

Abbey Players, Ireland, 60, 94, 108, 117 absent protagonist device	Glaspell on the link with Emily Dickinson 189, 190
in Alison's House, 9, 104	intertextual references to Emily Dickinson
in <i>Bernice</i> , 9, 99, 104	192–93
in Eugene O'Neill's works, 104	movement and mobility, 17
in Glaspell's dramaturgy, 5, 9, 16, 99, 101,	premier at the Liverpool Playhouse, 219,
104, 247, 257, 259–60	223–26
in <i>Trifles</i> , 5, 9, 16, 97, 101, 104	Pulitzer Prize, 5, 10, 74, 107, 129
adaptations	role of the media, 27
Alison's House, 240	translation in Italian, 235
Brook Evans adaptation as The Right to Love,	translation in Korean, 229, 234
24I-43	translation in Portuguese, 229, 233
Brook Evans adaptation as "Intimations from	Ambrose Holt and Family
the Brook," 243–44	adaptation of <i>Chains of Dew</i> , 240
Glaspell's own adaptive impulses, 239–40	critical reception, 128, 129
of Glaspell's works, xxii, 239, 246	intertextual references to Emily Dickinson
Inheritors, 244	186–87
The Morning Is Near Us, 241	movement and mobility, 17
Sally Heckel's film adaptation of "A Jury of	women's support of progressive men, 184
Her Peers," xxii, 240–41, 247–54	American football, 40–42
Suppressed Desires, 240	American literary canon
Trifles and "Jury," 240, 244-46	Glaspell in, 3, 5
Verge, The, 244	Trifles and "Jury," 3, 66
Addams, Jane, 114	women's marginalization in, 126–27, 195
"Agnes of Cape's End: A Complete Novel in	"Anarchist: His Dog, The," 27
Miniature," 34–35	Anderson, Margaret, 32, 59, 62
Akins, Zoë, 241–43	Anderson, Sherwood
Alden, Henry Mills, 32	in Chicago, 34, 59
Aldis, Mary, 59–62	Floyd Dell's promotion of, 58
Alien and Sedition Laws, 141–42	as a Midwestern author, 15, 16
Alison's House	in New York, 62
absent protagonist device, 9, 104	short stories, 29, 30, 34
adaptations, 240	theme of uncommunicated inner lives, 33
at the Civic Repertory Theatre, 187	Winesburg, Ohio, 31
contemporary stagings, 265–66	anti-immigration laws, 136–37
the Emily Dickinson-Glaspell link and	anti-immigration sentiments, 135–38, 142, 164
productions of, 187–89	Arendt, Arthur
the Emily Dickinson-Glaspell link in	One-Third of a Nation, 77, 79
scholarship, 190–93	Argosy, The, 38, 42
exploration of divorce, 55	Ashwell, Lena, 223
FTP production, 76	Ayres, Marjorie, 114



Baker, George Pierce, 109–11	journalism career, 21, 29, 30
Ballantine, Štella Cominsky, 171	My Ántonia, 34–35
Bank, Jonathan, 264–66	in New York, 34
Barnes, Djuna, 21, 93, 176, 211	parallels with Glaspell, 32
Beckett, Samuel, 116, 119	short stories, 31
'Beloved Husband," 33	Chains of Dew
'Benefaction of the Curse, The," 42–43	adaptation into Ambrose Holt and Family, 24
Bernice	the bind of the Safe Middle West, 18
absent protagonist device, 9, 99, 104	challenge to gender roles, 3, 174, 175
alternatives to heteronormativity, 176–77	as a feminist comedy, 9
challenge to gender roles, 174	free speech and the birth control campaign,
evolutionary motifs, 147	165–66
London productions, 223	London revival, 9
translation in Portuguese, 233	movement and mobility, 17
Bianchi, Martha Dickinson, 187, 189–90, 192	portrayals of motherhood, 175
piology see also eugenics movement; evolution;	Provincetown Players' production, 9
nativism	
	role of the media, 27
biological and social growth, 155–56, 158	sex and marriage, 175
biological determinism, 149–50, 199–200	source material, 7–8
biological pessimism, 146	Chekhov, Anton, 5, 39, 108
mutation theory in <i>The Verge</i> , 149–50, 177	Cheney, Sheldon, 113
saltation and mutation, 147–48	Cherished and Shared of Old, 53, 143
sexual desire as biological drive, 159	Chicago
Black Cat, The, 31, 38, 43–44	alternative theatre scene, 59–61
Black Hawk/Makataimeshekiakiak, 140–41	anti-syphilis campaign, 79
Blackstone, Sidney, 77	the Chicago bohemians in New York, 61–63
Bly, Nellie (Elizabeth Cochrane), 24	Columbian Exposition, 58
Boarder of Art, A," 35	57th Street collective, 58–59
Bodenheim, Maxwell, 59, 61, 62, 64	Floyd Dell in, 7, 30, 57–59
Bonstelle, Jessie, 114	George Cram Cook in, 7, 57–59
Boulton, Agnes, 103	Glaspell's time in, xx, 6–7, 11, 26–27, 30, 59
Boyce, Neith	Hull-House, 60
Constancy, 8, 63, 94, 97, 173	Little Theatre, 61, 64, 94
Enemies, 173	modernism in, 30
involvement with the Provincetown Players,	The Players' Workshop, 61
93, 94	Provincetown Players' inspiration by and ties
in Provincetown, 86	with, 63–65
Winter's Night, 96, 97, 104	Chicago Little Theatre, 61, 64, 94, 109, 111–12
Brook Evans	Clark, Barrett, 76, 120
adaptation as "Intimations from the Brook,"	Close the Book
243-44	adaptation of "Unveiling Brenda," 240
critical reception, 129	the bind of the Safe Middle West, 17, 97
film adaptation as <i>The Right to Love</i> , 241–43	challenge to gender roles, 174
pastoralism and Midwestern identity, 15	critical reception, 102
translation in Danish, 229, 231	importance of free speech, 164
translation in German, 229, 231	notions of inheritance and belonging, 137–39
translation in Romanian, 229, 231	racial "othering," 138–39
	translation in Spanish, 235
women's support of progressive men, 184 Browne, Maurice, 60–61, 64, 111–12	
	Cochrane, Elizabeth (Nellie Bly), 24
Bryant, Louise, 27, 173–74	Comic Artist, The, 10, 123
'By the Might of the Pigskin," 40–42	Cook, George Cram ("Jig") see also Greece;
C I	Provincetown Players; Road to the Temple, Th
Carew, James, 220	adoption of Socialism, 55, 89–90, 182
Cather, Willa	affair with Ida Rauh, 64, 90, 91, 99, 160
as editor of <i>McClure's</i> , 32	belief in humanity's evolutionary process, 51



Cook, George Cram (cont.)	parallels between The Masses and the
Change Your Style, 94	Provincetown Players, 87–89
The Chasm, 55, 90	promulgation of Freudian theories, 161, 164
in Chicago, 7, 57–59	Socialist political beliefs, 50–51
co-writing of Suppressed Desires, 18	St. George in Greenwich Village, 62
death of, 10, 96, 211, 214	support for feminism, 172, 173
dream of an American theatre, 8, 9, 11, 61–63	Dell, Margery (née Currey), 59
early life and education, 180	Dell's Players, 62–63
evolutionary motifs, 145	Dennett, Mary Ware, 164, 165
founding of the Monist Society, 44, 51-52	Deshon, Florence, 90
founding of the Provincetown Players,	Dewey, John, 87, 155–56
xx–xxi, 8, 94–96	Dickinson, Emily
friendship with Floyd Dell, 49–50	Alison's House and the Dickinson-Glaspell
Glaspell's commitment to, 3	link, 187–92
Glaspell's marriage to, xx, 3, 8, 46–47, 58	discovery and publication of her poems, 189–90
Glaspell's meeting with, 7	feminist critical rediscovery of, 186
Greek Coins, 51, 54	Glaspell's admiration for, 186
"I See the Hills," 54	Glaspell's intertextual references to, 186–87
influence on Glaspell's philosophy, 53–55	Dionysus/Dionysian, 9, 62, 212, 215
marriage to Mollie Price, 7, 46–47, 54–55, 58	Dodge, Mabel, 63, 65, 98, 173
in New York, 62–63	Dos Passos, John, 11
Nietzschean philosophy, 50, 54–56, 212–13	Drake University
personality, 9, 49	Glaspell's time at, 6, 23, 30, 38, 39, 44, 152
"Polemic," 51	as the model for Morton college in <i>Inheritors</i> ,
portrait, 3	152–53
relationship with Eugene O'Neill, 102	Dramatists Guild, The, 79–80
Roderick Taliaferro: A Story of Maximilian's	dramaturgy
Empire, 50	
Craig, Edith, 10–11, 219–20, 222	absent protagonist device, 5, 9, 16, 99, 101, 104, 247, 257, 259–60
Claig, Editii, 10–11, 219–20, 222	expressionistic devices, 47, 105–106
Darwin Charles 144 45 154	
Darwin, Charles, 144–45, 154	of Glaspell and Eugene O'Neill, 101–102
influence on Ernst Haeckel, 50, 51	portrayals of the inner life of a character, 104
Davenport, Iowa, xx	use of space as a metaphor, 104–105
connections with the Chicago literary	Dreiser, Theodore, 15–16, 57–59, 61, 62
renaissance, 57	Factman Crystal 97
Glaspell as a native of, 3, 6–7, 13, 30, 44, 71,	Eastman, Crystal, 87
125, 179–80	Eastman, Max
Glaspell at the Davenport <i>Outlook</i> , 6, 22, 23	as editor of <i>The Masses</i> , 27, 62, 85, 87
in Glaspell's works, 32–34	Enjoyment of Living, 86–87
Day, Dorothy, 21	Freud's psychoanalysis and, 161, 164
de Vries, Hugo, 147–49	involvement with the Provincetown Players,
Dell, Floyd	87–88, 93, 95
career, 29, 49	marriage to Ida Rauh, 62
in Chicago, 7, 30, 57–59	mock-up for <i>The Masses</i> , 88
at The Chicago Evening Post's Friday Literary	in <i>The People</i> , 89–90, 92
Review, 57–58	political activism, 87–90
founding of the Monist Society, 44, 51–52	as Prince of the Village, 85
free love movement, 58, 61	in Provincetown, 85–86
friendship with George Cram Cook, 49–50	support for feminism, 172, 173
Glaspell's friendship with, xx, 7	support for the Paterson strikers, 86
involvement with the Provincetown Players, 93, 94	Venture, 86
The Liberal Club, 62	Eaton, Walter Pritchard, 76
marriage to Margery Currey, 59	education
at <i>The Masses</i> , 27, 62, 89	college settings in Glaspell's works, 39, 152
Monism, 51	Dewey's educational philosophy, 155–56
in New York, 62–63	era of secularization, 153–54



evolutionary models for, 155–56	feminism see also gender; Trifles; Verge, The
for the nation's well-being, 152, 158	activism in Greenwich Village/Provincetown,
playwriting in the higher education	171-73
curriculum, 109–110	anarcha-feminism, 171–72, 198
spiritual function, 152	authentic realism criticism, 196
Trifles and teaching about structure, 260-61	critical rediscovery of Glaspell, xix-xx, 3-5,
Trifles and teaching character-centric writing,	186, 194–96, 200–201
259–60	feminist drama produced by the
Trifles and teaching close reading and	Provincetown Players, 171, 173–74
analysis, 256–59, 262	of Glaspell, xxi–xxii, 177–78
Trifles and the teaching of playwriting,	in <i>The Masses</i> , 173
255–56	planned motherhood and birth control,
Trifles as an alternative to Aristotelian	164–66, 172
dramatic structure, 261	Second Wave feminism, 173
Ellison, Ralph, 77	suffrage movement, 172
Emerson, Ralph Waldo, 22, 44, 191, 192	translations for international Glaspell
eugenics movement	scholarship, 229–30
definition, 135	feminist legal scholarship
nineteenth century concepts of race, 136	"A Jury of Her Peers," xxii, 3–5, 207–208
rationalization for nativism, 136	concealment of evidence, 206
social Darwinism, 141, 142, 145	field of, 202
units of heredity theories, 136	gender and jury composition, 203
Everybody's Magazine, 161	jury nullification in "Jury," 206–207
Everyman Theatre, Hampstead, 222–23	law and literature approach, 202
evolution	self-defense and battered women's syndrome
in Bernice, 147	in <i>Trifles</i> , 205–206
Darwinism, 146–47	silent suffering in <i>Trifles</i> and "Jury," 203–205
evolutionary leaps, 145–47	Trifles, xxii, 3–5, 207–208
evolutionary models for education, 155–56	Ferber, Edna, 59
in <i>Fidelity</i> , 145–47	Ficke, Arthur Davison, 57, 59, 62, 63
Glaspell's evolutionary beliefs, 144, 145, 147	Fidelity, 17, 55, 125, 145–47, 182–84
in <i>Inheritors</i> , 139–43, 154–56	translation in Czech, 229, 231
life-force concept, 146	translation in German, 229, 232
motifs in <i>The Glory of the Conquered</i> , 144, 145	translation in Russian, 229, 231
plant sciences, 147–50	Fitzgerald, Eleanor ("Fitzie"), 171
plant sciences in <i>The Verge</i> , 121–23, 149–50, 200	Fitzgerald, F. Scott, 5, 30, 31, 214, 216
saltation and mutation, 147–48	Flanagan, Hallie, 11, 74, 76–77
social Darwinism, 145	"For Love of the Hills," 7, 27, 43
expatriates	"For Tomorrow: an Easter Sermon," 27
American, 211	Forster, E. M., 217
women, 2II	Free Laughter, 165, 177
Experimental Theatre, Inc, 96	French, Alice (Octave Thanet), 7
	Freud, Sigmund, 7–8, 96, 121, 160–61, 164, 171, 222
"Faithless Shepherd, The," 211, 213–15	Fugitive's Return
Faulkner, William, 31, 32, 34	feminist transformation of Greece, 216–18
Federal Theatre Project (FTP)	Greek source material, 10, 131, 211–13
First Federal Summer Theatre, 77–78	as a modernist novel, 131
Glaspell as Director of the Midwest Play	movement and mobility, 17, 216–18
Bureau, xx, 11, 74–76, 80–81, 125	narrative strategy, 216
Glaspell's mentorship of Arnold Sundgaard,	realist, symbolic, and expressionist
76, 77, 79–80	elements, 216
Glaspell's proposed Summer Session, 78–79	translation in French, 235
Glaspell's search for new playwrights, 76–77	women's support of progressive men, 184
mandate, 74–76, 78	vapport of progressive men, 104
National Service Bureau, 80	Gale, Jane Winsor, 111
productions of Glaspell plays, 75–76	Galsworthy, John, 60, 108



300

"Gas Man, The," 39-40 Gate Theatre Salon, 223

gender see also feminism

divorce in "One's Self-Respect," 45-47

football and masculinity, 41-42 in Glaspell's works, 174-7

the Hossack murder trial, 26, 70

masculinity and patriarchy, xxii, 16, 72, 92,

96, 132, 174-77, 184, 197-200, 204, 214-15, 217, 240, 260

traditional gender roles and the free love movement, 164

in Trifles, 8, 71-72, 118, 173, 175, 194, 197-98,

220, 261-62

in The Verge, 9, 174, 175

women's violence, 175

genetics, 149-50, 177 Gerstenberg, Alice, 59-61, 77

"Gesture," 33

Glaspell, Susan, life

in Chicago, xx, 6-7, 11, 26-27, 30, 59

death of, 12

destruction of her personal papers, 12, 190

as Director of the Midwest Play Bureau, xx,

11, 74-76, 80-81, 125

at Drake University, 6, 23, 30, 38, 39, 44, 152

early career in Davenport, xx, 6-7

early life and education, 5-6, 179-80

as an expat in Greece, 211

experiences of divorce, 46-47, 54-55

friendship with Eugene O'Neill, xxi, 99, 101, 103-104, 106-107

international standing/reputation, xxii, 5,

10-11, 225

marriage to George Cram Cook, xx, 3, 8,

46-47, 58

in Paris, 7, 47, 58, 116-17

unconventional life choices, 3, 5

at the University of Chicago, 6, 26, 44, 57, 152

Glory of the Conquered, The

evolutionary motifs, 144, 145

human development and social progress,

156-57

intertextual references to Emily Dickinson,

setting in the University of Chicago, 152, 156-57

themes of fidelity, 6-7

translation in Turkish, 232

women's domestic lives, 55-56

women's self-sacrifice and contribution to

society's evolution, 181-82

women's support of progressive men, 179

writing of, 7

Goldman, Emma, 59, 160-61, 171-72, 177

Index

Goodman, Kenneth Sawyer, 59-61

Great Britain

Alison's House première at the Liverpool

Playhouse, 219, 223–26

debates over the empowerment of women,

220-22

Glaspell's critical reception in, 10-11, 117, 219, 221-24

Pioneer Players' production of The Verge, 10-11, 219, 221-22

Pioneer Players' production of Trifles, 220-21

productions of Bernice, 223

productions of Glaspell plays, 10-11, 219,

224-26

productions of The People, 223

publications of Glaspell's dramas, 225

Suppressed Desires at the Everyman Theatre,

London, 222–23

Greece see also Road to the Temple, The

"Dwellers on Parnassos," 211, 213

feminist transformation of in Fugitive's

Return, 216-18

George Cram Cook's death in, 9-10

George Cram Cook's efforts to revive Greek

theatre, 9-10, 213-14

George Cram Cook's life-long interest in,

96, 212-13

George Cram Cook's spiritual beliefs and

"The Faithless Shepherd," 215

Glaspell and George Cram Cook's time in,

xxii, 9-10, 96, 211, 213

source material for Fugitive's Return, 10, 131, 211-13

source material for Morning Is Near Us, The,

Greenwich Village

feminist activism, 171-73

Freud's psychoanalysis in, 7-8, 96, 121 Glaspell's time in, xx-xxi, 3, 8, 86-87

links with American Modernism, xxi

spirit of free love, 90

Gypsies (Romani), Western representations,

138-39

Haeckel, Ernst, 5, 51, 144

Darwin's influence on, 50, 51

Hampson, Alfred Leete, 187, 190

Hansen, Harry, 43-44

Hapgood, Hutchins, 8, 11, 62, 86, 93, 94, 173

Harper's, 32, 33, 125

Harrison, Jane, 213

Harvard University, 58, 101, 109-10, 113, 180, 212

Hawkeyes (football team), 41

Hearst, William Randolph, 23

Hecht, Ben, 59-62



Index 301

Heckel, Sally, xxii, 240-41, 247-54 Helburn, Theresa, 110 Hemingway, Ernest, 5, 29, 30, 34, 214 heredity, theories of, 136, 144, 146-48 Heterodoxy Club, 7-8, 87, 165, 173 Higginson, Thomas Wentworth, 189 "Hired Man's Point of View, The," 43–45 Hopkins, Harry, 74 Hossack, John, 6 Hossack, Margaret events of the murder of John Hossack, 67-71 Glaspell's coverage of the Hossack murder trial, 6, 8, 25-26, 69, 70, 202 Howard, Sidney, 76 Howe, Marie Jenney, 7-8 Howells, William Dean, 32 Huffaker, Lucy, 7, 58 Hull-House, Chicago, 60 Hull-House Players, 60 Hyman, Elaine, 61 Ibsen, Henrik, 60 "In the Face of His Constituents," 53-54 indigeneity, xxi, 140-41 Inheritors adaptations, 244 the bind of the Safe Middle West, 18 challenge to gender roles, 174 Critical Indigenous Studies readings of, 140-41 critiques of nativism, 142-43, 149, 177 Drake University as the model for Morton college, 152-53 evolutionary models for education, 155-56 Federal Theatre Project production, 76 frontier life depicted in, 16, 140 history and culture of education, 152-53 idealism of the Midwest in, 13–14 narrative of illness and sacrifice, xix notions of inheritance and difference, 139-40, 149, 154-56 pastoralism and Midwestern identity, 15 plant sciences and hybridity, 142-43, 148-49 re-definition of the American self, 135 social Darwinism, 141, 142 themes of First Amendment rights, liberalism and multiculturalism, 9, 18-20, 139, 141-42, 164-65 translation in Spanish, 232 as a work of critical regionalism, 18-20 International Susan Glaspell Society, 5, 230, 244 "Intrusion of the Personal, The," 27 Isaacs, Edith J.R., 113-14

Jones, Robert Edmond, 93, 94, 117 journalism

attitudes by and about women, 22-23, 27 first-hand experiences in women's stories, Glaspell at the Chicago Daily Review, 26-27, Glaspell at the Davenport Outlook, 6, 22, 23 Glaspell at the Des Moines Daily News, 6, 21, 23, 30, 39, 42, 66 Glaspell's aspirations for a writing career, 43 Glaspell's coverage of the Hossack murder trial, 6, 8, 25–26, 66–67, 70, 202 Glaspell's time in, 6, 21 impact on Glaspell's short stories, 30 sentimental-style reporting by women, 24-25 soft news remit of women reporters, 22 as source material for Glaspell, 26–27 "The Benefaction of the Curse," 42–43 women writers in, 21-22, 27 Joyce, James, 32, 59, 62, 116 Judd Rankin's Daughter (The Prodigal Giver), 11-12, 15, 17, 81, 184 "Jury of Her Peers, A" see also feminist legal scholarship; Trifles absence of John Wright's story, 204-205 adaptations, 240 within the American literary canon, 66 Aristophanes' Lysistrata as a source, 204 audience for, 32 authentic realism criticism and, 196 feminist critical rediscovery of, 194-96 feminist legal scholarship, xxii, 3-5, 202-208 importance of female sisterhood, 40, 204 jury nullification, 206-207 prequel to, xxii Sally Heckel's film adaptation, xxii, 240-41, 247-54 social and gender relations, 194 translation in Chinese, 234 translation in French, 232, 233 translation in German, 233 translation in Japanese, 234 translation in Korean, 234 translation in Portuguese, 235 translation in Vietnamese, 232 translations in Italian, 233, 235 translations in Spanish, 232, 235

Kalania, Delphi, 213, 215 Kenton, Edna, 9, 95, 172 Knight, Geraldine Wilson, 114

Lamarck, Jean-Baptiste, 145, 148, 150, 154 Le Gallienne, Eva, 187 Lewis, Sinclair, 11, 15, 59 Lewisohn, Alice, 112–13



Lewisohn, Irene, 112–13	and modernist themes in Glaspell's novels, 129
Lewisohn, Ludwig, 194	Myth of Mobility, 16–17
Liberal Club, 7, 173	as an oppressive space, 15-16
Lindsay, Vachel, 15–16	pastoralism and Midwestern identity, 14–15
Little Review, The, 32, 59, 62	in short stories, 29, 32–34, 44
Little Theatre movement see also Provincetown	Millay, Edna St. Vincent, 62, 63
Players	Mint Theater, The, New York, 188, 263–69
Agnes Morgan, 113	Modernism
Boston Toy Theatre, 111	American Modernism of the Provincetown
Chicago Little Theatre, 61, 64, 94, 109, 111–12	Players, xxi, 35, 93
Dallas Little Theatre, 114	in Chicago, 30
George Pierce Baker students as leaders of,	dialogic form, 119–20, 130, 214
109–11	experiences of expatriatism, 211
Hull-House, 114	Glaspell as a modernist playwright, 116–18
legacy, 115	Glaspell's engagement with, xxi
mandate, 108–109	in Glaspell's novels, 129–32
Neighborhood Playhouse, 112–13	links with Greenwich Village, xxi
New Stagecraft, 110, 112	modernist themes in Glaspell's novels, 129–32
within the Progressive Era, 108	overlap with mass publishing, 31, 32
the Provincetown Players and, xx, 108–109, 115	role of patrons, 35
Theatre Arts discussions of, 113–14	setting and imagery, 118
women's involvement in, 109, 111, 114–15	in the short story format, 29–30, 34
Loy, Mina, 172-73, 177	the short story format in magazine culture, 31,
Lutes, Jean Marie, 24	32, 35–36, 38
	spirit of erotic exploration and freedom, 159
Mabie, E. C., 76	of Trifles, 118–20
Macgowan, Kenneth, 10	of <i>The Verge</i> , 120–23
Mackay, Constance D'Arcy, 112	Monism, 44, 51, 55–56, 144
Maenads, 215	Monist Society
Maeterlinck, Maurice, 116–20	in Davenport, 33
Markham, Kyra, 61, 62	founding of, 44, 51-52
Masses, The	Glaspell's membership, xx, 7, 44, 52, 56
editorial remit, 85	Morgan, Agnes, 110, 113
feminist pieces in, 173	Morning Is Near Us, The, 11, 17, 81, 131, 184, 241
Floyd Dell as associate editor, 27, 62, 89	translation in Portuguese, 231–32
Glaspell's involvement with, 7, 85	
under Max Eastman's editorship, 27, 62, 85, 87	nationalism
Max Eastman's mock-up for, 88	in Glaspell's works, 135, 136
parallels between <i>The Masses</i> and the	up to and during World War I, 19, 135–36
Provincetown Players, xx, 87–89	nativism
The People as based on, 7-8, 27, 97	Americanization, 142–43
trials of employees of, 19	anti-immigration sentiments, 135-38, 142, 164
Masters, Edgar Lee, 15	critiques of in Inheritors, 142-43, 149, 177
Matson, Norman, 3, 10–11, 123	fears over racial "mixing," 138
McClure's, 32	in Free Laughter, 177
McConnell, Fanny, 77	xenophobia, 140
Metropolitan Playhouse, New York, 5, 264-70	"Nervous Pig, The", 33–34, 147
Midwest Play Bureau, xx, 11, 74-77, 79-81, 125	New Republic, The, 211, 213
Midwest, the	New Thought, 44
the bind of the Safe Middle West, 17–18	Nietzsche, Friedrich, 5
as a democratic idealistic space, 13–14	Cook's Nietzschean philosophy, 50, 54–56,
Glaspell as a Midwestern writer, 13, 20,	212-13
32–36, 227	Glaspell as a Nietzschean creator in The Verge,
Glaspell's early years in, 5–6	99–100, 121
literary creativity in, 32-33	on Socialism, 51
literary delineations of, 13	Thus Spoke Zarathustra, 49–50



Index

in New York, 62

303

Nordfeldt, B. J. O. "Bror" 57th Street collective, 58-59 in Greenwich Village, 62 involvement with the Provincetown Players, 61, 63-65, 94, 95 Nordfeldt, Margaret, 58, 64, 95 Norma Ashe ecology, 150 role of personal faith, 157-58 setting in the University of Chicago, 152, 157 women's support of progressive men, 184 writing and publication, 11, 81 Norton, Charles Eliot, 212 novels see also individual novels critical privileging of drama over, 127, 128, critical reception, 5 fragmented, isolated identities, 131-32 Glaspell's devaluation as a novelist, 127-28 Glaspell's standing as a novelist, 126 Glaspell's success in both drama and fiction, Glaspell's view of herself as a fiction writer, modernist themes in, 129-32 realism, 128 translations, 229 tripartite structure, 130-31 women writers and American regionalism, 127, 128, 195 women's marginalization from the American literary canon, 126-27 women's self-sacrifice and contribution to society's evolution, 180-82 women's support of progressive men, 179, 181, 184–85 O'Brien, Joe, 94 O'Neill, Eugene absent protagonist device, 104 Anna Christie, 106 Before Breakfast, 173 Bound East for Cardiff, 63, 96, 101 Broadway ambitions, 9 Desire Under the Elms, 104 Diff'rent, 222 dramaturgy, 101-102 The Emperor Jones, 9, 64, 99, 104-105, 119 Experimental Theatre, Inc, 96 Glaspell's friendship with, xxi, 99, 101, 104, 106-107 Glaspell's mentorship of, 11, 63 The Hairy Ape, 93, 96, 105, 106, 123 involvement with the Provincetown Players, 8, 10, 63, 64, 93, 95 The Moon of the Caribbees, 105

The Personal Equation, 102 portrayals of the inner life of a character, 104 in Provincetown, MA, 102 Pulitzer Prize, 106 relationship with George Cram Cook, 102 Strange Interlude, 104 study under George Pierce Baker, 109 Thirst, 63 use of expressionistic devices, 105, 106 use of space as a metaphor, 104-105 "One of Those Impossible Americans," 52–53 "One's Self-Respect," 45–47 Orange Tree Theatre, London, 5, 9, 188-89, 263-69 "Out There," 54 Outside, The adaptation of "A Rose in the Sand," 240 challenge to gender roles, 174-75 expressionistic devices, 105 nature/humanity relationship, 147 Provincetown Players' production, 98 realist, symbolic, and expressionist elements, 98 significance of, 97, 98 source material, 98 translation in Portuguese, 233 use of space as a metaphor, 104-105 writing of, 102 Pelham, Laura Dainty, 60 People, The challenge to gender roles, 174 expressionistic devices, 105 importance of free speech, 164 London production, 223 modelled on *The Masses*, 7–8, 27, 97 as a rebuttal to Max Eastman's "Get-offism," 89-90, 92 translation in Spanish, 235 The Woman from Idaho as an emblematic character, 89, 97-98 Pioneer Players drama repertoire, 219 production of The Verge, 10-11, 219, 221-22 production of *Trifles*, 219–21 plays see also adaptations; translations contemporary directors' encounters with, 263-64 contemporary directors' play selection processes, 264 contemporary relevance of, 267-69 contemporary stagings, 5, 263, 267-69 remote productions during the COVID-19 pandemic, 270-71 "Plea, The," 53-54



politics	parody of in <i>Constancy</i> , 63
adoption of Socialism, 52, 55, 56, 89–90,	support for the Paterson strikers, 63, 85,
181–82	86, 94
Glaspell's political engagement, xx, xxi, 173	religion
"Pollen," 129, 148–49, 240	education's spiritual function, 152
Pollitt, Josephine, 187, 190, 191	era of secularization in higher education, 153-54
"Poor Ed," 33	George Cram Cook's rejection of
Price, Mollie, 7, 46–47, 54–55, 58	Christianity, 50
Progressive Era, 108, 112, 135, 154	George Cram Cook's spiritual beliefs and
Provincetown Players see also individual	"The Faithless Shepherd," 215
playwrights; play titles	Glaspell's continuing belief in Christian
demise of, 95–96	values, 52–53, 56
Eugene O'Neill's plays presented by, xxi, 93, 95	Glaspell's dissatisfaction with Christian
feminist drama productions, 171, 173–74	theology, 52
first season's plays, 63, 94, 96	in "One of Those Impossible Americans," 52–53
founding of, xx–xxi, 8, 63, 87–88,	spiritual function of education, 152
94–95, 101	spiritual/nature dynamic in Glaspell's works,
George Cram Cook's artistic takeover of, 64,	46, 53–54, 144
95–96	Road to the Temple, The
Glaspell's peacekeeping role, 8–9	on George Cram Cook and Glaspell's
Glaspell's plays for, 8–9, 63, 66, 93, 95	relationship, 54–55, 92
international influences, 93–94, 117	George Cram Cook and the reason Glaspell
links with American Modernism, xxi, 35, 93	started to write plays, 8, 92, 125
overlap with Village feminist activism, 171–73	George Cram Cook's death, 214
productions, 93–100	Glaspell's feelings over her family
ties with the Chicago Bohemians, 63–65	background, 179–80
writers and artists of, 94	Greek experiences in, 211
Provincetown, MA	as a hagiography of George Cram Cook, 10,
cultural milieu, xxi, 85–86	66, 180, 211–12
Glaspell's time in, 10–12, 85–87, 92	importance of Greece to George Cram
short stories set in Cape End, 34–35	Cook, 212
psychoanalysis, 7–8, 96, 121, 160–61, 164, 171, 222	on John Reed's pageant for the Paterson
Pulitzer Prizes, 5, 10, 74, 107, 129	strikers, 85
Pulitzer, Joseph, 23	on the Monist Society, 52
	narrative strategy, 211–12
race see also eugenics movement; nativism	nonlinear structure, 116
in Close the Book, 137–39	Roe, Alex, 264–71
19th century concepts of, 136	Roe, Meg, 264, 266, 268
social Darwinism, 141, 142, 145	Roosevelt, Franklin Delano, 74
in "Unveiling Brenda," 137	"Rose in the Sand, A," 33, 99, 129, 240
Rauh, Ida	
affair with George Cram Cook, 64, 90, 91,	Sandburg, Carl, 58, 59
99, 160	Sanger, Margaret, 164
involvement with the Provincetown Players,	Scott, Evelyn, 173
85–87, 94, 95	sexuality
marriage to Max Eastman, 62	advent of Freudian theories, 160, 171
in New Mexico, 65	alternatives to heteronormativity, 176-77
political activism, 173–74	female sexual desire, 160
support for feminism, 172–73	free love movement, 58, 59, 61, 90, 164, 172
Reagan, Alice, 244, 264–69	free speech and the birth control campaign,
Red Book Magazine, 38, 45, 47	164–66
Reed, John ("Jack")	Glaspell's depictions of, 159
in Dell's Players, 62	Glaspell's marital infidelity narratives, 159–60
The Eternal Quadrangle, 97	Glaspell's personal experiences of infidelity,
involvement with the Provincetown Players,	91, 160
8, 93, 94	in Glaspell's works, 159, 166–67, 174–77



Index 305

infidelity in Woman's Honor: A Comedy in One Act, 91, 163-64 links with free speech, 160 within marriage, 175 sexual double standards in Fidelity, 146-47 socio-cultural tensions over, 159 in Suppressed Desires, 161-62 women's sexuality in Woman's Honor: A Comedy in One Act, 90–92, 162–64 Shaw Festival, Niagara-on-the-Lake, 263-69 Shaw, George Bernard, 60, 108, 144, 146, 159 short stories see also individual stories in The Delphic, 6, 38, 39 Glaspell's use of humor and satire, 40, 47-48 journalism's influence on the style of, 30 Lifted Masks collection, 31 Midwestern settings for, 29, 32-34, 44 within Midwestern writers career trajectories, 29 modernist, 29-32, 34-36, 38 newly discovered, 37-39 periodical market for Glaspell's stories, 29-32, 35-36, 38-39, 125, 127 readership for, 32 set in Cape Cod, 34-35 writing of as a viable career, 30-31, 125 in Youth's Companion, 6, 30 Shortridge, James R., 14, 15 Sikelianos, Angelos, 213-14 Smedley, Agnes, 177 Smith, Auriol, 264-68 Socialism, 50-52, 55, 56, 89-90, 181-82 Spencer, Henry, 141, 154 Spring's Eternal, 11–12, 81, 150 Steel, Wilbur Daniel, 94 Sterne, Maurice, 98 Stevens, Thomas Wood, 59-60 Strindberg, August, 118, 119 Sundgaard, Arnold Glaspell's mentorship of at FTP, 76, 77, as a play reader for the FTP, 77, 79-80 Spirochete, 11, 79-80 Suppressed Desires adaptations, 240 the bind of the Safe Middle West, 17-18 first performance, 8 Freudian psychoanalysis and, 44, 63, 96, 161-62, 222 humor and satire in, 48 international productions, 228-29 London production, 222-23 Provincetown Players' production, 94, 96 source material, 7-8

Taggard, Genevieve, 187, 190, 191 theatre Broadway's recipe-theatre, 116 George Pierce Baker students influence in, 110–11 legacy of George Pierce Baker's 47 Workshop, 109-10 playwriting in the higher education curriculum, 109-10 Theatre Arts, 113-14 Thorndike, Sybil, 10-11, 219, 221 Tickless Time, 44, 48, 98-99 Todd, Mabel, 189 Transcendentalism, 5, 44 translations, see also individual titles Alison's House, 229 Glaspell as a translator, 227 international Glaspell scholarship, 229-30 international productions, 230-31 of the novels, 229 table of Glaspell translations, 230-31 Trifles, 229 Treadwell, Sophie, 24, 27 Trifles see also "Jury of Her Peers, A" absence of John Wright's story, 204–205 absent protagonist device, 5, 9, 16, 97, 101, 104 adaptations, 240, 244-46 as an alternative to Aristotelian dramatic structure, 261 within the American literary canon, 3, 66 Aristophanes' Lysistrata as a source, 203close reading and analysis, 256-59, 262 contemporary stagings, 266, 268 critical reception, 196-97 dialogic form, 119-20 feminist critical rediscovery of, 194-98 feminist legal scholarship, xxii, 3-5, 207-208 gender relationships, 8, 71-72, 118, 173, 175, 194, 197–98, 220 the Hossack murder trial, 6, 8, 25-26, 67, 71, 117-18, 202 impetus to write, 96 importance of female sisterhood, 40, 46, 72–73, 97, 101, 118–19, 204, 259–60 isolation of the individual, 16, 71-72, 97 pastoralism and Midwestern identity, 15 at the People's National Theatre, London, 11 Pioneer Players' production, 219-21 prequel to, xxii Provincetown Players' production, 96-97 self-defense and battered women's syndrome, setting and imagery, 118, 196-97 source material, 6, 67



306 Index

Trifles (cont.) source material, 7-8 teaching about structure, 260-61 translation in Korean, 232 teaching character-centric writing, 259-60 translation in Portuguese, 233 teaching of playwriting and, 255-56 translation in Spanish, 234 translation in Arabic, 235 Visioning, The translation in French, 232 as an anti-war and pro-pacifism novel, translation in Hebrew, 234 182-83 translation in Portuguese, 233 evolutionary motifs, 144 translation in Swedish, 232 Glaspell's depictions of fallen women, 159 translations in Chinese, 233, 234 politics of, 55-56 translations in Italian, 232, 234 women's support of progressive men, 90, 179, translations in Japanese, 232-34 181-84 translations in Spanish, 233, 235 Vorse, Mary Heaton, 11, 86, 93, 94, 187-89 translations of, 229 writing process, 8 Walker, Pamela Gaye, 240-41 Tuesday Club, 7, 33 Walters, Sam, 264-65 Turner, Frederick Jackson, 13 Ward, Theodore, 11 Washington Square Players, 59, 94, 102, 109, University of Chicago 110, 228 Glaspell's time at, 6, 26, 44, 57, 152 as the setting for *Norma Ashe*, 152, 156–57 Wellman, Rita, 173 Wilson, Edmund, 11, 13 as the setting for The Glory of the Conquered, "With the American Consul," 47-48 Woman's Honor: A Comedy in One Act 152, 156 "Unveiling Brenda," 137, 240 challenge to gender roles, 90-92, 174 competing ideologies around women's Van Volkenburg, Ellen (Nellie Van), 60, 61, sexuality, 162-64 111-12 Glaspell's personal circumstances reflected Veblen, Thorstein, 58 in, 91 Verge, The humor and satire in, 48, 91-92 adaptations, 240, 244 Provincetown Players' production, 163 alternatives to heteronormativity, 176 challenge to gender roles, 9, 174, 175 female sacrifice, 179 character of Claire, 121-23 Glaspell's depiction of women's lives, xx, contemporary stagings, 264-69 xxi-xxii, s critical reception, 5, 117, 120, 198-99 importance of female sisterhood, 46 critical reception in England, 10-11, 117, 221-22 marginalization from the American literary canon, 126-27, 195 dramatic form and language, 121-24, 199-200 expressionistic devices, 99-100, 105-106, 216 motherhood in Glaspell's works, 150, 175-76 feminist critical rediscovery of, 194, 199–200 in the novels, 179-81 feminist readings, 121 oppression within Christian theology, 52 French psycholinguistic approach, 194-95, self-sacrifice and contribution to society's 199-200 evolution, 180-82 Glaspell as a Nietzschean creator, 99-100, 121 solidarity of as a theme in Glaspell's works, Glaspell's feminist use of mutation theory, 40, 204 support of progressive men in the novels, 179, 149-50, 177 the Midwest Play Bureau's production, 117, 181, 184-85 120-21, 198-99 Woolf, Virginia, 32, 122, 130, 216–17, 221–22, Pioneer Players' production of, 10-11, 219, "Work of the Unloved Libby, The," 43

Yeats, W. B., 60, 108

plant sciences, 121-24, 149-50, 200

portrayals of motherhood, 175–76