



# O Pioneers!

---

WILLA CATHER



PRESTWICK HOUSE  
LITERARY TOUCHSTONE CLASSICS™

P.O. BOX 658 • CLAYTON, DELAWARE 19938

---

**SENIOR EDITOR:** Paul Moliken

**EDITORS:** Sondra Y. Abel, Joan Langham

**COVER DESIGN:** Larry Knox

**PRODUCTION:** Jerry Clark



**PRESTWICK HOUSE  
LITERARY TOUCHSTONE CLASSICS**

P.O. BOX 658 • CLAYTON, DELAWARE 19938

TEL: 1.800.932.4593

FAX: 1.888.718.9333

WEB: [www.prestwickhouse.com](http://www.prestwickhouse.com)

*Prestwick House Teaching Units™, Activity Packs™, and Response Journals™ are the perfect complement for these editions. To purchase teaching resources for this book, visit [www.prestwickhouse.com/material](http://www.prestwickhouse.com/material)*

This Prestwick House edition is an unabridged republication with slight emendations of *O Pioneers!*, published in 1913 by Houghton Mifflin Co., New York.

©2007 All new material is copyrighted by Prestwick House, Inc. All rights reserved. No portion may be reproduced without permission in writing from the publisher. Printed in the United States of America.

ISBN 978-1-58049-671-1

# O Pioneers!

---

WILLA CATHER

## C O N T E N T S

Notes .....	5
Reading Pointers For Sharper Insights .....	6

### PART I

#### THE WILD LAND

Chapter I .....	11
Chapter II .....	19
Chapter III .....	25
Chapter IV .....	33
Chapter V .....	41

### PART II

#### NEIGHBORING FIELDS

Chapter I .....	45
Chapter II .....	49
Chapter III .....	55
Chapter IV .....	63
Chapter V .....	69
Chapter VI .....	73
Chapter VII .....	79
Chapter VIII .....	81
Chapter IX .....	87
Chapter X .....	91
Chapter XI .....	95
Chapter XII .....	99

PART III  
WINTER MEMORIES

Chapter I ..... 101  
Chapter II ..... 109

PART IV  
THE WHITE MULBERRY TREE

Chapter I ..... 111  
Chapter II ..... 119  
Chapter III ..... 123  
Chapter IV ..... 127  
Chapter V ..... 131  
Chapter VI ..... 135  
Chapter VII ..... 139

PART V  
ALEXANDRA

Chapter I ..... 145  
Chapter II ..... 151  
Chapter III ..... 157  
  
Glossary ..... 161  
Vocabulary ..... 170

# Notes

## **What is a literary classic and why are these classic works important to the world?**

A literary classic is a work of the highest excellence that has something important to say about life and/or the human condition and says it with great artistry. A classic, through its enduring presence, has withstood the test of time and is not bound by time, place, or customs. It speaks to us today as forcefully as it spoke to people one hundred or more years ago, and as forcefully as it will speak to people of future generations. For this reason, a classic is said to have universality.

Willa Sibert Cather was born in Back Creek Valley, Virginia, on December 7, 1873. When Cather was nine, her family moved to Nebraska as homesteaders, and she wrote about the experiences, setting, and characters she found there in nearly all her books. During these years, Cather met Annie Sadilek, who would become the model for one of her most memorable creations: the simple, yet heroic *Ántonia Shimerda*.

While attending the University of Nebraska, Cather wrote a column for the school newspaper, became managing editor for the college literary magazine, and wrote poetry for other publications.

After graduation, Cather continued her writing career and also taught high school in Pennsylvania. Between 1893 and 1895, books of her poetry and short stories were published; later, her first novel, *Alexander's Bridge*, also called *Alexander's Masquerade*, was serialized in McClure's Magazine. In 1913, the first of Cather's major works, *O, Pioneers*, caught the attention of the public, and *My Ántonia*, which took two years to complete, was first published in 1918.

Over the next thirty years of Cather's life, she continued to write and associate with many literary figures of her time—Stephen Crane, D. H. Lawrence, publisher Alfred Knopf, and Sara Jewett, among others. In addition, Willa Cather won the 1923 Pulitzer Prize. She had a few health problems, both physical and mental, but these did not diminish her output. While living in New York, she wrote *Death Comes for the Archbishop* (1927), and it proved to be yet another success.

Willa Cather died of a cerebral hemorrhage on April 24, 1947.



## PART I

### THE WILD LAND

# CHAPTER I

ONE JANUARY DAY, thirty years ago, the little town of Hanover,<sup>†</sup> anchored on a windy Nebraska tableland,<sup>†</sup> was trying not to be blown away. A mist of fine snowflakes was curling and eddying about the cluster of low drab buildings huddled on the gray prairie, under a gray sky. The dwelling-houses were set about haphazard on the tough prairie sod;<sup>†</sup> some of them looked as if they had been moved in overnight, and others as if they were straying off by themselves, headed straight for the open plain. None of them had any appearance of permanence, and the howling wind blew under them as well as over them. The main street was a deeply rutted road, now frozen hard, which ran from the squat red railway station and the grain “elevator” at the north end of the town to the lumber yard and the horse pond at the south end. On either side of this road straggled two uneven rows of wooden buildings; the general merchandise stores, the two banks, the drug store, the feed store, the saloon, the post-office. The board sidewalks were gray with trampled snow, but at two o’clock in the afternoon the shopkeepers, having come back from dinner, were keeping well behind their frosty windows. The children were all in school, and

<sup>†</sup>Terms marked in the text with (†) can be looked up in the Glossary for additional information.

there was nobody abroad in the streets but a few rough-looking countrymen in coarse overcoats, with their long caps pulled down to their noses. Some of them had brought their wives to town, and now and then a red or a plaid shawl flashed out of one store into the shelter of another. At the hitch-bars along the street a few heavy work-horses, harnessed to farm wagons, shivered under their blankets. About the station everything was quiet, for there would not be another train in until night.

On the sidewalk in front of one of the stores sat a little Swede boy, crying bitterly. He was about five years old. His black cloth coat was much too big for him and made him look like a little old man. His shrunken brown flannel dress had been washed many times and left a long stretch of stocking between the hem of his skirt and the tops of his clumsy, copper-toed shoes. His cap was pulled down over his ears; his nose and his chubby cheeks were chapped and red with cold. He cried quietly, and the few people who hurried by did not notice him. He was afraid to stop any one, afraid to go into the store and ask for help, so he sat wringing his long sleeves and looking up a telegraph pole beside him, whimpering, "My kitten, oh, my kitten! Her will fweeze!" At the top of the pole crouched a shivering gray kitten, mewling faintly and clinging desperately to the wood with her claws. The boy had been left at the store while his sister went to the doctor's office, and in her absence a dog had chased his kitten up the pole. The little creature had never been so high before, and she was too frightened to move. Her master was sunk in despair. He was a little country boy, and this village was to him a very strange and perplexing place, where people wore fine clothes and had hard hearts. He always felt shy and awkward here, and wanted to hide behind things for fear some one might laugh at him. Just now, he was too unhappy to care who laughed. At last he seemed to see a ray of hope: his sister was coming, and he got up and ran toward her in his heavy shoes.

His sister was a tall, strong girl, and she walked rapidly and resolutely, as if she knew exactly where she was going and what she was going to do next. She wore a man's long ulster (not as if it were an affliction, but as if it were very comfortable and belonged to her; carried it like a young soldier), and a round plush cap, tied down with a thick veil. She had a serious, thoughtful face, and her clear, deep blue eyes were fixed intently on the distance, without seeming to see anything, as if she were in trouble. She did not notice the little boy until he pulled her by the coat. Then she stopped short and stooped down to wipe his wet face.

"Why, Emil! I told you to stay in the store and not to come out. What is the matter with you?"

"My kitten, sister, my kitten! A man put her out, and a dog chased her up there." His forefinger, projecting from the sleeve of his coat, pointed up to the wretched little creature on the pole.

“Oh, Emil! Didn’t I tell you she’d get us into trouble of some kind, if you brought her? What made you tease me so? But there, I ought to have known better myself.” She went to the foot of the pole and held out her arms, crying, “Kitty, kitty, kitty,” but the kitten only mewed and faintly waved its tail. Alexandra turned away decidedly. “No, she won’t come down. Somebody will have to go up after her. I saw the Linstrums’ wagon in town. I’ll go and see if I can find Carl. Maybe he can do something. Only you must stop crying, or I won’t go a step. Where’s your comforter? Did you leave it in the store? Never mind. Hold still, till I put this on you.”

She unwound the brown veil from her head and tied it about his throat. A shabby little traveling man, who was just then coming out of the store on his way to the saloon, stopped and gazed stupidly at the shining mass of hair she bared when she took off her veil; two thick braids, pinned about her head in the German way, with a fringe of reddish-yellow curls blowing out from under her cap. He took his cigar out of his mouth and held the wet end between the fingers of his woolen glove. “My God, girl, what a head of hair!” he exclaimed, quite innocently and foolishly. She stabbed him with a glance of Amazonian fierceness<sup>†</sup> and drew in her lower lip—most unnecessary severity. It gave the little clothing drummer such a start that he actually let his cigar fall to the sidewalk and went off weakly in the teeth of the wind to the saloon. His hand was still unsteady when he took his glass from the bartender. His feeble flirtatious instincts had been crushed before, but never so mercilessly. He felt cheap and ill-used, as if some one had taken advantage of him. When a drummer had been knocking about in little drab towns and crawling across the wintry country in dirty smoking-cars, was he to be blamed if, when he chanced upon a fine human creature, he suddenly wished himself more of a man?

While the little drummer was drinking to recover his nerve, Alexandra hurried to the drug store as the most likely place to find Carl Linstrum. There he was, turning over a portfolio of chromo “studies”<sup>†</sup> which the druggist sold to the Hanover women who did china-painting. Alexandra explained her predicament, and the boy followed her to the corner, where Emil still sat by the pole.

“I’ll have to go up after her, Alexandra. I think at the depot they have some spikes I can strap on my feet. Wait a minute.” Carl thrust his hands into his pockets, lowered his head, and darted up the street against the north wind. He was a tall boy of fifteen, slight and narrow-chested. When he came back with the spikes, Alexandra asked him what he had done with his overcoat.

“I left it in the drug store. I couldn’t climb in it, anyhow. Catch me if I fall, Emil,” he called back as he began his ascent. Alexandra watched him anxiously; the cold was bitter enough on the ground. The kitten would not



budge an inch. Carl had to go to the very top of the pole, and then had some difficulty in tearing her from her hold. When he reached the ground, he handed the cat to her tearful little master. "Now go into the store with her, Emil, and get warm." He opened the door for the child. "Wait a minute, Alexandra. Why can't I drive for you as far as our place? It's getting colder every minute. Have you seen the doctor?"

"Yes. He is coming over to-morrow. But he says father can't get better; can't get well." The girl's lip trembled. She looked fixedly up the bleak street as if she were gathering her strength to face something, as if she were trying with all her might to grasp a situation which, no matter how painful, must be met and dealt with somehow. The wind flapped the skirts of her heavy coat about her.

Carl did not say anything, but she felt his sympathy. He, too, was lonely. He was a thin, frail boy, with brooding dark eyes, very quiet in all his movements. There was a delicate pallor in his thin face, and his mouth was too sensitive for a boy's. The lips had already a little curl of bitterness and skepticism. The two friends stood for a few moments on the windy street corner, not speaking a word, as two travelers, who have lost their way, sometimes stand and admit their perplexity in silence. When Carl turned away he said, "I'll see to your team." Alexandra went into the store to have her purchases packed in the egg-boxes, and to get warm before she set out on her long cold drive.

When she looked for Emil, she found him sitting on a step of the staircase that led up to the clothing and carpet department. He was playing with a little Bohemian girl,<sup>†</sup> Marie Tovesky, who was tying her handkerchief over the kitten's head for a bonnet. Marie was a stranger in the country, having come from Omaha with her mother to visit her uncle, Joe Tovesky. She was a dark child, with brown curly hair, like a brunette doll's, a coaxing little red mouth, and round, yellow-brown eyes. Every one noticed her eyes; the brown iris had golden glints that made them look like gold-stone, or, in softer lights, like that Colorado mineral called tiger-eye.

The country children thereabouts wore their dresses to their shoe-tops, but this city child was dressed in what was then called the "Kate Greenaway" manner,<sup>†</sup> and her red cashmere frock, gathered full from the yoke, came almost to the floor. This, with her poke bonnet, gave her the look of a quaint little woman. She had a white fur tippet about her neck and made no fussy objections when Emil fingered it admiringly. Alexandra had not the heart to take him away from so pretty a playfellow, and she let them tease the kitten together until Joe Tovesky came in noisily and picked up his little niece, setting her on his shoulder for every one to see. His children were all boys, and he adored this little creature. His cronies formed a circle about him, admiring and teasing the little girl, who took their jokes with

great good nature. They were all delighted with her, for they seldom saw so pretty and carefully nurtured a child. They told her that she must choose one of them for a sweetheart, and each began pressing his suit and offering her bribes; candy, and little pigs, and spotted calves. She looked archly into the big, brown, mustached faces, smelling of spirits and tobacco, then she ran her tiny forefinger delicately over Joe's bristly chin and said, "Here is my sweetheart."

The Bohemians roared with laughter, and Marie's uncle hugged her until she cried, "Please don't, Uncle Joe! You hurt me." Each of Joe's friends gave her a bag of candy, and she kissed them all around, though she did not like country candy very well. Perhaps that was why she bethought herself of Emil. "Let me down, Uncle Joe," she said, "I want to give some of my candy to that nice little boy I found." She walked graciously over to Emil, followed by her lusty admirers, who formed a new circle and teased the little boy until he hid his face in his sister's skirts, and she had to scold him for being such a baby.

The farm people were making preparations to start for home. The women were checking over their groceries and pinning their big red shawls about their heads. The men were buying tobacco and candy with what money they had left, were showing each other new boots and gloves and blue flannel shirts. Three big Bohemians were drinking raw alcohol, tintured with oil of cinnamon. This was said to fortify one effectually against the cold, and they smacked their lips after each pull at the flask. Their volubility drowned every other noise in the place, and the overheated store sounded of their spirited language as it reeked of pipe smoke, damp woolens, and kerosene.

Carl came in, wearing his overcoat and carrying a wooden box with a brass handle. "Come," he said, "I've fed and watered your team, and the wagon is ready." He carried Emil out and tucked him down in the straw in the wagon-box. The heat had made the little boy sleepy, but he still clung to his kitten.

"You were awful good to climb so high and get my kitten, Carl. When I get big I'll climb and get little boys' kittens for them," he murmured drowsily. Before the horses were over the first hill, Emil and his cat were both fast asleep.

Although it was only four o'clock, the winter day was fading. The road led southwest, toward the streak of pale, watery light that glimmered in the leaden sky. The light fell upon the two sad young faces that were turned mutely toward it: upon the eyes of the girl, who seemed to be looking with such anguished perplexity into the future; upon the sombre eyes of the boy, who seemed already to be looking into the past. The little town behind them had vanished as if it had never been, had fallen behind the swell of the prairie, and the stern frozen country received them into its bosom. The

homesteads were few and far apart; here and there a windmill gaunt against the sky, a sod house crouching in a hollow. But the great fact was the land itself, which seemed to overwhelm the little beginnings of human society that struggled in its sombre wastes. It was from facing this vast hardness that the boy's mouth had become so bitter; because he felt that men were too weak to make any mark here, that the land wanted to be let alone, to preserve its own fierce strength, its peculiar, savage kind of beauty, its uninterrupted mournfulness.

The wagon jolted along over the frozen road. The two friends had less to say to each other than usual, as if the cold had somehow penetrated to their hearts.

"Did Lou and Oscar go to the Blue to cut wood to-day?" Carl asked.

"Yes. I'm almost sorry I let them go, it's turned so cold. But mother frets if the wood gets low." She stopped and put her hand to her forehead, brushing back her hair. "I don't know what is to become of us, Carl, if father has to die. I don't dare to think about it. I wish we could all go with him and let the grass grow back over everything."

Carl made no reply. Just ahead of them was the Norwegian graveyard, where the grass had, indeed, grown back over everything, shaggy and red, hiding even the wire fence. Carl realized that he was not a very helpful companion, but there was nothing he could say.

"Of course," Alexandra went on, steadying her voice a little, "the boys are strong and work hard, but we've always depended so on father that I don't see how we can go ahead. I almost feel as if there were nothing to go ahead for."

"Does your father know?"

"Yes, I think he does. He lies and counts on his fingers all day. I think he is trying to count up what he is leaving for us. It's a comfort to him that my chickens are laying right on through the cold weather and bringing in a little money. I wish we could keep his mind off such things, but I don't have much time to be with him now."

"I wonder if he'd like to have me bring my magic lantern<sup>†</sup> over some evening?"

Alexandra turned her face toward him. "Oh, Carl! Have you got it?"

"Yes. It's back there in the straw. Didn't you notice the box I was carrying? I tried it all morning in the drug-store cellar, and it worked ever so well, makes fine big pictures."

"What are they about?"

"Oh, hunting pictures in Germany, and Robinson Crusoe<sup>†</sup> and funny pictures about cannibals. I'm going to paint some slides for it on glass, out of the Hans Andersen book."<sup>†</sup>

Alexandra seemed actually cheered. There is often a good deal of the

child left in people who have had to grow up too soon. "Do bring it over, Carl. I can hardly wait to see it, and I'm sure it will please father. Are the pictures colored? Then I know he'll like them. He likes the calendars I get him in town. I wish I could get more. You must leave me here, mustn't you? It's been nice to have company."

Carl stopped the horses and looked dubiously up at the black sky. "It's pretty dark. Of course the horses will take you home, but I think I'd better light your lantern, in case you should need it."

He gave her the reins and climbed back into the wagon-box, where he crouched down and made a tent of his overcoat. After a dozen trials he succeeded in lighting the lantern, which he placed in front of Alexandra, half covering it with a blanket so that the light would not shine in her eyes. "Now, wait until I find my box. Yes, here it is. Good-night, Alexandra. Try not to worry." Carl sprang to the ground and ran off across the fields toward the Linstrum homestead. "Hoo, hoo-o-o-o!" he called back as he disappeared over a ridge and dropped into a sand gully. The wind answered him like an echo, "Hoo, hoo-o-o-o-o-o!" Alexandra drove off alone. The rattle of her wagon was lost in the howling of the wind, but her lantern, held firmly between her feet, made a moving point of light along the highway, going deeper and deeper into the dark country.

## Glossary

### PART I

#### THE WILD LAND

##### Chapter I

**Hanover** – Red Cloud, Nebraska, where Willa Cather lived as a child

**tableland** – a large area of high flat land; a plateau

**sod** – thick earth with prairie grass and roots; houses were made from large cut pieces of sod.

**Amazonian fierceness** – an allusion to the warrior women referred to in Greek mythology; the Amazons were an ancient society who lived in what is now modern-day Turkey. They are best known for their female-dominated culture and skill at archery.

**portfolio of chromo “studies”** – “Studies” refers to a group, and “chromo” is short for “chromolithography,” an early type of color photography.

**Bohemian girl** – Bohemia was part of the Czech Republic.

**“Kate Greenaway” manner** – Kate Greenaway (Catherine Greenaway – 1846-1901) wrote and illustrated children’s books. In them, she created a Victorian clothing style that children of wealthy parents imitated.

**magic lantern** – an early version of the slide projector that used a candle for light and pictures on slides that were projected on a wall or white screen

**Robinson Crusoe** – the title of a novel written by Daniel Defoe (c. 1660-1731); Crusoe was shipwrecked on an island with his sole companion, Friday.

**Hans Andersen book** – Hans Christian Andersen (1805-1875) is a Danish author who wrote fairy tales, such as “The Ugly Duckling.”

##### Chapter II

**the Divide** – The novel’s setting is in the Nebraska Territory, an area that spanned multiple states in the 1800s. The area was a part of the Louisiana Purchase, and from 1854 until 1867, the Territory was periodically divided and given to other regions, until Nebraska became the 37<sup>th</sup> state. When Cather mentions the Divide, she may be referring to the Continental Divide, which bordered the western side of the original Nebraska Territory. It could also be a reference to the fact that land and people were divided as state borders and territories changed throughout the years.

**homestead** – the land and home of the Bergson family; the Homestead Act (1862) created an opportunity for poor families to own their own land out West. The original piece of land would have been about 160 acres;

## Vocabulary

### PART I

#### THE WILD LAND

##### Chapter I

comforter – a long winter scarf  
drummer – a salesman  
dubiously – doubtfully  
eddying – swirling  
gaunt – bare, stark  
pallor – paleness  
perplexing – confusing  
resolutely – determinedly, confidently  
skepticism – cynicism  
tippet – lengthy pieces trailing from a hood or collar  
ulster – a full-length, heavy overcoat  
volubility – talkativeness

##### Chapter II

corpulent – heavy, fat  
enigma – a puzzle  
fodder – food for animals  
goaded – insisted, provoked  
indeterminate – vague, indefinite  
insipid – weak, tasteless  
mania – obsession  
placid – unexcitable, calm  
probity – honor, integrity  
rank – distasteful  
slovenly – messily, carelessly

##### Chapter III

amiably – pleasantly, cordially  
brandished – waved  
conspicuous – obvious  
draws – dry stream beds  
hillocks – little hills  
horny – rough  
hummocks – mounds or knolls; larger than hillocks  
ruddy – reddish, pinkish (refers to complexion)  
scornfully – disdainfully  
swill – watery leftovers or garbage  
timidity – shyness