease a letter (Appendix A), describing the general purpose of the study, and requesting his participation in as many personal, tape-recorded interviews as would be necessary to gather a portion of the primary source material needed for the study. In a telephone call to the investigator on October 12, 1967, (Appendix B), and again by letter, (Appendix C), Pease indicated his willingness to cooperate in the investigation, and the first meeting was held several weeks later, on the evening of November 2, 1967. Present at that first meeting were Howard Pease, Blanche Ensign, his secretary, Dewey Chambers, the investigator's adviser, and the investigator. At this time, the focus of the study was sharpened; and the primary data sources available to the researcher were determined. (Appendices C and D).

II. SOURCES OF DATA

The sources of data for this descriptive study were:

(1) the twenty-two published trade books written by Howard Pease,
(2) nine tape-recorded personal interviews with the author,
(3) Pease's personal letter files, scrapbooks, and other memorabilia collected by the author during his writing career,
(4) letters from various sources to the investigator giving corroborating evidence, and
(5) personal contacts and telephone calls made by the investigator.

Published Trade Books

The twenty-two published trade books comprised a total of 5,990 pages of reading. This averaged 272 pages for each book. The complete bibliographical information is included in the Bibliography, Section A, Sources Related to Howard Pease.

A list of these books, arranged chronologically by date of publication, follows on page 77. It will be noted in this list that these twenty-two novels have been published by two different companies during the years 1926 to 1961. Twenty novels were published by Doubleday & Company, Inc., Garden City, New York; only two, The Gypsy Caravan (1930), and Long Wharf (1939), were published by Dodd, Mead & Co., 79 Madison Avenue, New York. However, in 1943, the plates of Long Wharf were purchased from Dodd, Mead & Co., New York, by Doubleday & Company, Inc., Garden City, New York, and the book was then reissued under the latter's name.²

²Tape-recorded interview with Howard Pease, Stockton, California, November 18, 1967.
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<thead>
<tr>
<th>Title of Book</th>
<th>Date of Publication</th>
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<td>*1. The Tattooed June</td>
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<td>Doubleday</td>
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<td>*2. The Jinx Ship</td>
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<td>3. Shanghai Passage</td>
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<td>4. The Gypsy Caravan</td>
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<td>*5. Secret Cargo</td>
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<td>*6. Ship Without A Crew</td>
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<td>7. Wind in the Rigging</td>
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<td>*8. Hurricane Heathers</td>
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<td>9. Forhorns</td>
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<td>10. Captain Binnacle</td>
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<td>11. Jungle River</td>
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<td>*12. Long Wharf</td>
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<td>Dodd, Rea, &amp; Co</td>
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<td>13. Highroad to Adventure</td>
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<td>15. Light Boat</td>
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<td>*16. Thunderbolt House</td>
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<td>*17. Heart of Danger</td>
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<td>18. Bound for Singapore</td>
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<td>*19. The Dark Adventure</td>
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<td>*20. Captain of the Araby</td>
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<td>*21. Shipwreck</td>
<td>1957</td>
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<td>*22. Mystery on Telegraph Hill</td>
<td>1961</td>
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Because nine of these books were out of print at the time of this investigation, Pease lent his own first editions to the researcher for her use during the course of the study. Those thirteen books still in print were ordered by Pease, personally autographed, and presented to the investigator. Thus, a complete set of the twenty-two published novels was available to the investigator during the entire course of the study.

Tape-recorded Interviews

The nine, tape-recorded interviews with Pease, transcribed verbatim from the tapes, comprised a total of 157 double-spaced, type-written pages. It was during these interviews that Pease described the genesis of each of his twenty-two novels.

Letters, Scrapbooks, and Memorabilia

All of Pease's personal letter files, his scrapbooks, and other memorabilia were boxed and transported to the investigator's home in Stockton, California, where they were carefully inspected for corroborating evidence to support the author's description of the genesis of each of his novels; as well as for gaining additional insight; and, where needed, background information concerning his works.

Contacts Made by the Investigator for the Purpose of Gathering Additional Corroborating Evidence

The investigator wrote numerous letters to various sources in her search for corroborating evidence to support
Pease's personal descriptions of the genesis of each of his novels. Copies of these letters, as well as those letters received in reply by the investigator, are included in the Appendix (Appendices G through Z; A-1, and B-1). In addition, the investigator made other contacts, either in person or by telephone, with friends and acquaintances of Howard Pease for this same purpose.

III. METHODS USED IN GATHERING THE DATA

During the months of October, November, and December, 1967, the investigator proceeded on two phases of the study. The first was that of reading and summarizing, in chronological order by date of publication, Pease's twenty-two published trade books. The second, carried on simultaneously, was the taping of the personal interviews with Pease.

During the months of January, February, March, April, and May, 1968, the third phase of the investigation was conducted, i.e., that of examining the author's personal letter files and other primary source material to find, where available, corroborating evidence to support Pease's personal tape-recorded descriptions of the genesis of his published trade books.

Finally, in October, 1968, during a three-day meeting with Howard Pease, the investigator obtained the addresses and telephone numbers of various persons with whom the author had been acquainted during his lifetime. Subsequently,
the investigator wrote numerous letters to these sources, or contacted them personally or by telephone, requesting their cooperation in corroborating certain statements made by Pease during the course of the tape-recorded interviews.

**Investigator's Book Summaries**

The researcher designed a format to aid in the summarization of each of the twenty-two published novels. The format devised for this purpose appears in Appendix E and includes the following: setting, plot line, central characters, and major theme or themes.

The investigator used this format for each book in order to collect the summary data. As she read the selected books, she responded to them and recorded the data on the described form. This method of content analysis necessitated her using one copy of the format for each of the twenty-two books. In this manner, each book was read, analyzed, and the summary completed before the investigator proceeded to the next book.

**Tape-recorded Interviews**

The second phase of the study, conducted during the months of November and December, 1967, consisted of tape recording nine personal interviews with Howard Pease. These interviews, usually beginning at 10:00 a.m., and terminating at 3:00 or 3:30 p.m., were conducted on the following dates: November 2, 10, 14, 16, 18, 21, and 24, 1967.
December 12 and 18, 1967. All but three of the interviews were conducted at Howard Pease's home in Livermore, California. On November 2, 13, and 24, 1967, Pease and his secretary, Blanche Ensign, traveled to Stockton, California, to the investigator's home.

Beginning with the first published novel in 1926, The Tattooed Man, and continuing chronologically by date of publication, the genesis of each book was discussed by Pease. The number of books discussed at each interview varied, and was left to the discretion of the author.

The nondirective interview technique was used by the present investigator during the course of the interviews. Selltiz, et al., in their book, Research Methods in Social Relations, have commented on this method and the role of the investigator as follows:

"...nondirection is implicit in most interviewing; that is, although the interviewer is expected to ask questions about a given topic, he is instructed not to bias or direct the respondent to one rather than another response. In nondirective interviewing, the interviewer's function is simply to encourage the respondent to talk about a given topic with a minimum of direct questioning or guidance. He encourages the respondent to talk fully and freely by being alert to the feelings expressed in the statements of the respondent, and by warm, but noncommittal, recognition of the subject's feelings."

As each tape was completed, Blanche Ensign transcribed them verbatim, typing duplicate copies. Pease was then

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Selltiz, op. cit., p. 267.
given both typed copies on which he made any corrections which he felt were necessary for the purpose of accuracy. These corrections consisted wholly either of inserting names of people or places which were not clearly audible on the tapes, or of correcting spellings of words.

After the foregoing corrections had been made, the investigator was given both the original tapes and one copy of the transcription. The duplicate transcription of the tapes was retained by Pease.

For the most part, Pease's descriptions of the genesis of each of his novels were included intact in the present study; in some instances, however, the researcher did edit the author's remarks, paraphrasing at some points where she felt this would lend clarity to the report.

**Investigator's Summary of Pease's Genetic Analysis of Each Book**

When all of the taped interviews had been completed, transcribed, and corrected, the investigator carefully read the author's comments concerning the genesis of each of his twenty-two published novels, then prepared a summary of those forces noted by Pease as having influenced the creative genesis of each of these novels. In this manner, twenty-two investigator's summaries of Pease's genetic analysis of his books were prepared.
Corroborating Evidence

The final phase of the investigation involved searching for any available corroborating evidence which would lend support to Pease's genetic analysis of each of his twenty-two published novels. For this purpose, the investigator used the investigator's summaries of Pease's genetic analysis for each book, prepared as described on page 82. Thus; an attempt was made to corroborate each point summarized by the investigator for each of the novels.

Early in January, 1968; therefore; the investigator drove to Livermore, California; and transported all of Pease's personal letter files; scrapbooks; photograph albums, and other memorabilia back to her home in Stockton; California. During the months of January; February, March; April; May; and June, 1968; the researcher examined these primary sources carefully, documenting all corroborating evidence found. There were instances where no corroborating evidence was discovered for certain points.

Thus; in the early fall, 1968, the investigator met with Howard Pease for three days. During this time; they went over each of the investigator's summaries of Pease's genetic analysis of each of his books; noting which points had been corroborated in each summary. For those points which had not yet been corroborated by the investigator, Howard Pease suggested other sources, particularly personal
friends and acquaintances still living, who could possibly verify those points for which the investigator was unable to find supporting evidence in Pease's own personal files and collection of memorabilia.

In October and November, 1968, the investigator and the author wrote numerous letters to various persons and companies, requesting their cooperation in corroborating certain statements made by the author concerning particular novels. Copies of these letters, and the written responses received by the investigator, are included in the Appendix of the present study (Appendices G through K; A-l and B-l). Other contacts, either in person or by telephone, were made by the investigator for this same purpose.

It must be noted that there were some instances where no corroborating evidence was available, or where the author's statements were so subjective that scientific investigation and assured accuracy were not possible. These cases have been clearly indicated by the investigator.

IV. SUMMARY

Chapter III has discussed the design of the study and presented the procedures used. It has noted the sources from which data were gathered and the method used in collecting them. The design of the format used in preparing the book summaries, the categories for summarizing the novels, the methods used in the tape-recorded interviews
with Howard Pease; and the techniques used in the search for corroborating evidence have all been described. The manner of treating the collected data has also been outlined. Chapter IV will discuss the analysis of the collected data.
CHAPTER IV

PRESENTATION OF THE COLLECTED DATA AS REVEALED BY THE INVESTIGATION

It was the purpose of this study to collect, and corroborate whenever possible, primary source data concerning the creative genesis of each of the twenty-two published trade books for children written by Howard Pease. The data were gathered as described in Chapter III. They were then analyzed to:

1. Determine to what extent Pease's past experiences were incorporated into his novels.

2. Assess what external forces influenced the genesis of the twenty-two trade books.

3. Corroborate, whenever possible, those statements made by Pease concerning the forces that contributed to the creative genesis of each of his novels.

From her sources of data, the investigator compiled three types of information for each of the twenty-two published novels, which have been included in this chapter and are presented and explained in the following pages.

After reading each novel, the investigator prepared a brief summary which included a description of the plot line, the major characters, and the theme of the novel. These summaries are identified, in the following pages, by the sub-head, Investigator's Summary, and are presented in single-spaced type.
Howard Pease's personal, tape-recorded discussion of the creative genesis of each of his twenty-two published trade books immediately follows the Investigator's Summary. These comments by Pease are identified by the sub-head, Author's Genetic Analysis. They are differentiated further by the use of double-spaced type. For the most part, Pease's comments were included verbatim. In some instances, however, the investigator did edit the author remarks, particularly those personal asides to the investigator which were not relevant to the focus of the present study. In other cases, where the author's comments were in need of clarification, the investigator made appropriate changes. Any changes made by the investigator for purposes of clarity, were indicated by the use of parentheses.

Finally, in the section entitled, Summary of Pease's Genetic Analysis of "Title of Book" and Corroborating Evidence, those forces identified by Pease as having influenced the creative genesis of a particular novel, were then summarized by the investigator. In this section, too, was included any corroborating evidence available which could substantiate Pease's commentary on the creative genesis of his book. It should be specifically noted that some of Pease's remarks were of such a subjective nature that they did not lend themselves to scientific investigation; therefore, corroboration was not possible. In addition, there were other statements made by Pease for which the investigator
could find no corroborating evidence. These are clearly indicated by the investigator.
I. THE TATTOOED MAN (1926)

Investigator's Summary

After failing to receive word from his brother, Neil Moran, who had signed on board a ship as purser, Tod Moran journeys from his hometown of Stockton, California, to San Francisco in an attempt to find him. Aided by Sheila, a secretary in the European Pacific Steamship Company who is romantically interested in Neil Moran, Tod signs on as cabin boy aboard the tramp freighter, the Araby. The Araby, a sister ship of the vessel on which his brother sailed, is bound for the coast of France, the country from which Tod last heard from Neil.

On board the Araby, Tod meets a character with whom he will share many future adventures—a giant figure of a man with great tattoos covering his arms and chest. Throughout the voyage, there are many indications that this powerful man is something more than a mere ship's cook, but Tod's many questions concerning the tattooed man's true identity remain unanswered until the very end of the novel.

During the Araby's voyage to Marseilles, Tod learns that his brother is suspected of stealing company funds, and that the ship's officers have mysterious plans of their own. In an attempt to solve the several developing mysteries, Tod and the tattooed man combine forces, and thereby cement a lasting friendship. Tod's awe of his new friend continues to grow as he watches him perform in one harrowing incident after another, not the least of which takes place during a violent storm at sea when the tattooed man saves a seaman from drowning. It seems ironical that even after being saved from drowning, the seaman dies anyway from pneumonia.

In France, Tod trails Hawkes, the mate, and discovers that his brother is being held prisoner in a dilapidated villa by the sea. After aiding his brother in his escape from the Villa Paradis, Tod has his many questions answered concerning the tattooed man, as Neil relates the story of the Annie Jamison.

The Annie Jamison, according to Neil, was a ship sailing from San Francisco to Seattle which had been deliberately overinsured by her owners. Carrying a fake cargo, the Annie Jamison had been intentionally scuttled so that her owners could collect the insurance money. Captain Tom Jarvis, alias the tattooed man, had stood helplessly by as his orders were disobeyed and his first command had sunk to the bottom of the Columbia River. Neil Moran, because he knew that the water valves had been deliberately opened, had been imprisoned
in the Villa Paradis so that he would not be able to testify at the inquiry. Because there was no one to support his claim, Captain Jarvis had subsequently been stripped of his command. To clear his name, and gather evidence that would convict the real culprits, Captain Tom Jarvis had signed on board the Araby as the ship's cook.

It becomes evident that the owners had plotted the same fate for the Araby, for on her return voyage from France, she is run aground on a reef. The Araby is saved only through the efforts of Neil Moran and the tattooed man, alias Captain Tom Jarvis, who finally drops his disguise and takes command of the vessel. The Araby is then returned to San Francisco, with her hold full of fake cargo, and is used as evidence to clear the Captain's name.

Author's Genetic Analysis

"The Tattooed Man was published in 1926, on my birthday, September 6. (It was) my first published book.

After I left Stanford, I taught my first school...

I lived with Mr. and Mrs. Jordan on Sherman Island. Mr. Jordan had charge of irrigation in the ditches. He had to patrol them every day. It was an asparagus island. This book was written in their tank house.

The house we lived in was built high on stilts because every once in a while there was a flood from the river. The land was lower than the river level. Outside we had a windmill... and below, was a storage room. And Mrs. Jordan said that instead of working in my bedroom, where she was running the house next door and in the kitchen and around, I could have that storeroom. So I took out their things and put them in the basement, and I moved in my same old card table, the same old typewriter, and the same few books, and there I wrote."
I didn't do much work at night—mostly weekends and vacations—and the second summer I was there I never went home; stayed there for the three months' vacation or more. We had a long vacation. I worked in that tankhouse every day and finally finished the book in November, after school had started, you see, and had been going a couple of months.

I remember that I was working on a storm scene. It was, to my knowledge and my remembrance, a lovely day, and I looked up to see rain splashing against the window of my little room. It took me a minute to realize that the windmill was going and should be turned off—the tank was overflowing. That was the power of my subconscious thought.

Anyway, there I started The Tattooed Man. In the meantime, The Gypsy Caravan was being refused. When Miss Massee refused The Gypsy Caravan, (she) said to put it away for future revision, but she added something that nobody else of the five publishers had added. She said, "Are you working on another book now?"

Wasn't she smart? I had eight chapters of The Tattooed Man written.

When I saw that letter, I went to my manuscript and (looked at it), and I said, "I have eight chapters." And I immediately wrote back and I said, "I am doing a new book, a sea story called The Tattooed Man," and I told her the number of typewritten pages (I had).
I received back very soon—we didn’t have air mail in those days, just ordinary train mail—a letter, and she said she would like to see those eight chapters. She also said that she was coming to San Francisco to see her authors—going on a trip. They do that every two years, the editors, usually, and try to get new authors. And she was coming to San Francisco and Carmel. She said she would be at the Palace Hotel at a certain date—I think it was a month off—and that she would send me a wire. (She also said) she would like to meet me, and wanted me to bring the manuscript.

Well, I couldn’t wait until the day arrived. I finally got a phone call. She (had) managed to get through on the phone, which was a very troublesome thing to do on the island, and she invited me to the Palace Hotel on Saturday for lunch.

I went there, trembling you know, with my little manuscript under my arm, in a little folder, to a luncheon, and she told me later that she never saw a young man eat so little for a luncheon in her life. I was in the Palace Hotel where I was not used to going—with a garden court and all the ceremony—and I had that manuscript. And here was an editor from New York, the first one I had ever met. I never had an agent, never had an agent in my life, and it was my own contact that got me this editor.

She took my first eight chapters to Carmel for a few days and read them on the train going and coming, and when she came back she phoned me and said, “Come on and have dinner with me.” It was Saturday again. She could have told me
what she thought about my book, but she didn't on the telephone. So I had to wait. And she told me at dinner that if I finished the book as well as I had done those eight chapters that she could assure me she'd take it. But it had to be just as well done. That was something, wasn't it?

So I really went to work on that book. When summer came around, of course I wasn't anywhere near finished, so I stayed all summer. I was offered the principalship of the new eighth grade grammar school in Palo Alto where my mother and sister lived. My mother was working as a cashier in a candy store while my sister went to Stanford. They had a little apartment.

I turned down this principalship's job, and my mother, again, was horrified. Always did the wrong thing, according to her, do you see? I stayed on that island and I wrote, all summer, and finished it then about November, 1925. I sent it in and she sent me a wire, accepting it. Then she wrote me a letter a couple of weeks later, and said...Well, I guess she sent me a contract.

In those days they never sent you an advance on a book, I suppose, unless you asked for it. But I didn't get any advance, just a contract—that's all I wanted. I'll come back to that story a little later.

Two weeks after she took it, she said she had met the editor of The American Boy in New York at a literary tea or something. They called it a tea, but I was there later
when the teas were all wine and cocktails served in cups with saucers, during prohibition days. And (the editor of The American Boy) said he would like to see a copy of that manuscript in case he could use it as a serial. She had suggested it would be a good serial.

I thought I was wasting my money, but I paid the young, man friend of mine in Stockton, fifty dollars to give me another copy. He had done my typing. That was Forest Parker, an old friend. And I sent that, and by gosh, in reply I got a thousand dollar check for it. I nearly fell over, I was so surprised.

This started me out with Doubleday and with The American Boy magazine. Well, that’s the story of what happened to the book. Now, where did the book come from? We want that.

I had gone through the Canal, not signed on as a wiper as I did later, in the winter of 1917-1918 when I was going overseas. Our unit was shipped out of San Francisco.

I belonged to the Stanford ambulance unit before the United States ever got in the war. (It included) twenty-one Stanford boys, including my roommate, Guard Darrah of Stockton, who is still in Stockton. There was an organization called "The Friends of France," which outfitted ambulance units at Stanford, (and was composed) of wealthy Stanford graduates whose sons, maybe, were there. They were putting a lot of money in this. They bought an ambulance and outfitted us. I belonged to Unit Number Five. I think it was the lovely sky-blue
uniforms the boys wore. The first American flag taken to France in World War I was from Stanford University. That is now in the chapel at Stanford. By the time Unit Number Five got ready, we were in the war. Congress declared war.

We were held up. What happened was that twenty-one Stanford boys were put in a hospital unit from U. C. We boys went from Stanford, and all the officers were from U. C. Medical School. And all the nurses were from U. C. We ended up in France at Base Hospital Thirty in Royat, Cuevergne.

We were trained at Stanford Hospital in San Francisco—we had all sorts of training in hospital work, so all my life I've been able to take care of invalids—give shots, do anything, give baths. We did all that sort of thing.

One of the horrible things: one friend of mine and I, as part of our training, were shoved into the out-patient G. U. clinic for men at Stanford Hospital. (That clinic) was for taking care of men who came in with venereal disease—syphilis, gonorrhea, etc. We wore white aprons all over us, gloves all the time, and white caps on our heads. We used a certain kind of soap in cleaning up. And I want to tell you, after the first day, my friend and I held each other up as we tottered out of that place. We didn't know that such things existed. We didn't know how horrible these diseases could be. You see, in those days there were no drugs that we have today to fight these diseases. They would go on for years and years. But I always thought it was kind of good training for me before going into wild France, perhaps. Well, anyway, we were trained there.
We went overseas. We were put aboard a merchant ship which was being taken to the east coast to be converted into a troop ship of some kind. It was the Northern Pacific, which had been used on the west coast. I lived in the seaman's forecastle, which, I think, was on the port side of the very bow, and not with my friends from my unit except for one fellow whom I knew, but not too well—the rest were crewmen. We only had a part crew on board because of the war taking so many people away, and they needed more ships.

I started to work as a mess boy for the officers of that ship. You see, this is how he started. This is how I got acquainted with the cook and the cook's help and all the mess department, and then I got acquainted with the engine room because I wanted—I was always crazy about ships. At this time it never occurred to me I might write about a ship, although I had in my first story, hadn't I?

I was all over that ship—saw how the firemen looked down there, working, in the tropics, going through the Canal when there was hardly a breath of wind coming down to them through the ventilators, and where the temperature would get over 120°. I don't know how they worked. I didn't work there then. Later I did, but not on this trip. During my second trip, I was a wiper and then a fireman, signed on. But this was my first introduction to the life on board. This was my first shipping out. As far as working, as Tod did, on that ship, I had not yet done it. But I did do it later.
After I shipped out and re-read that book, I wouldn't have changed a word. I had gone through everything in sympathy with these workers. After all, I heard them talk, I saw them, I knew all about them. It is what you call empathy, isn't it? You're able to put yourself inside the body of another person and feel his emotions, his thoughts, and everything, I think.

At first I thought they were an awful bunch of rough-necks, but finally I realized how they got that way.

I think that boys' books today are much more realistic than when I was a boy. However, they have changed very, very slowly through the years. That's because the people who buy books have such a tremendous effect on what's published. There were so many taboos when I started.

In meeting life, I think that whether you've read a lot of light fiction as I had or not, or Tod Moran, I think as a young person you're apt to romanticize the future as being much better than today, the present time, from a child's viewpoint. So maybe you don't have to ship out; (maybe) you only have to grow up a little to learn that life is not such a wonderful place, not all a "bowl of cherries" as we used to say. Maybe it's truer in a broader sense than I showed there. What do you think?

The tattooed man was a combination of two men. One of the men in the forecastle with me was a little Cockney, but his name was not Toppy at all. I was horrified by his language. Now I had not led a protected life in Stockton—ordinary family, ordinary boy in every way, and yet I was
horrified. I never heard such language before. He was a character. And the Swede was a real person. He was called "The Swede." The tattooed man was a mixture of a seaman who was tattooed, fascinating me, with exactly the same marks I put on the tattooed man, but (who) had nothing to do with the cook. And the cook was a big, rather good-looking, massive sort of fellow who looked to me as though he really belonged up on the bridge of a ship, or at least as quarter-master at the wheel. And here he was the cook. And I used to wonder about it, until we got better acquainted. He used to give me a piece of pie or something extra because I sort of hung around and he knew I was working there, you know, with the food. He wasn't too bright, that came down to it. It wasn't that he lacked all together education. His mind was limited. So, when I wanted a hero, and Tod Moran was not to be my hero, it was the tattooed man when I started the book, (I would use him). The tattooed man, then, was a combination of the body of the big cook, the tattooed marks of another seaman, and a brain which I gave him—and that's where I had Captain Jarvis. Tod Moran—-I wanted (him) to be just the average boy who shipped out—-not too good, not too bad, not too anything extreme.

Neil (Moran) was, more or less, my older brother, I realized later. This was one book I read over when this friend of mine, (Dr. George Kowalski), told me I put myself into the book. The girl, Sheila, was the daughter-in-law of the people with whom I lived on the island.
Sheila lives in Stockton. She is the wife of Dr. Jordan, an oral surgeon. He's a specialist, a dental specialist, in Stockton. Sheila is the girl in the book, but that isn't her real name at all. There's where I got her. I usually took somebody I knew.

I had, when I started, the background for a book. I was going to take a boy through a voyage, not to New York or Norfolk, where we went, but I was going to take him through the Canal to the Mediterranean, to Marseilles, where I'd been. And I made a trip after the armistice, by myself, with hardly any money, walking from Marseilles down to the Italian border. And then I was going to bring him home, to San Francisco.

Well, I had the story of Tod Moran and I had to name him. A family across the street was named Moran. I kind of liked the name. The little Moran girl played with my younger sister, who was ten years younger than I was. So I got Moran. And Tod came from Tod Clowdesley, whose father was a librarian in Stockton for years and years. Tod is dead now. Tod was his nickname. It wasn't really Tod, and neither was my hero's real name, Tod, but I took the name in high school from a friend of mine, Tod, and the family across the street, Moran. Tod Moran. Many people have asked, "Where did you get the name?" You see, that's the way you get names.

This is what I remember: I had my hero shipping out. I knew where he was going, and I knew he was going to search for his brother, but I had no plot. I had to get a plot. It was like all the background I had for (my short story), *The Beggar at the Gate*, about Algeria. And I had no story, until
I finally got hold of Richard the Lion Hearted. Finally, in desperation, I wrote to my sister. Remember, this was before I ever had any contact with Doubleday, or before I had any eight chapters finished. I hadn't started the book yet. Anyway, I was on the island, and it occurred to me that my sister, who was a student at Stanford, might help me out. I told her to go to the Law Department library, and look up cases in marine law—read some cases—and send me briefs of three interesting ones. So she did. And I chose one, and that was the background plot of the story of the ship.

Now to me it sounds as though I sat down and made up a ridiculous plot. It was a case of law, maritime law, and a real case. They filled the ship, an American ship, with a cargo that was false—olive oil five gallon tins with water rather than oil—and collected the insurance; that's absolutely true. The ship was sunk. And the insurance company sent down divers, (but) they couldn't get down deep enough. The ship sunk in the Caribbean someplace, and a diver couldn't get down, so they didn't have to pay the insurance on that cargo. Do you see the point? Neither did they pay the insurance on the ship. The cooks had been opened...

Looking back at the plot now, it seems to me as though I made it up too imaginatively and not too good. It was reality, but that doesn't mean that it's a good plot. Sometimes what happens in life doesn't make a good plot. It seems to me a rather extreme plot. Well, it really did happen—a real case.
There's more that's interesting. I knew that when you wrote a book you must have a certain structure. When I was starting this book, I hadn't found a structure. If you noticed, in The Gypsy Caravan, there is a first mile and last mile, a prologue and an epilogue, and the other miles (between) are the stories. So there was a certain structure. This, I thought, was kind of cute when I looked back upon it years later.

I knew that every artist had a structure behind his story, and I had no structure. "Well," I said, "I've got to find one." Now if you're going to copy someone else's structure, you'd better take only good authors with some standing. Isn't that right? So, now, I'm giving out the secrets of the trade—at least mine. Here's where the structure came from: I looked over all the novels I'd liked, by good authors, and in those days that was Galsworthy and Hugh Walpole and Arnold Bennett—all that group—and I finally found one that I'd read before. I looked it over and I said, "There's my structure."

It was Arnold Bennett's Old Wives' Tales, which is still a modern classic in its field. I bought a two-volume edition of the Old Wives' Tales, with special illustrations, for twenty-odd dollars, put out by, not the Heritage Press, but their original book club. The Heritage Press is the poor man's book club. They are cut down from the original, expensive book clubs where you pay, I don't know, from ten to fifteen to twenty dollars a month. Well, I got that edition.
This is what the structure is: It's divided into four parts. Now, look at The Tattooed Man—four parts.

Now, look at the Old Wives' Tales. This is the story of a shopkeeper in a small town in England, going back to about 1870 or a little bit before. He was a draper, a well-to-do draper; had the draper's store in town and they lived over it. The first part is from the viewpoint of the mother of her two marriageable daughters. One is Constance, the nice daughter—see the name? The other daughter, Sophia, is a "flipperty-gibbet." Sophia falls in love, she thinks, with one of the salesmen who comes from manufacturing, and runs away with him. Part One works up to a climax where Sophia elopes and everybody is horrified.

Part Two is the story of Constance, who stays at home and marries a clerk in her father's store. It ends with the birth of their son. Both (occur) in the same place—the little town and the little drapery shop.

Part Three is quite different. They haven't heard from Sophia; they didn't know where she was. She was in Paris. She got rid of her no-account husband, who finally married her. She has taken after her father through the years, and she is older now. She had got hold of the pension in Paris, a boarding house, and finally owned it. In Paris—you see the background's quite different from the little town in England—you go through the 1870 siege of Paris when Germany is surrounding the city and the people take to eating rats and dogs—anything to stay alive. Sophia, being smart like her father, has
learned what men are worth, you see--no more foolishness.
She had laid in a big supply of extra food, been a hoarder.
She gets well-to-do, and this is how she owns her own place.
That's quite interesting. Also there's a guillotine scene
in Paris in which Sophia goes to see a man guillotined in
the street while everybody crowds around. It's a holiday.

I looked up all about that book and the author.
That chapter is so well done that you are there, watching
the guillotine, and you are horrified, with Sophia. Everybody took it for granted that Mr. Arnold Bennett, who had lived in Paris later, had seen a guillotine when he was younger. He never did. In an article I read about him, in his interview he says very plainly, "I never saw a guillotine. That came out of my imagination. I looked up all I could find about it and then put Sophia watching it, and those would have been my reactions if I had seen such a thing."

Part Four goes back to Constance, an old lady, her mother and father both dead, and her son growing up and not turning out what she wanted him to be--just as most parents, you know, are never satisfied. And then Sophia comes from Paris, sells the boarding house, and they live together at the end of the book--they are two old ladies. This is the life span--it's a circle.

I said, "Now, I've got it. I'm going to start on the San Francisco water front and end on the San Francisco water front."
Look at the first word I've written in the first paragraph: Sea. Look at the last word in the whole book: Sea. So it's a circle. I don't know whether I (actually) planned it at all. I don't think I ever knew I did it until later.

But this is what I did plan. I said, "I'm going to have my book in four sections and each one must work up to a climax." All right. Part One and Part Two will be at sea, because Arnold Bennett had his in the same little place—the little town. But Part Three is quite different. In Paris you have the guillotine; you have the siege of Paris—more excitement. I'm going to have it not on board the ship but on the shore. Where will I have it?" Well, I took a trip to Paris, after the armistice, and then I went down to Marseilles. I didn't have much money, so I beat my way over to Monte Carlo and back, mostly on foot. I was picked up one night—I slept one night in a little tramway shelter somewhere near Antibes and Nice. I got cold. And I was picked up about five o'clock in the morning—it was just a little shelter, and open on one side; slept on a bench; the trams weren't running between these towns at that hour. A peasant with a cart of vegetables picked me up and took me into Nice. I've never forgotten. When we came to the outskirts of the city there was a little police station, like a plant, where you enter, today and where they have guards. We were stopped. And that old peasant had to pay money, a license, for a number of vegetables. I wouldn't know how much—two or three
francs or something. The vegetables were looked over and he paid some money and was allowed to go on and sell them in the market place...

Some place along in my walking I saw a small place, but realized that I'd better not try to get through that; I'd sink down too far. I made it larger (in the book) than what I saw. There, I also had an idea behind it, symbolic or something. That was supposed to symbolize his worthless brother's sinking into the depths and Tod pulling him out. I'll tell you about this later; hold that thought.

There's another symbol in there that I did very consciously. Sometimes you don't do it consciously. Usually, in revision, you see some little object or something which might be a symbol if you allow it to blossom.

Now I have a chapter called, "Sharks," where the shark is after (Tod). Now on a deeper level, do you know what that was? Something which happened to me. There were a couple of homosexuals on that ship and they were after all the young men. So those men were bothering Tod. Jarvis knows it. And the sharks are put in with the talk. If you look now at the talk in that chapter, you'll see there's another meaning there. I couldn't mention what it was. Just as I toned down the language I heard, I toned down this. And you find this on all ships. And the bog was another thing.

I've mentioned that the psychiatrist told me, "You really are the hero of every book you write," and I said, "That's ridiculous." I read two--I read Heart of Danger
and I read The Tattooed Man, and I said, "That's enough."

This is what I discovered about The Tattooed Man:

Tod Moran's brother was the very opposite to my own brother. My own brother was four years older than I. He developed very young. He was very successful. I was so slow, even in getting through college. You remember I didn't graduate from college until the age of twenty-nine. My brother was a young business man in Stockton, married, and had two little kids; when he went into teaching and was head of the commercial department of Stockton High, which was one complete building in itself behind the high school. He had charge of that for years. He belonged to the Yosemite Club, which was the best club in my day. He was the chairman of this; he was the chairman of that. He could stand up before a crowd and talk, face anybody, and I couldn't. You wouldn't believe it today, but it's true. After my first book was out, Doubleday wanted me to go on the radio. In those days, (I couldn't), and I refused. They didn't understand me.

My brother was a speaker. He belonged to some men's club; he won the local contest; he won the state contest; and was sent up to a national meeting in Seattle as the speaker from the state of California. He didn't win that national prize, but he went that far, which was darn good, wasn't it? The point was that I realized, after I read that book, that I must have been subconsciously jealous of my brother. I know that more than once I said, "I hope my brother; Lawrence, will be introduced as the brother of Howard Pease." I was
always introduced as Howard Pease, the brother of Lawrence, oh, for years—ten years I'll bet. And I would say to myself, looking back I remember, but not thinking about it at the time except I'd say to myself, "I hope some time my brother can be introduced as the brother of Howard Pease: "This is Lawrence Pease, the brother of Howard Pease." See? I was jealous.

So what did I do? I just made Tod Moran's brother what I wished my brother would be. And Tod Moran rescues his brother, which I never could do. Ain't that something? Isn't that interesting? In other words, we learn something about ourselves if we can objectively, later, look at some of the books we've written and somebody points something out to us. I would never have thought of such a thing. He, the psychiatrist, said, "You are the hero."

Well, I could have been the hero, Tod Moran; however, I just meant the average kid. But what I did with my brother was a lie. I made him exactly the opposite and that must have been wishful thinking, deep down within me. I was not aware of this; I want to tell you that; I had no idea at all. What do you think of that?

I haven't told you how I had decided on what kind of book I was going to write. I think I got some of it down, but I left out the important thing. On the first of this tape there is a recording of our little talk; it isn't good, but it's there. I did have on that (section of the tape) that (I decided) on the kind of book I wanted to write because
I found that the books which the librarian in Sacramento and I had chosen for our ordinary kids in that country school, were books that were over their head, really. They were too literary. But they were reading the Tom Swift books, and what we call the Carolyn Keene books—that type. And I did put down that I decided I should write for them. I was going to write for that group who didn't know anything or who read so slowly that some of them had never read a book in their life. Some of them thought it was sissified to read a book, especially the boys. I wanted to write for them. I did not want to write a sissified book. I did not want to tell them any lies; I would not lie to them. So I decided then and there that I would never have the hero win a fifty thousand dollar prize in the last chapter. I was not going to have any material success given him in the last chapter, as most of the "blahblah" books for boys were in that day; and I've carried this out my whole life. I never even let Tod be promoted in the last chapter. If he is promoted to third mate, it (takes place) between books, do you see? And in Thunderbolt House, they end up with—what did they end up with? They're just as poor as they were when they started. Everything's been burned out in the earthquake and fire. One little girl wrote me, "Some of the kids don't quite get this." Another little girl wrote me that she liked it all except, "Why didn't you let Emmy keep her pearls?" Even her pearls went up in the fire.

Originally, it was a diamond necklace. That's an interesting thing about that book, too. I discovered that
diamonds would come through fire. I didn't want them to save a thing. I only wanted them to gain either an intellectual or a spiritual gain at the end of the book. So before I ever started to write, I had decided I was not going to have any material gain at the end of the book—I was not going to tell lies to these boys. I would, (instead), try to put in something—and I think I have in my better books, but not in all of them—an intellectual gain or some kind of a gain that is not material. Do you see?

When I started to write real boys' books, (I thought), looking over my students, my pupils, "How many of these kids will go to college and become football heroes? How many of them will ever be given a colt that grows into a magnificent thoroughbred and wins the race in the last chapter and be given fifty thousand dollars? What (really) happens to them? So what can I give them? It's got to be something intangible."

I'm not that way today, thank God. I was kind of brutal. I was terribly serious, and I didn't let anybody stand in my way, even myself. When I come to tell you what happened to me on Sherman Island and how I put that in the Heart of Danger, I think it's probably one of the most interesting things that happened to me in my whole life. And I wasn't aware of it at the time. That's the second book I read as a result of a session with the psychiatrist.

Quite a few of my books have been liked by the parochial schools; and especially Thunderbolt House. But I was told by one nun, very frankly, that the teachers did not like
The Tattooed Man as a book, and they would not put it on their shelves. I asked the reason, because I had forgotten, (and was told) that it was because of the philosophy behind it which was non-Christian. Would you call it that? It was not a Christian philosophy. It was not that God is good and everything will turn out for the better, and so forth and so forth. It was kind of a hard philosophy. Tod said his parents had lied to him, his Sunday school teacher had lied to him, his teachers had lied to him, and that the real world, the kind of world he was shoved out into, bore no resemblance to the world he had learned about through them.

Before I ever started to write The Tattooed Man or any of my books, I said, "I won't lie to kids." I think education should prepare young people for life; (but) I found there were many parents and librarians who tried to shelter young people from life. They would shelter them right up until they were shoved out to college to stand on their own feet. And then, some of them failed.

Some of my books, then, through the years, were disliked by some parents, some librarians--public librarians. We didn't have many school librarians when I started to write. (And all these public librarians) were women. (They didn't like them) because they were too realistic, they said, they were too brutal, they had too many cuss words and too many slang words. That has slowly changed, I think, don't you? That day is gone. But isn't that interesting. Brickbats.
For instance, my editor told me in 1930, after I'd published three books, that the Pittsburgh, Pennsylvania, public library had taken my three books off the shelf because one of the mothers had picked up one of the books at home—her boy had brought it home from the public library—and found some swear words in it. And so the librarian read one of them. She found two "hells," and three "damns." She took all my books off the shelf. I didn't know I had that in them. Well, that day is past, you know, and things are quite changed.

If my books did anything, I think they had more reality than most of the boys' books written in that day, at that time. Now we go through pregnancy in girls in high school, and anything. Why, horrified, girls didn't get pregnant in high school. They did all the time, but you wouldn't admit it, you see. They were shushed; they were put away, sort of. Well, thank God those days have gone.

I'm not a cynical person, because I've enjoyed life too much. I've had a hell of a good time and I think it's well worth while no matter what happens to you. You get brickbats, you're knocked over, and you struggle up to your feet again; and then you get another knock. And sometimes you go down, but you struggle up.

At the end of The Tattooed Man, this nun said to me that I didn't bring in any of the loving goodness of Jesus of Nazareth, who protected us, and God was Love, and all this. Well, I've never believed that, although I'm not a cynic.
think that life is a miracle and a wonderful miracle, and I've enjoyed it and had a good time, too, and I think it's more than worth while. Wouldn't you accept it? Sure. I think we all would, if you get right down to it. (However), sometimes you hear somebody like Somerset Maugham say he was a cynic, (and that) nothing was good, and (that) everybody was worse. (Nevertheless), everybody had an awfully good time, just the same. He loved parties and cocktails and had a marvelous time. So I never knew how deep, how much he really meant it. He meant it at the moment.

Anyway, at the end of The Tattooed Man, when Tod is looking up at the stars—In that day, which is not today—that was forty-one years ago when it was published, so forty-two, forty-three, at least forty-two years ago I wrote it—we didn't know but what some wandering star or something would hit us and end the world sometime. We were not so sure of the universe as we know it today, the expanding universe, where we know now there's less chance of such a thing as that happening. But the nun did not like that. That didn't come in her way of philosophy.

When I taught at the University of San Francisco, where I taught part-time for four years, they said, "Mr. Pease, at heart you're really a Catholic."

Then I came down here and I spoke over at the Unitarian Church one day and they said, "Mr. Pease, you're really, at heart, a Unitarian."
And I'm really an old Methodist, and I don't know what I am. I think it's according to the mood I'm in. My philosophy was that I could be alive, as Tod Moran was thinking at the last chapter in The Tattooed Man, and that it would be worth while to be alive at the moment the world was ended—and that that would be the biggest moment in his life. I reached this type of philosophy after I got rid of all my illusions about life.

Remember, before I went overseas, I was married. I was away a year. I came back. My wife and I were both at Stanford. She got ill. She died in San Francisco. Wasn't that something to hit a young man? I was 26, about; 25 probably. Two years. So I had already gone through that experience, and written this book. Yes. I was still going to Stanford then.

I saw men, friends of mine, die right in front of me. Not in the battle line, but patients that I knew, you know, and then the flu epidemic hit us. You've heard of that terrible flu. So I had seen and grown up much more than most young fellows who had graduated from college and begun to teach school. And I was older. I think that so much had happened to me, that I had reached the point where I wasn't afraid or anything; I would just take it if it came. What are you going to do? You can't be afraid all your life.

If you don't believe in a loving God who's looking over you, a personal God which I've never believed in since
I was a boy, then you've got to get a philosophy to keep you going. Isn't that right? Especially if you've had the knocks I've had. So I think I reached that point some time after the death of my wife, and realized that I had been through about as bad a thing as could have happened, already—many things.

And I went home to Stockton and worked when my father was so sick and finally died, and then I went back to Stanford. My mother was working at a drug store run by a friend of ours. She got work there during the war, the first World War, because they needed help. She loved it—just loved it. Never quit until my sister made her quit, to my sorrow. She loved working and meeting people.

I've reached a certain philosophy, I guess. Good, bad, or indifferent. I was trying as a teacher to prepare boys for life and do nothing to shelter them against life, from life. Do you see?

Maybe I was treating Tod Moran as I'd been treated. Perhaps I was saying, "You, with your crazy, nice ideas about life. This is real life. Now take it." It was a kind of meanness on my part, don't you think? I just thought of it. You know, you don't do that in a boy's book. In *Heart of Danger*, the violinist, the prodigy—I taught such a boy—loses his arm in Buchenwald. You don't put that in a boy's book. Why in the world did I do it? There must be a certain meanness in me...but I didn't do it purposely. I didn't say,
"I'm going to do this." It was done subconsciously, unconsciously...I was trying to prepare them for life, I guess.1

"Let me (continue) with the genesis of The Tattooed Man, so far as I can remember. The first of the genesis, I think, my first trip through the Panama Canal--my remembrance of what happened and my reaction to it, (as well as) the men aboard ship.

I decided when teaching the seventh and eighth grades at Sherman Island, across from Antioch, that I wanted to write for the slow readers, and the readers who thought it was sillified to read a book--those boys. And I wanted to tell the truth about life so far as I could. I had my characters more or less in mind. I wanted Tod Moran to be the average boy; not too good, not too bad; not too cowardly, but not brave either. And I meant, really, that my hero would be Captain Jarvis as seen through Tod Moran's eyes--his viewpoint.

That summer of 1923, I went to Stanford. I continued right through, but I didn't have much of a course to take so I planned this first boy's book of mine. I used to sit in the sunshine and eat my lunch alone on a bench under a tree, and think about the story...

I gave Tod a brother about the same age as my older

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1 Tape-recorded interview with Howard Pease, by investigator, Livermore, California; November 10, 1967.
brother, four years older than I was, and I made Tod's brother exactly the opposite of my brother. Instead of being very successful as a young man and taking prizes for speaking, very popular in Stockton, I made Tod's brother a sort of weakling, and Tod goes on board ship to save his brother. So I had that much of a story.

Then I realized, when I got to teaching on Sherman (Island) and was planning my book, that I needed more than that. That was when I wrote to my sister, who was a student at Stanford, (and asked her) to go to the law library and give me three briefs on three maritime law cases, and I chose one. Now that I re-read The Tattooed Man, that mystery story and what happened really seems rather outlandish. It did happen, but that doesn't mean it's a good plot. But that's the plot I used—sinking the ship with the false cargo and trying to get the insurance company to pay for it.

I was writing weekends and doing some revisions at night after school, and when I reached chapter ten I had a writing block. I couldn't do my next chapter. I tried and tried. Finally, I knew this second part was going to end up with a fight in the forecastle, but I didn't know how to get to that. In despair, I decided to skip to part three, which starts in Marseilles, and I wrote most of part three. Then one evening it suddenly came to me what was missing in
part two. I went back to part two and finished it without any trouble at all. When that was finished, I finished part three and went right on to part four, the end.

I'll put on tape my speech on the creative process, which ties in with the writing block.

I was very clear in my mind as to a theme for this first book, what I wanted to say between the lines. (It involved) a young boy (who) gets disillusioned as he matures, and this is what I consider the theme, saying to the boys, "When you begin to get rid of your illusions about life, you are beginning to grow up—to mature into an adult."

I thought about this theme before I started to write. I'm not sure I said in my own mind, "This is the theme," but this is what I intended to say to the boys between the lines. I always think that book reviewers often mix the theme and subject of a novel. They'll say the theme is life on a deep-sea freighter. That isn't the theme at all; that is the subject. The theme is something else that the writer is saying between the lines. For instance, we have two examples (which) we might say (have) the same subject. Let me give you an example of subject and theme. I'm going to take two novels, Uncle Tom's Cabin and The Grapes of Wrath. Uncle Tom's Cabin has as its subject, slavery. Grapes of Wrath has as its subject the "Oakies" and "Arkies" pushing into California from the dust bowl. Now the subjects are quite different in
time and place; but the theme I consider exactly the same. The authors, in both cases, are writing about the downtrodden, and Mrs. Stowe mentioned this in the subtitle to her novel. So I try to find the theme and bring it forth in one sentence, not from my mind, if possible, but from poetry or literature. I try, if possible, to get my theme from poetry or literature, and express it in a few lines of that poetry or literature.

Now, let's try to express the theme of these two books, each of which, I say, has the same theme as the other. Let's look at the Bible. "Do unto others, as you would have others do unto you." Am I my brother's keeper?—with all its implications. Sometimes a poet will put this into words longer than one sentence, and you wouldn't for the world break it up, so let me give you the theme from John Donne's famous thing: "No man is an island, entire of itself. Every man is a piece of the continent, a part of the main. If a clod be washed away by the sea, Europe is the less as well as if the promontory were, as well as if a manor of thine own or of thy friends were. Any man's death diminishes me, because I am involved in mankind. And therefore never send to know for whom the bell tolls; it tolls for thee."

Now, take your choice in giving the theme of those two novels. I think any of those examples would do.

Here is an example of how I went to work on The Tattooed Man. I had planned a fight in the forecastle. I had never boxed myself, so how in the deuce was I going to be realistic
about a fight? And I wanted this to be a real fight. This is the climax of part two—the fight in the forecastle. I finally decided that I would go to boxing matches in San Francisco. They were held once a month at the old Winterland near Fillmore Street; 'way out. They were on Saturday night. I would go down to San Francisco Saturday morning and attend the fight. I attended four fights. I'd go to my hotel—I stayed all night in a fairly cheap hotel, too cheap—and make notes on exactly how they were put on and what happened. So this is how I prepared myself to write of the fight between Tod and Red Mitchell in part two.

The last chapter of The Tattooed Man, now. I wanted Tod to come into San Francisco Bay on the Araby about dawn one morning. I wanted to put him in the bridge and sort of sum up everything he'd learned through his voyage. Now, I had gone out of the Golden Gate on a ship, but I'd never come in. I was puzzled about this, when one morning Mr. Jordan and his wife, with whom I lived, Mr. Jordan said: "I could get you on a potato barge, going down three times a week to San Francisco from Stockton or the islands below Stockton. They would cross the Golden Gate without coming in, but you would get the feel of it."

That was arranged, and one Friday night this barge stopped and I jumped aboard. It had a blunt prow, was otherwise just like a square barge. It had a little entry room in the hold, a cargo of sacks of potatoes loaded all over
the deck, I don't know how many sacks high, maybe five or six feet high, and the pilot house was on high stilts above this cargo and there the pilot was. We had two men on board, the pilot up there and the engineer down in the little engine room. I spent the night with those two men but mostly in the pilot house, not sleeping a bit.

We crossed the Golden Gate, going toward the Ferry Building, just about dawn, so I got the feel of what it would be like to enter the Golden Gate at that hour. We tied up at China Basin, quite a ways past the Ferry Building, and I went home on the bus that afternoon. Then I began writing the last chapter, which had been held up for some time because I wasn't sure I had enough material.

Now I also had in my little library, a book called Pacific Ports of the U. S. A., which told a navigator or pilot or captain how to enter the Golden Gate from the sea. And so I knew which lights were on, I knew which lights flashed every three seconds, and which lights flashed every six seconds. I learned from that pilot boat book that when you got two lights in alignment—and I think they were Point Lobos and the lighthouse on Alcatraz—then you entered. You steamed directly ahead safely through the Gate. So I used, then, the technical book, (and) I used my trip on the barge crossing the Golden Gate at dawn. I then had to put Tod up at the wheel of the Araby, and he sees the lights flash; he knows how it feels to enter the Golden Gate. That was as
near as I could get to my own entering the Gate. Not until later did I ever come back through the Gate.

In most of my books, I can safely say I never wrote about places where I hadn't been. But once in a while something like this happened, and I tried to experience what I wanted to put in the book. So I tried to experience, as nearly as possible, Tod coming in through the Golden Gate at dawn.

I wrote twenty-two books. I believe that twelve now are in print. These are my better books that have sold better, and I think it is very wise of Doubleday to let my second-rate or third-rate books drop out and only keep and press my better books. Anyway, the sales have increased with these over sales where I had more books in print; you see?

Now, what books have dropped out? I will tell you right now, I think only two Tod Moran books, both cases where I wrote about where I'd never been and knew nothing about. My first book, The Tattooed Man, was based almost wholly upon my own experiences, where I was, in France, and so forth. The Jinx Ship, the same. The third book was Shanghai Passage, and we'll come to that. That book (was) written out of the experience of a young chap I met who kept a diary of a voyage from San Francisco to Japan. I used his voyage, so technically I was pretty good, but I had never been there when I wrote that book. It is out of print. Another Tod Moran is out of print. That is Wind in the Rigging. This is about a voyage to North Africa where I have never been myself. I just
used books. I was doing it to get a serial. *The American Boy* was holding it up for a serial, and I had to do it in a hurry. That is out of print. In other words, the books which are closer to me, about which I know more and where my own experience went into them, are still in print.

My conclusion from all this is that if an author has been to places and knows the feel of them—that is, if his five senses have experienced things there—what he sees, what he hears, what he smells, what he tastes, what he touches, the tactile sensation; that that somehow gets into a back drawer of your mind. This comes through the tips of your fingers to your typewriter to your paper and to the reader. And if you're just sitting down and imagining what it is to go to an island and you've never been there, I have a feeling that you don't have the real image to communicate. You don't have the real feel to communicate.

There are exceptions to this, and one famous one is *The Red Badge of Courage*. (Here), the author had never been in the army, never experienced battle, yet he had a tremendous creative imagination that took him through that.

The life I've tried to describe in *The Tattooed Man* is the kind of life at sea that existed here between 1916 and 1926. There were no unions, the wages were as low as possible, and the food was as poor as possible. With the unions, the fight that came along the San Francisco waterfront, things slowly began changing.
I've read more than one boy's book about life at sea, and most of the authors don't know what they're talking about. Stephen Meader, Harcourt, Brace and World Company author, wrote a boy's book, the title of which I forget, (but) one of his took a boy in a sailing ship about 1860, or somewhere along there, from Massachusetts around the Horn to the Hawaiian Islands. It was quite evident that during the first half of that book, where the boy was on board ship, Meader didn't know what he was writing about. There was no feel; there was no truth about the food he would eat, where he would sleep, or the life on board. It was absolutely false, and therefore it had no intensity; it had no reality to me, at least.

Sometimes I've been asked where I got the name for the steamship, Araby. I got it from a ship that Joseph Conrad sailed on, called The Araby Maid, which was a little sailing ship. I took the first part and named my ship, the Araby.

Sometimes I've been asked where I got the name, Tod Moran? Well, it came from two families I knew. Tod Clowdsley of Stockton, went through high school with me, and I used his name, Tod. Across the street (from where I lived) was the Moran family, and the daughter played with my little sister. So I think I took the Moran family name and Tod Clowdsley's name, and I had my Tod Moran.

In writing my Tod Moran books, I did not want to write a series where they had to come (and be read) in a certain order. I wanted each one to stand alone, so that it wouldn't make much difference whether you read the first, first, or the second, second, or anything.
My first book, *The Tattooed Man*, was read by two people, chapter by chapter. My old teacher at Stanford, Edith Mirrielees, with whom I studied for two or three years at every opportunity, and the girl with whom I collaborated, Doris Knight. It was Doris Knight who said to me, when I had the stoker lost overboard and I had him drown because the captain refused to launch a lifeboat and try to find him, "You'd have a much better chapter if you'd have a lifeboat launched and let the tattooed man volunteer to take charge and call for volunteers."

I went home with that idea, and I revised that chapter and added to it so that the stoker was saved. (However), I suspect I had built up such a terrific storm that no lifeboat could exist in (the) sea at that moment. But in spite of that, I did have the stoker rescued, but if you notice, I didn't have him live— he died of pneumonia, which was a rather cruel thing to me. Maybe that was in me. I wanted to show how life was.

In the old days, a life was not so important. Really! And the owners of ships didn't give a goddamn for the men on board. They gave them the worst, the cheapest of everything, and the cheapest of wages. So from that moment, from that time when I sailed as a wiper, I became a union man. And even though the union men go to extremes at times, I'm still a union man, because most people do not now know what it was like to work in the days when there were no unions and you were at the mercy of any kind of boss.
I had at my side, always, when I was writing about the sea or water, technical books. When I wrote books about a schooner, I had books on sailing a ship. My son and I had owned several little sailing ships, not very big ones. We sailed on San Francisco Bay, and on the Connecticut Sound, and we belonged to the Palo Alto Yacht Club and the Norfolk Yacht Club. So I had a lot of experience there. Nevertheless, in order to be technically correct, I always checked in my technical book about how to sail, and I had the book on the ports of the Pacific Coast. I have a book, still, that I used, The Men On Deck, which gives the duties of the master, the mates, and crew—their duties and responsibilities—a manual for the American Merchant Marine. This gives in detail what every person on the ship does, from the chief mate right down. I used those to be sure I was right.

I had never been in a lifeboat launched at sea, and I wanted to show that scene where Tod Moran was aboard and the tattooed man was in charge. So I looked up in my manual the (method) of launching a lifeboat at sea—and it tells you in great detail. Now in using a technical book for the man overboard in the lifeboat scene in The Tattooed Man, I had never been in a lifeboat which was lowered from a ship, although I'd been in a lifeboat on San Francisco Bay. I used to haunt the waterfront and the little yacht harbors all my life, all the time. All right. Then I opened my technical book,
to find out exactly the technique of lowering a boat at sea. I got that. But I had to put Tod Moran in it, and show this from somebody in the boat being lowered.

In thinking this over, it seemed to me that Tod would not feel himself being lowered, but if he glanced down he would notice the waves getting closer to him underneath, leaping towards him.

My sister-in-law, my brother's widow who recently remarried three years ago, reminded me the other night about something I'd totally forgotten about The Tattooed Man. She was out for the day, probably a Saturday, and I was teaching on Sherman Island; we were spending the weekend there to see friends, and (I was) working during the daytime in my brother's and her house. She came home—they had given me a key and she didn't know I was there, sometimes I'd come and sometimes I wouldn't—and she heard the record player on when she got to the front porch. (It was playing) very slow, sad music. She thought, "What in the world is this." She went in, and I was typing on a chapter... Well, I think in looking over the book it must have been this chapter where Tod is sick in his bunk...chapter one of part four of The Tattooed Man. He is delirious and he's never out of the bunk in the whole chapter. And I realized when I re-read it—for the first time in many, many years—I said, "That's one of the best chapters in the book, and yet not much happens in it." And I wonder what the boys think of it.
This was the technique I used for the first two or three books. I discovered that I would have Saturday morning and Sunday morning to work at my typewriter, and I would waste time getting into my book. And I would sharpen pencils for making notes. And I would walk up and down. And I would warm up, you might say. And I knew that was terrible, before I got into the mood. And I said to myself, "What can I do to get in the right mood to write my chapter?"—because there were different moods in different chapters. So I began using my record player. And I remember when I was doing the terrible storm scene in The Tattooed Man, where the man is washed overboard, I used my record of Beethoven's "Ninth Symphony," to go Bang! Bang! Bang! And I was writing this storm scene in the tankhouse on Sherman Island, one hot, summer afternoon, (when) I looked up and (saw) rain was hitting the window like nobody's business. I thought, "My God, what's happened!" Then I realized the tank was overflowing, and I ran outside to turn off the windmill. So I said (that) the power of my subconscious brought a storm upon me. I got a great kick out of that. So when I wanted somber or soft music for a moody scene like this one, I used different kinds of music, do you see? I discovered by doing that, I could get into the mood and start writing much, much quicker. I used it for about three books, until I got to the point where, when I went to my little office, and I always had an office (which was) away from my telephone and everything, I could sit down at my
typewriter at 8:00 in the morning, or 8:30, and it was as though what brains I had were in my fingertips. I didn't need it any more. It took me some time to reach this point. I think that all professional writers reach it; however, I suppose some never do. They waste an awful lot of time. It takes discipline. You must come to your office the same hour every morning. Don't come at eight one morning and ten the next; don't come at three o'clock and don't work at night. You set office hours and work. And I discovered that by doing that and doing nothing else in my office, I could sit down, re-type a couple of pages I'd done the day before, and then jump off the springboard to new material. But I think I used this method of using music after I started work on The Tattooed Man, and used it, probably, through my first three books...

Through the years, I've been told by several librarians, especially one man and a couple of women, that my Tattooed Man did something new in the field, they felt. First, that it was a more realistic book than most books published for boys; second, that it had more meat in it— that is, some philosophy of life— something the boys could chew over."

₂Tape-recorded interviews with Howard Pease, by investigator, Livermore, California, November 14 and 21, 1967.
Summary of Pease's Genetic Analysis of "The Tattooed Man" and Corroborating Evidence

In the foregoing discussion, Pease cited a number of forces which were important in the creative genesis of his first published novel, *The Tattooed Man*. They may be summarized as follows:

1. **Pease's first voyage through the Panama Canal to France during World War I.**
   
   **CORROBORATING EVIDENCE:**
   
   (1) The foregoing was verified by Mr. Guard Darrah, Stockton attorney, in a personal interview with the investigator. Mr. Darrah was Howard Pease's roommate at Stanford, served with him in the ambulance corps, and accompanied him on this voyage. Stockton Country Club, Stockton, California, September 29, 1968.


2. **The author's shocked awakening to the realities of the poor working and living conditions on board ship.** Disillusioned, this led to his desire to communicate to his young readers a more realistic view of the sea.

   **CORROBORATING EVIDENCE:**
   
   (1) The investigator cannot corroborate an emotional reaction.

   (2) However, it is possible to corroborate the result of this reaction. See Appendix N, letter from Doris Knight to investigator, October 8, 1968.
(3) Book critics, too, have been impressed by Howard Pease's realistic view of the sea, and his ability to communicate it. See specifically, newspaper clipping entitled, "The Three Owls," edited by Anne Carroll Moore. New York Herald Tribune Books, November 21, (no year). In Howard Pease's scrapbook #1, page 3. Included in the Howard Pease Collection, University of the Pacific Library, Stockton, California.

(4) See, also, newspaper clipping, "Search for Fiction Material forms Subject of Howard Pease's Speech," December 11, 1935. In Howard Pease's scrapbook #1, page 9. States: "He wrote this book to picture life at sea as it really is, in the hopes that boys who long to go to sea would read it and be cured..." Included in the Howard Pease Collection, University of the Pacific Library, Stockton, California.


3. Pease's personal experiences gained in France during World War I.

CORROBORATING EVIDENCE:

(1) See Howard Pease's photograph album which he entitled, "Great Days and Some Secret History, or Fighting the Hun Behind the Lines, Being A True and Faithful Record of One Year in France." Located in the Howard Pease Collection, University of the Pacific Library, Stockton, California.
(2) Personal interview, by investigator, with Mr. Guard Darrah, Stockton attorney, and former Stockton District Attorney, Stockton Country Club, Stockton, California, September 29, 1968. Mr. Darrah was Howard Pease's roommate at Stanford University, and served with him in the ambulance corps in France during World War I. He corroborated many of these experiences.

4. Pease's decision, while teaching the seventh and eighth grades on Sherman Island, near Antioch, California, to write for those boys who were either slow readers, or who felt that it was "sissified" to read a book.

CORROBORATING EVIDENCE:


(2) For evidence that Pease was teaching school on Sherman Island, California, during the time he was writing The Tattooed Man, see Sacramento County School Records, Sacramento, California, March, 1924, to June, 1926.

(3) See, also, Pease's written summary of the history of The Tattooed Man. Howard Pease's scrapbook #1, page 3. Included in the Howard Pease Collection, University of the Pacific Library, Stockton, California.

(4) See, also, letter from Myrtle Imhoff, librarian at Roosevelt Junior High School, San Diego, California, to Howard Pease, April 7, 1946. Contained in Howard Pease's personal file, "Junior High." Included in the Howard Pease Collection, University of the Pacific Library, Stockton, California.
(5) Bibliographies of children's books of that day verify the paucity of material available for adolescent boys at that time. This would, indeed, have provided motivation for Howard Pease to write to fill this gap, particularly since he was teaching this age group.

5. Pease's relationship with his older brother; his emotional reaction to his brother's success, and his final projection of this relationship totally reversed from what it actually was, into his book, "The Tattooed Man."

CORROBORATING EVIDENCE:

(1) This insight was acquired by Howard Pease during his two-year period of psychoanalysis with Dr. George Kowalski of Redwood City, California. While this particular incident was not mentioned by Dr. Kowalski in his letter to the investigator, he does verify that Pease did consult with him for this period of time, and that he did suggest that Pease was the "hero of all his books." See Appendix H, letter from Dr. George Kowalski to investigator, September 30, 1968.

(2) See, also, Appendix N, letter from Doris Knight to investigator, October 8, 1968, page 1.

6. Pease's use of a factual, maritime law case sent to him by his sister, Marjorie Pease, from the law library of Stanford University, California. Known in legal terms as a case of "barratry," this actual case involved the sinking of an American ship carrying a false cargo in an attempt to illegally collect the insurance monies on it. This law case formed the foundation of Pease's plot in "The Tattooed Man."

CORROBORATING EVIDENCE:

(1) Since Marjorie Pease is deceased, the investigator was not able to corroborate the fact that she did send her brother this law case.
(2) However, an official transcript from Stanford University, California, will reveal that Marjorie Pease, who taught at Stockton High for many years, had received her A.B. and M.A. degrees from Stanford University, and was in attendance there during the fall, 1924, when Howard Pease wrote her the letter requesting that she send him the law cases. The letter was not found among her personal effects at the time of her death in 1947.

(3) The investigator also discovered a newspaper clipping entitled, "Devil's Isle Term Given South Seas Ship Scuttler," which describes in detail a similar case which took place in Papeete, Tahiti, (no date). The men were convicted for deliberately scuttling a ship. In Howard Pease's scrapbook #1, page 26. Included in the Howard Pease Collection, University of the Pacific Library, Stockton, California.

7. Pease's careful research on various subjects or activities which he wished to include in his book, but with which he possessed no first-hand information.

CORROBORATING EVIDENCE:

(1) Although the investigator could not corroborate the individual cases of research Pease mentioned in the foregoing discussion, she was able to verify that he habitually did so as part of his preparation to write any book. See Appendix N, letter from Doris Knight to investigator, October 8, 1968, page 1.

(2) See, also; point 8, below.

CORROBORATING EVIDENCE:

(1) Howard Pease's personal copy of Felix Riesenberg's *The Men On Deck*, (New York: D. Van Nostrand Company, 1918), is included in the Howard Pease Collection; University of the Pacific Library, Stockton, California.

(2) Between the covers of *The Men On Deck*, the investigator discovered three yellowed, note cards on which Pease had recorded nautical terms and phrases and their meanings, i.e., "More beef on these ropes," meaning "more help from strong men," etc. This discovery does, indeed, indicate that Howard Pease used this source(s) as a means of collecting nautical terms.

9. The author's use of personal acquaintances and friends as many of his fictional characters.

CORROBORATING EVIDENCE:

(1) The investigator was not able to corroborate the fact that Howard Pease actually did use several of the men aboard his ship as models for his fictional characters such as the tattooed man, Toppy, and Swede.

(2) However, the investigator met and spoke with Mrs. Jordan, the fictitious Sheila, heroine of *The Tattooed Man*. Stockton Country Club, Stockton, California; September 29, 1968.

(3) See, also, newspaper clipping entitled, "Pete and His Pipe;" in which this newspaper writer details the history of the now deceased Tod Clowdsley, of Stockton, California; and his contribution to Pease's fictional hero, Tod Moran. In Howard Pease's scrapbook #2, page 15. Included in the Howard Pease Collection, University of the Pacific Library, Stockton, California.
10. Pease's acceptance of suggestions to improve "The Tattooed Man" from both Miss Edith Mirrielees, his writing teacher at Stanford, and Doris Knight, a childhood friend and fellow writer with whom he first collaborated on several short stories.

CORROBORATING EVIDENCE:

(1) See Appendix N, letter from Doris Knight to investigator, October 8, 1968, page 1.

(2) See, also, correspondence from Miss Edith Mirrielees to Howard Pease which reveals a deep affection and respect existing between teacher and pupil. More specifically, one letter, dated October 28, (no year), from Miss Mirrielees to Howard Pease contains her comments concerning his book, Heart of Danger. It is reasonable to assume, therefore, that if she felt disposed to offer constructive comments concerning a much later book, she would be even more inclined to do so with the first novel her pupil, Howard Pease, had published, The Tattooed Man. These letters are included in a manilla folder in the "M" file of Howard Pease's personal files. Included in the Howard Pease Collection, University of the Pacific, Stockton, California.

11. Pease's use of music to create the proper mood in the varying chapters of "The Tattooed Man."

CORROBORATING EVIDENCE:

(1) See Appendix L, letter from Mrs. Marie Pease Erickson to investigator, October 9, 1968.
**II. THE JINX SHIP (1927)**

**Investigator's Summary**

The Jinx Ship, Howard Pease's second story of the sea for boys, is similar in characters and action to his first successful novel, *The Tattooed Man*. Herein, the reader again meets such familiar faces as Tod Moran, the central hero, Toppy, the little English seaman, and Swede Jorgenson, as well as a cast of new characters—all of whom become involved in the atmosphere of mystery and terror surrounding the dirty cargo vessel, the S. S. Congo.

Tod Moran, determined to earn enough money to carry him through his second year of college, had sailed to the East Coast aboard the *Araby*, a ship commanded by Captain Tom Jarvis. However, since he did not wish to continue with the *Araby* on such a long voyage to Hamburg, Germany, Tod had signed off in New York, hoping to get a berth on another ship bound for San Francisco. It is at this point that the reader first meets him in New York, utterly discouraged after vainly searching the waterfront for a job.

At last, in desperation, Tod accepts a berth which more experienced seamen shun—a job as oil wiper aboard the S. S. Congo. Sailing that same evening for Havana and other Caribbean ports, the Congo has such an evil reputation as a jinx ship, that no crew, save for her captain and her second mate, will sail with her more than once. Even Toppy and Swede Jorgenson must be shanghaied aboard before the crew is complete for the present voyage. From the very beginning, then, the cruise seems destined for trouble.

A number of events, occurring while the Congo is at sea, reinforce the sense of doom enveloping the vessel. The first night out, for example, a great black cat, the pet of Black Jean, the mess boy from San Felipe, is discovered stowed away on the ship. Later, Tod discovers French Louie's body under a great pile of coal with a knife sticking from his chest. When Tod returns with help, however, the body has mysteriously disappeared. In spite of all evidence that a murder has been committed, the captain calls it suicide. It comes as no surprise, then, when Mr. Sharp, the second mate, also is reported as missing.

During the voyage, Tod also makes friends with Bruce Denton, a smug and cocky young man who has recently been kicked out of college. At first, his cultivated manner and blue pajamas call forth jeers from the stokers, but together,
he and Tod share the heat of the stoke-hold, and the terror of a fierce storm at sea. Later, on the island of San Felipe, they are caught in a voodoo uprising, witness the native slaughter of the plantation owner, and escape death themselves only as a result of the efforts of Black Jean. Finally, together, they solve the mystery of the Congo.

For a time it seems as though the Congo will carry its secret to a watery grave, for it is not until the very end of the novel, as the Congo is sinking to her final resting place, that Tod and Bruce are able to prove that men, rather than evil spirits or jinx ships, are responsible for all the mishaps. Only then does the reader learn of the illegal trade which the captain, the second mate, and Senor Gallardo, the only passenger aboard the Congo, have been carrying on with the natives of San Felipe. Reaping large profits from their sale of arms and ammunition to these natives, these men realized that if the same crew stayed with the Congo for more than one voyage, suspicion might be aroused and their crime discovered. They had, therefore, deliberately cultivated the evil reputation of the ship.

Author's Genetic Analysis

"Here's the genesis, so far as I can remember, of The Jinx Ship, my second published book, published in the fall of 1927. The whole idea came to me on a second voyage through the Panama Canal, and this was in the Caribbean when I got the idea. I had heard the men in the forecastle (talking)—some of the older men. One fellow believed in a jinx ship he knew, and I was fascinated, of course. Apparently, the Malolo, which was one of the great Matson liners, had an accident going down the ways when it was launched. It had an accident on its first voyage and everybody called it a jinx ship. Malolo means "flying fish," if I remember correctly, in Hawaiian, and the Hawaiians said that it was an unlucky name for this lovely ship. Well, they finally changed the name of that ship. It was an actual ship, a great ship."
On this voyage, I heard about a jinx ship and I decided I would write a book about it. Of course, I thought the men were simply superstitious and I'd have nothing to do with superstition. So I had my theme before I set one word down in writing... (and it) revolved around superstition at sea; but I wanted it to be enlarged in theme and mean any sort of superstition. Here's what I thought I was saying to the boys: When you question a superstition and realize how it happened to be believed, you free yourself from that superstition. In *The Jinx Ship*, I tried to show, through action, how this superstition about it being a jinx ship... (occurred) through no fault of its own, but (was) just the work of men. (Finally), it was destroyed by fire in the last chapter. That meant to me that when you have a superstition, (you should) get rid of it, burn it up, make it disappear.

This voyage was about June, in the summer of 1926, and I have in my boxes, a journal that I began keeping. I got so busy or tired or something, I didn't keep it as long as I wanted to, but some of it is there. I'm not sure that I have anything in there. I may have mentioned the jinx ship in it. I remember I glanced at it when I was putting it in a carton a month or two ago, and I was talking about a black tanker that passed us on the voyage, and I said, "You know, Black Tanker would make a nice title, and it would make a good book, the subject of a book." When I came to
write it, I went all over tankers, got permission, so that I knew them.

For The Jinx Ship story, which has Tod in it but not Captain Jarvis, I used the ship I was on in that second voyage, and I drew—and it's in my journal—a deck plan. You'll find it there in ink, drawn, and that's the jinx ship, Congo. This ship was really a jinx ship, and was called the Congo, and I chose that name purposely.

When I started writing The Jinx Ship, I went to my journal and used some of the material there. I did not take Tod out of San Francisco, but out of New York where he was staying at the Seamen's Institute—where I had stayed several times. And I took him from out of New York down to the Caribbean.

To my mind comes an incident from my journal. We are some place, I believe, in the Pacific. Sparks, the radio man, a young fellow, came down with news that the Emma Luckenbach, a sister ship of the same company I was on, the K. I. Luckenbach, was on fire in the Caribbean, and as I remember—you can check this—was rushing to port, I don't know which port now, battening down the hatches, hoping to control the fire long enough. And later we learned that she did reach port, and they got the fire out after a terrible lot of damage to the cargo and the ship. So in my mind, possibly, was (this incident). It was not the ship I was on that caught fire, but the Emma Luckenbach. That was probably
one reason why I had the ship really burn, although in look­
ing back I said offhand that I had it burn because I wanted
it to symbolize getting rid of your superstitions.

In getting ideas which become part of the genesis of a book, I have discovered that often I will have one idea in my mind— it may have been there for years. Then another new idea comes to it and suddenly, for no reason, the two come together and there's a spark that says, "There is a book." That happened in Thunderbolt House; that happened in Long Wharf, and I'm sure the same thing happened at the end of The Jinx Ship, when the burning of the Emma Luckenbach and my symbolism about getting rid of your superstitions came together, and I said, "All right, I'll sink the ship I'm on."

In The Jinx Ship, Tod Moran meets a young fellow who becomes his friend, named Bruce. He's a college student. I wanted somebody to be with Tod as more or less a friend so they could talk things over. This is a technical thing about writing. Otherwise, I would only have things run in Tod's mind and thoughts, and pages of thought are not so interesting as back-and-forth conversation—dialogue. And everybody likes dialogue in a book, a novel, and you will find at the library, children, and women and men, looking through a book. And if it's all black—black pages with no dialogue, they'll put it back and find one that is lighter, (that) has a lot of paragraphing with dialogue, and they'll take that book in preference. I've discovered that.
So I took, then, a boy I knew on the Stanford campus who had felt himself very superior. He became very unpopular, as you may imagine, with us ordinary students. We didn't think he was superior at all. So I gave him another name, Bruce Denton, and put him on board with Tod, and made him slowly change by the end of the story.

I was interested along about this time in voodoo. Remember, what I had been writing happened forty years or more ago, and there was voodoo in the Caribbean islands, transplanted from Africa. There were also books about it. To me, it's fascinating. I always wanted to use it, and it seemed to me that here was a time to use it. So when I got ashore, I went to the libraries or bought all the books I could find on voodoo in the Caribbean, and used them, which was like using my technical sea books. I even quote one of these books, but this is not a (direct) quotation; rather, it's from my own mind--it's what it sounds like. On pages 113 and 114 in The Jinx Ship, I have my idea about what some of these books say about voodooism. (Thus), everything I said there is taken, the ideas are, from books I'd read.

We had a Negro mess man aboard this K. I. Luckenbach, and I used him. He's in The Jinx Ship. I changed him some.

This book was started in the Caribbean when I was at sea. Then I went to New York and got off, and I taught at Vassar. I wrote part of it there. (However), it still wasn't finished, and Doubleday wanted it out for the fall, (so) I
came home in the summer, to Palo Alto. My sister and mother had a little apartment in Palo Alto; my sister was a student at the college there, so I finished it there.

One thing I'd like to say about it. When I was at Vassar in the fall of the year— I think this happened in the month of October— Miss Mirrielees had the quarter off and was doing research at the Boston public library for something; she was my writing teacher at Stanford. I went up to see her— went to take her a copy of The Tattooed Man which was about to be published. I guess it was published. And here in my hand is the copy of The Jinx Ship and The Tattooed Man, the two books I gave to Miss Mirrielees, (both) first editions. After her death I had a chance to get four or five of them back. Here's what I'd written in the front of The Tattooed Man: "Dear Miss Mirrielees: Here's our protegé, Tod Moran, stepping out to face the world. Only he and I know how much he owes to you. In gratitude and affection, Howard Pease." I wish I had put the date there. I didn't.

I took The Tattooed Man, the new book, to Miss Mirrielees and also the first chapter of The Jinx Ship, and Miss Mirrielees read it over, and she said to me, "Howard, this is a very good chapter for some book, but I don't think it's a good first chapter for the book you have outlined to me about your jinx ship."

I went home and threw that chapter away, and did it over. She told me, "Start with your Tod Moran and don't start as
an author talking about ships," which I had done. And so he worked into the story. And of course she was absolutely right.

Just the other day, one of my students said that her husband, who is about forty, had picked up *The Jinx Ship* and when he finished a chapter he said, "You know, this is the best first chapter of any book I ever read."

I hadn't looked at this book in forty years, so I came home and I read the first chapter, and decided it wasn't bad at all. I've never liked *The Jinx Ship* as a book. I think the reason is that I was under great pressure to finish it. Doubleday had failed to tell me when they accepted *The Tattooed Man* that they would like a follow-up book very soon. And there was plenty of time for me to get started on a second book, but it was never mentioned until I got to New York, just before, oh, several months before *The Tattooed Man* was about to come out. And *The Tattooed Man* was held up for one year after acceptance so it could run as a serial in *The American Boy* magazine. When you sell serial rights, it is the unwritten law, or maybe written, that the book itself can never be published until the last number of the serial is on the newsstand. So the last number of *The Tattooed Man* was on the newsstand when it came out around September 6, 1926. I was under pressure for *The Jinx Ship*, and May Massee, my editor in New York, wanted it for the following year. Miss Massee knew that I had the idea of this jinx ship story and was working on it slowly at my leisure, but I was spending all my money I earned teaching,
going to New York and to the theaters every week end.

I was always introduced at literary affairs as "a seaman off a ship." And I said to May Massee one day, "Why in the world don't you tell people I'm a teacher at Vassar?" It seemed to me not a disgrace.

"Oh," she said to me, "Howard, don't let anybody know you're a teacher. That's not romantic. You've got to be a seaman if you're writing sea stories." Ridiculous.

Anyway, all that fall I didn't do as much work on *The Jinx Ship* as I should have. And I thought it would come out in a year--maybe two years. I wasn't in a hurry; I had a good job, you see, and didn't believe in rushing writing. Then she tells me some time in the spring of 1927 that she wants to publish this book in the fall, a year after *The Tattooed Man*. So that meant I had about six months. As a matter of fact, I figured that in (total) time I spent on this book--a little now, a little then, and then rushed it--I didn't work really more than five months (on it) if I had been working as I did later, six hours a day, five days a week, and a half day on Saturday. That was my schedule later, when I didn't teach.

I moved out of the boarding house at Vassar, went to the Y.M.C.A., and got a room. I didn't mind typing there. They had two young men who were staying there and going to business college, and they did all my typing. I would type a chapter swiftly and mark it up with pencil or ink, and give it to them. And while I was doing the second chapter,
they would be re-typing that, and we would go back and forth for five or six revisions. Then I came home to Palo Alto in June, about, by way of Canada, by train, and I finished it in my mother's little apartment.

I know that before I had written any of part four of The Jinx Ship, and that part four has six chapters, the first half of the book was already set up in type in New York City, and I had no chance of making any changes. So you can see the pressure I was under. And I found a young man who could type, and I worked like this night and day on it. I must have got it in early in the summer, certainly not later than the middle of the summer; it came out in the fall. And I didn't even ever see the galleys to proofread. There was no time to send them to me because we had no air mail in those days. So I appealed to a newly married couple I'd gone to Stanford with, Mollie and Archie Binns. Archie had gone to sea, and was a great friend of Toppy's—-I'll talk about that some time. And Archie and Mollie did all my proofreading.

One of the most interesting things, and the best thing that I ever did in The Jinx Ship, was to get the idea when I was on board ship to put on an appendix, a glossary of nautical terms from "A" 'way down to "Z." For example, "AB": an able-bodied seaman, one who has passed, etc. "Avast." "Aft": toward stern of ship. "Amidship": toward the middle of the ship, especially in regard to the length.
This became terribly popular with the boys. They loved the appendix, and to be able to use the nautical terms in it. (It was) the first one and the only one I ever did, and I started that on board ship so that I would be exact, you see.

But I didn't have a chance to read galley proofs; I had no chance to make any changes in the book, and when I was through, I was thoroughly disgusted. I sent the last chapters in and I have never read the book from the day it was published, except to read recently chapter one. And now I've just started to re-read it and see what it's all about, and I've read about half of it. It has been the most popular book in sales that I've ever written, and it's the one that the boys usually remember.

Now, I was writing this book about a jinx ship, but I didn't like The Jinx Ship as a title very much. To me, in 1926 and 1927, The Jinx Ship (sounded) very slangy and I knew my books must go through the schools, and that the teachers were very careful about what was in them. I had already broken several taboos. So when I sent in this book, before I completed it, I told my editor I didn't really have a good title. "Well," she said, "write down the possible titles and we'll see."

So I wrote (down) six titles, preferring the first one more than the last, and The Jinx Ship was number five. So this will show you what happens in the publishing world—how
commercial it is. May Massee called in the salesmen who were there one day, and she had them vote on these six titles. And they all chose The Jinx Ship as the title. And when she told me she was going to call it The Jinx Ship, I thought that that was too bad, but I realize it is probably one of the best titles I have. And I think the title has something to do with its popularity.

Coming back to the genesis, be sure that I get this clear. I heard a lot about the Malolo, the great Matson Company's passenger liner, being a jinx ship. On the second voyage I heard this. The Malolo had had an accident when it went down the ways being launched. I think it hit something and crashed—hurt its hull or something—I've forgotten. It had accident after accident, and the Hawaiians said that Malolo was an unlucky name for any ship, even a small one, because it meant "flying fish," and that was an unlucky name. The Malolo's name was finally changed to one of the other ships we know better, either the Lurline or Matsonia, one of those. I think we can find out which one. But instead of using the great, beautiful passenger liner, I used an old freighter which I knew more about, having never been a passenger."³

³Tape-recorded interview with Howard Pease, by investigator, Livermore, California, November 14, 1967.
Summary of Pease's Genetic Analysis of "The Jinx Ship" and Corroborating Evidence

A number of forces were indicated by Howard Pease as important to the creative genesis of The Jinx Ship. In summary form they are as follows:

1. Pease's second voyage through the Panama Canal to the Caribbean, during which he learned of the unlucky history of the "Malolo," a Matson luxury liner, which was considered to be a genuine jinx ship by older seamen and Hawaiian natives. From these superstitious tales concerning the "Malolo" came the central idea for "The Jinx Ship."

CORROBORATING EVIDENCE:

(1) The investigator cannot corroborate the fact that Pease actually heard these tales concerning the Malolo. However, evidence does exist which corroborates the fact that there was, indeed, such a luxury liner, and that she did have a number of accidents on her maiden voyage. See Appendix P, letter from Matson Navigation Company Historian, Mr. Fred A. Stindt, to investigator, October 9, 1968.

(2) See, also, Howard Pease's personal journal record of this voyage on the S.S. K. I. Luckenbach, page 47. Included in the Howard Pease Collection, University of the Pacific Library, Stockton, California.

2. The author's negative attitude toward superstitions of any kind, which motivated him to try to present to his young readers a more realistic concept of the natural causes of events; as well as a more realistic view of the sea and life in general.

CORROBORATING EVIDENCE:

(1) See article by Howard Pease, "How To Read Fiction," Bulletin of the School Library Association of California, Vol. 23, No. 4, May, 1952;
p. 11: In this article, Pease discusses The Jinx Ship, and the author's symbolic message contained therein. Included in the Howard Pease Collection, University of the Pacific Library, Stockton, California.

(2) Howard Pease's realistic philosophy toward life in general is clearly revealed in a rough-draft copy of the author's personal examination of his own beliefs and attitudes. Entitled "What I Believe," the author, herein, explicitly sets forth his views on religion, the universe and man's place in the whole; as well as those values which he deems most important. In Howard Pease's personal file, "Publishers." Included in the Howard Pease Collection, University of the Pacific Library, Stockton, California.

3. Pease's use of his deck plan sketch of the "K. I. Luckenbach" as a model from which he patterned the fictitious jinx ship used in this book.

CORROBORATING EVIDENCE:

(1) Howard Pease's sketch of the K. I. Luckenbach is located on pages 68-69 of his personal journal record which the author kept during this voyage. Included in the Howard Pease Collection, University of the Pacific Library, Stockton, California.

(2) See also, magazine article by Howard Pease entitled, "Wintering in Tahiti." In this article, the author mentions his second voyage on the K. I. Luckenbach. In Howard Pease's scrapbook #1, page 27. Included in the Howard Pease Collection, University of the Pacific Library, Stockton, California.
4. The writer's personal experiences at the Seamen's Institute of New York where he had stayed during his voyages.

CORROBORATING EVIDENCE:

(1) See Appendix N, letter from Doris Knight to Investigator; October 8, 1968.

5. Pease's knowledge of the fire aboard the "Emma Luckenbach" a sister ship of the "K. I. Luckenbach." He incorporated this actual event into his book at the very end, as his fictional jinx ship, the "Congo," is destroyed by fire.

CORROBORATING EVIDENCE:

(1) See Howard Pease's journal entry for July 1, 1926, page 66. Pease's personal journal included in the Howard Pease Collection, University of the Pacific Library, Stockton, California.

6. Pease's personal acquaintance with an egocentric Stanford University student; and the Negro mess man aboard his own ship, the "K. I. Luckenbach." Both of these personal acquaintances were incorporated into this book.

CORROBORATING EVIDENCE:

(1) The investigator was able to corroborate only that Howard Pease consistently used actual people he had known as the characters in his novels. See Appendix N, letter from Doris Knight to Investigator, October 8, 1968.

(2) See corroborating evidence for The Tattooed Man, page 134 of the present study.

(3) See, also, a newspaper clipping from the Stockton Record; May 4, 1944. In Howard Pease's scrapbook #2, page 4. Included in the Howard Pease Collection, University of the Pacific Library, Stockton, California.
7. Pease's personal interest in the subject of voodoo, which motivated him to read as many books on this subject as possible, and weave much of this research information into "The Jinx Ship."

CORROBORATING EVIDENCE:

(1) In a personal interview with Howard Pease, Stockton, California; September 28, 1968, the investigator learned that during one of his moves, his notes on voodoo were destroyed. She cannot, therefore, corroborate this point.

(2) However, in an article printed by his Doubleday publisher, mention is made of the fact that Howard Pease "encountered voodooism in its native haunts." Howard Pease scrapbook #1, page 18. Included in the Howard Pease Collection, University of the Pacific Library, Stockton, California.

8. Pease's respect for his former writing teacher at Stanford University, Miss Edith Mirrielees, which motivated him to seek out her opinions concerning the first chapter of "The Jinx Ship."

CORROBORATING EVIDENCE:

(1) Miss Edith Mirrielees is deceased; therefore, the investigator was not able to corroborate Howard Pease's statement that he sought and accepted her constructive criticisms concerning this first chapter.

(2) However, the fact that Howard Pease had previously sought her help with regard to his first book, The Tattooed Man, has been corroborated. See corroborating evidence for The Tattooed Man, page 135 of the present study. It may be correct to assume, therefore, that he would again seek her assistance with relation to his second book, The Jinx Ship.
(3) See, also, newspaper clipping entitled, "Edith Mirrielees Retires As Editor of Pacific Spectator; Work Praised," San Francisco Examiner, December 2, 1951. In this article Howard Pease is mentioned as one of Miss Mirrielees' more successful pupils. In Howard Pease's scrapbook #2, page 45. Included in the Howard Pease Collection, University of the Pacific Library, Stockton, California.

9. The author's response to publisher pressure for a new book, which particularly limited the time available for writing "The Jinx Ship."

CORROBORATING EVIDENCE:


(2) That Howard Pease was constantly under this type of pressure is documented again and again in the numerous letters from his editor, Margaret (Peggy) Lesser of Doubleday & Company, New York. An excerpt from one letter, dated March 14, 1958, may serve as an example. Signed, "As ever, Peggy," the last paragraph reads as follows: "I hope I didn't seem too insistent with my telegrams, but we were getting a little worried and hence the pressure."

In another letter from Miss Lesser, dated June 4, 1943, and signed "Hopefully, Peggy," the message is clear as she comments in her opening paragraph: "We have been counting hours since the five weeks were up. I am sure you remember my well-known reluctance to hurry anybody but 'the time has come' and we are right smack up against the delivery date to the printer a week from next Tuesday..."
The foregoing letters are filed in Howard Pease's personal file; "Publishers." Included in the Howard Pease Collection, University of the Pacific Library, Stockton, California.

(3) However, the investigator was not able to corroborate the fact that Howard Pease was under this type of pressure at this particular time, other than by the foregoing newspaper clipping.
III. SHANGHAI PASSAGE (1929)

Investigator's Summary

The central character of this Tod Moran mystery is Stuart Ormsby, the first member of three generations of the Ormsby family to be dismissed from West Point. Unable to face his father, a major in the marines stationed in Washington, D. C., Stuart runs away to Canada. There, without money or friends, the boy quickly becomes destitute.

One evening, while walking along the Vancouver waterfront, Stuart is forced, by his desperate hunger, to swallow his pride and approach a stranger for a handout. Shark Bashford, instead, offers him a job as watchman, but neglects to tell Ormsby his illegal reason for needing such an accomplice. Thus, in this manner, the boy becomes involved with the police. To escape capture, Shark Bashford, first mate aboard the tramp steamer, the Nanking, takes Stuart aboard the ship with him, knocks him out, and when Ormsby awakens, he discovers he has been shanghaied and is on his way to China.

With Stuart on the Nanking are several characters with whom a Howard Pease fan is already well acquainted. There is Captain Tom Jarvis, who has taken this job while his own ship, the Araby, is in repair; Tod Moran, who works as a member of the black gang; Toppy, the little English sailor; and finally, Swede Jorgenson, a stalwart friend, but without a great deal of intelligence.

In China, civil war had led to famine, and the Nanking, with her holds full of grain, had been chartered to rush supplies to the American settlements. The plot revolves around the mysterious death or disappearance of a number of former captains of the Nanking on her voyages to and from China, and of course, several attempts are made on Captain Jarvis's life.

A great part of the action of the story takes place on board the Nanking as she makes the journey: First, a seaman is killed; then, without a proper watch posted, the old ship hits another vessel in heavy fog; finally, a great typhoon engulfs the steamer, and Stuart Ormsby, caught in the crow's nest, nearly loses his life. Throughout the days and nights at sea, the crew remains divided in its loyalties between Captain Jarvis and Shark Bashford, until eventually, the Captain must face the fact that only Tod Moran, Stuart Ormsby, Swede Jorgenson, Toppy, and the Chinese cook, Wu Sing, remain loyal to him.
When the Nanking finally docks at Yokohama, the action shifts to the city as Tod and Stuart attempt to trail several members of the crew. Hoping to unravel the mystery, the two boys, instead, are captured and held prisoner in the cellar of a Japanese tea house. It is Wu Sing, the cook, who eventually rescues them and helps them return to their ship.

As the old freighter begins her passage across the China Sea and up river to Shanghai, Captain Jarvis mysteriously disappears, and Shark Bashford triumphantly takes over the command of the ship. Stuart and Tod begin their desperate search for Captain Jarvis, and again are aided by Wu Sing. The three find the Captain's prison, release him, but just as he takes command of the ship, the Nanking runs aground on a river bar.

Too late, Captain Jarvis realizes his ship had been lured to the sand bar by the false lights put out by Chinese pirates, and that his officers had planned to turn over his ship to the Chinese Nationalist troops. As the Chinese guerrilla troops begin swarming over the side of the ship, however, Jarvis prepares to make a final defense with the aid of his small group of trusted comrades. Hopelessly outnumbered, their defeat is almost certain until they see an American destroyer, swifty cutting through the water toward them, and routing the enemy with its great guns.

Author's Genetic Analysis

"Let's take up the genesis of Shanghai Passage, published in 1929, two years after the publication of The Jinx Ship.

This was first serialized in The American Boy magazine, so it had to be held up until the last issue was on the newsstands. This went out of print in 1965, so it did pretty well, but nevertheless, it was my first Tod Moran story to go out of print and the third one published which seemed to be liked. This to me is interesting because I did not have the experience and the background of this book that I had in my first two books and most of my others."
I had married just at the time The Jinx Ship came out, and I was teaching school then. I wanted another book, so I wrote this mostly in Menlo Park one summer and finished it during the fall, (while) I was teaching school in San Francisco. My wife helped me with it; in fact, she not only did the correcting and proofreading and typing, but she wrote one whole chapter herself; to hurry it up to completion so that we could get it to the magazine in time. She wrote Chapter 18, "Sotoko's Teahouse," which happened in Japan. Now I have never been to Japan. Where did the story come from then?

The background of the story I obtained from a diary written by a twenty-two-year-old son of people living next door to us in Menlo. We were there for one summer, about three months, and I was in need of something new. So I made up a story and used his diary (that he had kept) when he worked on the deck of a ship as ordinary seaman--on a cargo ship--(sailing) from San Francisco to Yokohama, Nagasaki, and Shanghai. He kept a day-to-day diary in a small book which he lent me and which I read in detail and talked over with him. And so the timing of the ship from port to port was exact. Thus, I tried to get the background, as much as I could, from him; (however), I also used some books on Japan and on Shanghai, where they tied up, finally, at the end of the book.

The interesting thing to me is that this was the first of the Tod Moran books to go out of print, and it is the first
one that I wrote with a background about which I knew nothing. I did another one this way, and that book is also out of print. So I suspect that in the creative process, when we don't draw upon our own reactions to landscape, new things that we see or hear, we don't get the reality of the story through to the reader as well as we do when we draw upon our own experiences.

My hero, here, is not Tod, but Tod Moran is in the background, (and) becomes his friend. My hero is a young man who is dismissed from West Point as a failure and beats his way across Canada between chapters, and gets a job aboard the ship where Tod Moran is.

When I was at Vassar, teaching in 1926 and 1927, I used to go with a few teachers from Vassar to West Point dances on Saturday night (to serve) as chaperones to the girls. We would be responsible for a couple of girls apiece, you see. And they gained friends there and they always were invited by the boys, who had to have outside girls, naturally. So I had stayed over the week end with one of the boys who was engaged to one of these girls, (in order) to get a little bit of background (which) I used in my prologue—chapter one. I call it a prologue, and its setting is West Point. Then chapter two starts at Vancouver waterfront where the boy gets a job aboard ship and meets Tod Moran, and then we have him working with Tod Moran on this ship going to Yokahama and Shanghai.

This book grew entirely from this diary. I needed a new voyage if I was going to write another boy's book, I thought.
And it's interesting to note that I didn't have a new voyage to use, so I used this.

Now this was published in the fall of 1929. And in June, 1929, my wife and I went by ship to Tahiti where we stayed several months. And so this is where I got my South Seas material. This book must have come out when we were in Tahiti. Isn't that interesting? From there I went on with a Tahitian story.

This young man, a Stanford student, said, "Well, I took a voyage last summer, a year ago, and I had a diary." You can imagine me latching onto it. And he was glad to give it to me.

This was a successful serial in The American Boy magazine but I suspect it hadn't the depth or the reality of either my first two Tod Moran books. I haven't read it for so many years; I'll have to re-read it.

My wife, as I said, did one chapter and helped with the others. When I did my next one, she helped me too—Secret Cargo. Her younger sister, who was married and lived in Oakland, told her one day she thought the two books I had written with my wife's assistance were not as good as the two or three I'd written alone. It was somewhere along when Gypsy Caravan came out, and she advised my wife not to interfere with my writing and simply do the typing. I never knew that until years later; never knew it until after the death of my wife; nobody ever told me.
As a matter of fact, my first books that I did alone after two with my wife were The Ship Without A Crew, and Hurricane Weather. Ship Without A Crew was the time when my books really began selling, and Hurricane Weather has been the second most popular book I ever wrote—the first being The Jinx Ship, and the second, Hurricane Weather.

When my wife and I were going to do a book together, although I did most of the work, we discussed in detail what was going to happen as a whole. We had, vaguely, a plot. I always had the beginning and the ending of a story in mind before I started. However, I made no effort to know in detail what happened between the beginning and end—I wanted that to go on as I came to it. For instance, I had tried to do my book once, and I forget which one it was, as I heard another author did. He outlined twenty-four chapters and did them hurriedly in three months, not in great detail. Then he'd go back and enlarge and revise very carefully, chapter by chapter. I tried that with one of my books and the first chapter went pretty well, the second not so well, the third not as well as the second, and by the sixth I didn't know what I was writing about; I had nothing. So I went back to my own method that I had used in my first two books. I would revise each chapter five or six times until it was what I called perfect for the printer. By the time I had done that, I knew more about chapter two, of what I wanted in it. Each chapter, at first, I would do swiftly, and would pay no attention to spelling, punctuation,
wording, or anything—if I couldn't find a word I left it out—and I would do a complete chapter in two days, working six hours a day. Maybe I'd copy a little bit over but not too much. Then, after I had it done swiftly, I would start my slow revision, which might take me two or three weeks.

Now, if I had done each chapter swiftly, I would soon have had nothing to put in chapter seven, eight, nine, or ten. But by doing each slowly, I built up within me a feeling, "Well, I'll put this in the next chapter," and then I made a note, do you see? This method was given to me by Miss Edith Mirrielees, my teacher at Stanford, and for me it worked. I'm convinced each writer has to find the method that suits him best. This was the best method I could find for me.

By not making myself follow an outline, I didn't mechanically hold myself to the pointed line; (instead), I went with my character sometimes. Sometimes you will find when you get into a book that one character will change or you see possibilities in him you didn't see before. So you let those possibilities develop and flower—blossom out. That's true of people in real life. People who make up their mind about a person they meet for one evening only are apt to be wrong about that person, often. You know, they're so sure. Well, you'll discover later that that isn't the person you thought you had met, that she's quite different. We're more complex, aren't we? And it has been said that all of
us have complex personalities—everybody. And that writers make a character real by having some facet of their personality in that character. (For example), if you have a villain who is not too villainous and yet is a villain— if he's real—it's because you have in the depths of your psyche some of this meanness, too. I don't know whether that's true or not. I do know this—that the most interesting characters, usually, in fiction are those who are not too good. The most difficult person to draw in fiction is the good woman or the good man. We're not interested in them very much; they're kind of "blah-blah" as characters. If you remember Scarlet O'Hara, we like her better than Melanie, who was a lovely girl. Scarlet was anything but lovely. She was lovely, but a little devil. And of course, Gone With the Wind is a modernized version of Thackeray's Vanity Fair. Margaret Mitchell simply took Becky Sharp and changed her name and put her down in Alabama. And Melanie is Amelia, who is supposed to be more or less the lovely heroine of Vanity Fair; of course, Amelia isn't—it's Becky. So we forget Melanie and Amelia and we remember Becky and Scarlet." ⁴

⁴Tape-recorded interview with Howard Pease, by investigator, Livermore, California, November 14, 1967.
Summary of Pease's Genetic Analysis of "Shanghai Passage" and Corroborating Evidence

Howard Pease noted a number of forces which affected the creative genesis of Shanghai Passage. They may be summarized as follows:

1. Pease's desire to write a quick follow-up book after the publication of "The Jinx Ship."

   CORROBORATING EVIDENCE:
   
   (1) This statement is too subjective; no corroboration possible to verify an author's "desire."

   (2) However, since this book was serialized in The American Boy magazine, it seems reasonable to accept the veracity of the author's statement. See copies of this serialization, April and May, 1929, Howard Pease's scrapbook #1, pages 14 and 16. Included in the Howard Pease Collection, University of the Pacific Library, Stockton, California.

   (3) See, also, corroborating evidence for point 2, below.

2. Pease's collaboration with his wife, Pauline, in order to hurry this book's completion. Working to meet a magazine serialization deadline, the time pressure resulted in his wife's writing one whole chapter by herself.

   CORROBORATING EVIDENCE:

   (1) Shanghai Passage was serialized in The American Boy magazine. See copies of serialization in Howard Pease's scrapbook #1, pages 14 and 16. Included in the Howard Pease Collection, University of the Pacific Library, Stockton, California.

   (2) See, also, Howard Pease's written comment on Shanghai Passage; Howard Pease scrapbook #1, page 11. Included in the Howard Pease Collection, University of the Pacific Library, Stockton, California.
(3) See, also, Howard Pease's written inscription in his personal copy of Shanghai Passage. Included in the Howard Pease Collection, University of the Pacific Library, Stockton, California.

3. The author's realization that in order to write another Tod Moran sea story he would need another voyage, resulted in his use of a diary written by a neighbor's son. Since he had never been to Japan or Shanghai himself, it was necessary to rely on this diary to provide a more authentic background and setting for his novel.

CORROBORATING EVIDENCE:

(1) See Appendix B-l, letter from Mrs. Frank Maytham, Jr., to investigator, November 20, 1968.

(2) See, also, Appendix C-l, a xeroxed copy of the inscription Howard Pease wrote inside the first edition copy of Shanghai Passage which he gave to Frank Maytham, Jr., September 16, 1929.

4. Pease's use of additional books on Japan to provide more background material for his book.

CORROBORATING EVIDENCE:

(1) There was no corroborating evidence available to verify the fact that Pease actually did research on Japan for this book. However, the fact that the author habitually did extensive research on any subject with which he dealt in his books has been corroborated. See Appendix N, letter from Doris Knight to investigator, October 8, 1968.

5. Pease's use of his personal experiences gained while teaching at Vassar.

CORROBORATING EVIDENCE:

(1) The investigator was not able to locate information which would corroborate Howard Pease's experiences at Vassar which may have affected Shanghai Passage.
However, corroborating evidence does exist which verifies the fact that Howard Pease did, indeed, teach at Vassar. See newspaper clipping entitled, "The Tattooed Man; by Howard Pease, Gaining Favor," Stockton Daily Evening Record. Howard Pease's scrapbook #1, page 3. Included in the Howard Pease Collection, University of the Pacific Library, Stockton, California.
IV. THE GYPSY CARAVAN (1930)

Investigator's Summary

On their way to a masquerade party dressed as gypsies, Betty and Joe are riding in a taxi when it has a flat tire. Rather than wait for the taxi driver to change the tire, the children decide to walk the rest of the way, but become lost when they take the wrong fork in the road. After passing through a misty fog and a wooded area, the youngsters see a gypsy caravan winding down the hill. Stanko, the old gypsy man who looks suspiciously like the Taxi Man, offers Betty and Joe a ride. Thus, the children begin a series of adventures as they travel with the caravan.

The foregoing occurs in what Pease has entitled "The First Mile." The book is structured into eight of these miles, and Betty and Joe encounter a different adventure, in a different locale and time period, and with different historical characters in each.

During the second mile, for example, they encounter Robin Hood and his men, and are given the golden arrow Robin wins at the fair in Nottingham as a souvenir of their adventures with him and his followers.

As they travel the third mile with the gypsies, they meet Blondel, the great troubadour of Richard the Lion-Hearted. Having injured his leg, Blondel sends Betty in his place seeking Richard's prison. She fulfills her mission, and even aids Richard's escape.

Joe becomes the hero of the fourth mile as the gypsies, traveling through a black forest bordering the barbarian Saxon lands, pass by the Church of St. Remy, the seat of the Bishop of Reims, and one of Charlemagne's favorite schools. He helps Charlemagne outwit Widukind, Chief of the Saxons, who has had St. Remy under siege for days. In gratitude, Charlemagne dubs Joe, Knight of St. Remy.

Toward Bagdad the gypsy caravan now turns, and during the fifth mile, the reader is transported to the time and setting of Ali Baba and the forty thieves. It is Betty who assumes the central character's role in this story, as she aids Ali Baba and the Caliph Haroun Al Rashid in first, confusing, and then capturing the forty thieves.
Onward the gypsy caravan winds, and in the sixth mile the travelers encounter Roland and Oliver as they are being attacked by barbarians at Roncesvalles Pass. Pease builds this story on the following excerpt taken from the "Song of Roland":

...Said Olivier then, *Our Franks are few, And in mighty strength are the heathen crew; Roland, Roland, yet wind one blast! Karl will hear ere the gorge be passed." "I will not sound on mine ivory horn," Said Roland to Olivier in scorn...."

It is Joe who finally carries the message to Charlemagne that his nephew desperately needs his help, but the latter arrives too late and finds both Oliver and Roland dead on a hillside. On this single note of tragedy in the book, the gypsy caravan then turns south to seek warmer and more hospitable climes.

During the seventh mile, then, the caravan swings through France and lands of summer by the sea. Entering the town of Beaucaire, they are summoned to Count Garin's castle to entertain his son, Aucassin. Forbidden to marry a commoner, Nicollette, Aucassin is inconsolable. When the Count imprisons his son to prevent the two young people from meeting, Betty helps Aucassin escape, hides him in one of the gypsy carts, and leads Nicollette to him. The happy couple are last seen riding off to a far country where they can be together.

At last, on a spring day much like the one during which Betty and Joe first encountered the gypsy caravan, the eighth mile is traveled. Stanko bids the children goodbye on the same country road, and they return through the mist and woods to the Taxi Kan. Having just completed repairing the tire, he listens to their many adventures, comments that it must have been a wonderful masquerade, then whisks the children home.

Author's Genetic Analysis

"The Gypsy Caravan was written in 1922-23 at Stanford in Edith Mirrieles' advanced course in narrative writing. As I remember it, I spent three quarters on this and earned nine units of credit.

Although published in 1930, this was the first book I ever wrote."
It came from my interest in history. I was supposed to be a history major, preparing to be a history teacher, and these were medieval stories which I collected one at a time. When I started, my first one really was an outgrowth of "The Beggar at the Gate." It was the foundation of the beggar and gate story, which was the story of Richard the Lion-Hearted and Blondel, his troubadour. That started me on this, and then I got the idea of writing more of the same kind for children and putting them together in a book. Although it's the third one in the book, it was really the first one that I wrote.

In looking back at this book, it doesn't seem to be a great creative effort on my part. What I did was take two bits of historical fact or legends, which had been written up many times, and put them in different words for children, do you see? and weaving them together. After it was finished, I began teaching school on Sherman Island, across the river from Antioch. I went there in the spring of 1924 because the other teacher had become ill. I finished that term and stayed two terms, and...started writing The Tattooed Man. (In the meantime), this little Gypsy Caravan was going the rounds of publishers in New York. It was turned down by five of the best publishers, I always say. I had three rejection slips, printed. I had two letters. One was from Macmillan who said that this was publishable material but didn't fit with them—meaning that they thought it wasn't too bad but they didn't
want it. And I had a longer letter from May Massee of Doubleday, Page and Company, as it was then. First, (it was named) Doubleday, Page, then Doubleday, Doran, and finally Doubleday and Company.

May Massee was the second children's editor in America. In 1918, if I am correct in remembering, Macmillan took a Miss Seaman and established a juvenile department which was the first juvenile department established by any publisher in America. She made a success of it, getting much better illustrations, putting out much better-looking books for children, specifically. (For their) second editor, Doubleday went to Chicago and took May Massee, who at that time made the list of children's books for their ALA Bulletin. (They brought) her to New York, and thus, established the second juvenile department in America. That was in 1923. In 1925, she took my first new book, The Tattooed Man. She was looking for new authors and I got in on the ground floor. Do you see the point? It is not so easy to get in with a big publisher like Doubleday today, because they have so many authors already, and they feel bound to publish the books written by those authors. But they didn't have authors like that (when I started writing).

May Massee wrote me a letter. This is what she said, and I think it's in my files: that this was not ready for publication, (and) to put it away for at least a year, (then) thicken up the background. She didn't think the background was thick enough in history or setting--The Gypsy Caravan. So, I didn't send it out any place, and put it in a drawer.
Later I revised it and it became my fourth book published. It came out in 1930, after my first three sea stories were published—but it was the first thing I ever did. But as I look at it, it was not the creative effort of any of my other books. See what I mean?

This little book was in print for about twelve years, and went out of print during the war when the publishers were giving the plates to the government for metal. Remember that? Of course, none of my Tod Moran books were used that way!

Here's the tie-in: this goes back to the story I wrote in France about little Barber Bleu. Now that goes back to the Middle Ages, and the school teacher telling my sister-in-law to tell her brother-in-law he ought to be writing for children. You'll notice that this is aimed at a smaller group than any I did afterwards, so it ties in with Little Barber Bleu more than anything else. You see how I slid into it?

I really didn't get into stride, you might say, until I started. I was out of college, was teaching over here, and wrote my first published book, *The Tattooed Man*.

I've heard authors say that if, as a young writer, you have trouble with plotting, turn to historical fiction because your plots grow out of happenings in history and you simply put your characters into the scenes. I remember one of my favorite authors, Kenneth Roberts, who did so many early
revolutionary novels, did that. He had historical figures in the foreground as seen by a fictionalized hero, with a little love story woven in. But that was only secondary; the real thing was the historical person who was to the front most of the time as seen through the eyes and the five senses of the protagonist.

There's progression, I think, in the age for which I was writing. This *Gypsy Caravan* is probably for the fourth and fifth grade, (but) with the first Tod Moran book, I really got into stride with sixth and seventh grade books, according to the ability of the reader. Some in the fifth grade can read them, and some can't."

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5 Tape-recorded interview with Howard Pease, by investigator, Livermore, California, November 10, 1967.
Summary of Pease's Genetic Analysis of "The Gypsy Caravan" and Corroborating Evidence

Several major forces were noted by Howard Pease as having influenced the creative genesis of "The Gypsy Caravan." They may be summarized as follows:

1. Pease's participation in Miss Edith Mirrielees' advanced writing course at Stanford University. He completed the course successfully by writing "The Gypsy Caravan."

   CORROBORATING EVIDENCE:
   (1) See Howard Pease's transcript from Stanford University. In Howard Pease's personal file, "S." Included in the Howard Pease Collection, University of the Pacific Library, Stockton, California.
   (2) See, also, Howard Pease's written notation inside his personal copy of The Gypsy Caravan. It reads as follows: "Written in 1922-23 in Miss Mirrielees' advanced course in narrative writing at Stanford." This book is included in the Howard Pease Collection, University of the Pacific Library, Stockton, California.

2. The author's college history major which provided him with a background of historical events and facts upon which he based all of the stories in "The Gypsy Caravan."

   CORROBORATING EVIDENCE:
   (1) See Howard Pease's Bachelor of Arts degree from Stanford University, January 4, 1924, which designates his major subject area as history. Included in the Howard Pease Collection, University of the Pacific Library, Stockton, California.
   (2) See, also, Howard Pease's personal transcript from Stanford University for list of specific history courses he completed. See foregoing point for location of transcript.
3. Pease's later revision of "The Gypsy Caravan" which resulted from his editor's constructive criticism of the book.

CORROBORATING EVIDENCE:

(1) No corroborating evidence available.
V. SECRET CARGO (1931)

Investigator's Summary

Larry Mathews, age sixteen, comes to New Orleans with his dog, Sambo, from Texas. Unable to find work, the boy is noticed by the police who assume he is merely a wharf rat. Larry escapes jail only through the efforts of Bilge Murphy, the fireman aboard the old freighter, the Creole Trader, bound for Tahiti. Bilge obtains a job for Larry aboard the rusty, old ship, but the latter is met with resistance when he attempts to bring his dog on board. Just as the ship is pulling away from the docks, a stevedore throws a rope around the dog's forelegs, and Larry hauls him aboard.

Down the Mississippi River, and out into the Gulf the old freighter steams. On the sea, a number of incidents happen—Sambo is deliberately thrown overboard during a storm, and Larry jumps into the ocean to save him. They are both eventually saved after harrowing hours in the sea. Then Larry, shoveling coal in the bunker, discovers a secret trunk, tightly padlocked. Shortly thereafter, Kangaroo, another member of the Black Gang is discovered dead in the coal bunker with piles of coal covering him. His death, called accidental, causes tension to mount, and motivates Larry and Bilge in their search for clues which might explain not only the trunk, but the seaman's mysterious death as well.

However, it is not until they arrive at Papeete, Tahiti, that a series of events happen to explain the mystery. Larry, left on board alone to work in the dark bunkers, discovers that the secret cargo is really a stowaway. The trunk, he correctly surmises, had been filled with food for the man's journey. Attacked by the stowaway and locked in the hold, Larry finally escapes and follows his assailant as the latter tries to board a fishing vessel. Through Larry's and Sambo's efforts, the plan of escape is delayed long enough for Bilge Murphy and several law enforcement officers to come to his aid and capture the stowaway, whose identity is finally revealed. He is the son of the chief engineer on board the freighter—a boy who had been involved in a robbery in the States and was trying to escape capture by fleeing to an isolated island. To his crime of robbery must also be added that of murder, for it was he who had killed Kangaroo and stuffed his body in the coal bunker.
Author's Genetic Analysis

"Let's talk about Secret Cargo, published in 1931. This was started with notes only in Tahiti--in 1929 I had this in mind; (then, it was) written in Palo, and finished in San Francisco. You see, I was teaching school then; some in Palo Alto part of the year, and then in San Francisco.

This book started in a way that most of my other books did not. This book started with a theme, an idea, which I worked out in my mind, and I can tell you exactly what the theme turned out to be. I had it in words before I started the book, which is unusual. It was this, and it's contained in the title, Secret Cargo: In all of us, in our unplumbed depths, there are certain hidden talents, abilities, qualities, which we seldom discover and bring to light and put to use. So seldom do any of us ever reach the limits even of our own short range.

The theme came out of my own self. I thought (that) here I had been a very ordinary boy from an ordinary family, in a little town of 32,000 (population) at the time I went to high school, Stockton, and I had wanted to write books, and I did. And I looked back at that point and I thought, "My God, I'm really surprised at myself."

But I never had any ambition, or it never occurred to me that I should aim at the stars, and be a great figure in literature. Hemingway wasn't around then. I never thought of being anybody as fine as I thought most of the adult
writers (were), you see. But I looked at myself and said, "I've had a couple of teachers and a couple of librarians who affected my life besides Mr. Yost. They got behind me and taught me to write, and gave me encouragement, none of which I got from my own family; got nothing but the opposite--discouragement.

So that flame had been burning in me for a long time. It had been burning in me not in so many words but in emotions before I ever wrote The Tattooed Man.

I think the theme is very good indeed. I think that when I attempted to dramatize it, I never succeeded as well. I didn't have a story that was as good as the idea behind it. You see what I mean?

In this, I attempted something different, too. I didn't want this to be a junior high story like most of mine. I wanted this to be a little smaller, for younger boys, fifth and sixth grade. Some of them can read my older books but this is a younger book, really. And I don't think I carried it out as well as I might have if I had given it more thought, the probabilities are. It was written while my wife was pregnant and not too well, and right after my son was born, in San Francisco when I was teaching school. With my teaching job and my wife not too well, we moved in during the last three months of her pregnancy with a friend of hers who had a big house on Pacific Avenue facing the Presidio, with servants.
We went there because my wife wasn't too well, and her friend thought this would relieve her of cooking and everything, you see. So we stayed there until she went to the hospital and (then) we went back with the baby to our own apartment. Well, that was not a good time to be writing a book, do you see? I wasn't even home three months of the time, but in this very formal and beautiful place, where you couldn't even go into the kitchen and get snacks because the cook would hit you over the head—you weren't allowed in the kitchen except one day when she had Thursdays off. So we went in and cooked, washed our dishes, and put everything away immaculately, not to leave a thing for her from this day off, you see.

I was never satisfied with the story, but it sold very well; it's done very well through the years.

The book starts in New Orleans. My ship, the K. I. Luckenbach, went up the river, unloaded at New Orleans, took on some things, and we were there ten days. So every minute off duty I was roaming around the city.

I started my book and another boy's book—not a Tod Moran story, it's a smaller boy's—on a ship, from New Orleans through the Canal to Tahiti, with cargo. And it ends in Tahiti.

I came home from Tahiti with loads of notes, not on the book so much, but as background for anything. For instance, everybody went to market at five in the morning to get the food for the day—fish, vegetables, everything. We had a
girl who came and did our work, cleaned the house, and did marketing for us every day. I think she worked all morning and we paid her five dollars a month, isn't that awful? But I wasn't learning anything about the market. So I got up two or three times early, and I think my wife went to the market with me a couple of times, and I put down notes on what was for sale—the name of the fish, the Polynesian name and the translated name if I could find it in ours; like they had tuna and a lot of foods except that they had their own names. What vegetables. And some of the vegetables were Chinese vegetables. I took all sorts of notes. I came back from Tahiti with not a notebook, but pages in a loose-leaf, like a school loose-leaf book.

I took notes on fishing in the lagoon in an outrigger canoe; we rented an outrigger canoe. I took notes on walking along the reef a mile out from the shore. Our little cottage was along the shore at the lagoon at Taunoa Point in the midst of a cocoanut grove. I took notes on walking along the reef, when in the early morning you could catch crab and mollusks or anything like that, and how we fished outside the reef in a launch now and then with friends. I took notes after climbing into the jungle and finding wild bananas, wild oranges—little things, and after going around the island, which only took an afternoon to drive around in a car. You can rent a taxi for not too much money.

We bought nothing on steamer day. A steamer stopped twice a month, once on its way from San Francisco to New Zealand
and Australia, and once coming back. So on two days a month, prices doubled and tripled, and nobody on the island bought anything until the tourists had left. We were only there about three or four months.

At this time, I said, "If I'm going to do any more stories, I need new trips." And what made me say it was this: Here I wrote a book, Shanghai Passage, which was published in 1929, the very year that we went to Tahiti, and I realized when I was writing it that I didn't know a darn thing about the background, except for the diary and what I could find in the public library. So most of my note-taking, which was quite a lot—and for years I had all these notes, but have lost them now—(was for the purpose) of getting some ideas for books. (However), these notes were on the life down there, and I'll explain in the future what I used (from these notes) in some other books, i.e., Hurricane Weather and Ship Without A Crew.

But this was my worst book, then. I discovered that when you return from a trip like that, you can't sit down and write very well about it. And I think that's why I constantly went back to New Orleans, which was some years before, to start it there. I did much better with my background of Tahiti after I'd been away from Tahiti two or three years. I think it has to become more objective to you...

I had a definite idea of what I was doing in this book, (more so) than in some of my other books. Whether that's a
good thing or not, I leave to you. I had outlined this book in my mind, not what was going to happen, but the type of book. This is what I said: On the surface level this is to be a story about a boy on a ship, hunting for a chest hidden in the hold of that ship. Now, that's the secret cargo on that level. On a deeper level, this is a story of my hero, Larry. In the first part of the story he's very uncertain and not assured at all. (It is) the story of a boy who, only through his adventures, realizes that he has within him certain abilities or talents, certain qualities, which will allow him, in the end of the book, to stand on his own two feet and face the world. So he starts out as a very uncertain, insecure boy and ends up not with wealth, but with the feeling that he can make his own way. That is the secret cargo within Larry which he has discovered himself.

Now if we dive to a still deeper level, this is what I wanted to say to my boys. I hoped that when they finished this book, fifth grade, they wouldn't toss it aside and say, "This is good," "bad," or "indifferent," but (would, rather) pause a minute and ask themselves, "Have I, like Larry, any secret cargo inside myself? Is there something I might discover and bring to light and put to use? If so, let's try to do it." Well, how many readers did? I doubt (if there were many). And I've wondered sometimes if what I've been trying to say in my books is not too hidden, (and) if I should (not have) put in (explanations) or put (it) in (clearer)
words somehow. And all through the years I've never been sure that I did the right thing. But in adult stories you don't put your theme in words—you let the reader dig out his own meaning. And that's what I've done in my books. Whether I did the right thing or wrong thing, I'm not sure. Often I think I should have been a little more explicit about the theme.

By the time the ship reaches Tahiti, Larry is able to stand on his own feet and that's the secret cargo. This book, *Secret Cargo*, started with the theme before I ever wrote the first word of chapter one, (and) this is unlike most of my other books. I usually never started with a theme. I might have had a vague idea, but not until I got into the book, sometimes several chapters, did I realize exactly what the theme was and then started to let it flower and blossom forth.

In *The Tattooed Man*, I wasn't aware of the theme as such. I did have this in mind, that I wanted to show life aboard ship as it was, in a realistic manner, and that developed into the theme of illusions about life versus reality, remember?

It might have been a better book if I hadn't had this theme for *Secret Cargo* at the very beginning. But this was put away for several months at a time during my wife's pregnancy, and after the baby was born we were getting up at night, and I was teaching school. So you see, it was written at a bad time—there's no doubt about it.
I was teaching the seventh and eighth grades, and I think I had a sixth grade class in history. I was teaching in a very expensive, private day school, not a boarding school, in San Francisco, where most of the kids came in limousines and (were) as spoiled as the devil, and had every hour of the day outlined for them by their parents. Every day after class, they went away in cars to dancing or tennis or to this or to that. So far as we could see, they had practically little choice about what they were going to do all week—which is a rather tragic thing with kids, don't you think? That kind of school...

I must have found that The Jinx Ship and The Tattooed Man were rather adult for some readers who wanted to read my books, say in the fifth and sixth grades. Maybe I became aware of it there and decided, "Well, I want to start a book for fifth and sixth grades." It was not a Tod Moran story. In the next book, I went back to Tod Moran."6

6Tape-recorded interview with Howard Pease, by investigator, Livermore, California, November 14, 1967.
Summary of Pease's Genetic Analysis of "Secret Cargo" and Corroborating Evidence

Four major influences were indicated by Howard Pease as important to the creative genesis of Secret Cargo. They may be summarized as follows:

1. The author's astonishment at his own success in his chosen profession as a children's author. He, therefore, became convinced that all human beings have "unplumbed depths" or capacities which are seldom used. He, thus, planned "Secret Cargo" as the vehicle to carry this central theme.

CORROBORATING EVIDENCE:

(1) See Appendix J, letter from Mrs. Raymond Ohlson to investigator, October 9, 1968.


2. Pease's realization, while teaching school in San Francisco, California, that his other books might be too adult for younger boys. He, therefore, decided to write a book for a fifth and sixth grade level.

CORROBORATING EVIDENCE:

(1) Part of this statement is too subjective for scientific investigation and assured accuracy, i.e., a "realization" on the part of the author.

(2) However, the investigator was able to verify that Howard Pease was teaching school in San Francisco at this time. See Appendix J, letter from Mrs. Raymond Ohlson to investigator, October 9, 1968.
3. **The author's sense of urgency in adding to his teaching income due to his wife's pregnancy.**

**CORROBORATING EVIDENCE:**

(1) See Appendix J, letter from Mrs. Raymond Ohlson to investigator, October 9, 1968.

4. **Pease's personal experiences gained in New Orleans as a seaman, and in Tahiti, where he lived with his wife, Pauline, for several months.**

**CORROBORATING EVIDENCE:**

(1) The investigator has no way of corroborating the author's experiences.

(2) However, an entry in Howard Pease's personal journal dated June 28, 1926, page 53, specifically mentions his trip to New Orleans. Included in the Howard Pease Collection, University of the Pacific Library, Stockton, California.

(3) For additional corroborating evidence supporting Pease's statement that he used his experiences in New Orleans in his novels, see article by Howard Pease, "This Is My Favorite City," Young Wings, (no date). In Howard Pease's personal scrapbook #1, page 47. Included in the Howard Pease Collection, University of the Pacific Library, Stockton, California. The author states in his opening paragraph: "American writers say that we have only three cities ready-made for fiction--New York, New Orleans, and San Francisco. I have lived in all three and have used them all as backgrounds for stories, but to me only one of them retains its continuous charm. That is San Francisco, where I live now."
(4) The investigator also found numerous sources verifying Howard Pease's trip to Tahiti.

(a) See Howard Pease's passport to Tahiti. In Howard Pease's scrapbook #1, page 28. Included in the Howard Pease Collection; University of the Pacific Library, Stockton, California.

(b) See article entitled: "Wintering in Tahiti;" by Howard Pease. In Howard Pease's scrapbook #1, page 27. Included in the Howard Pease Collection; University of the Pacific Library, Stockton, California.

(c) See Appendix J, letter from Mrs. Raymond Ohlson to investigator; October 9, 1968.

(d) See Howard Pease's two-page letter to his son; Philip, and his son's wife; Joan; June 15; 1959; in which the author details the numerous notes he took down on all aspects of island life. In Howard Pease's personal file; "Pease's Letters." Included in the Howard Pease Collection; University of the Pacific Library, Stockton, California.

(e) See author's dedication of The Ship Without A Crew. It reads as follows: "To Pauline; in memory of our house on stilts on the edge of the lagoon at Taunoa." Included in the Howard Pease Collection; University of the Pacific Library, Stockton, California.
VI. SHIP WITHOUT A CREW (1934)

Investigator's Summary

Young Stan Ridley, driven by a nameless fear because he has received no word from his father in Tahiti for over three months, leaves school in Connecticut, travels to San Francisco with his remaining funds, and seeks a job on the tramp steamer, Araby, sailing from San Francisco to the South Seas.

With the aid of Tod Moran, young third mate on the Araby, Stan is signed on as ordinary seaman; but is completely bewildered at Captain Jarvis's negative reaction when the latter sees the name 'Stanhope Ridley' on the ship's roster. In spite of Jarvis's sudden swing in mood, however, as well as his stern warning for Stan to "Stay in San Francisco," the boy sails with the Araby.

It is not until later that Tod and Stan become aware of Jarvis's real mission to the islands: to investigate the loss of cargo after cargo consigned to the Ridley Trading Company—the company belonging to Stan's father. Nor are they aware at first of the grave danger facing Captain Jarvis, for other agents—designated X, Y, and Z—also seeking the answer to the lost cargoes, have mysteriously disappeared.

One hundred miles from Tahiti, the Araby encounters the Wind-rider, a schooner belonging to Stan's father. Like the famed Mary Celeste, the schooner is adrift and completely deserted. However, aboard, Tod finds the table in the captain's cabin set for breakfast, a cup half full of coffee, and the meal half eaten.

Toppy, the little English seaman, and Swede Jorgenson, are ordered aboard the Wind-rider as she is taken in tow by the Araby. During a storm, however, the line between the two ships is deliberately out, a mysterious assailant knocks Sparks, the radio operator, unconscious, and sends secret radio messages to Papeete. Thus, although both ships reach shore safely, one incident after another continues to happen, thereafter, in which Captain Jarvis, Stan Ridley, and Tod Moran find themselves deeply involved. For example, on the islands, both boys are followed by an old beachcomber, whose identity remains unknown. Then, too, they discover that Corkery, a hard, unscrupulous man, has gained complete control of all the business operations belonging to the Ridley's. Finally, they are faced with the complete disappearance of Mr. Ridley himself.
Stan and Tod eventually solve the various mysteries when they travel into the jungle on Taiaarea—one of the smaller islands, and the former home of priests of the old pagan faith. There they discover a cache of goods in a secret storehouse—goods Corkery had reported lost at sea. Having first gained control of the Ridley Trading Company, Corkery had developed a scheme by which he could collect the insurance monies on the cargoes, yet still have the cargoes themselves to sell later. Filling the oil drums full of water rather than oil or gasoline, he then had the Ridley ships scuttled, whereupon he claimed the insurance monies. Fearing for his life, yet realizing he must continue to keep his eye on Corkery, Mr. Ridley had disappeared only to return in disguise as the old beachcomber.

Author's Genetic Analysis

"This was written during the three years I was principal of the Los Altos Grammar School, and shows how little time I had to write."

The plot of this story was based upon a famous sea mystery, the case of the *Mary Celeste*, and this is in the "Author's Note" in the first part of the book, before the Table of Contents. The *Mary Celeste* was an American brig, discovered deserted at sea, about a hundred miles off Gibraltar, in the Atlantic. A steamer making for the Mediterranean came abreast of this sailing brig, with sails flapping in the breeze, obviously no one at the helm—it was darting this way and that—so the captain slowed up his ship and sent a lifeboat with a half a dozen men to board this brig. They discovered her absolutely deserted; there wasn't a live person on board. There was a half-eaten breakfast in the captain's cabin, and the captain obviously had on board, from the clothes there, a wife and small daughter.
Nothing was touched. There was nothing in the log book as to what had happened; the crew, everybody aboard, (had) simply disappeared.

The steamer took the brig in tow and took it into Gibraltar. There have been many theories developed by mariners and landlubber detectives, but this strange case has never been really solved to the point where everybody agrees that was the truth. There wasn't enough evidence for any real solution.

This case has been written up in sea books for many years and it occurred some time in the last part of the nineteenth century, perhaps 1885, maybe 1890, I'm not sure when.

I was looking around for a plot to base my new Tod Moran book on and it came to me that the Mary Celeste mystery was interesting, and perhaps I could do exactly what I did with the legend of Richard the Lion-Hearted and his troubadour, Blondell--swing it through time and space. (I could) use the facts but use (them) in a modern way. So I placed the ship that overhauled this deserted brig in the Pacific, started in San Francisco with Tod Moran, and when they are out from Tahiti, they overhaul this ship and go aboard. Tod is the leader going aboard and that's chapter four of the book. Then the rest of the story is my effort to solve that mystery as it might have happened today or in 1933 when I wrote it. It might have happened in 1933 off Tahiti.

There is another element in the book which I mention in the "Author's Note." On the trip my wife and I had made to
Tahiti on the New Zealand steamship Tahiti, the stewardess told us an interesting story about an immense dolphin which was the pet of New Zealanders. His name was Pelorus Jack, and he would meet every ferry that crossed Pelorus Sound between the northern island of New Zealand and the southern. And Pelorus Jack would lead the ferry directly across the Sound, which was several miles wide, to the port on the southern island, so that the people would always collect on the bow of the ferry boat and watch Pelorus Jack bobbing in and out of the water just like a big seal. He became quite famous down there and the New Zealand government passed a law making it a crime to shoot or try to spear or kill Pelorus Jack. Pelorus Jack has the honor of being the only individual fish entered in the original British edition of the Encyclopedia Britannica.

Now the story goes on. Pelorus Jack did this for years and years. And one day a stranger who had been hunting on the northern island went to the bow and saw Pelorus Jack, and in his excitement he put his gun up to his shoulder and fired. Pelorus Jack dived and blood came to the surface. He was not seen for over three months. People thought he was dead. Well, at the moment the man did this, he was almost mobbed and tossed overboard. Pelorus Jack, however, did appear again after three or four months and apparently, had recovered (from) the wound. So that was the story the stewardess told me. I never saw Pelorus Jack.
I transplanted Pelorus Jack from Pelorus Sound in New Zealand to the harbor of Papeete, the port of Tahiti. The stewardess, whose name I forget, (it's on the back of the postcard in my scrapbook), had this dream of traveling (around) the world. She couldn't become a seaman or a sailor, so she became a nurse, an R. N. in England, and through being a nurse she shipped out on her first ship as stewardess between Liverpool and South Africa. After several voyages on that, she went on voyages through the Mediterranean, then she got another ship and stayed quite a while going through the Mediterranean and Red Sea to Australia and back. And then in Australia she signed off and joined a British ship, the steamship Tahiti, which went from Australia to New Zealand, to San Francisco, (and then) to British Columbia. That's how we met her then. She followed her dream, and she was going to try to get a ship going around South America next, and then one going to New York, and then perhaps, back to England. That would mean that she was away about ten years in all.

Through the years I've been a great reader of any book or any magazine about the sea—small sailboat voyages, mysteries on the sea, famous early trips around the world, etc., Captain Cook—all that sort of thing. So I had in my mind already the story of the Mary Celeste. But after I thought, there's an idea I can use, I went to look it up in detail. From that, I went home to start my story.
I remember to this extent what triggered the idea, or brought it back to my memory. About a year before this, I'd read a book called *Great Sea Mysteries*, and probably there were a dozen or more stories of murder on the seas, (or) vanished ships that disappeared—and you know, that's happened almost up until modern times. I thought of that book first, and the first chapter that struck me, the first story would be the *Mary Celeste* because it always had intrigued me. There had been several ideas, by mariners usually, who tried to solve the mystery; that is, they had their theories but nothing could be proved.

When ideas come, so-called "inspirations" you hear people (speak) of— And I used to think that was when you sat at an open window on a lovely spring morning and listen to the birdies twitter in the trees, and then you got an inspiration. And that's all rot. I would get an inspiration, not when I sat at my desk and said, "What can I get for a plot? What can be the background of my ship?" and so forth. I would think and think and nothing would come. And then I would put it away, and the next day I might be cutting my lawn when suddenly a back drawer of my mind would fly open and there was an idea. It usually was when I wasn't definitely thinking about it. I discovered the same thing happens when I, as I often do, recognize a face and can't name the person, whom I've met before. And I think and think and think and I can't remember him unless I'm talking to him and
he says something. But if somebody I see is across the room and I know I'll have to speak to him, I can't remember while I focus my mind upon him. But I finally say, "Well, I can't help it," and I go and talk to somebody else and pretty soon, for no reason, out will come the name into my mind--do you see?

I had three editors: May Massee, up to *The Ship Without A Crew* when she left to go to the Viking Press and start a new juvenile department there. Then, for a year or so I had Dorothy Bryan who left to go to Dodd Mead and form a juvenile department. This was the way they were springing up around the 1930's. Then, I had Margaret Lesser from about 1935 'till 1963 or '64.

Every time I suggested to Peggy Lesser that I'd leave Tod Moran behind because I was getting sick of doing a Tod Moran story every year, she would say, "Oh, the salesmen say, Howard, that you should write another Tod Moran book."

This was depression days and books were not selling too well, you know, and she probably was right, but it ended in a fight which I'll explain later--how I happened to go to Dodd Mead with a couple of books.

*Ship Without A Crew* was written without any reluctance on my part at all. I enjoyed it. I liked the idea, I liked the background--everything about it. That was my first book to be taken by the Junior Literary Guild and they used it to advertise, full page, on the back, outside cover page of
The American Boy Magazine, and in all the young people's magazines. There were several in those days. With Ship Without A Crew, the sales of my old books began picking up. And with Ship Without A Crew I really began making some good money for the first time."

7Tape-recorded interview with Howard Pease, by inves­
tigator, Livermore, California, November 16, 1967.
Summary of Pease's Genetic Analysis of "The Ship Without A Crew" and Corroborating Evidence

In his foregoing comments, Howard Pease attributed the creative genesis of The Ship Without A Crew to a number of forces. They may be summarized as follows:

1. The author's wide reading on any subject dealing with the sea, from which he learned of the famous sea mystery surrounding the American brig, the "Mary Celeste."

   CORROBORATING EVIDENCE:

   (1) The foregoing is too subjective for scientific investigation and assured accuracy. The investigator had no way to corroborate that Howard Pease read widely on this particular subject.

   (2) However, the case of the Mary Celeste is a well-known sea mystery, and that Howard Pease used it as the basis of this narrative of a ship without a crew is corroborated in the "Author's Note" prefacing the novel. See The Ship Without A Crew (New York: Doubleday & Company, Inc., 1934). Included in the Howard Pease Collection, University of the Pacific Library, Stockton, California.

2. Pease's knowledge of the stories told concerning the immense dolphin, Pelorus Jack, and of this same dolphin's activities in the waters of New Zealand.

   CORROBORATING EVIDENCE:

   (1) The investigator could not corroborate the stories Pease heard concerning this dolphin.

   (2) However, see "Author's Note," prefacing The Ship Without A Crew (New York: Doubleday & Company, Inc., 1934). Herein, Pease gives an historical account of this dolphin. Included in the Howard Pease Collection, University of the Pacific Library, Stockton, California.
(3) See, also, the picture of Pelorus Jack on a postcard in Howard Pease's personal scrapbook #1, page 27. Included in the Howard Pease Collection, University of the Pacific Library, Stockton, California.

3. The author's thorough knowledge of the sea acquired during his voyages, as well as of the island of Tahiti.

CORROBORATING EVIDENCE:

(1) See corroborating evidence for The Tattooed Man, page 129, and for Secret Cargo, pages 183-184 of present study.

(2) See, also, Howard Pease's dedication in The Ship Without A Crew. It reads as follows: "To Pauline, in memory of our house on stilts on the edge of the lagoon at Taunoa." This book is included in the Howard Pease Collection, University of the Pacific Library, Stockton, California.

4. The author's willing response, in this particular instance, to an editorial edict requesting another Tod Moran sea story.

CORROBORATING EVIDENCE:

(1) The investigator cannot corroborate Pease's subjective reaction to this type of pressure.

(2) However, see corroborating evidence for The Jinx Ship, page 152, which reveals that Pease was very often under this type of pressure from Peggy Lesser at Doubleday.

5. Pease's desire and need for a solid monetary return from his writing efforts.

CORROBORATING EVIDENCE:

(1) See Appendix J, letter from Mrs. Raymond Ohlson to investigator, October 9, 1968.
 VII. WIND IN THE RIGGING (1935)

Investigator's Summary

In the "Author's Note" prefacing Wind In the Rigging, Howard Pease indicates the central theme of this Tod Moran mystery:

"...Though this story is based on a case recorded in the files of the Department of Justice, the author wishes it understood that no living person and no steamship company now in existence is depicted in the pages of this book. Rather does he hope to show how a small group of men, in their frantic search for profits, often blindly sow seeds of unrest and even of warfare..."

The novel is thus based on the illegal shipment of arms and munitions to the Berbers of North Africa by a group of unscrupulous profiteers. It features those familiar characters so often associated with a Howard Pease sea mystery—Tod Moran, Captain Tom Jarvis, Toppy, and Swede Jorgenson—and is structured into three major parts to more easily effect the shifts in setting from New York, across the sea, to North Africa.

Herein, Tom Jarvis, captain of the Araby, and his third mate, Tod Moran, embark on a dangerous mission for their employer, Mr. Blakemore. Blakemore, who has invested heavily in the Owen Steel Company, suspects that its owners are shipping, not steel railroad materials, but munitions to the natives of North Africa. Indeed, this is a far more serious issue than a simple traffic in contraband, as Jarvis well knows, for it could lead to spilt blood and terror between the French, who are attempting to develop the country, and the North African natives. Furthermore, it could also mean an international scandal, as well as a large fine and imprisonment for Mr. Blakemore.

For these reasons, then, Captain Jarvis and Tod Moran leave their own ship, the Araby, and disguising their true identities, obtain berths as cook and mess boy aboard the cargo freighter, Sumatra. Their original orders are to keep track of the freighter's cargo unloadings and learn all they can about the men in command. When Sparks, the radio operator

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and Blakemore's secret agent on the *Sumatra*, is found murdered during the first night at sea, Jarvis and Tod realize how ruthless these men really are, and to what lengths they will go to successfully complete this voyage.

Further complications develop during the long voyage to North Africa, as Jarvis and Moran learn of the true identity of Steve Randolph, a young Harvard University student whom they had helped obtain a job as oil wiper aboard the *Sumatra*. Why was the son of the *Sumatra*'s owner on board? Was he in partnership with Nicholas Gregory, the manager of the Owens Steel Company, and reputed to be an unscrupulous crook? Even Tod, who had become close friends with Steve, finds it difficult to believe that the latter is entirely innocent.

In the last part of the novel, the setting shifts to North Africa, and Tod and Steve find themselves prisoners of Manuel Cabral, a Portuguese adventurer, who is Gregory's partner in the munition smuggling. Taken by camel caravan to a Berber camp in the middle of the desert, Tod discovers that the trail of smuggled arms which had begun in New York does, indeed, end in the desert. It is only with the help of Mohammed Ali, a young Berber boy, that Tod and Steve are able to escape their captors, and make their way back to their ship. They arrive just in time to witness Captain Jarvis expose Gregory as not only the mastermind behind the whole smuggling scheme, but the man who had ordered one of his cutthroat companions to murder the unsuspecting secret agent, Sparks.

Author's Genetic Analysis

"I wanted to change, after I finished *Ship Without A Crew*. I was tired of Tod Moran. I wanted to change and asked Peggy, and of course she refused, so I had to go and do another Tod Moran book. That book was *Wind In the Rigging*."

(Interviewer: She suggested that you go ahead with another book about Tod Moran).

"Suggested it is too nice a way. She practically told me to, firmly. And I had quit teaching in 1934, June, so I needed money to support my wife and child and myself. I was going to be forty in three months, and I thought the time
had come to choose whether I was going to be a school teacher or a school administrator or a writer. And I did not like administration, though it paid more than teaching. So we talked it over. My wife was game, and we wrote to Peggy Lesser and we wrote to *The American Boy* magazine, and we decided from what they told me that we could be assured of $2,500.00 a year, which in 1935 and 1936 wasn't bad—you could live on it then and fare moderately well, you know.

So I gave up my job, although I had one more year of my contract to run, and we moved to Palo Alto, and I started another book about Tod Moran which I really didn't want to write then. I was getting annoyed at Peggy, and this book shows, I think, my reluctance. It's called *Wind In the Rigging*, and *The American Boy* magazine wanted it for a serial, and in order to feed my family I had to serialize as well as get it published by Doubleday. So I wrote a book that really didn't mean much to me, and *Wind In the Rigging* was never a very popular Tod Moran story. It goes from New York City by ship to North Africa, where I had never been before, but in which I had always been interested. And I wrote about Tod in Morocco.

Well, it ran as a serial and came out and sold, and is now out of print. And I think there's a difference in writing a book in which you're whole-heartedly interested and a book which you're writing just for the market.
Into the genesis goes this: At that time, I based this book, *Wind In the Rigging*, upon a very timely subject. It was during the years 1932, 1933, 1934, and 1935, in the depression, that the newspapers and magazines decided that one great cause of wars were the munition makers; that it was the fault of the munition makers, who wanted to make more millions, that they liked wars. Now that is tossed into the garbage can, that theory. But I used it. It's a story of gun-running to North Africa where there was a little trouble at that time between the French and the different tribes that they were keeping down--you know, the natives there.

Now the trouble in writing about a timely subject is that it's only of interest to the reader for a couple of years and then it goes *passe*. I always warn my students that if they have a timely subject, they'd better write it swiftly, get it out right away, and hope to make enough money to warrant the time they spend on it; because if they spend too much time, the subject may be of no interest at all by the time the book comes out.

Thus, the idea for the book was in the air already, and I simply grabbed it because it was a timely subject and I was interested and I believed in it. At that time, I believed in it thoroughly. I changed my mind later.

I not only did a lot of research for that little short story, but at Stanford, I was going to be a teacher of history, and I did everything to get my M.A., and my subject was North
Africa. I had had French at college, and I had been in France a year and could read any French newspaper or magazine easily, (even though I could) not read the novels of the classic writers very easily at all. But I knew a lot about French North Africa and the French way of governing it, and North Africa was then getting in the news. It wasn't when I wrote the little story with Doris Knight, *The Beggar at the Gate*, you see. Also, I had done a big paper for some of my work in history on the French in North Africa, and that's what I intended to get my M.A. in. I passed all my tests--oral and written French was the hardest for me. At the same time I was doing *Gypsy Caravan* in Miss Mirrielees' class. I don't know how I did all this. When I began teaching school, I began writing *The Tattooed Man*, and I never did do my M.A. thesis. Many times I've regretted it.

*Wind In the Rigging* was written in Palo Alto, and was begun just as soon as I quit teaching in June, 1934. I was not very crazy about this book, and I spent exactly five months on it according to my writing in the first edition, "From June 11 to October 28, 1934." The book was published in July, 1935.

At the time I wrote *Wind In the Rigging*, I was a little bit annoyed or angry at having to do it because I really didn't have a subject. I took this out of the air and I did it swiftly, in five months, which is not like me. It usually takes me nine or ten months, at least, to complete a book.
properly. The genesis of this book was not dear to my heart, unlike many of my other books. I just grabbed it. And I think that is one reason why it was never one of my more popular books. I think that an author gets through to the reader his emotions when he is doing a book, and I don't know how much emotion I had about this—probably not too much. I wasn't involved in it, you might say. So it was really a pot-boiler, written for serialization in The American Boy magazine, which started to pay me $1,000.00 a book for The Tattooed Man, and worked up to $1,500.00. That was a lot of money in depression days, and I had to have it.

When an author writes a book, if it's going to be successful and he wants to communicate to his reader, I firmly believe that he must be emotionally involved in that book and in the action in it--involved in the characters--in order to make a book that makes the reader react with emotion to it. On the other hand, I firmly believe from my own experience that when you sit down to do a pot-boiler, because you need the money in six months or so, and you do it swiftly, you are not involved emotionally in it. You will grab an idea from the world around you, a timely idea often, but it is not part of your life; it is not a part of you. That timely idea is gone with the wind in sometimes a week, sometimes eighteen months, sometimes two years. This is my own idea about writing--of me--and I think it must be true of all writers.
You'll excuse me, Shirley, but I'm a great one for theories—good, bad, or indifferent. Here's one: I have the feeling that a writer who goes to a foreign land and stays in one spot without too much travel there, for months, and then comes home, is so filled up—his brain, his mind, his memory is so filled up with so many things, that he can't sit down and write objectively about that place. There are too many trees in the way. I suspect that you have to wait at least a couple of years until the whole picture settles down in your own mind, and then your subconscious will do some of the selection for you in the sense that you remember the more important things. And then, by communicating these to the reader through your writing, you make the page come alive so that the background will seem real. It won't be too cluttered with background for one thing. You can over-clutter a page with description. But your mind, your memory, has to do some selecting.

So, I think the next book, which begins and ends in Tahiti, a real Tahitian story, *Hurricane Weather*, is the first book with a bit of Tahiti in it that gives a real picture, because it has been my second most popular book through the years, my first being *The Jinx Ship*. I don't think there's anything very startling in the story of *Hurricane Weather* except the picture of the country down there."9

9 Tape-recorded interview with Howard Pease, by investigator, Livermore, California, November 16, 1967.
Summary of Pease's Genetic Analysis of "Wind In the Rigging" and Corroborating Evidence

Howard Pease noted several major forces as having affected the creative genesis of Wind In the Rigging. They may be summarized as follows:

1. The solid pressure Pease felt from both Peggy Lesser, his Doubleday editor, as well as "The American Boy" magazine, to write another Tod Moran book for publication and serialization, even though the author felt a need to write something new.

CORROBORATING EVIDENCE:

(1) Editorial pressure is documented again and again in letters from Peggy Lesser to Howard Pease. Although the investigator did not find evidence to corroborate this statement for this specific book, perhaps a letter dated May 20, 1957, from Peggy Lesser to Howard Pease, will serve as an illustration. At one point, in obvious answer to a question he had posed about his next book, she replies: "Now as for the next book: Personally I can't see any complaint about a straight Tod Moran mystery..." Included in the Howard Pease personal file, "Publishers." Included in the Howard Pease Collection, University of the Pacific Library, Stockton, California.

(2) The investigator can corroborate only that Wind In the Rigging was, indeed, serialized in The American Boy magazine. See serialization copy, Howard Pease's scrapbook #1, page 36. Included in the Howard Pease Collection, University of the Pacific Library, Stockton, California.

2. Pease's use of a timely subject of the mid-1930's, i.e., that wars were caused by munition makers who were more interested in profits than humanity.
CORROBORATING EVIDENCE:

(1) Corroborating evidence is supplied by the historical events of the times. It is a well-documented, historical fact that the 1930's were years during which there was chaos in much of the world.

(2) See Reader's Guide To Periodical Literature, Vol. 9, July, 1932-June, 1935, pages 1518-1519. Two full pages are devoted to a listing of the articles appearing during this time devoted to the subject, "Munitions of War."

(3) See, specifically, the following articles:


3. Pease's real need for money to support his family during the depression years.

CORROBORATING EVIDENCE:

(1) See Appendix J, letter from Mrs. Raymond Ohlson to investigator, October 9, 1968.

4. Pease's own experiential and intellectual background attained at Stanford University and in France during World War I. This aided him in writing about French North Africa, a country which he had never visited personally.

CORROBORATING EVIDENCE:

(1) See Howard Pease's Bachelor of Arts degree from Stanford University, January 4, 1924, which designates his major subject
as history. Included in the Howard Pease Collection, University of the Pacific Library, Stockton, California.

(2) The fact that Pease was in France during World War I has been previously corroborated. See corroborating evidence for The Tattooed Man, pages 130-131 of the present study.
Investigator's Summary

When young Tod Moran is released from a hospital after an illness, he travels to Papeete, Tahiti, to visit a friend, Stan Ridley, and for some rest and relaxation. Stan, nineteen years of age, has lived all his life in the South Pacific, except for two terms at school in Connecticut. Now in business with his father, the two own a remarkably well-built schooner, the Wind-rider, on which they carry cargo from island to island, and occasionally charter out to vacationers. Tod and Stan are given permission to take the schooner out for a vacation sail.

Before the boys can even begin to plan their trip, however, a Dr. Wayne Latimer insists on chartering the schooner for a voyage eastward to the pearl islands of the "Dangerous Archipelago." Against his better judgment, he finally allows Tod and Stan to sail with him as part of a three-man crew. Bori, a native pearl diver, and possessed of a singularly bad reputation, completes the crew of the schooner.

As the four sail toward their destination, Tod and Stan, suspicious of Dr. Latimer's real intentions for chartering the schooner, learn that he is in search of a younger brother—the black sheep of the family—who had recently wired him for money. Rather than sending the money, Dr. Latimer had decided to find his brother and bring him home.

Finally reaching their destination, Takatoa Atoll in the South Pacific Ocean, noted for its dread hurricane winds, Stan and Tod become separated from Dr. Latimer and Bori, as well as the Wind-rider. Several days later, when they chance upon the schooner anchored in a lagoon, the boys are stunned to discover that her name has been changed to the Island Belle, a couple of blackguards named Hippo LeGrande and Henri Duval are in complete command, Bori refuses to recognize them, and Dr. Latimer has vanished.

While held prisoner by LeGrande and Duval, Tod and Stan are involved in a number of exciting events: Tod rescues Bori from a dread eel as the latter is diving for pearls; both boys watch fascinated as Bori performs the native fire dance; and when the fearful "Wind that Kills" strikes the Atoll, they are saved from being swept out to sea only through the efforts of a young native boy who helps tie them into the branches of a tall palm tree. In addition, the boys encounter Dr. Latimer's younger brother who has been left blinded on the island by LeGrande and Duval. Finally, they watch in horror as the real Island Belle breaks up on a coral reef, carrying, they believe, Dr. Latimer to his watery grave.
Eventually, Stan and Tod learn that Henri Duval, having been exiled from France for his revolutionary political activities, had subsequently been imprisoned at Noumea for talking revolt to the natives. Embittered by his imprisonment, Duval is driven by only one thought—to seek revenge upon the governor of the island on which he was imprisoned. Hippo LeGrande and Dr. Latimer's younger brother had been paid several thousand dollars to rescue Duval before he was sent to Devil's Island, and escort him safely to South America. When Hippo LeGrande learned of the fine pearl diving at Takatoa Atoll, however, his greed caused him to make a detour there. Their schooner, the Island Belle, had been jammed on the reef when they first sighted the Wind-rider. Dr. Latimer, alone on the schooner with Bori, rescues them, and for his efforts is left stranded on the damaged schooner.

Finally, aided by Bori, as well as several other natives of the Atoll, Stan and Tod gain control of the schooner; rescue Dr. Latimer and his brother, and set sail for their return trip to Papeete, Tahiti, with LeGrande and Duval held captive until the proper authorities can be reached.

Author's Genetic Analysis

"The genesis of Hurricane Weather can be traced back to my visit, five years before, to Tahiti. And in looking at the book now, it's interesting that the protagonist is not Tod Moran. Tod Moran is a secondary character. The protagonist is Stan Ridley who is the secondary character in Ship Without A Crew. Stan was born and reared in Tahiti, the son of an American, so I show it from the viewpoint of a boy who knows the land and the water, and his best friend is Tod Moran who is coming to visit him.

This Hurricane Weather is the closest that I've ever come to writing a sequel. I thought of it almost as a sequel to the Ship Without A Crew.

This was written without much pressure; because the Junior Guild had taken Ship Without A Crew, it had been serialized.
and was published by Doubleday. So we had money from three sources from Ship Without A Crew to write Hurricane Weather. Do you see the point? Well, I had no money from school departments coming in every month. (However), there was serial money plus money (from) the Junior Literary Guild, and they advertised so extensively that the book sold better than any of my books published in the depression since 1929.

I turned away from Tod Moran as a main character to Stan Ridley. I thought I had told my readers all I could possibly tell about Tod Moran. And in a way, unconsciously, I made him a secondary character...(but) I didn't do it consciously. I just thought, "I'm going to write this all about Tahiti and from the viewpoint of Stan Ridley."

This is a little schooner story, and I've been on schooners in San Francisco Bay, and on the rivers, and down there (Tahiti), we went over to Moorea on a schooner with natives returning home (after) buying a pig at the market at Tahiti. (They were) taking (it) home and had it tied up and squealing on deck. That was just about a three-hour sail on a good day. So all the schooner stuff--and this is a schooner story--I was familiar with.

At the same time, I checked all my sailing terms because here were schooners I had ridden on but (had) never sailed myself. I had a book, Learning To Sail, by Callahan, published by the Macmillan Company. It was originally put out in 1932, I think. Well, I would look up all the correct
I also had what I thought was an interesting chapter, (and one that) I had enjoyed writing. Whether it's good or not, I don't know, (but it's) chapter four, "The Log Book." It starts with italics--italicized print--quoting the logbook of the Windrider, a name which I made up. I didn't make it up, my wife, Pauline, made it up. It says:

"Wednesday, November 6, noon position: latitude 17 degrees, 43 points south; longitude 46 degrees, 08 points west, logged 122 miles since noon yesterday. It rained during the night when breeze shifted to N.E., northeast. A squall blew over at 9:00 a.m." Skip a line and we start the story. "The entry in the log as written by Stan the following day gave no hint of the uneasiness that gripped him..." And I write for several pages, then there's a skip-a-line and in italics again goes another entry in the log. This will be the next day, November 7. Then I skip a line and tell you what happened there for six pages, and then there's another entry in the log that ends the chapter. So I have three supposed log entries copied, at the beginning and end, and one in the middle of the chapter.

At a time when I had pressure for money on me, I did not go back to my experiences in the South Seas but I made up the story about North Africa out of the blue. This meant that I had to go to the library while I was writing this book and do a lot of new research on the country and the natives there. I'm speaking of Wind in the Rigging.
I was in a bad mood in *Wind in the Rigging* because my editor wanted a Tod Moran story. In a more peaceful period of my life, I went back to *Hurricane Weather*, which was a wholly Tahitian story, but I did push Tod Moran away. He was no longer my hero; he was a secondary character.

I've heard some writers say they work better under pressure of any kind. It's never been so with me. I think that must be a personal thing.

This book, *Hurricane Weather*, takes Stan Ridley and Tod along with him from Tahiti on the Ridley schooner, *Windrider*, down to the Paumotu Islands archipelago or the low islands, the pearl islands southeast of Tahiti. These are what we call atolls, where the sandy soil is not more than a foot or two about sea level. An atoll is a reef, and within the big lagoon in the reef are little islands. So here is an atoll that a friend of mine in San Francisco drew after I'd done a rough sketch. This picture is on pages 157-158 of the book. It gives the boy readers an idea.

When I was in Tahiti, I came home with charts of many islands and atolls—I had a great big thing, this big, about a yard square—so I could take my schooner in through the proper break in the reef, (and) into the lagoon. (By using these charts), I would know how deep the water was here and there; I could also anchor the schooner where it was proper to be anchored so that the anchor chains, by swinging around, wouldn't hit a reef or coral ledge coming up. (Thus), anybody who had been there would know, would think, that I'd
been there, although I never had been here, you see. So I made up this. This is a mixture of several atolls and I made (it) up and gave it a name. But those names were little islands that I found named on charts. One is Tululu islet. Tululu means a little land crab. It lives in holes.

All my pearl fishing material, and this has scenes about the pearl fishers and divers, was gained from two places, one from Madame, our landlady at Taunoa Point who had come from one of those districts over there and knew all about the pearl divers; who told me all about the sharks they had to be careful of and about the storms—what happened to those little low islets when storms came over. Sometimes you couldn't see the soil any more in a hurricane so the natives would climb the palm trees and tie themselves into the fronds and wait out the storm up there. And when they looked down, the waves were all below them; no sign of an island. Then when the storm passed, your sand was there again. They came down and picked up pieces and built new homes for themselves.

So I had a lot of notes when I came home, about pearl divers and sharks and things. But then I went to the library, San Francisco probably, and looked up all I could find about pearl diving—non-fiction books, you see, on pearl diving—the kind of pearls and which were valuable, and so forth. And these were very valuable until the Japanese began seeding oysters; do you remember that? And that has brought down the price of the original pearls so I suspect that industry—
A friend of ours in San Francisco, an acquaintance (who) was the sister-in-law of a friend of ours, had an $800,000. pearl necklace. She married a wealthy man and also came from a wealthy family here. They owned the lakes down the peninsula which supplied San Francisco with water, and those lakes were finally bought for the water system by the city of San Francisco. This was the Welten family.

She had a pearl necklace valued at $800,000. It came from Europe. And she never wore it, which amused me. That was in a bank vault in San Francisco, and she had made, I believe in Belgium, an exact replica of this pearl necklace. And the replica was worth, to me, a hell of a lot of money. And that's what she wore, but nobody ever knew the difference. She had to take her real pearl necklace out of the bank every year to wear it against her skin because otherwise the pearls seemed to die and they lacked their lustre. This is the way I remember it. And then she would put it back. And sometimes she would have her niece wear it for her; but they never wore it outdoors. They wore it underneath a dress. Well, why did she have this necklace? But in those days it was like having diamonds, which you could always cash in. Well, if she kept that too long, that $800,000. necklace went way down in value.

I haven't read this book for a long time, but I did have a theme in it. And I remember this much, (now this may or may not have been the theme--I'm going to find out). We have
in it a man who goes blind. He's a man who has never understood other people or himself, or life in general, until after he goes blind. That's in the very last of the book. He really begins to see as a person only when he is blind.

My old teacher at college, Edith Mirrielees, always said this, and I followed her advice: When you finish a book, you are like a well that's run dry. There's nothing in it. So you should relax, she said, and take it easy and see theaters, go places, talk to people, have a good time, and then at every opportunity, every day, you should do some reading. You should fill that empty well up with words, words, words (for three months).

I tried to do that and I would start doing everything but reading, reading, and reading, to fill up my empty well with words, words, words, for a while. But I'd finally get around to it. But I think she had something there. You are drained of ideas and words.

All writers, I believe, have been great readers, even Ernest Hemingway. It was known by very few people that Hemingway had a soundproof room in his home in Cuba, where he tried to read and probably did, three hours each day. He had a friend of his in Scribner's Bookshop on Fifth Avenue send him not only new Scribner books, but books of all publishers which would interest him. Now he wanted--now this man knew his interests. He wanted to have sent first novels by new writers, to see what the young men and young women were doing. He had special interests of non-fiction which
I can't name. I don't know them; I just heard that. You never think of Hemingway, of all people, being a great reader to that extent.

Maugham was the same way. Maugham was a greatly disciplined writer, as Hemingway was. Maugham wrote from nine in the morning 'till one o'clock every day, four hours, had lunch—sometimes he had guests in for lunch. As soon as lunch was over he'd say, "Good day," and he'd go upstairs to his bedroom to sleep for an hour. Then he'd get up and change and he would be ready for tennis or swimming in the pool, and then he loved to go to cocktail parties and dinners and entertainments and theatres. And he like movies. He held to the four hours a day, and so far as I know from his writing—I've looked it up more than once—he says he did this every day, which includes Saturdays and Sundays. He never went to church. And holidays—he said he never skipped a holiday. Why skip writing on Christmas? Of course, he never had a family that was around too much, I think; isn't that right? That's what I call discipline.\(^{10}\)

\(^{10}\)Tape-recorded interview with Howard Pease, by investigator, Livermore, California, November 16, 1967.
Summary of Pease's Genetic Analysis of "Hurricane Weather" and Corroborating Evidence

The major points emphasized by Pease as having influenced the creative genesis of Hurricane Weather may be summarized as follows:

1. Pease's visit to Tahiti five years prior to writing this book. During this period he gathered much background information for later books.

CORROBORATING EVIDENCE:

(1) See corroborating evidence for Secret Cargo*, page 184 of the present study.

(2) In addition, see letter from Howard Pease to his son, Philip, and his son's wife, Joan, June 15, 1959. He comments as follows: "Your last letter mentioned some red-flowering trees as Tainan; and the fact you did not mention the name made me think of all the notes I brought back from Tahiti." Howard Pease then describes in detail the exhaustive nature of these notes. Letter in Howard Pease's personal file; "Pease's Letters." Included in the Howard Pease Collection, University of the Pacific Library, Stockton, California.

2. Pease's concept of "Hurricane Weather" as being almost a sequel to his former book, "Ship Without A Crew." Thus, the latter book's influence on "Hurricane Weather" was almost predictable.

CORROBORATING EVIDENCE:

(1) Corroborating evidence is provided by reading the two books and noting the numerous parallels. Even though this is internal evidence, and is therefore included as one of the limitations of the present study, (see Chapter I, page 14), it is the only way this statement could be corroborated.
3. The author's familiarity with schooners, which he had acquired during sails on San Francisco Bay, on several rivers, as well as during a trip to Moorea with his wife, Pauline.

CORROBORATING EVIDENCE:

(1) See Appendix W, letter from Mrs. Dorothea C. Hardy to Investigator, November 14, 1968.

(2) The fact that Howard Pease was generally well-acquainted with sailing procedures was also verified by Mr. Guard Darrah, Stockton attorney, who had included Howard Pease in his crew during a race from San Francisco to Stockton, California. Personal interview with Guard Darrah, Stockton Country Club, Stockton, California, September 29, 1968.

(3) See, also, tax receipts and repair orders for a boat, which indicates that the author was the owner of a boat. In Howard Pease's personal file, "Boat." Included in the Howard Pease Collection, University of the Pacific Library, Stockton, California.

4. Pease's careful research in the San Francisco public library for the purpose of broadening his knowledge concerning pearls and pearl diving.

CORROBORATING EVIDENCE:

(1) The investigator can corroborate only that this was a customary habit of the author, i.e., to do a great deal of research on any subject which he wished to include in his book. She was not able to corroborate the fact, however, that he did this research for this particular subject, in this particular library, for this particular book. See Appendix N, letter from Doris Knight to investigator, October 8, 1968.
(2) However, the fact that Howard Pease did live in San Francisco at this time, and thus had ready access to the library has been corroborated. See article, "This Is My Favorite City," by Howard Pease. In Howard Pease's scrapbook #1, page 47. Included in the Howard Pease Collection, University of the Pacific Library, Stockton, California.

5. Pease's comparative freedom to write what he pleased at this time, resulting from a lesser degree of editorial pressure, as well as the financial security he was enjoying from the sale of "Ship Without A Crew."

CORROBORATING EVIDENCE:

(1) Editorial pressure from Peggy Lesser has been corroborated. See corroborating evidence for Wind In the Rigging, page 202; The Jinx Ship, pages 152-153 of the present study.

(2) However, the investigator cannot corroborate the fact that Howard Pease was under less pressure from his editor at this time. The author's greater sense of freedom at this time was the result of a verbal agreement between Howard Pease and his editor, Peggy Lesser. Personal interview with Howard Pease, Stockton, California, September 28, 1968.

(3) Howard Pease's personal file, "Contracts," was empty. No corroborating evidence was available, therefore, to verify his statement that he did have greater financial security at this time. It seems reasonable, however, to accept the veracity of this statement since Ship Without A Crew had, indeed, been published, and is still being published, selling in 1967 for $3.95.
IX. FOGHorns (1937)

Investigator's Summary

The setting of Foghorns is the waterfront of San Francisco. Structured into three major parts, the story line is built around the brewing trouble between the striking seamen and the shipping companies.

Young Greg Richards, 18 years of age, has been searching for a job on the waterfront for two weeks, but all jobs coming into the Seamen's Hiring Hall are for experienced seamen. Disheartened, Greg is almost ready to give up and return home to his aunt in Sacramento when he is approached by a tall seaman who offers to sell him a discharge certificate for two dollars. With the discharge, which indicates an experienced seaman, landing a job would be comparatively easy. Allen, the seaman who offers this proposition to Greg, also helpfully indicates that there is a job opening aboard the S. S. Araby, a cargo ship of the Blakemore line, which had just berthed at Pier 43 that very day. With Captain Jarvis as her commanding officer, Tod Moran as third mate, and the familiar figures of "Toppy" and Swede Jorgenson, the reader is immediately aware that he is involved in another Tod Moran Mystery.

Of course, Captain Jarvis discovers that Greg has false papers. In fact, the boy himself discloses the fact when a fire breaks out on board immediately after he has come aboard, and Greg thinks that he may have been the carrier of the box of soap in which the arsonist disguised the explosives which set off the fire. The Araby continues to be besieged with "accidents"—more fires break out, water is deliberately flooded into the cargo holds, and a strike ties up her cargo and prevents it from being unloaded.

Captain Jarvis enlists the aid of both Greg and Tod Moran, and the three attempt to solve the mysterious events. Attempting to trace the seaman who first contacted Greg, the boys are led to dingy hotels, discover coded messages on boxes of soap, and learn that John Brant is deeply involved in the scheme. Much of the action from that point revolves around the question: "Who is John Brant?"

It is Greg who finally leads to the solution of the mystery. Even though Mr. Blakemore, the owner of the ships, has insisted throughout that he has no enemies, his sister, Mrs. Watson, does. A widow, Mrs. Watson was left a financial interest in the Blakemore shipping company, and her husband's
younger brother, financially destitute, had asked her for aid a number of times. At last, Mrs. Watson had refused to aid him further, and as a revenge measure, John Brant, alias Nicholas Watson, had decided to sabotage all ships belonging the company and thus bankrupt Mrs. Watson.

With the mystery solved, Greg is given a permanent berth aboard the Araby and makes plans to sail with her to the tropics.

Author's Genetic Analysis

"This was what I call a timely idea, a timely book, and it was about the troubles on the San Francisco waterfront when the men were fighting for unions, which they hadn't had.

The time of this book goes back three years, to 1934. Of course, it was written and finished a year before it was published so when I started it the material was about one year old only. This is the trouble with timely books. At the time you write on a timely subject it's of interest to people; by the time you've spent a year on a book and a year before it gets out in the bookshops, two years have passed already.

This (book) stayed in print about twenty-six years (which wasn't bad), but then it went out of print. This is what usually happens to a timely story; although (today) the unions are accepted and have been accepted for a long time—for twenty-five years—and the subject matter is "old hat." (However) I shipped out when there were no unions on ships, and became a union man at the end of the first voyage.

While I was writing this I had a hunch that I was bearing down too hard against the employers and for the men. I sent
half the book or more to my editor to read while I was going on with more chapters. She wrote back and said that I was showing only one-half of the problem, although I was trying to show both sides. So I went back and put in more against the unions.

The unions at this time had what they called "goon squads" and anybody who wouldn't back up the union and wanted to work on a ship was often assaulted on a dark night on his way home and beaten up; never killed—but beaten up. The employers, on the other hand, paid as low salaries as possible and fed the men only what they had to. Conditions were very bad. And when a fight broke out on the San Francisco waterfront, or (a) riot, everything was brought to a climax.

The man who started the unions on the San Francisco waterfront was a foreigner, Harry Bridges—an Australian. Not one American ever led the group for unionism. It took an outlander from Australia to do it.

I was really emotionally involved in this book, especially after a riot on the waterfront in which the police shot and killed two of the longshoremen. This brought to a climax my conviction that I'd like to show up that side of the story. This murder of two men brought on a general strike in San Francisco. For three days there were no street cars, no products coming in; the city was absolutely still—like a graveyard. All the workmen backed up the men on the waterfront, and this brought on, finally, (two major events):
(1) one newspaper, The Chronicle, began backing the laboring man for the first time; and (2) the unionization of first the longshoremen and later, the seamen who shipped out.

This was a very emotional thing to me and this is what I wanted to show in this book. I wrote it—and I think I spent eight or nine months writing it—and it was published the next year, in 1937. Foghorns...I dedicated to my sixth grade teacher in Stockton, Nettie Gaines. The result of that was that Mrs. Gaines, who was retired and living in Berkeley with her son, and I spent a day at El Dorado School on Pacific Avenue (Stockton, California), where we were entertained royally. All that is in my scrapbook.

Into the genesis go three things, probably. First, my experiences as a worker on a ship (with) low wages and everything, so that I came off that ship a union man in the sense that I would back a union. We had no union. Second, I used to haunt the San Francisco waterfront at every opportunity—weekends or when I was not writing. I would talk to the men; I would go on board ships when I could—and I'd have to have one of the men take me—and I still (could see) how conditions were, even though they were improving. The third motivating thing behind this book was probably that riot on the waterfront in which the police shot and killed two men on the sidewalk a block or two north of the Ferry Building. They were longshoremen. They were among the group. They would be called "activists" today—with placards. In the background
I made a mystery, which I don't think was an awfully good mystery.

This (book) appeared in the American Boy Magazine, was a selection of the Junior Literary Guild, and then came out as a book. So it had three publications, really. The Guild books were a little different from the regular...(they) were cheaper books.

An interesting thing about this is that I can see now (that) I'd been pushing Tod Moran away from me and into the background. The protagonist in this book is a young fellow from Sacramento whose name is Greg--Gregory Richards (was) his full name. Eighteen (years of age), (he was) coming to San Francisco to ship out for the first time and (became) involved. All the action is on the waterfront and it's not until the last chapter that Greg is on a ship port, and I end at that point.

Tod Moran and Captain Jarvis are in the story. They here are background characters. The reason for this was that I was getting sick of writing about Tod Moran all the time, and I felt (that) I hadn't anything new much to say about (him)." 11

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11 Tape-recorded interview with Howard Pease, by investigator, Stockton, California, November 18, 1967.
Summary of Pease's Genetic Analysis of "Foghorns" and Corroborating Evidence

Four major influences were emphasized by Howard Pease as having contributed to the creative genesis of Foghorns. They may be summarized as follows:

1. Pease's personal experiences gained while working on a ship. During this time, he was subjected to poor food, low wages, and other intolerable working conditions.

CORROBORATING EVIDENCE:

(1) See the "Author's Note" prefacing Wind In the Rigging (New York: Doubleday, Doran & Company, Inc., 1935), pp. vii-viii. Howard Pease's personal copy of this book is included in the Howard Pease Collection, University of the Pacific Library, Stockton, California. The last paragraph reads as follows: "From his own experience as a seaman in cargo carriers, he is only too well aware that many steamship companies already have enough to answer for: poor food, inadequate crews as well as inadequate quarters for them, long hours of work under conditions few men ashore would tolerate, and very often unintelligent officers whose paramount concern is not the care or safety of those men under them but only the financial interests of their employers. This book, like the author's previous ones, is merely meant to picture conditions which he hopes will, in the not-too-distant future, be remedied. --H.P."

(2) See, also, Howard Pease's personal journal record of his second voyage, June 29, 1926, pages 59-60. Here, the author vividly records the poor quality of food served that day for mess. Included in the Howard Pease Collection, University of the Pacific Library, Stockton, California.
2. Pease's continued interest in the seamen and their lives, even after he quit the sea and became a writer, as well as his sense of outrage when he realized these same intolerable conditions continued to persist.

CORROBORATING EVIDENCE:

(1) See corroborating evidence for point one, above. Wind In the Rigging was published in 1935, long after Howard Pease had ended his sea voyages. Still, however, as this "Author's Note" indicates, he remembered his own experiences, and worked for changes in these conditions by publicizing them in his books.

3. Pease's knowledge of a riot on the waterfront of San Francisco, during which police shot and killed several longshoremen. This event led to a climax of the author's emotional involvement with these men, and motivated him to write a book which would reveal the bases of their discontent.

CORROBORATING EVIDENCE:

(1) The investigator cannot corroborate an "emotional involvement," other than by pointing to the book itself—the product of this involvement.

(2) However, the investigator discovered two sources which documented this event as an historical fact:


4. Pease's growing sense of boredom with his fictional hero, Tod Moran, and his very real need to write something new.

CORROBORATING EVIDENCE:

(1) See carbon copy of Howard Pease's letter to John Ernst, his current
Doubleday editor, New York, January 7, 1967. In Howard Pease's personal file, "Publishers." Included in the Howard Pease Collection, University of the Pacific Library, Stockton, California. This letter clearly documents the author's feelings which reached their climax during the writing of Captain Binnacle, his novel immediately following Foghorns.
Investigator's Summary

The Pride of the River is an old, deteriorating steamer, which rests on a sandy beach of the San Joaquin River in California. On board live its owner, Captain Binnacle and his dog, Waddle. Years before, the captain had left the sea and had bought this little cargo boat with money he had saved. He had piloted it up and down the San Joaquin River, from Rivertown to San Francisco, until at last the fast new trucks took all of his freight away. Thus, in his old age, he and his boat were left with nothing to do but dream of past adventures.

He was alone one morning when he heard three children shouting up at him from the riverbank. The children, visiting their grandparents in Rivertown have been engaged in a game of shipwreck, and ask to be taken aboard. Although Captain Binnacle usually disliked visitors, he decides to enter the children's game, and thus the children, ranging in age from eleven to seven, clamber onto the rotting boat. They divide the ship's jobs between them, and then set sail on an imaginary journey to China, the coast of Africa, and other dangerous ports along the way.

In this manner, Howard Pease takes the reader through shark-infested waters, to distant shores where cannibals attack the ship (in reality, a group of Negro children watching their goat on the shore of the San Joaquin), and where, finally, the terrible pirate, Jonathan Shark (the children's grandfather), captures the entire crew and one by one, makes them walk the plank.

Author's Genetic Analysis

"Captain Binnacle (was) published in 1938, under the Dodd, Mead and Company imprint. Behind this little book there is some explanation needed. I was so sick of writing Tod Moran stories that when I finished Fog Horns, and while I was finishing it, I was making notes on different types of books I might write for Doubleday instead of the Tod Moran sea story."
The first was a book for little kids called Captain Binnacle, which is not very good, about some kids playing on a stranded steamer in the San Joaquin River up here at Stockton...I began working on that as soon as Fog Horns was finished, and then I began making notes for other possible books.

I sent in four ideas: Captain Binnacle, the one I was at work on at the time; the first chapter of Long Wharf, a story of San Francisco in 1850; and two ideas which I've forgotten now and had written nothing about except the very brief outline of what type of book. In every case, these books were all quite different from (my) Tod Moran sea stories.

My publisher at that time was Peggy Lesser. She'd only been my publisher for two years. The first ten years with Doubleday I'd had May Massee, who left to start a new juvenile department with the Viking Press. Then Dorothy Bryan took over for a year or eighteen months during which time she published my Ship Without A Crew. She left to start a new department with Dodd, Mead, and then Peggy Lesser came. So Peggy Lesser had been with Doubleday only a couple of years when we had trouble. Peggy wanted me to do another Tod Moran after Fog Horns, and I was bound I wouldn't.

I finished Captain Binnacle and sent it in, and she sent it back and said she didn't think it was the time to publish it. In other words, she didn't care for it, although she didn't say that. She didn't say she wouldn't publish it, but just sent it back and said, "Hold it."
She sent back my chapter of *Long Wharf* and she said that (it) was a good idea but (that) this wasn't the time to publish such a book—this was depression days, '37; I guess it was '36 then. And the other two ideas were turned down. The whole point was that she had had a conference with the salesmen and they all agreed that I should publish another Tod Moran story in the coming year in order to keep my books selling.

Here's the genesis of *Captain Binnacle*: As a boy I always lived near the Stockton channel which ran into the San Joaquin. I lived at 222 West Oak Street, which was very near the channel, and I had lived over a creamery before that, right on the point leading into McCloud's Lake, so I was (always) on boats. And we used to play down the channel on a half-submerged hulk of a steamer that had once been used on the river. I remember the wonderful times we had on it. We had one person be a captain today, somebody would be the first mate—we knew all this—another would be the engineer. We knew a lot about boats. So I thought about writing up about some smaller children playing on a half-submerged hulk along the river and with an old captain on it whom they called Captain Binnacle. And this was merely a make-believe story of children on a steamer. And there was...a pirate, too.

It's actually my own past experience when I was a boy from ten to fourteen—along there. These children, I think are a little younger than that. I think ten would be the oldest one.
The whole thing was that when we played on this ship we made believe that one boy would be captain one day, I might be first mate that day, another the engineer, and once in a while some of the girls would come over and play on the ship with us. We had a marvelous time. I don't think any of us were older than ten or eleven at that time."\textsuperscript{12}
Summary of Pease's Genetic Analysis of "Captain Binnacle"
and Corroborating Evidence

Only two major forces were mentioned by Pease as having influenced the creative genesis of Captain Binnacle. They may be summarized as follows:

1. Pease's growing determination to avoid writing another Tod Moran sea story, which led him to a consideration of various other types of books.

CORROBORATING EVIDENCE:


2. The author's own play experiences on a rotting river steamer while living on the Stockton Channel in Stockton, California.

CORROBORATING EVIDENCE:

(1) The investigator cannot corroborate Pease's play experiences.

(2) However, he was living at 222 West Oak Street, Stockton, California, and thus had easy access to the Stockton Channel. See San Joaquin County Records, Stockton, California. This point also corroborated by Mr. Guard Darrah, Stockton attorney, in a personal interview, Stockton Country Club, Stockton, California, September 29, 1968.
Investigator's Summary

Arriving in Port Moresby in New Guinea on the SS Walinda, Don Carter, a young college student majoring in geology, searches the dock in vain for his geologist father who had wired him in California to join him in his field work. Shortly after landing and registering at a hotel, Don is given a news bulletin, four weeks old, by the hotel clerk. The bulletin tells of a seaplane, flying from Rabaul to Port Moresby, which had been lost along the Dutch New Guinea coast. The plane carried two men: William Rogers, the pilot, and James Carter, Don's father.

Rollins, the hotel manager, informs Don of the rumors that had since reached Port Moresby about a plane which came down on a lake far up the Fly River. While these rumors had been discounted by the local officials, Don, nevertheless, is convinced by them that his father might still be alive. He thus obtains official permission to go up the Fly River, past the last patrol station of the native police, and into the interior to search for his father. It is a swampy territory where white men have seldom if ever gone, and where the tribes are known as headhunters.

With Don, on half-caste Hippo Legrande's trading schooner, the Kona, are two other Americans desirous of penetrating the interior: George Phillips, who originally hired the Kona to take him on his declared mission of gathering exotic fish; and Jerry Slade, who offers as his reason for making the journey his desire to visit a cousin at the Naivoni plantation, located near the last patrol station.

This, then, begins the plot line, and Don Carter is faced with one obstacle after another as the schooner penetrates deeper into jungle country. He learns the true identity of George Phillips—the "no-account" nephew of the president of the oil company who had sent Don's father on his journey to discover vast oil reserves in the New Guinea interior, and the two become friends. He watches horrified as natives sweep over the Japanese vessel, the Akura Maru, which had preceded the Kona up river, and then barely escapes with his life by swimming under water and hiding in the reeds--the sole survivor.

Lost and alone in the jungle, Don then rescues a native boy who had broken his leg, only to be captured by the boy's tribe and imprisoned. Later, the same tribe captures Phillips, and the two encounter the fury of the witchdoctor as he attempts to kill them by his black magic.
Don and his father are reunited on Lake Mekari only after a fierce battle between two rival native tribes. Together they watch as Slade is impaled by a Mekaris spear, and as the Kona turns and chugs downstream with the current, Don waves goodbye to his little native friend, Duwanl.

Author's Genetic Analysis

"Now we turn to my next published book, Jungle River. Dorothy Bryan and May Massee both, when they left Doubleday, asked me to go with them to new publishers. I thought it over a long time with May Massee, who was a fine editor, and I decided I would stay with Doubleday because they already had some of my books and I was afraid they would let them go out of print if I went to another publisher. That's what happens. So I stayed with Doubleday.

My second editor went to Dodd, Mead. I don't think I thought much that this Captain Binnacle was an excellent book because I sent it off to Dodd, Mead, to my old friend and former editor...She accepted it. She was going to publish that, you see.

I hurriedly got ready to write a book for Doubleday and didn't try to serialize it, which might have held it up, and I very quickly did Jungle River, which is about New Guinea, one of the South Sea islands I had never been on. But I had stories of it, and it had always fascinated me. It was a wilder island than the Polynesian islands in the eastern part of the South Pacific.

For Jungle River, I went to the library and did immense research on the shape of this big island of New Guinea, the rivers, the mountains, the natives and how they lived.
The genesis of the plot came from a small newspaper clipping...which I've used more than once for books. The clipping was: a plane with several Australians, quite a large plane, was going back to Australia from Sumatra or some place over there, and it had gone down in New Guinea. So far as we knew at the time, all the men were lost, or they could be alive in the mountains. A search party had been sent for them.

That's all I needed for my plot. I took the old idea: Chapter 1, a boy getting off a steamer at Port Moresby, the port of New Guinea, trying to find out if his father was killed in that plane crash or not. And it is the story of his search up river for his father. So that came from a newspaper clipping about the lost plane. Were the passengers or crew alive or dead? No one knew.

If I had a theme in the book, it's in two chapters, chapter sixteen which is (entitled) "Black Man's Magic," and chapter seventeen which is (entitled) "White Man's Magic." I would have to read those to tell you exactly the theme of this book.

This book is illustrated by my old friend, Armstrong Sperry, who had done some of my former books.

I had heard stories about New Guinea when I was in Tahiti. Tahiti was a very pleasant island, under French rule, and the Polynesian natives were quite civilized in their way. But New Guinea was still wild, with wild natives, many of whom
were supposed to be cannibals. And it certainly was not safe at that time for a white man to go far into the mountains there in a part of New Guinea. I did have in my mind some of these horrible stories about New Guinea before I went to the library to do research. And that was in Palo Alto.

So the genesis goes into three things. One, stories I'd heard about New Guinea and its wildness when I was in Tahiti. Second, the research I did about New Guinea in the Palo Alto public library and at Stanford--I was living in Palo Alto at the time. And third, what triggered the idea was the morning paper with the newspaper clipping of the plane crash lost somewhere in the mountains of New Guinea with some Australians aboard and no one knew whether anybody was alive or who was dead, and they had sent out some search parties after them--those three things."^{13}

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^{13}Tape-recorded interview with Howard Pease, by investigator, Stockton, California, November 18, 1967.
Summary of Pease's Genetic Analysis of "Jungle River" and Corroborating Evidence

The major points emphasized by Howard Pease as contributing to the creative genesis of Jungle River may be summarized as follows:

1. The author's knowledge of stories concerning New Guinea and its untamed wilderness, which he heard while living in Tahiti for several months with his second wife, Pauline.

   **CORROBORATING EVIDENCE:**

   (1) Pease's "knowledge" is too subjective for scientific investigation and assured accuracy, other than by an internal examination of this book. See investigator's limitations, Chapter I, page 14, point 8.

   (2) The investigator can corroborate, however, the fact that Pease did live in Tahiti. See corroborating evidence for Secret Cargo, page 184.

2. Pease's exhaustive research on various aspects of New Guinea, undertaken at the Palo Alto public library, and at Stanford University. This was particularly necessary for writing about a place he had never visited personally.

   **CORROBORATING EVIDENCE:**

   (1) The investigator cannot corroborate the fact that Howard Pease actually did research on New Guinea, since she found no note cards made by the author on this subject.

   (2) However, the fact that Howard Pease habitually did this type of research, on a subject with which he wished to deal in a book, has been corroborated. See Appendix N, letter from Doris Knight to investigator, October 8, 1968. See, also, corroborating evidence for The Tattooed Man, pages 133-134 of the present study.
(3) Further, letters addressed to Howard Pease during this time indicate he was living in Palo Alto, California, and thus had immediate access to both forementioned libraries. See Howard Pease's personal files, "Pease's Letters," and "Publishers." Included in the Howard Pease Collection, University of the Pacific Library, Stockton, California.

3. The author's chance reading of a newspaper article concerning a plane lost somewhere in New Guinea. This triggered the idea for his entire plot of "Jungle River."

CORROBORATING EVIDENCE:

(1) No corroborating evidence available.

(2) However, evidence does exist that Pease did use newspaper articles for getting ideas for his books on more than one occasion. See corroborating evidence for Foghorns, page 223. See, also, corroborating evidence for Highroad to Adventure, page 256, and Long Wharf, page 248.

4. Pease sense of urgency to complete another book for his Doubleday publisher.

CORROBORATING EVIDENCE:

(1) No corroborating evidence available.
XII. **LONG WHARF** (1939)

**Investigator's Summary**

This adventure story of California is founded upon real historical incidents. The barkentine *Niantic*, a real ship which was left deserted in San Francisco Bay in 1850 along with hundreds of other ships, when her crew jumped overside to go to the gold diggings above Sutter's Fort, in the Mother Lode, formed the historical basis for *Long Wharf*.

In the introductory note to *Long Wharf*, Howard Pease commented:

...This story of San Francisco in 1850 is founded upon the fantastic history of the barkentine *Niantic*, whose name is still proudly seen upon the Niantic Building at the corner of Clay and Sansome Streets, near the site of the ship's anchorage in the days before Yerba Buena Cove was filled in with sand from the dunes. *Long Wharf* is now Commercial Street, and the waterfront is four blocks away.

Young San Francisco was a mushroom city where anything could happen—and did. All the events concerning the fires, the lawless Sydney Ducks and the Regulators are authentic. The time element, however, has been slightly telescoped.  

In his novel, however, Pease changed the name of the ship to the *Atlantic*. She had just completed a long voyage sailing down the latitudes, around the Horn, and finally, up the coast of California. Young Danny Mason, cabin boy, watched as the entire crew deserted. He wanted to go too, but didn't dare because his father was captain of the ship. That same day, his father, unable to get another crew, announced to Danny that he, too, had caught the gold fever. Danny is thus left alone aboard the *Atlantic* as watchman, with only a cat as company.

His father had promised he would be back in six weeks with bags of gold dust, but six weeks passed, and then two months. Still Captain Mason did not return, and his letters suddenly stopped coming. When Danny's last money was gone, he knew he must depend upon himself.

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Fortunately for Danny, two other persons had been left behind and were living on another ship in the harbor—Mrs. Howard and her daughter, Bess. The three become good friends, eat their meagre meals together, and it is Mrs. Howard who finally comes up with the idea of turning their ship into a boarding house. The raid of the lawless Sydney Ducks on Long Wharf gives Danny his chance, when he takes a wounded shopkeeper, Clem Burk, to Mrs. Howard. The little group decide to cast their lot together, and begin signing on boarders. One of their first boarders is a man who signs the register as Jack Sargent—a gentleman or a gambler. Sargent, we learn later, was once Danny's father's partner in the gold fields, but robbed him, and was directly responsible for having him shanghaied, and finally tossed in jail by the vigilantes. When Captain Mason finally returns to San Francisco and is freed by Clem and Danny, he faces Sargent in a duel.

The three rush back to the Long Wharf Hotel, during the San Francisco fire, only to find it in flames. With Mr. and Mrs. Howard, Bess, and Clem, Danny and his father watch as the flames devour the hotel, and all their hopes and effort. It is Mrs. Howard who speaks, and her words carry them beyond the present to a hopeful future:

...Think of tomorrow, Bess...Years and years from now, when you and Danny are old, perhaps some workmen will uncover the hull of an old sailing ship buried there half a mile from the water front. And they'll be astounded. A ship! How in the world did it ever get there on land so far from the bay? But our grandchildren won't be surprised. They'll know. They'll know the story of the barkentine Atlantic, and they'll think of us and be glad and proud that we didn't fail them. Yes, they'll be proud of their grandparents—California pioneers. 15

Author's Genetic Analysis

"The next book we'll take up is Long Wharf, one of my more popular books, published by Dodd, Mead and Company in 1939.

After finishing Jungle River for Doubleday, I decided to pick up the first chapter of Long Wharf which had been refused by my editor, Peggy Lesser, at Doubleday—or at least sent

15Ibid., pp. 218-219.
back (with the indication that) this was not the time to publish it. I picked up that first chapter and finished the book, and sent it to Dorothy Bryan at Dodd, Mead where it was published...

Now where did it come from? What triggered this book was a newspaper clipping that I had and notes of it I'd written down in my notes, on white cards, for at least two or three years before I ever started to work on it. I picked up the San Francisco Chronicle one morning and there was an article about a bulldozer digging into the sand on the corner of Sansome and Commercial Streets in San Francisco and unearthing the rottened wooden hulk of an old sailing ship, one-half mile from the Ferry Building. That was interesting. The reporter, hearing that, had gone to the public library and learned that in 1850, the beginning of 1850, there was a cove in the bay that came up to Sansome or almost to Montgomery Street. So the bay came up then, and there was a long wharf, popularly known as "Long Wharf," that jutted out 300 feet into the cove into the bay. This ship was the sailing ship, Niantic.

The building they were putting up was going to be named after the wooden building before--the Niantic Building... built on the site and really on the hulk of the old sailing ship. Of course, the new building was going down so far that (it) had to be hauled away. Anyway, I thought that most interesting, and before I went to the library to look up more about the Niantic--and I want to tell you what I learned about
it at the library—(but) first, I want to tell you what brought forth the spark. This Niantic had been turned into a boarding house or hotel. There was such need of tents or any place for the newcomers to lodge. In 1850, there were over 500 deserted ships in the harbor of San Francisco, some tied up to wharves and left with crews, (while) the officers had all gone up to Stockton, to Sacramento, to the diggings—hoping to get wealthy overnight, you know, and never doing it. So the Niantic was empty until a woman, one of the rare women brought into San Francisco, decided to make a boarding house out of it. And it was a boarding house.

There had been several fires along the waterfront in San Francisco. There were about five in fifteen months, between '49 and '51, in there, the period about which I was to write later. The ship had burned, too, but not the hull. The hull was in the sand. What had happened was that the city needed room to build buildings and put up tents, and there were sand dunes around. So with the help of Chinese and horses and wagons and drays, they would bring the sand down to the cove and gradually they filled in the cove with sand. So from Montgomery Street—partly Montgomery, partly Sansome, which (both) run in the same direction—there was nothing but sand 'way out to the Ferry Building, which was now our waterfront. And when the great earthquake of 1906 occurred, the sand caused tremendous cracks in the brick buildings and everything else; it was not a very firm foundation.
Here's the point: the original Niantic—I went to San Francisco public library to look up more about it. At the time they filled in the cove with sand, the Niantic Hotel was a going concern with this boarding house, run by a woman. While it was still going on, the sand was put into the cove, completely surrounding the Niantic and other ships there, and so they were used as warehouses and boarding houses; because they were worth nothing (since) there were no crews to take them to sea. So I said, "That's interesting," and then I remembered some family history. My grandparents crossed the plains in a covered wagon and were married some time after their arrival in San Francisco. My grandmother at the time was, I think, about thirteen or fourteen years old. Her father was the captain of the wagon train and he had two teams, and he rode a horse, being the leader, the captain. My great grandmother drove one team and they hired a young man in Independence, Missouri, the take-off point, to drive the second team. And the hired man married his boss's daughter. Now...my grandmother's family...were very religious Methodists; at least my great grandmother was very religious. This was a fine marriage because my grandfather, James Cooley, came from a well-to-do family in the midwest. This family used to spend their winters in Pasadena, and (would) stop in Stockton over night to see us every year—sometimes every two years.

This was a fine marriage from the viewpoint of my grandmother's family who were not too well educated. Their education
came mostly from reading the Bible every day—that kind, you know—so they were not so illiterate. You can't read the Bible every day and be illiterate. They thought it was such a fine marriage, but my grandfather, James Cooley—this charming young man, was only interested in gold, not in farming or anything else but mines. And he always had mines. Often got a little gold but not enough to keep them going. In order to feed the five children, my grandmother ran a hotel in Ione, in the Mother Lode district.

So when I read this piece in the paper (that) morning, and they mentioned a woman running this boarding house, I said, "I'm going to take my grandparents and lift them down from the Mother Lode to Long Wharf and put them aboard this Niantic boarding house." See? In other words, I did immediately what I had done with my Richard the Lion Hearted story about the oasis town along the Sahara, do you remember? Lifted them up, put them down—different time and place. So I said, "There is a story."

The inspiration—to me this is an inspiration. Now it was based upon a clipping in the newspaper about the Niantic buried here, and used as a hotel which brought into my conscious mind a memory which I hadn't remembered in years—that my grandmother had run this hotel. And then I said, "I'm going to move them down; there's a story." That was the inspiration. In other words, it wasn't out of my imagination—it was two very definite facts that came together with a spark.
This time I consciously brought in my grandparents, especially my grandmother, and placed her down into the story. I had used my brother in reverse form in The Tattooed Man, but I had done it unconsciously. I didn't realize it until I re-read it twenty years after I re-wrote it that I'd used my own brother and made him exactly opposite to what he was, because I had been, as a young fellow, very jealous of my brother's success when I was very slow in getting going. And he was very young when he got going.

The interesting thing about this book, which has always been one of my favorites: I had another book later which was sparked by family history—which is my real favorite of all my books—Thunderbolt House. Long Wharf and Thunderbolt House started with the family. The book, Long Wharf, has chapter sixteen, "News from Stockton." You see, I still am using my home town. And another thing I did purposely: for my grandmother's family I used the name Howard to show there's relationship between this woman and me. I don't think anybody ever noticed it; they never mentioned it to me.

So the amusing thing about my grandparent's marriage was (that) instead of its being such a grand marriage for my grandmother because the man she married, my grandfather, James Cooley, was so superior—it turned out just the opposite. She was the superior person in running a hotel, feeding the family, and keeping them going while my grandfather, the supposedly superior man, really didn't take the burden of his children to
heart. He was always hunting for a big mine that he never found, you see. Then I put that into Long Wharf.

I wrote this book in '38 and it came out in '39. My grandmother died in 1934 and my grandfather, about fifteen years before that. So neither one was alive when I wrote Long Wharf. And I dedicated this book, however, to my sister who was teaching math at Stockton High School at the time; my sister, Marjorie.

I haven't mentioned in the genesis of this book the amount of research I did in Long Wharf at the San Francisco public library, and at the Historical Society in San Francisco where they have pictures of Long Wharf and San Francisco in 1850...I did a lot of research on it to get everything exactly right. It was a work of love on my part, unlike the one I had just turned out, Jungle River. And I think that's one reason why it's a better book.

All the gold fever ideas of the early '50s I knew as a boy from the tales of my grandparents, you know. And I'd been down in more than one mine owned by my grandfather. And I remember my grandfather stopping on the way to San Francisco, usually in the fall before winter set in, with gold to take down to the San Francisco mint. And we all had stick-pins. My brother and I both had a gold nugget made into a stickpin for a tie. We always had tie pins, you see, in the early days. And the women of the family had gold nuggets, good size ones, as brooches. They have all been lost. I've
tried to find trace of them. My Aunt Libby, whom I asked about it a month ago, said one of the women, she felt, stole her last one from her—one of the women who cleaned up her house for her. But she's not sure; she may have misplaced it.

There's one other thing. In writing Long Wharf, I deliberately tried to make it for a younger grade than my Tod Moran books, which were going to the junior high grades. And I hoped that Long Wharf would be read in the fifth and sixth grades. It's in the fifth and sixth grades— I think it's in the fifth—where they have California history.

When I got into this Long Wharf book, I saw that it was a little bit younger than my others, and I deliberately went on from that point. I didn't mean it to be when I started, but it seemed to me my boy was younger; that is, I didn't want him to be with all the brain, the activity of Tod Moran. See? I wanted a younger boy, not so certain. Although Tod was not so certain about things, he was very able in many ways.

In order to understand how you have a Doubleday imprint on Long Wharf, which was first published by Dodd, Mead, comes a long story. When Long Wharf came out in the spring of the year, and Jungle River was coming out in the fall, for the first time Peggy Lesser, my Doubleday editor, realized that I was giving not just Captain Binnacle to Dodd, Mead, but a book that would fit into the kind of list she wanted, although it was not a Tattooed Man sea story. But she never said a word
to me. May Nasse, my former editor, who was with Viking Press then, came out to see some of her authors and made a point to come and see Pauline and me. She was a good friend of both of ours. And she came out as an emissary of Double-day's editor, Peggy Lesser, who was rather new with me. And she wanted to know why I'd given a book like Long Wharf to Dodd, Mead. And I told her why—that I was sick of doing a sea story about Tod Moran or either one or both, and I wanted a change. I had suggested four different books and every one had been turned down by Peggy.

She said, "That isn't right. I'll go home and tell her so."

And I said, "Well, I've been thinking about this affair between us." We had a strained relationship at the time, with Jungle River coming out but not out yet. There was six months between them in the same year. And I said, "I'm going to tell her this."

When Peggy came out some months later, I did. We came to an agreement. She said she was sorry that she had upset me, that I should have the freedom to branch out and do other things.

I said, "Well, Peggy, I'll tell you what I want. I'll give you a sea story or a Tod Moran story every other book, and every other book that goes between I'm going to write the kind of book I want to write. Will you take it?"

She said, "Yes."
So we came to an agreement, and from that moment we had no more trouble. Then she asked me if I would go to Dodd Mead as an emissary and ask if they would not sell the plates of these two books to Doubleday and Company.

We drove back, because I thought this was a delicate operation, and I went to Dodd Mead, and I told them I was not going to give them any more books because I couldn't afford it; I wasn't teaching any more and Doubleday already had I don't know how many--five, six, seven of my books--and I had to stay with them. Would they consider selling the plates to Doubleday?

They thought it over for several days and phoned the hotel and said yes, they would, if I was sure I wouldn't give any more books to them.

So Doubleday bought the plates of these two books and they were taken off of the Dodd Mead list. War was about to begin in Europe, I think--1941--and they never reprinted *Captain Binnacle*, which I never felt was a great loss, but they reprinted *Long Wharf* with the Doubleday imprint and began advertising it as a Dodd Mead book, now under the Doubleday imprint, in a new edition...

From that moment on there was no question of my ever leaving Doubleday, because if you stay with one publisher, they're apt to keep your books longer in print than if you go to two, three or four--you'll have no books in print, do you see? That's one bit of advice I give to young writers: try
to get a good publisher in the first place. If you haven't
got a good one, get a good one when you can, and then stay with
that good one all through ups and downs. And there are always
ups and downs."

Tape-recorded interview with Howard Pease, by inves-
tigator, Stockton, California, November 18, 1967.
Summary of Pease's Genetic Analysis of "Long Wharf" and Corroborating Evidence

Howard Pease, in the foregoing discussion, noted many forces which affected the creative genesis of Long Wharf. They may be summarized as follows:

1. Pease's encounter with a newspaper article in the "San Francisco Chronicle" concerning the unearthing of a rotten hulk of an old ship; the "Niantic," on the corner of Sansome and Commercial Streets in San Francisco. During the gold fever of the 1850's, it had been converted into a boarding house.

   CORROBORATING EVIDENCE:

   (1) This same newspaper article is included in Howard Pease's scrapbook #1, page 57. Included in the Howard Pease Collection, University of the Pacific Library, Stockton, California.

   (2) See, also, "Author's Note" prefacing Long Wharf (New York: Doubleday & Company, Inc., 1939).

   (3) The Niantic is historically commemorated by a building of the same name; standing on the spot where the old ship was unearthed. Today, an historical plaque on this building preserves this remarkable discovery.

2. Pease's interest in the foregoing subject, which motivated him to do further research on the "Niantic" as well as San Francisco history during the 1850's. This research was undertaken at the San Francisco public library and at the Historical Society in San Francisco.

   CORROBORATING EVIDENCE:

   (1) Pease's interest in the subject is corroborated by the newspaper articles he saved in his scrapbook. See foregoing point.
(2) At this time, Pease was living on 34th Street in San Francisco, California, one block away from the Palace of the Legion of Honor. Thus, the author had immediate access to both libraries.

(3) See Appendix N, letter from Doris Knight to investigator, October 8, 1968.

(4) However, the investigator did not find any specific corroborating evidence that would verify that Howard Pease actually did do this research for this particular book in these specific places.

3. The author's memories of his family background, particularly those concerning his grandparents' marriage, his grandfather's interest in mining, and the force of necessity which required his grandmother to run a boarding house or hotel in Lone, in the Mother Lode area of California. These memories were triggered by the foregoing newspaper article, and led to the creation of "Long Wharf."

CORROBORATING EVIDENCE:

(1) Part of the foregoing statement is far too subjective for scientific investigation and assured accuracy.

(2) The investigator can corroborate only that Pease did use actual events that took place in his family's history. See Howard Pease's taped interview with his Aunt Libbey, Miss Elizabeth Cooley, age 94 years. Miss Cooley is the last remaining daughter of Howard Pease's grandparents. This taping took place at the Matilda Brown Home, 42nd Street, Oakland, California, November 2, 1968. It was conducted by Howard Pease because of the age of his Aunt Libbey. The tape is included in the Howard Pease Collection, University of the Pacific Library, Stockton, California. See also, Appendix S, Howard Pease's letter to his Aunt Libby, October 11, 1968.
See, also, the back jacket cover of *Long Wharf*, which specifically notes that this book is based on family history. Included in the Howard Pease Collection, University of the Pacific Library, Stockton, California.

4. Pease's negative attitude toward his grandfather's lack of responsibility, and his obvious respect of and admiration for his grandmother.

**CORROBORATING EVIDENCE:**

(1) The foregoing is too subjective for scientific investigation and assured accuracy.

5. The author's experiential background gained during his early years in Stockton, California. Living so near the Mother Lode, he became thoroughly familiar with this area.

**CORROBORATING EVIDENCE:**

(1) See back flap of book jacket for *Long Wharf*. States: "Born in Stockton, California, Howard Pease went to school there and later to Stanford University, and California is still his home."

(2) See, also, Appendix F, biographical information concerning Howard Pease, published by Doubleday & Company, Inc., New York, (no date).

(3) See, also, numerous articles and pictures of Howard Pease at the old El Dorado School, Stockton, California. Howard Pease's personal scrapbook #1, pages 62-66. Included in the Howard Pease Collection, University of the Pacific Library, Stockton, California. These articles clearly indicate that the author's boyhood years were spent in Stockton, California.
6. Pease's storehouse of gold fever ideas of the 1850's, acquired through listening to his grandfather's tales.

CORROBORATING EVIDENCE:

(1) See Howard Pease's tape-recorded interview with his aunt, Elizabeth Cooley, Matilda Brown Home, Oakland, California; November 2, 1968. Included in the Howard Pease Collection, University of the Pacific Library, Stockton, California.

7. The author's deliberate attempt to write a book concerning California and a part of its history for a younger reading audience.

CORROBORATING EVIDENCE:

(1) The investigator can corroborate only that Pease designed this book as if it were for a younger reading audience. The whole format of the book suggests this. For example, the story is shorter; there are more pictures included in the body, and larger type is used for the printing.

8. Pease's growing weariness with Tod Moran mysteries, and his subsequent desire to try something new and different.

CORROBORATING EVIDENCE:

Investigator's Summary

While his ship is in dry dock in San Francisco, and Captain Jarvis is visiting friends in Detroit, Tod Moran purchases a used Ford convertible, and plans to leave from his brother's home in San Francisco on a tour of the United States. However, even as he is packing, Tod receives a call from his employer, Mr. Blakemore, of the Blakemore Steamship Company. The call totally interrupts Tod's vacation plans, and sends him, instead, traveling south along the 26,000 mile Pan American Highway to Mexico City. With him he carried letters of introduction and copies of certain business negotiations which Captain Jarvis, whose help has also been enlisted by Blakemore, will need.

The purpose of their trip is to investigate a Mexican silver mine in which Blakemore has heavily invested. Martin Welch, the mine manager, has recently flown to San Francisco with the news that the Mexican government is about to take over all industries owned by foreigners. Further, Martin has suggested that Blakemore sell the mine—and at a substantial loss. Before doing so, Blakemore insists on investigating the situation, and enlists Captain Jarvis and Tod Moran to help him.

The action of the story takes place almost entirely on Tod's motor trip. As he sets out for his appointed destination, one he hopes to reach in seven or eight days, he is beset along the way with a complicated series of incidents designed to delay, or prevent altogether, his arrival on the fifteenth of the month. He is followed from the time he crosses the border into Mexico, and is almost forced off the road by another car. When he fires a pistol at his would-be attackers, Tod is arrested and flung into jail. As he stops for lunch, his gas tank is filled with sand; as he sleeps in his motel room, he is attacked and his room is searched. Later, he is delayed in the high mountains not only by a roadslide, but a murder as well.

In this manner, the plot line becomes more and more involved, and the danger to Tod's life looms more and more severe. If it were not for the elderly couple—Ma and Pa Whipple—touring the Highway in their trailer, Tod might still be sitting in some dank jail, or burning under the desert sun. Fortunately, the Whipples take a parental interest in his welfare, and each time he turns up missing or jailed, they find some way to help him.
Along the way, too, Tod meets Rico, a young Mexican who works as a "white cap"—or tourist guide. With Rico's aid, Tod does reach Mexico City in time, the murder is resolved, and Rickman, the assistant manager of the mine, is unveiled as the real culprit.

Author's Genetic Analysis

"It was based on a trip Pauline and my son Philip and I made down the new Pan American Highway from Laredo, Texas, to Mexico City and beyond to Cuernovaca and Taxco.

The emotional thing that moved me to write it really was not the trip but the trouble in Mexico. They were expropriating the great American oil companies and taking them over. They were supposed to pay through the years. Whether they ever did or not, I don't know. I was closer to it than the newspaper readings. I had a friend in Los Altos who was a geologist, who had just returned from staying for over a year at a mine in Mexico. While he was there the new government had demanded that the American owners of the mine build and run a school for the youngsters of their workers and also build a small hospital for those who were sick. This American geologist, living very nicely in Los Altos in a lovely home, was horrified at such an idea. And I told him, "You people are so used to milking a country and paying the lowest wages possible, you can't understand that times are going to change. And they're changing right now."

Well, of course it came out that this company did build a school and put up a hospital, and the mine is still working.
I think if you write a book that's any good, you ought to have some emotional reaction involved in your writing. While that didn't play an immense part in the book, it was there, nevertheless. I did take Captain Jarvis to a mine in Mexico; that's where the book ends.

Ma and Pa Whipple were a couple that we met, and I took the name from one of the streets in Redwood City, running out from El Camino Real. The couple had a different name—their real name I've forgotten now—but the man had been a small builder in a small city near Omaha, if I remember. After his retirement, his married son and his two married daughters began bossing their mother and father around, until the mother and father got good and sick of it. And he built a trailer to get away from them. And Ma and Pa Whipple would spend one winter in Florida and maybe the next in California, and go home some time during the spring or the fall. But they had no intention of living at home. Their life now was in the trailer.

I used Ma and Pa Whipple, I think, to better advantage in a later book, The Dark Adventure, a road kid story.

All the time that I went on this trip to Mexico I did take notes along the way about the people I met, the things that I saw, and I drew the outline of a new motor inn built by the Mexican government for American tourists. It was very much like, I discovered, the old English inns where you drove into a courtyard and the inn surrounded you, with porches
on it. I was taking notes all the time. I had no idea what the book would be about. First, I wrote a short story about that trip. It appeared soon after we got home, but I had no idea for a book yet. I discovered you have to be away from a setting such as that for a couple of years at least, to get any perspective on it. I think you're too close to it at first to write about it.

The genesis would be the trip, my friend the mining engineer and his feeling about the expropriation, the notes I took on the trip—I'll never forget that—the emotional reaction I had over talking to my friend about the government requiring his mining company to build a school and an infirmary for the miners there, which appalled him. He was surprised and amazed, and thought it was ridiculous.

This was a hurry-up book for Doubleday. For two years I wrote two books a year, which made four books and the only decent one, I think, is *Long Wharf*, which I'd had in mind for some time anyway."¹⁷

¹⁷Tape-recorded interview with Howard Pease, by investigator, Livermore, California, November 21, 1967.
Summary of Pease's Genetic Analysis of "Highroad To Adventure" and Corroborating Evidence

Those forces important to the creative genesis of Highroad To Adventure, as noted by Howard Pease, may be summarized as follows:

1. Pease's trip with his wife, Pauline, and their son, Philip, down the Pan American Highway from Laredo, Texas, to Mexico City and beyond.

CORROBORATING EVIDENCE:

(1) See Howard Pease's review of Swallows and Amazons, in the author's scrapbook #1, page 59. This article gives a detailed account of this trip. Included in the Howard Pease Collection, University of the Pacific Library, Stockton, California.

2. The author's knowledge of newspaper accounts of the expropriation of American oil companies by the Mexican government.

CORROBORATING EVIDENCE:

(1) The investigator can corroborate only that this type of activity was, indeed, carried on by the Mexican government. See "Mexico;" Encyclopedia Britannica, Vol. 15, (Chicago: William Benton, 1967), page 337.

3. Pease's emotional reaction to a friend's account of the Mexican government's demands for a hospital and school, and the latter's unfeeling attitude toward the Mexican laborers.

CORROBORATING EVIDENCE:

(1) No corroborating evidence available.
4. Pease's response to publisher pressure by creating "a hurry-up book for Doubleday."

CORROBORATING EVIDENCE:

(1) Although the investigator was not able to corroborate this particular point for this particular book, evidence does exist which verifies the fact that Howard Pease was very frequently under this type of pressure. See corroborating evidence for The Jinx Ship, pages 152-153; Wind In the Rigging, page 202 of the present study.
XIV. THE BLACK TANKER (1941)

Investigator's Summary

When Ranee Warren, a Stanford University student, receives word that his physician father has been seriously wounded during a Japanese air raid in Nanfu, China, he immediately makes plans to withdraw from the University, sail to China on a passenger liner, and join his parents.

In San Francisco, however, he is robbed before he can purchase a passenger ticket on a ship, and when one of his father's medical partners refuses to advance him any money for what he considers an unwise and dangerous undertaking on the boy's part, Ranee obtains a job as an oil wiper in the engine room of the tanker, Zambora. The Zambora's cargo is fuel oil—purchased by the Japanese from the United States, and to be used ultimately in their aggression against China. This is the central moral issue about which the plot revolves, and although Ranee is not in favor of this United States policy, he feels his duty toward his parents must come first. Even when he learns that other seamen shun this black tanker, his determination to work his way to Nanfu is not broken.

The major portion of the action of the story takes place on the high seas, and involves such well-known characters as Captain Tom Jarvis, Tod Moran, Swede Jorgenson, and Toppy, the little English seaman. Someone on board is involved in an attempt to sabotage the cargo of the Zambora, a venture which has been attempted on previous voyages. During the early days of the voyage, Ranee is taken into the confidence of Captain Tom Jarvis, and requested to keep his eyes and ears open for any evidence that might point to the culprit.

Very quickly, Shorty Nakena, the steward, is involved in suspicious action, as well as the second engineer, and when Wilkins, another steward, disappears from the Zambora, foul play is indicated. With the discovery of yet another murder, the mystery deepens.

Eventually, the action of the plot takes Ranee to Kowloon, where the boy meet his parents. When he sees his father's condition, he, too, becomes firm in his hope that the oil never reach its destination.

At the end of the voyage, as the black tanker is making ready to dock and disgorge its cargo, Captain Jarvis is finally able to draw the threads of the mystery together and point to the man responsible for the two deaths on board ship. Shorty...
Makena, an Hawaiian, but whose father was a Cantonese merchant long since returned to his native city, is forced to admit that he had agreed to destroy as much oil being supplied to the Japanese as possible.

From this climax, events move rapidly. Makena, before his interrogation by Captain Jarvis, had opened the Zambora's oil valves, and the black liquid, floating thick on the water, surrounds the black tanker on all sides. Fearing for his crew's safety, Jarvis sends out an order to abandon ship, and as the crew, in lifeboats, make their slow way through the water to safety, they see a flaming Chinese junk sail around a point of land in the river, and head straight for the Zambora. Flames leap from the burning junk to the oil in the water, and then swiftly sweep forward—straight for the docks and the tanker. As the crew watch, the tanker becomes a twisted, white-hot mass of steel, her bow noses downward, and she sinks to the bottom of the Canton River.

Author's Genetic Analysis

"This was not a hurry-up book. I took my time with it. It was written, probably, in 1939 and part of '40. It was serialized in The American Boy, so it was published in '41.

In my journal entry, I had noted that I came on deck one morning and noticed a ship coming over the horizon toward us from the south. When it got closer, I saw it was a tanker and I had written "a black tanker." That name later struck me, in glancing over it, that it might be the title of a book. This was my second voyage.

This is the genesis. I was always hanging around the waterfront, seeing what was happening, trying to talk to seamen, sort of keeping up and things. And I came to a dock, half way between the Ferry Building, I believe, and Fisherman's Wharf, where there were pickets walking up and down in front. I talked to one and I discovered that these pickets were
longshoremen. But it was not a picketing or a stoppage of work because of the desire for higher wages or better conditions. They were picketing because we, the U.S.A., (were) sending to Japan tankers filled with oil—some of them with airplane oil—and ship after shipload of scrap iron which was being made into shells for war purposes.

At this time Japan was on a rampage in China, bound that she was going to take over all of China and rule the Far East. We were not, as a people, friendly toward Japan at this moment, but our government allowed export of war materials to Japan and these exports, the longshoremen told me, were simply killing the Chinese. So they decided to do something about it. And they had this unorthodox strike, you might say, against the shipment of war materials to a nation like Japan at this time.

This was a time, also, when war was very near if not started in Europe. I could feel emotionally the thing behind the longshoremen and I believed in their picketing, and that emotional drive led to my writing, in a very short time, of *The Black Tanker*, a ship taking oil across the Pacific.

This story, *The Black Tanker*, shows again that I wanted to get away from Tod Moran. My hero is not Tod but a Stanford University student who I have used for the first time. He comes from a well-to-do family and his father and mother are caught in China by the Japanese who surround and capture the town in which they are staying with a friend, the boy's father being a surgeon and the surgeon visiting a doctor friend in
China. There is no news at all of what is happening and he has some money to get over there, so he ships out. He gets a job on a tanker which is going over there. And this is the story of his finding his mother and father in war time over in the Far East. I have never been to the Far East.

The interesting thing about this is that I don't think there is much off the ship in this book. It's a ship's story, and I do take them to Hong Kong, across the harbor from Hong Kong to Kowloon. Now I know exactly why I put him ashore at Kowloon—because I had a friend in Palo Alto, a Chinese who had recently come over from visiting relatives in Kowloon, across the harbor from the main part of Hong Kong, Victoria Island, and I got from him all the background and the hotel that such a family might stay in. It was a real hotel he described as it was. I believe that's the only land part of the whole book on my part.

Up until the time I wanted to write this story of The Black Tanker, and it seemed to me that the shipping of oil was just as good as scrap iron, I had in my mind writing a tanker story but I hadn't been on one for some years. I had, it seemed to me, on the east coast years before. But I had to wait and find a tanker at Richmond and pull all sorts of wires to get on that tanker tied up at the Richmond dock and take notes. And again, I drew a floor plan of that tanker, and all the hatches, and where the pipes were. And I had to learn how they were unloaded and loaded up there, do you see? They
would come in with crude oil and be unloaded at Richmond where it was made into gasoline or high octane, or whatever they used. I discovered when you got in the engine room of a tanker it was exactly the same as the engine room of any ship. The engine room and the midship structure with the wheel, and the captain and the quartermaster standing up there steering the ship, was aft of the middle of the ship—which was unusual. Made it ungainly, anyway. I think now some of the tankers don't have everything in the aft as they did before.

And they had over the tanks in the deck, what we call the "catwalk," running from the midship structure forward, across these tanks to the bow of the ship. Anyway, I ran back and forth and it was a very interesting day I spent on the tanker.

I had the theme of this story before I went on a tanker to write down what I saw and carried with me in my mind, as well as notes.

Tod Moran and Captain Jarvis are in the background of this. Now how could I get them on a tanker? I put the *Araby* in dock, to be refinished, refurbishing the old *Araby*. So Tod and the captain were on, in their usual jobs, on the tanker, but they were in the background. I put them in because this was a Tod Moran story as long as they were aboard, and both *The American Boy* magazine, (which ran this as a serial), and Doubleday wanted another Tod Moran story. After I did this, then I was free to do a book about anything I wanted.
This is one of the books I call my "bread-and-butter" books. I knew they'd sell a certain amount and I was never sure the other ones, sandwiched between my bread-and-butter books, would sell well or not.

In (preparation to write about a city which I had not visited personally), not only did I speak to someone who knew it, (but) I went to the Stanford library where they have in their map department great maps of all the ports and cities of the world, and got out a big map of the harbor of Hong Kong. On it was a large size map of Kowloon, right across from the main city, across the harbor."

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18 Tape-recorded interview with Howard Pease, by investigator, Livermore, California, November 21, 1967.
Summary of Pease's Genetic Analysis of "The Black Tanker" and Corroborating Evidence

Howard Pease noted numerous forces which influenced the creative genesis of The Black Tanker. They may be summarized as follows:

1. The author's second sea voyage, during which he sighted a ship coming over the horizon. Pease mentioned that he described this ship in his journal as a "black tanker."

   CORROBORATING EVIDENCE:
   
   (1) Pease's two sea voyages have been previously corroborated. See corroborating evidence for The Tattooed Man, page 129, and The Jinx Ship, page 148.

   (2) The investigator was not able to corroborate Pease's sighting of the "black tanker," nor specific mention of this ship in his journal. However, she did find numerous references to ships in this journal. See pages 65 and 73. Included in the Howard Pease Collection, University of the Pacific Library, Stockton, California.

2. Pease's emotional reaction against the United States' policy of shipping war materials to the Japanese.

   CORROBORATING EVIDENCE:

   (1) The investigator cannot corroborate an emotional reaction.

   (2) However, the fact that the United States did ship war materials to the Japanese during this period is a well-known historical fact. See the following sources:

   (a) A. W. Griswold, "Should Japan Be Embargoed?" Asia, Vol. 40, February, 1940, pp. 92-96.


3. Pease's empathy with the longshoremen who were striking in San Francisco as a means of dramatizing their opposition to this government policy.

CORROBORATING EVIDENCE:

(1) Without an internal examination of The Black Tanker (see investigator's limitations, Chapter I, page 14), it would be difficult to corroborate the foregoing.

(2) No corroborating evidence exists which could verify that Pease was actually a witness to this particular strike.

4. The writer's desire to create a new hero to replace Tod Moran. This motivated him, instead, to feature a young, Stanford University student as the central character. Here, his own background acquired at Stanford University was helpful.

CORROBORATING EVIDENCE:

(1) Although the investigator cannot corroborate a desire, evidence does exist which verifies the fact that Howard Pease had long been weary of Tod Moran. See carbon copy of Howard Pease's letter to John Ernst, his current editor at Doubleday, New York, January 7, 1968. In Howard Pease's personal file, "Publishers." Included in the Howard Pease Collection, University of the Pacific Library, Stockton, California.

(2) See, also, corroborating evidence for The Jinx Ship, page 150, which supports the idea that Pease consistently used actual people he had known as his fictional characters.

(3) See, also, Howard Pease's Bachelor of Arts degree from Stanford University, January 4, 1924, which verifies that
the author was a student at this University. He was, therefore, in a position to know many, fellow students whom he could have used as characters in his novels.

5. Pease's use of a Chinese friend's first-hand account of Kowloon to provide realistic descriptions of the Far East.

CORROBORATING EVIDENCE:

(1) The investigator found no corroborating evidence to verify this particular point.

6. The author's use of a tanker docked at Richmond, California, which he visited for one day. During this time he took notes concerning the tanker's deck plan, the location of its hatches, and the loading and unloading procedures.

CORROBORATING EVIDENCE:

(1) No corroborating evidence available.

7. Pease's need for money, which led him to write something he knew would sell.

CORROBORATING EVIDENCE:

(1) No corroborating evidence available that verifies that he was in need of money at this time.

8. Pease's use of reference maps located in the Stanford University library.

CORROBORATING EVIDENCE:

(1) There was no way for the investigator to corroborate the foregoing point.
XV. NIGHT BOAT (1942)

Investigator's Summary

Night Boat is a collection of unrelated short stories. In the following paragraphs, each of these stories is summarized briefly.

1. Night Boat: After Tod Moran boards a river steamer at San Francisco for an all-night trip upriver to his home in Stockton, California, he quickly becomes involved in helping clear the good name of a bank employee accused of stealing bonds, and skillfully trapping the real culprit.

2. The Adventure of the Passengers for Panama: Arriving in Venezuela during the revolution that overthrew President Gomez, the Araby docks and her cargo is unloaded. When the dock superintendent refuses to take the responsibility for the goods during this troubled time, Captain Jarvis sends Tod Moran to Caracas to encourage the Venezuelan Import Company to post their own guards. Disguised as a chauffeur, Paul Velasco, the nephew of General Gomez, travels to Caracas with Tod in the hope of rescuing his wife and small son. Only when Tod is in grave danger of being arrested for aiding Velasco’s escape does he realize his chauffeur’s real identity. When their car is stopped and searched, Tod can do nothing to help Velasco as he is led away a prisoner. However, the boy remains silent about the other two passengers hidden in the rumble seat of the car and drives them back to the Araby and freedom.

3. The Adventure of the Trader of Noa Noa: Tod Moran, with his native pilot, Bori, sails to the Island of Noa Noa to pick up a cargo of copra. Instead, they find a deserted village, a murdered trader, and a frightened native who helps them capture the killer.

4. The Adventure of the Ship Bound North: In this story, the reader is provided with some insight into the past life of Captain Tom Jarvis as well as his strength of character. Stranded on the beach in Amapala for three weeks with another seaman, Jarvis gives up his one chance for reaching San Francisco in time to assume his first command, by insisting that his companion take the last job available aboard the Argonaut.

5. The Adventure of the Silver Outrigger: After loading a cargo of hemp into the holds of the Araby at Bolong Bay, Captain Jarvis and Tod Moran extend a dinner invitation to Williamson, the owner of the plantation. When he fails to keep the engagement, the officers of the Araby learn from Williamson’s native foreman, that the man is deathly afraid. For months, he has been
tormented by the sight of a silver outrigger canoe which sails, without help from human hand, across the bay each evening—the same canoe which belonged to his best friend who drowned four months previously. However, while visiting Williamson, Tod and Captain Jarvis also see the apparition, give chase, and capture a man who had been trying to frighten Williamson into selling his plantation at a great loss.

6. The Adventure of the Journey By Night: Tod Moran, on his way to join his brother and his wife in Taxco, Mexico, foolishly picks up a hitchhiker on a lonely Mexican highway. The hitchhiker turns out to be General Jorge Lopez—a general without an army—seeking to escape capture by Colonel Girones and his men. When Tod's car runs out of gasoline, he learns from a peasant that Girones knows of the escape route and is thus setting up an ambush on the road ahead. He also learns of General Lopez's desperate reputation as an assassin and murderer, and surmises correctly that he is in danger from both sides. How Tod outwits his passenger and disarms him makes an exciting climax to the story.

7. The Adventure at the Toll Bridge: During his sophomore year at Stanford University, Tod Moran obtains a job as a toll collector on a bridge that spans the San Joaquin River. Working the graveyard shift one evening, he is robbed. This story tells of this one evening, the means Tod took to prevent the robbery, but failing in this, how he solved the mystery and unveiled the real robber.

8. The Adventure In the Black-Out: The setting of this story is San Francisco, several weeks after the bombing of Pearl Harbor. During a blackout, Tod is walking along a deserted street when an elderly man, standing in a darkened doorway, implores him to bring help. Tod promises the old man he will bring the police, but fails to take down the address, an almost fatal mistake in the swirling fog of San Francisco. This story relates Tod's frustrating difficulty in finding him again, a young girl's plight, and a woman's greed.

Author's Genetic Analysis

"This was a collection of short stories that we decided to put together. They had appeared, most of them, in The American Boy, and a couple of them in the Methodist Sunday School Magazine, The Classmate."
This book was dedicated to Mr. and Mrs. Jordan with whom
I lived on Sherman Island when I wrote my first Tod Moran
story, *The Tattooed Man*.

This book was published in 1942, and the stories were
I got $150.00 for them and when I needed some money, I seemed
to have no trouble in finding an idea. I'd usually spend one
week on them and get a check within two weeks after that.
That came in handy during depression days.

This book was suggested by my editor, Peggy Lesser, because
I was not going to have a book out in 1942. She said, "Let's
collect your short stories. You won't sell many copies and
it won't be in print maybe longer than four or five years,
(twenty-two years in print!), but let's put it out anyway as
a filler-in."

I said, "Fine."

One of the most interesting is "Toll Bridge." "Toll Bridge"
appeared in the Quiz Kids' book published by Viking Press,
and the editor wrote me that "Toll Bridge" was the best short
story in the book. It had been chosen for the anthology by
the Quiz Kids.

Here's where that came from. My wife, Pauline, and I
were coming home from Stockton one night to Menlo Park and we
crossed Dunbarton Bridge. We pulled up after midnight at the
tollhouse which was then at the middle of the bridge, right
near where the span ran out when barges came through. It was
very quiet and just one man (was) there. And this was during depression days. When we left the toll bridge she said, "You know, this would make a good setting, this time of night, for a short story, on a bridge like this."

I said, "Yes, but big boats don't go under it." I got interested in this, so I said, "I'll transfer the bridge from Dunbarton to the Antioch bridge to Sherman Island where I used to teach." That bridge had been built several years after I left there.

So that was the genesis of "Toll Bridge." Again, where did I get the idea for the story? I had the background. The idea came from history, just as the "Little Beggar's" idea had come from Richard the Lion Hearted and Blondell, his troubadour. I remembered in the middle ages that the bridge which rose over the moats of the old castle was, in a way, similar to the way a modern bridge would rise in the air and allow a ship to go through. So I thought of why the castle always had the drawbridge over the moat—it was for protection, and it was not easy to invade the castle, even besiege it. The castle always had water and food to hold out. So it's always a weakness when the enemy is someone within your castle walls instead of outside.

So I came to the idea of using one of the toll collectors on the bridge, coming back on a dark, foggy night late and making believe or acting as a bandit, and holding up, and getting the money, you see, from the toll house. This was a
short story with Tod Moran as the young hero.

Another short story here, "Passengers for Panama", came about this way: My friend in Palo Alto, Lawrence Leon, was making a business trip for his company to Caracas, Venezuela. I said, "Gee, I wish I were going along, but I can't; so, Lawrence, bring back a map of your city with some picture postcards—I might use it some time."

It happened when Lawrence got home he told me he had arrived in La Guira, the port of Caracas, the capital of Venezuela, on a morning at ten o'clock. It was absolutely quiet in the port and they didn't know what was the matter. Come to find out, there had been a revolution in the capital city and the tyrant ruler had been overthrown and his house burned, and so forth. A new regime was coming into power. Lawrence had to get to the capital, which was up the mountain about seventy or more miles. No train was running, no taxi would take him, so he finally found a man who would take him in a private car for a good bit of American money.

They arrived in the city of Caracas to find the rioters going down the streets loaded with goods they'd stolen from houses—stoves, chairs, anything they wanted. There were automobiles turned upside down and burning. Then the Venezuelan driver who owned this car said to Lawrence, "When we come to a group of men and women like this, you rise up in the back and say, 'I am an Americano.'"

Lawrence spoke Spanish because he had lived in South America for many years, down in Argentina. He did that. And
they would always think he was a friend then, at that time. This was about 1936.

He also took snapshots, so he came home with snapshots of burning automobiles, mobs rioting, a street map of Caracas, and I thought, "Gee, he brought back a story besides the map and pictures."

I immediately went to work, and started with Tod Moran landing in the port, with the revolution under way, hiring a taxi to take him to the capital—everything happened to him just as it happened to Lawrence Leon—he carried out his business and was starting home when he was asked by a hitchhiker to help him to escape. And that started the story.

This is probably the most popular short story, "Passengers for Panama," that I have written. It has appeared in five different school textbooks through the years.

Another short story, "Night Boat"—I don't remember the plot much, but I remember that I wanted to write up the night boats that left Stockton at six in the evening and arrived at the Ferry Building in San Francisco at seven the next morning. When I was a boy, and even when I was in college, I always used the boats rather than trains. I loved the overnight trip on the night boat. There was always gambling going on in the men's saloon, and it was an exciting place." 19

19 Tape-recorded interview with Howard Pease, by investigator, Livermore, California, November 21, 1967.
Summary of Pease's Genetic Analysis of "Night Boat" and Corroborating Evidence

In the foregoing discussion, Howard Pease mentioned several forces influencing the creative genesis of Night Boat. They may be summarized as follows:

1. The author's need for money during depression days which motivated him to write a number of short stories.

CORROBORATING EVIDENCE:

(1) Howard Pease's need for money during this period of his life has been corroborated. See Appendix J, letter from Mrs. Raymond Ohlson to investigator, October 9, 1968.

2. Pease's acceptance of his Doubleday editor's advice, who suggested compiling and publishing these short stories in one book as a means of "filling-in" until Pease could finish his next book.

CORROBORATING EVIDENCE:

(1) See letter from Peggy Lesser, Pease's Doubleday editor, to the author, March 12, 1942. In Howard Pease's personal file, "Publishers." Included in the Howard Pease Collection, University of the Pacific Library, Stockton, California.

3. Pease's experiential background gained in Stockton, San Francisco, Tahiti, and during his sea voyages, which the author wove into these stories.

CORROBORATING EVIDENCE:

(1) The investigator can corroborate only that Howard Pease did live in or visit these places. For corroborating evidence concerning Stockton, California, see section dealing with Long Wharf, page 250; see corroborating evidence for Secret Cargo, page 182,
and Hurricane Weather, pages 215-216 for verification of the fact that Pease lived in San Francisco, California. For supporting evidence concerning his stay in Tahiti, see corroborating evidence for Secret Cargo, pages 183-184; and for corroboration of his sea voyages, see The Tattooed Man, page 129, and The Jinx Ship, page 148.

4. Pease's history major in college, which provided him with numerous ideas for his stories and books.

CORROBORATING EVIDENCE:

(1) See corroborating evidence for The Gypsy Caravan, page 171.

5. Pease's use of material brought to him by a friend who had traveled to Caracas, Venezuela, during a period of revolution.

CORROBORATING EVIDENCE:

(1) See Appendix U, letter from Lucy Leon to investigator, October 14, 1968.

(2) The photographs Miss Leon mentioned in the last paragraph of her letter to the investigator were sent to Howard Pease, and later forwarded to the investigator, October 16; 1968. The investigator put them in a white envelope, clearly identified as: "Photographs taken by L. Leon of revolution in Caracas, Venezuela, 1936. Corroborating evidence for Night Boat. Sent to investigator by Howard Pease, October 16, 1968." This envelope is inside the front cover of Howard Pease's scrapbook #1. Included in the Howard Pease Collection, University of the Pacific Library, Stockton, California.
Investigator's Summary

Thunderbolt House is a marked departure from the usual sea mystery written by Howard Pease. The novel is structured into four major parts, like many other books authored by this children's writer, but there the similarity ends. First, the setting of the entire story takes place on land—it begins in the small, rivertown of Stockton, California, and moves to San Francisco. Secondly, the familiar characters of Tod Moran and Tom Jarvis are completely absent; and the reader is introduced to a refreshing array of new personalities. Finally, although an air of mystery is provided by a number of incidents in the plot line, the entire story is not dependent upon the solution of several murders.

The story takes place during the early years of the twentieth century. In 1905, when the reader first meets the Allen family, they are living a relatively quiet, unremarkable life in Stockton, California. Mr. Allen is the owner of a small printing company. He and his wife have three children—Steve, Emmy, and Jud—and together, they comprise a close-knit family group. When Mrs. Allen's uncle dies, however, leaving her the old Judson mansion on Bush Street in San Francisco, plus all the cash in the bank, the family moves to San Francisco, against the better judgement of Jud, the youngest boy, and his father. Mr. Allen decides, however, to keep his printing business and commute to San Francisco by riverboat only on weekends. Thus begins a chain of events that leads to a slow disintegration of the family, as both Emmy and Steve, impressed with their new wealth and status, become first, snobs, and in Steve's case, finally a thief and gambler. Only Jud and his father remain unchanged, as they cling stubbornly to their former value system.

Within the walls of the old mansion, Jud is involved in several mysteries. His great uncle, Edward Judson, had left the entire contents of the library to him, and it is with real appreciation that the boy learns his library is filled with priceless first editions. First one, and then another, disappears, however, and Jud is appalled to learn that his brother, Steve, needing money to pay off his gambling debts, is the real thief. Then, too, as Jud probes the mysterious past of the great mansion—a past which includes the mysterious death of his great-uncle's only son during his coming-of-age party in 1880—the boy uncovers facts about his great-uncle's
life and methods of accumulating his wealth that may have been an integral part of San Francisco's colorful history, but that, nevertheless, leave the boy sadly disillusioned.

The family appears destined for a catastrophic ending, as one after another incident resulting from their new position as "nouveau riche" threatens to engulf them. In a great climax, however, the disastrous San Francisco earthquake strikes, and in the raging fires which follow, the brooding mansion, along with all its contents, is completely destroyed. Ironically, only one object is saved; all cash reserves have been depleted. Fortunately, however, Mr. Allen had sold neither his small printing business nor the family's home in Stockton, and the Allen family, almost in relief, plan to return to their former life.

Author's Genetic Analysis

"This is my own favorite of all the books I've written, probably because so much of my own family and friends are mixed up in it. It was not a Tod Moran story. This was a book between Tod Moran stories. I spent sixteen months on the writing, and more time on research; I spent about two years on this book. I worked six hours a day in my office, five and a half days a week. I worked only three hours on Saturday. I did a tremendous amount of research.

Here's how the genesis came about. My cousin, Mabel Miller, who lived up near the Jack London country near Glen Ellen in Sonoma county, was a widow with four children. She had a close friend who was the wife of a clerk in the Santa Rosa bank, who lived a mile from my cousin's, and I always thought this woman took advantage of my cousin, Mabel. My cousin had a swimming pool which she opened to the public—mostly for children—in the summer. And she made about two
thousand dollars--needed money--during the summer months, charging fifteen cents for children, two bits for adults to swim. It was a warm-water swimming pool; that's a place where they have cold and warm-water springs. This was Los Guilioos Hot Springs; anyway, this isn't important. The important thing is that my cousin, a widow, would lend this woman, whom I knew very well, her new Chevrolet. And she would leave her two children for my cousin to take care of all day while my cousin took care of the swimming pool. My cousin was the goat in all this. She owned the pool. My cousin charged admission; she made two thousand dollars every summer off her pool; she needed it. She had four children, left a widow with them. And I thought my cousin needed more money than this woman, and so forth. Anyway, this is what happened:

Suddenly, out of the blue, a friend of my cousin's received a letter from an attorney in New York, telling her (that) her aunt had died without (leaving) a will, and (that) she was one of the heirs. Not only was she an heir, but (also) an aunt; her mother's sister, (who) was still alive, living over the garage behind their home. I'll have to get her name. They didn't know for a long time how much was left. They only knew that their (sic) aunt had married the owner of Dutch Boy paint. This woman had an estate in New York, in the country, and a large apartment in the city, in New York City. After her death they found thousand-dollar bank
notes hidden in the upholstery, all through the house, any place. A little bit off there. She was in her eighties, had a nurse to take care of her, and servants.

The money started coming in. (At first, there was) only interest on their share before the estate was even settled. Ten thousand dollars. Then twenty-five thousand. The little bank in Sonoma—this was depression days—refused to take any more, so they had to make a trip to San Francisco. They had money in four banks in San Francisco.

They got a list of jewels. What would she like in the way of jewelry? And here's flat silverware and all sorts of silverware, big tea sets, and you know, all that stuff.

Things became so bad at the bank that the men practically forced the husband out of his little job, because he didn't need a job any more; (while) other men had no jobs. And the money began piling up so much that Mama, the first thing she did was buy a Cadillac. And in the first two weeks she was arrested for traveling over seventy miles an hour on the Sonoma roads around, and she said to me, "Howard, why have a Cad if you can't go over seventy miles?" She never had had any more than a second-hand car before in her life.

Papa wanted to buy a ranch. The older daughter, in high school, wanted to go east to a boarding school. Mama wanted to go to the city and buy a house, because the little girl—the only one who didn't fight was the little girl, who wasn't old enough to. There were two daughters.
So this family began running in every direction. They had gotten along perfectly while they were poor—well, not poor, but getting along. But as soon as they got all this money suddenly, they flew in different direction; they even talked of divorce. I used to see them in the summer months, when I'd go to my cousin's once in a while.

After I'd been up there with my son and wife, I remembered something that (had) happened to my father when I was about nine years old. I must have been ten or eleven years old, when my father received an envelope just like this, from a midwest lawyer saying that Aunt Mary Pease Bissell had died, and he was one of the heirs. My father's Aunt Mary Pease had married Mr. Bissell who (had) invented and manufactured a carpet sweeper. When I was a boy, Bissell carpet sweepers were very well known. They're still on the market, modernized. It was some time before we knew how much my father was left, and five hundred dollars would have been a big amount to us. My father and mother had bought their first house and fixed it over, and had a mortgage (on it).

We didn't know how much to expect. After, I think, eighteen months or so the estate was settled and my father got a few shares of stock in the carpet sweeper company which amounted to about $1,750.00. So our life went on as it always had gone—just the same.

Putting these two things together, I said to myself, "I wonder if my father's Aunt Mary had left him a small
fortune; instead of $1,700.00, supposing a hundred thousand, (or) a hundred and fifty thousand—that would have been a lot of money in those days—what would he have done?" Well, I knew what we would have done. We loved San Francisco, and we'd go there for a two weeks vacation every summer. And I said, "Why, Papa would have given up his job, his little business—he had his own little milk business—and we would have probably moved to San Francisco."

(Then) I said; "I wonder if we would have had any more sense than our cousin Mabel's friend. Would Mama go this way and my sister go that way and my brother go that way and I go another way? I'll bet we would have been just as silly."

Suddenly, like that, I said, "There's a story!" That was the so-called inspiration, I suppose. When I put together the letter my cousin's friends had received about the inheritance with the letter my father received when I was ten years old or so, I said at the same time; "Why, that was just in 1905. If we had moved to San Francisco, we'd probably have bought a house or built, and then would have come April 18, 1906, the earthquake and fire, and we would have lost everything." And that's when I said: "There's my story." That's what my story was about; from that moment. And this was very quick. I don't think it took ten minutes in my mind. I had the beginning of the story; I had the ending of the story; I knew how each person was going to react in that story—react to the wealth.
I think we store things in our memory and when something happens today to remind us of something that happened yesterday, and you compare them, often you get an idea.

I decided I was sick of the average boy's books. I had known this for years, ever since I wrote—what we call the "horse story." And I've told you about the "horse story": the hero, poor but honest, is given a worthless colt and then under tender care he grows into a magnificent thoroughbred, is trained for the race, and wins that grand prize of fifty thousand dollars in the last paragraph. Well, that doesn't happen in real life. And I thought that was the wrong kind of story to give to boys. The values were all wrong. You don't get a damn thing in this life unless you work for it—that's what I discovered—and they'd better know it right away, not think somebody's going to give them fifty thousand dollars in the last chapter. Or, they go to college and they're a Joe DiMaggio—

This was behind it, too. I had reviewed two teen-age books a month for five years for the New York Times Book Review. I started when I was living in Connecticut, where I met the editor who asked me; and then I continued to finish out five years after I came home to Menlo Park. And I got sick of it and stopped. But three months apart I got two books just alike. The authors of these two books had different names, the publishers had different names, the titles were different, but both books started like this: They were college stories.
The boy arrives at the college town to enter as a freshman. He has three great ambitions, (which are) given the young reader in the first chapter. First, he wants to be a football hero; secondly, he wants to be a big shot on the campus, and these are the words used in the book, "I want to be a big shot;" and finally, he wants to join the most exclusive fraternity. It was always "the most exclusive fraternity" he wanted to join.

Well, in reading the first one, because I read them thoroughly to review them, I thought surely this boy will get some sense before the last chapter, you know. No. In the next-to-last chapter he is carried from the football stadium on the shoulders of his victorious comrades, and in the last chapter all the big shots on the campus surround him, shaking his hand and congratulating him because he now is a big shot, too. And on the very last page—and I'm not kidding, this is true—on the very last page the president of the Chi Rho fraternity comes and puts a pledge pin in the boy's lapel, and our hero's eyes grow misty. Finis. End of the book.

Both these books were exactly the same, but one of them that I remember the title of was Gridiron Challenge by Jackson Scholtz, and for years it's been a popular paperback with Scholastic Magazine, selling year after year after year. And it's the kind of book for boys I would throw in the ash can.

And I looked up the reviews after this, and the reviews went like this: "Gridiron Challenge--Just the thing for
our young sports enthusiasts; a fine story."

Well, it was an interesting story, but the values were all screwy.

So this had annoyed me for years. When I came to write *Thunderbolt House* about an unexpected inheritance, it occurred to me that I could write the exact opposite of the *Gridiron Challenge* book, the horse book, you see; a book in which they would get the money in chapter one instead of the last chapter and show how in the end they didn't have a damn thing left but their own inner strength. And this tied up with what I had said about my boys on Sherman Island when I started to write *The Tattooed Man*—that I couldn't give them money in the last chapter or even a promotion. (However), I would give them a spiritual or intellectual gain, if possible.

So this is a study in values; it was my attempt to dramatize values. These values had been in my mind for years, but I couldn't get them in a book about the sea and Tod Moran.

Before I ever started I knew what was going to happen from beginning to end practically, and I knew all about the values I was going to put in it. This is unusual for me. Usually I know the beginning and the end in my mind, but I don't know how I'm going to get there. Often, I don't have the theme developing until I get into the book.

This is the place where first came the flash about the two inheritances and the earthquake and fire, and then:

There's a book. And very soon afterwards I realized it—
think in two or three days—that here's my chance to write the kind of book I've been wanting to write. But I took my own family.

The Horn Book said, "If Mr. Pease is going to write about women and mothers, he'd better make them a little more real." I was using my own mother, and she was absolutely real as I saw her; because I think a lot of women can be rather silly, and my mother at times was very silly. You see, I was writing books for a woman's world. The juvenile departments, especially when I began, never had one man in them, anywhere. The readers, the editors, the buyers in stores, the librarians, every place you went, your reviews and everything, came from women. And you had to please women. And if you wrote a book about a mother who was not always in the kitchen making cookies for her children, you were outlawed.

My friend, John Tunis, wrote a book, and I said before he published it, "John, you're going to get nothing but brickbats because you have a boy of divorced parentage and the mother keeps him away from his father, and doesn't give him the presents his father sends for his birthdays and Christmases." The mother is shown up as a real person; the father was imperfect, too, and the boy gets to know both of them. But because he downgraded that mother, who was no longer just the stereotyped mother, then he got nothing but brickbats, and the book didn't sell very well. That has amused me, because so far as I know these are real people.
My memory of the earthquake is this: I was in Stockton, 222 West Oak Street, the first house we bought, fixed over. I was awakened at 5:13 in the morning by rumbling, as though a freight train were going under my room, and my walls were shaking. A couple of little old pictures on the wall were going back and forth. And I got up. And in my long, cotton-flannel nightgown—I was exactly ten years old—I went to the little hall and the front door. The door was open, the screen door there, and in this screened door were standing my mother and father, barefooted and in the long flannel nightgowns we all wore. And the two elm trees in the curbing were shaking back and forth, and my mother was quoting the "Ninety-first Psalm," something about the arrow by day and the fire by night. And my aunt, who is 94 now and still alive, she's in Oakland, was in San Francisco. We didn't know for three weeks whether she was alive or dead. She was in a tent, out on Twin Peaks. So I used her, my Aunt Libby, what she told me, and then I did research at the California Historical Society in San Francisco, at Stanford University, about the quake. I used the newspapers of the time, for I needed to know what I didn't have: the social life of society in San Francisco which was not in my family.

I happened to know the Douglas Watsons of Palo Alto, and the book is dedicated to Mr. Watson; he was a good friend of mine. Douglas Watson is now dead. It just happened that his oldest daughter, Peggy, married Herbert Hoover, Jr., and
the Watsons, through Mrs. Watson, were in the San Francisco "Blue Book," which I called, "the stud book," which annoyed them no end. But they knew all about society in San Francisco. Peggy, who is now Mrs. Herbert Hoover, Jr., was a little girl at the time of the earthquake and fire. She might have been four or five years old, as near as I can remember.

The point is that all the social things in this book—because Emily and Mama get very social—the society dances and things, are from history, as told by Mr. and Mrs. Douglas Watson.

There is, in this book, a social secretary who is taken from a real woman whom the Watsons knew in the days of their youth. She was left a widow with three marriageable daughters. They were social people from the South. Society was made up mostly of Southerners who imported it to San Francisco, because it was pretty rough otherwise. This woman would take on as a client a very wealthy family of San Francisco who had money and nothing else; for instance, the Flood family, one of the great old families. Mr. Flood was a saloon-keeper. They were Irish-Catholics. Mrs. Flood was a washer woman—took in washings. Mr. Flood, the original Mr. Flood, began his wealth by grub-staking men who came to hunt for gold in California; he would give them money and outfits to go to the mines. He would have a contract where he would get fifty per cent, you see. Then he began buying certain rights to mines that were good, and he became a
millionaire. The Flood Building is in San Francisco still, and they are a famous old family.

San Francisco families don't bear much looking into, but it's most interesting when you do.

This social secretary, with her fine background, would charge so much, and she would come to your house to get you in society. She would invite the guests. Now the guests would come if you had the right champagne, the right kind of oysters, the right food, and the right music, you see. So Mama hires her to get her in society. This is the way it was done.

At that time, up around the turn of the century and after, if you came from a well-to-do family and wanted to really reach the heights, you needed to go to London and bow before the king and queen at a garden party. You paid this woman, the social secretary, so much, and she had a friend, a countess in London who needed money, and you had to pay through the social secretary $2,500.00 to the London countess to get you to bow before the king and queen when you went there. You didn't go yourself, but your daughter went, and she wore white clothes with a large, white, ostrich feather in her hair. And you always had a photograph of her bowing in this gown. Then it was printed in the San Francisco newspapers as the daughter of so and so when she courted before the king and queen of England at the garden party.
Now the people who saw that in the newspapers didn't know what was going on behind the scenes.

So all this is in the book. To me it was fascinating. Mama gets into the society columns.

A note about historical novels and period pieces:
An historical novel is one in which an historical figure such as George Washington or Burr, anyone like that, plays an important part, with some historical happenings. Usually these people are seen from the viewpoint of a hero or heroine the author more or less makes up. A period piece is set back in time. An example is my Thunderbolt House, which tries to give the way of life in Stockton and San Francisco in the years 1905 and 1906. The only historical thing is the mention of a few names, of the mayor and so forth, in San Francisco, and the earthquake and fire. But it is a family I am talking about.\footnote{Tape-recorded interview with Howard Pease, by investigator, Livermore, California, November 21, 1967.}  

"The house which was called Thunderbolt House was a real house. It was on the big Hopkins' estate in Menlo Park, right across the creek from the first house we built in Palo Alto. It was a good example of the old Victorian wooden houses of the early days, and was bought by a Hollywood company, to take down to Hollywood in parts and set up in their studio yard. Before this was done, the house was thrown open, with all its furnishings which were (also) bought by the company, to visitors for one day. I went through it with two pencils and a dozen or more cards. The house I
described in Thunderbolt House is exactly the house of Mr. Hopkins and his wife.

You entered the hall, and it was a large, central hall, with a glass roof above the second story. The balcony, off which were the bedrooms, circled that central hall. The bedrooms were exactly as I described them. There was one Chinese bedroom; there was a blue room, and so forth. The only change I made was this: I lifted up that house through the air, and put it down on the corner of Bush Street, and—I forget the other one. It's mentioned in the book, where Mr. Watson, who had helped me so much about the San Francisco story said was a fine section on Nob Hill, but not next door to the great houses of the Stanfords and the Hopkins and another family.

This was the Hopkins' country estate house. I set it down on the side of the hill, and I added a ballroom, and put it on the lower floor. You know how San Francisco houses fall down a hill often? I simply put it up on a hillside, and the ballroom I added."  

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^Tape-recorded interview with Howard Pease, by investigator, Stockton, California, November 24, 1967.
Summary of Pease's Genetic Analysis of "Thunderbolt House" and Corroborating Evidence

Summarized below are those forces cited by Howard Pease as contributing to the creative genesis of Thunderbolt House:

1. The author's memory of a family in Sonoma, California, who had suddenly inherited a large fortune from a distant aunt, and how this fortune drastically changed their lives.

   CORROBORATING EVIDENCE:
   
   (1) No corroborating evidence available.

2. Pease's memory of a similar incident that had occurred in his own family, but which involved only a small sum of money.

   CORROBORATING EVIDENCE:
   

   (2) See, also, newspaper clipping from the Stockton Record, April 25, 1944, and May 4, 1944, as well as the Daily Palo Alto Times, April 18, 1944. In Howard Pease's scrapbook #2, page 4. Included in the Howard Pease Collection, University of the Pacific Library, Stockton, California.
3. The author's use of much of his own family background and history, his own boyhood experiences gained in Stockton, California; as well as a number of family members and personal acquaintances as characters in the novel.

CORROBORATING EVIDENCE:

(1) See newspaper clipping from The Stockton Record, May 4, 1944. Located in Howard Pease's scrapbook #2, page 4. Included in the Howard Pease Collection, University of the Pacific Library, Stockton, California.

4. Pease's long-standing disgust and annoyance with the false or superficial values emphasized by many writers at this time, and his subsequent desire to create a book which would portray a more realistic value structure for his young readers.

CORROBORATING EVIDENCE:

(1) See corroborating evidence for point 2 above. Dittoed copy of "Question-and-Answer-Period" at Ladera Elementary School.

5. Pease's early boyhood memories of the great 1906 San Francisco earthquake and fire; the tales he had heard from his Aunt Libby who had actually been in the holocaust, as well as his careful research for authentic background material concerning this historical event.

CORROBORATING EVIDENCE:

(1) See newspaper clipping from The Stockton Record, May 4, 1944. Howard Pease's scrapbook #2, page 4.

(2) For corroborating evidence concerning the amount of research which went into this book, see newspaper clipping from the Palo Alto Times, April 18, 1944. Howard Pease's scrapbook #2, page 4. Both of the foregoing sources included in the Howard Pease Collection, University of the Pacific Library, Stockton, California.
6. The writer's acquaintance with a prominent family, the Douglas Watsons, in Palo Alto, California, who provided him with much inside information concerning San Francisco society.

CORROBORATING EVIDENCE:

(1) The Douglas Watson family is deceased; therefore, the investigator was not able to corroborate the foregoing point.

(2) However, the fact that Pease was well-acquainted with Douglas Watson is verified by the author's dedication prefacing Thunderbolt House. This book is included in the Howard Pease Collection, University of the Pacific Library, Stockton, California.

7. Pease's use of a real Victorian mansion located in Menlo Park, California, where he was currently living, as the model for his fictitious "Thunderbolt House."

CORROBORATING EVIDENCE:

(1) See newspaper clipping from the Stockton Record, May 4, 1944. Howard Pease's scrapbook #2, page 4. Included in the Howard Pease Collection, University of the Pacific Library, Stockton, California.
The central theme for this adventure story is contained in the following Chinese proverb, and is used by Howard Pease to introduce his book:

"Go straight to the heart of danger, for there you will find safety."

The setting of the story is France—mainly Paris—during and after World War II. As part of a convoy, the Araby, commanded by Captain Tom Jarvis, is attacked by aircraft, and her important passenger, Mr. Gardner, is seriously wounded. Nothing, however, must stand in the way of his vital mission to contact a German officer known only as "X-31," who has been acting as an informer for the Allied Forces. At stake is nothing less than Germany's most highly classified and top-secret information concerning her progress on the atomic bomb.

Tod Moran and Rudy Behrens—the latter a talented, young violinist-composer of German-Jewish ancestry—are persuaded to undertake this harrowing mission. They are transferred at night from the Araby to a fishing smack, and from their first landing on German-occupied soil, they journey toward Paris under the threat of constant danger. Aided throughout by many members of the French underground, the boys learn the hard lesson of self-control as they see hundreds of Jewish men, women, and children packed into cattle cars for their journey to the German concentration camps, or when they must pass the enemy and face him with outward composure on their faces.

In Paris, Tod and Rudy are able to fulfill their mission, but as they are about to depart, the boys are warned by "X-31" that a Gestapo raid on members of the French underground the next morning will end the work of Rudy's father, the head of the movement. Determined to aid his father, whom he has suspected of being a traitor to the United States until this time, Rudy sacrifices his own safety to allow his father to escape. Thus, while Tod is successfully smuggled out of France, Rudy Behrens is captured and sent to Buchenwald, one of the Nazi concentration camps reserved for the extermination of the Jewish people. There he remains until the end of the war, with only the power of his music, composed on scraps of paper, to sustain him.
It is not until after the boy's release by American forces that the reader becomes aware that the young musician has lost an arm at Buchenwald and will thus never again play the violin. So scarred is he by this loss, that it is months before he can face this monstrous reality. At last, however, Rudy is able to face it—to go "to the heart of danger"—and it is only then that his musical powers are once again free, and his future as a composer secure.

Author's Genetic Analysis

"Heart of Danger, published in 1946, (was) not serialized, because the American Boy magazine had folded during the war. Its genesis! This came from no sudden flash of illumination such as happened when I got my idea for writing Thunderbolt House. This came slowly and was about something that had moved me emotionally for some time. It was the pity for the Jews because of all the anti-Semitism, not only when Hitler had treated them so cruelly. (Hitler's attitude) seemed to bring forth anti-Semitism in the United States of America.

There were several elements in this. I had wanted for years to do what I called a musical story because I had played the violin for a little bit over twenty years—from the age of nine until I was 29 or 30—when I stopped playing. I had taken lessons from a man in San Francisco who came to Stockton once a week for years. I played four years in the Stockton High School orchestra; I played in the Stanford symphony; I played overseas and especially after the end of the war. Our orchestra used to go to hospitals and around and around, giving concerts. I'd had no chance to use this (musical background in my books).
When I taught in San Francisco for several years at a very expensive day school, running from the first grade through the eighth, there was a boy whose name was Grisha Goloboff. He was a Jewish boy who stood up on our little stage in our little auditorium and played the violin at the age of ten as I couldn't play it if I practiced a thousand years.

Grisha was backed by wealthy Jewish people—financially. He had marvelous technique. He never had the emotion that Yehudi Menuhin had some time before...(but) Grisha became the concertmeister of the Philadelphia Philharmonic...(and as) a boy he used to tour as a visiting violinist with different orchestras. Henry Ford gave him a $50,000 Stradivarius which he still has. He used to play in velvet suits. I used him in this book.

This Grisha was not in my class; he was too young. But in my seventh and eighth grade was Alan Green, the son of a Jewish eye doctor in San Francisco who owned the Green's Eye Hospital—still there. This boy graduated from our school—this is all in the book—(and) went to a prep school in Marin County—the San Rafael Military Academy.

He was very happy there up until Christmas. At Christmas time he brought home a friend of his who lived in the East... (His friend's) parents were separated, and so he invited this boy to spend the Christmas vacation with him in San Francisco. Everything went very well during Christmas vacation.
When he came back (to school), however, this friend didn't come around to his room any more, or come to meet him to go into the dining hall. Neither did anybody else; young Alan Green was left absolutely alone.

He was puzzled. He was hurt. He didn't know what was the matter. Finally, five days after this had begun, he asked a boy whom he did not know very well what was the matter.

And this boy turned on him and said, "You don't know why? Because you're a Jew. You Jews are always horning in where you're not wanted. Why didn't you tell us in the first place you were a Jew? We didn't know until so-and-so spent the Christmas vacation at your home. He came back and told us."

Alan phoned his father and said, "Come and get me or I'm going to run away from school."

His father went that evening and brought him home.

So I took Alan Green's experience...and Grisha, merged them together and imagined that they were about 16 or 18 years old. I had my hero then: Rudy Behrens. Rudolf (he spelled it) was his name. Rudy Behrens was my young Jewish hero... a combination of these two boys--Grisha and Alan.

I had hoped that some time I would get an idea to write a story which would show up anti-Semitism, which was rife at that time. These incidents I had remembered--and nothing triggered this--nothing sudden. This was a slow growth in my
mind, the whole book. The only thing that triggered it was continual anger at things I heard. We went during the war to a party down in the big trees, a weekend place near Santa Cruz, and that evening one woman and her husband became very anti-Semitic, and raved against them. The war was going on at that time and we were fighting Hitler.

When I came home, I said to my wife, "Do you know something? Those people must have thought we agreed with them because we said nothing."

So my wife, Pauline, and I agreed...that we would never sit quietly again. We went to another party three months later, (and) when somebody started anti-Semitic talk, my wife said, "I'll have nothing to do with such talk against the Jews." That ended it, firmly. That was a party of about twelve people.

Slowly, during this time when we were talking, my wife and I, about the Jews, I said, "I'm going to write a story which will be anti-anti-Semitic."

Somewhere along there, with no sudden flurry, I realized that here was a chance to use the music that I had loved for more than twenty years, my violin playing. So I decided to take Grisha, who was Jewish, and give him the experience of Alan, who went to this military academy for a short time, and use that boy, Rudy, as my hero. (I decided) to place him down in France during the time of the war when the Germans were occupying Paris...All I knew (was) that Rudy was going to be caught by the Gestapo and imprisoned; (and) sent to one of
the concentration camps in Germany—Buchenwald.

Slowly the idea of this book emerged in my mind. I did a tremendous amount of research. First I read everything I could about musicians—biographies of musicians and composers—because I was going to make Rudy a composer because I used to compose little pieces. Never tried to sell them. They weren't much but when I was in college and writing at the same time, I composed the music of what I called "The Junior Opera," that nobody knew anything about except my roommate. Songs, you see. I wrote the words and music. They're all lost. I enjoyed it. So I was going to make Rudy a composer—what I must have wanted to be at one time, you see.

I remember I read Romain Roland's trilogy, Jean-Christophe. That was a famous novel in the early 1920's about a violinist. Romain Roland, as I remember, wrote in French. He's a Swiss author. And I decided in re-reading it, because I'd read it when it originally came out, (that) he had never played the violin himself. He wrote about a violinist and a composer, but he never mentioned how the bow was handled, how the chin rest was placed under your chin, how you had to get your notes just so; he didn't know the technique of playing the violin. So I put all that stringing through my book. I think if any violinist read it, he would say, "Well, that fellow knew something about the violin, at least."

I did another thing. In writing a Tod Foran sea story, I have always tried to have my similes and metaphors and images
the kind of metaphors and similes that would run through Tod's mind, which would be nautical. Here I was changing to a musician. So I took a musical dictionary and from the musical books I was reading I had a white-card list of musical terms I might use. For instance, I had (the word) staccato. So this is the way I used it, if I remember correctly. My hero, Rudy, is standing at the foot of the stairs, and his girl friend, Diane, is hurrying down the upper corridor to join him. He hears her high heels click staccato notes on the hardwood floor of the corridor.

I decided I would use my scenes in France only where I had been, for I had learned by this time if you hadn't been there they don't stand up very well. So I got a guide book of Paris, and I used the big street maps of Paris showing which streets Rudy could use getting to certain places. I had a big subway map, so that I could put him down in the Metro at the Place Concorde, and get him off at another station, (and show him walking) down a certain street to a certain house. So everything would be correct that way. I used where I had been during the first World War. Twenty-four years later it was, and (thus) I had to modernize it. I used the little towns where I had been. I had played in an orchestra at Royat in the Auvergne, which is a spa like Vichy—medicinal waters in the park. We used to play there often. I used that in my book, and Rudy's trip was through towns and cities where I had been.
The research was tremendous. I spent nearly two years on the research in writing this book. It was very long—125,000 words—and I knew that was too long. I said to my editor, "It needs cutting," and we cut it together later.

I went to the Stanford Library, the Hoover Library, and looked up the underground newspapers published in France during the war, and took notes. I was annoyed to find in one of my reviews from the east coast, maybe the *Herald Tribune* or *New York Times*, (that) the reviewer said, "The best chapter in this book is the subway incident. That is chapter 20."

I looked it up. That (chapter) was taken *exactly* from a happening in a subway car which was put down by the underground. I simply put Rudy aboard with Tod Koran. I read it over recently to see what it was like, and it wasn't bad. But I was annoyed because it wasn't out of my imagination. Do you see the point?

I just have one more thing to say about this book. This to me is the most interesting thing. A friend of mine, Doctor Kowalski, said to me one day, "You are the hero of all your books. You are in those books."

I said, "No."

He said, "You should go home and read some of them."

So I went home and read *The Tattooed Man* and discovered what I had done to my brother. The next one I read, and I only read two, was *Heart of Danger*. Now this is the most
interesting thing to me...this was a curious sort of book for me to write for boys, because this Jewish musician is sent to Buchenwald, and when he comes out, he has lost his left arm. I don't show this in the book. This has already happened by the time he gets out, you see. The guard thought he wasn't digging a trench fast enough, picked up a shovel and hit him in the arm. Infection started, but one of the Jewish doctors in prison there took care of him and saved his life by amputating his arm. Rudy comes out with no hand, no fingers to hit the strings of his violin.

And I thought, "Ky, that's an odd thing for me to have written--rather horrible. Why did I do it?"

Doctor Kowalski had taught me how to keep a fluid mind—not go logically into things but associate. I sat down and let my mind wander, just keeping to my violin. I went back to my violin playing on Sherman Island when I was writing my first book. This is what happened. I had become a school teacher because I thought I would have time on weekends and holidays and summer vacations to write. In those days a teacher did not work so hard as he does today. I don't think I could do it today. I was not getting my book written.

I sat down one night--this was typical of me at that time, but not the person I am today; this is another person, a young person who was rather brutal to his family and to himself--(and) I made a list of things I was doing. I think there were four things. I was teaching school. I was reading a lot from
the public library. I was playing the violin an hour a day. I was playing bridge. I had learned to play bridge at Stanford and I loved it, and at every opportunity, weekends when I went home, I'd play bridge, maybe one or two nights.

"Well," I said, "this is ridiculous. I'm doing too much." So I drew a line through bridge and I practically never played bridge from that day to this. And I never did learn how to play Contract. It was easy to draw a line through bridge, and I never played it any more.

Then I looked at reading and I thought, "Shall I draw a line through that? I read too much; I should be writing." Then I thought, "Well, if I'm going to be a writer I ought to know what modern writers are doing." And I looked at my violin. And I decided that I would never be a great violinist—not awfully good. I played first violin which was pretty good, but there were so many better than me. So I drew a line through violin. I took my violin and stand and all my music home to my mother and sister who had an apartment in Stockton. They put it in their storeroom. That was the end of my violin. I never played it from that day, and that day was, as nearly as I can remember, the fall of 1924.

It came to me, when I reached that point of turning my violin over to my mother and everything—the funny thing—I wouldn't let her give it away or sell it, and I kept the violin for another twenty years and finally gave it to a school in Menlo Park which was asking for instruments for their little school orchestra—
What had I done? When I drew a line through violin and quit playing, I had symbolically amputated my arm. And unconsciously I did that to my hero, Rudy. In other words, I did to him exactly what I had done to myself, but I did it absolutely unconscious of the reason for it.

So Doctor Kowalski was right: I was in that book more than I knew.

This is the only book that won two prizes.

I want to put in one note that may or may not be of interest; it's interesting to me.

When I went back to Mr. Morrow as a sophomore at Stanford, where I had a teacher with whom I didn't click and who gave me a "C-plus" in writing—I was horrified. C-plus! Me? I've gracious! I had won a prize at Stockton High School for the best short story, and here I've got a "C" in college.

I went to Mr. Morrow, then, and he said, "I want you to put a sign over your typewriter."

And I did exactly what he said. In capital letters I had USED THE FIVE SENSES. In smaller letters I said, "Take Your Reader See; Take Your Reader Hear; Take Your Reader Smell; Take Your Reader Taste; (and) Take Your Reader Touch."

The tactile sensation—a puff of wind on your cheek, or you touch velvet, or...wood, and so forth.

By doing this, you make the story come alive to your reader and you do all this, you present it all, through the five senses of your hero—Tod Foran or Rudy Behrens.

This is what I tried to do.\textsuperscript{22}

\textsuperscript{22}Tape-recorded interview with Howard Pease, by investigator, Stockton, California, November 24, 1967.
Summary of Pease's Genetic Analysis of "Heart of Danger" and Corroborating Evidence

A number of forces influencing the creative genesis of Heart of Danger may be ascertained from Pease's foregoing discussion. In summary form these are:

1. The author's use of the Chinese proverb from which came the theme and title of the book.

**CORROBORATING EVIDENCE:**

(1) In a personal interview with Howard Pease at the investigator's home in Stockton, California, September 28, 1968, the investigator learned that the author lost the book containing this proverb in one of his moves. No corroborating evidence was discovered in his personal files or memorabilia.

(2) However, this proverb appears on the title page of Heart of Danger, and reads as follows: "Go straight to the heart of danger, for there you will find safety." — A Chinese Proverb.

2. Pease's moral concern and feelings over the problem of anti-Semitism.

**CORROBORATING EVIDENCE:**

(1) The foregoing is too subjective for scientific investigation and assured accuracy. No corroborating evidence available.

3. The author's background in music. Howard Pease played the violin for over twenty years, as well as composed music in college.

**CORROBORATING EVIDENCE:**

(1) See photograph of Howard Pease holding a violin, grouped with other members of the armed services orchestra. In white ink
he made the following notation under the photograph: "Quand Madelon—Fiddling While Europe Burns." This photograph was taken while Pease was in France during World War I, and is contained in his personal photograph album entitled, "Great Days and Some Secret History, or Fighting the Hun Behind the Lines, Being a True and Faithful Record of One Year in France." Included in the Howard Pease Collection, University of the Pacific Library, Stockton, California.

4. **Pease's careful research on the subject of composers.**

**CORROBORATING EVIDENCE:**

(1) The investigator did not find the author's notes on this particular subject. No corroborating evidence available.

(2) However, that Pease was in the habit of doing careful research on a subject with which he intended to deal in one of his books, has been verified. See Appendix N, letter from Doris Knight to investigator, October 8, 1968. See also, corroborating evidence for *The Tattooed Man*, pages 133-134; and *Shipwreck*, page 340.

(3) In addition, much internal evidence exists within *Heart of Danger* that verifies the fact that Howard Pease was thoroughly familiar with his subject. However, because of the limitations of the study, specifically noted in Chapter I, page 14, this is not admissible evidence.

5. **The author's use of two personal acquaintances, whose personal characteristics and experiences he combined into those of his central character, Rudy Behrens.**
CORROBORATING EVIDENCE:

(1) See Grisha Goluboff’s picture, Howard Pease’s scrapbook #2, page 13. Grisha Goluboff was a young violin prodigy at the Presidio Hill School in San Francisco, California, where Howard Pease once taught. Included in the Howard Pease Collection, University of the Pacific Library, Stockton, California.

(2) See also, publisher’s release appearing on the back cover of the Heart of Danger book jacket, Howard Pease’s scrapbook #2, page 12. Included in the Howard Pease Collection, University of the Pacific Library, Stockton, California.

(3) See Appendix R, letter from Alan Green to investigator, October 26, 1968.

6. Pease’s own experiential background gained in France during World War I. From this he drew much information which he used in the settings and descriptive passages of his book.

CORROBORATING EVIDENCE:

(1) This has been previously corroborated. See corroborating evidence for The Tattooed Man, pages 130-131.

7. The author’s use of the Stanford University Library for research purposes, and specifically, the underground newspapers published in France during World War I.

CORROBORATING EVIDENCE:

(1) The investigator can corroborate only that Howard Pease was living in Palo Alto, California, at the time, and that the Stanford Library was, thus, readily available to him. See Howard Pease’s personal file, "Pease Letters." This file contains numerous letters addressed to him at his Palo Alto address. Included
8. The author's subconscious feelings and attitudes about himself, i.e., placing himself as the hero of his book; as well as symbolically amputating his arm, thereby ending his violin playing.

CORROBORATING EVIDENCE:

(1) The investigator can corroborate only that Dr. George Kowalski had suggested to Howard Pease that he was, indeed, the hero of all his books. See Appendix H, letter from Dr. George Kowalski to investigator; September 30, 1968.

9. Pease's deliberate attempt to make his story come alive by presenting it all through the five senses of his hero.

CORROBORATING EVIDENCE:

(1) No external, corroborating evidence available.
XVIII. BOUND FOR SINGAPORE (1948)

Investigator's Summary

Chester Hardy, a young lad just graduated from high school in Rivertown, decides to go to sea in search of material for his writing. He is assured by his school chum, Jan, who also wants to be a writer, that this is one of the most effective means of actually experiencing life and gathering worthwhile notes which can be used in a story or book. Thus, he signs on as an oil wiper aboard the Aztec—a tramp freighter—bound not for Singapore, a place symbolic of mystery and excitement, but rather to New York through the Panama Canal. Throughout the trip, however, Chet keeps a daily journal, recording the life of the ship and the men who sign on as her crew.

The major plot line of this novel involves a little red dachshund named Dungaree, who is found lost in San Francisco and smuggled on board the Aztec. Chet adopts him, and Dungaree quickly attains the position of mascot of the entire crew. However, when Captain Grimstad discovers a dog on board his ship, he orders it to be thrown overboard to the sharks. Since the Captain himself has a Siamese cat on board, which he is taking back to his daughter as a birthday present, the crew rebels against his decision as most unfair. They then proceed to take as many delaying actions for the voyage as they can connive, in addition to keeping Dungaree hidden from the Captain to prevent his orders from being carried out. Finally, as a climax, the majority of the crew report to sick bay in Panama. The Captain, sensing his defeat, finally gives his permission for Dungaree to remain on board until they reach New York. The crew's recovery is instantaneous.

A subplot involves Sparks, the radio operator, who discovers that Dungaree is in reality a famous show dog, lost in San Francisco during an automobile accident. When he tries to buy the dog from Chet but without success, he contacts the original owners in San Francisco, and when the Aztec docks in New York, Sparks collects the $200 reward offered for Dungaree's return.

Chet, of course, is heartbroken. However, he becomes reconciled to the fact that Dungaree is a famous show dog and belongs with his rightful owners. The boy signs off the Aztec and lives for awhile in New York. Penniless, he finds work eventually as a fireman and janitor in an apartment house. It is while he is in this miserable situation that Jan, who has faithfully and rather successfully pursued her own writing
career, arrives in New York and contacts Chet. When she discovers his plight, she gives him half of the money she has received from a story they had written together. It is enough to see the boy through until he can find another ship bound for the West Coast. Coincidentally, he returns to San Francisco on board the Aztec, determined to enter Stanford in the fall to study writing. With him he brings a thoroughbred puppy—Dungaree's offspring—given to him in gratitude by Dungaree's owners.

Author's Genetic Analysis

"For a long time, some years, I had wanted to write the story of my first two voyages. And I decided I'd finally do it. I put the two voyages together. The voyage the boy takes—the boy I call Chet—is my voyage from beginning to end, even the three nights sleeping on a bench in Central Park in New York City, (and) his finally getting a job through a newspaper which he picks up on a bench one morning when he's starving and finds a "Fireman Wanted" in an apartment house—all that is absolutely true. I had used voyages in other books, but not to the extent that I did in this one.

Now, that was my background, but I had no story. I had wanted for some time to do a dog story. We had always had dachshunds; in fact, we had raised a few. We always had two. So I decided to use a dachshund story. That, again, was a true story to some extent. My wife was a great dachshund fancier, and I was, but not to the extent she was—my wife, Pauline. We visited dachshund kennels from San Diego to Long Island—some very famous dachshund kennels. We took the dachshund monthly magazine; we belonged to the Golden Gate Dachshund Club in San Francisco, and we attended their
monthly meetings, their dinners and their meetings. We had a wonderful time.

This is what happened to one of the dachshund owners with a champ. She and her husband were bringing, in a little truck, two or three cages of dogs in the back of the truck, home. In San Francisco, crossing a street, they were run into and their truck tipped over. They were not hurt. One of the boxes for the dogs was knocked open and two dogs escaped. One they found and one was run over and killed. That dog was on his way to be a champion.

I said, "Suppose that dog had got loose and they had just lost him, and they were near the San Francisco waterfront—and they weren't very far from it—and he was picked up by somebody on ship and taken on board as a mascot."

The captain on my second voyage had a great big collie who roamed the ship, (but) if a man working on it had a dog, he had to sneak it on secretly, you see. And I thought once he got it aboard, they would see the captain and he would allow them to keep it, which would be true.

So I used this story of the dachshund running, frightened, along the waterfront, and picked up by Toppy and Swede Jorgenson.

Now this has never been a popular book of mine. I think the two stories did not go together. I think if I had used a dog story only, I would have had a better book—built it up better. Or if I had taken my own experiences and found some other story to put in it to enliven it a little bit.
Some book reviewer, I think in New York, said, "If the children can get through the first long chapter, they will like Mr. Pease's new book when he gets on board the ship."

The first chapter was how I happened to write with Doris Knight and sell our first story, "The Beggar at the Gate," to The American Boy. This is the story of how I started to write in the sixth grade, and that is what I was telling, how I happened to ship out. I changed it a little.

It went out of print a few years ago so I did make some money off it, but it never was a popular book.

My Chet was really myself in this book and how I happened to be a writer." 23

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23 Tape-recorded interview with Howard Pease, by investigator, Stockton, California, November 24, 1967.
Summary of Pease's Genetic Analysis of "Bound for Singapore" and Corroborating Evidence

The major points emphasized by Howard Pease as significantly influencing the creative genesis of Bound for Singapore may be summarized as follows:

1. The author's personal experiences gained during his first two sea voyages, and in New York City where, without any money, he found it necessary to sleep in Central Park, and eventually take a job as a fireman in an apartment house to obtain enough money to eat.

   CORROBORATING EVIDENCE:
   (2) See, also, Appendix N, letter from Doris Knight to investigator, October 8, 1968.

2. Pease's early years in Stockton, California, his collaboration with Doris Knight in writing "The Beggar at the Gate," their first short story, and his determination to become a writer, which eventually led to his shipping out to gather experiences and material for his writing.

   CORROBORATING EVIDENCE:
   (1) See letter from Howard Pease to Miss Nan R. Sykes, October 25, 1939. In the Howard Pease Club scrapbook, El Dorado School, Stockton, California, 1939, page 7. This letter is in the lower, right-hand pocket. Included in the Howard Pease Collection, University of the Pacific Library, Stockton, California.
3. Pease's familiarity with dachshunds, acquired by raising two of his own and participating in a variety of activities with other dachshund owners.

CORROBORATING EVIDENCE:

(1) See photograph of Howard Pease and his two dachshunds. On the back of the photograph is the following notation: "HP and his blue-ribbon dachshunds: Berta (red) lower; her son, Benjie, a black and tan, upper. Menlo Park, 1948, Lemon Ave." This photograph is in a small box containing Howard Pease's Stanford University diploma of graduation. Included in the Howard Pease Collection, University of the Pacific Library, Stockton, California.

(2) See, also, newspaper and magazine clippings concerning Bound for Singapore, in Howard Pease's scrapbook #2, pages 29-34. Included in the Howard Pease Collection, University of the Pacific Library, Stockton, California.

(3) See Howard Pease's personal file, "Dog Papers, Kennel Club." Included in the Howard Pease Collection, University of the Pacific Library, Stockton, California.

4. Pease's knowledge of an actual car accident which resulted in the death of one thoroughbred dachshund.

CORROBORATING EVIDENCE:

(1) No corroborating evidence available.

5. Pease's memory of the large collie, belonging to the captain, who was allowed to roam the ship during his second voyage.

CORROBORATING EVIDENCE:

(1) See Howard Pease's journal entry for Monday, June 28, 1926. Specific mention is made of this dog.
In Howard Pease's journal record of his second voyage aboard the S. S. K. I. Luckenbach, page 53. Included in the Howard Pease Collection, University of the Pacific Library, Stockton, California.
Investigator's Summary

Johnny Stevens, sixteen years of age, is forced to quit school by the illness of his mother, and travel to California to his uncle who has promised him a job in his grocery store. To save his meagre sum of money, Johnny decides to hitchhike from Joliet, Illinois, to California.

The reader first meets young Stevens after he has already traveled more than two thousand miles—a tired, lonely young man making his way north through the San Joaquin Valley in California. Picked up by a man in a brown sedan, Johnny soon realizes the driver is intoxicated, and thus, when they stop at a bar in Livermore, the boy decides to hitch another ride. Before he can do so, however, he is stopped by another hitchhiker who manipulates a ride with the same driver, and forces Johnny to go along. It is raining, the road turns sharply, and the car spins out of control. Johnny is thrown from the car, stripped of all identification by the other two men, and left unconscious by the side of the road.

Shortly thereafter, Ma and Pa Whipple, an elderly couple who have parked their trailer nearby for the evening, find the boy and care for him. When Johnny regains consciousness, however, they are dismayed to discover that he is the victim of amnesia. They unofficially "adopt" Johnny as their son, and give him his new name—Charlie Whipple.

Although grateful to the Whipples, Johnny runs away when threatened with the prospect of being taken from their care and placed in a home as a ward of the court. He thus begins to follow his trail backward, using the only clue at his disposal—an old, battered map found in his coat pocket.

The plot line follows Johnny's path as he searches for clues to his identity. Complications result from his meeting with Tony Berelly, the spoiled, runaway son of a California physician, and reach their climax when Tony becomes involved with the marijuana traffic. It is not until this point is reached that Johnny is successful in persuading Tony to return home. The story is resolved successfully as Dr. Berelly, Tony's father, aids Johnny in recreating the scene of the accident, and thus restoring the boy's memory.
"The pocket book was called Road Kid from one chapter in the book, and my editor and I decided we should have called this whole book Road Kid in the first place. But we didn't, alas.

This is one of my favorite books. My first is Thunderbolt House, my second Heart of Danger, and Dark Adventure is my third. But of all the books I have written, as a piece of structure, as evidence of what I know about writing, I figure this is the best book I've ever written. I don't go off on side paths as I love to do, and sometimes did in Heart of Danger, but I start, I think, at the beginning and work straight through to an end, and stop.

It's interesting that this was such a controversial book it was not bought widely. Lots of libraries never put it in stock. It was published in the year 1950, and I think it was a little ahead of its time. It should have been published today. It's about the use of marijuana in high school—that's part of it. Those who do have a chance to read it like it very much as a rule.

Here is the genesis of Dark Adventure. It comes from two true happenings. The son of a Stanford professor was not doing well at Palo Alto high school, so they took the boy out and sent him to a private school in Menlo Park--Menlo School for Boys. It was a rather expensive boarding school.
The office of the school and the parents made one mistake. They said, "Let the boy come home any week end he feels like it," because it was only a few miles from the school.

Sometimes, the boy was neither at home nor at school. He had money and he had a little car, and he would go out with the other boys in their hot rods--this was the day of the hot rods--and get into trouble. He spent most of his time that first semester up to Christmas in the school playing billiards. And he knew he was failing. And he did receive some bad marks in mid-term. He knew as Christmas drew around that he must have failed in some of his subjects. He knew when the postman came, and he hurried home--this was the mid-term. He hurried home and he got his marks out of the box before his mother could see it and tore it up. When Christmas came around he attempted to do the same thing, but he didn't get there in time, and his mother got the envelope with his reports.

She said to him, "You have failed in practically every subject. Wait 'till your father sees this."

He didn't wait. He went to the bank and took the twenty or thirty dollars he had in a little bank account. He went to his sister's room, and his sister had around twenty dollars in a drawer which he knew about, which she was saving to spend during vacation for Christmas presents for the family. He took that, and with something between fifty and sixty dollars and a few clothes he left home.
The professor and his wife did not want to tell the police; they didn't want it in the newspaper, so they hired a private detective from San Francisco and put him on to tracing the boy. The detective traced the boy to the Palo Alto bus station where he went to San Francisco. And he was traced to Sacramento where he tried to join the marines, saying he was eighteen and he obviously wasn't, although he was a very large boy, tall, thin, for his age. The marines refused to take him because he had no letter or anything from his parents. He was lost at that point. The detective never could find him, although once, I believe, he found traces of his going to Los Angeles. There is one story in my mind. After three months, the boy phoned from San Diego, (and) got his father on the phone. He was sick and hungry.

He said, "Dad, I'll come home if you won't make me go back to that private school, and if you'll send me to some other place--and (not) to Palo Alto High School."

And his dad said, "I'll do anything you say." His wife was at his elbow:

So his father flew to San Diego and met the boy, paid his bill in a little, cheap hotel, and took him home. He was sent to a boys' school and he later went to Princeton. There was a story.

At this same time, the boys and girls in South San Francisco were smoking marijuana at the milk bars and so forth...and it was creeping down the peninsula to Burlingame,
to San Mateo, and closing in on Palo Alto. This was 1948
and '49 when I wrote this book, and we had that problem then.

At the same time, something else happened in Joliet, Illinois. Some years before this, the woman to whom I
dedicated this book, Jessie K. Malloy— it's to Jessie K.
Malloy and her boys at the Central School of Joliet who
helped with this report of the strange case of Johnny Stevens.

Johnny Stevens, a name I made up, was a true boy who
ran away from the juvenile home where Miss Malloy was teacher,
and beat his way to California and back as a road kid. Before
this, Miss Malloy had written me that she had tried to read
to her delinquents and they weren't interested in any book
until she landed by chance on The Jinx Ship. And with The
Jinx Ship, she found them interested, and she read aloud
every Tod Moran book which came out. So we sent back letters
and cards at Christmas time. I had a correspondence with her
through the years. She wrote me the story of this boy beating
his way to California and back.

I used both these boys under different names. I didn't
merge them into one as I did the two boys that became Rudy.
They were separate. But I had them meet; these boys (in reality)
ever met.

It was quite evident when the professor's son arrived
back with his father at Stanford (that) he had been through
some terrible times. He was sick; he was scrawny; he was sick
in mind and everything. The road kid had learned to take care
of himself. He finally came back to this school because he had no home. But he was in pretty good shape. So I used the two boys, and I had them meet in the midwest. And their stories are partly true. I changed the professor's son to an M. D.'s son rather than the son of a Ph. D. I had him live in a suburban community south or southeast of Los Angeles.

I decided to show what happened in Palo Alto; it happened to the son of a friend of mine. The friend was a judge in Palo Alto, a member of the yacht club whom we knew and sailed with for years, and his son and two or three other boys got in terrific trouble. But this boy, because his father was a judge with some standing in Palo Alto, ended up at home. And one boy who lived beyond the railroad tracks on the wrong side of town, whose parents had no power or money, landed in jail in San Jose. It was true.

I decided I would show two road kids who were really delinquents; that the boy who was the worst one, who came from a doctor's family, lands at home with his mother putting him to bed and serving him hot soup because he's ill, and the other boy from the other side of the railroad tracks landing in jail in San Jose. That's the thing that I was told two or three times why the librarians didn't like the story. I allowed the boy who was worse than the other to escape all punishment and the boy who wasn't half as bad get all the punishment. I did it purposely, to show what happened in Palo Alto, and San Francisco, and every city, I'd say, in the
United States of America, if you think about it. Isn't that right?

But the librarians, who seem so far away from real life at times, never took that into consideration. My mistake, as in all my books, is not somehow putting what I'm writing about down so the simple minded people—adults—who read, would know why in hell I did this. It was a moral. I wanted my boy readers to be mad as the devil because one boy gets out of all the stuff he's done and the other boy, who doesn't do as bad a thing, lands in jail, you see. That had happened in San Francisco to a boy in a well-known family. He landed at home, and the buddy with him landed in the juvenile delinquency department.

This book received reviews, I'd say, mostly not very good. Most of the time they are reviewed by women librarians. True. The San Francisco Chronicle woman librarian in Oakland—I looked it up to see who did it—said, "This is too glamorous a book to give boys. It makes the road kid's life too interesting for boys, too glamorous." The San Jose Mercury school teacher who reviewed it, said, "This is too sordid a story to give to boys."

It is, I think, one of the best books I ever did, even if nobody else believes it."24

24 Tape-recorded interview with Howard Pease, by investigator, Stockton, California, November 24, 1967.
Summary of Pease's Genetic Analysis of "The Dark Adventure" and Corroborating Evidence

In the foregoing discussion, Pease noted four major influences which were important to the creative genesis of The Dark Adventure. They may be summarized as follows:

1. Pease's knowledge of a professor's son who had run away from home.

   CORROBORATING EVIDENCE:

   (1) No corroborating evidence available.

   (2) However, the investigator found numerous newspaper clippings which reveal the public outburst in Palo Alto, California, caused by the author's use of actual events which had taken place there. It is therefore conceivable that among these true incidents, the foregoing may have been included.

2. Pease's acquaintance with Miss Jessie K. Malloy, a teacher at a juvenile home in Joliet, Illinois, who provided the author with a factual account of the adventure of one of the boys at her school.

   CORROBORATING EVIDENCE:

   (1) The author cannot corroborate the point that Miss Malloy actually gave Howard Pease the foregoing.

   (2) However, that she in some way contributed to this book is indicated by the author's dedication prefacing The Dark Adventure. It reads as follows: "To Jessie K. Malloy and her boys at the Central School of Joliet who helped with this report of the strange case of Johnny Stevens."

   (3) See, also, newspaper clipping entitled, "Howard Pease, Author, Visits Miss Malloy." Also included is a photograph from the Herald News, showing Howard Pease and Miss Malloy standing together, holding a copy of The Dark Adventure. In Howard Pease's scrapbook #2, page 42. Included in the Howard Pease Collection, University of the Pacific Library, Stockton, California.
3. Pease's awareness of the growing number of young people smoking marijuana.

CORROBORATING EVIDENCE:


4. Pease's deliberate attempt to present a realistic picture of juvenile activities and problems, as well as the unfair treatment of boys who happen to lack wealthy or prestigious parents.

CORROBORATING EVIDENCE:

(1) See newspaper clippings, Howard Pease's scrapbook #2, pages 42 and 43. Included in the Howard Pease Collection, University of the Pacific Library, Stockton, California.
XX. CAPTAIN OF THE ARABY (1953)

Investigator's Summary

Moored to her San Francisco dock, the old tramp steamer, Araby was ready to put to sea, but to her Third Mate, Tod Moran, everything seemed to be conspiring to delay her sailing time. In addition to the heavy fog, Captain Tom Jarvis had not yet come aboard, nor, for that matter, had the little English seaman, Toppy. To complicate matters even more, Rick Nichols, a young college student, appeared with a letter of introduction from Mr. Blakemore, the owner of the Araby, and a request that the inexperienced youth be given a job.

Only after Captain Jarvis executed his escape from two men in a taxi who were trying to prevent him from reaching his ship, and Toppy had been found trussed up in a dank room of an old boarding house, was the Araby able to sail for Tahiti and New Zealand—many hours after her scheduled departure time.

While at sea, Captain Jarvis and Tod try to fit these seemingly unrelated series of events into a pattern. Their efforts are further complicated, however, when they learn that Rick had been paid to smuggle a mysterious box aboard the Araby which had subsequently disappeared. In addition, Rick's life is threatened, cabins are found ransacked, a member of the crew is discovered bound and gagged, and Rick is finally attacked from behind and seriously injured. An added note of suspense comes from the fact that three copies of a book, The Moon and Sixpence, by Somerset Maugham, mysteriously disappear. Of course, the books contain a vital clue without which many events cannot be explained.

The focal point of this mystery is an original Gauguin painting which had remained undiscovered by the world and in the proud possession of the natives of a Tahitian island. When news had finally leaked out that an original Gauguin, worth thousands of dollars, still remained at Tahiti, plans had been laid by Solgard, a crew member of the Araby to steal the original, replacing it with an imitation. Rick had unwittingly brought the imitation aboard with him in the mysterious box.

While suspicion pointed to first one member of the crew and then another, the resolution of the mystery did not begin until the Araby reached Tahiti. There, after a murder and with the approach of a hurricane, matters were finally brought to a climax and the guilty party turned over to the authorities.
The idea for this book came out of one thing: my interest in Gauguin, the French painter, who went to Tahiti, left his family behind and painted masterpieces which were never recognized during his lifetime.

When my wife, Pauline, and I arrived in Tahiti we had a house two miles outside of town. One day I was walking alone along the Papeete waterfront of that port, when I came to a little lane with a sign which said, "Rue Paul Gauguin." I knew vaguely who he had been; he had gone down there painting, etc., and Madam from whom we rented our house on stilts in a cocoanut grove on the edge of the lagoon, told me a lot of things about Gauguin. And I always wanted to use the idea, although he had died in 1903 and Madam had never met him in real life.

After his death, Gauguin's possessions were all sold in the market place of the town where I had been many times. They auctioned off his cooking utensils and all his paintings they could find, and the paintings were sold according to size. A small painting with a pot or kettle would sell for three or four francs which were worth 25 cents or 20 cents at that time; that would be 80 cents or a dollar. Larger ones might sell for as much as five dollars, and a big one, eight or ten. They were bought by some of the natives and they were hung outside on their porches, which were overhung by immense roofs, you know. The French people who ran the island bought some, too, because they liked the colors.
Some years after his death he became known in Paris because one art critic happened to go into the rear of a gallery and saw a lot of paintings set against the wall, and began looking at them. They happened to be Gauguin's, (and had) been there for years, while nobody paid any attention (to them). The man studied them and began liking them. And he came back (again) for two or three days and studied them, then wrote an article in which he maintained that Paul Gauguin really was a genius. He had done something new.

The article was seen by a London art critic, and he came over and looked at them, and bought some of those paintings. And he wrote an article about it in a London weekly. The result was that two or three galleries in London and Paris sent scouts to Tahiti to buy up any canvasses they could get hold of. And they bought them up. (For example), for one that would cost a dollar in our money, they would give $5.00 or $8.00, or sometimes $10.00. For a really large one, they might have to pay as much as $50.00. These were taken back to London and Paris where they were sold, maybe a big one, for $250.00 to $400.00. This was in the early 1900's--maybe 1910--somewhere around there. Now, of course, all those paintings are priceless.

Somerset Maugham, in his travel to Tahiti, bought a door to Mr. Paul Gauguin's home, on which he had painted a picture. And that was sent home by Maugham and it was in the Villa Mauresque on the French Riviera.

The idea came to me of a painting that had not been picked up and taken away from Tahiti, (that) was still there--unknown really--(with) not much attention paid to it. I learned
from Madam that Gauguin was also a great wood carver, which was unknown to me, and I had never seen mentioned. So I thought I would combine the two. I knew that the Catholic Polynesians of Tahiti who went pearl diving, pearl fishing, in the low atolls, would always have a Catholic priest bless their little schooner before they took off to the diving grounds. I had seen a Catholic shrine on Valparaiso Avenue in Menlo which I passed every day going to and from my Menlo home. (It) was a picture on wood of Saint Christopher, the traveler's patron saint. And one of my Catholic friends, when we first went in a trailer to Connecticut, gave us a silver St. Christopher medal which I still have. So I made up in my mind: Gauguin had made a shrine for the church. He had done a painting of Saint Christopher—but his Saint Christopher was not a white man; he was a brown Polynesian, not too dark, but a Polynesian. And he had done more: he had covered that for protection with a wooden shrine with a door which should be closed upon the painting, and (with) a roof over all of it. That was my idea of a mystery around this painting of Gauguin's. Somebody would want to steal it. And I was reading all about paintings. There's a lot of forgery in paintings. Good painters will copy a famous painting that somebody has in a private home and the average person doesn't know where it is. They will get a photograph of it in color, will paint it as closely as possible, then sell it to a dealer who knows what it is, but who will sell the forgery as something new. This happens all the time. It happened this winter with a scandal in New York City.
So this story was about the painting in this shrine of a forged copy, with the original taken away to be sold in London. There was the plot of the story. And I mixed up Tod Moran and Captain Jarvis in it. It has never been one of my popular Tod Moran stories, I would say.

There was no sudden inspiration for this. I had wanted to write a story with Gauguin in it some way to let the children who read my book enjoy a story and yet know a little about a painter—drawing upon my past experience—and the time came when I could use it. I don't think I very successfully used it, but it came to me in the way *Heart of Danger* did—slowly. But I didn't have the emotional thing in this book which made me write it that I had in *Heart of Danger*. I think when you lack that, you don't get that fire through to your reader—you know, that intensity.

It is interesting to me now, in talking over...and going through the genesis of my books, that I've discovered something, as far as I'm concerned. There are two books which gave me a flash, which people would call inspiration. It was not any more inspiration than the others perhaps, but two or three events in my past life which were already in my mind made me associate with them something happening at the moment. At the moment, for instance, I read the newspaper about the ship dug up by a bulldozer half a mile from the San Francisco waterfront. And I said, "My grandparents. There is a book." And it was a flash. And I seemed to have there, and also in the flash I got from *Thunderbolt House*, 
almost completed book in my mind at the time. I'd know where they were going. I didn't have to sit down once and say, "What's going to happen?" It all seemed to be there. What was there, of course, was in my memory, really. All I needed was research to bring out things more. The triggering incident gave me that sudden flash.

A note on genesis as I see it. A writer does not sit down and say to himself, "Now, I'm going to write a book to be published next year or year after next," and hurriedly look around and try to find some idea. Now he may do it and he will write what we call a "potboiler," (a book) which is mechanically done. And I would say my Wind in the Rigging is that type of book. But my better books are never done that way.

In other words, we don't sit down, and I've told you this, at an open window, on a lovely spring morning, and hear the little birdies twittering in the treetops, and then get an inspiration for a book. Inspiration comes from something in your mind, in your memory, triggered by something that happens at the moment. Do you see the difference?

It comes when you're mowing the lawn, when you are digging in the garden in your back yard, planting things; while you're doing physical work and not thinking of your writing. And this I bring out in "The Creative Process," (derived) from all that I've studied and learned through the years about it. And I'm sure I'm right here, because it isn't on my authority alone that I'm mentioning it.  

25 Tape-recorded interview with Howard Pease, by investigator, Stockton, California, November 24, 1967.
Summary of Pease's Genetic Analysis of "Captain of the Araby" and Corroborating Evidence

The creative genesis of Captain of the Araby, according to Howard Pease, was dependent on several factors. They may be summarized as follows:

1. Pease's stay in Tahiti, with his wife, Pauline. During this time he heard many stories concerning Gauguin, the French painter, who had left his home and family, and had come to Tahiti to continue his painting.

   CORROBORATING EVIDENCE:
   (1) The investigator cannot corroborate the point that Howard Pease did actually hear these stories concerning Gauguin.
   (2) However, the fact that he did live in Tahiti for several months has been previously corroborated. See corroborating evidence for Secret Cargo, page 184.

2. The author's desire to use this information about Gauguin in one of his own novels.

   CORROBORATING EVIDENCE:
   (1) The investigator cannot corroborate a "desire."
   (2) The results of this desire are evident, however. Captain of the Araby does contain much information concerning Gauguin. However, because of the limitations set forth in Chapter I, page 14, of the present study, internal evidence is not admissible at this point.

3. Pease's imaginative idea that one of Gauguin's paintings still remained on Tahiti.
CORROBORATING EVIDENCE:

(1) The foregoing is too subjective for scientific investigation and assured accuracy.

(2) The only possible way this could be corroborated would be through the use of internal evidence. See investigator's limitations, Chapter I, page 14.

4. Pease's memory of a Catholic shrine in Menlo Park, California.

CORROBORATING EVIDENCE:

(1) The foregoing is too subjective for scientific investigation and assured accuracy.

5. The author's own St. Christopher medal which had been given to him by a friend.

CORROBORATING EVIDENCE:

(1) No corroborating evidence available.

6. Pease's research on paintings, during which he learned how paintings were often forged.

CORROBORATING EVIDENCE:

(1) No corroborating evidence available.
XXI. SHIPWRECK (1957)

Investigator's Summary

When Captain Mitchum and his trading schooner, the Mololo, vanish into thin air off Jorango, his young son, Renny, becomes determined to find him. The boy is urged on his mission by his Aunt Lavinia, who had cared for him since his mother's death several years before. Thus, Renny Mitchum leaves the security of his foster home in Oklahoma, and travels to San Diego, where he immediately signs on as cabin boy on another schooner of the Dinell Trading Company—the Samarang. The Samarang is bound for Jorango, the northernmost island of the Copra group, and near the place where Renny's father was last seen.

Before the Samarang sails, however, Renny speaks with Mr. Dinell, the owner of the trading company, and learns that several other schooners belonging to the company have mysteriously vanished in the same manner. All had been in excellent condition, no storms were reported in the area, yet all similarly disappeared in the shallow waters of the Tanga Sea. With only the Samarang left out of the original fleet, the company's owner is close to financial ruin.

Dinell also tells the boy that a search for the missing schooner of which his father was captain, launched by a small island trader, the Catherine Howe, had revealed no trace of any disaster—no wreck, no spar, not even a body had been found. For this reason, the owner of the company indicated his belief in the rumor which had reached him—that perhaps the captain and his men had decided to drop civilization behind them, take to the easier life of the tropical isles, and had thus burned their ship. Renny, of course, refuses to believe this rumor, and in spite of a number of mysterious and sinister warnings, sails with the Samarang.

The story of Shipwreck is thus, superficially, the story of Renny's search for his father. The plot line is divided into four major parts: Part One—In port; Part Two—To Hawaii; Part Three—To the Tanga Sea; and Part Four—To the Mountains of the Moon. Throughout the search, Renny is constantly embroiled in subjective musings and doubts about his father. He is also tormented by repetitious and frustrating dreams. It is Julio, one of his only friends aboard the Samarang—a well-educated insurance investigator posing as the cook—who tries to help Renny break through his fears and doubts and face them, rather than allowing them to completely ruin him.
Renny eventually learns that his father did not burn his own ship, but that natives on a nearby island had deliberately lighted a lamp indicating a reef at a wrong point of land so that schooners would be wrecked, and they would enjoy the salvage. He discovers this only after the Samarang is shipwrecked in a similar manner, and Julio and he find themselves the prisoners of these same natives.

It is here he also finds his father, and learns that Captain Mitchum has been held captive on the island since the Kololo hit the reef, but more important, that his father had ignored him, not out of a lack of love, but because he had been totally disabled after his wife's death. As if to prove his love, Captain Mitchum chooses to remain where he is, on a lonely island, so that his son and Julio might escape death at the hands of the natives.

Thus, as Renny and Julio sail away from the island in an outrigger canoe, all of the boy's doubts about his father are finally resolved, and he sees, symbolically, his father as the highest peak in the Mountains of the Moon.

Author's Genetic Analysis

"This book amuses me. This grew out of my two years of psychotherapy under Doctor Kowalski of Redwood City. I went to him twice a week for fifty-minute sessions for one year, and once a week for nine months, and then it dwindled away at the end of two years when I was sick of it, and I thought I was all right.

I had a writing block after the death of my wife, Pauline. I tried to write for eight months. I would sit down at my typewriter and everything would be words, but it would be just dead; it was no good, and I knew it. My writing didn't flow. It was a mechanical thing and I did not get ideas even. And all my friends told me I would adjust. Well, I never adjusted, and when I said I thought I'd go to a psychiatrist,
my closest friends said, "Oh, you're silly; you're wasting your money."

Well, I spent $2500. And within five months Doctor Kowalski had me writing and that was after one of the insights I got at his suggestion.

Now, that insight is worth knowing about. I started writing it up and the first part, called "The Darkened Room," is in an envelope which Victor has. What happened at the moment the day of the insight I've never put down, and I'd like to get it on tape sometime—the insight which started me writing again under Kowalski.

My story, Shipwrecked, really grew out of my sessions with Doctor Kowalski. I wanted to write a boy's story, but not have any psychiatry mentioned in it. But it grew out of everything I'd learned. It is a boy searching for his father, and the whole book is filled with symbols because I went through many, many dreams.

I learned to wake up. And every time I'd dream I'd wake up at the end, and Doctor Kowalski taught me to do this. We all dream, and we don't wake up; that's why we don't remember many of them. I had a pencil and a notebook at the side of my bed, and I'd write my dream (down) and go back to sleep. I'd wake up in the morning and often look and see whether I'd dreamed or not, and until that moment I didn't realize I had dreamed and written it (down). All those dreams meant something, more or less, during my depth psychology.
After I was going to Doctor Kowalski for some weeks, I asked him if I could read some books on psychiatry because up until the moment I finally drove myself to him, I never believed in depth psychology, and the word "Freud" knocked me for a loop, you know. I thought that all psychiatrists were charlatans, and anybody who went to one and paid good money could much better go to Agnews, which was the nearest insane asylum to me in Santa Clara County. But I got so interested that I asked to be allowed to read something because I had heard psychiatrists didn't want a patient to study it.

I started with the first book he wanted to give me, which was one of Karen Horney's books. She was a famous New York psychiatrist who studied in Berlin. He gave me half a dozen books. I went through her books. Then I read all of Eric Fromm's books. I bought them and marked them with red and blue pencils; I studied them. I then moved on to Sullivan, then on to Karl Jung...

After about a year, I got down to Doctor Freud. I loved Jung. He was the man who went into tales and myths and legends and fairy tales as coming out of the unconscious of the race—their meaning. Until I studied him, I didn't know the depths of, well, let us say, The Red Shoes, or The Nightingale—with their symbolism. It was the beginning of my study of symbolism.

I bought and studied eighty-four books. I had them all in my house. I married Rossi, who had no use for this stuff,
and I finally gave them away, got rid of them—every one, I got rid of. There are a few around among my friends, still. And I wanted to forget it, and have forgotten them all. But it was while I was in the second year of going to Doctor Kowalski, almost near the end, just going now and then, that I wrote Shipwrecked. I was all pepped up on the idea of doing a story based on depth psychology, more or less.

In this book, you find all sorts of symbols, from beginning to end, and a lot of the readers didn't know what in hell it was all about. But if you read the book, you see it is a search by a boy for his father. That's the surface level. Underneath there are a lot of other things stirring—some not so nice. But I think it's interesting.

Chapter nine in this book is called "The Dunnage Bag." That had a meaning. Chapter fourteen is "Behind the Mask." That had a meaning, and a simple one: that often we all, all of us at times, put on a mask and when we go out we show our best side to new people we know we're going to meet. Other people put on a mask when they leave their home and meet the public. There's a certain type of person (that) when they come back to their home they drop all that, throw it aside, and the real person is there, do you see?

My brother was that way—and let me get it down. My brother was very popular as head of the Commercial Department of Stockton High School, and a very popular man with clubs beyond that. His teachers liked him, etc., etc. When he
came home he dropped that appearance. He left it on the porch, and he faced his wife and two little boys. And there he was a regular task-master. Instead of being the kind, understanding person he was as a principal, with his teachers and secretaries, at home he was exactly the opposite. Now that is what all psychiatrists call an "unintegrated personality." And that is what we all go through when we are a patient of a psychiatrist—to integrate every facet of our personality. Now, if my brother had perhaps used a little of his task-master personality at school, he might have been a better principal. If he had brought some of that charm and smiling life that he used at school, his home would have been a happier place for his children and his wife. See what I mean?

What they do, then, the psychiatrists, is make you look at yourself and look at different facets of your personality. This is especially true of writers who write about different types of characters. And they say that no character has any reality unless he is a projection of a certain facet of the writer's personality—even the villain. If your villain seems real to your reader, then you've got some of that in you.

Take Margaret Mitchell, who wrote Gone With the Wind. She must have projected into the character of Scarlett O'Hara part of herself. Scarlett O'Hara was not the nice, charming Margaret Mitchell that many of her friends knew. In other
words, inside of her but repressed, at many times, was Scarlett O'Hara.

That, I think, I attempted to bring forth in the chapter, "Behind the Mask," and the man in the mask is, of course, the boy's father in Chapter 22.

"The Locked Room," Chapter 23, is the room in the boy's memory that comes unlocked, that makes him realize for the first time what has happened to him, why he has seen his father in one way, and now understands him for the first time in another way...

It has never been a popular book, as I say, and it has gone out of print. I would say this is the least popular book I ever wrote, except that little one that Dodd Mead put out, Captain Binnacle—though of course, both of them made a few thousand dollars, so I shouldn't kick.

But this book simply flowed out of me, without any trouble. He got me going, and I'll tell you some time how that happened. And I wrote with great intensity, with great joy, without any trouble whatsoever. And I think, still, that Chapter 23, "The Locked Room" of his memory, is to me the most interesting bit of writing I've ever done in any of my books...or part of the most interesting. I still think there are a few good things about this book. I think the technique of my writing this Chapter 23 is superb—but nobody recognizes it. 26

26 Tape-recorded interview with Howard Pease, by investigator, Stockton, California, November 24, 1967.
Summary of Pease's Genetic Analysis of "Shipwreck" and Corroborating Evidence

Those forces mentioned by Howard Pease as having influenced the creative genesis of Shipwreck may be summarized as follows:

1. The author's two-year period of psychotherapy with Dr. George Kowalski of Redwood City, California.

CORROBORATING EVIDENCE:

(1) See Appendix H, letter from Dr. George Kowalski to investigator, September 30, 1968.

(2) Howard Pease wrote a descriptive record of this period in his life, and entitled it The Darkened Room. It is not complete, but there is enough there to corroborate the fact that after the death of his wife, Pauline, he led a rather miserable existence, was very despondent and could not work, and was not able to continue his existence without professional help. It is contained in two folders in Howard Pease's personal files designated The Darkened Room #1, and The Darkened Room #2. Included in the Howard Pease Collection, University of the Pacific Library, Stockton, California.

2. The author's use of his own dreams which he wrote down immediately upon awakening.

CORROBORATING EVIDENCE:

(1) Part of the foregoing is too subjective for scientific investigation and assured accuracy. The investigator had no way of corroborating the fact that Howard Pease actually did have certain dreams, or that he wrote them down upon awakening.

(2) However, the investigator did find several sheets of paper entitled, "Dreams," with a listing of same beneath the title. Further, these were written in Howard Pease's own handwriting. These were included in the foregoing files.
3. Pease's personal study of the writings of authorities in the field of psychology.

CORROBORATING EVIDENCE:

(1) The investigator found four psychology books belonging to Howard Pease, whose pages were well-worn and marked by underlining. These appear to indicate that the author did study the writings of authorities in the field of psychology. These four references included the following:


(2) Howard Pease's typed note cards, containing excerpts from Lucy Freeman's book, Search for Life, (World, 1957), were discovered by the investigator in the author's personal file, The Darkened Room #1. These typed notes illustrate the method Pease used in broadening his knowledge of this subject and gathering ideas to be used later in his own writing. Included in the Howard Pease Collection, University of the Pacific Library, Stockton, California.
4. The author's emotional feeling toward his older brother, and his concept of his brother as possessing an "unintegrated personality."

CORROBORATING EVIDENCE:

(1) Pease's reaction to his older brother has been corroborated. See Appendix N, letter from Doris Knight to investigator, October 8, 1968.

(2) Pease's concept of his older brother as having an "unintegrated personality" is so subjective that corroboration was not possible. It is, of course, possible that Howard Pease acquired this concept during his two-year period of psychoanalysis with Dr. George Kowalski, Redwood City, California, (see Appendix H), or during his own reading on the subject of psychology (see point 3 of the current discussion for corroborating evidence).

5. Pease's projection of his own personality and experiences into his characters.

CORROBORATING EVIDENCE:

(1) See Appendix H, letter from Dr. George Kowalski to investigator, September 30, 1968. Dr. Kowalski suggested to the author that he was the hero of all his books.
XXII. MYSTERY ON TELEGRAPH HILL (1961)

Investigator's Summary

This novel is somewhat unusual from a number of standpoints: Pease leaves the sea behind, and concentrates his action entirely on land—the setting throughout remains San Francisco. In addition, it is written in the first person from three different viewpoints: Captain Tom Jarvis', Toppy's, and Tod Moran's. In his other novels, Pease has used the omniscient author technique. Finally, with regard to structure, rather than arranging the whole into three or four major divisions, or "Books," the author has simply used chapters—nine in all—alternately divided between the three foregoing characters as each tells his side of the story.

The plot line begins as Tod Moran leaves his brother's home on Telegraph Hill where he has had dinner. On foot, he gropes his way through the thick fog blanketing San Francisco on his way back to his ship, the Araby, and is suddenly knocked to the pavement by a man running past. The man doesn't even stop to apologize and dashes into a nearby doorway. Somewhat dazed and angry, Tod struggles to his feet and follows his assailant into the house. However, inside the door, he is attacked from behind, loses consciousness, and when he regains his senses, finds he is no longer wearing his formerly neat attire. Dressed now in old, grimy clothes, Tod again turns toward his ship, only to be stopped and arrested by the police as the robber who has been plaguing the neighborhood for months.

With Tod in jail, his friends from the Araby—Toppy, Swede Jorgensen, and Captain Jarvis—begin a search for the real culprit. The neighborhood is canvassed and the occupants of the various apartments are questioned by both Jarvis and Toppy, but it is not until Captain Jarvis sees the devil mask belonging to Tod's nephew, Jeff, that he is able to piece together the numerous clues. It leads him to see through the disguise of an ex-policeman, embittered by an auto accident which left him crippled for a time, as well as what he believed to be lack of friendship on the part of the police force when they failed to visit him. Thus, still masquerading as a cripple, he lashed back by committing a series of robberies which left his former friends baffled.
Author's Genetic Analysis

"In this book I went back to Tod Moran again, because I had promised that every other book would have something to do with him or a sea story. But I wanted it to be different. I didn't want to write from Tod Moran's viewpoint; I didn't want to write with Tod Moran and Captain Jarvis in the background (while using) a new hero, as I had done in some of my books (such as) The Black Tanker..."

So I had an idea of doing something new. I asked myself one day, "Would it be interesting for you as a writer if you told the Tod Moran story in the first person?" And an idea came to me not to tell it all from Tod's viewpoint but from Toppy's and from Captain Jarvis's and Jorgenson's.

I thought of an accident that had occurred in front of our house in Palo Alto one day, when a person was badly injured when struck by an automobile, and we were asked to be witnesses to what had happened. We really hadn't seen it happen; we heard the crash and came out when it was over. We only could tell what we saw at that time. There were several witnesses--three or four--on Waverley Street in Palo Alto, and this man, I forget who he was, but he was connected with the accident in some way, said, "The trouble with the witnesses is (that) I have three or four stories by people who saw the accident, and each story is different. Whose shall I believe?"

And I thought, "Let's take something that happened to Tod and tell it from different viewpoints. So I had nine
short chapters, and they all have inner chapters, small chapters within the larger chapters. Some of them have five inner chapters, (while) some have six or seven.

The first viewpoint is Tod Moran's. The second is Toppy's. The third is Captain Jarvis'. I attempted to do Jorgenson and had so much trouble with his language, because he was a semi-literate Swede, that I gave him up and just used Moran's, Toppy's, and Jarvis'.

Toppy's language I tried to give as he would speak, and it was practically unreadable when printed on my typewriter. So I decided to just flavor it a little bit with his language, not put too much in, and I think I was pretty successful there.

This book has been liked by the readers. I've always thought that it was a book written for those boys who already knew Tod Moran and Toppy and Captain Jarvis and Jorgenson, you see, but one or two read it before they read any of the others, and liked it. But I think it appeals most to those who want a Tod Moran story.

It is placed on shore, on Telegraph Hill, mainly during one night of intense, thick fog. The little, one-block lane on Telegraph Hill is a real one where my friend, Bob Cathcart, lived—a lawyer, to whose home I was invited many times. His house looked out over the city roofs to Russian Hill. Right across the alley way the houses looked out in the other direction, toward the Bay. This was a modernized house and very
beautiful, but most of the houses were inhabited by the ordinary Italian family.

Although I thought I'd gotten rid of all my psychotherapy when I wrote *Shipwrecked*, there is more than a trace of it here. This is a dramatization of a man who wears a mask. And this was the symbol of the mask that the man wore. There's a real mask hanging up in Tod Moran's brother's home, and they lived in Cathcart's house as I described it. And this mask and other things from the South Seas were brought there by Tod Moran for his young nephew who appears in the book. But somewhere along that street is the villain. You do not recognize him because every time you see him he has put on a mask, do you see? And it is only Captain Jarvis who in the end realizes someone is hiding behind a mask. It's his glimpse of that South Sea mask in Jeff's room, (being Jeff Moran, the nephew of Tod), which suddenly makes Jarvis realize one person is hiding behind the mask close by, and he thinks he knows who it is. And with that suspicion, he finds the guilty man. That's as much of psycho-therapy that's used.

The accident, and the man saying out of the three or four people who are supposed to have witnessed the real hitting of this person, a man, by an automobile, told a different story. One said the man had stopped in mid-tracks and (had) started to run back to the curb; another fellow said something else, and a third said something else--that the man had tried to slow
up. Somebody said the man just put on his brakes to escape, etc., etc.

I was very familiar with this place because I had been to many parties here at this house where Bob lived. It was really Bob Cathcart's flat. And I was familiar with the fog up there, coming home from a party. This is typical. This is between the death of my wife, Pauline, and the marriage to Rossie. My son would go, and people of all ages, and one was a lawyer. Most of them were in the TV business, network, and all career girls or career men. And fairly successful. I was introduced first as, "Howard, meet Joan." "Joan, this is Howard." "Now, Bella, this is Howard." I didn't know who Bella was or Joan was, and I found that most of them were married but they never came with their spouses—men or women. Most of them really were married. They had parties before they went to their homes in Marin County or down the peninsula."27

27 Tape-recorded interview with Howard Pease, by investigator, Stockton, California, November 24, 1967.
Summary of Pease's Genetic Analysis of "Mystery On Telegraph Hill" and Corroborating Evidence

Howard Pease cited a number of forces which were instrumental in the creative genesis of Mystery On Telegraph Hill. They may be summarized as follows:

1. Pease's agreement with his Doubleday editor, Peggy Lesser, in which he had promised that every other book he wrote would feature Tod Moran. In short, it was time for another Tod Moran book.

CORROBORATING EVIDENCE:

(1) In a personal interview with Howard Pease, Stockton, California; September 28, 1968, the investigator learned that this was a verbal agreement between Peggy Lesser and Howard Pease. It cannot, therefore, be corroborated.

(2) However, in a letter from Peggy Lesser to Howard Pease, January 13, 1958, Miss Lesser clearly indicates her bias toward a Tod Moran book. She states: "Shipwreck sold 7,473 copies up to December 31, and considering that it was a fairly late publication, I feel very pleased—also considering it was not a Tod Moran..." Letter filed in Howard Pease's personal file, "Publisher." Included in the Howard Pease Collection; University of the Pacific Library, Stockton, California.

(3) Editorial pressure for a new Tod Moran is indicated clearly and repeatedly in numerous letters Howard Pease received from his Doubleday editor, Peggy Lesser. Again, in a letter dated August 25, 1960, Miss Lesser states: "...There isn't any doubt... that unless the new book gets out sometime soon, you are going to keep running behind more and more because a large list of books such as you have needs the jacking up which the publicity on a new book gives..." Since Mystery On Telegraph Hill was published in 1961, it is obvious that her reference concerns this book.
Letter in Howard Pease's personal file, "Publishers." Included in the Howard Pease Collection, University of the Pacific Library, Stockton, California.

2. Pease's desire to try something new or different to alleviate the boredom and dismay he felt when faced with the task of writing another Tod Moran mystery.

CORROBORATING EVIDENCE:

(1) In a carbon copy of a letter to John Ernst, Pease's current editor at Doubleday, Howard Pease specifically states: "I had become sick and tired writing Tod Moran sea stories and wanted a change." In Howard Pease's personal file, "Publishers." Included in the Howard Pease Collection, University of the Pacific Library, Stockton, California.

(2) The point that he was motivated to try a new technique, i.e., that of telling the same story from several points of view, may be verified by comparing Mystery on Telegraph Hill with Pease's twenty-one other novels. In no other book does he use this technique.

(3) For corroborating evidence supporting the fact that a new technique held a real appeal for Howard Pease, see the author's letter to his son, Philip, and his son's wife, Joan, March 8, 1960. In this letter, Pease discusses the new structural arrangement of his book, why he chose to use it, and his difficulty in using it well. Letter filed in Howard Pease's personal file, "Pease's Letters." Included in the Howard Pease Collection, University of the Pacific Library, Stockton, California.

3. The author's memory of an automobile accident which he witnessed, and from which resulted a number of conflicting reports by other witnesses. This suggested to Pease the technique of telling a story from several points of view.
CORROBORATING EVIDENCE:

(1) The investigator cannot corroborate a memory.

(2) However, the investigator did find a detailed account of an accident Pease had witnessed, as well as a diagram of the accident. Pease, in detailing the accident, was responding to a letter from the Travelers' Insurance Company, September 2, 1952, which requested Pease to corroborate one of two conflicting accounts of this accident. The author responded by writing out the foregoing description, and drawing a map of what he saw take place. In Howard Pease's personal file, "T." Included in the Howard Pease Collection, University of the Pacific Library, Stockton, California.

4. Pease's own experiential background gained in San Francisco, and more particularly, his familiarity with Telegraph Hill acquired during numerous visits to Robert Cathcart's home.

CORROBORATING EVIDENCE:

(1) See Appendix Z, letter from Robert Cathcart to investigator, October 28, 1968.

(2) See, also, article by Howard Pease entitled "This Is My Favorite City," Young Wings, (no date). This article indicates that Pease did, indeed, live in San Francisco, California. In Howard Pease's scrapbook #1, page 47. Included in the Howard Pease Collection, University of the Pacific Library, Stockton, California.

5. Pease's two-year period of psychotherapy with Dr. George Kowalski, Redwood City, California, which led to the author's concept of the masks people often wear when in public.

CORROBORATING EVIDENCE:
(1) The investigator was able to corroborate only that Howard Pease did undergo a two-year period of psychoanalysis with Dr. George Kowalski. See Appendix H, letter from Dr. George Kowalski to investigator, September 30, 1968.

(2) It is reasonable to assume that Howard Pease may have acquired this concept at this particular time, but there is no external evidence to verify the fact that he actually did.

(3) Howard Pease's use of symbolism in this novel appears to indicate that he did have a rather firm grasp of this concept. However, this type of evidence is inadmissible at this point. See investigator's limitations, Chapter I, page 14 of the present study.
XXIII. SUMMARY

This chapter has presented the primary source data concerning the creative genesis of each of the twenty-two published trade books for children written by Howard Pease. The data were gathered and analyzed to:

1. Determine to what extent Pease's past experiences were incorporated into his novels.

2. Assess what external forces influenced the genesis of these twenty-two trade books for children.

3. Corroborate, whenever possible, those statements made by Pease concerning the forces that contributed to the creative genesis of each of his novels.

In analyzing these data, the investigator first read each of these twenty-two novels and prepared a brief summary of each book. In each summary, designated Investigator's Summary, were included a description of the plot line, the major characters, and the theme of each novel.

The investigator then transcribed and edited the nine tape-recorded interviews with Howard Pease, during which the author had commented on the genesis of each of his twenty-two published trade books. Pease's comments for each book were entitled, Author's Genetic Analysis, and immediately followed the Investigator's Summary.

Those forces identified by Howard Pease as having influenced the creative genesis of each of his twenty-two novels were then summarized by the investigator, and all available
corroborating evidence which could support Pease's statements were identified in the section entitled, **Summary of Pease's Genetic Analysis of "Title of Book" and Corroborating Evidence.**

It was specifically noted by the investigator that some of Pease's remarks were of such a subjective nature that they did not lend themselves to scientific investigation and assured accuracy; therefore, in some instances, corroboration was not possible. Further, there were other statements made by Pease for which the investigator could find no corroborating evidence. These have been clearly identified by the investigator.

The last chapter of this report will present the conclusions based upon the investigation. It will also offer recommendations for further research in the areas related to this study.
CHAPTER V

CONCLUSIONS BASED UPON THE INVESTIGATION
AND RECOMMENDATIONS FOR FURTHER RESEARCH

The current historical study investigated the creative genesis of the twenty-two published children's trade books written by Howard Pease in order (1) to determine to what extent Pease's past experiences influenced or were incorporated into his novels, and (2) to determine those external forces which influenced the genesis of these books. This study was organized and conducted by using the research design and procedure outlined in Chapter III. The findings reported were based upon the data collected from several sources: (1) the twenty-two published novels by Howard Pease which were read and summarized by the investigator using the format appearing in Appendix E, and reported in Chapter IV; (2) the investigator's nine tape-recorded interviews with Howard Pease during which the author described the creative genesis of each of his published trade books; reported in Chapter IV; (3) the author's personal letter files; scrapbooks and other memorabilia which provided the investigator with much corroborating evidence to lend greater validity to Pease's statements concerning the creative genesis of each of his novels; (4) letters written to the investigator by Pease's friends and acquaintances; as well as certain
company officials, which provided further corroborating evidence in support of the author's statements; (5) the investigator's personal interviews with Pease's friends and acquaintances during which additional corroborating evidence in support of the author's comments concerning the genesis of his books was gathered; and (6) Pease's tape-recorded interview with his Aunt Libby, Miss Elizabeth Cooley, at the Matilda Brown Home, Oakland, California, for the purpose of gathering corroborating evidence concerning his family's history and its effect on the genesis of the books. These data were reported in Chapter IV of this study.

This research problem was concerned solely with exploring the external forces influencing the creative genesis of each of the twenty-two published trade books written by Howard Pease. Therefore, the investigator did not include any information pertaining to either his short stories or his articles. Further, since the investigation had as its focus the creative genesis of each of the books as a whole, the researcher often excluded the genesis of specific incidents contained within the books. The researcher also made the decision to limit the study further by not commenting upon the literary quality of the twenty-two published trade books written by Howard Pease. Thus, the focus of the study was kept sharply upon the creative genesis of these works.

Various conclusions and recommendations were drawn from this study in terms relative to the assumptions and
limitations stated in Chapter I of this report. These are discussed and outlined in the two divisions which follow:

I. CONCLUSIONS DRAWN FROM THE INVESTIGATION

The following conclusions were drawn as a result of this study. They are outlined under three sub-headings:

(1) Major or General Conclusions, (2) Specific Conclusions Relative to the Extent Pease's Past Experiences Were Incorporated into His Novels, and (3) Conclusions Concerned with Those External Forces Which Influenced the Genesis of Howard Pease's Published Trade Books:

Major or General Conclusions

In her investigation, the researcher drew the following general conclusions relating to an author's (not specifically Pease's) use of his past experiences in his creative products:

1. That, based upon the investigation of the related literature pertinent to this study, the assumption that the past experiences of an author significantly affect and are incorporated into his creative products is substantiated by more than opinion, and is, therefore, difficult to challenge.

2. That the wealth of research in English literature concerning the genesis of certain authors' literary products, as well as the evidence provided by the current investigation, adds valuable weight to the Smith definition of creativity noted in Chapter I, page 15, of the present study:
The ability to tap past experiences and come up with something new. This product need not necessarily be new to the world, but new to the individual.

3. That investigators in adult literature have long considered the subject of an author's creative products and the manner in which his past experiences have influenced these products as important focal points for their research.

4. That a wealth of research material lies fallow in the field of children's literature concerning an author's creative endeavors, and the manner in which his past experiences are influential in directing his creative efforts.

5. That there are, indeed, external forces, other than those which are creative, which act upon an author and considerably affect his creative products.

6. That, based upon the investigation of the related literature pertinent to this study, as well as the findings of the current study, negative responses, events, or forces appear to act upon and motivate the creative mind toward the fulfillment of the creative act just as strongly as do those which are positive, e.g., an author in the face of adversity, strong criticism, or hostility, will often become even more determined to pursue his creative endeavors.

7. That, because of the foregoing, even more credibility is added to the assumption that the kinds of experiences, whether positive or negative, are not as important in determining or molding a creative person, as is the fact that he must be exposed to as many and as varied experiences as possible.

8. That a parallel exists between adult and children's literature with regard to the various forces acting upon the creative genesis of these works.

9. That the historical method of research, using the techniques derived from the social sciences, i.e., interviewing a primary source, then

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corroborating the statements made by this person whenever possible; was a comprehensive and thorough method of approaching this type of research problem?

10. That a living author can provide primary source data to investigators which is unobtainable in any other way.

Conclusions Relative to the Extent Pease's Past Experiences Influenced and/or Were Incorporated into His Novels

The conclusions drawn from the study relative to Howard Pease's past experiences and the extent to which they influenced and/or were incorporated into his twenty-two published trade books for children are listed below. From the analyzed data, the researcher concluded:

1. That Pease's past experiences significantly affected the creative genesis of his twenty-two published novels. In only three of the twenty-two books, did the author base his novels on experiences which he had not had himself, or place his fictional characters in settings which were not personally familiar to him, e.g., Shanghai Passage (1930); Jungle River (1938); and The Dark Adventure (1950).

2. That Pease consistently displayed the "ability to tap past experiences and come up with something new," an ability that Smith sees as the essence of creativity.

3. That the author's two sea voyages were singly his most significant experiences, providing him with a

\(^{2}\text{Ibid.}\)
wealth of impressions and background information and materials that would eventually find their way into at least thirteen of his twenty-two published novels.

That the author's boyhood years in Stockton, California, were second only to his sea voyages in their influence on the creative genesis of his novels, being particularly instrumental to the creation of such books as Thunderbolt House, Captain Binnacle, Long Wharf, Secret Cargo, and Bound for Singapore.

That the personal experiences gained by Pease on his trips to France during World War I; to Tahiti with his wife, Pauline; and to Mexico with his wife, Pauline, and their son, Philip, were used repeatedly by the author in a number of his published novels, e.g., The Tattooed Man, The Jinx Ship, and Highroad to Adventure.

That Pease frequently modeled his fictional characters after personal friends and acquaintances, as exemplified in such novels as The Tattooed Man and Heart of Danger.

That Pease often used members of his own family as his fictional characters, as illustrated in The Tattooed Man, Long Wharf, and Thunderbolt House.

That the author's negative relationship to his older brother emerged in several of his novels as a situation of conflict existing between two fictional brothers, e.g., The Tattooed Man and Thunderbolt House.
9. That Pease, in addition to incorporating members of his family into his novels, also used pieces of his family's history in his fictional works, as exemplified by *Long Wharf* and *Thunderbolt House*.

10. That the author often used his writing as an emotional catharsis to rid himself of personal fears or unconscious hostilities, specifically illustrated by his novel, *Shipwreck*.

11. That so deeply involved did Pease become with his fictional hero, Tod Moran, featuring him as the central or supporting character in thirteen of his twenty-two novels, and so closely did Tod Moran's experiences parallel those of his creator, that one psychiatrist found cause to describe Pease as the "real hero of all of his books."

12. That because of this deep involvement with his hero and his subject matter, as well as the extent to which he was able to use his own past experiences in his novels, it might be concluded that the author used his writing not only as a means of emotional catharsis, but of wish-fulfillment as well.

13. That, again, because of the extent Pease was able to use his past experiences in creating his juvenile novels, his literary products might be viewed as primarily autobiographical in nature.

14. That, frequently, those novels in which Pease was most involved emotionally, and in which he drew most
heavily on his own past experiences; were the ones which have endured through the years and are still being published today; e.g., *The Tattooed Man*, *Long Wharf*, and *Thunderbolt House*.

15. That when the author was enjoying a relatively stable period, with few external pressures acting upon him, he was able to draw from his own experiences more frequently for the subject matter of his books; however, when external pressures were stronger, he often produced what he candidly described as "potboilers," e.g., as in the case of *Shanghai Passage* and *Jungle River*.

16. That the author, when determined to use a particular event in his book, or deal with a specific subject with which he was not personally familiar, did a great deal of research on the event or subject in order to achieve a greater degree of authenticity in his writing, as is illustrated by his novel, *Jungle River*.

17. That Howard Pease was significantly affected by past historical events, as well as many important historical events occurring during his lifetime, and that he was able not only to document them, but interpret them in a unique and creative manner in his fictional novels such as *Foghorns*, *The Black Tanker*, *The Gypsy Caravan*, and *Heart of Danger*. 
Conclusions Concerned with Those External Forces Which Influenced the Genesis of Howard Pease's Published Trade Books

The conclusions drawn from the study relative to those external forces, other than those which were creative, which influenced the genesis of Howard Pease's twenty-two published novels are listed below:

1. That Howard Pease was motivated to write for adolescent boys because of the paucity of books for this age group at the time he began his writing career.

2. That because of the unrealistic value structure presented in many children's books written before 1925, the author was motivated toward portraying a far more realistic view of life for his young readers than had previously been available.

3. That the author was often encouraged in his writing career by friends and acquaintances, but seldom by members of his own family.

4. That very often Pease's need for money, created by economic and personal responsibilities, was an extremely important external force which motivated him to write his novels.

5. That Pease's outstanding success as an important children's author, and the financial security it brought him, acted as powerful catalysts to his creative abilities.

6. That still another powerful motivating force which acted upon the author and his creative abilities and
products? was the insistent pressure from his publisher to turn out yet another and another Tod Moran mystery?"

II. RECOMMENDATIONS FOR FURTHER STUDY

The researcher believes that this investigation has indicated the need for additional study in the area of children's literature and the manner in which an author utilizes his past experiences in creating his literary products?, as well as those external forces which significandy influence the creative genesis of his works? Even though there has been a concerted effort among researchers in the field of English literature to determine those forces which affect a literary figure's creative energies and products?, and the manner in which the author's past experiences have influenced those products?, the exploration of this facet of creativity is a completely neglected area in the field of children's literature? as seen by the lack of investigations reported. It is hoped? therefore? that the findings of this study will help to motivate others to conduct similar investigations concerning important children's authors. The researcher hopes? further? that the findings of this investigation may have revealed the important contribution still-living authors can make in answering the question of how a particular literary work was created? and that it will encourage research utilizing their unique insights while they are able to
communicate these insights directly. Too often, as revealed by the reported research in adult literature, researchers have waited until an important literary person is dead before recognizing the worth of a research study concerning his life or works.

Concerning research which would be of value in the field of children's literature, the following specific suggestions are deemed by the investigator as being most important.

1. Research be done to determine if other children's authors have used their past experiences in the creation of their literary products to the same extent as did Howard Pease.

2. Further content analysis be made to gather internal evidence from Pease's twenty-two published trade books to lend support to the external evidence provided by the present study concerning the use of Pease's past experiences in the creative genesis of his works.

3. Investigations be conducted in the field of children's literature generally, and focusing on the literary products of Howard Pease specifically, to determine the literary merit of these works.

4. Depth studies be done on specific books written by Howard Pease to explore how the author met the needs of adolescent boys.

5. Surveys be conducted in the field of children's literature to discover in what respects Howard Pease
influenced later children's books; and if these influences are still operating today?

6. Additional content analysis be conducted to determine what values were emphasized by Howard Pease in his twenty-two novels; and whether or not these values are merely a reflection of a by-gone era; or if they are still being stressed by children's writers today.

7. Studies be conducted to determine if; and/or to what extent; other types of children's books; i.e.; picture story books; informational books; were influenced by an author's past experiences.

8. Studies be conducted to determine if; and/or to what extent children's illustrators have incorporated their past experiences into their artistic creations.

9. Artistic analysis and psychological comparative studies be provided on children's book illustrators and their creative products to discover if; and/or to what extent an artist is revealing himself in his illustrations.

10. Comparative studies be conducted to gather evidence which might reveal similarities in the experiential backgrounds of children's authors; and which could be evaluated as essential to the development of a successful children's author.

11. Comparative studies be conducted between the fields of adult literature and children's literature to determine if there is any difference among authors in these
separate genres as to their view of the world around them; life in general; and the human adventure therein.

III. SUMMARY

The current study has answered certain questions about the creative genesis of the twenty-two published children's books written by Howard Pease and the extent Pease's past experiences influenced and/or were incorporated into his novels; as well as those external forces which influenced the genesis of these trade books. It is hoped that this information will prove valuable to publishers; librarians; educators; psychologists; writers; parents; students of children's literature; and other researchers working in the field of children's literature or the broad field dealing with the creative functioning of man; and the products of his creativity. Perhaps it may serve as a means of sharpening their awareness of how one children's author; the subject of the present study; Howard Pease; was able to creatively reconstruct his past experiences again and again to produce literary works which have held constant in their appeal to children for more than forty years. This study has also strengthened and provided a validation of Smith's definition of creativity;
i.e., "The ability to tap past experiences and come up with something new," something "not necessarily new to the world but new to the individual."³

It is further hoped that the research methodology contained in the current investigation will prove of worth to other researchers who feel, as does Allport, that:

...If we want to know how people feel: what they experience and what they remember, what their emotions and motives are like; and the reasons for acting as they do—why not ask them?⁴

This research methodology, compiled of techniques borrowed from several disciplines, consisted of collecting primary source data through tape-recorded interviews with a living children's author, and then corroborating that data by searching out other primary source material.

The present investigator is of the opinion that this kind of research methodology can afford a profitable, scientifically accurate, and valid manner to deal with such concerns as (1) how an author felt, (2) what he meant to say, (3) how he happened to create a particular work, and (4) what influences were important to the creative genesis of his literary products. It would seem that much valuable information is neglected and finally lost when research studies are delayed until after a literary figure's death.

³Ibid.
the deaths of all of his personal friends, acquaintances, and relatives, and the destruction and obliteration of some or most of his own personal records dealing with his writing career.

Certainly, a number of unanswered questions have been exposed by this investigation which has been restricted to only a small facet of the entire field of children's literature. As opposed to the extremely large body of research concerning adult literature, the field of children's literature has seen little research as is evidenced by the very limited number of reported studies. Therefore, for the investigators currently in the field; and those who are desirous of participating in scholarly research it provides an exciting and almost inexhaustible source of research problems. It is hoped that this investigation may prove to be only a beginning of numerous other studies dealing in the area of juvenile reading. These research efforts should explore, analyze, and evaluate the entire scope of those forces affecting many other children's authors: (1) their creative urges; (2) the means by which they assuaged these urges; (3) the sources from which came their ideas; and (4) if, and/or to what extent, their own past experiences influenced the creative genesis of their literary products. Clearly a wealth of rich material exists in the area of children's literature and needs to be explored by those desiring to do further scholarly research.
The evidence revealed by this study should be of interest to researchers in the field of psychology and the social sciences. Particularly psychologists could explore Howard Pease's tape-recorded remarks to determine the author's basic, psychological needs, and how the author transformed these needs into his novels. Most interesting would be a depth study of Pease's personal relations with members of his family as revealed in his tape-recorded comments and through his books.

The findings of this study have indicated that the past experiences of Howard Pease significantly affected and were incorporated into his literary products. These experiences formed a deep well of subconscious sensory impressions, feelings, beliefs, attitudes, and values from which the author, again and again, was able to draw in the creative act. The results of this investigation have also indicated that Howard Pease was acutely aware of the importance of a writer's past experiences on his writing, and made deliberate attempts to gain as much experience as possible and keep written records of his activities and observations, so that they might be used later in his writing.

The current study has also revealed that there were numerous forces, other than those which were creative, which acted upon or motivated Howard Pease toward his creative efforts. It indicates that he did not live in an isolated
vacuum, but was acted upon by his environment and reacted to it, that he was an active observer and participant in his world and possessed the creative ability to reproduce these observations, these feelings, these attitudes, these emotional reactions of love, fear, and hatred, these emotional needs and desires, this total reservoir of experience, again and again into a creative whole—until he produced twenty-two separate products of creation—twenty-two novels for adolescent boys, which were so well-received by his reading audience that today, thirteen of the original twenty-two are still in print, more than forty years from the date of publication of his first novel in 1926.
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Class Addresses; Gems—Letters; Letter 1 & 2; Open Business; Trips—Business; Miscellaneous; Methodist; Wardens; Speeches; Reviews; Friends; Story Writing Handbook; Literature; What Would You Do?; Caravansary; Cock Robin; The Darkened Room #1; The Darkened Room #2.

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APPENDIX A

6247 Culpepper Place
Stockton, California 95207
October 7, 1967

Mr. Howard Pease
1358 Ora Avenue
Livermore, California 94550

Dear Mr. Pease:

I am a doctoral candidate at the University of the Pacific, Stockton, California, and am currently investigating possible topics which would be suitable for a dissertation. Since my major area is curriculum, and more specifically, children's literature, an historical research study of your life and an analysis of your literary contributions to this field would be most appropriate and challenging.

In historical research, as you know, it is essential for the investigator to have access to primary sources. This would involve you directly in two primary ways: first, it would be most desirable to meet with you for several personal interviews. These, of course, would be wholly at your convenience. Secondly, your permission for me to examine personal records or files which you feel might be pertinent to the investigation is also very important. Your cooperation would be most appreciated.

My adviser, Dr. Dewey Chambers, is also most enthusiastic about the possibilities of such an investigation and feels certain it will win committee approval. If I may be assured of your interest and cooperation, I will proceed immediately to the task of delimiting the problem in detail and writing up my proposal.

If you would care to phone me collect, I can be reached at home any evening except Wednesday. The number is:

477-4067

I tried to reach you by telephone, but the Livermore operator indicated you had a private listing. I shall look forward to hearing from you.

Sincerely,

Mrs. Shirley Jennings
APPENDIX B

6247 Culpepper
Stockton, California
October 26, 1967

Mr. Howard Pease
1358 Ora Avenue
Livermore, California 94550

Dear Mr. Pease:

Thank you very much for your telephone call of approximately two weeks ago, and your very kind offer of assistance regarding my doctoral dissertation. I must apologize for having delayed in writing this letter, but I injured my back shortly after our conversation, and have spent the past two weeks trying to recuperate. Yesterday was my first day up and about.

Because of this illness, I am behind in my schedule. I was able during this time, however, to reread a number of your books, so the time was not lost entirely. Nevertheless, the proposal remains unfinished at the present time; I hope to have it ready within the next two weeks.

Dr. Chambers, my adviser, suggested that it would be helpful when I meet with my doctoral committee, to have a letter from you indicating your willingness to participate in this study by granting a number of personal interviews and allowing access to your personal files. The letter would be included in the Appendix of the dissertation, as would all copies of our correspondence. For this reason, I am writing this rather than telephoning you.

Thank you again for your cooperation. I am looking forward to meeting you.

Sincerely yours,

Shirley Jennings (Mrs.)
Mrs. Shirley Jennings  
6247 Qulpepper  
Stockton, California  

Dear Mrs. Jennings:

It will be a pleasure to help you with materials for your doctoral dissertation on the subject of my writings. My files, manuscripts, juvenilia, books (22), translations, magazine and textbook work will be open to you; and I'll be glad to give you as many interviews as you may require.

If you so desire, I'll put on tape for you the story of where my books came from. You see, all my life I have been fascinated by the creative process, especially of real artists so much more talented and creative than I have ever been. Nevertheless, in digging into this subject as related to my own work, I find it illuminating. If you like, I can have my Kelly-girl secretary take it off the tape for you.

At the moment I am getting everything in cartons for sending to Boston University, at the request of Dr. Howard Gottfried, in charge of the modern American literature collections, just established at the university's new library on their Charles River campus. I shall hold all this material, however, for your use.

My best wishes for success in your work.

Sincerely yours,

Howard Pease
APPENDIX D

Friday
November 3, 1967

Mr. Howard Pease
1358 Ora Avenue
Livermore, California 94550

Dear Mr. Pease:

I could not let the day go by without thanking you for a most delightful and stimulating evening. Your phone calls, the long drive from Livermore to our home, the graciousness with which you received the photographer, and most of all, the real thrill of hearing parts of your exciting life and the genesis of several of your novels, were all part of one of the most memorable evenings of my life. You see, I had never before had the privilege of a personal interview with a famous author.

I met with Dr. Chambers this afternoon at the University, and I must tell you of the excitement he also felt. I am sure he will contact you himself, but he had spoken to several of the University and library administrators, and they were delighted at the possibility of obtaining your collection of work and memorabilia. What a remarkable and worthwhile addition to the University of the Pacific, particularly since you do consider Stockton your "hometown!"

I have listened to the tape I made of our meeting, and as you know, it is not complete. Therefore, I would appreciate your saving the tape your secretary made as a primary source, and a carbon copy of the notes that she is typing. At our next meeting, I shall be better prepared.

I promised Dr. Chambers the first draft of my proposal on Monday, November 6, so must close and get down to work on it. As we agreed last night, the major focus of the dissertation will be on the creative genesis of your twenty-two novels. I am very pleased that we are moving in this direction and that you, too, are so enthusiastic about our work together. Thank you again for such a wonderful opportunity.

Sincerely,

Shirley Jennings, (Mrs.)
6247 Culpepper
Stockton, California
APPENDIX E

A FORMAT

DESIGNED TO AID IN THE SUMMARIZATION

OF THE TWENTY-TWO PUBLISHED TRADE BOOKS

FOR CHILDREN WRITTEN BY HOWARD PEASE

by Shirley M. Jennings

* * * * *

INFORMATION ABOUT THE BOOK

Title: ______________________________________________________

Publisher: ______________________________________ Year: 19__

Setting: __________________________________________________

____________________________________________________________________

Plot Line: _______________________________________________________

____________________________________________________________________

____________________________________________________________________

____________________________________________________________________

____________________________________________________________________

____________________________________________________________________

Major Characters: ________________________________________________

____________________________________________________________________

____________________________________________________________________

____________________________________________________________________
APPENDIX E  (continued)

Major Theme or Themes:

Other Remarks:
Howard Pease has always had two great interests - writing and the sea - and in his adventure stories for teen-agers, Mr. Pease has been able to combine the two successfully.

Born in Stockton, California, in 1894, Howard Pease says that his interest in books developed from his parents reading aloud every evening before bedtime. His interest in writing came from a sixth grade teacher who set aside an hour every week for creative writing.

After high school Howard Pease worked for two years and then entered Stanford University. World War I interrupted his studies, but he returned to Stanford after two years where he remained for graduate study in teacher training and story writing.

His firsthand knowledge of the sea, which is used in most of his books, came from shipping out of San Francisco on freighters during and after his student days. He lived in the black gang's forecastle and worked below deck, first as a wiper, later as a fireman. When he wrote THE TATTOOED MAN in 1926, the story of a young man (Tod Moran) who shipped out of San Francisco, Mr. Pease put his own adventures into story form for all adventure-loving teen-agers.

In the following years Howard Pease taught school for ten years, wrote numerous books (18 of which are currently in print), and taught creative writing to adults. Mr. Pease now lives in Livermore, California.

Two of Howard Pease's books have won awards: THUNDERBOLT HOUSE won a silver medal from the Commonwealth Club of California and HEART OF DANGER received both the 1946 award of the Child Study Association and a medal from the Boys' Clubs of America.

## BOOKS BY HOWARD PEASE

<table>
<thead>
<tr>
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<td>THE JINX SHIP</td>
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<td>THE SHIP WITHOUT A CREW</td>
<td>BOUND FOR &quot;SINGAPORE&quot;</td>
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<td>HURRICANE WEATHER</td>
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<td>HEART OF DANGER</td>
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<td>CAPTAIN OF THE &quot;ARABY&quot;</td>
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<td>MYSTERY ON TELEGRAPH HILL</td>
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APPENDIX G

6247 Culpepper Place
Stockton, California 95207
August 10, 1968

George Kowalski, M.D.
87 Birch Street
Redwood City, California

Dear Dr. Kowalski:

I am currently working on my doctoral dissertation at the University of the Pacific, Stockton, California. The focus of my dissertation concerns the genesis of each of the twenty-two children's books by Howard Pease. Thus, since October, 1967, Mr. Pease and I have been working closely together. He has been very kind in granting many personal, tape-recorded interviews for this historical research, during which he discussed the background of each of his books, as well as the genesis of each. In order to meet the exacting requirements of this type of research, it is now necessary to obtain corroborating evidence, where possible, to support Mr. Pease's statements. He mentions his two year sessions with you, for example, in relation to several of his books. First, he made the statement, concerning Heart of Danger, that you had suggested that he was the hero of his books. Secondly, he stated that his book, Shipwreck, grew almost entirely out of his two-year period of psychoanalysis with you after the death of his wife, and a subsequent "writing block."

Mr. Pease suggested I write directly to you for a letter which would corroborate the foregoing. The letter should mention these specific points, since it will be included in the dissertation itself. If you would like to contact Mr. Pease to obtain a release of this type of information, he may be reached at the following address:

801 Sutter Street
Apt. 202
San Francisco, Calif. 94109
Phone: 415-474-0545

He is planning to remain at the foregoing address through the summer, I believe. If you would care to phone, I should be very happy to reimburse you.

I would very much appreciate any help you could give me. This is the final phase of my research, and I am most anxious to be ready for my committee early this fall.

Thank you.

Sincerely,
Mrs. Shirley M. Jennings  
62147 Culpepper Place  
Stockton, California  
95207

Dear Mrs. Jennings:

I am delighted to learn of your doctoral dissertation on the genesis of each of the twenty-two children's books by my friend, Howard Pease. Since Mr. Pease has given his direct permission to you regarding this material, I wish to verify what Mr. Pease has stated.

I corroborate Mr. Pease's statements made concerning his two year sessions in psychotherapy with me in relation to several of his books. First, the statement he made concerning *Heart of Danger*, in which I suggested that he was the hero of his books. Secondly, his statement that his book, *Shipwreck*, grew almost entirely out of his two-year period of psychotherapy with me after the death of his wife, and a subsequent "writing block".

I wish you success on this dissertation at the University of the Pacific, Stockton, California. My warmest personal regards to my friend, Howard Pease.

Sincerely,

George Kowalski, M.D.
APPENDIX I

6247 Culpepper Place
Stockton, California 95207
September 2, 1968

Mrs. Raymond Ohlson
620 Lake Street
San Francisco, California

Dear Mrs. Ohlson:

I am currently working on my doctoral dissertation at the University of the Pacific, Stockton, California. The focus of my dissertation is the genesis of each of the twenty-two published trade books for children written by Howard Pease, your brother-in-law. Since October, 1967, Mr. Pease and I have been working closely together. He has been very kind in granting many personal, tape-recorded interviews for this historical research, during which he discussed the background and genesis of each of his books.

In order to meet the exacting requirements of this type of research, it is now necessary to obtain corroborating evidence, where possible, to support Mr. Pease's statements. During this past weekend as our house guest, Mr. Pease suggested I contact you for verification of several points.

First, Mr. Pease stated that one of the contributing forces to the creation of Secret Cargo was his own life—the fact that he had been a "very ordinary boy" from a small town who had wanted to write books and did. Has he ever spoken of his astonishment at his success to you?

Second, Mr. Pease has indicated that during the writing of Secret Cargo, his wife was pregnant, he was teaching at an expensive school in San Francisco, and that during the last three months of his wife's pregnancy they moved into the house of wealthy friends. Could you verify these three statements, as well as the fact that his need for money may have added pressure on him to complete this book.

Finally, Mr. Pease has noted that you might also be able to corroborate the way one lived in a large house with servants as he described them in Thunderbolt House. He mentions that he obtained this type of information from the Douglas Watson family in Palo Alto, California. Could you corroborate this point?
I would very much appreciate a letter from you which would corroborate the foregoing statements made by Mr. Pease. The letter should mention each specific incident, as well as the book, and whether or not you can verify it. If possible, it should also be typed since it will be included in the dissertation. If this is not possible, a handwritten letter would be entirely satisfactory.

I am aware of the time involved in the foregoing requests, and any cooperation on your part would be most gratefully appreciated.

Thank you.

Sincerely,

Shirley K. Jennings (Mrs.)
6247 Culpepper Place
Stockton, California 95207
Mrs. Shirley M. Jennings  
6247 Culpepper Place  
Stockton, California 95207  

October 9, 1968

Dear Mrs. Jennings:

I have known Howard Pease since May, 1919, when he came home from France. At that time I was the roommate of his first wife Ruth Baldwin. We were taking nurses training at Stanford Hospital in San Francisco. Some years after the death of his first wife in 1920, he married my sister, Pauline Nott. So we have been like brother and sister for many years.

I remember his telling me more than once that the idea for his book "Secret Cargo" came from his own life; that is, he said he had been an ordinary boy from an ordinary family in Stockton, yet he had found deep within himself his own secret cargo, a desire to write that through practice drew forth enough ability to write books for boys. I recall his telling the family that he had been in New York when his first published book, "The Tattooed Man," was about to be published. He had hoped this book would stay alive for four or five years. When he told his first editor, Miss May Massee, this, she said to him, "With luck, Howard, this book might last 10 years." He doubted this. Ten years seemed too long a life for such a book. Recently, when he realized that the book had never been out of print in more than 40 years, he was truly astonished. He said his books had been much more successful than he had expected.

In 1927 he married my sister Pauline Nott. In June 1929 they went by ship to Tahiti, and when they returned in the fall, my sister was pregnant. He began writing his book "Secret Cargo." By Christmas he was worried about the lack of money and began teaching again at the Presidio Hill School here in San Francisco. An expensive day school, it is still running on the same spot, on Washington Street near Arguello Blvd. My sister and Howard took an apartment on Sacramento Street, just around the corner from my own home on Cherry Street. I remember that my sister was far from well, and her friend, Cora Felton, a widow who lived alone in a large house with servants on Pacific Avenue, asked them to move in with her until time for the baby to be born. They did this, and the manner of living he described later in "Thunderbolt House" was taken directly from their living in the Felton home. After the birth of their son Philip, they went back to their own apartment, where with money short he completed "Secret Cargo." In June 1931, with the Depression on and the Presidio Hill School having financial troubles, he moved to Los Altos where he became principal of the Los Altos Grammar School, where he and his family remained until July 1, 1934, when he gave up teaching to devote all his time to writing.

Hoping this answers your questions,

Cordially yours,

Patience Nott Ohlson (Mrs. Raymond)
APPENDIX K

6247 Culpepper Place
Stockton, California 95207
September 30, 1968

Mrs. Hjalmar Erickson
2709 Golden Rain Road
Apartment 2
Walnut Creek, California 94529

Dear Mrs. Erickson:

I am currently working on my doctoral dissertation at the University of the Pacific, Stockton, California. The focus of my dissertation concerns the genesis of each of the twenty-two published children's books written by Howard Pease, your brother-in-law. Since October, 1967, Mr. Pease and I have been working closely together. He has been very kind in granting many personal, tape-recorded interviews for this historical research, during which he discussed the background of each of his books, as well as the genesis of each.

In order to meet the exacting requirements of this type of research, it is now necessary to obtain corroborating evidence, where possible, to support Mr. Pease's statements. During his weekend visit as our house guest, he suggested that I contact you for verification of the fact that he did, indeed, use music to inspire him while writing The Tattooed Man. More specifically, he has stated that while working on The Tattooed Man at your home, you came in unexpectedly and discovered him writing on his book and playing "very slow, sad music." If this is correct, it is an important point, for he obviously used music to create a certain mood which would influence his writing.

I would very much appreciate a letter from you which would corroborate the foregoing statement made by Mr. Pease. The letter should mention this specific incident, as well as the book to which he referred, The Tattooed Man. If possible, it should also be typed since it will be included in the dissertation itself. If it is not possible for you to write or preferably, type a letter, perhaps you would call me on the phone collect to corroborate this information. My number is: Stockton, 477-4067. Since this is the final phase of my research, any cooperation on your part would be greatly appreciated.

Thank you.

Mrs. Shirley Jennings
Mrs. Shirley Jennings  
6247 Culpepper Place  
Stockton, California 95207

Dear Mrs. Jennings:

I am glad to corroborate the statements of Mr. Howard Pease that he uses music to inspire him while writing.

I came home one day in Stockton and unexpectedly discovered him writing on "The Tattooed Man". The record player with very slow, sad music was playing to create a certain mood for the chapter which he was then writing.

Howard has said that he was an ordinary boy from an ordinary family. I don't agree that he was just an ordinary boy.

His father owned a small milk business and he delivered milk to his customers by horse and wagon. Howard helped with the deliveries when he was quite a small boy. Later he would occasionally get up at 4 a.m. and take over the route for his father.

I hope that this will corroborate the above statements.

Sincerely,

Mrs. Marie Pease Eriksson
APPENDIX M

6247 Culpepper Place
Stockton, California  95207
September 30, 1968

Miss Doris Knight
Creffield House, Flat #2
14, Creffield Road
Ealing Common
London, West 5
England

Dear Miss Knight:

I am currently working on my doctoral dissertation at the University of the Pacific, Stockton, California. The focus of my dissertation concerns the genesis of each of the twenty-two published children's books written by Howard Pease. Since October, 1967, Mr. Pease and I have been working closely together. He has been very kind in granting many personal, tape-recorded interviews for this historical research, during which he discussed the background of each of his books, as well as the various forces which culminated in the creative genesis of each.

In order to meet the exacting requirements of historical research, it is now necessary to obtain corroborating evidence, where possible, to support Mr. Pease's statements. During the past weekend, he was our house guest, and suggested that I contact you for verification of several points. They are as follows:

1) Mr. Pease has stated, in relation to the first published novel, The Tattooed Man, that he approached both you and Miss Mirrielees, his Stanford writing teacher, for constructive criticism on the first part of the book. Further, he noted that after you had read this, you suggested certain changes which were incorporated into Part I.

2) Concerning this same book, The Tattooed Man, he also made the point that he had been quite jealous of his older brother's success in life, and perhaps unconsciously projected this feeling into this book by sending his hero, Tod Moran, searching for his drug-addicted older brother. In other words, he completely reversed the situation as it was in real life. Do you remember Mr. Pease ever communicating this jealousy of his older brother to you?

3) Pease has further stated that in all of his books, he was careful to do a great deal of research on a subject, particularly if what he was writing about did not form part of his own experiential background. In your work with Mr. Pease, did you find this the case?
4) Mr. Pease has commented that he stayed several times at the Seamen's Institute in New York between voyages. He uses these experiences in several books, particularly *The Jinx Ship*, and *Bound for Singapore*. In *Bound for Singapore*, for example, he tells of the time he was stranded in New York, and you gave him money to tide him over until he could obtain work. Do you remember this incident? Did he, indeed, stay at the Seamen's Institute?

5) Finally, Mr. Pease has stated that part of the genesis of several of his books was dependent upon his growing weariness with his hero, Tod Moran, and his desire to try something new and different. Did Mr. Pease ever communicate with you about this, or his desire to base his novels on more realistic value structures than were present in many children's novels of the time?

I would very much appreciate a letter from you which would corroborate the foregoing statements made by Mr. Pease. The letter should mention each specific incident, as well as the book connected with each. If possible, it should also be typed since it will be included in the dissertation itself. Since this is the final phase of my research, any cooperation on your part would be greatly appreciated.

Thank you.

Sincerely,

Shirley M. Jennings (Mrs.)

6247 Culpepper Place
Stockton, California 95207
Dear Shirley Jennings,

How fascinating that you have chosen the books of Howard Pease for the basis of your doctoral dissertation, at the University of the Pacific, Stockton California. He is a splendid writer, and since I was concerned in his "beginnings" and early works, I am intensely interested, and certainly I can corroborate Howard Pease's statements.

I will deal in order with each point raised by you:

1) Anent the first part of the Tattooed Man...Yes, he adopted criticism from both Miss Merrilies, of Stanford University, and from me. I suggested certain changes and he added Chapter 7 Part I after I told him what I thought.

2) Concerning the drug-addicted older brother in The Tattooed Man. I gained the idea from things he said, that this was a means of getting even with him for slurs against Writers versus Successful Business Man. It wasn't jealousy actually but a boyish desire to even old scores!

3) Yes, I never have met anyone who took more pains with truth in backgrounds, people, language-terms...everything. He received as many letters from seafaring men applauding the reality of his sea-going background before he began going to sea and experiencing everything firsthand as he did later on. I've always marveled at his capacity for absorbing material from printed pages and making them completely his own. His vivid imagination guided him as to what he should accept and what to ignore.

4) I was Janet Page in Bound for Singapore. The Chapter Headings were gleaned from a wonderful Critic and teacher of story writing, McNorre. Both Howard Pease and I studied with this man.... Yes, Howard Pease did stop at the Seaman's Institute on several occasions in N. Y. City and his Adventure in New York was much more drastic than he depicted it in BOUND FOR SINGAPORE. He worked as a stoker and went ashore at New York because he was so anxious to get a look at the place where Books were Published. His clothes were dirty; so was his face and hands. His pocket was picked; he could not get back on board ship. He was stranded in New York looking like a tramp. His family had sent his clothes ahead. He went to the post office and tried to collect them. There was a dollar due; he had to leave. After frantic efforts to find some sort of a job, he borrowed a nickel from a woman and went down into the Subway. He rode all night, sleeping till he was roused and put off, then getting on to another train. Hunger drove him to the surface finally. He was so weary tramping from one place to another in his attempts to get a job that he stumbled as he walked. Finally he did get a job, stoking an apartment house furnace for a burly janitor, who gave him a few crusts to eat. But, when time came for getting paid, the janitor laughed in his face and slung him out. His shoes were worn through; his feet were bleeding. In desperation he limped to the post office and asked
at general Delivery for mail, hoping some of his family had sent some money. Instead there was a letter from a Stockton friend. "I suppose you and Doris Knight are doing the Town and visiting editors. She is making a flying trip to New York." He named the hotel and Howard went there and had a dreadful time persuading the desk clerk to ring my room. He prevailed finally and I went down... After having a bath at the Seaman's Institute and getting into the clothes he got from the Post Office after paying the dollar due, he rang Doubleday... Miss May Massie, Editor in Chief demanded to know where he'd been. There was an advance check waiting for him on the submitted chapters of Jinx Ship. There was a contract to sign....

5) Every writer who creates a character who is a favorite and cannot be dropped, feels that this character has become a Monster who wishes to devour the Writer." That was how Howard Pease put the case of Tod Moran to me at one time. "All the same, he cannot be abandoned or readers will be angry and disappointed. So, the writer must create new characters and situations to counteract this staleness."

Yes, in the early days of his writing, Howard Pease was in fervent revolt against the cardboard characters and unreal situations depicted by the writers of that time. His books all are genuine, real, have the ring of reality. That, combined with his fine writing, has made him the success he is.

Cordially,

Doris Knight
14 Gressfield Rd.
Ealing, Common
London West Five
England
APPENDIX O

6247 Culpepper Place
Stockton, California 95207
October 2, 1968

Patson Navigation Company
100 Mission
San Francisco, California

Dear Sir:

I am currently working on my doctoral dissertation at the University of the Pacific, Stockton, California. The focus of my dissertation is the genesis of each of the twenty-two published trade books for children written by Howard Pease. Since October, 1967, Mr. Pease and I have been working closely together. He has been very kind in granting many personal, tape-recorded interviews for this historical research, during which he discussed the background and genesis of each of his books.

In order to meet the exacting requirements of this type of research, it is now necessary to obtain corroborating evidence, where possible, to support or verify Mr. Pease's statements. He mentioned, for example, that during his second voyage through the Panama Canal on the freighter, the K. I. Luckenbach, that he learned of the unlucky history of the Malolo, a Patson luxury liner. Because of the number of incidents that had befallen the Malolo during its first voyage, it had become known as a "jinx ship" by older seamen and Hawaiian natives. The latter felt that the name Malolo, meaning "flying fish," was an unlucky name for any ship. He further noted that the Malolo's name was finally changed to one of the other ships that we are more familiar with today—either the Lurline or Patsonia. This is an extremely important point with reference to the creative genesis of his book, The Jinx Ship, for Mr. Pease has noted that it was from his knowledge of the Malolo that he obtained the central idea for his own book, The Jinx Ship, published in 1927.

I would very much appreciate a letter from you indicating the year your company changed the Malolo's name, and the name it was changed to. I am aware of the time involved in the foregoing request, and any cooperation on your part would be most gratefully appreciated. Since he took this second voyage in 1926, the information should be in your records sometime during the 1920's.

Thank you.

Mrs. Shirley Jennings
Mrs. Shirley Jennings  
6247 Culpepper Place  
Stockton, California 95207

Dear Mrs. Jennings:

Thank you for your letter of October 2, 1968, with reference to the passenger liner MALOLO which we had in our fleet roster some years ago.

I was quite surprised to read that the MALOLO had been referred to as a "jinx ship" at any time. The vessel did suffer some fire damage while under construction, touched a mud bank on the opposite side of the launching site and sustained damage by a collision with another vessel while on her trial trip, but from that time on including her maiden voyage the ship has operated without incident, even during the World War II years. Today the ship is still in service on the Atlantic under the name of QUEEN FREDERICA, which I would say is quite a formidable career.

The ship did have more roll than our other passenger vessels, however, this did not seem to deter passenger sales, as for the many years I was assigned to the ship I do not recall small passenger lists.

The following is a concise history of the MALOLO:

- Launched: June 26, 1926
- Maiden Voyage from New York to San Francisco: October 27, 1927
- Name changed to MATSONIA: December 30, 1937
- Sold to Home Lines ATLANTIC: December 15, 1948
- Sailed from San Francisco to Genoa, Italy: December 22, 1948
- Name changed to QUEEN FREDERICA: 1955

The vessel was built by William Cramp and Sons, Philadelphia, Penna, and came out with a maroon hull which was changed to white in the winter of 1930-1931 for better appearance.

Thank you for your interest and hope the above information will be helpful.

Very truly yours,

Fred. A. Stindt  
Company Historian
APPENDIX Q

Mr. Alan Green
1860 Lombard Street
San Francisco, California

Dear Alan:

When I talked to you on the telephone some time back I did not suspect that your name would come up in my correspondence—it must have been some form of ESP. Here's the story:

Mrs. Shirley Jennings of Stockton wrote me almost a year ago asking me if I would help her with her doctoral dissertation on "The Genesis of the 22 Published Books by Howard Pease." Of course I was delighted and flattered and said Yes, indeed. So for weeks she came to my home in Livermore and I put on tape all I could recall about where my books came from. Now I get a query from her asking me to assist her in corroborating my statements. Chapter Four of her dissertation will be taken up with confirmations from people who had something to do with the origin of my books. These official letters she must have to complete her Ph.D. at the University of the Pacific at Stockton. Heart of Danger is one of my top books. Do you get the idea where this letter is heading?

A statement is needed from you. This will be quoted in Mrs. Jennings's Chapter Four and the letter itself will become part of the appendix. It should be typed if possible on paper this size and sent to:

Mrs. Shirley Jennings
Assistant Professor
School of Education
University of the Pacific
Stockton, Calif. 95204

Two questions to be answered by you; maybe three:

1. A statement saying whether or not I was one of your teachers at the Presidio Open Air School, now the Presidio Hill School, at the same address on Washington Street in San Francisco, in the year or years—1929-30 (?)

2. A statement that the young violin prodigy Grisha Goluboff was also a pupil at the school and that he played the violin on our little stage in an amazing way. Also, if you know of it, that he toured our country as a child violinist playing with symphony orchestras and later became concertmeister with the Philadelphia Philharmonic.

3. And most important of all, that the experience of my young hero in Heart of Danger at a Marin academy were your own experiences at the San Raphael Military Academy, after you left our school and went there.

If you would take the trouble, Alan, to answer these questions, you would receive my own gratitude as well as that of Mrs. Jennings, a lovely person indeed.

With all good wishes,

Cordially yours,
APPENDIX R

Alan S. Green
1530 Lombard Street
San Francisco, California 94109

October 23, 1968

Mrs. Shirley Jennings
Assistant Professor
School of Education
University of the Pacific
Stockton, California 95204

Dear Mrs. Jennings:

Mr. Howard Pease has informed me that you need some statements from me pursuant to a doctoral dissertation you are currently preparing. I am pleased to furnish you with the following information:

1. Mr. Howard Pease was one of my instructors at the former Presidio Open Air School, now known as the Presidio Hill School, which I attended for about two years while in the fourth and fifth grades of grammar school. In view of my birthdate, January 28, 1919, I would guess this took place between the years 1928 and 1929. Upon further reflection, since I do recall entering high school in 1932, it would appear that the years 1927 and 1928 would be correct, certainly no later than 1929.

2. Although I remember the name Irsha Soluboff, I have no personal recollection of his being in attendance at the above-mentioned school when I was in attendance there. However, I cannot say that he was not.

3. The incident described in chapter 12, pages 110 through 113 of Mr. Pease' novel, Heart of Danger, which refers to a boy leaving a boarding school in Marin County, California, as a result of what appeared to be anti-Semitism, roughly corresponds to an unfortunate experience of mine at the Tamalpais School for Boys in San Rafael. This school is no longer in existence. I left the school in 1933 or 1934, I believe, after having been enrolled there for not more than two or three months, as I recall, as a result of being teased by another student in a manner which I perceived at the time to have anti-Semitic overtones. My experience was not as clearly anti-Semitic as that described in Mr. Pease' book. However, there are so many similarities that I have no doubt that Mr. Pease used my experience as a basis for the episode in the book.

I hope the information given above will be of some value to you in completing your thesis.

Very truly yours,

Alan S. Green
Dear Aunt Libby:

I'll be coming over soon to see you and will bring along my tape recorder, if you don't mind. Mrs. Shirley Jennings, who is completing her doctoral dissertation on "The Genesis of the 22 Published Books of Howard Pease" for the University of the Pacific at Stockton, needs some information from you. I thought I'd prepare you for what I want to tape, then Blanche will take it off on her typewriter.

1 The story of your own experiences during the earthquake of 1906, April 13th—the fires lasted three days. Your own stories told to me were later used in Thunderbolt House.

2 A statement that the Allen family of the book was my own family—fictionalized, of course. Jud's father and mother, all of Stockton. Jud's older brother, like my older brother Laurence. Jud's younger sister like my younger sister. That is, a family of 5 similar in make-up to my own. And that Jud-Allen was a bookish person like myself.

3 Your father, Jim Cooley, my grandfather—get this down on the tape—was long interested in mining gold. He used to stop over with us in Stockton and showed us bags of gold dust. Also his nuggets, which we all had pins of. (Mrs. Jennings: Have you a gold nugget pin left to go to the Collection at the University of the Pacific?)

4 That my Grandmother Cooley was a strong pioneer woman (like most of the women in her family—you and my mother and Aunt Candace and Cousin Lee, all capable women who could do things and did! I see another such woman in Diana—no passive creature, Diana; she'll succeed in what she herself wants to do. I admire her; she belongs to your family.)

5 That my grandmother Cooley ran a hotel in Ione many years ago. (I transferred her and grandpa to San Francisco where she ran the ship-hotel on Long Wharf, in the book of that title.)

But that is not all, and perhaps later you would let me tape the following for family use:

After Lee's funeral we went to the Jim Livingston house, where I began telling the boys about the Fassetts and Cooleys crossing the plains in a wagon train, etc. plus any other thing I could remember about the family. The Livingston and Miller boys asked me to write down what I remembered, so they would have a record of the family background, good and bad, everything just as I remembered it. So I intend to do this myself. I'd like, and they would too, to have you do the same. I was surprised to find they knew little indeed about all this. Blanche will take off the tapes with her typewriter and make copies for each family—Livingston, Miller and Pease. Will you help? Also, for reference a copy will also go to the University of the Pacific, so go into as much detail as you can remember.
Mrs. Lawrence Leon  
1875 Guinda Street  
Palo Alto, Calif.  

Dear Henrietta:  

I am holed up in a little apartment finishing my textbook, with  
the Doubleday editor on the phone from N.Y. asking me to set a deadline  
so they can prepare for time with the printer, etc. Heigho! Six  
chapters yet to go.  

Mrs. Shirley Jennings, assistant professor of education at the  
University of the Pacific, is almost finished with her doctoral  
dissertation on "The Genesis of the 22 Published Books of Howard  
Pease," and she needs official corroboration of certain statements  
I put on tape for her. I stated that Lawrence had brought me from  
Venezuela—from La Guaira and Caracas—for stories, especially one of  
my most popular ones; "Passengers for Panama" has been reprinted three  
times in Jr. High reading texts.  

A statement is needed from you or Lucy to back this up. This will  
be quoted in Mrs. Jennings' Chapter Four and the letter itself will  
become part of the appendix. (The printed product will be 300 pages  
or more.) Your brief letter should be typed if possible on paper of  
this size and sent to:  

Mrs. Shirley Jennings, Ass't. Professor  
School of Education  
University of the Pacific  
Stockton, Calif. 95204  

If you will take time to do this you will earn my gratitude  
and Mrs. Jennings', too. My best wishes to both of you.  

Sincerely yours,  

Howard Pease  

P.S. Please mention Lawrence's snapshots of the streets  
of Caracas during the revolution, snapshots he himself took. Plus: Lawrence stood up in the hired auto and  
shouted "Americano" as his chauffeur asked him to. I  
sent them to the American Boy magazine, which used two  
or three in the preliminary pages when the story was  
published. They never came back to me.
Mrs. Shirley Jennings  
Assistant Professor  
School of Education  
University of the Pacific  
Stockton, California 95204

Dear Mrs. Jennings:

Howard Pease has written to us regarding the doctoral dissertation you are writing on his books and your need for corroboration of certain of his statements.

My father, Lawrence Leon, was in Venezuela during the revolution which took place there in 1936, I believe it was. He brought material back from this trip which Mr. Pease used in his short story, "Passengers for Panama." This material included photographs and a street map of Caracas, which Mr. Pease used so that Tod Moran would get to the right office where he had business.

On his trip, my father landed at La Guaira to find the revolution in progress. He had to go to Caracas so he hired a car and driver and was taken up the mountains to Caracas. The city was in turmoil and the driver of the car asked my father to stand up and shout "Americano" and speak to the looters in Spanish.

My father took snapshots of the crowds, looters, and burning cars and some of these pictures were printed in American Boy Magazine with the story. Since the original snapshots were never returned to Mr. Pease by the editors of the Magazine, I am sending prints to him.

I hope this will be of help to you.

Sincerely,

Lucy Leon
Mrs. Edward E. Hardy  
1830 Fulton Street  
Palo Alto, California

Dear Mrs. Hardy:

Greetings! I am holed up in a S.F. apartment trying to finish a long textbook on creative writing, with my publisher hounding me for the complete manuscript; otherwise I would make a trip to Palo Alto to see you personally.

Mrs. Shirley Jennings, assistant professor of education at the University of the Pacific at Stockton, is almost finished with a doctoral dissertation on "The Genesis of the 22 Published Books of Howard Pease," and she needs official corroboration on certain statements I put on tape for her. I stated that my background for a small sailing sloop came from my experience on boats out of the Palo Alto Yacht Club for several years until we moved to Connecticut in 1946. This for my book Hurricane Weather, a Tod Moran story. Would you be good enough to help me and her?

Just a brief statement saying that you and Judge Hardy knew me to be a member of the P.A. Yacht Club, that my son Philip sailed a boat of the National class, and that I often went sailing with members, too.

I don't know how to get in contact with anyone else, and if you would be good enough to take time to do this you would earn my gratitude and Mrs. Jennings' too. Your letter will be quoted in Chapter Four of her dissertation of 300 or more pages, and your letter will become part of the appendix. It should be on paper of this size, typed if possible. I enclose an envelope stamped and addressed for your convenience.

With all good wishes,

Sincerely yours,
Mrs. Shirley Jennings,
School of Education,
Univ. of the Pacific,
Stockton, Calif. 95204

Dear Mrs. Jennings:

Howard Pease, whom my husband, Judge Edward Hardy, and I have known for many years has asked me to verify his participation in the sailing of small sloops.

In the mid '40s his son and mine each owned a racing sloop of the National One Design class. Both fathers participated constantly with their sons' in the racing of these boats. Howard also sailed for several years with some of us members who graduated into larger sloops of the Handicap class. He was always a welcome member of the crew.

Very Sincerely,

Dorothy C. Hardy
APPENDIX X

6247 Culpepper Place
Stockton, California 95207
October 12, 1968

Mr. Philip H. Pease
595 Virginia Drive
Tiburon, California 94920

Dear Philip:

My husband and I were delighted to meet you and your daughter at Howard's apartment in San Francisco. I had heard so much about you from your father that I felt I knew you personally long before our actual meeting.

As you may know, I am now at the stage in my research of attempting to corroborate your father's statements concerning the genesis of each of his twenty-two published novels. He suggested I contact you directly for verification of several points.

First, he noted in relation to Hurricane Weather, that his knowledge of schooners had been acquired during his sails on the San Francisco Bay, on rivers, etc. He mentioned that he had owned his own small boat, and had been a member of the Palo Alto Yacht Club for a number of years. Could you corroborate these points?

Secondly, concerning Highroad to Adventure, your father said that it was based on a trip he had taken with his wife, Pauline, and you, down the Pan American Highway from Laredo, Texas, to Mexico City and beyond. Do you remember this trip? Did your father, indeed take notes during this trip? Do you remember an older couple in a trailer that you met along the way, that your father used in his book as "Ma and Pa Whipple?"

I would very much appreciate a letter from you corroborating as many of the foregoing points as possible. Your letter should mention the specific books, and whether or not you can verify each specific statement. Preferably, the letter should be typed, since it will be included directly in the dissertation. I am aware of the time involved in the foregoing request, and any cooperation on your part would be most gratefully appreciated.

Thank you.

Shirley K. Jennings (Mrs.)
APPENDIX Y

6247 Culpepper Place
Stockton, California 95207
October 18, 1968

Mr. Robert S. Cathcart
2423 Leavenworth Street
San Francisco, California

Dear Mr. Cathcart:

I am currently working on my doctoral dissertation at the University of the Pacific, Stockton, California. The focus of my dissertation is the creative genesis of each of the twenty-two published trade books for children written by Howard Pease. Since October, 1967, Mr. Pease and I have been working closely together. He has been very kind in granting many personal, tape-recorded interviews for this historical research, during which he discussed the background and genesis of each of his books.

In order to meet the exacting requirements of this type of research, it is now necessary to obtain corroborating evidence, where possible, to support or verify Mr. Pease's statements.

For example, in his last novel, Mystery On Telegraph Hill, he noted that his familiarity with Telegraph Hill was gained during numerous visits to your home. Further, the little, one-block lane he used as the primary setting for this book was a real one where you lived. He included such details as that your house looked over the roofs of the city to Russian Hill, and that right across the alley way the houses looked out in the other direction, toward the Bay.

If the foregoing statements are correct, I would very much appreciate a letter from you which would corroborate them. Your letter should mention the specific book, Mystery On Telegraph Hill, and whether or not you can verify the foregoing statements. Each specific point should be mentioned. Preferably, the letter should be typed on this size paper since it will be included in the dissertation itself.

I am aware of the time involved in the foregoing request, and any cooperation on your part would be most gratefully appreciated. I am hoping to complete gathering the corroborating evidence by November 1.

Thank you.

Shirley K. Jennings (Mrs.)
October 28, 1968

Shirley M. Jennings
6247 Culpepper Place
Stockton
California  95207

Dear Mrs. Jennings:

It is gratifying to learn that your doctoral dissertation is focused on the genesis of Howard Pease's books for children, although perhaps that is a misnomer, since my mother-in-law read Mystery on Telegraph Hill at the age of 84, approved it without reservation, and expressed the view that "it is a book everyone should read."

Castle Street - Castle Lane in Mystery on Telegraph Hill - runs one block North and South near the summit of Telegraph Hill in San Francisco. On the southern slope of the hill, it lies between Montgomery Street on the East and Kearney on the West, ending at Union Street on the North and Green Street on the South.

Castle Street is lined on either side with two-storied frame houses built shortly after the San Francisco fire of 1906. The houses on the West side of the street command a splendid view of Nob Hill and Russian Hill, and Howard Pease is surely licensed to give the houses on the east side of the street a view of the Bay which the intervening houses on either side of Montgomery Street deny them.

From 1950 to 1960 I lived in a first floor flat numbered 71-B Castle Street and Howard Pease, a friend for nearly 40 years, came with his wife to my house-warming, and was at 71-B many other occasions. The western wall of my living room was a floor-to-ceiling plate glass window and one could watch the incoming fog break over Russian Hill and then flow down into the valley between Telegraph Hill and Russian Hill. At night the lights on Nob Hill and Russian Hill were splendid in clear weather and their glow gave magic and mystery to action on the Hill when the fog engulfed the area. Even in the heaviest fog the red loom from the revolving electric sign on the Lyons Van and Storage Warehouse could usually be made out.
Howard Pease has done his homework on background for all of his writings and *Mystery on Telegraph Hill* is an excellent example.

Very truly yours,

R.S. Cathcart
2423 Leavenworth
San Francisco
California  94133
Dear Mrs. Maytham:

You would have heard from me before this if I had not been held up with work in Livermore, getting my things out of storage, etc. But back at my desk again. I think I explained over the phone about the need for your help, but let me get it down in writing.

Mrs. Shirley Jennings, assistant professor at the University of the Pacific in Stockton is writing her doctoral dissertation on "The Genesis of the 22 Published Books by Howard Pease," and I have been helping her by taping what I remember about where my books came from. It is not enough for me to say I based Tod Moran's voyage in *Shanghai Passage* on a diary kept by your late husband when he was a student at Stanford and shipped out of San Francisco about the year 1927. (?) Mrs. Jennings must have proof, or her Chapter Four, "Corroboration" falls to pieces. So you see how important it is.

She needs a letter from you, typed if possible on paper this size, stating what facts you know about my using the diary, plus when and where. Mrs. Jennings will use these facts and place your letter in the appendix of the dissertation. This probably the most important thing.

2 If you could find that diary all of us would be excited indeed, and if you could bear to part with it and present it to the university library as part of my Collection there, we would all cheer wildly. Furthermore, your gift would make *Shanghai Passage* stand out because of the intimate relationship between the diary and the book. None of my other books has anything like this to back it up—I casually tossed aside so many things during the years.

3 If your daughter has the copy of *Shanghai Passage* with an inscription by me inside the cover, could you possibly Xerox that bit of writing and on another sheet Xerox the cover of the book itself. I fear I am asking too much of you; but I'm doing it just the same for the sake of the Collection, which was first requested by Boston University, then by Stanford and finally by the U.O.P at Stockton, my old home town.

I am looking forward to seeing you in the near future.

Sincerely,

Please mail the letter only to:

Mrs. Shirley Jennings
Assistant Professor
School of Education
University of the Pacific
Stockton, Calif. 95204
Mrs. Frank Maytham, Jr.
880 Roble Avenue, Apt. 4
Menlo Park, California

November 20, 1968

Mrs. Shirley Jennings
Assistant Professor
School of Education
University of the Pacific
Stockton, California

Dear Mrs. Jennings:

Regarding corroboration of Howard Pease's basing Tod Moran's voyage in Shanghai Passage on the diary my husband kept when working aboard a freighter from San Francisco to Japan and Shanghai and return:

I can vouch for the truth of the above statement. This diary, which I have seen many times, was written by my husband, Frank Maytham, Jr. during a summer vacation from his studies at Stanford University, when he shipped out from San Francisco just as Howard Pease has said. During the summer of 1928, Howard and his wife Pauline were next door neighbors to the senior Maythams here in Menlo Park. All this was several years before Frank and I were married.

I would be glad to present the diary to the University if I could only find it among my things in storage. My husband died nearly ten years ago and I then sold our home in San Mateo and moved to an apartment in Menlo. I feel sure that neither my daughter nor I threw away that diary and it may yet turn up. I know that Mr. Pease used my husband's diary, that they had many talks about his trip and that Frank was very much interested in the book Shanghai Passage.

Our daughter, married and now living in Sunnyvale, has the inscribed first edition copy of Shanghai Passage given to her father nearly forty years ago. I am enclosing a Xerox copy of the inscription from inside the cover of the book.

If this letter is not enough to corroborate Howard Pease's use of her father's diary, I am sure our daughter will be glad to let you see this copy of Shanghai Passage.

Sincerely yours

Mrs. Frank Maytham, Jr.
To thank Maytham, Jr.,
whose diary and letters
charted the course of the
SS "Nanking.
You see, I've drawn
upon them freely, even to
that gem of Oriental
poetry: "No mama-no-papa."

Gratefully yours,

Howard Race

September 10
1939
AUTOBIOGRAPHICAL STATEMENT
AUTOBIOGRAPHICAL STATEMENT

NAME: Shirley M. Woods Jennings

BIRTH: September 5, 1935 at Loma Linda, California, U.S.A.


MEMBERSHIPS: American Association of University Professors; California Teachers Association; Phi Kappa Phi.