

Disclaimer: This is a machine generated PDF of selected content from our products. This functionality is provided solely for your convenience and is in no way intended to replace original scanned PDF. Neither Cengage Learning nor its licensors make any representations or warranties with respect to the machine generated PDF. The PDF is automatically generated "AS IS" and "AS AVAILABLE" and are not retained in our systems. CENGAGE LEARNING AND ITS LICENSORS SPECIFICALLY DISCLAIM ANY AND ALL EXPRESS OR IMPLIED WARRANTIES, INCLUDING WITHOUT LIMITATION, ANY WARRANTIES FOR AVAILABILITY, ACCURACY, TIMELINESS, COMPLETENESS, NON-INFRINGEMENT, MERCHANTABILITY OR FITNESS FOR A PARTICULAR PURPOSE. Your use of the machine generated PDF is subject to all use restrictions contained in The Cengage Learning Subscription and License Agreement and/or the Gale Literature Resource Center Terms and Conditions and by using the machine generated PDF functionality you agree to forgo any and all claims against Cengage Learning or its licensors for your use of the machine generated PDF functionality and any output derived therefrom.

Rachel (Lyman) Field

Author: Margaret B. McDowell (University of Iowa)

Date: 1981

From: American Novelists, 1910-1945

Publisher: Gale

Series: Dictionary of Literary Biography

Document Type: Biography

Length: 4,461 words

About this Person

Born: September 19, 1894 in New York City, New York, United States

Died: March 15, 1942 in Beverly Hills, California, United States

Nationality: American

Occupation: Writer

Other Names: Pederson, Rachel Field; Field, Rachel Lyman

WORKS:

WRITINGS BY THE AUTHOR:

Selected Books

- *Rise Up Jennie Smith: A Play in One Act* (New York: French, 1918).
- *Three Pills in a Bottle* (New York: French, 1918).
- *The Fifteenth Candle* (New York: French, 1921).
- *Cinderella Married* (New York: French, 1922).
- *Columbine in Business* (New York: French, 1924).
- *Theories and Thumbs* (New York: French, 1924).
- *The Patchwork Quilt* (New York: French, 1924).
- *Wisdom Teeth* (New York: French, 1924).
- *The Pointed People* (New Haven: Yale University Press, 1924).
- *Six Plays* (New York: Scribners, 1924).
- *Taxis and Toadstools: Verses and Decorations* (New York: Doubleday, Page, 1926).
- *Eliza and the Elves* (New York: Macmillan, 1926).
- *An Alphabet for Boys and Girls* (New York: Doubleday, Page, 1926).
- *A Little Book of Days* (Doubleday, Page, 1927).
- *The Magic Pawnshop* (New York: Dutton, 1927; London: Dent, 1928).
- *The Cross-Stitch Heart and Other Plays* (New York: Scribners, 1927).
- *Polly Patchwork* (New York: Doubleday, Doran, 1928).
- *Little Dog Toby* (New York: Macmillan, 1928).
- *Pocket-Handkerchief Park* (New York: Doubleday, Doran, 1929).
- *Hitty, Her First Hundred Years* (New York: Macmillan, 1929; London: Routledge, 1932).
- *Points East, Narratives of New England* (New York: Brewer & Warren, 1930; London: Macmillan, 1933).
- *Patchwork Plays* (New York: Doubleday, Doran, 1930).
- *A Circus Garland* (Washington: Winter Wheat Press, 1930).
- *Calico Bush* (New York: Macmillan, 1931; London: Collier-Macmillan, 1966).
- *The Yellow Shop* (New York: Doubleday, Doran, 1931).
- *The Bird Began to Sing* (New York: Morrow, 1932).
- *Hepatica Hawks* (New York: Macmillan, 1932).
- *Just Across the Street* (New York: Macmillan, 1933).
- *Branches Green* (New York: Macmillan, 1934).
- *Susanna B and William C* (New York: Morrow, 1934).
- *God's Pocket* (New York: Macmillan, 1934; London: Macmillan, 1934).
- *Time Out of Mind* (New York: Macmillan, 1935; London: Macmillan, 1935).
- *Fear Is the Thorn* (New York: Macmillan, 1936; London: Macmillan, 1936).
- *To See Ourselves*, by Field and Arthur Pederson (New York: Macmillan, 1937; London: Collins, 1939).
- *All This and Heaven Too* (New York: Macmillan, 1938; London: Collins, 1939).

- *All Through the Night* (New York: Macmillan, 1940).
- *Ave Maria: An Interpretation from Walt Disney's "Fantasia"* (New York: Random House, 1940).
- *Christmas Time* (New York: Macmillan, 1941).
- *And Now Tomorrow* (New York: Macmillan, 1942; London: Collins, 1943).
- *Prayer for a Child* (New York: Macmillan, 1944).
- *Poems* (New York: Macmillan, 1957).
- *The Rachel Field Story Book* (Garden City: Doubleday, 1958).
- *Poems for Children* (London: World's Work, 1978).
- *General Store* (Boston: Little, Brown, 1988).
- *A Road Might Lead to Anywhere* (Boston: Little, Brown, 1990).
- *If Once You Have Slept on an Island* (Honesdale, Penn.: Caroline House, 1993).

Other

- "Three Pills in a Bottle," in *Plays of the 47 Workshop*, ed. George Pierce Baker (New York: Brentano's, 1918).
- *The White Cat and Other Old French Fairy Tales*, adapted by Field from the translations by Marie Catherine Jumelle de Bernville, Comtesse d'Aulnoy (New York: Macmillan, 1928).
- *American Folk and Fairy Tales*, edited with an introduction by Field (New York: Scribners, 1929).
- Lily Jean-Javal, *Fortune's Caravan*, adapted by Field from the translation by Marion Saunders (New York: Morrow, 1933).
- *People from Dickens*, edited with commentaries by Field (New York & London: Scribners, 1935).

BIOGRAPHICAL ESSAY:

Rachel Field, talented in poetry, drama, and graphic illustration, as well as in fiction, produced from one to four high quality books for children almost every year from 1926 to her death in 1942. One of these, *Hitty, Her First Hundred Years* (1929), won the Newbery Medal, one of the most highly coveted awards for children's literature in the United States. Field was the first woman to receive the Newbery Medal. *Hitty*, a novel for older children and adolescents, has remained in print in America and England and been widely read, even by adults, for over fifty years. Almost forty years after her death, seven of Field's books are in print, some in several editions. In 1942 the *Horn Book Magazine* honored her memory with a special issue recognizing her distinguished contribution to children's literature.

But Field gained at least as much prominence through her writing for adult readers. In *Points East, Narratives of New England* (1930) she adapted the rhythms and directness of the oral language of rural Maine to long poetic narratives with effects similar to those achieved by her older contemporary, Robert Frost. All three of her novels for adults reached best-seller lists, and *Time Out of Mind* won the Booksellers Award for the most distinguished novel of 1935. *All This and Heaven Too* (1938) sold a third of a million copies before becoming a highly successful motion picture. *And Now Tomorrow* (1942), which reflects labor strife, class conflict, and the changing economy of a New England textile-mill town, interested Americans struggling out of the Depression. As a novelist, Field's awareness of intellectual and economic change, her analysis of complex family patterns, and her emphasis on nature as an ordering influence both for society and individual character all enlarge her novels beyond the scope of most popular romantic fiction of the 1930s.

As illustrator of children's books, Field popularized the quill-pen and reed-brush techniques and the black-pen outline sketch, and she initiated a new stress on varied colors and meticulous hand coloring. She illustrated several of her own works: *Pointed People*, *Polly Patchwork*, *Little Dog Toby*, *Pocket-Handkerchief Park*, *Patchwork Plays*, *The Yellow Shop*, *Just Across the Street*, *Susanna B and William C*, *All Through the Night*, and *Christmas Time*. She also illustrated books by some of the most prominent American and British children's writers, including Ethel May Gate's *Punch and Robinetta* (1923), Eleanor Farjeon's *Come Christmas* (1928), and Margery Williams Bianco's *The House That Grew Smaller* (1931). Field insisted that the illustrator must understand the text and that, ideally, the writer and artist should collaborate throughout, jointly determining emphases in scene, plot, and character. Field worked closely with illustrators Elizabeth MacKinstrey (*Eliza and the Elves* and *The White Cat*), Dorothy Lathrop (*Hitty*), and Allen Lewis in later books. Her death prevented such close collaboration with Elizabeth Orton Jones (*Prayer for a Child*), whose design won the Caldecott Medal.

Field spent her childhood in Stockbridge, Massachusetts, where her mother brought her at the age of six months following the death of her father, a New York physician. Bright and imaginative, Rachel could not, for some reason, learn to read until she was past ten, and she never found herself able to master arithmetic, algebra, geometry, or foreign language. Her acute observation and remarkable memory for detail helped her as an adult to remember childlike perceptions of objects and scenes for the books she wrote for children. She early developed a strong interest in the theater and maintained it throughout her life. Before she could read, she played Shylock in *The Merchant of Venice* and Rebecca in *Rebecca of Sunnybrooke Farm* in Stockbridge productions by memorizing the lines read to her. At age ten in Springfield she saw Maud Adams in *Peter Pan*, wrote her a letter, and stood almost alone in a cold night rain to glimpse the actress once more. Her schooling (with ten children in Stockbridge, Massachusetts) included much writing and acting of plays, and although she enjoyed writing stories and papers for other students in her high school in Springfield, Massachusetts, fear of report cards made life a "terror," and, as she recalled in a letter written shortly before her death, she despaired of graduation.

She was allowed to attend Radcliffe College as a special student (1914-1918) rather than as a degree candidate and showed great promise in her courses in composition and literature, including two years of training in George Pierce Baker's 47 Workshop in playwriting at Harvard. Field's first two plays, *Rise Up, Jenny Smith* and *Three Pills in a Bottle*, both published in 1918, derive from her work in Baker's workshop. Her one-act plays appeal primarily, but not exclusively, to children's theater groups. They usually feature young characters and include stereotypical older figures who could be played by children. Only four to eight players are needed; stage directions are explicit; and actuality and fantasy are not clearly separated. Her energetic writing of one-act plays

contributed to her ability to create character, scene, and dialogue in her novels. For a generation, her plays published in acting editions by Samuel French were presented several times each week in schools, churches, and community halls across the country.

In 1924, Field left her job at Famous Players-Lasky in New York, where she had abstracted plots of hundreds of plays and books for film scripts, in order to become a full-time writer. At this point she was able with royalties from *Six Plays* (1924) to buy her cottage off the coast of Maine on one of the Cranberry Isles, a location which provided the landscape for much of her fiction and poetry. She lived about eight months a year in New York and four months in the Cranberry Isles, always spending some time with her family in Stockbridge or Springfield, Massachusetts. In 1935 she married Arthur Siegfried Pederson, with whom she collaborated on *To See Ourselves* (1937). They lived in California and adopted their daughter, Hannah, when she was eight weeks old. Hannah, for whom her mother wrote "Prayer for a Child," was two and a half when Rachel Field died of pneumonia following cancer surgery at the age of forty-eight. Rachel Field was buried at Stockbridge in 1942.

Rachel Field's family included such distinguished ancestors as the English astronomer John Field, who taught Copernican theory in *Ephemeris* (1556) before Galileo in Italy; John's grandson, Zachariah Field, who settled in the Connecticut River Valley as part of the mass movement from Massachusetts led by Thomas Hooker in 1636; several residents of Deerfield, Massachusetts, who died or who fled during the Indian massacres of 1675 and 1704; Timothy Field, who became a captain in Washington's army; and Timothy's grandson, David Dudley Field (1781-1867), who became a Congregational minister and writer in Stockbridge, Massachusetts, and who was Rachel Field's great-grandfather.

In her novel *All This and Heaven Too* Rachel Field introduces David Field and his eight children, who included her grandfather, Matthew, an engineer who assisted his brother Cyrus in the laying of the trans-Atlantic cable. Because Matthew's family moved about as he built railroads, bridges, and dams, his daughter Claire was raised by another brother, Henry, and his wife, Henriette Field, whose life is the focus of the novel. From her Aunt Claire, Rachel Field obtained much of her material for the fictionalized biography of her great-aunt Henriette. Henry Field, a Presbyterian minister, became editor of the *Evangelist*, writer of a history of the laying of the cable, and leader of a coterie of famous people who met in his home in Gramercy Park after he and Henriette moved to New York. Among the friends introduced in the novel are Henry Ward Beecher, Harriet Beecher Stowe, Fanny Kemble, Ralph Waldo Emerson, William Cullen Bryant, Samuel Morse, John Fiske, Samuel Bowles, and the family of Emily Dickinson. The novel gains interest also from the actual people involved in the life of Henriette before she came to America--the Duc and Duchesse de Praslin, King Louis-Philippe, and others involved in a notorious Paris murder case of 1847. While the reader is interested primarily in the people and events in the novel because of their effect on Henriette and her response to them, the 1858 sequence in which Queen Victoria is heard conversing with President Buchanan across the ocean is more dramatic because the reader knows that the fiction is laced with fact and that the author knows the intimate family responses to the fact.

Other famous sons of David Dudley Field's family, besides Cyrus, Matthew, and Henry, included David Dudley (1805-1894), a reformer of the law through systematic codification, and Stephen, a member of the Supreme Court of California and later a Lincoln appointee to the U. S. Supreme Court.

The energy that marks Rachel Field's career in children's publication is apparent in the strength and vitality of the fifteen books she produced in just four years early in her career, 1926 to 1930. While these include the Newbery Medal novel for older children and some sophisticated poetry, most were books for younger children and follow a pattern in which a single problem is complicated and then met by a single satisfying resolution initiated or seized upon by the principal character. Despite their apparent simplicity, her fiction and verse are distinguished by keen observation of detail; abundant appeal to sound, smell, touch, and sight; sudden surprise; exact timing of comic action; and careful balance of words and illustrations. Field's books move from fairyland to sea coast to northern pine forest to New York streets. *Taxis and Toadstools: Verses and Decorations* (1926) suggests in its title her characteristic effort to relate to the familiar objects and events in the lives of young children in both country and city. Field also sought to introduce children to environments and periods of history other than their own. For example, *Little Dog Toby* (1928) presents early nineteenth-century London through the experience of a dog who joins a Punch-and-Judy street show; *The Bird Began to Sing* (1932) presents ethnic characters, Frau Ilse and Grandpa Schultz, who run a New York shop where sausages and cheese are sold and watches repaired, and little Tilda, who lives in the basement of a brownstone; and in *Polly Patchwork* (1928) a rural child's distress turns to pride when she wears the odd dress her grandmother has made her from an old quilt.

More notably, Field created three outstanding novels for older children or adolescents, just before she turned to the adult novel: *Hitty, Her First Hundred Years*, *Calico Bush* (1931), and *Hepatica Hawks* (1932). Louise Seaman Bechtel, longtime editor for the children's division of Macmillan, later called *Hitty, Her First Hundred Years* a far better novel than Field's three adult novels. She also thought *Hepatica Hawks* and *Calico Bush* possessed greater emotional strength than *Hitty* and considered them outstanding for their exploration of "feelings not frequently dealt with in books for girls." The heroines of Field's juvenile novels accept or control their destinies, express their feelings and beliefs, and try to understand themselves and others, no matter how painful the effort.

Hitty, Her First Hundred Years gained immediate praise for its lively plot, its characterization, and its consistent depiction of historical and regional background. An antique doll carved from mountain ash in the early nineteenth century, Hitty accompanies her family on a whaling expedition, falls overboard in a storm, is captured by savage islanders, and eventually ends up in India with a missionary family. Returning to America, she visits the Cotton Exposition in New Orleans, is stolen, escapes drowning in the Mississippi, and finally retires to an antique shop in New York to plan her memoirs. She is sensible, alert to the misery of others, but irrepressibly ready for laughter and for the next adventure. Possessing the stability and invulnerability of a piece of wood, Hitty grows convincingly human and convincingly heroic. The reader is transported to other times and places: Hitty sits for a daguerreotype, she watches her owner, "Little Thankful," embroider a sampler with doves and weeping willows, she falls on a London sidewalk and is picked up by Charles Dickens who has just done a reading in a theater, she is smuggled into the Philadelphia concert of Adelina Patti, and she chats with John Greenleaf Whittier. The reader must also imagine being the size of Hitty, who is attacked by a crow with sharp beak and yellow eyes and is flown by him through a swift wind to his nest. The reader also must live Hitty's experience of sleeping all alone in a haystack and finding comfort in the mice who wash their faces with their tiny tongues and occasionally wash hers. Had Field written nothing more than this superbly imaginative book, she would have been assured her place in the history of children's writing.

In *Calico Bush* Marguerite Ledoux views the rugged cliffs of the Maine coast as she arrives in Mt. Desert by boat from Marblehead in 1743. She observes the low pink laurel, called the calico bush, that clings to the sharp rocks and survives harsh winters. The tenacious plant becomes a symbol to her of the survival of herself and the other pioneers. Marguerite, a thirteen-year-old French girl, is an indentured servant, a "bound out girl," who cares for several children. Like Hitty, "Maggie" is independent, affectionate, courageous, resourceful, and looking for fun and excitement. Though the novel barely misses sentimentality in its idealization of the strength of the settlers, it so clearly presents the reality of their deprivation, their fear of Indian massacre, starvation, and disease, that their endurance becomes unquestionably dramatic and impressive. Field dramatizes their strenuous play as well as work, particularly in celebrations of house-raising, tapping maple trees, shearing the sheep, and quilting. Marguerite views skills like weaving and candlemaking as arts, not chores.

While *Hepatica Hawks* reflects life in the 1890s, in this novel Field more impressively explores the fears and embarrassment common to adolescents of any time who perceive themselves as "different." Because Hepatica, who is fifteen, is six feet, four inches tall, she travels with her father in "Joshua Pollock's Famous Freaks and Fandangos." She is strong and complex. She empathizes with others but never minimizes her own problems or her anger at the physical difference which isolates her and subjects her to rude comments, stares, and laughter. Her warmth and humanity force her giantism into perspective for the reader. Eventually, she herself finds a victory over her stigma as she discovers her musical gifts and determines to train and strengthen her beautiful voice. She is confident that she will claim for herself a significant and satisfying life.

God's Pocket (1934) is a fictionalized adaptation of the early nineteenth-century journal of Captain Samuel Hadlock, world traveler, seal hunter, and promoter of a small circus. Hadlock, with his Eskimos and his performing animals and collection of curios, even appeared before royalty in Europe. In Prussia he found a wife, brought her home to the Cranberry Isles, and then left her isolated from English-speaking neighbors when he left on his last voyage to Alaska. One of Rachel Field's aged neighbors gave her Hadlock's journal. Her interpretation of the journal required considerable research into maritime history of the nineteenth century, knowledge which is reflected again in *Time Out of Mind*, in which sailing vessels on the coast of Maine are giving way to steamships. In its references to old personal papers handed down to descendants and in its commentary on famous people and notable events of national and international interest, *God's Pocket* also anticipates Field's second adult novel, *All This and Heaven Too*.

God's Pocket does not build sequentially toward its dramatic conclusion, nor does it present a unified plot. If this is true, in part, because of the picaresque figure Hadlock was in real life, it is true primarily because the major part of the book follows the diary while the last section represents Field's imaginative response to the stories she has heard of events after the journal stops. Samuel Hadlock's European exhibitions of Eskimos, stuffed seals, carved bone and tusks, furs, and museum oddities and his hobnobbing with Austrian royalty have little connection with the last section which focuses on Hadlock's European bride, rather than on his great second venture--seal hunting in Alaska with seventeen men from the island. Field is no longer following the words and view of Hadlock, but now adopts her usual literary point of view--that of the chief female character.

Hadlock's "Prussian Lady" waits on the lonely Cranberry Isle for four years for his return. When she finally is told that he froze to death in a last foolish attempt to shoot one more seal before the ship departed, she sheds no tears. With great hauteur, she hires a wagon, loads in it all his boxes of stuffed seals, and dumps the wagonload into the sea. Her intuition that a vengeful spirit inhabits the bodies of the seals he had compulsively killed casts an ominous sense of evil over the last half of the book and gives dramatic intensity to the anger and suppressed grief of the Prussian Lady.

In *Time Out of Mind* (1935) Kate Fernald's observations are likewise intensified by fear of unacknowledged evil in inanimate objects. From early childhood, Kate, whose mother is housekeeper in the mansion of the shipbuilder Major Fortune, senses impending destruction of the Fortune family and perhaps of herself. Fortune's hostility toward his son, Nat--a weak child, musically gifted as his dead mother was--arises from determination to maintain the sailing fleet in the 1870s against competitive steamships. Fortune believes that Nat must continue the industry for future generations--regardless of maritime technological progress--and that he and Nat also must prevent the lumber and real-estate speculators from exploiting the coastal land and islands. While the Major rages at exploitation of the forest, Kate quietly grieves for it as she grieves for Nat, who never knows she loves him. Kate's muted recital of her childhood, her unexpressed love for Nat, and her acceptance of class barriers which separate her from the Fortunes is always controlled. People are simply caught in the current of time--and time itself makes no sense. It is the current of the sea. As disaster follows disaster, she closes with the ironic comment, "There is no way of explaining it."

Nat remains a stereotype of the boy-genius; victim of destructive oversensitivity, he is self-centered and always on the edge of physical and psychic collapse. Unfortunately, the powerfully conceived figure of Major Fortune, who would add vitality to the novel, remains peripheral. The movement of time is depicted in images of sun and wind, in terror, fire, and the violent destruction of the coastal pine forest, and in the rhythms of great music which reflect for Nat the sound of waves and the beating of shipbuilders' hammers. Nat cannot develop his genius in New York, but must return to the violence of the rugged sea coast, which finally claims his life. Neither the tragedy nor the ironies implicit in this novel are adequately developed, yet Field's creation of landscape, of a changing maritime industry, and of Kate's fear of depletion of the forest are superbly realistic. The evocation of wind, rain, and snow haunts the reader, as does Kate's despair the night before the great saws arrive to destroy the woods.

All This and Heaven Too is fictionalized social and family history set in Paris from 1817 to 1849 and in rural Massachusetts and New York City from 1849 to 1875, when Henriette Deluzy-Desportes Fields, the author's great-aunt, dies. The personality of the exciting, unpredictable Henriette determines focus. The imposing of more conventional plot structure on the chronicle and its lavish detail would have been restrictive, but the book breaks too sharply after its tale of Mlle. Deluzy's life as governess in the household of the Duc and Duchesse de Choisel-Praslin--a life that culminated in murder, accusations of adultery, and the overthrow of King Louis Philippe in the first half of the novel. In addition to Henriette's compelling strength and vitality, little more than the appearances of the actress Rachel in both Paris and New York obviously unify the book. The historic events, people, and issues--abolition, war, literary experiment--are less important in themselves than Henriette's reactions to them. Henriette herself possesses the intensity of the celebrated French actress Rachel (1821-1858), whose creative power came from the fully imagined experience and whose

performances greatly disturb and inspire Henriette in the novel.

In Rachel Field's last book, *And Now Tomorrow* (1942), Emily Blair, the narrator and chief character, is totally deaf for most of the novel. The novel is a lesser accomplishment than Rachel Field's two preceding books. She allows much sentimentality in her portrayals of idealistic union organizers, the elderly employee who is tenaciously loyal to the paternalistic mill owners, and the little "foreign child" who returns to the mill town as a physician twenty years after his father is fired as a Communist rabble-rouser. Emily's anger and isolation as a deaf person, however, are convincing, and she emerges as a vivid and appealing character--a bridge between the laboring class to which her father belonged and the capitalists in her mother's family. Aunt Em, who has brought up the orphaned Emily and her sister, counteracts the sentimental nature of the novel with her warmth, humor, and sensible tolerance. The Massachusetts mill town, the suburban trains, the keen observation possessed by the deaf person who must read lips and facial expressions are ably and realistically presented. The novel was published posthumously and shows evidence that the author's illness made revision difficult. Nevertheless, it reached eighth place on the *Publishers Weekly* list shortly after publication, and Edward Weeks in the *Atlantic* predicted it would win the Pulitzer Prize. It was Field's first attempt to treat the contemporary scene in her long fiction. She had presented compelling and romantic tales in *Hitty*, *Calico Bush*, *Hepatica Hawks*, *God's Pocket*, *Time Out of Mind*, and *All This and Heaven Too*--and also in the long narrative poems in *Points East*. All of them depended, in part, upon the intriguing power of the historical setting. In *And Now Tomorrow* Field showed her ability to use the contemporary situation and the mundane background of everyday life in a mill town rather than the exciting background of Paris or the grandeur of the seacoast or pine forest, which added romantic power to her other novels for adolescents and adults. If she had lived, perhaps her later fiction would have exploited the complexities of contemporary society with as much dramatic intensity and insight as her earlier works drew from the historical scene.

Rachel Field will clearly be remembered for her children's books, for *All This and Heaven Too*, and particularly for *Hitty*. She should be more fully known for her understanding of the collaboration necessary between author and illustrator in children's publications and for her contribution to community and children's theater. Readers who discover her novels of strong adolescent heroines-- *Calico Bush* and *Hepatica Hawks*--and who read the narrative poems in *Points East* will be surprised at what they have missed.

FURTHER READINGS:

FURTHER READINGS ABOUT THE AUTHOR

- *Horn Book Magazine*, Rachel Field memorial issue, 18 (July-August 1942).
- Cornelia Meigs, "Rachel Field," in *Notable American Women, 1607-1950*, ed. Edward James (Cambridge: Harvard University Press, 1971), pp. 614-615.
- Barbara Quinnan, *The Rachel Field Collection of Old Children's Books in the District of Columbia Public Library, a Catalogue*, M.S. thesis, Catholic University of America, 1961.

Full Text: COPYRIGHT 1981 Gale Research, COPYRIGHT 2007 Gale, Cengage Learning

Source Citation (MLA 9th Edition)

McDowell, Margaret B. "Rachel (Lyman) Field." *American Novelists, 1910-1945*, edited by James J. Martine, Gale, 1981. Dictionary of Literary Biography Vol. 9. *Gale Literature Resource Center*, link.gale.com/apps/doc/H1200000183/LitRC?u=brun84057&sid=bookmark-LitRC&xid=58aaee95. Accessed 16 Mar. 2022.

Gale Document Number: GALE|H1200000183