BIOGRAPHICAL
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LITERARY INFLUENCES
The Nineteenth Century, 1800–1914

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her debt to Quimby, and her official biographer writes that she had spent hours talking with him and editing or “correcting” Quimby’s documents (Peel, *Years of Discovery*, 181). As she provided the impetus for broader activity, her efforts were extremely successful, and she remains one of the most important women of the nineteenth century. Her church, with headquarters in Boston, has supported what has become an international communications industry; and her message has been credited with reawakening Christian concern with healing and the human will.

**ARCHIVES**

Eddy Papers, Church of Christ, Scientist, Trustees. Unavailable for unrestricted use, Bridwell Library, Southern Methodist University. Open to qualified scholars upon written application.

**PRINTED SOURCES**


*Ann Mauger Colbert*

**EDISON, THOMAS ALVA** (1847–1931). Thomas Edison was born in Milan, Ohio, in 1847. He attended one public and two private schools and received tutoring at home from his mother, a devout Presbyterian. Although she made him study the Bible and attend church every Sunday, Edison was a freethinker who disdained organized religion. Edison’s free-ranging thought, experimentation, and methodical but nonselective scientific testing led him to envision, develop, and market some of the most important inventions—both practical and topical—of the twentieth century.

From his father’s library, Edison and his mother read together books about religion and politics, particularly Edward Gibbon’s *Decline and Fall of the Roman Empire* and David Hume’s *History of England*. When he read *The Age of Reason* he identified with Thomas Paine, the inventor and independent thinker (Conot, 7, 10; Baldwin, 26; Israel, 8). The idea that the primary source of true knowledge was natural law rather than divine revelation awakened Edison to a
skeptical, anticlerical world. Edison also followed the abstemious diet and health recommendations in Luigi Cornaro’s *The Temperate Life* (Israel, 10).

Edison learned physical science from R. G. Parker’s *A School Compendium of Natural and Experimental Philosophy*—using its instructions to build electrical experiments and to learn Morse code—and analytical chemistry experiments from Carl Fresenius’s *System of Instruction in Qualitative Chemical Analysis* (Baldwin, 26; Israel, 7, 11). He considered William Shakespeare’s plays, particularly *Richard III*, to be his creative inspiration (Israel, 19).

As a young newsboy, he discovered Isaac Newton’s *Principia Mathematica* and Thomas Burton’s *Anatomy of Melancholy* (Baldwin, 29–30). Pursuing his interest in electricity and telegraphy, Edison read Dionysius Lardner’s *Electric Telegraph and Handbook of Electricity, Magnetism and Acoustics*, Richard Culley’s *Handbook of Practical Telegraphy*, Charles Walker’s *Electric Telegraph Manipulation*, Robert Sabine’s *History and Practice of the Electric Telegraph*, and Sabine and Latimer Clark’s *Electrical Tables and Formulae for the Use of Telegraph Inspectors and Operators* (Baldwin, 42; Israel, 37, 90, 91). Aside from his job as a telegraph operator, Edison experimented with electricity, based particularly on Michael Faraday’s three-volume *Experimental Researches in Electricity and Magnetism* (Baldwin, 42). Faraday, along with Paine, was a role model for Edison’s working methodology.

Edison resumed his experiments in chemistry in 1873 guided by John Pepper’s *Cyclopedia of Science Simplified* and his *Playbook of Metals* in 1874 (Israel, 92). He systematized his chemical experiments influenced by British chemists William Crookes (*Select Methods of Chemical Analysis, Chiefly Inorganic* and his journal *Chemical News*) and Charles Bloxam’s *Laboratory Teaching* (Israel, 93). In 1875 Edison discovered Hermann von Helmholtz’s writings on thermodynamics, conservation of energy, and perception in the English translation (*Sensations of Tone as a Physiological Basis for the Theory of Music*) of his 1863 pioneering book. Edison incorporated Helmholtz’s theories on aesthetic ideas of music and sound, the “science of the beautiful,” into his work on the phonograph (Baldwin, 320).

Throughout his life Edison read intensely and widely among a vast array of subjects and authors including two or three daily newspapers and popular magazines in addition to Victor Hugo, Dickens, Goethe, Hawthorne, Darwin, and Longfellow. Edison believed that the same creative faculty that produced success also stimulated invention. As a result, he read anything that helped the imagination, in addition to scientific works.

**ARCHIVES**

Edison Papers, Edison National Historic Site, West Orange, New Jersey.

**PRINTED SOURCES**


*The Papers of Thomas A. Edison*, vol. 1– (Baltimore: Johns Hopkins University Press, 1989–).

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the intersection of wildly disparate powers. Especially, in relation to Homer, Flaubert was already beginning to imagine an aesthetic project in which mimesis was not an imitation of reality but rather expressed the intersection between two divergent forces.

Such a vision regarding language, furthermore, pushed Flaubert to identify with the Romantic writers whom he read voraciously. Flaubert saw both his own work and sentiment as precisely tied to the Romantic generation of 1830 so that his aesthetic project was to his mind a “romantic one.” The importance of this conclusion for Flaubert is made even more explicit by his remarks to critic Sainte-Beuve after Sainte-Beuve’s review of *Madame Bovary*. Thus in a letter to Sainte-Beuve, Flaubert corrects the critic’s published belief that *Madame Bovary* is “a conscious attempt to reproduce reality.” In this way, Flaubert’s reading of the Romantics brings him to a fundamental rethinking of the nature of mimesis in language.

ARCHIVES

Bibliothèque Nationale de France, Tolbiac Collection.

PRINTED SOURCES


*Kitty Millet*

FOSTER, STEPHEN COLLINS (1826–1864). Stephen Foster was born in 1826 in Lawrenceville and raised in Allegheny, near Pittsburgh, Pennsylvania. He received tutoring at home in Latin and Greek and attended Allegheny Academy, Athens Academy in Tioga for the 1839–1841 school sessions, and Jefferson College at Canonsburg from July to August 1841, where he studied French and German. After leaving Canonsburg, Foster returned home and briefly studied mathematics in Pittsburgh before devoting himself to life as America’s first professional songwriter. Foster’s gift for melody and lyrics left a musical legacy that enjoys worldwide renown more than a century after his death.

Under the tutelage of Moses Warner at Athens Academy, Stephen Foster memorized and recited the slow-paced poems of Oliver Goldsmith and James Thomson, heavily laced with rustic scenes and country incidents. Brisker patterns in Campbell and Scots folksongs and the political balladry of the day promoted swifter stanza-flow when Foster first wrote his own poems (Murray, 28–29).

Chafing at the discipline of school, Foster preferred to ramble among the woods yet performed his recitations perfectly. His older brother Morrison re-
called that Foster’s earliest textbooks included Lindley Murray’s *The English Reader or Pieces in Prose and Verse, Selected from the Best Writers* (1827). While at home, Stephen heard his mother recite from the works of the “best authors.”

Characterized as an omnivorous reader, Stephen Foster developed a literary taste molded by Celtic balladry, the poetry of *Alfred Tennyson*, John Milton, and the minor Romantic poet Thomas Moore (Emerson, 42; Gaul, 41). Foster often recited *Edgar Allan Poe*’s poetry and adopted a similar fondness for ululating women’s names (Emerson, 167). As a child he met *Charles Dickens* and later avidly read his novels, particularly *Bleak House* (Stephen Foster Sketchbook, University of Pittsburgh). Undoubtedly *Hard Times* and the economic hardship in the country inspired the song “Hard Times Come Again No More.” Foster set to music poems published in *Littell’s Living Age, The Home Journal*, and other literary newspapers of the day that printed excerpts from the British press (Emerson, 142, 167, 246). Influenced by the singer-composer Henry Russell, Foster set to music one of the poems he had heard Russell sing and hoped to supply sentimental songs for Russell and his imitators (Austin, 18). Foster may have been aware also of the songs and poetry of Charles Mackay, William Cullen Bryant, and *James Russell Lowell*.

Foster used his knowledge of the traditional Anglo-Scott-Irish music, popular parlor songs, and blackface minstrelsy to create his own blend of memorable tunes.

ARCHIVES

Stephen Foster Memorial, Center for American Music, University of Pittsburgh, Pennsylvania.

PRINTED SOURCES


*Susan Hamburger*

FOURIER, CHARLES (1772–1837). Charles Fourier was born in Besançon, France, in 1772 and received his formal education at the Collège de Besançon.
history ought to forget about him," Giuseppe Guerzoni remarked tartly) as well as his autobiography. In the preface to his first novel, he specifically mentions Alessandro Manzoni and Victor Hugo as great writers. A friend commented that Garibaldi had some awareness of literature but that knowledge was "a bit muddled, even odd, and in general undigested and disorganized." The same commentator noted that Garibaldi often wrote poetry and in later life could recite all the Sepolcri of Ugo Foscolo, whole passages from Voltaire, epistles from the Iliad, Dante’s Divine Comedy, and Torquato Tasso’s Gerusalemme Liberata.

ARCHIVES
Archivio Centrale dello Stato, Rome.
Archivio Communale, Genoa.
Archivio Communale, Palermo.
Museo del Risorgimento, Milan.
Museo Storico del Risorgimento, Rome.
Museo Garibaldino, Caprera, La Maddalena, Sardinia, Italy.
British Museum, London.

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Stanislao G. Pugliese

GARRISON, WILLIAM LLOYD (1805–1879). William Lloyd Garrison was born in Newburyport, Massachusetts, in 1805 and educated sporadically in primary and grammar schools near his home (1811–1816). He also read sermons and religious tracts, was tutored in Latin and English and American literature by a newspaper coworker, and read suggestions from a prominent townsmen. His piously Baptist mother heavily influenced his strong religious beliefs. Garrison’s vehement, radical journalistic editorials and lectures for the immediate abolition of slavery, women’s rights, and temperance carried him to the forefront of the nineteenth-century reform movement.

While serving an apprenticeship at the Newburyport Herald, Garrison read
constantly and widely from the works of Shakespeare and the novels and poetry of Alexander Pope, Lord Byron, Robert Burns, John Milton, Sir Walter Scott, and Mrs. Felicia Hemans. He later quoted extensively from the Bible, Shakespeare (Hamlet, Macbeth, Romeo and Juliet, Henry V, A Midsummer Night's Dream, Much Ado about Nothing, As You Like It, Othello), and Pope (An Essay on Man) in his letters and publications.

Next to the Bible (Garrison, 229), George Bourne’s The Book and Slavery Irreconcilable (1816) became the major influence on Garrison’s thoughts on emancipation (Letters, 1:172, n.10), followed by James Duncan’s 1824 book Treatise on Slavery (Thomas, 105). He received a full indoctrination in Federalist beliefs, the art of dramaturgy, and championing an unpopular cause against impossible odds by studying the writings of Fisher Ames, Harrison Gray Otis, Benjamin Russell, and Timothy Pickering. Garrison modeled his invective style of writing on The Letters of Junius (1821), the pen name of an unidentified—possibly Sir Philip Francis—critic of King George III in the London Public Advertiser, 1769–1772 (Letters, 1:20, n. 3).

The young politician Caleb Cushing first alerted Garrison to slavery as a serious problem and urged him to read more widely. As editor at a succession of newspapers, Garrison read a variety of exchange newspapers where he discovered the monthly Genits of Universal Emancipation published by Benjamin Lundy. This paper focused his attention on the plight of slaves and the righteous cause of emancipation.

In March 1837 Garrison met John Humphrey Noyes, editor of a Vermont newspaper, The Perfectionist, and preacher of the theology that man was perfectible. Garrison, admiring Noyes’s perfectionist ideas, incorporated this new influence into his life and praised his pamphlet The Doctrine of Salvation from Sin in an 1843 Liberator review (Merrill, Against Wind and Tide, 133–134, 181). But by the end of that year Garrison broke with Noyes over his editorial lambasting abolitionism as subordinate to the great religious reform. Supplementing the Perfectionist tinge on his religious views, Garrison discovered a recently published edition of the religious works of Thomas Paine, heretofore considered a “monster of iniquity” (Liberator, November 21, 1845).

Garrison revered the Declaration of Independence with its radical phrases “all men are created equal” and endowed with “certain unalienable rights” but believed the Constitution betrayed both the Declaration and the Bible as a bargain between whites and the devil at the expense of the slaves, particularly regarding the three-fifths clause.

Garrison, the great publicist of the abolition movement, brought the problem of slavery to the nation’s attention in his religious and moral crusade.

ARCHIVES
William Lloyd Garrison Papers, Massachusetts Historical Society, Boston.
William Lloyd Garrison Papers, Boston Public Library.
Garrison Family Papers, Houghton Library, Harvard University, Cambridge, Massachusetts.

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Susan Hamburger