

nily background; in another, just the opposite; but in each new essay, it would be a good idea to tell the reader both, simply because this sort of information will help to build you into a character.

In this sense, the personal essayist must be like a journalist, who respects the obligation to get the basic orienting facts—the who, what, where, when, and why—as close to the top of every story as possible.

So now you have sketched yourself to the reader as a person of a certain age, sex, ethnic and religious background, class, and region, possessing a set of quirks, foibles, strengths, and peculiarities. Are you yet a character? Maybe not: not until you have soldered your relationship with the reader, by springing vividly into his mind, so that everything your “I” says and does on the page seems somehow—oddly, piquantly—characteristic. The reader must find you amusing (there, I’ve done it). Amusing enough to follow you, no matter what essay topic you propose. Whether you are writing this time on world peace or a bar of soap, readers must sense quickly from the first paragraph that you are going to keep them engaged. The trouble is that you cannot amuse the reader unless you are already self-amused. And here we come to one of the main stumbling blocks placed before the writing of personal essays: self-hatred.

It is an observable fact that most people don’t like themselves, in spite of being, for the most part, decent enough human beings—certainly not war criminals—and in spite of the many self-help books urging us to befriend and think positively about ourselves. Why this self-dislike should be so prevalent is a matter that would require the best sociological and psychoanalytic minds to elucidate; I can say, from my vantage point as a teacher and anthologist of the personal essay, is that an odor of self-disgust mars many performances in this genre and keeps many would-be practitioners from developing into full-fledged professionals. They exhibit a form of stuttering, of never being able to get past the initial, superficial self-presentation and diving into the wreck of one’s personality with gusto.

The proper alternative to self-dislike is not being pleased with oneself—a smugness equally distasteful to the reader—but being *curious about oneself*. Such self-curiosity (of which Montaigne, the father of the essay, was the greatest exemplar) can only grow out of that detachment or distance from oneself about which I spoke earlier.

I am convinced that self-amusement is a discipline that can be learned; it can be practiced even by people (such as myself) who have at times a strong self-dislike or at least self-mistrust. I may be ashamed of myself in everyday life, but once I start narrating a situation or set of ideas on the page, I begin to see my “I” in a comic light, and I maneuver him so that he will best amuse the reader. My “I” is not me, entirely, but a character drawn from aspects of myself, in somewhat the same way as stylized or bold, perhaps) that Chaplin drew the Little Fellow or Jerry Lewis modeled the rested-development goofball from their experiences. I am willing to let my “I” take his pratfalls; maintaining one’s dignity should not be a paramount issue in personal essays. But first must come the urge to entertain the reader. From that impulse everything else follows.

There is also considerable character development in expressing your opinions, prejudices, half-baked ideas, etc., etc., provided you are willing to analyze the flaws in your thinking and to enter into arguments against your hobbyhorses and not be too solemn about it all. The essay thrives on writing, darting flights of thought. You must get in the habit of inviting, not censoring, your most r-fetched, mischievous notions, because even if they prove cockeyed, they may point to an element of truth that would otherwise be inaccessible. When, for instance, I wrote my essay “Against *le de Vivre*,” I knew on some level that it was an indefensible position, but I wanted to see how far I could get in taking a curmudgeonly stance against the pursuit of happiness. And indeed, it struck a chord of recognition in many readers, because lots of us are “so glad to be unhappy,” at least as much as we “want to be happy.” (To quote two old songs.)

Finally, it would do well for personal essayists to follow another rule of fiction writers, who tell you that if you want to reveal someone’s character, actions speak louder than words. Give your “I” something to do. It’s fine to be privy to all of “I”’s ruminations and cerebral nuances, but consciousness can only take us so far in the illumination of character. Particularly if you are writing a memoir essay, with chronology and narrative, it is often liberating to have the “I” step beyond the observer role and be implicated crucially in the overall action. How many memoir pieces suffer from a self-righteous setup: the writer telling a story in which Mr. or Ms. “I” is the passive recipient of the world’s cruelty, the character’s first exposure to racism or betrayal, say. There is something off-putting about a nonfiction story in which the “I” character is right and all the others wrong, the “I” infinitely more sinned against than sinning. By showing our complicity in the world’s stock of sorrow, we convince the reader of our reality and even gain his sympathy.

How much more complicated and alive is George Orwell’s younger self, the “I” in “Such, Such Were the Joys,” for having admitted he snitched on his classmates, or James Baldwin’s “I” in “Notes of a Native Son,” for acknowledging how close he came to the edge with his rages about racism in restaurants. Character is not just a question of sensibility: there are hard choices to be made when a person is put under pressure. And it’s in having made the wrong choice, curiously enough, that we are made all the more aware of our freedom and potential for humanity. So it is that remorse is often the starting point for good personal essays, whose working-out brings the necessary self-forgiveness (not to mention self-amusement) to outgrow shame.

I have not touched on some other requirements of the personal essay, such as the need to go beyond the self’s quandaries, through research or contextualization, to bring back news of the larger world. Nor have I spoken of the grandeur of the so-called formal essay. Yet even when “I” plays no part in the language of an essay, a firm sense of personality can warm the voice of the impersonal essay narrator. When we read Dr. Johnson and Edmund Wilson and Lionel Trilling, for instance, we feel that we know them as fully developed characters in their own essays, regardless of their not referring personally to themselves.

The need thus exists to make oneself into a character, whether the essay uses a first- or third-person narrative voice. I would further maintain that this process of turning oneself into a character is not self-absorbed navel gazing, but rather a potential release from narcissism. It means you have achieved sufficient distance to begin to see yourself in the round: a necessary precondition to transcending the ego—or at least writing personal essays that can touch other people.

Scott Russell Sanders

The Singular First Person

The first soapbox orator I ever saw was haranguing a crowd beside the Greyhound Station in Providence, Rhode Island, about the evils of fluoridated water. What the man stood on was actually an upturned milk crate, all the genuine soap-boxes presumably having been snapped up by antique dealers. He wore an orange plaid sports coat and matching bow tie and held aloft a bottle filled with mossy green liquid. I don’t remember the details of his spiel, except his warning that fluoride was an invention of the Communists designed to weaken our bones and thereby make us pushovers for a Red invasion. What amazed me, as a tongue-tied kid of seventeen newly arrived in

ie city from the boondocks, was not his message but his courage in delivering it to a mob of rangers. I figured it would have been easier for me to jump straight over the Greyhound Station and to stand there on that milk crate and utter my thoughts.

To this day, when I read or when I compose one of those curious monologues we call the personal essay, I often think of that soapbox orator. Nobody had asked him for his two cents' worth, at there he was declaring it with all the eloquence he could muster. The essay, although enacted in private, is no less arrogant a performance. Unlike novelists and playwrights, who lurk behind the scenes while distracting our attention with the puppet show of imaginary characters, unlike scholars and journalists, who quote the opinions of others and shelter behind the hedges of neutrality, the essayist has nowhere to hide. While the poet can lean back on a several-thousand-year-old legacy of ecstatic speech, the essayist inherits a much briefer and skimpier tradition. The poet is allowed to quit after a few lines, but the essayist must hold our attention over pages and pages. It is in its brash and foolhardy form, this one-man or one-woman circus, which relies on the tricks of anecdote, conjecture, memory, and wit to enthrall us.

Addressing a monologue to the world seems all the more brazen or preposterous an act when you consider what a tiny fraction of the human chorus any single voice is. At the Boston Museum of Science an electronic meter records with flashing lights the population of the United States. Figuring out the rate of births, deaths, emigrants leaving the country and immigrants arriving, the meter calculates that we add one fellow citizen every twenty-one seconds. When I looked at it recently, the number stood at 249,958,483. As I wrote that figure in my notebook, the final number jumped from three to four. Another mouth, another set of ears and eyes, another brain. A counter for the earth's population would stand somewhere past five billion at the moment, and would be rising in a blur of digits. Amid this avalanche of selves, it is a wonder that anyone finds the gumption to sit down and write one of those naked, lonely, quixotic letters-to-the-world.

A surprising number do find the gumption. In fact, I have the impression there are more essayists at work in America today, and more gifted ones, than at any time in recent decades. Whom do I have in mind? Here is a sampler: Wendell Berry, Carol Bly, Joan Didion, Annie Dillard, Stephen Jay Gould, Elizabeth Hardwick, Edward Hoagland, Phillip Lopate, Barry Lopez, Peter Matthiessen, John McPhee, Cynthia Ozick, Paul Theroux, Lewis Thomas, Tom Wolfe. No doubt you could make up a list of your own—with a greater ethnic range, perhaps, or fewer nature enthusiasts—a list that would provide equally convincing support for the view that we are blessed right now with an abundance of essayists. We do not have anyone to rival Emerson or Thoreau, but in sheer quantity of first-rate work our time stands comparison with any period since the heyday of the form in the mid-nineteenth century.

Why are so many writers taking up this risky form, and why are so many readers—to judge by the statistics of book and magazine publication—seeking it out? In this era of prepackaged thought, the essay is the closest thing we have, on paper, to a record of the individual mind at work and play. It is an amateur's raid in a world of specialists. Feeling overwhelmed by data, random information, the flotsam and jetsam of mass culture, we relish the spectacle of a single consciousness making sense of a portion of the chaos. We are grateful to Lewis Thomas for shining his light into the dark corners of biology, to John McPhee for laying bare the geology beneath our landscape, to Annie Dillard for showing us the universal fire blazing in the branches of a cedar, to Peter Matthiessen for chasing after snow leopards and mystical insights in the Himalayas. No matter if they are sketchy, these maps of meaning are still welcome. As Joan Didion observes in her own collection of essays, *The White Album*, "We live entirely, especially if we are writers, by the imposition of a narrative line upon disparate images, by the 'ideas' with which we have learned to freeze the

shifting phantasmagoria which is our actual experience." Dizzy from a dance that seems to accelerate hour by hour, we cling to the narrative line, even though it may be as pure an invention as the shapes drawn by Greeks to identify the constellations.

The essay is a haven for the private, idiosyncratic voice in an era of anonymous babble. Like the bland-burgers served in their millions along our highways, most language served up in public these days is textureless, tasteless mush. On television, over the phone, in the newspaper, wherever humans bandy words about, we encounter more and more abstractions, more empty formulas. Think of the pabulum ladled out by politicians. Think of the fluffy white bread of advertising. Think, Lord help us, of committee reports. By contrast, the essay remains stubbornly concrete and particular: it confronts you with an oil-smeared toilet at the Sunoco station, a red vinyl purse shaped like a valentine heart, a bowlegged dentist hunting deer with an elephant gun. As Orwell forcefully argued, and as dictators seem to agree, such a bypassing of abstractions, such an insistence on the concrete, is a politically subversive act. Clinging to this door, that child, this grief, following the zigzag motions of an inquisitive mind, the essay renews language and clears trash from the springs of thought. A century and a half ago, in the rousing manifesto entitled *Nature*, Emerson called on a new generation of writers to cast off the hand-me-down rhetoric of the day, to "pierce this rotten diction and fasten words again to visible things." The essayist aspires to do just that.

As if all these virtues were not enough to account for a renaissance of this protean genre, the essay has also taken over some of the territory abdicated by contemporary fiction. Whittled down to the bare bones of plot, camouflaged with irony, muttering in brief sentences and grade-school vocabulary, peopled with characters who stumble like sleepwalkers through numb lives, today's fashionable fiction avoids disclosing where the author stands on anything. In the essay, you had better speak from a region pretty close to the heart or the reader will detect the wind of phoniness whistling through your hollow phrases. In the essay you may be caught with your pants down, your ignorance and sentimentality showing, while you trot recklessly about on one of your hobby-horses. You cannot stand back from the action, as Joyce instructed us to do, and pare your fingernails. You cannot palm off your cockamamie notions on some hapless character.

To our list of the essay's contemporary attractions we should add the perennial ones of verbal play, mental adventure, and sheer anarchic high spirits. To see how the capricious mind can be led astray, consider the foregoing paragraph, which drags in metaphors from the realms of toys, clothing, weather, and biology, among others. That is bad enough; but it could have been worse. For example, I began to draft a sentence in that paragraph with the following words: "More than once, in sitting down to beaver away at a narrative, felling trees of memory and hauling brush to build a dam that might slow down the waters of time . . ." I had set out to make some innocent remark, and here I was gnawing down trees and building dams, all because I had let that *beaver* slip in. On this occasion I had the good sense to throw out the unruly word. I don't always, as no doubt you will have noticed. Whatever its more visible subject, an essay is also about the way a mind moves, the links and leaps and jigs of thought. I might as well drag in another metaphor—and another unoffending animal—by saying that each doggy sentence, as it noses forward into the underbrush of thought, scatters a bunch of rabbits that go bounding off in all directions. The essayist can afford to chase more of those rabbits than the fiction writer can, but fewer than the poet. If you refuse to chase any of them, and keep plodding along in a straight line, you and your reader will have a dull outing. If you chase too many, you will soon wind up lost in a thicket of confusion with your tongue hanging out.

The pursuit of mental rabbits was strictly forbidden by the teachers who instructed me in English composition. For that matter, nearly all the qualities of the personal essay, as I have been sketching them, violate the rules that many of us were taught in school. You recall we were supposed to begin

an outline and stick by it faithfully, like a train riding its rails, avoiding sidetracks. Each paragraph was to have a topic sentence pasted near the front, and these orderly paragraphs were to be applied end-to-end like so many boxcars. Every item in those boxcars was to bear the stamp of some external authority, preferably a footnote referring to a thick book, although magazines and newspapers would do in a pinch. Our diction was to be formal, dignified, shunning the macular. Polysyllabic words derived from Latin were preferable to the blunt lingo of the streets. Metaphors were to be used only in emergencies, and no two of them were to be mixed. And even in emergencies we could not speak in the first person singular.

Already as a schoolboy, I chafed against those rules. Now I break them shamelessly, in particular the taboo against using the lonely capital I. Just look at what I'm doing right now. My speculations about the state of the essay arise, needless to say, from my own practice as reader and writer, and they reflect my own tastes, no matter how I may pretend to gaze dispassionately down on the reflection from a hot-air balloon. As Thoreau declares in his cocky manner on the opening page of *Walden*: "In most books the I, or first person, is omitted; in this it will be retained; that, in respect to modesty, is the main difference. We commonly do not remember that it is, after all, always the first person that is speaking. I should not talk so much about myself if there were anybody else whom I knew as well." True for the personal essay, it is doubly true for an essay about the essay: one speaks of essays and inescapably in the first person singular.

We could sort out essays along a spectrum according to the degree to which the writer's ego is on display—with John McPhee, perhaps, at the extreme of self-effacement, and Norman Mailer at the opposite extreme of self-dramatization. Brassy or shy, center stage or hanging back in the wings, the author's persona commands our attention. For the length of an essay, or a book of essays, we respond to that persona as we would to a friend caught up in a rapturous monologue. When the monologue is finished, we may not be able to say precisely what it was about, any more than we can draw conclusions from a piece of music. "Essays don't usually boil down to a summary, as artists do," notes Edward Hoagland, one of the least summarizable of companions, "and the style of the writer has a 'nap' to it, a combination of personality and originality and energetic loose ends that stand up like the nap of a piece of wool and can't be brushed flat" ("What I Think, What I Don't"). We make assumptions about that speaking voice, assumptions we cannot validly make about the narrators in fiction. Only a sophomore is permitted to ask if Huckleberry Finn ever had any children; but even literary sophisticates wonder in print about Thoreau's love life, Montaigne's mistic arrangements, De Quincey's opium habit, Virginia Woolf's depression.

Montaigne, who not only invented the form but nearly perfected it as well, announced from the start that his true subject was himself. In his note "To the Reader" at the beginning of the *Essays*, he slyly proclaimed:

I want to be seen here in my simple, natural, ordinary fashion, without straining or artifice; for it is myself that I portray. My defects will here be read to the life, and also my natural form, as far as respect for the public has allowed. Had I been placed among those nations which are said to live still in the sweet freedom of nature's first laws, I assure you I should very gladly have portrayed myself here entire and wholly naked.

A few pages after this disarming introduction, we are told of the Emperor Maximilian, who was so prudish about exposing his private parts that he would not let a servant dress him or see him in the bath. The Emperor went so far as to give orders that he be buried in his underdrawers. Having let us in on this intimacy about Maximilian, Montaigne then confessed that he himself, although "old-mouthed," was equally prudish, and that "except under great stress of necessity or volup-

tuousness," he never allowed anyone to see him naked. Such modesty, he feared, was unbecoming in a soldier. But such honesty is quite becoming in an essayist. The very confession of his prudery is a far more revealing gesture than any doffing of clothes.

A curious reader will soon find out that the word *essay*, as adapted by Montaigne, means a trial or attempt. The Latin root carries the more vivid sense of a weighing out. In the days when that root was alive and green, merchants discovered the value of goods and alchemists discovered the composition of unknown metals by the use of scales. Just so the essay, as Montaigne was the first to show, is a weighing out, an inquiry into the value, meaning, and true nature of experience; it is a private experiment carried out in public. In each of three successive editions, Montaigne inserted new material into his essays without revising the old material. Often the new statements contradicted the original ones, but Montaigne let them stand, since he believed that the only consistent fact about human beings is their inconsistency. In a celebration called "Why Montaigne Is Not a Bore," Lewis Thomas has remarked of him that "He [was] fond of his mind, and affectionately entertained by everything in his head." Whatever Montaigne wrote about—and he wrote about everything under the sun: fears, smells, growing old, the pleasures of scratching—he weighed on the scales of his own character.

It is the singularity of the first person—its warts and crotchets and turn of voice—that lures many of us into reading essays, and that lingers with us after we finish. Consider the lonely, melancholy persona of Loren Eiseley, forever wandering, forever brooding on our dim and bestial past, his lips frosty with the chill of the Ice Age. Consider the volatile, Dionysian persona of D. H. Lawrence, with his incandescent gaze, his habit of turning peasants into gods and trees into flames, his quick hatred and quicker love. Consider that philosophical farmer, Wendell Berry, who speaks with a countryman's knowledge and a deacon's severity. Consider E. B. White, with his cheery affection for brown eggs and dachshunds, his unflappable way of herding geese while the radio warns of an approaching hurricane.

E. B. White, that engaging master of the genre, a champion of idiosyncrasy, introduced his own volume of *Essays* by admitting the danger of narcissism:

I think some people find the essay the last resort of the egoist, a much too self-conscious and self-serving form for their taste; they feel that it is presumptuous of a writer to assume that his little excursions or his small observations will interest the reader. There is some justice in their complaint. I have always been aware that I am by nature self-absorbed and egoistical; to write of myself to the extent I have done indicates a too great attention to my own life, not enough to the lives of others.

Yet the self-absorbed Mr. White was in fact a delighted observer of the world, and shared that delight with us. Thus, after describing memorably how a circus girl practiced her bareback riding in the leisure moments between shows ("The Ring of Time"), he confessed: "As a writing man, or secretary, I have always felt charged with the safekeeping of all unexpected items of worldly or unworldly enchantment, as though I might be held personally responsible if even a small one were to be lost." That may still be presumptuous, but it is a presumption turned outward on the creation.

This looking outward helps distinguish the essay from pure autobiography, which dwells more complacently on the self. Mass murderers, movie stars, sports heroes, Wall Street crooks, and defrocked politicians may blather on about whatever high jinks or low jinks made them temporarily famous, may chronicle their exploits, their diets, their hobbies, in perfect confidence that the public is eager to gobble up every last gossipy scrap. And the public, according to sales figures, generally is. On the other hand, I assume the public does not give a hoot about my private life. If I

of hiking up a mountain with my one-year-old boy riding like a papoose on my back, and of he babbled to me while we gazed down from the summit onto the scudding clouds, it is not as if I am deluded into believing that my baby, like the offspring of Prince Charles, matters to eat world. It is because I know the great world produces babies of its own and watches them as if cloudfast before its dotting eyes. To make that climb up the mountain vividly present for me is harder work than the climb itself. I choose to write about my experience not because it is so but because it seems to me a door through which others might pass.

That cocky first page of *Walden*, Thoreau justified his own seeming self-absorption by saying he wrote the book for the sake of his fellow citizens, who kept asking him to account for his last experiment by the pond. There is at least a sliver of truth to this, since Thoreau, a town lecturer, had been invited more than once to speak his mind at the public lectern. Most of us, however, cannot honestly say the townspeople have been clamoring for our words. I suspect that all of us, even Norman Mailer and Gore Vidal, must occasionally wonder if they are egomaniacs. For the essayist, in other words, the problem of authority is inescapable. By what right do we speak? Why should anyone listen? The traditional sources of authority no longer serve. To not justify your words by appealing to the Bible or some other holy text, you cannot merely assemble together a patchwork of quotations from classical authors, you cannot lean on a podium at a podium and deliver your wisdom to a rapt audience.

When searching for your own soapbox, a sturdy platform from which to deliver your opinionated logues, it helps if you have already distinguished yourself at some other, less fishy form. Yeats describes his longing for Maud Gonne or muses on Ireland's misty lore, everything he has charged with the prior strength of his poetry. When Virginia Woolf, in *A Room of One's Own*, speaks on the status of women and the conditions necessary for making art, she speaks as the sister of Mrs. Dalloway and *To the Lighthouse*. The essayist may also lay claim to our attention by having lived through events or traveled through terrains that already bear a richness of meaning. James Baldwin writes his *Notes of a Native Son*, he does not have to convince us that racism is an ineluctable reality. When Barry Lopez takes us on a meditative tour of the far north in *Arctic*, he can rely on our curiosity about that fabled and forbidding place. When Paul Theroux boards a train and invites us on a journey to some exotic destination, he can count on the romance of railroads and the allure of remote cities to bear us along.

Most essayists, however, cannot draw on any source of authority from beyond the page to lend weight to the page itself. They can only use language to put themselves on display and to gesture at the world. When Annie Dillard tells us in the opening lines of *Pilgrim at Tinker Creek* about the tomcat with bloody paws who jumps through the window onto her chest, why should we listen? Well, because of the voice that goes on to say: "And some mornings I'd wake in daylight to find my body marked with paw prints in blood; I looked as though I'd been painted with roses." Listen to her writing a few pages later what she is up to in this book, this broody, zestful record of her stay in Franconia Valley: "I propose to keep here what Thoreau called 'a meteorological journal of the world,' telling some tales and describing some of the sights of this rather tamed valley, and exploring, and trembling, some of the unmapped dim reaches and unholy fastnesses to which those tales lead so dizzyingly lead." The sentence not only describes the method of her literary search, but exhibits the breathless, often giddy, always eloquent and spiritually hungry soul who will do the writing. If you enjoy her company, you will relish Annie Dillard's essays; if you don't, you won't. Listen to another voice which readers tend to find either captivating or insufferable:

That summer I began to see, however dimly, that one of my ambitions, perhaps my governing ambition, was to belong fully to this place, to belong as the thrushes and the herons and the muskrats belonged, to be altogether at home here. That is still my ambition. But now I have come to see that it proposes an enormous labor. It is a spiritual ambition, like goodness. The wild creatures belong to the place by nature, but as a man I can belong to it only by understanding and by virtue. It is an ambition I cannot hope to succeed in wholly, but I have come to believe that it is the most worthy of all.

That is Wendell Berry in "The Long-Legged House" writing about his patch of Kentucky. Once you have heard that stately, moralizing, cherishing voice, laced through with references to the land, you will not mistake it for anyone else's. Berry's themes are profound and arresting ones. But it is his voice, more than anything he speaks about, that either seizes us or drives us away.

Even so distinct a persona as Wendell Berry's or Annie Dillard's is still only a literary fabrication, of course. The first person singular is too narrow a gate for the whole writer to squeeze through. What we meet on the page is not the flesh-and-blood author, but a simulacrum, a character who wears the label *I*. Introducing the lectures that became *A Room of One's Own*, Virginia Woolf reminded her listeners that "I" is only a convenient term for somebody who has no real being. Lies will flow from my lips, but there may perhaps be some truth mixed up with them; it is for you to seek out this truth and to decide whether any part of it is worth keeping." Here is a part I consider worth keeping: "Women have served all these centuries as looking-glasses possessing the magic and delicious power of reflecting the figure of man at twice its natural size." It is from such elegant, revelatory sentences that we build up our notion of the "I" who speaks to us under the name of Virginia Woolf.

What the essay tells us may not be true in any sense that would satisfy a court of law. As an example, think of Orwell's brief narrative, "A Hanging," which describes an execution in Burma. Anyone who has read it remembers how the condemned man as he walked to the gallows stepped aside to avoid a puddle. That is the sort of haunting detail only an eyewitness should be able to report. Alas, biographers, those zealous debunkers, have recently claimed that Orwell never saw such a hanging, that he reconstructed it from hearsay. What then do we make of his essay? Or has it become the sort of barefaced lie we prefer to call a story?

Frankly, I don't much care what label we put on "A Hanging"—fiction or nonfiction, it is a powerful statement either way—but Orwell might have cared a great deal. I say this because not long ago I was bemused and then vexed to find one of my own essays treated in a scholarly article as a work of fiction. Here was my earnest report about growing up on a military base, my heartfelt rendering of indelible memories, being confused with the airy figments of novelists! To be sure, in writing the piece I had used dialogue, scenes, settings, character descriptions, the whole fictional bag of tricks; sure, I picked and chose among a thousand beckoning details; sure, I downplayed some facts and highlighted others; but I was writing about the actual, not the invented. I shaped the matter, but I did not make it up.

To explain my vexation, I must break another taboo, which is to speak of the author's intent. My teachers warned me strenuously to avoid the intentional fallacy. They told me to regard poems and plays and stories as objects washed up on the page from some unknown and unknowable shores. Now that I am on the other side of the page, so to speak, I think quite recklessly of intention all the time. I believe that if we allow the question of intent in the case of murder, we should allow it in literature. The essay is distinguished from the short story, not by the presence or absence of literary devices, not by tone or theme or subject, but by the writer's stance toward the material.

In composing an essay about what it was like to grow up on that military base, I *meant* something quite different from what I mean when concocting a story. I meant to preserve and record and help give voice to a reality that existed independently of me. I meant to pay my respects to a minor passage of history in an out-of-the-way place. I felt responsible to the truth as known by other people. I wanted to speak directly out of my own life into the lives of others.

You can see I am teetering on the brink of metaphysics. One step farther and I will plunge into the void, wondering as I fall how to prove there is any external truth for the essayist to pay homage to. I draw back from the brink and simply declare that I believe one writes, in essays, with a regard for the actual world, with a respect for the shared substance of history, the autonomy of other lives, the being of nature, the mystery and majesty of a creation we have not made.

When it comes to speculating about the creation, I feel more at ease with physics than with metaphysics. According to certain bold and lyrical cosmologists, there is at the center of black holes a geometrical point, the tiniest conceivable speck, where all the matter of a collapsed star has been concentrated, and where everyday notions of time, space, and force break down. That point is called a singularity. The boldest and most poetic theories suggest that anything sucked into a singularity might be flung back out again, utterly changed, somewhere else in the universe. The lonely first person, the essayist's microcosmic "I," may be thought of as a verbal singularity at the center of the mind's black hole. The raw matter of experience, torn away from the axes of time and space, falls in constantly from all sides, undergoes the mind's inscrutable alchemy, and reemerges in the quirky, unprecedented shape of an essay.

Now it is time for me to step down, before another metaphor seizes hold of me, before you notice that I am standing, not on a soapbox, but on the purest air.

PART II — Place —

Place has long been a focal point for essayists and memoirists, from Mark Twain on the Mississippi River and James Baldwin on Paris to Thoreau on Walden Pond and Joan Didion on California. We all have our own attachments to places—homes, communities, or places we've traveled. The very word *home* conjures up associations and emotions for most of us; from close connections to feelings of exile, we cannot help being influenced by where we come from and where we live. Like the subject of Portraits, the concept of Place is rich with possibilities for material: what does our home—our house, our city, our neighborhood—say about us? What places are we drawn to, and why? How is our designation of home emblematic of who we are and what we desire?

The creative nonfiction essays in this section address ideas of landscape, history, and memory. In the personal "I" section, several of the works deal with the immigrant experience, which involves inevitable cultural conflicts and a sense of duality, of floating in between homes and worlds. Chang-rae Lee's memoir piece "Coming Home Again" defines home through his relationship with his mother, while in "Thank You in Arabic" Naomi Shihab Nye writes about her family's experiences living in Jerusalem and America. Both writers grapple with issues of identity, something Judith Ortiz Cofer also does in her segmented essay "Silent Dancing."

The description of one's home—how physical space becomes metaphorical space—can also be seen in Edwidge Danticat's memoir "Westbury Court," which returns to a building where her family once lived. Stuart Dybek's "Field Trips" depicts school as a place of rich and often unintended ironies, while Thomas Lynch's meditative essay "The Undertaking" explores how we deal with the fact of death. Whether relying on the power of flashback and narrative, as in Lee's essay, or incorporating imagination as a structural device as in Cofer's contemporary classic, these works are driven by personal responses to the idea of place.

The literary journalistic essays emphasize cultural and political landscapes of place as seen through the critical "Eye" of a range of observers. Whether a travel narrative or a study of a landmark, the works in this section examine particular