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Susan Glaspell
Noelia Hernando-Real

SUSAN GLASPELL

Introduction

Susan Glaspell (b. 1876–d. 1948) was among the most celebrated writers of the first half of the twentieth century. Cofounder of the Provincetown Players, the Greenwich Village little theater that revolutionized US drama in the 1910s and 1920s, she wrote fifteen plays and achieved critical acclaim as a dramatist of ideas. She was awarded the Pulitzer Prize for Drama in 1931 and directed the Midwestern Play Bureau of the Federal Theatre Project from 1936 to 1938. Glaspell was also an accomplished fiction writer. Over her life, she published more than sixty short stories, which came out in magazines ranging from *Harper's Bazaar* and *Munsey's* to *Ladies' Home Journal* and *Black Cat*. In 1912 thirteen of her early stories came out in the collection *Lifted Masks*, which the American Library Association praised for its “well constructed stories of decided originality.” Glaspell also published nine novels, many of which were positively reviewed and listed as best sellers, a biography of her husband, George Cram (Jig) Cook, entitled *The Road to the Temple* (1926), and a children's book, *Cherished and Shared of Old* (1941). At the height of her critical acclaim in the theater, the *New York Morning Telegraph* called her “the great American thinker in dramatic form,” while her *New York Times*

obituary recognized she was “one of the nation’s most widely read novelists.” Glaspell’s popularity, along with that of other women writers, declined during the postwar years of American canon formation. Beginning in the 1970s, mostly due to feminist reappraisals of her one-act play *Trifles* (1916) and its short story version “A Jury of Her Peers” (1917), Glaspell was rediscovered and critical interest in her life and works rekindled. Born in Davenport, Iowa, to a family of pioneers, Glaspell became a New Woman, graduating from Drake University in 1899 and working as a reporter for the *Des Moines Daily News*, a job that provided her with material for many of her short stories and her most well-known works, *Trifles* and “A Jury of Her Peers.” Her years living amid the bohemian circle in Greenwich Village were her most productive in terms of writing for the theater. Upon the dissolution of the original Provincetown Players in 1922, she traveled to Delphi (Greece) with Cook until his death in 1924, when she returned to the United States and devoted more time to writing fiction, which brought her enormous successes. After battling with stomach cancer, Glaspell died of a pulmonary embolism and pernicious anemia in July 1948.

Primary Texts

Glaspell published twelve plays in her lifetime. Her first major collection, *Plays* (1920), contains *Trifles*, *The People*, *Close the Book*, *The Outside*, *Woman’s Honor*, and *Bernice*, as well as the two plays coauthored with Jig Cook, *Suppressed Desires* and *Tickless Time*. The full-length plays *Inheritors* (1921), *The Verge* (1921), and *Alison’s House* (1930) were originally published separately, as was *The Comic Artist* (1927), co-written with Norman Matson. Three plays remained unpublished until the edition of the complete plays, by Linda Ben-Zvi and J. Ellen Gainor, appeared in 2010: *Chains of Dew*, *Free Laughter*, and *Springs Eternal*. Glaspell’s prose, published in her lifetime, includes nine novels, one biography, and one book for children. Only a

small number of her more than fifty short stories have been collected, first in *Lifted Masks* (1912; rev. ed., 1993), and more recently in *Her America: "A Jury of Her Peers" and Other Stories* (2010).

Drama

Today, Glaspell is primarily known for her work in the theater. Cofounder of the Provincetown Players, the New York-based little theater that revolutionized US drama in the 1910s and 1920s, she was a playwright, an actress, and a board member of the group. Students and scholars interested in Glaspell as a dramatist usually start with her most popular play, *Trifles*, a murder-mystery one-act play abundantly anthologized and freely available online through Project Gutenberg as part of *Plays* (Glaspell 1920). Glaspell 1920 showcases Glaspell's use of realism in *Trifles* and *Bernice*, modernism in *The Outside*, incipient expressionism in *The People and Woman's Honor*, and her deft use of satire in *Close the Book*, *Suppressed Desires*, and *Tickless Time*. Bigsby's edition, Glaspell 1987, includes *The Verge*, a feminist experiment on expressionism, and *Inheritors*, a patriotic realistic piece. To fully appreciate Glaspell's dramaturgy and the variety and experimental dimension of her plays, one should read *The Complete Plays* (Glaspell 2010). This collection adds *Alison's House*, a realistic piece on an absent female writer scholars usually identify with Emily Dickinson, and which earned Glaspell the Pulitzer Prize; *The Comic Artist*, a realistic comedy written with Norman Matson; and the three plays Glaspell did not publish in her lifetime: *Chains of Dew*, *Springs Eternal*, and *Free Laughter*.

Glaspell, Susan. *Plays[<https://www.gutenberg.org/cache/epub/59432/pg59432-images.html>]*.

Boston: Small, Maynard and Company, 1920.

Besides *Trifles*, the collection introduces the reader to Glaspell's modernism in *The Outside*; to her idealism in *The People*; to her mastery of satire in *Close the Book, Woman's Honor*, *Suppressed Desires*, and *Tickless Time* (the last two in collaboration with Jig Cook); and to her use of psychological realism with feminist purposes in *Bernice*.

Glaspell, Susan. *Plays by Susan Glaspell*. Edited by C. W. E. Bigsby. Cambridge, UK:

Cambridge University Press, 1987. [ISBN: 9780521309455]

Significant collection in the rediscovery of Susan Glaspell. It includes *Trifles*, *The Outside*, and two full length plays: *The Verge*, a highly experimental play and Glaspell's most controversial then and now; and *Inheritors*, a realistic piece through which Glaspell revises notions of idealism and patriotism during the suppression of free speech.

Glaspell, Susan. *The Complete Plays*. Edited by Linda Ben-Zvi and J. Ellen Gainor. Jefferson,

NC: McFarland, 2010. [ISBN: 9780786434329]

The authoritative collection of Glaspell's plays. Its introduction highlights Glaspell's role in US theater. Each play is briefly but carefully introduced and annotated. Suggestions for further reading, though not exhaustive, are useful for students. It includes the previously published one-acts *Suppressed Desires*, *Trifles*, *The People*, *The Outside*, *Woman's Honor*, *Close the Book*, and *Tickless Time*, and the full-length plays *Bernice*, *Inheritors*, *The Verge*, *Alison's House*, and *The Comic Artist*. The volume also includes previously unpublished plays: *Chains of Dew*, a satire on Midwest conservatism in the context of the birth control movement; the satire on freedom of speech, *Free Laughter*; and the war play *Springs Eternal*.

Novels

Glaspell's nine novels remain a buried treasure. Though acclaimed during her lifetime, when Glaspell was rediscovered in the 1970s, her novels were unjustly relegated to a second position based on unsupported claims of conventionality and sentimentalism. The fact that her publisher, Frederick A. Stokes/J. B. Lippincott, donated the metal plates of her books to the war effort in 1941 was also detrimental to the full appreciation of her fiction. A chronological reading of Glaspell's works illustrates her evolution as a writer. *The Glory of the Conquered* (1909), *The Visioning* (1911), and *Fidelity* (1915) are heirs to the 19th-century realistic tradition. In a second stage, the influence of Glaspell's dramatic career is noticeable, with *Brook Evans* (1928), *Ambrose Holt and Family* (1931), *Fugitive's Return* (1929), and *The Morning Is Near Us* (1940), novels that are clearly modernist, gaining in psychological depth and expressionistic devices. Finally, in her late novels, *Norma Ashe* (1943) and *Judd Rankin's Daughter* (1945), she resorts to naturalism and social realism in response to the Depression Era.

Glaspell, Susan. *The Glory of the Conquered: The Story of a Great Love*. New York: Frederick A. Stokes, 1909.

This first novel, listed by the *New York Times* as one of the 100 readings for the summer, is a romantic and idealistic story where love can do all, even uniting science and art. A tragic story that, nonetheless, brims with the optimism of the Progressive Era. Although Glaspell scholars tend to disregard this novel as an immature one, it is the genesis of the great writer to come.

Glaspell, Susan. *The Visioning: A Novel*. New York: Frederick A. Stokes, 1911.

Glaspell's second novel: a social-fiction romance rooted in the 19th-century realistic tradition. In it she entertains the socialist-feminist-pacifist politics of many of her works, though, as usual, she places self-knowledge and self-discovery over given visions.

Glaspell, Susan. *Fugitive's Return*. New York: Frederick Stokes, 1929.

Considered Glaspell's finest and most modernist novel, *Fugitive's Return* narrates the psychological healing of Irma, who had attempted suicide, by going to Greece and re-examining her past. Shows Glaspell's preoccupation with ancient myth and ritual, saturating the text with exquisite references that build the novel and its themes.

Glaspell, Susan. *Ambrose Holt and Family*. New York: Frederick A. Stokes, 1931.

Taking up the plot in *Chains of Dew*, Glaspell explores the clash between Midwestern conservatism and the female protagonist's struggle to define herself. A novel of self-discovery and playful in style.

Glaspell, Susan. *The Morning Is Near Us: A Novel*. New York: Frederick A. Stokes, 1940.

Intensely complicated mystery plot in which Lydia Chippman returns home to search for the truth in her past. Mainly a story of self-knowledge, the novel deals with significant and contemporary matters, such as international adoption, immigration, xenophobia, and single-parent families. Stylistically, the novel shows Glaspell's preoccupation with ancient myth after her return from Greece.

Glaspell, Susan. *Norma Ashe*. Philadelphia: J. B. Lippincott, 1942.

Her penultimate novel in which Glaspell employs a dramatic tripartite structure that allows her to invert chronology and put in contrast the reform ideals the protagonist, much like Glaspell herself, entertained in the past, and the present decaying world facing the World War II. A

deeply reflective and mature work for which Glaspell aptly returns to naturalism and its characteristic “survival of the fittest.”

Glaspell, Susan. *Judd Rankin's Daughter*. Philadelphia: J. B. Lippincott, 1945.

Glaspell's last novel, set in the US during the Second World War, recapitulates recurrent themes in her work: the meaning(lessness) of existence, how to fully embrace a life force and the consequences of doing so, and what is to be an American and the social importance of art. Modernist at some points, mainly it is a naturalistic piece depicting the Depression Era. Published as *Prodigal Giver* by Victor Gollanz (London 1946).

Glaspell, Susan. *Fidelity*. London: Persephone Books, 1999. [ISBN: 9780953478033]

Originally published in 1915 by Small, Maynard and Company. Probably inspired by her own life, it tells the story of Ruth Holland, a young woman who rebels against small-town narrow-mindedness to defend her love for a married man. An interesting revision of stereotypical romantic motifs from the nineteenth century in which Glaspell celebrates the modernist spirit, evident thematically and formally.

Glaspell, Susan. *Brook Evans*. London: Persephone Books, 2001. [ISBN: 9781903155165]

Originally published in 1928 by Frederick A. Stokes. A multigenerational story in which Glaspell revisits one of her central themes: the individual compromised by circumstances beyond their control and the centrality of love as a life force. A sophisticated novel, rich in psychologically complex characterizations.

Short Stories

Glaspell started her writing career with short stories and would continue to write them throughout her life, as they constituted her main financial support. She published over sixty

stories in her lifetime, while a small number of them exist in typescripts that have never been published. Main access today to Glaspell's short stories is through three collections: [Glaspell 1993](#), a revised and expanded collection of [Glaspell 1912](#), and [Glaspell 2010](#). In her lifetime Glaspell published her short stories in journals of different kinds, from the most intellectual ones, such as *Munsey's* or *McClure*, to very popular ones, such as *Ladies' Home Journal* or *Good Housekeeping*, or the long-living *Harper's*. Glaspell knew how to adapt her stories to the expected readership, which explains why some stories are experimental while others remain conventional. A prevailing line in all of them is her depiction of women who fight for their right to define themselves. As with her novels, Glaspell's short stories are a buried secret, and a deep study of Glaspell's short stories waits to be written.

[Glaspell, Susan](#). **Lifted Masks*[\[https://www.gutenberg.org/files/7368/7368-h/7368-h.htm\]](https://www.gutenberg.org/files/7368/7368-h/7368-h.htm)*.

[New York](#): [Frederick A. Stokes](#), [1912](#).

The only collection of short stories Glaspell published in her lifetime contains thirteen stories, some of which had been published between 1903 and 1912 in *Harper's*, *Munsey's*, the *American Magazine*, and *Black Cat*. Mostly inspired by events Glaspell reported on while working for the *Des Moines Daily News*.

[Glaspell, Susan](#). "*Lifted Masks*" and *Other Works*. Edited by [Eric S. Rabkin](#). [Ann Arbor](#):

[University of Michigan Press](#), [1993](#). [ISBN: 9780472095094]

To the original 1912 collection, which contained thirteen stories written and/or published between 1903 and 1912 in *Harper's*, *Munsey's*, the *American Magazine*, and *Black Cat*, this edition adds "A Jury of Her Peers" and "Finality in Freeport." All the stories in the volume are

characterized by the study of what it means to be human and by satire, which remain constant preoccupations in Glaspell's short fiction.

Glaspell, Susan. *Her America: "A Jury of Her Peers" and Other Short Stories*. Edited by Patricia L. Bryan and Martha C. Carpentier. Iowa City: University of Iowa Press, 2010. [ISBN: 9781587298646]

A collection that confirms the value of Glaspell's short fiction. Besides the well-known "A Jury of Her Peers," it includes eleven stories that were not part of [Glaspell 1993](#) and were originally published between 1914 and 1927. The volume includes a brilliant introduction by Carpentier and Bryan.

Children's Books

[Glaspell 1940](#), her only book for children, was written for her godchildren Karl and Susan Marie Meyer.

Glaspell, Susan. *Cherished and Shared of Old*. New York: Julian Messner, 1940.

A Christmas tale of love and forgiveness that appeals to children's innocence and pure love in the face of political hatred. The book contains illustrations by Alice Harvey. It was reprinted in 1948 as part of *Fireside Book of Yuletide Tales*, edited by E. C. Wagenknecht.

Biographies

[Glaspell 1925](#) and [Glaspell 2005](#) are biographies of Jig Cook, Glaspell's husband.

Glaspell, Susan. "Last Days in Greece." In *Greek Coins: Poems by George Cram Cook*. Edited by Susan Glaspell, 31–49. New York: George H. Doran, 1925.

Upon Cook's sudden death in Delphi (Greece), Glaspell made efforts to publish his works. This collection of poems by Cook that she edited includes this loving tribute to the man who was the spirit behind the Provincetown Players.

Glaspell, Susan. *The Road to the Temple*. Edited by Linda Ben-Zvi. Jefferson, NC: McFarland, 2005. [ISBN: 9780786420841]

Originally published in 1926 in London by Ernest Benn, Glaspell's hagiography of her husband, Jig Cook, interweaves Cook's unpublished materials with her own words. The US editions, in 1927 and 1941 by Frederick A. Stokes, include illustrations and new forewords. This later edition is annotated and contains an Introduction.

Poetry

Glaspell's poems seem to be occasional, and indeed only two of them, [Glaspell 1916](#) and [Glaspell 2013](#), have been published. Some others exist in typescripts in different archives, see under [Manuscripts and Papers](#).

Glaspell, Susan. "Joe." *The Masses* 8 (January 1916): 9.

Poem on the occasion of her friend Joseph O'Brien's death.

Glaspell, Susan. "Stones that once were [a] temple." In *Americans and the Experience of Delphi*. Edited by Paul Lorenz and David Roessel, xv–xvi. Boston: Somerset Hall Press, 2013. [ISBN: 9781935244110]

Rescued from the typescripts at the Berg Collection of American Literature, at the New York Public Library, the poem shows Glaspell's delicate language and her attachment to ancient Greece.

Manuscripts and Papers

Glaspell did not respond to the University of Iowa's request to hold her papers, and she spent her last days destroying large amounts of materials to preserve her privacy, which has limited scholars' access to the author. There remains a number of archives scholars can consult. Scholars focused on Glaspell's life and career should first consult the [Susan Glaspell Papers](#), a crucial collection including unpublished materials and clipping scrapbooks, held by the New York Public Library. Those interested in the Provincetown Players will find the [Provincetown Players Theater Collection](#), held by the New York Public Library at Lincoln Center, useful. [The Susan Glaspell Papers](#) held at the Clifton Waller Barrett Library, University of Virginia, holds some unpublished materials and letters. Finally, the [Beinecke Rare Book and Manuscript Library](#) holds materials related to Glaspell via the collections of other members of the Provincetown Players. For a comprehensive list of collections and archives, see the [International Susan Glaspell Society](#) website, cited under [Reference Works](#).

[Beinecke Rare Book and Manuscript Library\[https://beinecke.library.yale.edu/\]](https://beinecke.library.yale.edu/), Yale University, New Haven, CT.

Materials are found in the *Eugene O'Neill Collection[<https://beinecke.library.yale.edu/collections/highlights/eugene-oneill/>]* and the *Neith Boyce and Hutchins Hapgood Papers[<https://archives.yale.edu/repositories/11/resources/1569/>]*.

[Provincetown Players Theater Collection\[https://archives.nypl.org/the/21813\]](https://archives.nypl.org/the/21813). Billy Rose Theatre Division, Lincoln Center, New York Public Library for the Performing Arts.

[class:archive]

The most important Glaspell documents of the Billy Rose Theatre Division are those in the Provincetown Players Theater Collection, which includes legal and management documents, minutes, subscribers' lists, promotional materials and reviews.

*Susan Glaspell

Papers[<https://archives.nypl.org/controlaccess/12224?term=Glaspell,%20Susan,%201876-1948>]*. The Henry W. and Albert A. Berg Collection of English and American Literature, New York Public Library. [class:archive]

The NYPL's holdings features typescripts of unpublished short stories and essays, drafts of some of her works, reviews and clipping scrapbooks, portraits of the author, and some notebooks and correspondence.

[Susan Glaspell Papers](#). Clifton Waller Barrett Library, University of Virginia Library, University of Virginia, Charlottesville, VA. [class:archive]

The papers include letters from Edna Kenton, descriptions of the times in Delphi, a notebook, Provincetown Players' materials, poems, and typescripts.

Screen and Radio Adaptations

Glaspell's works, and mainly *Trifles* and "A Jury of Her Peers," have been adapted to the screen and the radio on numerous occasions. The most notable ones are [Heckel 1980](#) and [Cowl 1940?](#). For *Brook Evans*, [Wallace 1930](#) is the only version. For a complete list, including TV adaptations of *Alison's House* and *Suppressed Desires*, see [Eisenhauer 2015](#), cited under [Trifles](#) and "A Jury of Her Peers".

Cowl, Jane, dir. "A Jury of Her Peers." In Jane Cowl's *Repertory Theatre on the Air*. Radio.

Typescript, Billy Rose Theatre Division, New York Public Library, 1940?

Radio adaptation of Glaspell's "A Jury of Her Peers" by legendary Broadway actress and playwright Jane Cowl, probably aired in 1940.

Heckel, Sally, dir. *A Jury of Her Peers*. Film. *Women Make Movies*, 1980.

Academy Award-nominated short film, still the best adaptation of "A Jury of Her Peers."

Wallace, Richard, dir. *The Right to Love*. Feature Film. Screenplay by Zoe Atkins. Paramount, 1930.

Hollywood film version of *Brook Evans*, adapted by playwright Zoe Atkins.

General Overviews

While there is now a distinct bibliography dedicated to Glaspell's life and works, general works that include sections about Glaspell are good places to start as well. Early feminist approaches are worth reading: [Gilbert and Gubar 1988](#) places Glaspell within the revised modernist canon, and specific appraisals of Glaspell within (women's) theater are found in [Stein 1987](#) and [Burke 1996](#). As a general introduction to Glaspell, [Showalter 2009](#) is a brief but substantial presentation. Early general overviews of Glaspell and her works include [Waterman 1966](#), [Bach 1979](#), and [Makowsky 1993](#). [Makowsky 1993](#) provides an excellent overview of Glaspell's life, her drama, and her fiction; [Bach 1979](#) is good for those fluent in German; while [Waterman 1966](#) is the first full-length study and is important historically, but it is now outdated. Introductions to collected works such as [Barlow 1985](#) and [Bigsby 1987](#) also provide basic information and are good starting points. Glaspell is discussed with her contemporaries and colleagues from the Provincetown Players in the works cited under the subheading [Provincetown Players](#). This

subsection also includes memoirs by members of the Provincetown Players that mention Glaspell.

Bach, Gerhard. *Susan Glaspell und die Provincetown Players: Die Anfänge des modernen amerikanischen Dramas und Theaters*. Frankfurt: Peter Lang, 1979. [ISBN: 9783820465495]

In German. Historical overview of the Provincetown Players that places and analyzes Glaspell's plays as representative of the aims of the group.

Barlow, Judith E. "Introduction." In *Plays by American Women: 1900–1930*. Edited by Judith E. Barlow, ix–xxxiii. New York: Applause, 1985. [ISBN: 9780879102265]

Besides a detailed introduction to *Trifles*, this general introduction locates Glaspell within the group of early women playwrights in the United States who deal with issues "crucial to women" (p. 19).

Bigsby, C. W. E. "Introduction." In *Plays by Susan Glaspell*. Edited by C. W. E. Bigsby, 1–31. Cambridge, UK: Cambridge University Press, 1987. [ISBN: 9780521312042]

Besides introducing the works in this anthology, Bigsby provides a brief overview of Glaspell's life and career, quoting early reviews, and places her within her cultural moment.

Burke, Sally. *American Feminist Playwrights: A Critical History*. New York: Twayne, 1996. [ISBN: 9780805778304]

Burke (pp. 51–64) highlights Glaspell's role as an innovator in the theater by using examples from *Trifles*, *Alison's House*, *The Outside*, and *The Verge*. Burke also argues Glaspell's feminism.

Gilbert, Sandra M., and Susan Gubar. *No Man's Land: The Place of the Woman Writer in the Twentieth Century*. Vol 1, *The War of the Words*. New Haven, CT: Yale University Press, 1988. [ISBN: 9780300040050]

In their famous and groundbreaking book, these feminist literary critics use Glaspell's *Trifles* and *Alison's House* to argue Glaspell's ambivalence toward female authorship, as representative of this same ambivalence in other 20th-century women writers (pp. 90–91, 209).

Makowsky, Veronica. *Susan Glaspell's Century of American Women: A Critical Interpretation of Her Work*. New York: Oxford University Press, 1993. [ISBN: 9780195078664]

Focuses on the women from Glaspell's works in a comprehensive volume that highlights her heroines' struggle against social impositions on female identity.

Showalter, Elaine. *A Jury of Her Peers: American Women Writers from Anne Bradstreet to Annie Proulx*. New York: Alfred A. Knopf, 2009. [ISBN: 9781400041237]

This massive and influential literary history of American women writers opens with Glaspell (pp. ix-xii, 262–265), to whom a substantial section is devoted.

Waterman, Arthur E. *Susan Glaspell*. New York: Twayne, 1966.

One of the earliest attempts to rediscover Glaspell, which, paradoxically, concludes by affirming Glaspell is a minor writer. Waterman discusses all her drama and major fiction, arguing only her drama deserves some merit.

Provincetown Players

All histories of the Provincetown Players necessarily include Glaspell. [Kenton 2004](#) and

[Deutsch and Hanau 1931](#) were written by insiders who knew Glaspell personally. [Egan 1994](#)

tends to belittle Glaspell, and while not belittling her, [Sarlós 1982](#) places more emphasis on Cook than on Glaspell. Full appreciation of Glaspell's role within the Provincetown Players is to be found in [Black 2002](#) and [Murphy 2005](#), as well as in the personal accounts in [Vorse 1991](#). [Watson 1991](#) and [Heller and Rudnick 1991](#) highlight Glaspell's position within the avant-garde in general.

[Black, Cheryl](#). *The Women of the Provincetown, 1915–1922*. Tuscaloosa: University of Alabama Press, 2002. [ISBN: 9780817311124]

This theater history highlights the role of women within the Provincetown Players. Glaspell emerges as a playwright, an actress, and a leading founding member of the Players.

[Deutsch, Helen](#), and [Stella Hanau](#). *The Provincetown: A Story of the Theatre*. New York: Farrar and Rinehart, 1931.

This early and classic history of the Provincetown Players presents Glaspell as one of the two outstanding members of the group, with Eugene O'Neill, and provides an overview of most of her plays.

[Egan, Leona Rust](#). *Provincetown as a Stage: Provincetown, the Provincetown Players, and the Discovery of Eugene O'Neill*. Orleans, MA: Parnassus Imprints, 1994. [ISBN: 9780940160576]

Focuses on the summers of 1915 and 1916 in Provincetown. Glaspell is referred to on numerous occasions, although usually as a subjugated woman who primarily wanted to write fiction.

Heller, Adele, and Lois Rudnick, eds. *1915, the Cultural Moment: The New Politics, the New Woman, the New Psychology, the New Art and the New Theatre in America*. New Brunswick, NJ: Rutgers University Press, 1991. [ISBN: 9780813517216]

This collection of essays, put together to celebrate the changes brought by the year 1915, contextualizes Glaspell's plays, which are referred to and explored in several chapters of the volume as representative of everything considered innovative in 1915 in politics, psychology, society, and art.

Kenton, Edna. *The Provincetown Players and the Playwright's Theatre, 1915–1922*. Edited by Travis Bogard and Jackson R. Bryer. Jefferson, NC: McFarland, 2004. [ISBN: 9780786417780]

Originally published in 1997 from previously unpublished manuscripts by Kenton, secretary of the Provincetown Players, this history provides a detailed overview of the genesis and development of the group, until its rupture in 1922. Kenton, Glaspell's close friend, presents the playwright as the most innovative, committed, and generous member of the group. Kenton mixes her own narrative with fragments from the group's Resolutions, Constitution, circulars, and official documents.

Murphy, Brenda. *The Provincetown Players and the Culture of Modernity*. Cambridge, UK: Cambridge University Press, 2005. [ISBN: 9780521838528]

Exploration of the links between Provincetown artists and the development of modernism in the United States. Contextualizes the group, highlights the role of Glaspell, among others, in its development, and devotes a substantial part of chapter 4 (pp. 160–216) to Glaspell herself.

Sarlós, Robert K. *Jig Cook and the Provincetown Players: Theatre in Ferment*. Amherst: University of Massachusetts Press, 1982. [ISBN: 9780870233494]

Authoritative history of the Provincetown Players, which emphasizes the contributions of Glaspell as one of the most important playwrights of the group. In its attempt to present Cook as the visionary leader of the Players, Glaspell's real work for the group is marginalized, but it places Glaspell's plays within the aims of the group. Provides some early reviews and production details scholars will find valuable.

Vorse, Mary Heaton. *Time and the Town: A Provincetown Chronicle*. Edited by Adele Heller; foreword by Daniel Aaron. New Brunswick, NJ: Rutgers University Press, 1991. [ISBN: 9780813517513]

Originally published in 1942, Vorse's recollections of her years in Provincetown (1907–1941) include a lengthy overview of the Provincetown Players and her relation with them. A friend of Glaspell, Vorse admires her plays.

Watson, Steve. *Strange Bedfellows: The First American Avant-Garde*. New York: Abbeville Press, 1991. [ISBN: 9781558596559]

Discussion of Glaspell's involvement with the avant-garde. Useful to place Glaspell within the wider movement, although no detailed discussions of her plays are provided, but only general approaches. Richly illustrated with photographs and maps that help visualize the interconnections among the members of the bohemian circle Glaspell was part of.

Biographies

There are, to date, three critical biographies on Glaspell, each one expanding on what had been said previously and providing new materials. [Noe 1983](#) was a groundbreaking work that helped

to foster the genesis of Glaspell studies. [Ozieblo 2000](#), written in the context of second-wave feminism, especially highlights those aspects from Glaspell's life and work that make her a feminist. The latest biography, [Ben-Zvi 2005](#), tries to depart from such categorization to value Glaspell regardless of gender matters.

[Ben-Zvi, Linda](#). *Susan Glaspell: Her Life and Times*. Oxford and New York: Oxford University Press, 2005. [ISBN: 9780195115062]

Vivid narration of Glaspell's life interspersed with critical approaches to her works. The most comprehensive biography to date, which complements and expands [Ozieblo 2000](#). Its main strength is the presentation of new materials (unpublished and unknown works, interviews, and letters).

[Noe, Marcia](#). *Susan Glaspell: Voice from the Heartland*. Macomb: Western Illinois University, 1983.

First book-length critical biography on Glaspell. Remains useful as an introduction to Glaspell and her works, and some of its original sources, such as the interviews and correspondence, remain valuable for scholars.

[Ozieblo, Barbara](#). *Susan Glaspell: A Critical Biography*. Chapel Hill: North Carolina University Press, 2000. [ISBN: 9780807848685]

Carefully researched biography written from a clear feminist perspective. Extensively annotated and features letters and quotes from her work in an engaging prose.

Reference Works

Readers are introduced to Glaspell through the website of the [International Susan Glaspell Society](#). Brief guides to Glaspell's main works and her life are available online in the [Literary Encyclopedia](#). Scholars will still find useful [Papke 1993](#), an annotated bibliography of works published between 1900 and 1992.

Hernando-Real, Noelia, ed. **The Literary Encyclopedia*[\[https://www.litencyc.com/\]](https://www.litencyc.com/)*.

[class:dataSet-database]

Written by distinguished Glaspell scholars, the entries about Glaspell's works and life published on the online *Literary Encyclopedia* provide succinct summaries and information about critical reception. Entries include highly helpful recommendations for further reading and there is also a Glaspell Chronology. Available only by subscription.

**International Susan Glaspell Society*[\[https://blogs.shu.edu/glaspellsociety/\]](https://blogs.shu.edu/glaspellsociety/)*.

Providing a brief biographical sketch, a comprehensive list of primary sources—including different editions—and a regularly updated list of secondary sources, this website is a valuable source for students and scholars alike.

Papke, Mary E. *Susan Glaspell: A Research and Production Sourcebook*. Westport, CT:

Greenwood Press, 1993. [ISBN: 9780313273834]

A quite comprehensive annotated bibliography of primary and secondary sources. Scholars will find the listing of reviews especially useful. Critical sources cover from 1900 to 1992.

Criticism

The four excellent collections of critical essays published since 1995 evidence the growing and widening range of Glaspell studies available to readers today. These books are described under the subheading [Collections](#). [Eisenhauer and Murphy 2013](#), though not exclusively on Glaspell, devotes a large part to her, and is thus listed here. Individual essays from these collections, along with essays and chapters published in other venues, are listed and described under the remaining subheadings in this section devoted to Glaspell criticism. Subheadings answer to generic categories ([Theater and Drama](#) and [Fiction](#)), while a specific section including criticism of [Trifles and “A Jury of Her Peers”](#) will be useful to those approaching Glaspell for these two works.

Collections

Glaspell studies experienced its first burst of momentum in the 1990s, to which [Ben-Zvi 1995](#) bears witness, a volume mostly devoted to Glaspell’s drama. After the foundation of the International Susan Glaspell Society in 2003, two other collections pushed Glaspell studies further, widening the scope in [Carpentier 2006](#) and [Carpentier and Ozieblo 2006](#). [Carpentier and Jouve 2015](#) updates critical and artistic approaches to *Trifles* and “A Jury of Her Peers.” [Eisenhauer and Murphy 2013](#), though not exclusively on Glaspell, devotes one-third of its length to discussions of intertextualities in Glaspell’s works.

[Ben-Zvi, Linda, ed.](#) *Susan Glaspell: Essays on Her Theater and Fiction*. Ann Arbor: University of Michigan Press, 1995. [ISBN: 9780472105496]

Groundbreaking collection devoted to Glaspell’s works. Out of its sixteen essays, two are reprints of seminal works on Glaspell, Ben-Zvi’s “Murder She Wrote: The Genesis of Susan

Glaspell's *Trifles*" and Elaine Hedges's "Small Things Reconsidered: 'A Jury of Her Peers'" (see Ben-Zvi 1995 and Hedges 1995 under *Trifles* and "A Jury of Her Peers"). Noe's essay, dealing with the concept of *l'écriture féminine* in *The Verge*, opened the approach to Glaspell from French feminist criticism. Most chapters focus on her drama. Among those focusing on her fiction, Lindroth's analysis of *Lifted Masks* and Makowsky's essay on womanhood in the novels are remarkable. It includes a useful chronology.

Carpentier, Martha C., ed. *Susan Glaspell: New Directions in Critical Inquiry*. Newcastle upon Tyne, UK: Cambridge Scholars, 2006. [ISBN: 9781847180049]

Short volume (seven new essays) that addresses Glaspell's least known works from a variety of post-structuralist perspectives. Glaspell's prose is given more importance than in other volumes, notably in Hinz-Bode's approach to the novel Judd Rankin's Daughter to show the epistemological crisis of modernity, or in Papke's essay on American pragmatism and transcendentalism in Glaspell's fiction of the World War I and World War II (see Papke 2006 under Fiction). Ozieblo's essay, "Susan Glaspell and the Modernist Experiment of Chains of Dew," remains an interesting piece in its revision of *The Road to the Temple* and its reading of *Chains of Dew* as Glaspell's conscious effort to join Broadway. See also Gainor 2006, under Theater and Drama

Carpentier, Martha C., and Emeline Jouve, eds. *On Susan Glaspell's Trifles and "A Jury of Her Peers": Centennial Essays, Interviews and Adaptations*. Jefferson, NC: McFarland, 2015. [ISBN: 9781476662114]

Designed as a celebration of the centenary of *Trifles*, updates and widens previous studies on Glaspell's two well-known works. The collection, comprising new essays, is divided into two parts: first, a more academic set of essays authored by scholars and dealing with linguistics,

crime fiction, film, radio, TV, and theater; and second, three interviews with film and theater directors and producers of Glaspell's plays, and adaptations and creations developed from *Trifles* and/or "A Jury of Her Peers." Among scholarly approaches, Ben-Zvi's essay brilliantly compares Glaspell's dramatic techniques to those later celebrated in Samuel Beckett's works. Forsa provides a novel view on *Trifles* and "A Jury of Her Peers" by placing them within scientific discourse. Adaptations include "Sometimes I Sing," an original dramatic monologue by Milbre Burch inspired by *Trifles*. See also [Eisenhauer 2015](#) and [Maechling-Mounie 2015](#), cited under [Trifles and "A Jury of Her Peers"](#).

[Carpentier](#), Martha C. and Barbara Ozieblo, eds. *Disclosing Intertextualities: The Stories, Plays, and Novels of Susan Glaspell*. Amsterdam and New York: Rodopi, 2006. [ISBN: 9789042020825]

This collection of fifteen new essays introduces readers to the scope of Glaspell's entire oeuvre. There is a special emphasis on proving Glaspell's excellence in pieces other than *Trifles* and "A Jury of Her Peers," and a substantial devotion to exploring Glaspell's fiction. Essays place Glaspell within the radical politics of Greenwich Village of the times and foster intertextual and cross-genre approaches. See also [Fletcher 2006](#), [Gardiner 2006](#), [Hinz-Bode 2006](#), [Lindroth 2006](#), and [Ozieblo 2006](#), all cited under [Fiction](#).

[Eisenhauer](#), [Drew](#), and [Brenda Murphy](#), eds. *Intertextuality in American Drama: Critical Essays on Eugene O'Neill, Susan Glaspell, Thornton Wilder, Arthur Miller and Other Playwrights*. Jefferson, NC: McFarland, 2013. [ISBN: 9780786463916]

This collection includes seven innovative and new essays (out of seventeen) with intertextual approaches to Glaspell's drama and fiction authored by solid Glaspell scholars. Very novel

approaches include that of Friedman, who discusses nativism in Glaspell's stage adaptations of her *Harper's Monthly* short stories, and Jouve, who reads *The Verge* against Freud's Dora and Wiene's *The Cabinet of Doctor Caligari*.

Trifles and "A Jury of Her Peers"

Since their rediscovery in the late 1970s, literature on *Trifles* and "A Jury of Her Peers" has become too numerous to be listed here. The following selection, which includes works from different fields (legal studies in [Bryan and Wolf 2005](#); literature in [Fetterley 1986](#), [Kolodny 1985](#), and [Showalter 1994](#); theater, drama, and audiovisual arts in [Ben-Zvi 1995](#), [Eisenhauer 2015](#), and [Stein 1987](#); linguistics in [Maechling-Mounie 2015](#); and history in [Hedges 1995](#)), aims to provide a brief overview of the possible approaches and of the new paths opened more recently. In this regard, [Carpentier and Jouve 2015](#) (under [Collections](#)) showcases the most recent scholarship on these two works.

[Ben-Zvi, Linda](#). "“Murder, She Wrote’: The Genesis of Susan Glaspell’s *Trifles*.” In *Susan Glaspell: Essays on Her Theater and Fiction*. Edited by [Linda Ben-Zvi](#), 19–48. Ann Arbor: University of Michigan Press, 1995. [ISBN: 9780472105496]

Originally published in 1992, this article provides an account of the real case that inspired *Trifles* and "A Jury of Her Peers," and which Glaspell covered as a journalist for the *Des Moines Daily News*. Briefly accounts for the differences in the generic adaptations and Glaspell's consideration of the potential audience in either case.

[Bryan, Patricia L.](#), and [Thomas Wolf](#). *Midnight Assassin: A Murder in America's Heartland*. Chapel Hill, NC: Algonquin Books, 2005. [ISBN: 9781565123069]

Thorough study of the Hossack murder case, the case that inspired *Trifles* and “A Jury of Her Peers.” Narrates the events and includes and discusses Glaspell’s twenty-six articles on the case for the *Des Moines Daily News*.

Eisenhauer, Drew. “Susan Glaspell’s Gendered Detectives: Suspense and the Threat to Masculine Identity in Radio and Screen Adaptations from 1930 to 1961.” In *On Susan Glaspell’s Trifles and “A Jury of Her Peers”: Centennial Essays, Interviews and Adaptations*. Edited by Martha C. Carpentier and Emeline Jouve, 94–116. Jefferson, NC: McFarland, 2015. [ISBN: 9781476662114]

Offers a complete list of film, TV, and radio adaptations of Glaspell’s works, and focuses on versions of *Trifles* and “A Jury of Her Peers” to provide historically nuanced analyses of them.

Fetterley, Judith. “Reading about Reading: ‘A Jury of Her Peers,’ ‘The Murders in the Rue Morgue,’ and ‘The Yellow Wallpaper.’” In *Gender and Reading: Essays on Readers, Texts, and Contexts*. Edited by Elizabeth A. Flynn and Patrocínio P. Schweickart, 147–164. Baltimore: Johns Hopkins University Press, 1986. [ISBN: 9780801829055]

Groundbreaking essay that argues for gendered reading strategies and Glaspell’s denunciation of women’s subjugation to men within a patriarchal system. A classic.

Hedges, Elaine. “Small Things Reconsidered: Susan Glaspell’s ‘A Jury of Her Peers.’” In *Susan Glaspell: Essays on Her Theater and Fiction*. Edited by Linda Ben-Zvi, 49–69. Ann Arbor: University of Michigan Press, 1995. [ISBN: 9780472105496]

Originally published in 1986; Hedges provides a useful insight into the text by contextualizing it within autobiographical 19th-century women’s writings telling of loneliness, isolation, subjugation to the cult of domesticity, and the unrewarded work of women at the time.

Kolodny, Annette. "A Map for Rereading: Or, Gender and the Interpretation of Literary Texts."

In *The New Feminist Criticism: Essays on Women, Literature, and Theory*. Edited by Elaine

Showalter, 46–62. New York: Pantheon Books, 1985. [ISBN: 9780394539133]

Originally published in 1980, this seminal feminist reading of "A Jury of Her Peers" contends that Glaspell illustrates that men and women read differently. A classic text.

Maechling-Mounie, Marie-Pierre. "Seeing, Looking, Pointing: A Linguistic Reading of *Trifles*

and "A Jury of Her Peers." In *On Susan Glaspell's Trifles and "A Jury of Her Peers":*

Centennial Essays, Interviews and Adaptations. Edited by Martha C. Carpentier and Emeline

Jouve, 26–44. Jefferson, NC: McFarland, 2015. [ISBN: 9781476662114]

Innovative approach to Glaspell's works that brings semantics, stylistics, syntax, and narratology to a thorough analysis of language of vision and its relation to agency.

Showalter, Elaine. "Common Threads." *Sister's Choice: Tradition and Change in American*

Women's Writing, 145–175. New York: Oxford University Press, 1994. [ISBN:

9780192824172]

Thorough analysis of quilting as a symbol that, Showalter argues, represents the very dramatic/narrative structure of the play and the short story, and which unites women.

Stein, Karen F. "The Women's World of Glaspell's *Trifles*." In *Women in American Theatre*.

Edited by Helen Krich Chinoy and Linda Walsh Jenkins, 253–256. New York: Theatre

Communications Group, 1987. [ISBN: 9780930452667]

Originally published in 1981, this classic essay discusses the importance of "trifles" as symbols.

Theater and Drama

Most scholarly works on Glaspell have been devoted to her theater and drama. Since 2000, four monographs have been published, evidencing the growth of Glaspell studies, from the more general and splendid [Gainor 2000](#) to specific thematic concerns (Glaspell and politics in [Jouve 2017](#), Glaspell and space in [Hernando-Real 2011](#), and Glaspell and linguistics/philosophy in [Hinz-Bode 2006](#)). [Ozieblo 2008](#) puts Glaspell side by side with Sophie Treadwell. Out of the hundreds of articles published on Glaspell since the 1920, the selection exemplifies the major trends in Glaspell scholarship. For those interested in *Trifles*, see entries under ["Trifles and "A Jury of Her Peers"](#).

Monographs

The publication of four monographs on Glaspell's theater and drama since 2000 evidences the move from a more generic concern with her plays—claiming the importance of her works at their cultural time—to more specific concerns with given themes. [Gainor 2000](#) is an excellent introduction from a cultural-historical perspective. [Ozieblo 2008](#) is a work exclusively on Glaspell's theater. [Jouve 2017](#) discusses the political scope of Glaspell's dramaturgy, [Hernando-Real 2011](#) focuses on Glaspell's use of space, and [Hinz-Bode 2006](#) studies Glaspell's linguistic aesthetics and philosophical substrata.

[Gainor, J. Ellen](#). *Susan Glaspell in Context: American Theater, Culture, and Politics, 1915–48*.

[Ann Arbor](#): University of Michigan Press, 2000.

Essential reading. Cultural approach to Glaspell's theater, meticulously researched and brilliantly argued. Contextualizes each play by providing the historical, social, political, and artistic scenario that influenced their writing.

Hernando-Real, Noelia. *Self and Space in the Theater of Susan Glaspell*. Jefferson, NC: McFarland, 2011. [ISBN: 9780786463947]

Critical approach to Glaspell's plays exclusively focused on the study of space and the relations between identity and place. Applies and widens the concept of dramatic geopathology, where characters are victims of locations from which they wish to escape.

Hinz-Bode, Kristina. *Susan Glaspell and the Anxiety of Expression*. Jefferson, NC: McFarland, 2006. [ISBN: 9780786425051]

Departs from previous second-wave feminist approaches to focus exclusively on the philosophical layer of a selection of Glaspell's plays (*Trifles*, *Springs Eternal*, *The People*, *Alison's House*, *Bernice*, *The Outside*, *Chains of Dew*, and *The Verge*). Examines Glaspell's use of language in the exploration of the dichotomy of individual versus society and places Glaspell within the modernist canon.

Jouve, Emeline. *Susan Glaspell's Poetics and Politics of Rebellion*. Iowa City: University of Iowa Press, 2017. [ISBN: 9781609385088]

Focuses exclusively on the political dimension of Glaspell's plays, including "Wings," an unfinished play in typescript. Excellent in understanding the way Glaspell conceived theater as a social tool for change. Worthwhile for students and scholars alike.

Ozieblo, Barbara. "Susan Glaspell." In *Susan Glaspell and Sophie Treadwell*. By Barbara Ozieblo and Jerry Dickey, 14–90. Routledge Modern and Contemporary Dramatists Series. London: Routledge, 2008. [ISBN: 9780415404853]

Critical introduction to Glaspell's plays from a theatrical, rather than literary, perspective.

Explores major and lesser-known works and examines productions of *Trifles* and *The Verge*.

Excellent as a starting point.

Essays

There is abundant literature on Glaspell's theater and drama, starting in the 1920s, and more conspicuously since her rediscovery in the late 1970s. This selection exemplifies main trends in Glaspell scholarship: feminist approaches, inaugurated by [Friedman 1984](#), have always been a favorite, as exemplified by [Noe 2002](#), which discusses New Womanhood, and [Gainor 2006](#), which tackles Glaspell's challenge to patriarchal notions of femininity. Another trend focuses on Glaspell and form, as Glaspell and modernism in [Makowsky 1999](#) and [Gainor and Dickey 2005](#), and Glaspell's escape from realistic conventions, discussed in [Galbus 2000](#). The importance of space in general, and region in particular, has always been of interest, as evidenced in [Noe 1981](#). Glaspell and politics, and her revision of Americanness, patriotism, and nationalism, is present in [Hernando-Real 2007](#) and [Cox and Pettit 2019](#). Philosophical approaches are showcased in [Shepherd-Barr 2015](#), which deals with Glaspell and Darwinism within the context of eugenics. Intertextual approaches have also become common since started by Ben-Zvi in the 1980s, with a special emphasis on parallels between Glaspell and O'Neill, as made explicit in [Ben-Zvi 1995](#) and [Radel 1990](#).

Ben-Zvi, Linda. "O'Neill's Cape(d) Compatriot." *Eugene O'Neill Review* 19.1–2 (Spring-Fall 1995): 129–138.

Argues the effects that Glaspell and O'Neill's friendship had on their writings, concluding that Glaspell inspired many of O'Neill's great works.

Cox, James H., and Alexander Petitt. "Indigeneity and Immigration in Susan Glaspell's *Inheritors*." *Comparative Drama* 53.1–2 (Spring-Summer 2019): 31–58.

[doi:10.1353/cdr.2019.0001]

Argues the complexities of representation of indigeneity in *Inheritors*, an anti-nationalistic and anti-racist play that nonetheless attempts to provide visibility of Native Americans through their very absence and replacement by immigrants.

Friedman, Sharon. "Feminism as Theme in Twentieth-Century American Women's Drama." *American Studies* 25.1 (Spring 1984): 69–89.

Seminal work that initiated feminist approaches to Glaspell's plays beyond *Trifles*. Presents feminist themes and preoccupation with form in *Trifles*, *The Verge*, and *Alison's House*, and sets Glaspell in context with Rachel Crothers, Lillian Hellman, and Lorraine Hansberry.

Gainor, J. Ellen. "*Woman's Honor and the Critique of Slander Per Se*." In *Susan Glaspell: New Directions in Critical Inquiry*. Edited by Martha C. Carpentier, 66–79. Newcastle upon Tyne, UK: Cambridge Scholars, 2006. [ISBN: 9781847180049]

Contextual reading of *Woman's Honor* as a critique of "Slander Per Se" laws that legitimized patriarchal notions of female virtue.

Gainor, J. Ellen, and Jerry Dickey. "Susan Glaspell and Sophie Treadwell: Staging Feminism and Modernism, 1915–1941." In *A Companion to Twentieth-Century American Drama*. Edited by David Krasner, 34–52. Malden, MA: Blackwell, 2005. [ISBN: 9781405110884]

Argues Glaspell's use modernist techniques for feminist purposes. Concludes Glaspell's commitment to both modernism and feminism was detrimental to the critical and commercial reception of her plays.

Galbus, Julia. "Susan Glaspell's *The Verge*: A Socratic Quest to Reinvent Form and Escape Plato's Cave." *Journal of Dramatic Theory and Criticism* 15.1 (2000): 81–95.

Asserts Glaspell's challenge to form and her wish to escape realistic conventions, as evident in *The Verge*.

Hernando-Real, Noelia. "Drama and Cultural Pluralism in the America of Susan Glaspell's *Inheritors*." In *Interrogating America through Theatre and Performance*. Edited by William W. Demastes and Iris Smith Fischer, 65–80. New York: Palgrave Macmillan, 2007. [ISBN: 9781403974747]

Argues Glaspell's contribution to the notion of cultural pluralism in *Inheritors*, where she creates her own historiography based on her feminist and multicultural revision of American identity in the 1920s.

Makowsky, Veronica. "Susan Glaspell and Modernism." In *The Cambridge Companion to American Women Playwrights*. Edited by Brenda Murphy, 49–65. Cambridge, UK: Cambridge University Press, 1999. [ISBN: 9780521571845]

Argues that modernism for Glaspell, as for many other women artists, was both a blessing and a curse, as it stimulated her work but was later used to despise her aesthetics.

Noe, Marcia. "Region as Metaphor in the Plays of Susan Glaspell." *Western Illinois Regional Studies* 4.1 (Spring 1981): 77–85.

Discusses how the Mississippi Valley and the Massachusetts coastal region function as metaphors for isolation in several of Glaspell's plays.

Noe, Marcia. "The New Woman in the Plays of Susan Glaspell." In *Staging a Cultural Paradigm: The Political and the Personal in American Drama*. Edited by Barbara Ozieblo

and Miriam López-Rodríguez, 149–162. Brussels: Peter Lang, 2002. [ISBN: 9789052019901]

Identifies two kinds of New Women in selected plays: strong and independent women who reject love and family for the sake of their principles, and comic characters used to interrogate unconventional ideas of womanhood. Helpful in understanding Glaspell's ambivalence toward New Womanhood.

Radel, Nicholas F. "Provincetown Plays: Women Writers and O'Neill's American Intertext." *Essays in Theatre* 9.1 (November 1990): 31–43.

Early attempt to recover the contribution of the women of the Provincetown Players, Glaspell included, to American drama by means of intertextualities with O'Neill's *The Great God Brown*, *Before Breakfast*, and *Welded*. Includes discussions of Louise Bryant's *The Game*, Neith Boyce's *Enemies* and *The Two Sons*, and Glaspell's *Chains of Dew* as inspirations for O'Neill's plays.

Shepherd-Barr, Kirsten. "Midcentury American Engagements with Evolution." In *Theatre and Evolution from Ibsen to Beckett*. By Kirsten Shepherd-Barr, 203–236. New York: Columbia University Press, 2015. [ISBN: 9780231164702]

Discusses Glaspell's various evolutionary ideas, drawing on Darwinian and non-Darwinian concepts, eugenics and mutation, most importantly in *The Verge* but also in other works, such as *Springs Eternal*, *The Outside*, *Bernice*, and some of her fiction.

Fiction

Glaspell's fiction, her novels and short stories, remain understudied to date. The most comprehensive work is [Carpentier 2001](#), focused on the novels. To date, Carpentier is the

scholar who has dealt the most with Glaspell's narratives. [Carpentier and Bryan 2010](#) is the most thought-provoking introduction to Glaspell's short stories; the selected essays provide an idea of scholars' preoccupation with Glaspell's revision of form and classic themes and illustrate her legitimate place in American fiction. [Carpentier 2007](#) explains the reasons why Glaspell disappeared from the market, while other women writers, such as Willa Cather, survived. As far as form is concerned, [Carpentier 1994](#) and [Lindroth 2006](#) argue for Glaspell's subversion of generic expectations. Glaspell's conception of modernity and epistemology are treated in [Hinz-Bode 2006](#) and [Winetsky 2013](#). Notions of patriotism, idealism, and Americanness are dealt with in [Papke 2006](#). Themes usually associated with women are revised in [Gardiner 2006](#), which focuses on Glaspell's characterization of female artists, in [Ozieblo 2006](#), which discusses mother and daughter relations, and in [Fletcher 2006](#), which reconsiders the concept of sisterhood in Glaspell's fiction and, by extension, in her entire body of work. For those interested in "A Jury of Her Peers," see entries cited under [Trifles and "A Jury of Her Peers."](#)

[Carpentier, Martha C.](#) "Susan Glaspell's Fiction: *Fidelity* as American Romance." *Twentieth Century Literature: A Scholarly and Critical Journal* 40.1 (1994): 92–113.

[doi:10.2307/441552]

Argues that this novel is Glaspell's parody on the popular concept of romance, a parodic revision usual misunderstood in her works which passes as sentimentality.

[Carpentier, Martha C.](#) *The Major Novels of Susan Glaspell*. Gainesville: University Press of Florida, 2001. [ISBN: 9780813021225]

Only book-length study of Glaspell's novels to date. Disregards Glaspell's first two novels, *The Glory of the Conquered* and *The Visioning*, on the basis of immaturity, and discusses in

depth the other seven novels, highlighting their modernist aesthetics and feminist values.
Excellent to trace the evolution of Glaspell's aesthetics and preoccupations.

Carpentier, Martha C. "The Deracinated Self: Immigrants, Orphans, and the Migratory Consciousness of Willa Cather and Susan Glaspell." *Studies in American Fiction* 35.2 (Autumn 2007): 131–158. [doi:10.1353/saf.2007.0001]

Informative and brilliantly argued essay that explains, by way of contrast with Willa Cather, why Glaspell disappeared from the (female) canon.

Carpentier, Martha C., and Patricia Bryan. "Introduction." In *Her America: "A Jury of Her Peers" and Other Stories by Susan Glaspell*. Edited by Patricia L. Bryan and Martha C. Carpentier, 2–20. Iowa City: University of Iowa Press, 2010. [ISBN: 9781587298646]

Highlights the reasons why Glaspell was important in her day and why she should be important today: her preoccupations with themes such as free speech, immigration, adoption of children, or gender issues—themes present in the collected short stories. Glaspell's value as an American satirist, in the fashion of Mark Twain, is emphasized.

Fletcher, Caroline Violet. "'Rules of the Institution': Susan Glaspell and Sisterhood." In *Disclosing Intertextualities: The Stories, Plays, and Novels of Susan Glaspell*. Edited by Martha C. Carpentier and Barbara Ozieblo, 239–256. Amsterdam and New York: Rodopi, 2006. [ISBN: 9789042020825]

Engaging essay that discusses Glaspell's revision of the notion of sisterhood, usually taken for granted in Glaspell's works, to show a critical stance in the short story "The Rules of the Institution" (1913), and apt argumentation that invites us to reconsider the very notions of sisterhood and female bonding in Glaspell's oeuvre.

Gardiner, Karen H. "Reaching for 'Out There': Susan Glaspell's Rhetoric of the Female Artist." In *Disclosing Intertextualities: The Stories, Plays, and Novels of Susan Glaspell*. Edited by Martha C. Carpentier and Barbara Ozieblo, 183–200. Amsterdam and New York: Rodopi, 2006. [ISBN: 9789042020825]

Discusses Glaspell's use of rhetorical devices to claim room for female artists in lesser-known short stories: "The Return of Rhoda" (1905), "For the Love of the Hills" (1905), "A Boarder of Art" (1912), "Out There" (1912), and "The Busy Duck" (1918). Comparisons are drawn to some of the plays (*Alison's House*, *The Verge*, and *Chains of Dew*).

Hinz-Bode, Kristina. "Susan Glaspell and the Epistemological Crisis of Modernity: Truth, Knowledge, and Art in Selected Novels." In *Susan Glaspell: New Directions in Critical Inquiry*. Edited by Martha C. Carpentier, 89–108. Newcastle upon Tyne, UK: Cambridge Scholars, 2006. [ISBN: 9781847180049]

Cites the validity of the connection between art and life and the search of truth as prevailing themes in Glaspell by comparing three novels from different stages in her career: *The Glory of the Conquered*, *Norma Ashe*, and *Judd Rankins's Daughter*.

Lindroth, Colette. "America Unmasked: Cultural Commentary in Susan Glaspell's Short Fiction." In *Disclosing Intertextualities: The Stories, Plays, and Novels of Susan Glaspell*. Edited by Martha C. Carpentier and Barbara Ozieblo, 257–276. Amsterdam and New York: Rodopi, 2006. [ISBN: 9789042020825]

Discusses techniques of indirection in eight short stories published between 1913 and 1926 to claim Glaspell's subversion of generic expectations and her characteristic subtle way to make important points.

Ozieblo, Barbara. "Silenced Mothers and Questing Daughters in Susan Glaspell's Mature Novels." In *Disclosing Intertextualities: The Stories, Plays, and Novels of Susan Glaspell*. Edited by Martha C. Carpentier and Barbara Ozieblo, 137–158. Amsterdam and New York: Rodopi, 2006. [ISBN: 9789042020825]

Addresses the complex relation between mothers and daughters in the short story "A Rose in the Sand" (1927) and the novels *Brook Evans*, *The Morning is Near Us*, and *Fugitive's Return*, in what is considered Glaspell's attempt to come to terms with her difficult relation with her mother and her thwarted desires to become a mother.

Papke, Mary E. "Susan Glaspell's Last Word on Democracy and War." In *Susan Glaspell: New Directions in Critical Inquiry*. Edited by Martha C. Carpentier, 80–88. Newcastle upon Tyne, UK: Cambridge Scholars Publishing, 2006. [ISBN: 9781847180049]

Discusses Glaspell's roots in Transcendentalism and American pragmatism as portrayed in her World War II novel *Judd Rankin's Daughter*.

Winetsky, Michael. "The Noble Peasant: Primitivism, Classicism, and the Epistemological Pivot in Susan Glaspell's Career." In *Americans and the Experience of Delphi*. Edited by Paul Lorenz and David Roessel, 201–217. Boston: Somerset Hall Press, 2013. [ISBN: 9781935244110]

Suggests a "primitive" period in Glaspell's career, characterized by her belief in progress and in language as a means to translate experiences, a period that found its climax in Delphi. This essay connects "Dwellers on Parnassos," *The Road to the Temple*, and *Fugitive's Return* with broader anthropological, archaeological, and classical traditions.