

devil in the white city characters

Devil in the White City Characters: A Deep Dive into History's Most Intriguing Figures

devil in the white city characters are at the heart of what makes Erik Larson's gripping narrative so compelling. This non-fiction book, blending true crime and historical drama, introduces readers to a cast of fascinating individuals tied to the 1893 Chicago World's Fair, also known as the World's Columbian Exposition. The interplay between visionary architects and a sinister serial killer creates a vivid tableau that captures a unique moment in American history. Let's explore the main figures behind this story and understand what makes each character integral to the book's mesmerizing appeal.

The Central Figures of the Story

Daniel H. Burnham: The Visionary Architect

One of the most prominent devil in the white city characters is Daniel H. Burnham, a celebrated architect and urban planner who played a pivotal role in designing the 1893 Chicago World's Fair. Burnham's vision was nothing short of revolutionary. Tasked with creating a "White City," he aimed to design a fair that would showcase America's progress and architectural prowess on the global stage. His dedication to detail, leadership skills, and ability to manage a massive project under tight deadlines make him an inspiring figure.

Burnham's character is often seen as the embodiment of ambition and resilience. Despite numerous setbacks, including financial constraints and logistical nightmares, he remained steadfast. He also championed the City Beautiful movement, which sought to introduce beautification and monumental grandeur in urban planning—a legacy that shaped modern cities. Understanding Burnham's role provides readers with insight into the challenges and triumphs behind one of the most ambitious urban projects of the 19th century.

H.H. Holmes: The Chilling Antagonist

In stark contrast to Burnham's visionary optimism stands H.H. Holmes, one of the most infamous devil in the white city characters. Holmes was a cunning and manipulative serial killer who used the fair as a hunting ground for his grisly crimes. His "Murder Castle," a labyrinthine hotel filled with trapdoors, hidden rooms, and secret passageways, is a chilling testament to his dark genius.

Holmes' character is a study in deception and evil masquerading as charm. His ability to ingratiate himself with wealthy visitors and exploit the chaos of the fair to cover his crimes adds a layer of psychological horror to the story. Examining Holmes not only highlights the darker side of the fair's history but also delves into the psychology of a serial killer operating in broad daylight.

Frederick Law Olmsted: The Landscape Architect

Another key figure among devil in the white city characters is Frederick Law Olmsted, renowned for his work in landscape architecture. Often overshadowed by Burnham's architectural feats, Olmsted's contribution was crucial in designing the fair's grounds and parks, which balanced the grandeur of the buildings with natural beauty.

Olmsted's vision brought harmony and serenity to the bustling fair, providing visitors with peaceful spaces amid the urban spectacle. His work demonstrated the importance of integrating nature into urban design, a philosophy that still influences city planning today. Understanding Olmsted's role enriches one's appreciation of the fair's holistic design and the collaborative effort behind its success.

Other Noteworthy Characters

While Burnham, Holmes, and Olmsted dominate the narrative, several other devil in the white city characters add depth to the story:

- **Louis Sullivan:** A pioneering architect known for his innovative designs, often called the "father of skyscrapers." Sullivan's rivalry and collaboration with Burnham highlight the era's architectural tensions.
- **Emil Frei:** A lesser-known figure involved in the construction of the fair, representing the countless workers whose labor brought the vision to life.
- **Myles B. Moynahan:** Burnham's assistant, who played a significant role in managing the day-to-day challenges of the fair's construction.

These characters, though not as prominently featured, contribute to the rich tapestry of personalities that shaped the 1893 Chicago World's Fair.

Understanding the Dynamics Between the Characters

The fascinating interplay between the devil in the white city characters reveals much about human nature, ambition, and morality. Burnham's tireless

efforts to create beauty and order contrast sharply with Holmes' chaotic and murderous schemes. This juxtaposition forms the core tension of the narrative.

The Duality of Ambition

Both Burnham and Holmes were ambitious men, but their goals diverged dramatically. Burnham sought to inspire and uplift through architecture and urban design, while Holmes sought personal gain through deception and murder. This duality reflects the complexity of ambition—how it can lead to greatness or destruction depending on one's choices.

Collaboration and Conflict

The story also highlights the importance of collaboration. Burnham's vision could not have been realized without the combined efforts of architects, engineers, and laborers. At the same time, professional rivalries, such as those involving Louis Sullivan, show how conflict can drive innovation and progress.

Why the Devil in the White City Characters Resonate Today

The devil in the white city characters continue to captivate readers because they represent timeless themes. Burnham's dedication to creating something lasting and beautiful resonates with anyone interested in creativity and perseverance. Holmes' dark charisma and terrifying deeds fascinate those drawn to true crime and psychological exploration.

The Blend of History and True Crime

Erik Larson masterfully intertwines the historical backdrop of the World's Fair with the chilling narrative of a serial killer. This blend creates a unique reading experience where the devil in the white city characters come alive in a way that is both educational and thrilling.

Lessons in Human Nature and Society

Through these characters, readers gain insight into the complexities of human nature—the capacity for both good and evil, the impact of societal progress, and the shadows lurking beneath grandeur. The story encourages reflection on

how history remembers individuals and events, and how seemingly disparate lives can intersect in unexpected ways.

Tips for Exploring the Devil in the White City Characters Further

If you're intrigued by the devil in the white city characters and want to delve deeper, here are some suggestions:

- **Read Biographies and Historical Accounts:** Many of the figures featured have detailed biographies that provide richer context beyond Larson's portrayal.
- **Visit Chicago's Historical Sites:** The city's museums and landmarks offer tangible connections to the World's Fair and its key players.
- **Watch Documentaries:** Several documentaries explore the 1893 World's Fair and H.H. Holmes' crimes, offering visual insights.
- **Explore Related Literature:** Books on architecture, urban planning, and true crime can deepen your understanding of the themes present in the story.

Engaging with these resources can bring a fuller appreciation of the devil in the white city characters and the era they inhabited.

The captivating stories of the people involved in the 1893 Chicago World's Fair continue to inspire curiosity and awe. Whether it's the brilliance of Daniel Burnham, the dark cunning of H.H. Holmes, or the creative genius of Frederick Law Olmsted, these devil in the white city characters offer a window into a fascinating chapter of American history that blends innovation, ambition, and the macabre.

Frequently Asked Questions

Who is the main protagonist in 'The Devil in the White City'?

The main protagonist is Daniel H. Burnham, the chief architect responsible for designing the 1893 Chicago World's Fair.

What role does H.H. Holmes play in 'The Devil in the White City'?

H.H. Holmes is the main antagonist, a notorious serial killer who used the World's Fair as a cover for his crimes.

How is Daniel Burnham portrayed in the book?

Daniel Burnham is portrayed as a visionary and determined architect, facing immense challenges in bringing the World's Fair to life.

Who is Frederick Law Olmsted in 'The Devil in the White City'?

Frederick Law Olmsted is a key character, a landscape architect who collaborated with Burnham to design the fairgrounds.

What is the significance of H.H. Holmes' 'Murder Castle'?

Holmes' 'Murder Castle' is a hotel specifically designed with secret rooms and traps to facilitate his murders during the World's Fair period.

Are there any female characters prominently featured in 'The Devil in the White City'?

While the book focuses mainly on male figures, some women appear, such as Holmes' victims and the wives and daughters of key characters, highlighting the social context.

How does Erik Larson develop the characters in 'The Devil in the White City'?

Erik Larson blends historical facts with narrative storytelling to create vivid, complex portrayals of real historical figures like Burnham and Holmes.

What is the relationship between Daniel Burnham and H.H. Holmes in the story?

Burnham and Holmes are not directly connected but serve as contrasting figures: Burnham embodies creativity and progress, while Holmes represents deception and evil during the same historical event.

Additional Resources

Devil in the White City Characters: An In-Depth Exploration of Historical Figures and Literary Portrayal

devil in the white city characters are central to the gripping narrative crafted by Erik Larson in his bestselling non-fiction work, "The Devil in the White City." Published in 2003, the book intertwines the stories of two men whose lives converged during the 1893 Chicago World's Fair: Daniel H.

Burnham, the visionary architect behind the fair's design, and Dr. H. H. Holmes, one of America's first documented serial killers. This article conducts a comprehensive exploration of the principal devil in the white city characters, examining their historical significance, narrative roles, and the interplay between fact and fiction that brings Larson's tale to life.

Understanding the Core Devil in the White City Characters

At the heart of "The Devil in the White City" lies a contrast between creation and destruction, embodied by two extraordinary figures. The devil in the white city characters represent this dichotomy vividly, with Daniel Burnham symbolizing innovation and urban progress, while H. H. Holmes personifies darkness and depravity. Their stories, meticulously researched and artfully narrated, offer insight not only into their personalities but also into the broader social and cultural milieu of late 19th-century America.

Daniel H. Burnham: The Architect of the Fair

Daniel H. Burnham emerges as a hero of modern urban planning and architectural ambition. As the chief architect and director of works for the 1893 World's Columbian Exposition, Burnham faced immense logistical challenges. His role involved coordinating hundreds of architects, engineers, and laborers to create an unprecedented display of American ingenuity and aesthetics.

Burnham's character is portrayed as visionary, pragmatic, and resilient. His dedication to the fair's success—despite obstacles such as financial difficulties, tight deadlines, and unpredictable weather—exemplifies leadership under pressure. The devil in the white city characters include Burnham as a symbol of the era's optimism and the burgeoning American spirit of innovation.

H. H. Holmes: The Sinister Figure Behind the Facade

In stark contrast to Burnham's constructive legacy stands Dr. H. H. Holmes, a figure shrouded in infamy. Holmes, born Herman Webster Mudgett, was a con artist, swindler, and serial killer who exploited the influx of fairgoers to lure victims to his elaborately designed "Murder Castle." This building, located near the fairgrounds, was equipped with secret passages, trapdoors, soundproof rooms, and a labyrinthine layout intended for sinister purposes.

Holmes' character is chilling and complex, embodying the dark underbelly of

the Gilded Age. His crimes, which included fraud, murder, and manipulation, have fascinated criminologists and historians alike. The devil in the white city characters narrative positions Holmes not just as a villain but as a reflection of the era's contradictions—progress shadowed by moral decay.

Supporting Characters and Their Roles

Beyond Burnham and Holmes, the devil in the white city characters extend to a range of secondary figures who enrich the narrative and provide context.

Frederick Law Olmsted: The Landscape Architect

Olmsted, already famed for designing Central Park, contributed to the fair's landscape architecture. His collaboration with Burnham was vital in creating the fair's harmonious aesthetic, blending natural beauty with human-made grandeur. His character adds depth to the depiction of urban planning and environmental design during the period.

Other Architectural and Engineering Figures

Several architects and engineers, including John Wellborn Root and Charles B. Atwood, play roles in the fair's construction. Root's untimely death placed additional pressure on Burnham, heightening the stakes. These characters illustrate the collaborative nature of the project and the challenges of large-scale urban development.

Victims and Accomplices of H. H. Holmes

Holmes' narrative involves numerous victims and a few accomplices whose stories underscore the horror of his crimes. Figures like Benjamin Pitezel, Holmes' business partner and eventual victim, add layers to the criminal subplot. Their inclusion humanizes the victims and brings realism to Holmes's chilling story.

Analyzing the Literary Techniques in Character Portrayal

Erik Larson's approach to the devil in the white city characters demonstrates a blend of historical accuracy and narrative flair. His dual storyline alternates between the architectural marvel and the murder mystery, balancing

factual exposition with suspenseful storytelling.

Juxtaposition and Parallelism

The juxtaposition of Burnham and Holmes creates a compelling narrative tension. Larson employs parallelism to draw contrasts between construction and destruction, public spectacle and private horror. This technique enriches readers' understanding of the characters and the epoch they inhabit.

Character Development Through Historical Context

Larson situates each character within the broader socio-economic and cultural framework of the 1890s. For instance, Burnham's ambition reflects the era's industrial optimism, while Holmes exploits social vulnerabilities of a rapidly urbanizing society. This contextualization enhances the depth of the devil in the white city characters, making them more than mere historical figures—they become symbols of their time.

Impact of Devil in the White City Characters on Popular Culture

The compelling nature of the devil in the white city characters has transcended the pages of Larson's book, influencing various media adaptations and public perceptions of the 1893 World's Fair. The characters have become focal points in true crime discussions and architectural history alike.

- **Film and Television Adaptations:** Multiple attempts have been made to adapt "The Devil in the White City" into films or series, focusing heavily on the complex characters of Burnham and Holmes.
- **True Crime Fascination:** Holmes' story has fascinated audiences, contributing to the popularity of true crime genres and inspiring documentaries and podcasts.
- **Architectural Legacy:** Burnham's portrayal has highlighted the importance of urban planning, influencing modern appreciation of city design and historical preservation.

Conclusion: The Enduring Fascination with Devil in the White City Characters

The devil in the white city characters remain integral to understanding both the historical significance of the 1893 Chicago World's Fair and the broader cultural narratives about progress and peril in the Gilded Age. Through meticulous research and compelling storytelling, Erik Larson has immortalized figures whose lives represent the duality of human potential—the capacity to create enduring beauty and to commit unimaginable evil. Their stories continue to captivate scholars, readers, and creators, ensuring that the legacy of the devil in the white city characters endures well beyond the fair's closing day.

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devil in the white city characters: Spoiler Alert! Richard Greene, 2019-05-21 Spoilers get folks upset—really upset. One thing that follows from this is that if you pick up a book that's all about spoilers, it may seriously disturb you. So anyone reading this book—or even dipping into it—does so at their peril. Spoilers have a long history, going back to the time when some Greek theater-goer shouted “That's Oedipus's mom!” But spoilers didn't use to be so intensely despised as they are today. The new, fierce hatred of spoilers is associated with the Golden Age of television and the ubiquity of DVR/Netflix/Hulu, and the like. Today, most people have their own personal “horror story” about the time when they were subject to the most unfair, unjust, outrageous, and unforgivable spoiler. A first definition of spoiler might be revealing any information about a work of fiction (in any form, such as a book, TV show, or movie) to someone who hasn't encountered it. But this isn't quite good enough. It wouldn't be a spoiler to say “The next Star Trek movie will include a Vulcan.” Nor would it be a spoiler to say, “The story of Shawshank Redemption comes from a short story by Stephen King.” There has to be something at least a bit unexpected or unpredictable about the information, and it has to be important to the content of the work. And you could perpetrate a spoiler by divulging information about something other than a work of fiction, for example details of a sports game, to someone who has tivoed the game but not yet watched it. Timing and other matters of context may make the difference between a spoiler and a non-spoiler. It could be a spoiler

to say “There’s a Vulcan in the next Star Trek movie” if spoken to someone raised in North Korea and knowing absolutely nothing about Star Trek. It can also be a spoiler to say something about a movie or TV show when it’s new, and not a spoiler when it has been around for some years. This raises the distinction between “personal spoilers” and “impersonal spoilers.” Personal spoilers are spoilers for some particular individual, because of their circumstances. You should never give personal spoilers (such as when someone says that they have never seen a particular movie, even though the plot is common knowledge. You can’t tell them the plot). Sometimes facts other than facts about a story can be spoilers, because they allow people to deduce something about the story. To reveal that a certain actor is not taking part in shooting the next episode may allow someone to jump to conclusions about the story. Spoilers need not be specific; they can be very vague. If you told someone there was a big surprise ending to *The Sixth Sense* or *Fight Club*, that might spoil these movies for people who haven’t seen them. You can spoil by mentioning things that are common knowledge, if someone has missed out on that knowledge (“Luke and Darth Vader are related”), but you usually can’t be blamed for this. People have some obligation to keep up. This means that in general you can’t be blamed for spoilers about stories that are old. “Both Romeo and Juliet are dead at the end” could be a spoiler for someone, but you can’t be blamed for it. This is a rule that’s often observed: many publications have regulations forbidding the release of some types of spoilers for a precisely fixed time after a movie release. However, some spoilers never expire, either because the plot twist is so vital or the work is so significant. So, if you’re talking to young kids, you probably should never say “Darth Vader is Luke’s father,” “Norman Bates is Mother,” “Dorothy’s trip to Oz was all a dream,” “All the passengers on the Orient Express collaborated in the murder,” “in *The Murder of Roger Akroyd*, the narrator did it,” “Soylent Green is people,” “*To Serve Man* is a cookbook,” and finally, what many consider to be the greatest and worst spoiler of them all, “*The Planet of the Apes* is really Earth.” Some famous “spoilers” are not true spoilers. It’s not going to spoil *Citizen Kane* for anyone to say “Rosebud is his sled.” This piece of information is not truly significant. It’s more of a McGuffin than a plot twist. A paradox about spoiling is that people often enjoy a work of fiction such as a Sherlock Holmes story over and over again. They remember the outline of the story, and who did the murder, but this doesn’t stop them re-reading. This demonstrates that the spoilage generated by spoilers is less than we might imagine. It’s bad to spoil, but how bad? People do seem to exaggerate the dreadfulness of spoiling, compared with other examples of inconsiderateness or rudeness. Are there occasions when it’s morally required to spoil? Yes, you might want to dissuade someone from watching or reading something you believed might harm them somehow. Also, you might issue a spoiler in order to save the world from a terrorist attack (Yes, this is a philosophy book, so it has to include at least one totally absurd example). A more doubtful case is deliberate spoiling as a protest, as occurred with *Basic Instinct*. The book ends with three spoiler lists: the Most Outrageous Spoiler “Horror Stories”; the Greatest Spoilers of All Time; and the Greatest Spoilers in Philosophy.

devil in the white city characters: *Character Development and Storytelling for Games* Lee Sheldon, 2022-11-18 This is the third edition of *Character Development and Storytelling for Games*, a standard work in the field that brings all of the teaching from the first two books up to date and tackles the new challenges of today. Professional game writer and designer Lee Sheldon combines his experience and expertise in this updated edition. New examples, new game types, and new challenges throughout the text highlight the fundamentals of character writing and storytelling. But this book is not just a box of techniques for writers of video games. It is an exploration of the roots of character development and storytelling that readers can trace from Homer to Chaucer to Cervantes to Dickens and even Mozart. Many contemporary writers also contribute insights from books, plays, television, films, and, yes, games. Sheldon and his contributors emphasize the importance of creative instinct and listening to the inner voice that guides successful game writers and designers. Join him on his quest to instruct, inform, and maybe even inspire your next great game.

devil in the white city characters: *The Devil in the White City* Erik Larson, 2004-02-10 #1 NATIONAL BESTSELLER • NATIONAL BOOK AWARD FINALIST • From the #1 New York Times

bestselling author of *The Splendid and the Vile* comes the true tale of the 1893 World's Fair in Chicago and the cunning serial killer who used the magic and majesty of the fair to lure his victims to their death. "As absorbing a piece of popular history as one will ever hope to find." —San Francisco Chronicle A Kirkus Reviews Best Nonfiction Book of the Century • A Los Angeles Times Best Nonfiction Book of the Last 30 Years Combining meticulous research with nail-biting storytelling, Erik Larson has crafted a narrative with all the wonder of newly discovered history and the thrills of the best fiction. Two men, each handsome and unusually adept at his chosen work, embodied an element of the great dynamic that characterized America's rush toward the twentieth century. The architect was Daniel Hudson Burnham, the fair's brilliant director of works and the builder of many of the country's most important structures, including the Flatiron Building in New York and Union Station in Washington, D.C. The murderer was Henry H. Holmes, a young doctor who, in a malign parody of the White City, built his "World's Fair Hotel" just west of the fairgrounds—a torture palace complete with dissection table, gas chamber, and 3,000-degree crematorium. Burnham overcame tremendous obstacles and tragedies as he organized the talents of Frederick Law Olmsted, Charles McKim, Louis Sullivan, and others to transform swampy Jackson Park into the White City, while Holmes used the attraction of the great fair and his own satanic charms to lure scores of young women to their deaths. What makes the story all the more chilling is that Holmes really lived, walking the grounds of that dream city by the lake. *The Devil in the White City* draws the reader into the enchantment of the Gilded Age, made all the more appealing by a supporting cast of real-life characters, including Buffalo Bill, Theodore Dreiser, Susan B. Anthony, Thomas Edison, Archduke Francis Ferdinand, and others. Erik Larson's gifts as a storyteller are magnificently displayed in this rich narrative of the master builder, the killer, and the great fair that obsessed them both.

devil in the white city characters: *Shadows in the White City* Robert W. Walker, 2009-10-06 The nation and the world gaze in awe at Chicago's magnificent White City in this summer of 1893. But Inspector Alastair Ransom sees the rot beneath the splendor of the great Exposition—and he is consumed with an over-powering need for vengeance. The Phantom of the Fair, a blood-thirsty fiend who nearly added Ransom to his ever-growing list of slaughtered victims, is still lurking somewhere in the shadows of Ferris's gargantuan Wheel. And to end the maniac's reign, Ransom refuses to play by the rules established by the police brass and the corrupt politicians—appointing himself judge, jury . . . and executioner. But white-hot hatred and zealous fury can blind a determined manhunter to a more terrible truth. And dangerous missteps may lead to even greater bloodshed . . .

devil in the white city characters: *Glimpses of Gotham, and City Characters* Samuel Anderson Mackeever, 1880

devil in the white city characters: *The Writer's Idea Book 10th Anniversary Edition* Jack Heffron, 2012-01-15 Where do you get your ideas? It's a question that plagues every writer. And once you've got an idea, what then? Ideas without a plan, without a purpose, are no more than pleasant thoughts. So how do you come up with those ideas, and how do you turn them into writing that will engage your reader? *The Writer's Idea Book* is here to help you find the answers. Utilizing more than 400 prompts and exercises, you'll generate intriguing ideas and plumb their possibilities to turn them into something amazing. This indispensable guide will help you: • Develop good writing habits that foster creativity • Explore your own life for writing material • Draw inspiration from the world around you • Find form for your ideas, develop them into a piece of writing, and make them better Let *The Writer's Idea Book* give you the insight and self-awareness to create and refine ideas that demand to be transformed into greater works, the kind of compelling, absorbing writing that will have other writers asking where do you get your ideas?

devil in the white city characters: *Keep It Real: Everything You Need to Know About Researching and Writing Creative Nonfiction* Lee Gutkind, 2011-02-07 The one guide every creative nonfiction writer needs to turn to when being creative. Writers of memoir and narrative nonfiction are experiencing difficult days with the discovery that some well-known works in the genre contain exaggerations--or are partially fabricated. But what are the parameters of creative

nonfiction? *Keep It Real* begins by defining creative nonfiction. Then it explores the flexibility of the form--the liberties and the boundaries that allow writers to be as truthful, factual, and artful as possible. A succinct but rich compendium of ideas, terms, and techniques, *Keep It Real* clarifies the ins and outs of writing creative nonfiction. Starting with acknowledgment of sources, running through fact-checking, metaphor, and navel gazing, and responsibilities to their subjects, this book provides all the information you need to write with verve while remaining true to your story.

devil in the white city characters: *The Devil in the White City* by Erik Larson Erik Larson, 2020 *The Devil in the White City* features explanations of key themes, motifs, and symbols including: motivation; pride; fire; the color blue; sickness; dark and light. It also includes detailed analysis of these important characters: Daniel H. Burnham; H.H. Holmes; Frederick Law Olmsted. --

devil in the white city characters: *Enid Yandell* Juilee Decker, 2019-10-15 Louisville-born and nationally renowned sculptor Enid Yandell (1869-1934) was ahead of her time. She began her career when sculpture was considered too physical, too messy, and too masculine for women. Yandell challenged the gender norms of early-twentieth-century artistic practice and became an award-winning sculptor, independent artist, and activist for women's suffrage. This study examines Yandell's life and work: how she grew from a young, Southern dilettante—the daughter of a Confederate medical officer—into a mature, gifted artist who ran in circles with more established male artists in New York and Paris, such as Frederick MacMonnies and Auguste Rodin. At the World's Columbian Exposition in Chicago in 1893, she was one of a select group of women sculptors, known as the White Rabbits, who sculpted the statues and architectural embellishments of the fair. As a result of her success in Chicago, Yandell was commissioned to create a twenty-five foot figure of Pallas Athena for Nashville's Centennial Exposition in 1897. Newspapers hailed it as the largest statue ever created by a woman. Yandell's command of classical subject matter was matched by her abilities with large-scale, figurative works such as the Daniel Boone statue in Cherokee Park, Louisville. In 1898 Yandell was among the first women to be selected for membership in the National Sculpture Society, the first organization of professional sculptors formed in the United States. Presented to coincide with the 150th anniversary of her birth, this study demonstrates the ways in which Yandell was a pioneer and draws attention to her legacy.

devil in the white city characters: *Bullies, Bastards And Bitches* Jessica Page Morrell, 2008-07-14 *Get to Know Your Character's Sinister Side* A truly memorable antagonist is not a one-dimensional super villain bent on world domination for no particular reason. Realistic, credible bad guys create essential story complications, personalize conflict, add immediacy to a story line, and force the protagonist to evolve. From mischief-makers to villains to arch nemeses, *Bullies, Bastards & Bitches* shows you how to create nuanced bad guys who are indispensable to the stories in which they appear. Through detailed instruction and examples from contemporary bestsellers and classic page-turners, author Jessica Page Morrell also shows you how to:

- Understand the subtle but key differences between unlikeable protagonists, anti-heroes, dark heroes, and bad boys
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- Set the stage for an unforgettable standoff between your hero and your villain
- Choose the right type of female villain—femme fatale, mommy dearest, avenger, etc.—for your story

Bullies, Bastards & Bitches is your all-encompassing bad-guy compendium to tapping into any character's dark side.

devil in the white city characters: *Disabled Literature* Miles Beauchamp, Wendy Chung, Alijandra Mogilner, 2015 This book, by Beauchamp, Chung, Mogilner and Svetlana Zakinova examines how authors have used characters with disabilities to elicit emotional reactions in readers; additionally, how writers use disabilities to present individuals as the other rather than simply as people. Finally, the book discusses how literature has changed, or is changing, with regards to its presentation of those with a disability.

devil in the white city characters: *The Art of Public Writing* Zachary Michael Jack, 2020-10-28 Today's professionals recognize the need to elevate written communication beyond argument-driven pedantry, political polemic, and obtuse pontification. Whether the goal is to write the next serious work of best-selling nonfiction, to develop a platform as a public scholar, or simply

to craft clear and concise workplace communication, *The Art of Public Writing* demystifies the process, showing why it's not just nice, but necessary, to connect with those inside and outside one's area of expertise. Drawing on a diverse set of examples ranging from Charles Darwin's *On the Origin of Species* to Steven Levitt's *Freakonomics*, Zachary Michael Jack offers invaluable advice for researchers, scholars, and working professionals determined to help interpret field-specific debates for wider audiences, address complex issues in the public sphere, and successfully engage audiences beyond the Corner Office and the Ivory Tower.

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knowledge Abbott elucidates one of the most colorful periods in American history, and the result reads like the very best fiction. Sex, opulence, murder — What's not to love?" — Sara Gruen, author of *Water for Elephants* "A detailed and intimate portrait of the Ritz of brothels, the famed Everleigh Club of turn-of-the-century Chicago. Sisters Minna and Ada attracted the elites of the world to such glamorous chambers as the Room of 1,000 Mirrors, complete with a reflective floor. And isn't Minna's advice to her resident prostitutes worthy advice for us all: "Give, but give interestingly and with mystery.'" — Erik Larson, author of *The Devil in the White City* "Karen Abbott has combined bodice-ripping salaciousness with top-notch scholarship to produce a work more vivid than a Hollywood movie." — Melissa Fay Greene, author of *There is No Me Without You* "Sin in the Second City is a masterful history lesson, a harrowing biography, and - best of all - a superfun read. The Everleigh story closely follows the turns of American history like a little sister. I can't recommend this book loudly enough." — Darin Strauss, author of *Chang and Eng* "This is a story of debauchery and corruption, but it is also a story of sisterhood, and unerring devotion. Meticulously researched, and beautifully crafted, Sin in the Second City is an utterly captivating piece of history." — Julian Rubinstein, author of *Ballad of the Whiskey Robber*

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Nancy Hendricks, 2018-08-17 This informative two-volume set provides readers with an understanding of the fads and crazes that have taken America by storm from colonial times to the present. Entries cover a range of topics, including food, entertainment, fashion, music, and language. Why could hula hoops and TV westerns only have been found in every household in the 1950s? What murdered Russian princess can be seen in one of the first documented selfies, taken in 1914? This book answers those questions and more in its documentation of all of the most captivating trends that have defined American popular culture since before the country began. Entries are well-researched and alphabetized by decade. At the start of every section is an insightful historical overview of the decade, and the set uniquely illustrates what today's readers have in common with the past. It also contains a Glossary of Slang for each decade as well as a bibliography, plus suggestions for further reading for each entry. Students and readers interested in history will enjoy discovering trends through the years in such areas as fashion, movies, music, and sports.

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