

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

Theme: The Contemplative Society  
Subtheme: Literature

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**NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY -- NOMINATION FORM**

SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*  
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

**1 NAME**

HISTORIC

Pearl S. Buck House

NATIONAL HISTORIC LANDMARK

AND/OR COMMON

Green Hills Farm

**2 LOCATION**

STREET & NUMBER

Southwest of Dublin on Dublin Road

NOT FOR PUBLICATION

CITY, TOWN

Dublin vicinity

CONGRESSIONAL DISTRICT

8th

STATE

Pennsylvania

VICINITY OF

CODE

42

COUNTY

Bucks

CODE

017

**3 CLASSIFICATION**

**CATEGORY**

- DISTRICT
- BUILDING(S)
- STRUCTURE
- SITE
- OBJECT

**OWNERSHIP**

- PUBLIC
- PRIVATE
- BOTH

**PUBLIC ACQUISITION**

- IN PROCESS
- BEING CONSIDERED

**STATUS**

- OCCUPIED
- UNOCCUPIED
- WORK IN PROGRESS

**ACCESSIBLE**

- YES: RESTRICTED
- YES: UNRESTRICTED
- NO

**PRESENT USE**

- AGRICULTURE
- COMMERCIAL
- EDUCATIONAL
- ENTERTAINMENT
- GOVERNMENT
- INDUSTRIAL
- MILITARY
- MUSEUM
- PARK
- PRIVATE RESIDENCE
- RELIGIOUS
- SCIENTIFIC
- TRANSPORTATION
- OTHER: offices

**4 OWNER OF PROPERTY**

NAME

The Pearl S. Buck Foundation, Inc.

STREET & NUMBER

2019 Delancey Place

CITY, TOWN

Philadelphia

VICINITY OF

STATE

Pennsylvania

**5 LOCATION OF LEGAL DESCRIPTION**

COURTHOUSE,  
REGISTRY OF DEEDS, ETC.

Recorder of Deeds

STREET & NUMBER

Bucks County Courthouse

CITY, TOWN

Doylestown

STATE

Pennsylvania

**6 REPRESENTATION IN EXISTING SURVEYS**

TITLE

National Register of Historic Places

DATE

1974

FEDERAL  STATE  COUNTY  LOCAL

DEPOSITORY FOR  
SURVEY RECORDS

National Register of Historic Places - Heritage Conservation and

CITY, TOWN

Recreation Service

STATE

Washington, D.C.

# 7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input checked="" type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input checked="" type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED      DATE _____
<input type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

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DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

In 1933 following the financial success of her novel "The Good Earth" Pearl Buck decided to purchase country property where she would find peace to write but that was also close to New York City and her publisher. Attracted to the region's landscapes and old houses and villages, she selected Bucks County, Pennsylvania, as the location of her retreat. Assisted by a real estate broker she went house hunting. Although she liked many of the properties the agent showed her, she fastened on the first house she visited. Its solid stone and 1835 age, she later said, symbolized for her strength and durability. In 1933 Pearl Buck purchased Green Hills Farm.

Green Hills Farm consists of a complex of buildings constructed over the past 200 years on approximately 58 acres of ground. The oldest building on the property is a 1 1/2 story stone summer kitchen that was purportedly constructed before the Revolution. The large stone and frame barn has a full forebay. The barn along with a small frame milkhouse were constructed in 1827.

The original farmhouse, now the central section of a much larger structure, was built in 1835. The 2 1/2 story house is constructed of coursed fieldstone. The house is four bays wide and two deep with the main entrance located in the second bay. Two gable dormers are located on the front and rear slopes of the roof. Chimneys are located on each gable end. A small two story fieldstone addition was made to the west gable end sometime in the late 19th century.

When Mrs. Buck purchased the farmstead in 1933, she made extensive alterations and additions to the 19th century farmhouse. A 2 1/2 story fieldstone wing was added to the east gable. Two one story libraries were also added during the 1930's. At present the house is a large composite structure approximately 135 feet long and from 21 - 46 feet wide. Little of the original interiors remain as these too were extensively modernized during the 1930's.

Green Hills Farm remained Pearl Buck's principle residence from 1933 until her death in 1973. The property is today little changed from the time of her occupancy. \*

\* The above description was taken from the National Register of Historic Places nomination form.

# 8 SIGNIFICANCE

## PERIOD

## AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW

<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input checked="" type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE
<input type="checkbox"/> 1600-1699	<input type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input checked="" type="checkbox"/> SOCIAL/HUMANITARIAN
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER
<input type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)
		<input type="checkbox"/> INVENTION		

SPECIFIC DATES 1827, 1835, 1933-1973

BUILDER/ARCHITECT unknown

## STATEMENT OF SIGNIFICANCE

On March 7, 1973, the front page of the "New York Times" informed the public that, "Pearl S. Buck, the author of more than 85 books and winner of the Nobel and Pulitzer prizes in literature, died yesterday at her home in Danby, Vermont, after a long illness." 1. By honoring Mrs. Buck with a front page obituary "The Times" added its recognition to the memory of one of America's best known and most popular woman authors of the 20th century. Simultaneously President Richard Nixon issued a statement praising Pearl Buck's accomplishments and letters of condolence arrived at her home from around the world.

And yet ironically at the same time as a President lauded her and obituaries eulogized her, Pearl Buck was nowhere to be found in hundreds of American literature classes across the United States. College textbooks and anthologies did not contain her work and her name appeared on no "major American writers" reading lists. With the possible exceptions of the novel "The Good Earth" and her biographies of her parents, the American literary establishment had long consigned her work to a so called "middle brow" rank in the history of American literature. America's literary critics agreed with the authors of "American Winners of the Nobel Prize" when they wrote, "The winners - with the exception of Pearl Buck - the moral mother, a late-Victorian who champions old-fashioned values in a mixed-up age of futility and despair - represent most of the literary trends of modern America." 2. Unlike its judgement of her fellow Nobel Prize winners, Sinclair Lewis, William Faulkner, and Ernest Hemingway, academia considered Pearl Buck unrepresentative of modern American literature. Like many best selling authors her reputation in the history of American literature is characterized by popular acclaim and critical rejection.

1. "New York Times," March 7, 1973, p. 1.

2. Warren G. French and Walter E. Kidd, eds., "American Winners of the Nobel Literary Prize," (Norman, 1968), p. 5.

# 9 MAJOR BIBLIOGRAPHICAL REFERENCES

## 10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY \_\_\_\_\_

UTM REFERENCES

A	ZONE	EASTING	NORTHING
C	ZONE	EASTING	NORTHING

B	ZONE	EASTING	NORTHING
D	ZONE	EASTING	NORTHING

VERBAL BOUNDARY DESCRIPTION

The boundary of the Pearl Buck NHL is identical with the boundary of the property as found in the National Register nomination form.

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE
STATE	CODE	COUNTY	CODE

## 11 FORM PREPARED BY

NAME / TITLE

James W. Sheire, Historian - HCRS

February, 1979

ORGANIZATION

DATE

STREET & NUMBER

TELEPHONE

CITY OR TOWN

STATE

## 12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL \_\_\_\_\_

STATE \_\_\_\_\_

LOCAL \_\_\_\_\_

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

FEDERAL REPRESENTATIVE SIGNATURE

TITLE

DATE

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

DATE

DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION

ATTEST

DATE

KEEPER OF THE NATIONAL REGISTER

UNITED STATES DEPARTMENT OF THE INTERIOR  
HERITAGE CONSERVATION AND RECREATION SERVICE

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History

Pearl Comfort Sydenstricker was born June 26, 1892, in Hillsboro, West Virginia. Her birthplace was the home of her parents, who had worked in China since 1880 as Presbyterian missionaries. When the baby was three months old, the Sydenstrickers returned to Chinkiang, China, where Parl grew up. She received her elementary and secondary education from her mother and she also took lessons from a Confucian scholar. At the time of the Boxer Rebellion in 1900, Mr. Sydenstricker sent the family to the safety of the foreigner's compound in Shanghai. A year later they returned to Chinkiang. Pearl lived in Chinkiang until she was 18. These were crucial formative years in Pearl Buck's life. She absorbed the Chinese culture that surrounded her. At the same time her parents imbued her with an idealized Americanism and a dedication to human service.

In 1910 Miss Sydenstricker traveled to the United States to attend college at Randolph-Macon Womens College at Lynchburg, Virginia. Her undergraduate years were happy and successful. She won two literary prizes her last year, was president of her senior class, and graduated Phi Beta Kappa. After graduating the college invited her to teach psychology and she accepted. However after only a semester she was recalled to China to care for her sick mother. Back home she became restless. In 1918 after a brief courtship she married John Lossing Buck, an agricultural missionary. Her parents advised against the marriage and many years later Mrs. Buck said, "My parents were right and I was wrong. I married a handsome face, and who wants to live with just a handsome face." 3.

The marriage nevertheless lasted 18 years. After spending five years in a small town in the north of China, the Bucks moved to Nanking. In Nanking Mrs. Buck taught English literature at the University of Nanking, Southeastern University, and Chung Yang University. In 1924 the Bucks came to the United States for a year to pursue graduate study at Cornell. While her husband studied

3. "New York Times," March 7, 1973, p. 40.

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agriculture, Mrs. Buck took a masters degree in English. The Bucks were back in China only a year when invading Communist revolutionaries forced them to flee Nanking. The family spent the next year in Japan, returning to Nanking in 1928. In 1929 Mrs. Buck again visited the United States, this time to seek institutional care for her 8 year old retarded daughter Carol. Upon learning that special education and care for Carol would be expensive, Mrs. Buck decided to devote her full energies to writing in the hopes of earning the necessary funds.

When Mrs. Buck returned to China, she gave up teaching and went to work on a novel that, she later claimed, she had been composing in her mind for many years. In 1931 John Day and Company, a New York publisher, brought out "The Good Earth." The novel was not Mrs. Buck's first appearance in print. In the 1920s she had published articles about China in "The Atlantic," "Forum Magazine," and "Asia Magazine." In 1930 John Day published her first novel, "East Wind; West Wind." But it was "The Good Earth" that became an instant critical and financial success, that made the name Pearl Buck famous. The Pulitzer jury awarded the book its 1932 prize.

In 1932 the Bucks returned to the United States so that Mr. Buck could continue his graduate studies at Cornell. Mrs. Buck's new celebrity status as best selling author and Pulitzer winner made her a desired guest at cocktail parties, dinners, and lectures. As a result she spent much time in New York City. While there she often lunched with her publisher, Richard J. Walsh, president of John Day and Company. The relationship moved beyond friendship. When Mrs. Buck returned to China with her husband in 1933, Mr. Walsh followed to persuade her to marry him. In 1934 Mrs. Buck left her husband and in June, 1935, she married Richard Walsh. The couple made their home in New York City and at Green Hills Farm, a 400 acre estate that Mrs. Buck had purchased in 1933.

The break up of her marriage apparently did not affect Mrs. Buck's writing. "The Good Earth" was followed in 1932 by "Sons" and in 1935 by "A House Divided." Together the three novels formed the trilogy "House of Earth", the story of the rise and fall of a Chinese peasant family. In 1936 she published a translation of

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of the classic Chinese novel "All Men Are Brothers" as well as biographies of her mother and father, "The Exile" and "The Fighting Angel." In 1938, much to her surprise, Pearl Buck was awarded the Nobel Prize in literature. The citation read simply, "For rich and genuine epic portrayals of Chinese life, and for masterpieces of biography." American literary critics protested the award. They pointed out that the Swedish committee had overlooked superior American authors such as Theodore Dreiser, John Dos Passos, James T. Farrell, Willa Cather, William Faulkner, Ernest Hemingway, and T. S. Eliot. Although Mrs. Buck agreed with some of the criticism surrounding her honor, the award reinforced her self confidence as an author and helped her to overcome a brief period of writer's inertia. As she recalled many years later, "The Nobel Prize came to me at exactly the right time. The first great wave of success, in a popular sense, was over. I did not know if I could write as I wanted to write. I was trying to accustom myself to my own country - such a profound change! Suddenly the Nobel Prize came as a challenge and as a proof of the confidence of others in me. I took heart and have never lost heart again." 4.

To Pearl Buck taking heart meant writing. Between 1938 and her death in 1973 she became one of America's most fecund authors. The novels, short stories, childrens books, works of non-fiction, and articles from this 35 year period fill pages in the "National Union Catalogue." Among the most successful novels were "Dragon Seed," "The Proud Heart," "Imperial Woman," "Come My Beloved," "The Patriot," and "The Promise." "The Child Who Never Grew," one of the non-fiction titles, is a moving account of her retarded daughter Carol. Indeed Pearl Buck was so prolific that by the 1940s her husband worried about over exposure. Thinking that it would be unwise to publish more than one novel a year, he advised her to write under a male pseudonym. "John Sedges" wrote five novels, the most successful being "The Townsman." The novel was set in Kansas. When the woman who spent the first 40 years of her life in China, and who had never been to Kansas, read in the "Kansas City

4. Ibid.

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Star" that the novel could only have been written by a life long resident of Kansas, she smiled. Upon being asked why she wrote so many books, the author of 85 titles answered, "Why not? I'm a writer. When I say I'm a working writer, I accent working." 5. At the time of her death on March 6, 1973, some 25 volumes awaited publication. Among them was a novel entitled "The Red Earth," the story of a descendant of Wang Lung, the hero of "The Good Earth."

In addition to her fame as a writer, Pearl Buck was also a noted humanitarian. Although her humanitarianism was largely devoid of religious content, it was based on her background as the daughter of missionaries whose dedication to serving humanity she greatly admired. Her biography of her father was titled "The Fighting Angel." Mrs. Buck centered her interests on better understanding among different races and peoples and on the welfare of children. In 1941 she founded the East-West Association. The association's purpose was to bring entertainers and lecturers from Asia to the United States. Mrs. Buck believed that cultural exchanges would help Americans better understand Asians. The organization lasted a decade. Mrs. Buck dissolved it because of a lack of funds and because of her disappointment with the bitter antagonisms generated by the Cold War and rising McCarthyism.

Mrs. Buck had a very deep interest in the welfare of children, especially disadvantaged children. She and her first husband adopted a child and she and Mr. Walsh adopted eight. She participated in fund raising efforts on behalf of the mentally retarded. In 1949 she founded Welcome House, a non-profit organization that provides care for neglected or abandoned Amerasians, i.e. children born to Asian mothers and left behind by their American servicemen fathers. Beginning in 1963 Mrs. Buck concentrated most of her philanthropic activities in the Pearl S. Buck Foundation to which she consigned a major portion of her royalties. The foundation's purpose is to aid in the adoption of Amerasian children and to assist them in foundation centers in Korea and Japan. Upon her death a large portion of her estate went to the foundation.

5. Ibid.



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An attempt to evaluate Pearl Buck's significance in the history of American literature faces a fundamental problem. American literati have virtually ignored her. No student of American letters has made her the subject of a book length study. Her only biographer was a friend and profound admirer. The biography is one long tribute that lacks any critical assessment of her life and work. The major survey of American literature, Robert E. Spiller, et. al, "Literary History of the United States", notes only that "The Good Earth" was the first best seller. The history does not discuss the literary merits of Pearl Buck's voluminous output. American literary criticism takes no notice of her work. Among the major critical or interpretive studies that fail to evaluate her writing are: Alfred Kazin's "On Native Grounds," Leslie Fiedler's "Love and Death in the American Novel," Maxwell Geisman's "American Moderns," and John W. Aldridge's "After the Lost Generation." Edmund Wilson, perhaps America's finest literary critic, does not discuss Pearl Buck in any of his numerous books. The same is true of Lionell Trilling and Irving Howe. Finally, Pearl Buck is not taught in American literature classes. She is seldom represented in the numerous anthologies of American literature (e.g. "American Literary Masters," "The Literature of the United States," "The American Tradition in Literature," and "The Literature of America"). When she is present at all, it is in the form of a short story.

That students of American literature ignore Pearl Buck is not a question of neglect or oversight. Rather the reason why she is not studied is an almost unanimous critical judgement that she simply was not an outstanding artist, that is to say, she was not a major American writer. Representative of this judgement are the authors of books dealing with the Pulitzer Prize and American winners of the Nobel Prize.

In the "Pulitzer Prize Novels, A Critical Backward Look," William J. Stukeley points out that until the 1950s the Pulitzer jury always selected novels that emphasized the positive virtues of the American way of life. The characters of Pulitzer winning novels embodied the so called typical American characteristics such as optimism and idealism. The plots invariably ended with the triumph of democracy, hard work, and virtue. As a result the Pulitzer went to popular novels written for the great common audience. In fact, prior to

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1952 not one of the major novelists of this century received the Pulitzer: not Theodore Dreiser, Sherwood Anderson, Jon Dos Passos, F. Scott Fitzgerald, James T. Farrell, Ernest Hemingway, William Faulkner, or Thomas Wolfe. The Pulitzer jury consistently passed over the best and most significant novels of our time. In commenting on the 1932 award of the prize to Pearl Buck, Stuckey notes that the jury changed the criteria in order to award the prize to "The Good Earth." Previously the criteria called for a novel that articulated the "...wholesome atmosphere of American life." "The Good Earth" was set in China with Chinese characters. It did not deal with American life. The jury thus changed the criteria to read, "...the best novel of the year by an American author." The novel, that depicted the rise of a Chinese peasant farmer who through perserverance and hard work succeeded within a feudal social system and against harsh natural conditions only to fall when he abandoned honest toil, was a typical Pulitzer winner. (As Stuckey observes, Wang Lung, the hero, was a first cousin to the heroin of a previous Pulitzer novel, Selina De Jong of Edna Ferber's "So Big.")

The award of the Pulitzer Prize to Pearl Buck could be discounted, because the prize never went to the most deserving writer. Winning the Nobel Prize, however, was another matter. First awarded in 1901 the prize had become by 1938 the most prestigious international award in literature. Previous Nobel laureates included some of the major names of 20th century letters, among them George Bernard Shaw, William Butler Yeats, Romain Rolland, and Thomas Mann. When in 1938 the Swedish Academy awarded the honor to Pearl Buck, their action confounded the American literary community. Not only was Mrs. Buck unrepresentative of American letters, the critics claimed, her work in no way reflected the literary and ideological ferment of 20th century literature. Whereas the avant garde American novel, be it naturalistic or realistic, dealt with the solitary and desperate individual as found in, say, Hemingway's "The Sun Also Rises," or with acrid and despairing criticism of contemporary society, e.g. Dos Passos' novels, Pearl Buck's books contained no psychological or subjective themes and were devoid of social criticism. She did not live in the United States until 1934. She therefore had little first hand knowledge of the class conflicts and social and economic contradictions of industrialized society. She did not experience that profound despair and disillusionment

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that followed World War 1. Her Chinese background and experience placed her outside the mainstream of Western history and her works reflected it. They did not address the spiritual and intellectual concerns of the times. Moreover, the critics contended, when viewed in an international context, Mrs. Buck was simply not in the same class with other writers of the period such as T.S. Eliot or James Joyce. "The Good Earth" might be an entertaining novel, but it could not be compared in artistic quality with a poem like "The Waste Land" or with a novel of the caliber of "Ulysses."

Pearl Buck's failure to win a place in American literature as a major writer followed her throughout her prolific career. At the time of her death Thomas Lask, a "New York Times Book Review" editor, wrote, "She had no standing among literary critics. But her books have been translated into a dozen other languages and the list of her works in print takes up more than a column of fine type in the catalogue. What the critics disdain, her multitude of readers embrace." 6. In 1979 when a collection of her unpublished short stories appeared, the reviewer expressed similar thoughts. "The literary community in this country has never taken Pearl Buck seriously, and indeed she is more fascinating as a person than as a writer....Pearl Buck has always been an extremely popular, best selling author and her following to this day is enormous." 7.

Pearl Buck would be pleased. She never viewed her work as great literature or high art. She was not concerned with questions of the aesthetic quality of her art, with style or technique or form and content. As she told her audience in her Nobel Prize address, her intention was to write entertaining stories not for an intellectual elite but for the reading masses. "Like the Chinese novelists," she said, "I have been taught to write for these people. If they are reading their magazines by the millions, then I want my stories there." 8. She thus stands not as an artist, but in her self chosen role of teller of morality tales to the people.

6. Ibid.

7. "New York Times Book Review," March 11, 1979, p. 20.

8. Dody W. Thompson, "Pearl Buck," in Warren G. French and Walter E. Kidd, ed., "American Winners of the Nobel Literary Prize," (Norman, 1968), p. 106.

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And the people responded. "The Good Earth" was the first true best seller. It topped the best seller list for two years and was translated into 30 languages. Its phenomenal success both in this country and abroad was due both to the times and to its content. China was far from America of the 1930s. But Wang Lung, a farmer who struggled with soil and season, life and death, laughter and sorrow, was a hero who transcended national boundaries and became for millions of Depression suffering readers an "everyman."

Pearl Buck saw China through American eyes. Her most enduring books from an historical perspective may prove to be not her novels and stories but her biographies of her parents. They are a serious analysis of the missionary personality and a record of American missionary activity in China. Although her portrayal of the country and its people in her novels and stories was not an accurate rendering of Chinese social, political, or historical reality, she created a picture of Chinese life and customs that Western readers found appealing and instructive. Edgar Snow, an American journalist whose books about Mao Tse-tung and Chinese communism have become primary sources for students of 20th century China, stated that "The Good Earth" was the first book that made Western countries conscious of the Far East. He praised Mrs. Buck's writing, claiming that her work "...interpreting traditional and revolutionary Asia fully justified the early award to her of the Nobel prize in literature." 9. A European expert on American literature notes her literary deficiencies, but then points out that her reputation depends not on her talents as an artist but on the fact that she revealed China to European readers. "It remains her primary contribution," he states, "that at an important historical moment she threw light for the West on the soul of one of the important peoples that is shaping the modern world." 10. When she died, President Richard Nixon said that she was a human bridge between the civilizations of East and West.

9. Dorthy Nyrea, ed., "A Library of Literary Criticism, Modern American Literature," (New York, 1960), p. 83.
10. Henry Luedke, "Geschichte der Amerikanischen Literatur," (Muenchen, 1963), p. 423.

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"It is fitting," he continued, "that Pearl Buck lived to see two peoples she loved so much draw closer together during her last years....With simple eloquence she translated her personal love for the people and culture of China into a rich literary heritage, treasured by Asians and Westerners alike." 11.

Pearl Buck interpreted the East for the West and helped dispel a myth of inscrutability. In her novels and stories she entertained millions of adults and children. As a humanitarian she sought to promote better understanding among races and was a consistent and persistent enemy of race prejudice. Pearl Buck was not a great artist, but in her life and work she brought honor to herself and her country.

11. "New York Times," March 7, 1973, p. 20.

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"New York Times," March 7, 1973.

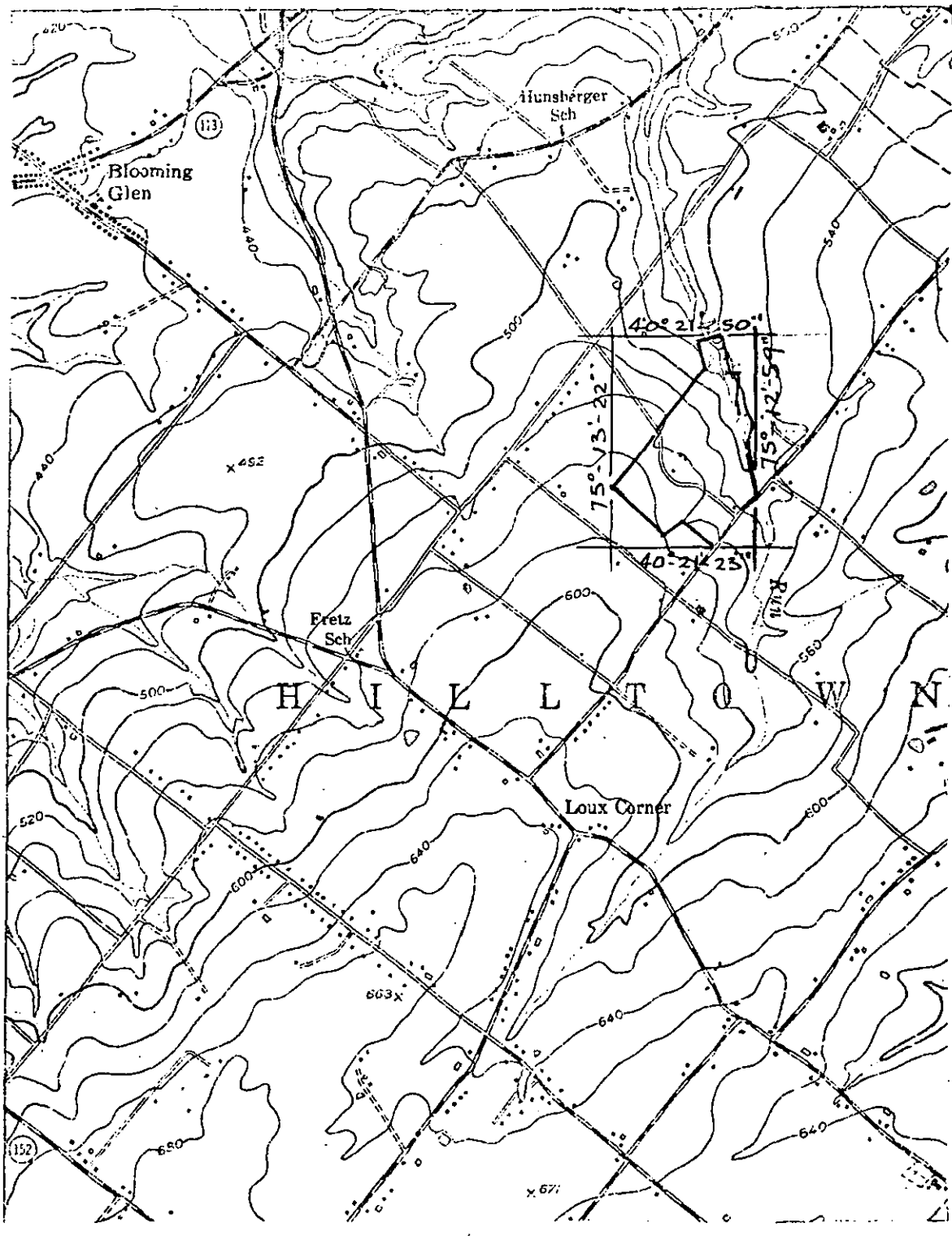
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75°-15'-00"  
40°-22'-30"

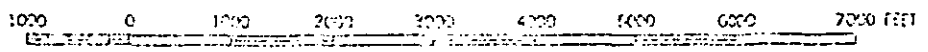
75°-12'-30"  
40°-22'-30"



40°-20'-00"  
75°-15'-00"

40°-20'-00"  
75°-12'-30"

Z  
Z  
Z  
Z  
Z



SCALE 1:24,000



Green Hills Farm  
 Pearl S. Buck Foundation, Inc.  
 Hilltown Township  
 Bucks County, Pennsylvania

DOYLESTOWN, PA.

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