DICTIONARY OF LITERARY INFLUENCES
The Twentieth Century, 1914–2000

Edited by John Powell

GREENWOOD PRESS
Westport, Connecticut • London
get to Russia, she bought a textbook for English students that contained short stories by Sir Arthur Conan Doyle. When she read James R. Newman’s *Tools of War* (1942) in bed, she wrote “always I have been an incurable reader in bed; even war could not break me of the habit” (Bourke-White 1944, 66–67). Never without a book to read, she often carried books on her person and read while waiting atop her suitcases or in bomb shelters.

**Archives**

George Argents Research Library, Syracuse University, Syracuse, N.Y.: chief repository of her papers including biographical materials, correspondence, writings, memorabilia, and photographic equipment.

**Printed Sources**


———. *They Called it “Purple Heart Valley”* (New York: Simon and Schuster, 1944).


Rebecca Tolley-Stokes

**BRADBURY, RAY (1920–)**

Ray Bradbury was born in Waukegan, Illinois. The family moved to Los Angeles in 1934 where Ray began writing short stories and for school publications. While selling newspapers for income, 1940–43, Bradbury broke into the professional market in 1941 with a story co-written with Henry Hasse. As Bradbury’s reputation grew, Arkham House published a book-length collection of his short stories, *Dark Carnival* (1947). The fantasy and horror stories written in his distinctive poetic style were readily accepted by genre magazines, but Bradbury published increasingly in the mainstream *Mademoiselle*, *Harper’s*, and *The New Yorker*, and in short story collections. The *Martian Chronicles* (1950) legitimized science fiction’s growing respectability among mainstream critics. Film director John Huston took Bradbury to Ireland in 1955 to write the screenplay for *Moby Dick*, and this experience provided material for several stories and plays and sparked Bradbury’s interest in Herman Melville. His first novel, *Fahrenheit 451* (1953), is revered as both an attack on censorship and the growing power of television in the mass culture. Between the 1960s and 1970s Bradbury focused on dramatic writing and poetry. He returned to fiction and short stories in the 1980s and published a fourth novel, *From the Dust Returned* (2001), based on his fantasy short stories about the Elliot family in *The October Country*.

Bradbury’s influences range from serious writers to comic books. He has written that his first literary influences were “Edgar Allan Poe when I was eight, Buck Rogers at nine, [Edgar Rice Burroughs’s] Tarzan at ten, and all the science fiction magazines from these same years,” the traditional ghost stories of Charles Dickens and H. P. Lovecraft, and later Henry Kuttner, Robert Bloch, Clark Ashton Smith, and his friend Leigh Brackett (Nolan 1973, 6; Bradbury 1990, 14, 26). He left his brief infatuaton with Thomas Wolfe’s writing style for the spare, controlled works of Jessamyn West, Sinclair Lewis, Sherwood Anderson, and Katherine Anne Porter, all recommended by Henry Kuttner in 1944 (Nolan 1975, 55; Bradbury 1990, 26). He credits as influences on his writing style William Shakespeare and Robert Frost, the plays of George Bernard Shaw, John Steinbeck’s novels, the short stories of Eudora Welty
and John Collier, and Edith Wharton (Santa Barbara). Robert Heinlein's humanistic science fiction "influenced me to dare to be human instead of mechanical" (Kelley 1996). As a boy he read Jules Verne and H. G. Wells, but Bradbury believes "you should read in your own field only when you're young. . . . I went on to Alexander Pope and John Donne and Molière to mix it up" (Kelley 1996). Bradbury thinks he "was born a collector of metaphors. I'm deeply influenced by Greek mythology, Roman mythology. The colorful stuff, anything magical." The Bible story of Daniel in the lion's den "influenced my story 'The Veld' where the lions come out of the walls and eat the parents" (Mesic 1998–99, Cosmic Ray). Bradbury said he goes "back to Mark Twain all the time, and to Melville . . . because he was deeply influenced by Shakespeare and the Old Testament," both of which have shaped Bradbury's own work (Mesic 1998–99, "Ray's Faves").

Archives
Bowling Green State University, Libraries, Center for Archival Collections, Bowling Green, Ohio. Correspondence, interviews.
Department of Special Collections, University Library, University of California, Los Angeles, Calif. 21-hour audiotaped interview in 1961.

Printed Sources
Nolan, William F. The Ray Bradbury Companion (Detroit: Gale Research; Broccoli Clark, 1975).

Susan Hamburger

BRANCUSI (BRÂNÇUȘI), CONSTANTIN (1876–1957)

Brancusi was born in the village of Hobâșa in Oltenia, a rural region of western Romania. His primary-school instruction was basic and his attendance infrequent; it has been suggested that he taught himself to read and write so as to enroll in the School of Arts and Crafts in the regional capital Craiova (1894–98); this is uncertain, although his mother was illiterate, and his own handwriting and orthography in both French and Romanian remained shaky. After Craiova, he graduated from the Academy of Fine Arts in Bucharest (1898–1902). A government grant enabled him to attend the Académie des Beaux-Arts, Paris (1905–7); although made to leave because he was over 30, he expressed no regrets, saying that "in any case, I learnt more from life" (Miller 1995, 97). Thenceforth Brancusi lived and worked in Paris and came to be recognized as one of the most innovative and influential sculptors of the twentieth century. His masterpieces include The Kiss (1912), The Beginning of
of that thought, Dewey celebrated the Vermont of his youth. "I shall never cease to be grateful that I was born at a time and a place where the earlier ideal of liberty and the self-governing community of citizens still sufficiently prevailed so that I unconsciously imbibed a sense of its meaning."

His significant influences are notable in three areas. Dewey was a founder of progressive education wherein the child's interests form the core of the educational program. *The School and Society* (1899) was his major educational contribution.

Dewey was a reformer. Instrumentalism, his version of pragmatism, was a reform in behalf of democracy. People should be able to make individual choices, and, because they live in an industrial and urban context, government, as a balancing presence, must protect the individual as expressed in *The Public and Its Problems* (1927).

Dewey's third area of influence was as an academic philosopher. Dewey modified his Hegelianism but he was never completely divorced from German idealism. Darwinian naturalism with its appeal of scientific certainty meant that Dewey grounded his inquiry in the biological nature of the human organism. Dewey accepted the methodologies and results of experimental science. As inherited from pre-Darwinian philosophy and science, teleology was highly misleading. *Reconstruction in Philosophy* (1920), *Human Nature and Conduct* (1922), and *The Quest For Certainty* (1929) were Dewey's major publications.

**Archives**

Center for Dewey Studies, Southern Illinois University, Carbondale.

**Printed Sources**


**DONALD K. PICKENS**

**DICEY, JAMES (1923–1997)**

James Dickey was born in Atlanta, Georgia. He attended Clemson University but during his first semester left to join the Army Air Corps from 1942 to 1946. He began writing and publishing poems during officer training. After the war, Dickey completed his B.A. (1949) and M.A. (1950) in English at Vanderbilt University. During his first teaching job, Dickey was recalled to active duty in the Korean War. After his discharge, Dickey received a Sewanee Review fellowship that enabled him to move to Europe for a year to write poetry. Upon his return, Dickey accepted a teaching position at the University of Florida, but resigned in 1956 after a controversial poetry reading. Dickey became an advertising copywriter for a succession of agencies where he spent equal time writing narrative poetry characterized by myth, violence, fearful cruelty, and compassion. He published his first book-length collection of poems, *Into the Stone*, in 1960. A Guggenheim fellowship allowed him to quit
advertising to work on his third book, Helmets (1964). The publication of Buck- 
dancer’s Choice (1965) brought Dickey his first major recognition, the National Book 
Award in poetry in 1966, and a two-year appointment as consultant in poetry at the 
Library of Congress. His self-described “barnstorming for poetry” across the coun-
try brought him greater notoriety as he promoted both poetry and himself. From 
1965 until his death, Dickey taught poetry at the University of South Carolina. In 
the 1970s and 1980s, Dickey published books of poetry, his popular novel Deliver-
ance, the autobiographical Self-Interviews, and his second novel, Alnilam. His col-
lected poems, essays, and a third novel, To the White Sea, appeared in the early 1990s.

Dickey acknowledged literary influences on him during various stages of his 
career. He culled bits of philosophy from different poets and writers, 
absorbing and incorporating them into his own work. Dickey counted the poets 
Theodore Roethke, Dylan Thomas, and Gerard Manley Hopkins as early influ-
ences. George Barker’s sense of style, Kenneth Patchen’s attitude, W. S. Graham’s 
method and diction, Rainer Rilke’s insight and attitude, Stephen Spender’s ideal-
ism, Randall Jarrell’s humanistic feeling of compassion, and Robert Penn Warren’s 
vigorous energy were qualities he emulated (Dickey 1970, 27–28, 34). He got creative stimulation from philosopher Heraclitus’ evocative images and parables, and admired James Agee’s verbal sensibility (Dickey 1970, 69, 75). Dickey cited 
Thomson Hardy’s inventiveness with forms and T. S. Eliot’s use of the Osiris myth 
as influences on his first book (Dickey 1970, 84–85). In a letter to his wife in 1953, 
Dickey said he was striving for “fast, athletic, imaginative, and muscular vigor that I 
want to identify as my particular kind of writing.” Dickey taught himself to read 
French and wrote, “the French writers have done me much good . . . I want to [develop] the sense of immediacy in poetry, the controlled spontaneity that I am convinced my writing should have . . . .” (Sept. 25, 1954, in Dickey 2003, 226–28). A voracious reader of writers he disliked as well as admired, Dickey purchased a breadth of books on existential philosophy (Albert Camus, Soren Kierkegaard, Friedrich Nietzsche), mythology and primitive religion, literary biographies (Agee, 
Warren, Roethke), apocalyptic poetry, and French poetry (Jules Supervielle, Pierre 
Reverdy, Andre Frenaud, Rene Guy Cadon).

Archives

Special Collections Department, Thomas Cooper Library, University of South Carolina, 
Columbia, S.C. Dickey’s 18,000-volume personal library.

Special Collections Department, Robert W. Woodruff Library, Emory University, Atlanta, 

University Archives, John West Campus Library and Conference Center, Washington Uni-
versity, Clayton, Mo. Unpublished essays and addresses.

Printed Sources


Dickey, Christopher. Summer of Deliverance: A Memoir of Father and Son (New York: Simon & 


Dickey, James. Self-Interviews. Recorded and edited by Barbara and James Reiss (Garden 

Susan Hamburger
Archives

Dürrenmatt's papers and memorabilia are at the Centre Dürrenmatt in Neuchâtel, Switzerland, the gift of his widow, Charlotte Kerr, in collaboration with the Schweizerisches Literaturarchiv (Swiss Archives of Literature) and the Friedrich-Dürrenmatt-Stiftung (Friedrich Dürrenmatt Foundation).

Printed Sources


Archives

Department of Special Collections, Library, Stanford University, Stanford, Calif. Correspondence with, 1970–89, and interview by Allen Ginsberg, 1977.
Minnesota Historical Society, St. Paul, Minn. Dennis Anderson’s scholarly Bob Dylan research collection.

Printed Sources


Susan Hamburger