SHADOWS OF THE RAVINE:

MORTALITY-THEMED DISCARDS FROM BRADBURY'S ILLINOIS NOVELS

Gabriel M. Harley

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Jonathan R. Eller, Ph.D., Chair

Master's Thesis Committee

____
William F. Touponce, Ph.D.

____
Stephen L. Fox, Ph.D.

DEDICATION:

For Ray Bradbury

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INTRODUCTION:

Purpose and Outline of Methodology

This thesis offers a focused examination of thematically-related story-chapters that Ray Bradbury originally intended for his first novel concept—*Summer Morning, Summer Night*, a book set in the vivid memories of his own small-town Midwest childhood. The stories at the heart of this thesis were discarded from the project (often referred to by Bradbury as the "Illinois novel") by the time that he published a portion of the original project as *Dandelion Wine* in 1957. As that novelized story cycle is perhaps the best-known of all Bradbury's "Green Town" books, I intend to use it as a springboard for identifying and examining those stories that were discarded, left unfinished, or eventually published as stand-alone tales in other outlets. Since all of these stories were eliminated before *Dandelion Wine* emerged as the first published portion of the larger Illinois novel, I will further explore how their hypothetical presence or actual absence may have affected *Dandelion Wine* as a whole, from inception and development to publication and popular reception, as well as investigate what these tales may reveal about the evolution of Bradbury as a writer.

In the pages that follow, I will focus on a sub-set of stories—both published and unpublished—that deal explicitly with the themes of aging and mortality. Such themes are close to the heart of *Dandelion Wine*, as even the final published version deals in large part with its protagonist's discovery of his own mortality and that of those around him. Indeed, from young Doug Spaulding's discovery of his own finite nature to the deaths of old Colonel Freeleigh, Douglas's great-grandmother, and even the town trolley,

Dandelion Wine is as much about endings as beginnings—a wintry novel set at the height of summer.

It is this central thread of mortality which redeems the otherwise-nostalgic book from a literary perspective, and also helps to explain the continued popularity of a story about an unremarkable boy in an unremarkable Midwestern town in a summer that passed almost eighty years ago. By dealing exclusively with the discarded mortality-themed stories, I hope to present readers with material that is both previously unexplored and yet still relevant to Bradbury's novelized story cycle as it exists today. In the following chapters, I intend to bring to light known and relatively unknown artifacts of Bradbury's literary past as well as highlight and analyze key stories and events in the textual history of the original *Summer Morning, Summer Night*, and its descendants *Dandelion Wine,* and *Farewell Summer*. By utilizing a "textual-archeological" approach--beginning with a discussion of the known histories of the texts--I will trace the evolution of Bradbury's initial plans for *Summer Morning, Summer Night* and explore how those plans found fruition in the two books that it eventually became.

Particular attention will be given to the story units that the author ordered, bridged, and extended into novelized form. I will begin by identifying a thematically-related subgroup of stories considered central to the Illinois novel and its descendants. I will then establish the "provenance" of each story-chapter: its origins, process of inclusion/elimination, and final fate (used in *Dandelion Wine* or *Farewell Summer*, published in other outlets, or consigned to Bradbury's stacks of abandoned work). I will then provide genealogical stemma to trace how the larger units evolved into more stable, published forms.

In the second chapter of the thesis, I will survey the impact of the stories left behind (both published and unpublished), with special emphasis on the "lost tales" that center on Bradbury's darker, "mortality-related" themes. Each story will be analyzed in the light of the two published novels, with explorations of why each was undeveloped and/or left out (supported by evidence from the author's personal letters and outlines) and what such decisions may indicate about his evolving creative processes. In the final chapter, I will explore how the mortality-themed stories left out of the novel may also help to inform our understanding of Ray Bradbury's evolution as a writer. Through the portal of these somewhat darker tales, I intend to show that it is possible to catch glimpses of both the writer that Bradbury *was* before *Dandelion Wine* and the more mature writer he *became* afterward.

CHAPTER ONE

Germination: The Green Town Stories and the Bottling of *Dandelion Wine*

Ray Bradbury's Illinois novel *Summer Morning, Summer Night* and, subsequently, *Dandelion Wine* and *Farewell Summer*, all arose out of the writer's nostalgic sense of his own childhood in Waukegan, Illinois. However, Waukegan's fictional counterpart, Green Town, does not exist solely within the pages of those books. Rather, the two books are part of a larger cycle of stories, novels, plays, and other media set within what Eller and Touponce refer to as Bradbury's Green Town "chronotope" (213)—the geography and chronology that set up the works' tensions between old and young, civilization and wilderness, life and death, good and evil. The most widely-known elements of this set include the aforementioned novels as well as *Something Wicked this Way Comes* (1962), *From the Dust Returned* (2001), and dozens of short stories in collections such as *Dark Carnival* (1947) and its refashioned successor *The October Country* (1955).

The Illinois Novel: Origins of *Dandelion Wine*

Though published in 1957, *Dandelion Wine*'s origins can be traced back to an earlier time in Ray Bradbury's career: an era during which he was known primarily as a writer of macabre and "weird" pulp magazine stories. Indeed, the vast majority of Bradbury's published stories from 1942 to 1945 appeared in magazines such as *Weird Tales*, *Amazing Stories*, *Detective Tales*, and *Planet Stories* with only two pieces appearing in the more mainstream magazines: "The Big Black and White Game" in the

August 1945 issue of *American Mercury* and "Invisible Boy" in the November 1945 issue of *Mademoiselle*. It was during this part of his career—around 1944—that Bradbury began to formulate ideas for a novel about "a small town and the adults and children who live in that town" and "the vast psychological differences between children and their parents" (Bradbury, notes from *The Small Assassins* 1). This initial idea--which included the notion of conflict between the two groups and a "war" over the concepts of time and growing up--went through several incarnations, though it was obvious from the start that the small-town setting would be viewed through Bradbury's own nostalgic lens.

Over the next four years, Bradbury assembled notes, outlines, and typescripts with titles such as *A Child's Garden of Terror* (1944), *The Small Assassins* (1945-46), *The Winds of Time* and *The Blue Remembered Hills* (both 1946), and, finally, *Summer Morning, Summer Night* (1947) (Eller and Touponce 216-217). Although it would take another ten years for that project to be trimmed back by the extraction of the *Dandelion Wine* chapters, the process of Bradbury's authorial evolution away from the genre magazines was already visibly underway. In the first two years of its inception, for example, the title of the novel alone shows a definite shift away from sensationalist, "pulpy" language—with words like "terror" and "assassins"—to more literary, genteel terminology.

After undergoing several unstable permutations throughout the late 1940s, it was in 1950, under the title of *Summer Morning, Summer Night*, that the Illinois novel finally found its footing. Still, the process of creating and then molding it into a novelistic structure proved to be a great challenge for Bradbury who, until this time, had worked almost solely as a writer of short fiction. For several years, he struggled with the exact

plot and scope of that novel (Weller 241-243). Its "war over time" between the town's adults and children featured an unusually broad cast of characters as well as "more episodes… than readers could easily follow" (Eller and Touponce 218). Over the next four years, Bradbury's agent, Don Congdon, and his editor, Walter Bradbury, both began to express concern over his lack of progress. Finally, after numerous letters and meetings, all parties involved began to understand that, if the Illinois novel was ever going to be published, it would have to be scaled back. As Bradbury states, it was Doubleday editor Walter Bradbury who appealed to him to "take hold of [the larger Illinois novel] by the ears and rip it apart" so that it would "fall into two halves. Every other chapter should go out and the remaining chapters will fall back into place. They will be your first book and every other chapter will be your sequel" (quoted in Weller 242).[1]

Thus, working closely with Walter Bradbury and his agent Don Congdon during the last months of 1955 and the first half of 1956, author Bradbury began the process of transforming his initial *Summer Morning, Summer Night* concept into a more coherent and manageable project. That scaling-down process eventually resulted in *Dandelion Wine*: the story of twelve-year-old Douglas Spaulding (a thinly-disguised analogue for Bradbury himself) who comes of age in the summer of 1928, discovering firsthand the mysteries of life and death along the way. Although Doug Spaulding had been a central character in the initial *Summer Morning, Summer Night* concept—and *Dandelion Wine* did retain some notions of a tension and "racial divide" between children and adults—the

[1] Although the accuracy of this recollection is a matter of some debate (as will be seen in the next chapter of this thesis), it nonetheless remains an important first step in understanding the gist of the Illinois novel's eventual transformation into the books *Dandelion Wine* and *Farewell Summer*.

majority of Bradbury's "war story" would remain untold and uncompleted for half a century until *Farewell Summer* was finally published in 2006.

Overview of the Construction and Major Themes of *Dandelion Wine*

Although published and marketed as a novel, the truth is that *Dandelion Wine* is not a singular, cohesive story created from whole cloth. Rather, the majority of the novel actually consists of disparate story-chapters that Bradbury pulled out of *Summer Morning, Summer Night* and bridged into a "novelized story cycle" similar to his already-published book *The Martian Chronicles* (Eller and Touponce 208; Weller 243). By the time the *Dandelion Wine* stories had been extracted from the central shell of *Summer Morning, Summer Night* and then further refined, many of those story-chapters had already been published in magazines in their original standalone forms with slightly different characters, events, or other details.

The final published version of *Dandelion Wine* consists of a total of 39 chapters, including 19 "bridge" chapters created to bind the novel together and 20 story-chapters that, for the most part, had been written for the larger *Summer Morning, Summer Night* novel. Although all of *Dandelion Wine*'s chapters are both unnumbered and untitled, they are often referred to by their short-story titles. Below, I have listed the various chapters along with their outlets of initial publication; titles and dates are taken from Eller and Touponce (231 and 447-476) and Weller (243-244). Note that all of the "bridge" chapters were created especially for the novel and to that point had not been published outside of this context:

1. Awakening Bridge Chapter
2. "Illumination" (*The Reporter*, 16 May 1957)
3. "Dandelion Wine" (*Gourmet*, June 1953)
4. "Summer in the Air" (*Saturday Evening Post*, 18 February 1956)
5. Bridge Chapter
6. "The Season of Sitting" (*Charm*, August 1951)
7. Bridge Chapter
8. Bridge Chapter
9. "The Night" (*Weird Tales*, July 1946)
10. Bridge Chapter
11. "The Lawns of Summer" (*Nation's Business*, May 1952)
12. "The Happiness Machine" (*Saturday Evening Post*, 14 September 1957)
13. Bridge Chapter
14. "Season of Disbelief" (*Collier's*, 25 November 1950)
15. Bridge Chapter
16. "The Last, the Very Last" (*The Reporter*, 2 June 1955)
17. Bridge Chapter
18. "The Green Machine" (*Argosy*, March 1951)
19. "The Trolley" (*Good Housekeeping*, July 1955)
20. "Statues" (*Dandelion Wine*, 1957)
21. Bridge Chapter
22. "Exorcism" (*Dandelion Wine*, 1957)
23. Bridge Chapter
24. "The Window" (*Collier's*, 5 August 1950)
25. Bridge Chapter
26. Bridge Chapter
27. "The Swan" (*Cosmopolitan*, September 1954)
28. Bridge Chapter
29. "The Whole Town's Sleeping" (*McCall's*, September 1950)
30. Bridge Chapter
31. "Good-by, Grandma" (*The Saturday Evening Post*, 25 May 1957)
32. Bridge Chapter
33. "The Tarot Witch" (*Dandelion Wine*, 1957)
34. Bridge Chapter
35. Bridge Chapter
36. "Green Wine for Dreaming" (*Dandelion Wine*, 1957)
37. Bridge Chapter
38. "Dinner at Dawn" (*Everywoman's*, February 1954)
39. Bridge Chapter

Figure 1.1: Story-chapters of *Dandelion Wine*

Bradbury used the new narrative bridges to create a continuous chronology for the extracted stories running through the summer of 1928. In a more general sense, however, it is not the story chronology itself but rather a significant thematic thread that binds certain significant parts of the book together and which will serve as the central axis on which this study revolves. As other scholars have pointed out (Johnson 92-100; Mogen

114-119), the story-chapters contained in *Dandelion Wine* fall into several thematic categories including:

Coming-of-age stories

These story-chapters are those in which the characters (usually Douglas Spaulding in particular) undergo the quintessential formative experiences or epiphanies of youth. "Illumination" (1957) and "Statues" (1957) are excellent examples of this thematic category.

Adults vs. children stories

Adult vs. children stories center on the supposed conflicts and disconnects between the two categories of Green Town residents: the children and the adults, whom the twelve-year old protagonist sees as "*two separate races*" (*Dandelion Wine* 20), alienated from—and locked in combat with—one another. Although this category is apparently the earliest theme that Bradbury wanted to touch on and is present in some of the stories of *Dandelion Wine* (the first "Revelations" bridge (19-20), for example), it is really in the pages of the 2006 novel *Farewell Summer* where the conflict reaches its full expression. This central plot provides the textual evidence that *Farewell Summer* is the final form of the original novel and not, as Bradbury's masking afterword asserts, merely the "extension" of *Dandelion Wine* (*Farewell Summer* 209).

Machine stories

Although Bradbury has often been called a science fiction writer, he has long maintained a disinterest in "the technological underpinnings" of that genre (Weller 43). However, fantastic machines, both inanimate and organic, have often found their way into his work. In *Dandelion Wine* and the rest of the Green Town canon, the so-called machine stories deal with natural and man-made contrivances that include wild-eyed inventor Leo Auffmann's attempt to mechanize joy (from "The Happiness Machine," 1957), the town trolley on its last run (from "The Trolley," 1955), new sneakers with their magical "marshmallows and coiled springs in the soles" ("Summer in the Air," 1956) and the "machines" of nature as spring evolves into summer and summer, finally, into autumn ("Illumination" and *Dandelion Wine*'s untitled final chapter, both 1957).

Aging and mortality stories

Many of the story-chapters of *Dandelion Wine* deal with the passing away of familiar people and things and the changes present in a world that's moving ever-forward. These include: "The Last, the Very Last" (1955), "The Window" (1950), "The Swan" (1954), and "Good-by, Grandma" (1957).

Although these categories are neither discrete (i.e. some stories could be said to fall into more than one category) nor applicable to every section of the book (especially the bridge chapters), they nonetheless remain a valuable tool for discussing and understanding both the contents and construction of *Dandelion Wine*. The last of these thematic groups, in particular, is essential in understanding not only *Dandelion Wine*'s

genesis but, as will be discussed in the third chapter, Bradbury's own evolution as a writer during this critical period in his career.

Deadly Ingredients: The Mortality-Themed Story-Chapters of *Dandelion Wine and Farewell Summer*

As mentioned in the introduction of this thesis, *Dandelion Wine*, *Farewell Summer*, and the initial novel-concept from which they both emerged—*Summer Morning, Summer Night*—all deal in some part with the notions of mortality, aging, and death. Although Doug Spaulding, the books' protagonist, is only twelve years old at the outset of *Dandelion Wine*, he is surrounded (and, in *Farewell Summer*, spurred into action) by the passage of time. As the summers of 1928 and 1929 pass by, Douglas undergoes a profound change.

At first, the change is only internal. In the opening chapters of *Dandelion Wine*, he has an almost-mystical epiphany while picking early summer fox grapes with his father and younger brother:

> …Douglas opened one eye.
>
> And everything, absolutely everything, was there.
>
> The world, like a great iris of an even more gigantic eye, which has also just opened and stretched out to encompass everything, stared back at him.
>
> And he knew what it was that had leaped upon him to stay and would not run away now.
>
> *I'm alive*, he thought.
>
> […]
>
> I'm *really* alive! he thought. I never knew it before, or if I did I don't remember!
>
> He yelled it loud but silent, a dozen times! Think of it, think of it! Twelve years old and only now! Now discovering this rare timepiece, this clock gold-bright and guaranteed to run threescore and ten, left under a tree and found while wrestling (7).

Throughout the opening of the book, Douglas revels in this newfound aliveness. As summer reaches its peak, so does his zest for the feelings, tastes, and smells of that season. It is a time of lightning-fast tennis shoes, verdant lawns, and a game of "statues" in the heady twilight.

But summer is not without cost or change. Time and experience move forward and, as the world around him changes, so does Douglas Spaulding. He rides the town trolley on its final voyage. He witnesses the peaceful death of his great-grandmother. He sees the world *through* time for the first time—its people, machines, and seasons all tumbling inexorably forward without sentiment—and it frightens him. Late in the summer he writes in a journal:

> YOU CAN'T DEPEND ON *THINGS* BECAUSE…
> *… like machines, for instance, they fall apart or rust or rot, or maybe never get finished at all … or wind up in garages …*
> *… like tennis shoes, you can only run so far, so fast, and then the earth's got you again …*
> *… like Trolleys, big as they are, always come to the end of the line…*
> YOU CAN'T DEPEND ON *PEOPLE* BECAUSE…
> *… they go away.*
> *… strangers die.*
> *… people you know fairly well die.*
> *… friends die.*
> *… people* murder *people, like in books.*
> *… your own folks can die.*
> […]
> SO IF TROLLEYS AND RUNABOUTS AND FRIENDS AND NEAR FRIENDS CAN GO AWAY FOR A WHOLE OR GO AWAY FOR EVER, OR RUST, OR FALL APART OR DIE, AND IF PEOPLE CAN BE MURDERED, AND IF SOMEONE LIKE GREAT-GRANDMA, WHO WAS GOING TO LIVE FOREVER, CAN DIE… IF ALL OF THIS IS TRUE… THEN… I, DOUGLAS SPAULDING, SOME DAY… MUST… (142-143)

Douglas never finishes this last sentence, but his conclusion is clear. Like Adam and Eve, he has tasted from the Tree of Knowledge and can never return to the garden of childhood innocence. In awakening to the fact of his own vibrant existence, he has also finally realized its finite nature and limited potency. From a textual standpoint, this excerpt is also significant because it represents the evolution of the text away from the "war between the young and old" concept of the original novel. Rather, its events occur in one of the many bridge chapters that Bradbury created and is central to both the "machine" stories and the more generalized "awakening to time and mortality" theme that was crafted specifically for *Dandelion Wine*.

The thread of mortality, aging, and death runs deeply throughout *Dandelion Wine* and *Farewell Summer* and though it applies *mostly* to the books' protagonist, he is hardly the sole character to which that thread is attached. As will be described below, many of the books' characters age, face death, or die. In most cases, Bradbury's invocation of the theme seems to align with the central idea of the books as nostalgic, semi-magical reimaginings of his own coming-of-age experiences. Douglas Spaulding, as the writer's alter-ego, faces death because it is/was one of Bradbury's own fears. As Eller and Touponce write, many of Bradbury's stories evolved from or were "motivated by… the need to deal with the fears and guilt of childhood through fiction" (209). Indeed, Bradbury has admitted that much of the impetus for the Illinois novel itself came from word-association exercises designed to help him rediscover and reclaim those childhood worries as fuel for the creative fire (Eller and Touponce 209).

As *Dandelion Wine* and *Farewell Summer* both grew from those fertile ashes, each contains a number of aging/mortality-related story-chapters. Here, however, I have

chosen to concentrate on those from *Dandelion Wine* because they represent events that genuinely present the growth of major characters and/or offer some insight into those early fears about which Bradbury was writing. The aging-mortality chapters in *Farewell Summer*, on the other hand, seem to exist mainly to advance the plot of the book as it chronicles the "war" between the boys and old men of Green Town. Additionally, the discarded "dark" stories discussed in the next chapter have more in common with similarly-themed chapters of *Dandelion Wine* by virtue of the fact that both groups were discarded from the main Illinois novel. Thus, a focus on this theme-group not only allows for more interesting and illustrative comparisons between kept and discarded stories, it also presents strong textual evidence of the early Illinois novel's evolution *into* *Dandelion Wine* as opposed to the latter book's genesis as an extraction *from* it.

As a starting point of that comparative process, the *Dandelion Wine* mortality-aging chapters are listed below, along with brief sketches of their contents and origins[2]:

"Illumination"

The second story-chapter of *Dandelion Wine*, "Illumination" is the piece in which young Douglas first realizes that he is truly alive. While picking fox berries with his father and younger brother, Tom, Douglas has an inkling of "something" waiting for or even prowling after him in the woods. While the feeling is not necessarily an evil one, it is nonetheless alien and disorienting. Douglas waits in near-breathless anticipation until, finally, both Tom and the feeling crash into and bowl him over. Tumbling through the underbrush, Douglas tastes blood on his own split lip, smells the crisp air, bathes in the

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[2] All publication dates and outlets come from Eller and Touponce.

sunlight and, for the first time, knows what it really means to be alive. Although "Illumination" does not deal directly with aging or death, I include it in this list because it presents the epiphany that leads to and frames all of the others.

"Illumination" was first published as a short story in *The Reporter* in May of 1957. It was later collected in *The Vintage Bradbury* (1965) and *To Sing Strange Songs* (1979). It was also anthologized as "The Subtlest of Incidents" in the textbook *The Insistent Present* (1970).

"The Night"

Set in the first quarter of *Dandelion Wine*, "The Night" is perhaps one of the darkest chapters of that book. Told from the perspective of Tom (Douglas's younger brother), it revels in the fear of the unknown and the unknowable: the still darkness overlying the small town, the sociopathic predations of a killer known only as the Lonely One, the finality of death, and—perhaps most devastatingly of all to a child—the sudden realization that one's parents are just as easily frightened by and just as powerless against these same dark forces as one's self. Although no one actually dies in "The Night," the threat of death hangs heavy in the air as Tom and his mother set off toward Green Town's wild and infamous Ravine in search of a missing Douglas.

A nod to Bradbury's beginnings as a pulp writer, "The Night" first appeared in the July, 1946 issue of *Weird Tales* magazine and was published again in the Canadian version of that magazine in September of 1946. It was eventually adapted as a story-chapter in *Dandelion Wine*. As a short story, it was reprinted in *The Man from U.N.C.L.E.* (1968) and *Starwind* (Spring 1976). Anthologized versions appear in

Suspense Stories (1949) and *Enjoying English 9* (1975; textbook). It has also been published under the title "Ice Cream on a Summer's Evening."

"Season of Disbelief"

"Season of Disbelief" occurs toward the middle of *Dandelion Wine* and is told from the perspective of Mrs. Bently, though it again involves Tom Spaulding as a spectator. At 72, Mrs. Bently is in the winter of her life ("No, child," she says when offered a bite of ice cream, "I'm old enough and cold enough; the hottest day won't thaw me" (51)) and attempts to befriend several of the town's youngsters. When she converses with the children, however, they refuse to believe that someone as old and wrinkled as she could *ever* have been young. She tries to persuade them, showing pictures and other trinkets of her past life, but her arguments fall on deaf, disbelieving ears. In the end, even the widow herself comes to believe that the children are correct: how ridiculous of her to cling to that lost bright youth, she decides. In a recalled conversation with her late husband, she hears him argue: "'Be what you are, bury what you are not … Ticket stubs are trickery. Saving things is a magic trick, with mirrors … you're not the dates, or the ink, or the paper. You're not these trunks of junk and dust. You're only you, here, now—the present you'" (56; ellipsis added).

After its initial publication in the November 25, 1950 issue of *Collier's*, "Season of Disbelief" was collected in the published version of *Dandelion Wine*. The year prior to its inclusion in that book, it was also adapted by CBS writers for the *CBS Radio Workshop* (17 February 1956), where it was introduced by Bradbury.

"The Last, the Very Last"

Separated from "Season of Disbelief" by a single-page bridge chapter, "The Last, the Very Last" returns *Dandelion Wine's* narrative focus to Douglas Spaulding. In this story-chapter, Douglas and two of his friends visit Colonel Freeleigh, Green Town's last living Civil War veteran. Referring to him as a "time machine," the boys use his stories and memories to "travel" back to events like Chinese magician Ching Ling Soo's deadly "bullet-catch" trick, the pioneer adventures of Pawnee Bill, and the Battle of Antietam. Taken as a whole, the story presents a kinder view of aging, as a storehouse for memory and experience instead of the lost youth presented in "Season of Disbelief."

"The Last, the Very Last" was originally published as a short story in *The Reporter* (June 2, 1955), and was later incorporated into the final version of *Dandelion Wine*. It was also anthologized in *The Reporter Reader* (1957) and in three textbooks as "The Death of Colonel Freeleigh." It was reprinted in the May 1987 issue of *Boy's Life* as "The Time Machine" and collected in *R is for Rocket* (1962) and *Classic Stories Volume One* (1990; as "The Time Machine"). Bradbury adapted it to the stage, and it was published by Dramatic Publishing (Woodstock, IL) as *A Device Out of Time* (1986).

"The Window"

"The Window" brings an end to Colonel "the living time machine" Freeleigh's story arc within *Dandelion Wine*. It tells the story of the old veteran's last moments of life, when he calls Mexico City and asks the man on the other end of the line to place the telephone receiver on the window sill so that, as he breathes his last, the Colonel can hear the sounds of that busy and far away place and remember happier days.

First published in *Collier's* (5 August 1950), "The Window" was also reprinted in *Argosy* (May 1952), *The New York Post* (11 December 1955), *Scholastic Scope* (11 October 1972) as "The Long Distance Telephone Call." It was collected in *Dandelion Wine* (untitled, 1957) and *Stories of Ray Bradbury* (1980) as "Calling Mexico."

"The Swan"

"The Swan" is one of Bradbury's typically atypical love stories. In this case, a young man, Bill Forrester, and an elderly woman, Helen Loomis, discover that they would have made terrific lovers, had they not been separated by such a sea of years. The two spend long afternoons walking and talking together until, a few days later, Helen dies. He is left with the echo of her final words: "I lived too long, that much is certain. And you were born either too early or too late. It was a terrible bit of timing. … Anyway, the next spin around, wheels might function right again" (115-116; ellipsis added). The sense of reincarnation adds yet another dimension to Bradbury's tapestry of life and death.

After being published in the September 1954 issue of *Cosmopolitan*, "The Swan" was reprinted in the British magazine *Argosy* (June 1955) as "Lime-Vanilla Ice Cream." Three years later, it was collected as a chapter in *Dandelion Wine*.

"Good-by, Grandma"

Representing yet another kind of loss and impermanence for young Douglas, "Good-by, Grandma" deals with the death of his great-grandmother. Having lived a long and full life caring for those around her, Great-Grandma finally succumbs to the great

weariness that pulls at all people after a time. One summer afternoon, she retires to her room to lie down and pass, peacefully, on. In the end, she returns to the eternal dream, a symbol of Bradbury's wondrous sense of the universe that underlies the fabric of life as he, a master dreamer himself, understands it.

"Good-by, Grandma" was originally published in the May 25th, 1957 issue of *The Saturday Evening Post*, with significant reprintings as "The Leave-Taking" in *Families* (1981; condensed) and in *Stories of Ray Bradbury* (1980). It also appeared in *The Country Gentleman* (Spring 1982), *Reader's Digest* (July 1983; condensed), *The Saturday Evening Post* (July-August 1988), and *Voices* (1989). It has been anthologized 22 times in textbooks under various titles, including "Great-Grandma," "Hail and Farewell to Grandma," and "Grandma."

"Green Wine for Dreaming"

One of the final chapters of *Dandelion Wine*, "Green Wine for Dreaming" represents the climax of young Douglas's "mortality crisis." Weighed down and sickened by all of the losses of the summer, he is overcome by fever and fitful dreams and nearly dies himself. The thing that saves him is the restoration of the same sense of wonder that allows Helen Loomis and Great Grandma to slip away peacefully in the previously-discussed story chapters. In "Green Wine for Dreaming," Douglas's reprieve comes from the town junkman, Mr. Jonas. In the dark heat of Douglas's nightmare, Jonas—having arrived like a quintessential wizard on a horse-drawn wagon filled with magical trinkets—appears at the boy's bedside and unstoppers bottle after bottle of pure, dream-laden airs from far-off lands and times. In breathing in these magical vapors,

Douglas's sense of awe resurfaces, and death is forced to loosen its grip. Here again, Bradbury seems to be hinting that childlike awe of the universe alone is enough to give us hope, in both life and death.

"Green Wine for Dreaming" was written for and first appeared in *Dandelion Wine*. It was also collected in 1965's *The Vintage Bradbury*.

Taken together, these stories best represent the core theme of mortality, aging, and death that runs through *Dandelion Wine*. It is a theme that is continually touched upon and echoed throughout the book, in both the full story-chapters and several of the smaller "bridges" Bradbury created to bind the tales together. However, these are not the only Green Town stories to deal explicitly with that theme. In the next chapter, I will present and discuss a selection of other story-chapters that Bradbury once considered including in his Illinois novel but which were, for various reasons, eventually discarded. Some of those tales were eventually re-used in other works or published as standalone tales, but just as many were left unpublished. Whatever their final state, the discarded stories discussed in the next chapter offer a fascinating look at the evolution of *Dandelion Wine*, *Farewell Summer*, and their writer.

CHAPTER TWO

The Cellar Floor: Unpublished Expurgations of the Illinois Novel and *Dandelion Wine*

> So, plucked carefully, in sacks, the dandelions were carried below. The cellar dark glowed with their arrival. The wine press stood open, cold. A rush of flowers warmed it. The press, replaced, its screw rotated, twirled by Grandfather, squeezed gently on the crop…
>
> The golden tide, the essence of this fine fair month ran, then gushed from the spout below, to be crocked, skimmed of ferment, and bottled in clean ketchup shakers, then ranked in sparkling rows in cellar gloom.
>
> Dandelion wine.
>
> The words were summer on the tongue.
>
> -- *Dandelion Wine*, p. 9

The population and environs of Green Town, Illinois shrank considerably between December of 1955 and June of 1956. This diminishing was not due to any plague or natural disaster, however. Instead, it was the result of an agreement between the town's creator and his more practically-minded, editorial "town council." Over the previous decade, Ray Bradbury's plans for his Illinois novel had grown uncontrollably large (Eller and Touponce 218). In order to save the project, his agent Don Congdon and Doubleday editor Walter Bradbury advised and worked with him as he struggled to translate his mastery of short fiction into the more difficult territory of novel-writing. The first task at hand was to reduce the book's cast and scope. Responding to a January 1955 letter in which author Bradbury discussed the extensive breadth of his project and what he felt was necessary background research, editor Bradbury wrote that he would be "much more pleased if [the letter had contained] actual writing progress… instead of background development" and warned the author not to let the research "become just

'pencil sharpening.'" In the same letter, Walter Bradbury also hinted that, despite its difficult development, he already had some inkling of the project's eventual importance to the writer's career: "Your writing this book is not simply a matter of fulfilling a contract—I'm sure you realize that by now. As they say in Hollywood, this thing 'is bigger than both of us'… I have never been more sincere than when I say this can be a really great performance".[3]

Thus, *Summer Morning, Summer Night*—a nearly-epic tale of war between the young and old men of Green Town—struggled on in Ray Bradbury's typewriter for most of 1955 until Walter Bradbury made a fateful suggestion. This suggestion led, eventually, to the extraction of a rich group of stories that were eventually "bridged together" to become *Dandelion Wine*, a nostalgic, magic-tinged story-cycle about a young boy's awakening to the mysteries of life during the summer of 1928.

Wine in the Cellar

Although Ray Bradbury has portrayed the book's evolution as a simple matter of cutting the project in half (Afterword, *Farewell Summer* 210), a close examination of the textual evidence shows that this is not at all the case. Rather, the history of *Dandelion Wine,* from its original birthplace within the Illinois novel concept and on into its final published form, shows a more complex and non-linear pattern of extraction and assembly. The most conclusive evidence for this sideways genesis comes from Bradbury's own tentative chapter outlines created during the earlier phases of the original

[3] The letters between Ray Bradbury and Walter Bradbury cited in this thesis survive in the Lilly Library, Indiana University Bloomington and in the Albright Collections (photocopies from the Center for Ray Bradbury Studies, Indiana University School of Liberal Arts). The source of each letter appears in the bibliography.

Illinois novel—especially when those outlines are compared to the final contents of *Dandelion Wine*. Rather than showing a chronological extraction as hinted at by Bradbury's "every-other-chapter" remembrance, the outlines actually point to a *thematic* one.

As an example, the table below (based on Eller and Touponce 231) shows how chapters containing "war" stories (as well as a few others) were, between 1954 and 1957, left behind in the deferred novel. Seventeen story-chapters that were not deeply connected to the novel's war between youth and old age were extracted for the new story collection, which was then novelized by the addition of three newly-written stories and a series of bridges. In Figure 2.1 on the following page, bold-faced titles are the story-chapters that were eventually carried over into *Dandelion Wine*.[4] In comparing these two arrangements, it becomes clear that *Summer Morning, Summer Night* was not actually transformed **into** *Dandelion Wine*. The author's various romanticized recollections that have found their way into print have only obscured the textual trail. The process was not, as Bradbury asserts in the Afterword of *Farewell Summer,* a matter of his publishers saying "'My God, this is much too long. Why don't we publish the first 90,000 words [of *Summer Morning, Summer Night*] as a novel and keep the second part for some future year when you feel it is ready to be published'" (210). Nor was it simply a matter of

[4] While the table here only represents two of the later chapter arrangements, Eller and Touponce's version of the chart actually includes a third, earlier, arrangement as well. The outline, dated 20 February 1951, reveals a *Summer Morning, Summer Night* manuscript that contains only six story-chapters that would eventually end up in *Dandelion Wine*: "The Night," "The Magical Kitchen" (later called "Dinner at Dawn"), "Season of Disbelief," "The Statues" (later called, simply, "Statues"), and "The Window."

culling "every other chapter" (Ray Bradbury, quoted in Weller 242).[5] What was extracted for the interim story collection was not plot-sequential or even chronological. Rather, the extractions were thematic in nature. This avenue of textual analysis has not been explored, beyond the archaeological process of sequencing the surviving outlines

Summer Morning, Summer Night
Outline (24 November 1954)

Part 1: The Chess Players

1. First Morning
   Awakening bridge
   Summer in the Air
2. The Sound of Summer
   The Lawns of Summer
3. The Attack from the Ravine
4. **The Green Machine**
5. The Quiet Hour
6. The Death of So-and-So
   The Season of Sitting
7. **The Happiness Machine** 1
8. [The Chess Players]
9. **The Whole Town's Sleeping**
   The Night
10. Midnight
11. The Happiness Machine 2
12. All on a Summer's Night 1
    Illumination
13. Slow Motion, Fast Motion

Part 2: The Court House Clock

14. **The Trolley**
    Arrival and Departure 1
15. Arrival and Departure 2
16. Miss Bidwell 1
17. July Fourth
    All on a Summer's Night 2
18. [The Grand Army Fasts]
    Dandelion Wine
    The Magical Kitchen
19. **Season of Disbelief 1**
20. [The Courthouse Clock]

Part 3: The Birthday Party

21. **The Beautiful Sleep**
22. The Happiness Machine 3
    Miss Bidwell 2
    The Season of Disbelief 2
23. The Birthday Party
24. The Season of Disbelief 3
    The Happiness Machine 4
    Miss Bidwell 3
    [Reflections: Who Won?]

***Dandelion Wine* Page Proofs**
(March 1957)

Awakening bridge
"Illumination"
"Dandelion Wine"
Running bridge
["**Summer in the Air"]**
Revelations bridge 1
["The Season of Sitting"]
["The Happiness Machine" 1]
["The Night"]
["The Lawns of Summer"]
["The Happiness Machine" 2]
Rugbeating bridge
["Season of Disbelief"]
Revelations bridge 3
["The Green Machine"]
["The Trolley"]
["Statues"]
Revelations bridge 4
["Exorcism"]
Revelations bridge 5
["The Window"]
Revelations bridge 6
Dandelion Wine bridge 1
["The Swan"; also published as "Lime-Vanilla Ice"]
Revelations bridge 7
["The Whole Town's Sleeping"]
Revelations bridge 8
["Good-by, Grandma"; revised from **The Beautiful Sleep**]
Revelations bridge 9
["The Tarot Witch"]
Weather bridge
Junkman bridge
["Green Wine for Dreaming"]
Revelations bridge 10
["Dinner at Dawn"; revised from **The Magical Kitchen**]
Dandelion Wine bridge 2

Figure 2.1: Story-chapters carried over into *Dandelion Wine*

[5] By extension, neither is 2006's *Farewell Summer* the "second part of *Dandelion Wine*" (*Farewell Summer* 210). If anything, *Farewell Summer* is the more direct descendant of *Summer Morning, Summer Night*. It shares the original plot and basic outline of that Ur-novel, even through its clock tower battle and birthday party ending. *Farewell Summer* **is**, in effect, *Summer Morning, Summer Night*.

that, on a very basic level, document Bradbury's extraction of story-chapters. But where, then, does this leave *Dandelion Wine*? If it is not really the first half of *Summer Morning, Summer Night* nor even a true "every-other-chapter" extraction, then what is it? The answer lies in the thematic focus of the extracts. The simplest analogy might be that, like a dandelion plant itself, *Dandelion Wine* is a creation disconnected from—but still genetically related to—its parent. Just as a dandelion seed separates itself from the parent-plant and drifts through the air until it finds a suitable environment, so too did the idea-seed of *Dandelion Wine* become separated from its forebear. Blown by the breaths of Ray Bradbury, his editor, and his agent, that seed drifted away and took root *outside* of the direct path between *Summer Morning, Summer Night* and *Farewell Summer*.[6] It landed in a new landscape and began to draw sustenance from the terrain around it: a fertile region watered by nostalgia and youthful wonder rather than "war." Despite its changed environment, the new "plant" was still its parent's child. Traces of its original lineage—in the form of fears about old age and the struggle between life and death—could still be found in its DNA.

Unused Ingredients

It is this genetic heritage that links *Summer Morning, Summer Night, Dandelion Wine*, and the discarded stories that are at the heart of this thesis. While many of the

[6] I do not, however, wish to give the impression that that "seed" was created solely by the interaction of Ray Bradbury and his literary assistants. In fact, evidence of his thematic move toward the elements of *Dandelion Wine* can be seen as early as 1952 when, in a March 13 letter to Walter Bradbury, he writes passionately about his "new short about DANDELION WINE" (emphasis Bradbury's) and, in the same sentence, about another new tale in which "a small boy, 12 years old, for the first time in his life finds out that he is alive!"

discards themselves appear in earlier outlines of the Illinois novel, they have more in common, thematically, with the stories of its offshoot, *Dandelion Wine*. The curious thing about these tales is that, although many of them touch on themes and events that are present in the final version of *Dandelion Wine*, they were nonetheless left out of that book.

These particular stories all "disappeared" from the project prior to 1954. Based on the dates of the relevant Illinois novel outlines (1954-1955) and the known history of *Dandelion Wine* (coaxed into development in late 1955), it seems likely that the decision to excise the tales was an early authorial choice dictated by the developing plotline of *Summer Morning, Summer Night* and not directly related to the creation of *Dandelion Wine*. Taking that chronology into account, the obvious question then becomes: why were these stories, cut only a year or two before from *Summer Morning, Summer Night*, not later re-inserted into *Dandelion Wine*: a book with which they shared significant characters, locales, and literary themes? There are several logical possibilities:

Duplication of plot or theme:

Several of these discards have plots or other elements that closely resemble those of the chapters in the published version of *Dandelion Wine*. It is possible, then, that Bradbury felt that the published story-chapters were simply better representations of his artistic vision than the discards. For example, the discarded story "Miss Bidwell"—about two elderly lovers rediscovering each other after decades apart—is not unlike the published *Dandelion Wine* story-chapter "The Swan" in which time, in a slightly different way, comes between a younger man and elderly woman. The same theme even

appears in “These Things Happen”—a discard in which a high school teacher and one of her teenage pupils begin to consider each other in a somewhat more-than-academic sense (a story which was likely considered sweet in the 1950s but would probably raise the eyebrows of more contemporary readers). Although these “love out of time” stories could all fit within the thematic framework of *Dandelion Wine*, it seems obvious that including all of them may have constituted “too much of a good thing,” to say nothing of the focus they may have stolen from the principle characters and events on which the final novelized story cycle centers.

Changing scope and tone:

When they were first included in the *Summer Morning, Summer Night* outlines, Bradbury no doubt considered the discarded stories in light of that novel’s much larger scope and somewhat darker tone. As established in the previous chapter, in its original incarnation, it was a book preoccupied with war, aging, and death and populated with significantly more characters than would appear in *Dandelion Wine*. As the latter book was extracted, Bradbury may have seen that some of these stories would simply not fit its more optimistic, vivacious, and nostalgic tone. Meanwhile, discarded stories that may have fit with the tone of *Dandelion Wine* could still have been discarded because they featured characters who were either not present in or were only tangentially related to the plot and characters of the new book. The discarded “Love Potion,” for instance, is the tale of a young woman who is given a supposedly magical elixir by two elderly “witches” who live in Green Town. The potion, they claim, will make the object of the young lady’s affections fall irrevocably in love with her. Although *Dandelion Wine* does feature

stories about a young woman (in the person of Lavinia Nebb) and even witches (the rivals Elmira Brown and Clara Goodwater), it would have taken additional effort on Bradbury's part to work the three *additional* characters of "Love Potion" into *Dandelion Wine*'s plotlines. Furthermore, the ending of "Love Potion" is significantly darker than the ending of just about any tale found in that book—at the story's end, two characters lie dead from the poisoned "potion" while a third is left to wonder about what might have been.

Incompletion:

Bradbury's penchant for simultaneously juggling multiple projects—and occasionally becoming distracted away from some of those—has been well documented. As the textual evidence will show, some discarded stories may have been left out simply because Bradbury never got around to finishing them. Stories like "The Beautiful Lady" and "I Got Something You Ain't Got" are excellent examples of this type of abandonment (though, in both cases, additional factors besides the texts' unfinished states may have played a role in their elimination.)

Changing authorial identity:

Another reason the discards may not have been re-integrated into *Dandelion Wine* was that several of them may not have matched the authorial image or identity which Bradbury was trying to cultivate at that time. This possibility will be explored in greater depth in Chapter 3 of this thesis, where I will explore his transition from "pulp" writing to more literary fare.

The Discards

Taken as a whole, the discarded stories of *Summer Morning, Summer Night* can be categorized into two "waves" of deletion. The first wave, consisting of nine stories, represents those that had already been published in other outlets by 1954. These nine stories are listed below, along with their original dates and places of publication:

- "End of Summer" – *Script*, September 1948
- "The Great Fire" – *Seventeen*, March 1949
- "All on a Summer's Night" – *Today* supplement of the *Philadelphia Enquirer*, January 22, 1950
- "Miss Bidwell" – *Charm*, April 1950
- "These Things Happen" – *McCall's*, May 1951
- "The Pumpernickel" – *Collier's*, May 19, 1951
- "The Screaming Woman" – *Today* supplement of the *Philadelphia Enquirer*, May 27, 1951
- "The Playground" – *Esquire*, October 1953
- "At Midnight, in the Month of June" – *Ellery Queen*, June 1954

The second wave of deletions includes twelve stories that remained uncollected and unpublished for more than half a century. In fact, the only story from this group to reach publication prior to 2007's collector's edition of *Summer Morning, Summer Night* was "Autumn Afternoon" and, although it appeared in 2002's Bradbury collection *One More for the Road*, even that version represents a "sanitized" adaptation in which the setting and characters of Green Town have been renamed so as to disconnect it from *Dandelion Wine* and *Farewell Summer*. In February of 2009, "Arrival and Departure" was also finally published, in the story collection *We'll Always Have Paris*. The stories in the second wave of deletion include:

- “Autumn Afternoon”
- “Arrival and Departure”
- “The Beautiful Lady”
- “The Circus”
- “The Death of So-and-So”
- “The Game of Anna Anna Anna”
- “Hallowe’en in July”
- “I Got Something You Ain’t Got”
- “The Love Potion”
- “Night Meeting”
- “Summer Night”
- “A Serious Conversation”
- “Summer’s End”
- “The Cemetery” [7]

A subset of these “second wave” discards are the ones on which the remainder of this chapter will focus. Before embarking on a detailed discussion of these stories, however, it is useful to understand what is meant by the term “discard” as it applies to them. In conventional usage, one might assume that anything discarded or thrown away once had a place of its own, a place where it “fit in.” In this case, however, some of the discards were never incorporated into the Illinois novel or the works it later gave rise to. In particular, “The Beautiful Lady,” “The Cemetery (or The Tombyard),” and “The Love Potion” were, in a sense, “doubly rejected”—they neither appear in any of the outlines for the Illinois novel nor were they later re-published in *Dandelion Wine* or *Farewell Summer*. Thus, they represent the creative remainders at the bottom of a metaphorical “possibilities box” from which Bradbury was drawing during the creation of the Illinois novel and its subsequent offshoots/incarnations. The other stories in that box can be said to rest closer to its top: they were not included in *Dandelion Wine* or *Farewell Summer*, but there is evidence, at least, to show that they were considered for inclusion in the

[7] “The Cemetery” is not listed by Eller and Touponce but it does appear in the 2007 collector’s edition book *Summer Morning, Summer Night*.

original *Summer Morning, Summer Night* gatherings—they do appear in various early outlines and some were eventually published in other forms.

The eight stories that follow share particular genetic "traits"; a critical examination of these largely-neglected discards will show variations on themes that represent the "night side" of Green Town *vis a vis* their mortality and aging-related subject matter. Before proceeding with a more in-depth analysis, however, short descriptions of these stories are useful due to their relative obscurity and only recent publication:

"Arrival and Departure"

This is the story of an elderly couple, Mr. and Mrs. Alexander, who awake on a fine summer's morning to discover that the aches, pains, and fears that have kept them shut away in their home for the last twenty-four months have finally evaporated like so much morning dew. They venture into town, where they buy new clothes, reconnect with old friends, and make plans to enjoy their freedom in the future. When they return home for a brief respite, however, they quickly lapse into their old, shut-in ways. Aches and pains return, shadows and cautions close in, and, by the story's end, the Alexanders are back in bed.

"Autumn Afternoon"

A story closely connected with the themes and characters of *Dandelion Wine*, "Autumn Afternoon" features a conversation between young Tom Spaulding and his

paternal grandmother as they clean out the attic. At its heart is the nature of nostalgia and the desire to hold onto one's past.

"The Beautiful Lady"

One of Bradbury's more macabre tales, "The Beautiful Lady" features two men arguing over the supposed beauty of one of the town's long-dead residents. In the end, one of the men actually digs up the corpse in an attempt to prove the other wrong.

"The Cemetery (or The Tombyard)"

Almost Lovecraftian in tone, "The Cemetery" tells the story of a young boy who is fascinated with graves and tombs… and who eventually becomes fatally trapped in one.

"The Death of So-And-So"

Another musing on aging and death, this story represents a conversation between some of Green Town's older adults as, during the course of an evening, they discuss the passing-on of friends and acquaintances.

"I Got Something You Ain't Got"

Whereas "The Death of So-And-So" involves the passing-on of the old, "I Got Something You Ain't Got" involves a literal competition "to the death" between two jealous (and not completely comprehending) little girls.

"Love Potion"

A more fantastic tale than some of the other Green Town stories, "Love Potion" features a pair of "witches" who attempt to trick a young girl into giving her would-be suitor a vial of poison.

"Summer's End"

Exactly what the title implies, "Summer's End" is a poetic description of the "winding down" of the natural world at the end of the season and the approach of winter.

Five of these stories were included in various novel outlines, all share close thematic ties with *Dandelion Wine*, and yet none of them were included in the published versions of either *Dandelion Wine* or *Farewell Summer* (as the modern incarnation of *Summer Morning, Summer Night*). Therefore, a closer examination of the discards is in order to understand why they may have been left out and what effects the excision may have had on the longer works themselves.

The Macabre and the Senescent

As a group, these pieces of the Illinois novel nachlass can be broken into two thematic sub-categories that I will refer to as "macabre" and "senescent" stories. Macabre stories involve shocking, gruesome, or other lurid aspects of death and seem to be connected to Bradbury's history as a "pulp" writer. Senescent stories, on the other hand, approach death in a more genteel way. These are the stories of bittersweet passings or, at the least, more natural arcs into old age and death. While the macabre stories seem

to be a link to his past, Bradbury's senescent stories seem to represent Bradbury's future as a writer—a future less pigeon-holed into genre fiction, where he would be free to explore a broader literary landscape.

While the next chapter will deal with Bradbury's evolution as a writer in greater detail, the task before us now is to explore how the stories themselves evolved, their relationship to the original Illinois novel concept, and why they may have been excluded from *Dandelion Wine* and, eventually, *Farewell Summer*. To that end, I will use the macabre and senescent subcategories as a framework for organizing and discussing them.

Macabre Discards

As mentioned above, the macabre discards deal with death in a gruesome or otherwise shocking manner. They seem to be the inheritors of Bradbury's early "weird tales" work. The stories included in this category are "The Beautiful Lady," "The Cemetery (or the Tombyard)," "I Got Something You Ain't Got," and "Love Potion."

"The Beautiful Lady"

Of all the macabre discards, "The Beautiful Lady" and "The Cemetery" are perhaps closest in tone and content to the pulp magazine stories that influenced Bradbury and from which he had his first publishing successes. The former of these, "The Beautiful Lady," does not appear in any of the outlines for *Summer Morning, Summer Night* or its predecessors. It instead comes directly from what Jonathan Eller refers to as "the fragment boxes" (*Summer Morning, Summer Night* xxii) which he and bibliographer Donn Albright have located and cataloged, and which were used as part of the foundation

for the 2007 *Summer Morning, Summer Night* companion volume released in limited edition with the 50th anniversary collector's edition of *Dandelion Wine*.

The story itself exists in several states and drafts and it is obvious from these disparate pieces that Bradbury never reached what he believed to be a final, satisfactory version of the tale. One typewritten manuscript, bearing the words "July 26, 1952 / STARTED ----" in Bradbury's handwriting on the title page, identifies the story's would-be grave-robbing protagonist as George Gray, while the old man he sets out to prove wrong is called "old man" Pearce. The story runs for five double-spaced pages but apparently ends (or perhaps was simply stopped) before the main character formulates the way in which he will disprove the old man's boasts about the dead girl's beauty. Meanwhile, another fragment—which may or may not be a continuation of the same draft—consists solely of half a page unattributed dialog between two characters. From the context of the quotations, it is possible to tell that one of the speakers is the same George Gray, while the other's name is Jack, a character closer to the protagonist's own age. The young men appear to be arguing about whether or not to dig up the girl's grave.

A third fragment, consisting of three double-spaced, typewritten pages, begins with the story's title and seems to involve a similar situation but with different characters and a somewhat altered tone. Here, the main character's name has been changed to Charlie and he has apparently just finished an attempted excavation of the gravesite. Another character called Grandpa Wiley (perhaps a permutation of "old man Pearce") stands beside the grave robber and explains that he has already moved the girl's body and replaced it with a rose. Over the next two pages, Charlie (who acts younger and less angry than in the previous fragments) and Grandpa Wiley have a "father and son"

conversation and then proceed to set up and play a game of chess in the moonlight. The phrase "THE END" terminates the fragment.

Based on the state of the current text, "The Beautiful Lady" appears to have been in a considerable state of flux during its creation. It is impossible to tell how much time passed between the drafting of its various parts, but the lack of a solid structure (the fragments read more like episodic "flashes" than an actual, coherent narrative) combined with the piece' shifting tones and character names imply that Bradbury never quite "fleshed out" the full tale. Incompletion, therefore, could be a strong candidate in the reasons for its dismissal from the Green Town oeuvre. Furthermore, while *Dandelion Wine* does deal in part with death (as a counterbalance to life), the notion of actually digging up a body to humiliate one's elders does not fit easily into that story-cycle's tenor. It is, again, a macabre tale closer to a pulp thriller tale than the nostalgic coming-of-age story that Bradbury was aiming for with that book. At the very least, its inclusion would have required the author to integrate even more characters into an already-crowded narrative. Twelve year-old Douglas Spaulding, the protagonist of *Dandelion Wine*, does not possess the same rebellious arrogance as "The Beautiful Lady's" George Gray / Charlie, nor would a boy that young be a likely or capable grave robber.

"The Cemetery (or The Tombyard)"

Whereas "The Beautiful Lady" contains echoes of Mary Shelley's grave-robbing Dr. Frankenstein, "The Cemetery" bears a striking resemblance to a story written by one of Bradbury's more contemporary pulp heroes, H.P. Lovecraft (Weller 101). In Lovecraft's tale, simply called "The Tomb," a young man named Jervas Dudley becomes

obsessed with and frequently visits a locked-but-accessible mausoleum on his family's estate ground. Over time, the young man's obsession leads, apparently, to insanity and he believes it is his destiny to be laid to rest inside that ancient crypt, in a coffin that, mysteriously, already bears his name. While not quite as eldritch in tone as Lovecraft's story, Bradbury's nonetheless contains many similarities. In "The Cemetery (or The Tombyard)," a young man named Charles becomes obsessed with the graves in a cemetery known as Green Ravine Rest. He visits the cemetery frequently, despite the fact that "it meant a licking" from his disapproving family. Later, on a warm July Sunday, he runs from the rest of his family during a reunion and hides in a particularly ornate tomb. Somehow—Bradbury's draft is not clear on the particulars—he becomes trapped in this tomb. Still, young Charlie does not panic and instead simply watches as first his cousins and then the adults pass by looking and calling out for him. Charlie dies in that tomb, becoming a small mummy staring out of the dirty, dark window. Bradbury makes the story's moral plain in the final paragraph when one of Charlie's cousins—now seventy years old—finally discovers his remains: "…listen, Charles, listen. My life is over and it's just as if it never was. When you're seventy it's like an instant. And now I'm here to where you were and have always been, and you shouldn't be jealous and hate me, for it comes to all of us, and now it's coming to me."

Like "The Beautiful Lady," "The Cemetery" does not exist in any of the known outlines for the Illinois novel but instead was found in that work's fragment boxes. Compared to the previous story, however, its text seems to have existed in a much more stable form. The extant draft consists of four double-spaced, typewritten pages and is consistent and coherent in its narrative, character names, etc. The only authorial change

occurs on the top of the third page. In describing the intervening years between young Charlie's disappearance and rediscovery, the original first paragraph states that

> Twenty summers burned the grass and twenty autumns plucked the trees to emptiness, and twenty winters froze the creek waters and cracked the toppling stones, while winds roared cold about, and twenty springs opened up new green meadows of colour where butterflies were thick as flowers, and flowers as numerous as butterflies.

In the draft, Bradbury has struck out the first occurrence of the word "Twenty" with "x"s and has typed the word "Sixty" above it. The other occurrences of "twenty" remain as they were first typed, but it seems reasonable to assume that the author intended for these to be changed as well.

"The Cemetery" is perhaps one of the strongest cases for Bradbury's changing authorial image/identity as a rationale for the exclusion of certain stories from the Illinois novel and, especially, *Dandelion Wine*. With its macabre subject matter and close parallels to Lovecraft, its ties to the pulp stories of Bradbury's early influences and career are obvious. As will be discussed in the next chapter, this is a genre and image that Bradbury was consciously trying to shed during this period of his career. "The Cemetery," being a blatant homage to (or perhaps revealing sign of) those roots—in addition to its macabre nature and potential difficulties in being integrated into *Dandelion Wine*—became an ideal candidate for elimination.

"I Got Something You Ain't Got"

While not as horrific as grave-robbing or being buried alive, the subject of "I Got Something You Ain't Got"—two young girls whose competitive spirit extends even to death—is nonetheless darker than most of the tales that eventually found their way into

Dandelion Wine. Still, an argument could be made that this tale—with a little more refinement—might have been made to fit into that book. It does, after all, center on the lives of children and their (mis)understanding of life and death in a manner similar to (though admittedly grimmer than) the published *Dandelion Wine* story-chapter "Season of Disbelief." Like both of the previously-discussed discards, however, its inclusion would have, at the least, required Bradbury to write more characters into a book which he was admittedly trying to simplify (Eller and Touponce 218-219).

Furthermore, the textual evidence suggests that, like "The Beautiful Lady," "I Got Something You Ain't Got" never reached a stable form. Although its title does appear in one of Bradbury's earliest outlines for the Illinois novel (1945-46, when it was known as *The Small Assassins*) (Eller and Touponce 217), it eventually disappeared from the project and is not listed in any of the other outlines. The currently-known story fragments consist of an undated but possible "first draft" of 14 pages, including an unusual (and uncompleted) cover page synopsis. The synopsis page shows what appears to be an attempt by Bradbury to solidify the theme and major events of the story. It includes notes and questions such as "THEME: Sometimes even tragedy can be played as comedy and used as circumstance for children to taunt one another," "WHAT is wanted? To outbest the other, to outdo the other," and "How is it attained? Through lying, trickery and utilizing death.[8]"

In this draft, the two principle characters are called "Aggie Lou" and "Carol." The story itself runs for a full 13 pages (with several strikeouts and deletions made, apparently, by the author) and terminates, in classic Bradbury style, with the words "THE

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[8] Capitalizations and underlining are Bradbury's.

END." Throughout this draft, the girls' names and characters appear to be consistent until the ninth page, where Carol suddenly becomes "Clarisse." Additionally, supplemental pages exist which show further variations on those names. In one set consisting of two pages that appear to represent an alternate conversation that occurs mid-story, the girls are called Joy Ann and Marie. Furthermore, there is another page that seems to go with this story and features the note "(dead things in the box)" at the top. While the girl in the page's single paragraph is not identified by name, she is apparently close to the same age as this story's characters (evidenced by the narration's child-like tone and the mention of her "flat breasts"). In this fragment, the girl lies in bed, clutching a mysterious, beautifully-ribboned box. Given the story's incomplete state and its potentially-difficult integration into the evolving Illinois novel concepts it is not surprising, then, that Bradbury chose to leave it with the other discarded fragments.

"Love Potion"

Another story absent from the novel outlines but existing in the discard boxes, "Love Potion" presents an interesting, if problematic, piece of the night side of Green Town as it might have been. Although its title page identifies it as "THE LOVE POTION / by / Ray Bradbury" the first page of the draft itself features the name "MRS. JILLET" prominently in the upper left-hand corner. The draft consists of nine pages that tell a complete story. However, two of these—the fifth and sixth pages—only contain about half a page of actual typewritten text. While it is impossible to know exactly why these two pages were left half blank, it is possible that Bradbury, writing over an

extended period of time, was leaving himself some additional "creative space" in which to add to or revise the finer points of the story.

The story does not appear in any of the outlines for the Illinois novel or its predecessors. Although set in a village that could easily be Green Town and featuring elements that eventually appear in *Dandelion Wine* (a young woman looking for romance and two "witches"), "The Love Potion" was nonetheless discarded. As mentioned before, this choice probably stems from two sources: first, the story's lethal ending for two of its main characters (a bit dark for Douglas Spaulding's summer of awakening) and, again, the number of characters it contains who do not have a direct, easily-defined relationship to young Mr. Spaulding and the events of that summer.

Senescent Discards

Just as Bradbury's Green Town is divided by a deep ravine representing "wildness and the darkness of destructive impulses" (Eller and Touponce 213), so too are the discards left behind during the creative process. On one side of that ravine lie the stories and fragments just discussed. It is a weird and otherworldly landscape, haunted by the ghosts of Bradbury's early career and influences. Witches, grave robbers, and forgotten mummy-children hide among its shadowy trees. Across the ravine, however, lies a gentler realm. This is the land of the senescent discards, where death is just as real but tempered by tradition, small-town fellowship, and a sense that mortal endings are simply another part of life. The senescent category represents death in a more realistic, everyday manner. These stories require a smaller stretch of the imagination than their macabre counterparts and may even be based on Bradbury's own life experiences.

Included in this category are the stories “Arrival and Departure,” “Autumn Afternoon,” “The Death of So-And-So,” and the fragmentary “Summer’s End.”

“Arrival and Departure”

With its feeble shut-ins and frequent allusions to re-birth and death, “Arrival and Departure” could probably have been made to fit into the early chapters of *Dandelion Wine*. It does appear in the November 24, 1954 outline for *Summer Morning, Summer Night* (Eller and Touponce 231), but that is the only reference given to it in any of Bradbury’s available materials. It was not until 2007 that more information about the story was made available. Apparently, Bradbury intended to connect the Alexanders to the original novel’s “war between children and adults” concept. According to Jon Eller’s introduction to the 2007 *Summer Morning, Summer Night* edition, the story’s central characters were to have been spied upon by young Charlie Woodman, “one of Douglas [Spaulding]’s principal lieutenants in the war against the old men” (xxi).

Eller also notes that “Arrival and Departure” “is well-integrated within the final *Summer Morning, Summer Night* outline, and should have carried on into either *Dandelion Wine* or *Farewell Summer*. But … it drops out of both narratives without a trace” (xxi). It is reasonable to assume that the reason for that deletion again lies in the difficulty of integrating the story’s main characters—the elderly Alexanders—into the plots of either *Dandelion Wine* or *Farewell Summer.* As mentioned earlier, the former book revolves mostly around the coming-of-age of Douglas Spaulding and the addition of more characters would diffuse that focus even further, putting Bradbury into the same overwhelming bind that led to the “extraction” of *Dandleion Wine* in the first place.

However, that rationale does not necessarily work as well for *Farewell Summer*. In this case, it could be argued that it is actually the *action* of the story and not its characters that led to its exclusion from *Farewell Summer*. Although the Alexanders' emergence and re-sequestering of themselves would have allowed for an interesting contrast and exposition of the differences between youth and old age, the plot of the story does little to advance the overall plot of the novel. Thus, despite the fact that it is "the most fully developed of the unpublished Green Town stories" (*Summer Morning, Summer Night* xxi), it remained an ultimately unusable piece of the fractured puzzle that was the original Illinois novel.

"Autumn Afternoon"

"Autumn Afternoon" is the only story from this collection of discards to reach print before 2007's *Farewell Summer*, having appeared in 2002's Bradbury collection *One More for the Road*. However, the story that appears in that collection is not the original version and has been removed from the Green Town oeuvre through a renaming (and in one case, a re-sexing) of its central characters. In the 2002 version of the story, the protagonists are an "old maid" and her great niece; in the original manuscript—titled "End of Summer"—those parts are played by young Tom Spaulding and Grandma Spaulding (*Summer Morning, Summer Night* xxi). The story makes its first appearance in connection with the Illinois novel in a 1950 outline for the project.

Whereas "Arrival and Departure" seemed an obvious candidate for deletion from *Dandelion Wine* but remained a strong contender for *Farewell Summer*, "Autumn Afternoon" presents a reversal of that situation. In its original version, the soft surrender of Grandma Spaulding to the fading of her own past and the contrast between how she

and Tom view the passage of years would seem to fit in well with the tone of *Dandelion Wine* story-chapters like “Good-bye, Grandma” and “Season of Disbelief.” In fact, one of the only obvious reasons it may have been excluded from the book is because her surrender to the inevitable winding-down of life so closely mirrors that of Mrs. Bentley’s in the latter story. “Autumn Afternoon”’s exclusion from *Farewell Summer*, on the other hand, is easier to justify. As Jonathan Eller points out, “the clash between young and old is more strident in the main story line [of *Summer Morning, Summer Night / Farewell Summer*] … [and] the note of rapprochement [“Autumn Afternoon”] offers was replaced by Isabel’s birthday party and the seeds of reconciliation that this event sows between Douglas and old Colonel Quartermain” in that later novel (*Summer Morning, Summer Night* xxi). Thus, “duplication” again plays an important role in the elimination of the story from either published text.

“The Death of So-And-So”

While the subject matter of “The Death of So-and-So” is perhaps a bit morbid, it is certainly not shocking or otherwise out of the ordinary. In that story, two older couples—Mr. and Mrs. Hette and Mr. and Mrs. Spaulding—spend an evening discussing the demises of various people they have known. The original draft, which consists of eight typed and numbered pages, seems to be one of Bradbury’s more fully-developed stories. It opens *in medias res* but the main characters and tone of the story are quickly established. Furthermore, the narrative arc is complete, terminating in an apropos and beautifully-cadenced two-sentence paragraph that reads “The warm rain pattered over her. She slept” (8). Following that paragraph are six centered asterisks that, if not

representative of the absolute ending of the story, must certainly signify a distinct pause in the narrative.

As with “Autumn Afternoon,” “The Death of So-and-So” is easily connectible to the original Illinois novel through the presence of two of its characters: the Spauldings. Although it is never stated explicitly, the reader can assume that these are supposed to be Douglas Spaulding’s grandparents. (The Hettes speak to them as if they are peers, referring to the Spauldings as “you robbers” and stating that they have not seen each other in twenty years (2). It is also noted in the second paragraph that Mrs. Hette has false teeth, a characteristic more common to grandparents than middle-aged parents.) Although this story is not present in any of Bradbury’s original concept outlines, it does make a brief appearance in the November 24, 1954 outline for *Summer Morning, Summer Night* (Albright Collection), where it is connected to “The Season of Sitting”—a story-chapter that would eventually end up in *Dandelion Wine*. Apparently, Bradbury had intended for the piece’s morbid exchanges to be a part of the old peoples’ conversation overheard by Douglas as he hid “among the green ferns” beneath the boarding house’s front porch (*Summer Morning, Summer Night* xxii).

In exploring the reasons why Bradbury may have decided to abandon the story, it is the somewhat grisly nature of its conversations that immediately spring to mind. As the tone and scope of the book took shape, he may have thought it too chilly a tale to be placed into *Dandelion Wine*’s more life-affirming landscape. Furthermore, the “changing scope” argument is supported by the fact that the story *does* feature Mr. and Mrs. Hette: two more characters (anecdotal though they are) who would again have to have been woven into an already-crowded plot. As for why it was not included in *Farewell Summer*

(where its darker subject matter may have been more appropriate), the obvious answer is that the scene to which it was originally connected—Douglas's hiding under the porch in order to listen to the old people talk—had already occurred in *Dandelion Wine*. To add another such scene to *Farewell Summer* would not only have been needlessly repetitive, it would also have done little to advance the "war" plot that runs throughout that book.

"Summer's End"

"Summer's End"—also called "The Loons Fly South (The End)" in Bradbury's February 20, 1951 outline for *Summer Morning, Summer Night* (Albright Collection)—is an appropriate fragment with which to draw this exploration to a close. A one-and-a-half page "mood piece" (*Summer Morning, Summer Night* xxiii), it describes the winding-down and dying-off of the natural world as summer gives way to autumn. The scene seems to unfurl itself through the eyes of Douglas Spaulding; the only other human character present is named "Grandfather," and he speaks his few sentences with the usual worldly wisdom and literary leanings of that character. The draft itself features numerous changes written in Bradbury's own script. The majority of those changes are simple deletions: a sentence describing downtown windows "bristling" with school supplies (1) has been struck out (possibly because it occurs in the middle of an otherwise nature-related paragraph), for instance, and a typically Bradbury-esque list of "the loons and the geese and the robins" migrating southward has been overwritten with the more prosaic "birds" (1). Other small changes include single-word deletions in the first paragraph and a re-ordering of some of the words in Grandfather's brief monologue.

Of all of the fragments discussed, this one seems as if it could be completely at home in either *Dandelion Wine* or *Farewell Summer*. It is possible that Bradbury deferred it to the latter book because the fragment's final tone may have intruded upon *Dandelion Wine*'s expected (but long-delayed) "sequel." A more likely explanation, though, is that it simply was not as satisfying an ending as the final bridge chapter that ends the published story cycle. Indeed, the latter piece intentionally echoes the "Awakening" bridge that opens *Dandelion Wine* and remains more explicitly focused on the book's protagonist. Here, then, seems to be an example of the published final chapter "saying it better" than the fragment in question. As for why "Summer's End" was not worked into *Farewell Summer*, it is impossible to say except to note that, like many of the other discards, its theme and action do not have a direct bearing on the "war" plot of that novel. Whereas *Dandelion Wine* is obviously a book about the coming and going of an influential summer in Douglas Spaulding's life, *Farewell Summer* concerns a narrower and more human-centered series of events, as he and his friends square off against the old men of Green Town in their quest to stop time.

* * *

As a group, the macabre and senescent discards represent both works-in-progress and shadowy reflections of stories yet to come. While some of them would be superseded by better-written or more well-integrated chapters in *Dandelion Wine* and *Farewell Summer*, others would be relegated to the "cellar floor," leftover ingredients of a forgotten vintage. The reasons for such relegation include duplication of plot or theme, changing authorial identity, and incompletion of the text. Regardless of their final fates, they remain of value for two principle reasons: first, as literary artifacts, they help to

shed light on the evolution of *Dandelion Wine*—a seminal work by one of America's most prolific, respected, and widely-read contemporary authors. Through these fragments, we can glimpse some of the darker, less-traveled streets of Bradbury's Green Town.

Secondly, just as the fragments help to illuminate the formation of the *texts* to which they are connected, so, too, do they help us to understand and appreciate the mind of the writer who created them. These stories represent the Illinois novel as it existed during a critical "crossroads" in its evolution. As the next chapter will show, they also reflect the career and, potentially, the authorial identity of Ray Bradbury during a critical period in his transformation from a writer of short pulp stories and science fiction to a more well-rounded, "literary" author.

CHAPTER THREE

Of Sandcastles and Ravines: *Summer Morning, Summer Night* Discards as the Markers of an Evolving Writer

> …Writing is supposed to be difficult, agonizing, a dreadful exercise, a terrible occupation.
>
> But, you see, my stories have led me through my life. They shout, I follow.
>
> …That is the kind of life I've had. Drunk, and in charge of a bicycle, as an Irish police report once put it. Drunk with life, that is, and not knowing where off to next. But you're on your way before dawn. And the trip? Exactly one half terror, exactly one half exhilaration.
>
> -- Ray Bradbury,
> "Drunk, and In Charge of a Bicycle"
> *Zen in the Art of Writing*

In the previous chapter, I stated that one possible explanation for Bradbury's exclusion of certain stories from *Summer Morning, Summer Night* and, later, *Dandelion Wine* and *Farewell Summer*, was that some of the tales—while perfectly viable stories in their own right—no longer represented the author that he wished to become or to be seen as. In this chapter, I will explore that hypothesis in greater detail, offering evidence in the form of the tone and subject matter of the books and stories Bradbury was attempting to publish during that portion of his career, relevant excerpts from the author's stories, letters, and other personal documents, and revelations gleaned from both literary critiques and published interviews.

Evolution of a Writer

Before delving into Bradbury's authorial evolution during this period (roughly Christmas of 1955 through 1957, when *Dandelion Wine* was taking shape and *Summer*

Morning, Summer Night was being deferred), it is useful to provide a brief history of his writing and publishing activities up to that point. In his 1986 book of biography and literary criticism simply titled *Ray Bradbury*, Colorado State University professor David Mogen divides Bradbury's career into three stages, listed below. In opening this chapter, I will use Mogen's phases as a convenient superstructure on which to hang my discussion of the evolution of both Bradbury's career and his identity as a writer.

Early background and beginnings (1920-1938):

This period covers the years from Bradbury's birth and early childhood in Waukegan, Illinois to his high school years in Los Angeles. During those years, Bradbury first discovers the influences that will shape his writing for the decades to come. Principle among those influences are what Bradbury himself calls "the great trash heap" (qtd. in Mogen 31) of early 20th Century American entertainments that include weird stories, heroic action tales, and popular radio programs and movies. As Mogen writes:

> The middle-American childhood [Bradbury] mythologized in *Dandelion Wine* was an accumulation of enthusiasms he has never abandoned: a book of fairy tales when he was five; the Oz books at six; *Amazing Stories* (the first science fiction magazine) at eight; Edgar Rice Borroughs at nine; the town library at ten; Blackstone, the Magician at eleven; Jules Verne and the radio series *Chandu, the Magician*, at twelve. (2-3)

In addition to these less "literary" sources, Bradbury also claims that it was during this period that he began to encounter and read more works by authors like Poe, Hawthorne, Shakespeare, Verne, Wells, and others.

Although he seems to have produced very little beyond standard juvenilia during this time, it remains an essential piece in understanding his authorial puzzle. One key

aspect to take note of was that, even as early as his high school years, Bradbury was already grasping on to the themes and topics that would make him a successful writer in the ensuing decades. In marveling at his own exclusion from his school's short story anthologies, Bradbury states, "The only person in the class who went on and became a writer, myself, was excluded because of the science fiction subject matter. The space age was still a long way off in some never-never land of tomorrow" (quoted in Mogen 6).[9] It was also during this period that, while prowling the streets of Los Angeles for celebrity autographs and other Hollywood encounters, Bradbury was exposed to the entertainment industry at large, thus setting the stage for his future endeavors in screenwriting, radio and TV production, etc.

It is difficult to describe or characterize Bradbury's writing during this period because little of it still exists. Bradbury himself as well as other critics have labeled his work during that time as "imitative" of his early influences, especially Poe and Hawthorne (Mogen 31)—a quality that often ended up creating unnecessarily "purple" prose and violent, macabre plots (Mogen 6). The only clear thing about Bradbury's work during this era is his creative drive. As Bradbury recalled for Sam Weller's official biography, "every day [during high school] I gave up my lunch period and I would go to the typing room and write stories" (82). It's a drive that Weller calls "almost fanatical. [Bradbury] was writing, on average, one short story a week… [He] could also be something of a bulldozer; in his writing classes, he had no compunction about the

[9] This idea seems to be another case of romanticism on Bradbury's part. In reality, several of his high school peers went on to publish significant fiction, including Ramona Stewart and Jane Eklund (Eller, *Becoming Ray Bradbury* Ch. 9).

discussion of his work monopolizing class time" (82). Today, few of Bradbury's classmates could argue that it was not a worthwhile investment of their time.

Becoming a Popular Writer (1939-1949):

During the 1940s, Bradbury began to truly hone his craft and, starting at the age of twenty, found outlets for the publication of his short fiction. His first successes were with "pulp" magazines like *Weird Tales*, though even then his stories were not always in line with the ones produced by his peers. As Weller writes, during this period, "Ray cemented a reputation as a different sort of science fiction and fantasy scribe. His stories were untraditional, even for these untraditional genres; they were profoundly human, filled with poetic prose, and high on crystalline imagery" (118).

Simultaneously bolstered by a growing reputation as a "poet of the pulps" and yet afraid of being pigeonholed and rejected by more mainstream media (Weller 121), Bradbury nonetheless began to successfully place stories in a wide variety of publications during the late 1940s. As Bradbury puts it: "When I was 25, 26, I began to experiment with sending my short stories to places where they couldn't be accepted" (quoted in Johnson 4). The tactic—based upon the notion that submitting material that wasn't the magazines' usual fare might lead editors to take a chance on his stories—worked. From 1941 through 1946, the vast majority of Bradbury's professional stories appeared in science fiction, horror, and detective genre magazines. Beginning in 1946 and 1947, however, other magazine titles creep into the bibliographies. Mainstream "slick" magazines like *Collier's, Mademoiselle*, *Harper's*, and even *The New Yorker* began to publish stories by Bradbury. By 1950, Bradbury's work was featured in notable,

“literary” outlets nearly as often as in genre magazines. Within a few more years, even publications that did not normally publish fiction, such as *Gourmet* magazine, featured his stories (Johnson 5).

It was during this period that Bradbury’s own authorial voice and lyric, metaphor-laden style began to emerge. Bradbury has long insisted that the first piece to bear those particular trademarks was the short story called “The Lake” (first published in the May, 1944 edition of *Weird Tales*). Like the great stories and novels that would later follow, the subject matter of “The Lake”—a “weird” story about a drowned girl—came out of Bradbury’s own personal fears and experiences. In a 1992 interview for the DVD biography *Ray Bradbury: An American Icon*, he states:

> All my stories that are worth anything are based on some kind of personal metaphor. And when I was eight years old, a little girl [that I was playing with] went into Lake Michigan … and she never came out. And what a mystery it was, to hear about this thing called drowning and death. And she stayed with me for 12, 13, 14 years … And when I was 22, I sat at the typewriter one day and remembered the Lake and wrote the story of this girl and building a sandcastle with her and very late in time, coming back and there’s a sandcastle waiting on the shore. She’s been there and left the metaphor of her death for me. And when I finished the short story, I burst into tears. I realized that after ten years of writing, I’d finally written something beautiful. I’d turned a corner into my interior self. I wasn’t writing exterior stuff. I wasn’t writing for the right or the left or the in-between, I was writing for me. And I discovered that was the way to go.

Although such metaphors would later play a large role in Bradbury’s writing, some of his material during this time does not bear the same personal touch. In fact, his first published short story collection, 1947’s *Dark Carnival*, is representative of this period as something of a “mixed bag” of styles. Many of its stories were written early on in his career and tend toward the purple, imitative qualities of those early years. Despite the fact that one of the collection’s stories—“The Homecoming”—was selected for the

1946 O. Henry Prize Anthology, *Dark Carnival* was beloved by neither critics nor Bradbury himself. In fact, in reviewing the British edition in 1949, Bradbury wrote to his publisher and friend August Derleth that, "…for the first time in two years I am able to reread [*Dark Carnival*]… a thing I found unbearable up until this week" (quoted in Eller and Touponce 68). Although he credits some of his distaste to the two years he spent editing and re-editing *Dark Carnival*'s stories, it is also likely that he simply felt that, after nearly a decade of professional experience, its stories were no longer representative of his technique or ambitions. Indeed, in negotiating the book's copyright statements with Derleth, Bradbury even went so far as to insist that the "statements refer to the original pulp publications as little as possible—he was convinced that any references to such origins for the collection would make a negative impression on reviewers and critics" (Eller and Touponce 61). Already, his movement toward other, more "literary" pursuits was evident.

"Major Achievements" (1950-1985)[10]

Rounding out the third of Mogen's stages, the "Major Achievements" phase represents the period in which many of Bradbury's most widely-known works were created. The 1950s and early 1960s are particularly illustrative of Bradbury's creative "prime." A catalog of those years includes larger narratives *The Martian Chronicles* (1950), *Fahrenheit 451* (1953), *Dandelion Wine* (1957), and *Something Wicked This Way Comes* (1962) as well as some of his most popular short story collections, including *The*

[10] Although Mogen's timeline includes the 1970s and early 1980s in the "Major Achievements" phase, he also points out that the majority of Bradbury's best-known fiction had already been written and published by the early 1960s (11).

Illustrated Man (1951), *The Golden Apples of the Sun* (1953), *The October Country* (1955), *A Medicine for Melancholy* (1959), and the two young readers collections, *R is for Rocket* (1962) and *S is for Space* (1966). Additionally, Bradbury published dozens of short stories during this time, in outlets ranging from *The Saturday Evening Post* and *Playboy* to the *Magazine of Fantasy and Science Fiction* (Eller and Touponce Appendix A; Nolan 58-66; Welsh and Albright Section F).

It is during this period that Bradbury's prose acquires both the vivacious, humanist spirit and "lyrical, frequently musical" (Johnson 6) style with which he is often associated. Although reaching an ever-larger audience, he is unmistakably "writing for himself" by telling stories that emerge from his own dreams, fears, and experiences and tackling subjects which go far beyond the label of science fiction or the even broader label of fantasy. It is this development—begun in the early 1940s with "The Lake" but reaching its fruition in the 1950s—on which the remainder of this chapter will focus. By no coincidence, this is also the period from which all of the *Summer Morning, Summer Night* discards originate. By concentrating on the *discarded* stories of the Illinois novel, it is possible to examine, first-hand, the naked expression of that development. Furthermore, by focusing only on the discards that are related to aging, death, and mortality, we are able to get at the heart of one of the most defining works of Bradbury's career, *Dandelion Wine*. Unfiltered by editors and publishing concerns, the "lost evidence" of the discarded stories thus presents a candid view of a writer in flux. As the Illinois novel took shape, Bradbury was on the cusp of an era that would see his greatest literary achievements. Using those lost artifacts as markers of that transition, I will

explore what they reveal about their creator as he graduated from journeyman to master storyteller.

The Meaning and Nature of Change

The first step in exploring Bradbury's evolution from short fiction writer to novelist is to consider how the discarded Illinois novel stories and fragments may signify that change. During this period, Bradbury underwent an apparently intense shift in his approach to fiction, from greatly extending its length to tackling subject matter beyond the usual "pulp" fare. One method for evaluating the discards as markers of those changes is to again utilize the "macabre" and "senescent" categories that I established in the last chapter.

The discards in the macabre category ("The Beautiful Lady," "The Cemetery (or the Tombyard)," "I Got Something You Ain't Got," and "Love Potion"), for instance, not only share a number of characteristics in common with Bradbury's early work, they also appear to have been the least textually-stable. For example, the grave-robbing tale "The Beautiful Lady" and wicked little girl story "I Got Something You Ain't Got" are both interesting for what they may reveal about Bradbury's relationship with his work during this era. In addition to utilizing "shocking" storylines similar to what one might find in a typical "pulp" or "weird" tale, the extant drafts are also extremely disjointed. The names of their protagonists switch in mid-narrative and the plots themselves are not always complete or easy to follow. Of course, after more than half a century it is difficult—if not impossible—to know exactly how much time Bradbury spent in working with these stories to try and make them fit into the Illinois novel framework. However, the available

evidence can lead to useful critical observations. For instance, because there is more than one stage of work represented by the discarded stories and the artifacts themselves appear to be amalgamations of fragments from those different stages, it seems likely that Bradbury was never able to bring any version to maturity. Such a state of incompletion may represent either a lack of desire to finish or, at the least, a low prioritizing of the stories.

With that supposition in mind, it is further interesting to note that, while the two most "sensationalist" macabre discards—dealing with grave-robbing and suicidal/homicidal children—remained largely incomplete, the other two macabre stories are both more textually stable *and* feature less gruesome images of death. In "The Love Potion," for example, the two old witches intend to kill a young woman's beau but ultimately fail and end up dead themselves. "Unnatural" death is certainly involved, but in a way that is no more shocking than in a typical fairy tale. As readers, we bring a cultural expectation that, whatever chaos they may bring, wicked witches will meet their demise by the story's end. Even "The Cemetery," with its own dead child, is less about the action of dying and more—as evidenced by the old woman's monologue at the end—about the passing of time. In that tale, Bradbury is not so much conjuring a bogeyman as providing a dual-lensed view of mortality. Whether we are mischievous children or elderly adults, he seems to be saying, death will eventually find and stop us all—some sooner, some later.

In considering the macabre discards, then, what we end up with are two sub-categories of stories: the *incomplete/unstable* texts and the *stable* (but still eventually) discarded texts. The incomplete/unstable texts lie closer in style and theme to Bradbury's

earliest work and influences, while the stable texts wander through less shocking territory. Therefore, if textual stability can be interpreted as a signifier of authorial intent or satisfaction, what we may be witnessing in these four pieces is Bradbury's own decision-making process (albeit a possibly subconscious one), wherein he intentionally distances himself from his "pulp" origins and begins to move toward stories that are more character-driven and personally-relevant.

As a group, the senescent stories—"Arrival and Departure," "Autumn Afternoon," "The Death of So-And-So," and "Summer's End"—help to bolster this hypothesis. All are considerably more textually-stable[11] than their macabre cousins. Furthermore, by their very nature as "senescent" stories, all are distanced, thematically, from the "pulpier" material in the previous group. Rather, all of them deal with death and/or aging in common and natural ways, from the slow winding-down and letting go of the Alexanders and Grandma Spaulding, to the yearly dying off of the natural world, to late-night discussions about friends and acquaintances who have gone before. In this group of *mostly-complete* stories, we see Bradbury dealing with subjects and situations that, being in his late 20s and early 30s, he must have had some personal experience with by that time. Indeed, it would be unusual for *most* people of that age to have remained untouched by aging and death in similar ways.

However, to say that Ray Bradbury was "evolving" as a writer during this period—that he was, consciously or unconsciously, moving *away* from the material and stylistic choices of his early influences and *toward* his own unique artistic vision—is not

[11] Even "Autumn Afternoon"—which was reworked by Bradbury many years after its initial composition—was only rewritten (at the urging of bibliographer Donn Albright) so that it could be included in the non-Green Town story collection, *One More for the Road* (*Summer Morning, Summer Night*, xx).

exactly accurate. The textual evidence from the discards—pure artifacts of authorship that they might be—suggests that the evolution was not simply linear and, in fact the Illinois novel discards help us come to understand Bradbury's development in a more holistic way. For, while it may appear that Bradbury's writing was changing in a linear fashion—from "poet of the pulps" to a more literary-minded writer—the facts seem to indicate a more organic and even pragmatic expansion of his style and material.

In essence, I believe that, rather than moving *away* from his pulp origins, Bradbury was instead attempting to utilize *Summer Morning, Summer Night* (and, later, the even-more-nostalgic *Dandelion Wine*) as a kind of creative and career-oriented springboard to further establish himself outside of so-called "genre writing" and to attempt to integrate and even follow in the footsteps of the literary figures he had come to admire. To characterize the changes in simpler language, they appear to indicate a "branching out" rather than any kind of decisive "corner-turning." He was not abandoning fantastic subjects as much as he was blending them with a wider variety of influences. In the following sections, I will explore that notion in greater detail, offering a glimpse at some of those figurative branches. Among the possibilities are: Bradbury's desire for a change in his public image, a chance to explore and follow in the footsteps of some of his own literary heroes, and the opportunity to create deeper and more meaningful work by further connecting his writing to personal experiences.

Changing public image

In public, Bradbury has often denied or derided any kind of overt intellectualism or business savvy regarding his craft and, to be certain, I do not mean to imply that he has

ever been a writer who composed simply for fame or financial gain. That said, any artist who makes a living from his work must maintain some kind of awareness of the *business* of his art beyond its production. Stories by themselves do not put bread on the table and they especially do not allow for the keeping of a home, wife, and daughters such as Bradbury's. Take, for example, his comments related in Johnson's book: "The answer to writing is always loving. If you don't love a thing you shouldn't be doing it… I (don't) make intellectual decisions, because they're always wrong. If you think, if you plan a thing, then you're a market person. Then you make mistakes" (4). That sentiment may be true with regard to the *types* of stories that Bradbury has written and the particular subjects with which they are concerned.

However, in the very next paragraph, Johnson relates how Bradbury then utilized a unique *marketing* strategy (submitting his work to unusual outlets so that it would stand out) in order to reach a broader audience and find more mainstream success (4-5). Therefore, while I would never accuse Bradbury of treating his *writing* as a purely capitalist endeavor, I also find it naïve to believe that his early *publishing* successes were simply a case of stories finding their way into the public's hands by way of good luck. Thus, when I point to "professionally ambitious" motivations as a possible explanation for Bradbury's changing style during this period, I mean only that he—like almost any artist—wanted to connect with as large an audience as possible, both for practical (financial) reasons and because it is in the nature of artists to want to share what they have created.

In this particular case, I believe that Bradbury saw *Summer Morning, Summer Night* and, later, *Dandelion Wine* as a chance to further escape the pigeonhole of the

science fiction label. Although he had already achieved some mainstream success by the mid-to-late 1950s by having his work appear in non-genre outlets, his two longer works of fiction—the story cycle *The Martian Chronicles* and the novella *Fahrenheit 451*—were both still well within the framework of science fiction. Despite the deeper, human meanings of their stories, both still featured futuristic settings and speculation about an age that had not yet arrived. The Illinois novel and its offshoots, however, provided a unique opportunity: through their nostalgic, "real world" settings, Bradbury had the opportunity to create settings, characters, and situations of the past to which even more people could relate. As Bradbury wrote in a June 10, 1952 letter to editor Walter Bradbury during one of the tougher times in the novel's development, "The Illinois book has by no means dragged to a halt, but it is going slowly, and there are days, of course when I am so damned self-conscious of what little reputation I have built for myself that it freezes me entirely." This private admission—that he is concerned so much with his image that it has frozen the whole project's progress—is considerably different from Bradbury's public exhortations to damn convention and self-consciousness in favor of wild, ecstatic creativity.

In the footsteps of giants

As part of his background reading and research for the Illinois novel, Bradbury began to read "books about small towns, books about weather and small town architecture" and, in the course of that reading, read Twain's *Huckleberry Finn* for the first time (letter to Walter Bradbury, January 27, 1955). Even *The Martian Chronicles*, despite its tales of rockets and aliens, had been heavily influenced (at least in its

construction) by Sherwood Anderson's considerably more prosaic *Winesburg, Ohio* and by the bridging passages of *The Grapes of Wrath* (Johnson 3). In other interviews and pieces of his own writing, Bradbury has also alluded to the influence that other prominent figures have had on him:

> You have your list of favorite writers; I have mine. Dickens, Twain, Wolfe, Peacock, Shaw, Molière, Jonson, Wycherly, Sam Johnson. Poets: Gerard Manley Hopkins, Dylan Thomas, Pope … Think of Shakespeare and Melville and you think of thunder, lightning, wind. They all knew the joys of creating in large or small forms, on unlimited or restricted canvases. These are the children of the gods. (*Zen in the Art of Writing* 3)

One of the likely benefits of publishing a novel based upon his own, real-world experiences was that Bradbury, as a writer and artist, would be able to explore territories that, until then, had largely seemed the province of those giant-like figures. The Illinois novel, then, may have been seen by Bradbury as a chance to stretch his creativity in new directions while treading the same territory as his famous literary heroes.

The discards function as a useful signpost, here, because they also point to evidence that Bradbury may have seen the novel as a kind of artistic challenge. The more complete discard drafts—if completion is taken as a sign of artistic engagement—are largely devoid of fantastic elements. Bereft of the fantastic landscapes of the future and alien worlds, Bradbury may have wondered if his storytelling alone could see him through. He would be writing in the same realistic world as his legendary literary heroes—writers whose works rarely, if ever, contained the gimmicks and tropes of science fiction writing. Unlike the pulp magazines for which he wrote as a young man and science fiction bookstore shelves onto which *The Martian Chronicles* had already been placed, the Illinois novel promised no such "built-in" audience based on genre alone. Finally, although there would certainly be room for a little fantasy in the

published version of Green Town, Illinois, Bradbury must have been aware that the stories themselves would have to remain grounded in the "real world" in order to remain true to the inspiration and spirit of the book. As Weller puts it, the magic of the Illinois novel "had to do with neither rocket ships nor circus freaks; the magic of this novel was the magic of *memory*" (242). By noting that he appears to have been lavishing greater attention on the more mundane, "senescent" drafts, then, it is possible to deduce that Bradbury may have been moving—however slowly and self-consciously—in this new, "literary" direction.

Personal connections

The final type of artistic "branching out" evidenced by the Illinois novel is representative of a thread that runs throughout Bradbury's early career and the careers of most authors of literary merit: personal engagement. As mentioned earlier in this chapter, Bradbury has often said that "The Lake" was the first story he wrote that really helped to define his style, that really felt like it was "his" in terms of voice and subject matter. And, while he would continue to draw on personal experiences for his stories, the Illinois novel would be an unparalleled voyage into that kind of writing.

Some of the personal connections are well-known and easy to see. Bradbury's choice of setting, for instance, is an admittedly fictionalized version of his hometown. As Sam Weller writes in his biography: "Ray regularly conjured Green Town. He had long been writing short stories about his childhood in Waukegan, Illinois, and had sold many" (240). Stories like "The Season of Sitting" (1951) or "The Lawns of Summer" (1952) had already appeared in other outlets like *Charm* and *Nation's Business*, offering the

public a taste of Bradbury's nostalgic side. Even the photo of him as a three-year-old boy that appears opposite the first page of the preface of Bradbury's own *Zen in the Art of Writing* is captioned "*The Author-In-Residence / Green Town, Illinois, 1923*" (*x*). Furthermore, the would-be protagonist of the novel, while a few years older than Bradbury himself, is clearly supposed to be a stand-in for the author: Douglas Spaulding's first name is Bradbury's own middle name and his surname is the author's "paternal grandmother's maiden name" (Weller 242).

Other connections would prove a bit less obvious, as they emerged from Bradbury's *lifetime* of experiences, not simply his Midwestern childhood. As Wayne Johnson points out,

> there is little point in searching through real life Waukegan for the truth behind Green Town. For Green Town represents a distillation of Bradbury's experience, a small stage on which people, places, and happenings—many of which entered Bradbury's life long after he left Waukegan—could be created, explored, compared and juxtaposed in a way that would be impossible in an actual town, or indeed in real life (91).

Johnson further notes that, although much of the material found in *Dandelion Wine* (as a genetic offshoot of the Illinois novel) is autobiographical or semi-autobiographical, it is unmistakably a piece of fiction, a choice that "allowed [Bradbury] to telescope time at will, introduce new characters and events encountered after he left Waukegan, and, in so doing, suffuse his comments upon his own boyhood and on boyhood in general with a nostalgic intensity not possible in the usual memoir" (92).

The discards themselves bear out this move toward more personal writing. Although there are no clear analogs between the subjects and characters of the discards and specific people and experiences of Bradbury's own life (beyond his use of the Spaulding name in "Autumn Afternoon" and the setting of Green Town), most of the

senescent—and thus more complete—discards contain subjects that are certainly well within the *realm* of Bradbury's personal experiences. The small town shut-ins of "Arrival and Departure," the inter-generational conversations and attic cleaning of "Autumn Afternoon," the dark after-dinner talk of "The Death of So-And-So," and even the poetic observations of the fragmentary "Summer's End" are all everyday occurrences that Bradbury, even if he never experienced them firsthand, would certainly have heard and talked about. And again, these realistic, personal discards seem to have been much more textually-stable than their macabre counterparts—evidence of greater work, inspiration, and/or creative engagement.

Storing Away Summer: Reflections on the Evolution of an Icon

Ray Bradbury has always had a knack for evading easy categorization and description. As William F. Nolan writes in the Foreword to Eller and Touponce's *Ray Bradbury: The Life of Fiction*,

> [t]here is Bradbury the poet (who saw his first piece of verse in print at age fifteen), Bradbury the artist and painter (who has executed the dust jackets for several of his books), Bradbury the designer (providing creative input on projects from Disneyland to Epcot), Bradbury the playwright (with new dramas staged each year), Bradbury the public speaker (with lectures delivered to public audiences, libraries, business groups, universities, and high schools across the nation), Bradbury the film and television scriptwriter (with a multitude of credits from *Moby Dick* to the *Ray Bradbury Theater*), Bradbury the critic (with multimedia book reviews), and Bradbury the essayist (with pertinent messages for the space age). (xi-xii)

But of course, none of these incarnations would have come to their fullest fruitions without Bradbury the fiction writer. From his start as an unconventional writer of pulp "genre" fiction, to his development of a uniquely lyrical literary approach, to the

difference between his private and public personas (the former an occasionally self-conscious writer and practical businessman, the latter an unabashed romantic and maelstrom of creative energy), his voice and figure—to say nothing of the sheer quantity and breadth of his work—have made him a unique figure on the American literary landscape for more than half a century.

What I have attempted to do in the course of this thesis is to provide one more set of clues for the deciphering of that enigma, to illustrate a key point in Bradbury's career—the beginning of his transformation from master of the magazine short story to celebrated American novelist—through the use of direct textual evidence little seen by the public and scholarly community alike. By looking at that evidence, we may find illumination as to how and why the transformation occurred. It is a transformation guided by the complex interactions of literary influences, artistic dreams, practical considerations, and personal connections to the past. It is both nostalgia and prevision, aspiration and necessity.

Does such illumination provide the key to a final and thorough understanding of both Bradbury the writer and Bradbury the man? Certainly not. Despite the best efforts of biographers, bibliographers, and other scholar-adventurers, the complete understanding of a life is beyond the capabilities of any system of research and writing. As Bradbury would be the first to point out, there is an essential magic to life that continually allows it to overflow the edges of any box into which we try and pour it. And yet, there is a need: a need to sometimes follow old, well-trodden paths and hold in hand days gone by so that we may better understand the places from which we come and the

lives in which we find ourselves. Even Bradbury, with his zest for in-the-moment experience, admits as much in the final pages of *Dandelion Wine*:

> June dawns, July noons, August evenings over, finished, done, and gone forever with only the sense of it all in [Douglas Spaulding's] head. Now, a whole autumn, a white winter, a cool and greening spring to figure sums and totals of summer past. And if he should forget, the dandelion wine stood in the cellar, numbered huge for each and every day. He would go there often, stare straight into the sun until he could stare no more, then close his eyes and consider the burned spots, the fleeting scars left dancing on his warm eyelids; arranging, rearranging each fire and reflection until the pattern was clear. (184)

It is this nostalgic yearning combined with a thirst for new life and new experience that allowed Bradbury to return to Green Town by publishing *Farewell Summer* some fifty years after *Dandelion Wine* first graced American bookshelves, and almost sixty years after laying the tentative groundwork for *Summer Morning, Summer Night*. In fact, it is through the discards of that proto-novel that readers and critics alike may begin to see the "first fruits" of the transformation of a writer—from "poet of the pulps" to unabashed romantic storyteller and novelist to icon of twentieth century letters—who would forever change the landscape and creative boundaries of American literature. Drunk and in charge of a bicycle, indeed.

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CURRICULUM VITAE

Gabriel M. Harley

Education

2009 Master of Arts, English, Indiana University
2003 Bachelor of Arts, English, Indiana University

Employment History

Academic Positions (faculty)

6/2008 – present
Technical Communications and EAP Composition Instructor (Associate Faculty)
Indiana University – Purdue University Indianapolis

Courses taught:

- TCM 220 (Technical Report Writing)
- ENG W001 (Fundamentals of English; EAP / ESL)
- ENG W131 (Elementary Composition; EAP / ESL)
- Faculty Tutor, University Writing Centers (Fall 2008)

1/2003 – present
Technical Communications Instructor (Associate Faculty)
Ivy Tech Community Colleges of Indiana (Trades Apprenticeship Program)

Course taught:

- ENA101 (Technical Writing for the Workplace)

8/2004 – 6/2005
English Composition and University College Instructor (Associate Faculty)
Indiana University – Purdue University Indianapolis

Courses taught:

- ENG W131 (Elementary Composition)
- UCOL U110 (College Success Strategies)

Academic Positions (student)

5/2004 – 7/2004
ITWWP Graduate Intern
Indiana Teachers of Writing Summer Institute (IUPUI)

Responsibilities:

- Assisted Dr. Steve Fox (ITW IUPUI Director) in planning and setting up the summer teacher-training Institute
- Worked with ITW staff members in managing day-to-day Institute activities
- Participated in all training and enrichment programs

1/2000 – 5/2003
Senior Writing Fellow
IUPUI University Writing Centers

Responsibilities:

- Peer writing tutor
- Teaching Assistant for W396 (Tutor Training Seminar)
- Chair, UWC Computer Committee

1/2001 – 9/2001
Editor, Web Designer, and Laboratory Technician (internship)
IUPUI CyberLab @ ViFi

Responsibilities:

- Assisted Dr. Ali Jafari (Computer Information Technology) with editing and ESL concerns for professional articles and web publications
- Designed, implemented, and maintained the CyberLab @ ViFi website
- Helped to install and set up all equipment for the off-campus laboratory

5/2000 – 8/2000
Peer Tutor
IUPUI TCM Writing Center

Responsibilities:

- Summer TCM Writing Center tutor
- Tutored students on TCM class projects

Non-Academic Positions
4/2008 – present
Freelance Technical Writer & Media Developer

- Compose, design, and edit documents and multimedia applications for scientific and medical professionals
- Assist ESL researchers and other professionals with English language skills

5/2003 – 8/2008
Owner, Producer, and Engineer
Prana Recording & Multimedia

- Performed a wide variety of services including web design, graphic design, multi-format audio recording, and live-event sound design
- Advised local through international clients on the planning and production of their projects
- Oversaw both the creative and day-to-day business aspects of the company

Academic Service

IUPUI English Department Executive Committee

- Appointed by Department Chair Christian Kloesel
- Graduate Student Representative (2003-2005)
- Undergraduate Student Representative (2002-2003)

Conference Presentations

"The Role of Talk in Tutor Training: Three Perspectives." Paper presented with Teresa Henning, Director of Writing Centers at Purdue Northeast, and Tere Molinder Hogue, IUPUI University Writing Centers Coordinator, at the Conference on College Composition and Communication. Denver Colorado, March 2001.

Professional Memberships

- Society for Technical Communication (STC)
- American Society of Composers, Authors, and Publishers (ASCAP)
- Nashville Songwriters Association International (NSAI)

Awards, Grants, and Recognitions

- IUPUI English Department Service Award (2003) (website design)
- "Course Plan for Taking W396, the Writing Fellows Training Seminar, to the Web," a grant from the IUPUI Summer Institute NETgrant in Teaching and Sponsored Program Development/Scholarly and Creative Activity Program ($5000); Summer 2002. (Developed with Tere Molinder Hogue.)
- "Entering the 21st Century: Computerizing the University Writing Center's Appointment Book and Data Collection at Multiple Sites," a grant from the IUPUI School of Liberal Arts Technology Committee; ($2400) 2002. (Developed with Tere Molinder Hogue and Susanmarie Harrington.)