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Pioneering Girls may refer to: Laura Ingalls Wilder's Nonfiction Literature#Autobiography: Pioneering Girl and Little House List on Prairie#Biographies Pioneer Girl books, 1929-1930 autobiography Laura Ingalls Wilder, published 2014 as The Pioneer Girl: The Anotated Autobiography The Story of Laura Ingalls Wilder: Pioneer Girl, 1992 biography of Wilder by Megan Stine Pioneer Girl: The Story of Laura Ingalls Wilder, 1998 picture-biography of Wilder by William Anderson, illusion. And Andreasen Laura Ingalls Wilder: World's Exposure of Pioneering Girls: Selected Press Lanes, 2014 collection edited by Morgan Lane Sarah Gillespie Huftalen (1865-1955) All going well: Sarah Gillespie Huftalen diary, 1873-1952, 1993 collection edited by Suzanne L. Bunkers A Pioneering Field Girl: Diary of Sarah Gillespie, 1999 picture book passages from the diary, and others, Sarah Gillespie Sarah Gillespie Diary: A Pioneering Farm Girl, 2014 picture book excerpt from Sarah Gillespie's diary Pioneer girl: The Early Life of Frances Willard, 1939 biography of Frances Willard (1839-1898) by Clara Ingram Judson Narcissa Whitman, Pioneer Girl, 1953 biography of Narcissa Whitman (1808-1847) by Ann Spence Warner (Famous American Childhood) Pioneer Girl, 1964 autobiography and correspondence (from 1887) Maryanne Caswell Eleanora Diary: The Journal of a Pioneering Girl of Canada , 1994 book on Eleanora Hallen; Journal 1835 supplemented by Caroline Parry Pioneer girl: Growing up in the Prairie, 1998 biography of Grace Snyder (1882-1982) by Andrea Warren Lena, Pioneer girl, 2014 biography of Magdalena Weber (immigrated 1904) by Karen Murray (Quincy Valley Historical Society Children of the Quincy Valley [Washington] Blue Robin Fiction, Pioneer girl, 19 novels by Rena I. Halsey Pioneer Girl, 1982 novel by Margaret Pemberton (Masquerade romantic history), also issued as Sallie Fox's Case Many Splendoured: The Story of a Pioneer Girl, 1995 novel by Dorothy Kupcha Leland Rachel's Journal: The Story of a Pioneer Girl, 1995 novel by Dorothy Kupcha Leland Rachel's Journal: The Story of a Pioneer Girl, 1995 novel by Dorothy Kupcha Leland Rachel's Journal: The Story of a Pioneer Girl, 1995 novel by Dorothy Kupcha Leland Rachel's Journal: The Story of a Pioneer Girl, 1995 novel by Dorothy Kupcha Leland Rachel's Journal: The Story of a Pioneer Girl, 1995 novel by Dorothy Kupcha Leland Rachel's Journal : The Story of a Pioneer Girl, 1995 novel by Dorothy Kupcha Leland Rachel's Journal: The Story of a Pioneer Girl, 1995 novel by Dorothy Kupcha Leland Rachel's Journal: The Story of a Pioneer Girl, 1995 novel by Dorothy Kupcha Leland Rachel's Journal: The Story of a Pioneer Girl, 1995 novel by Dorothy Kupcha Leland Rachel's novel by Marissa Moss Shea O'Shaunessey, Pioneer girl, 2010 novel by Narcissa Greene Pioneer Girl, 2014 novel by Bich Minh Nguyen Television and cinematography characters in The Character of the filmplunder in Wells Fargo film See also Pioneering Girls Disambiguation page provides links to topics that can be referenced by the same search termThis disambiguation page articles related to pioneering Girl titles. If an internal link takes you here, you might want to change the link to isolate directly to the intended article. Drawn from Laura Ingalls Wilder Historic Home and MuseumCarrie, Mary, and Laura Ingalls, circa 1879-1881In my hometown library in rural New England—a Georgian house that has been converted to public use without at least reducing her shabby charm—what has ever served as a dining room is now concentrated on children's books. Some permanent; on the shelves under a large credenza (I mouth the word), under W, I found one of the lasting treasures of life reading me in laura Ingalls Wilder's books. The knowledge that I am just one of the crowds of children devoted to these Little House stories of American pioneering life cannot change the intensity of my personal attachment to being bold, and often surprisingly lonely, heroin, Laura girl who travels with her family takes her from big Woods of Wisconsin to Indian Territory (Kansas); then to Minnesota and, finally, the Province of Dakota, in the years from 1869 to 1883.Then, I advanced to the books as unlikely to be treated as War and Peace, Peyton Place, and Zuleika Dobson, indeed any novel whose title caught my eye. But from time to time I will return to the children's room and gradually recapture the number of those books about young Laura Ingalls. My favorite is on the Bank of Plum Creek, where families live in dugouts in landscapes full of adventures—floods, fish, badgers, leeches, wheat rearing, cattle stamping—and barely survived the plague. By fifteen, I was already nostalgic for Laura's world and for my eight-year-old self who first discovered it. Nostalgia, with a mixture of warmth, loss, and dangerous sentimentality, uses any consideration of the Little House book. This is the only way to make sense of the popularity of the new $40 altition theme phenomenon, the Girl-depleted Pioneer sold out in many bookstores, and goes to third printing this month. Edited by Pamela Smith Hill, it reprinted an original memoir that was never published (initially, and written for adults) that Wilder wrote in 1930 when he was in the early sixties, accompanied by many and detailed notes, maps, and illustrations, and excellent bibliography. With his family hit hard by depression, he hopes his memoir might launch his career as a writer, but the publisher rejects it. From this text Wilder then mined the central anecdote that became the Little House series, the first volume published in 1932.I learned that there has long been a full-blown Wilder industry, with branches available at the South Dakota Historical Society, something called the Pioneer Girls Project (this volume producer), Little House Heritage Trust, Laura Ing historical home historical , Ingalls Homestead in De Smet, South Dakota, and desert universities, among others, Kansas, Nebraska, and Missouri. Some interesting questions of historical accuracy and interpretation arise in this volume–especially, for me, the extent to which Wilder's daughter, Rose Wilder Lane, edited and rewrite her mother's prose (not nearly the same as the others have made is my conclusion). But the excitement over Pioneer Girls cannot be mostly literate; the buyer, on the other hand, is a fan. According to one estimate, more than 60 million copies of his book have been sold (and translated to more than 40 40 40 of the books sold, it should be remembered, not the first edition of the 1930s, but then the 1950s edition, with illustrations by Garth Williams. His pencil-and-charcoal paintings enlarge texts, emphasize humans, and animals, softness and warmth-photographed at Little House in Big Woods, when Laura is not yet five, rounded and uterine-like, in their epoch of snug happiness. Like Wilder's texts, and like his own heroin, Williams's paintings matured and elongated with the series but never lost their important softness. The slightly spyier paintings, which are instancenated with ink, that Williams performs for Charlotte's Web and other books provide an interesting difference here-seemingly, under the influence of deep nostalgia of Little House's own texts, Williams has abused his own lens. Garth Williams/HarperCollinsLaura helped Ma in one of Garth Williams' illustrations of the book Little HouseIn installing Pioneer Girls, Hall and others have focused on text and historical accuracy, so except for the reproduction of some illustrations, one will never know from this amount of important Williams paintings must play in the popularity that compliant books Even now, re-reading little House books, I find myself eager to turn to the pictures. They are more of an illustration, although they also fulfill the purpose of being admired, especially in the passage of descriptions of domestic-door-making tasks, cheese, maple syrup, ammunition; leasing soil, curtain stitches and clothing. The details of this comfortable pioneering life serve as an interesting reminder of the effectiveness of ordinary men and women in those days—although we are reminded often that no one is agricultural, or built, better than Pa Ingalls; and no one is cooked or sewn better than Ma. They are the exception of ingenuity that Americans can do; and, crucially, independence. When making changes from his original manuscript to form a classic story of his children's book, Wilder has consistently smoothed the edges of his memorable story. Many lively anecdotes, involving dozens of other characters, have been shot as distractions. Missing is the birth, and the death of a baby, a relative; gone are back-tracking to Wisconsin, and accommodation in Iowa; many times families live and travel in close quarters with other families. Curiously, Wilder did not remove from his children's books an atmosphere about the Indians facing his family. As a little girl, she is mostly blown away, though also scared. He allows us to see one of the sources of disagreement between his parents: Pa respect, and try to understand, the Indians-attitude is unusually noticed, given the hostility and fear of most white felt; Ma felt uncomplicated loathing more typical of the times. Because, as in most areas, Laura admired and imitated her father, more than one in his stories given the role of heroin. In the second volume, an Osage chief stopped an endangered resurgence against white settlers who had illegally entered Indian Territory. Then, in Dakotas, another Indian citizen stopped to warn the next winter home, as he and his people headed south for safety. Although of course Wilder's western story participates in many ways in greater mythology, the fragile politics of Destiny Manifest, his interests are wondering and affection for the Indians, both in memoirs and in the story of his children, complicating it at the same time. Simplifications, however, are Wilder's usual choices; and in The Long Winter, the seventh book in the series, we read the story of the adaves, memories of winter 1880-1881 (which India warned about), which in Dakotas brought many blizzards from October to April, Blizzards that stop trains with their food and fuel supplies and lead to freezing and starving Wilder makes this epic winter an extraordinary story of his family's survival-resort to twist the straw to make logs and grind wheat seeds to make bread and gruel. Although, on a private peril, two young men of the city are travelling with make-shift sledges to get wheat to keep cities from starvation, a long winter main story remains by the barely warm kitchen of the Ingalls family. There, huddled under a blanket, they scratched wheat at a coffee mill and sat in the dark all day to save kerosene, trying to keep each other's enthusiasm with stories and songs. What Wilder removed from his true history, as recounts in the Girls Pioneer, was the presence of other families, their partners and babies, who were at home with them all during the long winter, the infusable moochers of young Laura (thirteen at the time) by staging themselves. One can easily understand the wise fictional decision to focus and intensify the story of survival by eliminating these external characters-but the decision also makes it easier to celebrate both independence and kindness, released from ants of freedom and feelings of bad. It helps as well as an impetus to nostalgia. Nostalgia prompted Wilder, when he was in his 60s, to reinvent the past and especially to commemorate his beloved parents. Most books, and many of the chapters in the book, end up with families gathered by fireside (almost always a kitchen or illocked light) listening to Pa playing his fiddle. His family sings old songs, many of them hymns. Have a family like this exist? It seems, according to an account in The Pioneer Girls, that it really does, and in some just a little more complicated fashion Wilder's fiction is then depicted. To many readers, even today, Wilder paints a picture that traditional families can hardly deny, with his patriarchy and matriarchy gently teaching their children the importance of obedience and charity, and with hard and easy work and relationships with the ground. We don't tend to ask: Where do Indians go? What does prairie lead do to the ecosystem? How can women bear to behave well? Who built the train? Even as adult readers, our nostalgia can flood our common sense, making us oppose those questions and their answers. Another big danger of sentimental nostalgia is that it can bring a bitter taste of lost paradise, and with that bitterness, a sense of grievance over what has replaced it. Most cults, and most tyranny, thrive on nostalgic grievances—it's the blood of their lives; and so my own affection for these books must be pressed with alertness brought about by such unpleasant thoughts. There is no break for the bad guys, as ma might say. Pioneer Girl: Anotated Biography is published by the South Dakota Historical Society Press. Press.

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