

“Nelle” Harper Lee was born on April 28, 1926, the youngest of four children of Amasa Coleman Lee and Frances Cunningham Finch Lee. She grew up in Monroeville, a small town in southwest Alabama. Her father was a lawyer who also served in the state legislature from 1926–1938.

To Kill a Mockingbird is a coming-of-age story about a girl named Scout. Scout and her brother Jem try to understand and relate to their father, Atticus, who is a lawyer charged with defending a black man falsely accused of raping a white woman.

“In her first novel, Harper Lee writes with gentle affection, rich humor, and deep understanding of small-town family life in Alabama ... Macomb has its share of eccentrics and evil-doers but Miss Lee has not tried to satisfy the current lust for morbid, grotesque tales of Southern depravity ... The dialogue of Miss Lee’s refreshingly varied characters is a constant delight in its authenticity and swift revelation of personality. The events connecting the Finches with the Ewell-Robinson lawsuit develop quietly and logically, unifying the plot and dramatizing the author’s level-headed plea for interracial understanding ... it is no disparagement of Miss Lee’s winning book to say that it could be the basis of an excellent film.”

—The New York Times Book Review



To Kill A Mockingbird

To Kill A Mockingbird

Harper Lee



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Scott Fitzgerald, in full Francis Scott Key Fitzgerald, (born September 24, 1896, St. Paul, Minnesota, U.S.—died December 21, 1940, Hollywood, California), American short-story writer and novelist famous for his depictions of the Jazz Age (the 1920s), his most brilliant novel being *The Great Gatsby* (1925).

Scott Fitzgerald's novel, *The Great Gatsby*, follows Jay Gatsby, a man who orders his life around one desire: to be reunited with Daisy Buchanan, the love he lost five years earlier. Gatsby's quest leads him from poverty to wealth, into the arms of his beloved, and eventually to death.



“The inevitable consequence that follows, in which violence takes its toll, is almost incidental, for in the overtones—and this is a book of potent overtones—the decay of souls is more tragic. With sensitive insight and keen psychological observation, Fitzgerald discloses in these people a meanness of spirit, carelessness, and absence of loyalties. He cannot hate them, for they are dumb in their insensate selfishness, and only to be pitied. The philosopher of the flapper has escaped the mordant, but he has turned grave. A curious book, a mystical, glamorous story of today. It takes a deeper cut at life than hitherto has been enjoyed by Mr. Fitzgerald. He writes well—he always has—for he writes naturally, and his sense of form is becoming perfected.”

—Edwin Clark, *The New York Times*

The Great Gatsby

The Great Gatsby

F. Scott Fitzgerald



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