I. IMPORTANT GENERAL BIBLIOGRAPHIES OF AMERICAN LITERATURE


The second volume is the most extensive bibliography of the subject and contains both a general section and special lists on many individual authors. It originally appeared as v. 3 of LHUS in 1948 and was prepared by Thomas H. Johnson. In 1959 and 1972 Richard M. Ludwig added supplements. Out of date and insufficiently indexed.


Conflates items in the regular sources, and provides a generous index to subjects as well as authors. For bibliographies on American authors published as separates, see especially the bibliographies listed in the review section of American Literature (20.9) and works like Wynar, American Reference Books Annual (1.4).


The intention is to gather under one cover "as many American author bibliographies as possible which have been published in periodicals." Supplements Nilon considerably, though its coverage is limited to 28 periodicals.

* Arranged in the order of the importance of the bibliography.

Contains a 120-page bibliography with critical comments, prepared by the four authors of the volume. Out of date but occasionally still useful.


Bibliographies, arranged by chapters, appear at end of v. 1, 2, and 4. Both text and bibliographies are often, but not always, outmoded, especially as they concern major figures. In 1944 the three volumes were reprinted in one, without the bibliographies.


Conflates lists from PMLA, American Literature, and other sources. (For articles since 1950, see PMLA annual bibliography and the quarterly checklists in American Literature.)


Supplements the item above.

Clark, Harry H., American Literature: Poe through Garland. N.Y., [1971].

A "Goldentree Bibliography." The material on certain individual authors may be more helpful than the rest of the book. Primarily for undergraduates.
American literature. 1929----.

The chief journal in its field, published quarterly by the Duke University Press, with the co-operation of the American Literature Section of the Modern Language Association of America. Contains articles of a historical, critical, or bibliographical sort, book reviews, lists of dissertations in progress and a checklist of current periodical articles. (The articles listed in its bibliography have been conflated in Leary.) Many volumes of the journal have been reprinted by the Kraus Reprint Corporation.


Indexes by author and subject the articles published in the journal and the chief books reviewed in it.

"American bibliography for 1921 ----." PMLA, v.37----, 1922------.

Annual listing of books and articles on various modern European languages and literatures; until 1957 largely limited to works by Americans. Carries regularly a special section on American literature. In 1963 title was changed to MLA International Bibliography, and it was published separately in hard covers. Now appears in several sections, the first volume of which includes American literature.

MLA abstracts, 1970----. 3v. N.Y., 1972-----.

An annual companion to the MLA International Bibliography. Articles on American literature are abstracted in the first of the three volumes. Articles on language
are covered in v. 3. Most of the abstracts have been prepared by the authors of the articles.

Resources for American literary study. Spring, 1971 ---.

A semiannual which specializes in checklists, evaluative bibliographical essays, descriptions of collections of research materials, edited documents, etc. Carries a short section of book reviews.


A classified list of doctoral dissertations from about 100 universities.


Unpublished A.B. and M.A. theses are listed, chiefly products of American schools, but the roster is very far from being complete.


The first volume covers books and articles on selected topics and authors published in 1963. More than a dozen collaborators treat such general topics as "Literature to 1800," "Poetry: 1900 to the 1930s," "Drama," "Fiction: the 1930s to the Present," along with the work done on major authors like Emerson, Thoreau, Hawthorne, Melville, Whitman, Mark Twain, Henry James, Faulkner, Hemingway, and Fitzgerald. The volume for 1964 contains
index for 1963 also. A chapter on folklore began to appear in the third annual volume.

American literature abstracts: a review of current scholarship in the field of American literature. December, 1967-------.

American literary realism, 1870-1910. Fall, 1967----.

Issued now four times a year, this periodical specializes in "comprehensive annotated bibliographies of secondary comment on those literary figures of the designated period who have not received adequate coverage elsewhere." In 1975 a guide to dissertation on the period began to appear.

American writers series. General editor, Harry H. Clark. N.Y., etc. [1934-1950].

A series of textbooks, most of which are devoted to individual authors, from Edwards and Franklin to Harte and James; selected writings plus carefully prepared introductions and annotated selective bibliographies. Various scholars edited the several volumes. To the date of their publication the bibliographies are exceptionally well chosen from the supply of both books and articles. Several of the books have been reprinted as part of the American Century Series of Hill and Wang, and some of these latter have substantially revised bibliographies.

Blanck, Jacob. Bibliography of American literature. New Haven, Conn., 1955----.

Descriptive bibliographies of all first editions and various other separates of about 300 authors of belles lettres who died before 1931. A most accurate work, with
invaluable lists. Locates copies in selected libraries. V.6 covers A.B. Longstreet to T.W. Parsons. (Readex Microprint Corporation has announced an intention to reproduce items in Blanck in microprint.)


Still useful for works by certain minor authors.


A checklist with more than 6,000 items covering books and articles on local belles lettres and drama. Unpublished dissertations are not included. Appendixes list works on "Western" and regionalism.


A calendar of the holdings of various libraries, prepared by a committee of the American Literature Section


Includes various American authors and topics, such as Negro literature, printing and publishing, local literature.

Van Patten, Nathan. *An index to bibliographies and bibliographical contributions relating to the work of American and British authors, 1923-1932*. Stanford, Calif., 1934.

Works included were printed 1923-1932, plus a very few from 1933.


Poe, Emerson, Hawthorne, Thoreau, Melville, Whitman, Clemens, and James are treated by well-known scholars,
among them five who contributed to the first edition (1956).


Substantial bibliographical essays on J. Adams, Bryant, Cooper, Crane, Dickinson, Edwards, Franklin, Holmes, Howells, Irving, Longfellow, Lowell, Norris, E. Taylor, and Whittier, plus two on the literature of the South.


Capable scholars provide a chapter each on S. Anderson, Cather, H. Crane, Dreiser, Eliot, Faulkner, Fitzgerald, Frost, Hemingway, O'Neill, Pound, Robinson, Steinbeck, Stevens, Williams, and Wolfe.

Woodress, James. American fiction, 1900-1950; a guide to information sources. Detroit, [1974].

An excellent beginner's bibliography which gives the outstanding information on the subject in general and then proceeds to treat 44 writers: S. Anderson -- R. Wright. Similar guides are in progress: American Fiction to 1950 (David K. Kirby), Afro-American Fiction, 1853-1973 (Robert A. Corrigan), American Drama, 1900-1970 (Paul Hurley), American Poetry to 1900 (Bernice Slote), American Poetry, 1900-1950 (W. White and A. Lozynsky), Contemporary Poetry in America and England, 1950-1970 (Calvin Skaggs), The Literary Journal in America to 1900 (Edward E. Chielens), The Literary Journal in America, 1900-1970 (Edward E.

The Serif series: bibliographies and checklists. Kent, Ohio, 1967--.

American authors dominate this helpful series, among them R. Chandler and E.S. Gardner as well as Edward Taylor, Dreiser, E.A. Robinson, Roethke, and Updike.


W.E. Colburn's revision of this standard tool for students in English departments gives additional weight to the element dealing with American literature. It is accurate, though at times confusing because of its lack of editorial comment.


Bibliography and texts connected with American literature are the province of this serial. A "Registry of Current Publications" in the field is also a feature.


An alphabetically arranged dishing of out-of-print Americana and the prices asked. A couple scores of dealer's catalogs provided the grist.
Charles E. Merrill checklists. Matthew J. Bruccoli and Joseph Katz, general editors. Columbus, Ohio, 1969—.

Highly selective lists of works by and about various American authors, compiled by divers authorities and published in pamphlet form. S. Anderson, Dreiser, Emerson, Frederic, Frost, James, Melville, and Poe are among the authors covered.

II. IMPORTANT GENERAL SURVEYS OF AMERICAN LITERATURE


A history of American humor from colonial times to the present, this work examines various types of "Jokelore," ranging from the literary comic tradition to popular and underground humor. The volume is divided into five sections. The first part, titled "Starters," discusses Colonial satire and the establishment of typically American stereotypes in the humor of Benjamin Franklin, John Wesley Jarvis, Mike Fink, and Davy Crockett. The second section, "The Golden Age of American Humor," focuses on the development and differentiation of regional characteristics in the work of antebellum humorists. In "And the War Came," Blair and Hill examine the "changes in folklore" effected by the Civil War, as reflected in the work of such local colorists as Artemus Ward, Josh Billings, Petroleum V. Nasby, and Bill Arp. The fourth section is devoted entirely to Mark Twain. The volume concludes with an examination of 20th-century urban, underground, and black humor, as well as the social satire of such writers as Robert Benchley, S.J. Perelman, E.B. White, and James Thurber.

In this work, Blankenship surveys American literature from John Winthrop to James T. Farrell. He assumes that a literary work is the product of culture and so expresses the values of a particular time and nation. Thus he begins with an overview of the physical, racial, and intellectual background of primary and secondary writers, grouped chronologically and, roughly, geographically. The work provides a historical introduction to some 150 writers.


In distinguishing between the "novel" and the "romance," Chase tries to define the American novel's achievements and failures. His thesis--derived in part from the writings of such novelists as Hawthorne and James--is that the American novel from earliest times incorporated a greater element of romance than did the English novel. Chase believes that the romance frees the author from some of the usual fictional requirements of verisimilitude, plot development, continuity, and realistic social morality so that he can focus on more intellectual and abstract concerns. The two major sources of the American prose-romance are the dramatic Puritan dichotomy between good and evil, and nostalgia for a rural past. Apart from this theoretical analysis, Chase studies in detail works by a number of authors, including Brockden Brown, Cooper, Hawthorne, Melville, James, Mark Twain, Fitzgerald, Norris, and Faulkner.

Cowie's work is a critical history of the American novel's evolution from William Hill Brown's The Power of Sympathy (1789), generally considered the first American novel, to Henry James's works in the 1880s and 1890s. A final chapter briefly assesses the new directions of American fiction from 1890 to 1940. Cowie synthesizes both major and minor authors by viewing their progression or retrogression comparatively: for example, in a single chapter he discusses Charles Brockden Brown's works alongside two lesser novels by Brown's contemporaries George Watterston and Samuel Woodworth. To assess the development of American fiction more fully, Cowie considers authors' economic, political, and religious backgrounds. This approach also suggests his interest in individual contributions rather than strained divisions into "movements" and "schools" (e.g., the realistic novel, the Gothic school).


This work spans American literature from the 17th to the 20th centuries. It combines general introductory comments with specific allusions and quotations. Chapter organization is varied: according to period (e.g., "Colonial America"), genre (e.g., "The American Theatre"), movement (e.g., "Realism in American Prose"), or complementary authors (e.g., "Melville and Whitman"). Necessarily, Cunliffe spends most of his time on major authors and works within these chapters, although he also
alludes to a number of minor figures and works. The emphasis is on 19th- and 20th-century literature.


Grimsted's goal is "to explain the popularity of that most banal of dramatic forms, the melodrama, and to glimpse that most devious of historical objects, the popular mind of an age." In America, the melodrama was influenced by drama critics, religious leaders, and native writers, many of whom called for a national theater. Shakespeare's plays (accompanied by farces and musical numbers) were the standard fare of the age; however, Shakespeare lacked "morality." The melodrama, on the other hand, functioned as a parable in which virtue triumphed over obvious villains, thus providing American audiences with examples of national ideals. Grimsted describes the form of the melodrama, theater conditions, and theatrical conventions, and provides a list of the most popular plays, afterpieces, and types of play, as well as an extensive bibliography.


Howard states that American Puritanism, which sought to restore the Church to its primitive form, was grounded in a stable system of ethical values stressing a trust in law and a willingness to accept judicial interpretation as a way of maintaining stability. All Puritan writing made this commitment. But during the 18th century reason replaced revelation. Unlike the English Romantic
conceptions of Nature, the American idea of Nature offered no stable psychological values; as a result, progress, not the past, became part of the American consciousness. There were two strains of American Romanticism: one, represented by Cooper, stressed the positive role of intuition and individuality; the second, represented by Poe, depicted the darker, grimmer workings of the mind. In works like Emerson's "Nature" the American consciousness attends to man's relation to external reality, including complex social organizations. In the literature of the early 20th century this relationship predominates. Howard's study thus traces the American philosophical tradition in literary works.


Hughes's book is most useful as a reference source, for he attempts to cover an immense subject in relatively few pages. He examines various aspects of theatrical history, from the building of theaters to the fates of individual actors. Almost half the book is devoted to the 20th century, and gives a year-by-year account of the New York theater for that period. Hughes includes chapters which focus on such special topics as: "The Professional Appears: 1750-1775"; "Managers and Old Stars: 1870-1900"; and "Art vs. Commercialism: 1910-1920."


Jones traces the development of literary history as
a discipline in the U.S. with a view toward reestablishing the discipline as an integral part of any approach to the study of literature. He shows the influence of domestic and foreign historical forces on the progress of the art and describes the influence that works of literary history have had on the organization of American education and on the development of a national literary taste. He concludes that American scholars, unlike their European counterparts, have only seldom approached the history of literature as a philosophical problem, treating it more often as a sociological problem. The 1965 reissue contains a new concluding chapter and a revised bibliography.


This work forms a comprehensive account of the development of printing, allied crafts and industries, bookselling, publishing, book collecting, and the growth of libraries from colonial times to the mid-20th century. The establishment of the press in New England responded to the Colonists' isolation, religious contentions, business interests, and reactions to English thought and politics. However, to understand the development of the book from 1860 to the present, one must examine technical and industrial innovations in printing. In 20th-century America the newspaper and the magazine appear to be more important than the book.

Discovering conventional literary history and adopting methods from Freudian psychology, Lewisohn presents "a portrait of the American spirit seen and delineated, as the human spirit itself is best seen, in and through its mood of articulateness, of creative expression." Thus he praises writers according to their psychological profile and selects works according to their appeal to a modern audience. Lewisohn dismisses most early American literature and the work of Brockden Brown, Cooper, Poe, Melville, and the modern "neo-naturalists" (a rather unusual group, which includes Morley Callaghan, Nathan Asch, and William Faulkner). The work was originally published as Expressionism in America.


This compilation of the lives of Mississippi authors includes entries on approximately fifteen hundred writers who were born or lived in Mississippi, and who published at least one work between 1817 and 1967. The biographies and bibliographies are current to 1979. Major individuals receive extensive treatment beyond the ordinary retelling of career. Taken as a whole, this work is intended to be a "more comprehensive and a more incisive view of Mississippi's culture than has before been possible."


Macy offers a series of essays reviewing many 19th-century writers. He devotes a chapter to each of sixteen
authors, endeavoring to present appreciative discussions of the writers' works during their careers. These chapters are neither strict literary histories nor bibliographic manuals; Macy's aim is to provide a comprehensive view of each writer, introducing such writers as Thoreau, Howells, Longfellow, Mark Twain, and Whittier both to the student and to those with a general interest in literature.


Meyer surveys Middle Western farm fiction of the late 19th and 20th centuries. He first attempts to define the characteristics of the farm novel as a distinct literary genre, then discusses the farm in 19th-century fiction. Primarily concerned with images of farm life in novels published between 1891 and 1962, Meyer devotes separate chapters to various historical, social, economic, and psychological issues raised by the literature. An appendix briefly treats 140 representative works of this subgenre.


According to Parrington, literature reflects the genesis, development, and conflict of political and economic ideas. Derived from pessimistic Calvinism, 17th-century Puritan literature was generally anti-democratic and conservative. With Jeffersonian economic ideas, which
flourished in the 19th century, came political liberalism. American Romanticism and Transcendentalism, a kind of mystical Jeffersonianism, reflected economic individualism. However, economic industrialism and the growth of cities signalled the decay of Romanticism and of human liberalism. Mechanistic science gave rise to literary Realism. Since Parrington died before he could complete his study, the third volume consists largely of fragmentary notes and lectures.


Pattee chronologically treats biography, literary history, literary influence, and criticism. He also discusses the effect of the rise of literary journals and magazines on the development of the short story. Starting with Washington Irving and ending with O. Henry, he emphasizes the short story's development during the 19th century. Pattee acknowledges the existence of short fiction before Irving but feels that the form of what we now call the short story did not develop until Irving. The book offers a consideration of minor 19th-century short story writers, as well as detailed bibliographies at the end of each chapter.


In this third volume of his literary history of America, Pattee maintains his belief that American literature "has been an emanation from American life and
American conditions." He focuses on what he considers to be particularly American forms of literary expression: humor, essays, newspaper columns, and short stories.


The first of Pattee's three-part history of American literature, this work is concerned with the period beginning shortly after the close of the Civil War. Pattee deals only with those authors who did their first distinctive work before 1892, and centers his attention on poetry, fiction, and the essay. The study is dominated by Pattee's conviction that the great mass of writing of the post-Civil-War period "could have been produced nowhere else but in the United States. They are redolent of the new spirit of America: they are American literature."


Pattee asserts that American literature from 1890 to 1930 "departed so widely from all that had gone before that it stands alone and unique." The second volume of a three-part history of American literature, this study examines those aspects of literature of this period which the author identifies as being distinctly American.

Quinn's study was one of the first histories of American drama; as such, it has formed the basis for most subsequent studies. Part One begins with early theatrical performances in Colonial Virginia, New York, Charleston, and Philadelphia, and concludes with an examination of the influence of Dion Boucicault in the mid-1860s. Part Two moves from the work of Augustin Daly to the social comedy of Clyde Fitch in the first decade of the 20th century and, in the second volume, to the early work of Eugene O'Neill. The revised one-volume edition, which was issued in 1936, preserves the text of the original two volumes but also includes a new chapter entitled "The New Decade-1927-1936." Quinn provides an 80-page "Bibliography and Play List."


The narrative of the literature and thought of the U.S., is divided into four parts: "The Colonial and Revolutionary Period" (Kenneth B. Murdock), "The Establishment of National Literature" (Arthur H. Quinn), "The Later Nineteenth Century" (Clarence Gohdes), and "The Twentieth Century" (George F. Whicher). Its aim is primarily pedagogical; its range extends from the intellectual sources and economic conditions of the Colonial writers to the conditions of authorship and audience under which the Modernists labored. Not simply contextual history, however, the study offers analysis as well. Topics discussed include Puritan poets, historians, theologians, and travellers; the 18th century's Colonial culture, and
and its main exemplars, Jonathan Edwards and Benjamin Franklin; the Revolutionary sensibility and its earliest fiction and poetry; the romances of the frontier, independence, and idealism; political battles and the slavery issue; the 19th-century historians; the growth of the monthly magazines; the emergence of Realism (for the middle class); the challenge of new social problems and science; impressionists and experimenters; the proletarian eruption; and new forms and new pressures.


This is an introductory survey of the rise of criticism and the authors who practiced it. Volume I discusses the growth of a national literature and critics' attempts under the influences of European Romanticism, historical scholarship, and judicial criticism, to define it. The volume concludes with an essay on the critical practice of Emerson and Poe. Volume II takes up the issue of Realism, Naturalism, and Aesthetics, examining the work of Henry James and George Santayana, among others. The final volume provides an account of the various critical approaches developed in the 20th century: New Humanism, Marxism, New Criticism, myth criticism, and New-Aristotelianism.

Seilhamer's work explores American drama of the later half of the 18th century. Seilhamer concentrates on leading actors, acting companies, and productions, and publishes previously lost theater bills, casts, announcements, and records. The three volumes treat American theater before, during, and after the Revolution, and examine the "New Foundations" of the Boston, Philadelphia, and Rhode Island companies of the 1790s.


Smith provides an introductory Marxist approach to the problems of the history of criticism. He emphasizes the ideological and social elements of American critical writings, sketching major figures and currents of thought by way of what Smith himself calls "scientific methods" rather than by subjective evaluations. His study focuses on such movements as Puritanism, Romanticism, Realism, and Expressionism, and on such writers as Charles Brockden Brown, Ralph Waldo Emerson, Henry James, and Floyd Dell.


Following an organic theory of history, Spiller searches for broad patterns of inception, development, and decline in the major themes of America's literature. His major "cycle" traces American authors' initial acceptance of European conventions, their abandonment of those conventions, and their gradual, still incomplete struggle to develop a truly American literature. Within this cycle
two minor cycles furnish structural organization for the book: the earlier Eastern American writers adopted and then rejected Europe's cultural values in order to create American Idealism; after about 1870, however, Western and Southern American writers rejected the conventional values of the East to produce American Realism. Spiller supplies brief surveys of most major literary figures from Jonathan Edwards to William Faulkner, placing each in a historical and geographical context. The 1967 edition adds an epilogue "which attempts to round out the story already told rather than to venture into the alluring morass of prophecy."


Updated and revised in 1974, this work is an account of America's literary past and the rise of American civilization. Fifty-seven scholars trace the development of American literature (in all its genres) from its Colonial roots to its position in the 1960s. The fourth edition leaves the main text of the previous editions unaltered. But a wholly new chapter on Emily Dickinson has been added; the chapter on the "End of an Era" has been virtually rewritten; and the "Postscript" section of the third edition has been dropped and new chapters by Ihab Hassan, Daniel Hoffman, and Gerald Weales added.


Stauffer offers a "historical and critical survey of poetry written in America during the past three hundred
... and fifty years." He begins with the early Puritan and Dutch poets in the first chapter; by the twelfth he is discussing the generation of poets born in the 1920s and early 1930s. Stauffer has attempted to do several things: provide biographical and historical information where necessary; make connections between various poets and periods; give a sense of the range of a poet's work. He also makes two "large generalizations" which he tries to support throughout the study -- namely, that American poetry is heterogeneous and that "American poets are in the main anti-traditional, or at least forward-looking."


In this collection of essays, which were originally papers delivered at a convention of the Modern Language Association, American literary criticism is examined from three perspectives: expository, taxonomic, and evaluative. Aesthetic assertions are drawn from both critical and literary works. The overall organization is chronological, dating from 1800 to the 1930s. Critics such as Harry H. Clark and C. Hugh Holman discuss various topics, ranging from "Changing Attitudes in Early American Literary Criticism: 1800-1840" to "The Defense of Art: Criticism since 1930."


Taubman, a former daily drama critic for The New York Times, has written a somewhat informal, anecdotal history...
of the American theater. Although his survey begins with the Colonial period, more than two-thirds of the discussion deals with post-1920 drama. Taubman does not limit his study to serious drama; he also deals with musical productions, cultural milieu, and the financial situations of the American theater throughout its history. In addition, he deals with the roles played by specific individuals, like Eugene O'Neill, in the development of the American theater.


Taylor's aim is "to show how between the Civil War and the turn of the century, certain democratic and middle-class ideals, which had hitherto been applied chiefly to politics, were so extended as to apply to economics as well; how that democratic ideology found voice in our published fiction; and how, consequently, there developed within that fiction a coherent and incisive critique of capitalistic industrialism." These ideas were formulated by economist Henry George and expressed in the fiction of Mark Twain, Edward Bellamy, Hamlin Garland, William Dean Howells, and Frank Norris. These writers, the author concludes, objected not to industrialism but to its capitalistic administration.


This volume, a reworking of Taylor's A History of American Letters (1936), surveys American literary
activity from 17th-century Virginia travel literature to the novels of Thomas Wolfe and William Faulkner. Taylor focuses on the works of major writers in American history and, through introductory essays, supplies background and general trends for each of his five chronological divisions: travel literature and the Puritan theology of the 17th century; the religious, political, and professional ideas of the 18th century; the Romantic and Realist impulses of the 19th century; and the vestigial 19th-century traditions carried over into the 20th, with their attendant reactions and revolts.


This lengthy literary history, compiled by more than sixty scholars, deals with the literature, literary figures, genres, philosophy, politics, social situation, language, religion, and general history of America. Major figures discussed include Brown, Bryant, Cooper, Edwards, Emerson, Franklin, Hawthorne, Irving, James, Lincoln, Longfellow, Lowell, Poe, Thoreau, Twain, Webster, Whitman, and Whittier. This work also deals with a number of important subjects both in their influence on the literature and as events themselves; some of these are Puritanism, Transcendentalism, the Civil War, the emergence of American philosophy, the evolution of the English language in America, and American politics.

This work traces the history of the American novel from its beginnings to 1939. It is meant to record "the national imagination as exhibited in the progress of native fiction." Although Van Doren takes poems, plays, short stories, myths, and legends into account, his prime interest lies with full-length fiction. Arranged chronologically, the book proceeds from such early authors as Cooper and Brown to classic 19th-century writers (Hawthorne, Melville, Twain, Howells, and James), exponents of Naturalism (Crane and Garland), and 20th-century novelists (Wharton, Cather, and Lewis).


Vaughn surveys the careers and works of important American dramatists from the Colonial period through the 19th century, with attention both to the drama's development as an American form (use of American historical and cultural subjects, exploitation of patriotic themes) and to elements of stagecraft and American theatrical history (activities of theatrical companies, emergence of the actor-dramatist, collaborations). He treats such figures as Royall Tyler, William Dunlap, and Dion Boucicault, and such movements as Romanticism and Realism.


Voss surveys the American short story from its early 19th-century beginnings (Washington Irving) to its mid-20th-century development (e.g. Eudora Welty, Bernard Malamud, and Flannery O'Connor). He proceeds by chronology and movement, sometimes covering a single major author (e.g., "Terror, Mystery and Imagination: Edgar Allan Poe")
and sometimes looking at a number of writers (e.g., "The Short Story in Transition: Stephen Crane, Jack London, Edith Wharton, Willa Cather, and Theodore Dreiser") within one chapter. Voss combines background information, critical opinion, and literary influences, and discusses the narrative technique of the stories.


Wagenknecht's study is a history of the American novel from its beginnings to the 1930s. He espouses historical criticism and attempts to present novelists "upon their own terms," or to approach their experience as nearly as possible in order to elucidate their meaning. The work of each writer is presented in a separate section. Wagenknecht begins with the brief discussion of the early American novel, then examines both major and minor authors, Cooper, Hawthorne, Melville, Stowe, Twain, Howells, James, Crane, London, Tarkington, Wharton, Glasgow, Dreiser, Cather, Catbell, Lewis, Hemingway, and Dos Passos. Although this history focuses on the novelists it also deals with such movements as Naturalism, Realism, Modernism, and the beginnings of the Southern Literary renaissance.


Starting with the assumption that Ralph Waldo Emerson is the central figure in the American poetic tradition,
Waggoner illuminates this poetic development by treating its most representative poets. Necessarily, as Waggoner himself admits, a number of significant poets have been omitted, especially contemporary poets. However, he believes that concentrating on Emerson's influence and thought genuinely clarifies what is "American" about American poetry from 1650 to 1970. Some elements discussed are the American poet's concern with nature rather than society or culture, and his concern with the eternal rather than the temporal. American poets have tended to turn conventional poetic forms and traditional genres to their own purposes (e.g., Emily Dickinson) or have abandoned them entirely (e.g., Walt Whitman).


Wilson gathers into this collection a representative selection of critical pieces dealing with important American men of letters, written by important American men of letters between about 1840 and 1930. These pieces, such as Melville's review of Hawthorne and Emerson's famous letter to Whitman, reveal in their juxtaposition the tone and temper of American literary thought. Some of the authors, like H.L. Mencken, are primarily critics; most are poets and novelists. Almost all of the pieces deal with the work of a single author since Wilson excludes general discussions of literary theory. He prefaces each author's section with a brief introduction and gives the full text of every document.
III. NINETEENTH CENTURY AMERICAN LITERATURE


Aaron tries to make sense of the strange inability of Americans to work out a meaning for the Civil War. The War is the great and terrible event of American history, and its enormity has never been comprehended, even by the most gifted of American writers, although its tragic consequences for the consciousness of the succeeding generations have been embodied in Faulkner's fiction. Aaron seems to understand this failure of the American imagination by reconstructing a series of divergent points of view as they were recorded before, during, and after the war. Early on, this failure was ascribed simply to the sterility of the American literary imagination. It was also attributed to the "spiritual censorship" of genteel literary culture. Aaron argues implicitly throughout the race relations -- the fact of slavery -- have contributed to an "emotional resistance" to writing about the war that blurred literary insight. The central issue of the war, the oppression of blacks, has appeared only peripherally in Civil War literature.


In an attempt to define the writer's position in the emergence of American Naturalism, Ahnebrink pays
particular attention "to relevant social, philosophical, and literary aspects of life in the United States during this period between the Civil War and then turn of the century." He is also particularly concerned with foreign influences -- French, Russian and Scandinavian -- which have been limited mainly to related ideas, characters, episodes, and particulars. James, Howells, Crane, Norris, and Garland are the American writers most carefully studied; Zola, Turgenev, and Ibsen are considered in terms of their influence on American naturalists.


Anderson's historical inquiry examines the individualism of Emerson, Whitman, and Henry James, three writers with "a profound extrasocial commitment." His thesis is "that the American flight from culture, from the institutions and emotional dispositions of associated life, took on form in the work of Emerson, Whitman and Henry James, and that it came to a culminating confrontation with what it claimed to supersede -- the cosmic comedy of The Golden Bowl." Hawthorne's confidence in social forms is thus contrasted with Emerson's, Whitman's, and James's emphasis on the individual consciousness; the shift is from communal to psychic modes of self-reliance.

Arac's study is focused on the way in which his four principal authors, "commissioned spirits," partook of "an imaginative mission to reveal and transform ... the brute circumstances of the changing world in which they and their readers lived." Representative texts are seen to be grappling with "social motion" in their original use of plotmaking and linguistic organization. They indicate an alliance with the discourses of social, theory, journalism, history, and polemic -- an alliance engaged with a public soon to be expelled from fiction's purview. Arac describes this stance as an "overview," which had to be fashioned by these writers and was not "ready to hand."


This collection of Arvin's essays on 19th-century literature ranges from brief discussions of minor writers to full essays on Howthorne and Melville, to whom Arvin devoted most of his scholarship. Many of the twenty-nine pieces were originally reviews of contemporary books on 19th-century literary figures. Among the writers treated in this volume are Alcott, Beecher, Cable, Emerson, Hawthorne, Howells, James, Melville, Thoreau, Twain, Whitman, and Whittier.


Early captivity narratives and the Indian was fixed the role of the Indian in White American literature: "the
Puritan image of the devilish heathen sent to plague the settlement of the new world." Barnett studies variations of this figure in two main sections: "The White Fantasy World of the Frontier Romance" (featuring authors such as Cooper, James Kirke Paulding, Emerson Bennett, and William Gilmore Simms), and "The Subversive Periphery of the Frontier Romance" (in which Hawthorne and Melville undercut the optimism of white domination).


In discussing the writings of Susan Warner, E.D.E.N. Southworth, Maria Cummins, Caroline Lee Hentz, Catherine Sedgwick, Augusta Evans, and other, less well-known authors of the era, Baym seeks to counter the genteel and sentimental stereotype created by a tradition of predominantly male critics. She touches on the bestseller, the slavery novel, the temperance novel, the pious tract, the city novel, and other "types," demonstrating the way in which such novels organized the common concerns of their readers, with varying consequences.


In Berthoff's terms, literary history is "coextensive with social history, cultural history, intellectual history but is not identical with any of them"; and it has for its special province the works of men who have transcended everyday life. Thus Berthoff does not attempt a definition of realism as a coherent movement, although he finds common traits among American writers of this era;
rather, he evaluates individual performances by placing each author in his milieu. He discusses the work of William Dean Howells, Frank Norris, and Stephen Crane, among others, and emphasizes the literary achievement of writers such as Thorstein Veblen and William James. Berthoff has not changed the original text for the reissue but has added a preface in which he reaffirms the usefulness of talking about individual authors and works, takes note of certain omissions from the original, and catalogues the notable scholarship about the era that has appeared since 1965.


"During the nineteenth century," says Bewley, "the United States produced a line of novelists who represent her greatest achievement in art." This line runs from Cooper to Melville, Hawthorne, and James (Bewley's chief concern here). Modern American literature largely departs from this tradition and reflects contemporary social values, both positive (in Wallace Stevens) and negative (in H.L. Mencken and Kenneth Burke). Although Leavis criticizes some particular interpretations, he generally agrees with Bewley's method and estimation of modern society and literature.

Bewley hypothesizes that the American novel has its basis in the interplay of ideas, not, as in the English novel, in the actions of society. The origins of a national literature are traced to the earliest days of the Republic and the conflict between the English bias of Alexander Hamilton and the democratic spirit of Jefferson. James Fenimore Cooper, Bewley argues, presents the results of the failure to reconcile these tensions in the form of his novels: European economics and politics clash with American morality, and physical action is intimately linked with moral purpose. This tradition, the author contends, continues in the work of Hawthorne, Melville, James, and finally Fitzgerald.


Bickman uses Jungian psychology to examine the writings of the major American Romantics. He shows how Jung's conceptualizations share many of the assumptions, especially about the nature of symbols, held by the Romantics. He then applies his heuristic model to representative texts (Poe, Dickinson, Emerson, Whitman) to explain how "American Romanticism can be viewed as part of the progressive self-discovery of the psyche."


The institution of the lyceum, imported from England in 1826, was rapidly Americanized. Bode traces this institution from its beginnings as a form of practical
education through its greatest popularity as a lecture system throughout the U.S. in the 1850s. It died shortly after the Civil War, but its influence was felt in the universities which were founded in the late 19th century.


Using Frederick Jackson Turner's *The Significance of the Frontier in American History* (H 1510), Boynton analyzes the influence of the frontier and the pioneer on American literature. This influence was felt in literary criticism as critics called for native American subjects, particularly historical fiction of the West. Late 19th-century writers thus depicted pioneer life (especially native and immigrant farmers) and their own tours of the frontier. Boynton believes the energetic and optimistic spirit of the frontier will continue to influence American literature.


Although he discusses only the works produced by these two novelists between 1850 and 1852 (*The Scarlet Letter*, *The House of Seven Gables*, *Moby-Dick*, *The Blithedale Romance*, and *Pierre: or, The Ambiguities*), Brodhead claims that Hawthorne and Melville created new formal possibilities for the novel; helped to domesticate the novel in America; and served as precursors to the later realists -- Henry James, Mark Twain, and William Dean Howells. He notes a parallel development in their works: their art is, he claims, "in the fullest sense an
experimental art." The vision provided by their works, according to Brodhead, belongs to a larger 19th-century phenomenon -- the shift from seeing the world as governed from above to seeing it as governed by inherent laws and internal forces.


This study concludes Brooks's series of literary histories bearing the general title *Makers and Finders: A History of the Writer in America 1800-1915*. It assesses the literary milieu of writers outside New England from Agnes Repplier in Philadelphia to Ambrose Bierce in San Francisco and O. Henry in New York. The latter end of this period receives the most attention, however, with discussions of the emerging trend in criticism, Mencken's reign in Baltimore, the Greenwich Village flowering of Radicalism, and the nascence of Modernism.


Brooks notes that writers and artists travelled to Italy for rest and inspiration, but unlike the Europeans they had little contact with other national cultures. Among the first Americans to make the pilgrimage were the painters Benjamin West and John Copley. Other artists (e.g., Horatio Greenough, W.W. Story) followed in the 19th century. Italy also provided materials for American writers: Irving, Cooper, Hawthorne, Longfellow, Fuller, Howells, James, and Wharton all incorporated observations
about the country into their work. Brooks has no real thesis to prove, but does make clear the continuing influence and attraction of Italy for American writers and artists.


This work is the second in Brook's comprehensive literary history Makers and Finders. Here he examines such writers and thinkers as Longfellow, Emerson, Hawthorne, Thoreau, Bronson Alcott, and Margaret Fuller, who contributed to the literary flowering of New England. The volume focuses especially on the Transcendentalists, showing (in D.H. Lawrence's words) how they belonged "to a living, organic, believing community." Brooks defines this community as what Spengler called a "culture-city," in which there is "a moment of equipoise, a widespread flowering of the imagination in which the thoughts and feelings of the people, with all their faiths and hopes, find expression."


This work is the fourth of Brooks's five literary histories under the overall title Makers and Finders. In this particular volume, the author centers on New England, and especially Boston and Harvard, as the literary milieu which produced or attracted such varied literary talents as Francis Parkman, W.D. Howells, Henry Adams, and Emily Dickinson. In a phase of literary history "so confused and complex and marked by such multifarious comings and
goings," Brooks attempts to provide, through his regional emphasis, a "unity of place" to ground his discussion.


This work is the third in Brooks's literary history titled Makers and Finders. Brooks establishes how, in the wake of Irving, Cooper, and the New England poets, a distinctively American culture appeared all over the country. As Brooks concludes: "Mark Twain, for one, writing of Europe, had cut the umbilical cord that united the still infant nation to the mother-culture, and in Melville and Whitman, with two or three others of comparable weight, America as a whole had found its voices." Although the book focuses on Melville and Whitman, some of the other voices it discusses are Bret Harte, Sidney Lanier, Joel Chandler Harris, Mary Murfree, and George W. Cable.


The earliest of Brooks's five literary histories with the overall title Makers and Finders: A History of the Writer in America 1800-1915, this volume covers early literature in various regions of the country and such figures as Thomas Jefferson, Washington Irving, James Fenimore Cooper, William Cullen Bryant, William Dunlap, and Edgar Allan Poe. This introduction to the Republic's first literature (it does not cover Colonial works) ranges in methodology from biographical criticism to discussions of literary milieu.

Calling his work a "combination of intellectual history, critical explication, and genre study," Buell sets out to survey Transcendentalist literature. He concentrates on the era before the Civil War when Transcendentalism was at its peak and discusses such literary figures as Emerson, Thoreau, Ellery Channing, Jones Very, and Whitman. Noting that Transcendentalist literature has too often been judged by modern literary standards, Buell attempts to define the Transcendentalists' aesthetic by examining three of their major concerns (spirit, nature, and man) and the 'inherited forms (conversation, sermon, scripture, religious self-examination, moral essay) they used in dealing with these concerns.


In his conclusion, Cady proposes his definition of the gentleman: "a man whose inner balance of sensibility, good-will, and integrity issues in moral dependability (the instinct to act rightly in a crisis); in courtesy (the instinct to act rightly in a crisis); in courtesy (the instinct to serve other people's physical and psychological needs); and in the excellent performance of some good social function." In literature, Cady finds this figure in the works of Puritan theologians, Royall Tyler, John Adams, Thomas Jefferson, James Fenimore Cooper, Oliver Wendell Holmes, William Dean Howells, and, most vividly, Ralph Waldo Emerson.

Cady defines realism as "a theory of Common Vision" which exhibits certain major characteristics: literary revolution, critical view of the past, emphasis on character rather than plot, democratic themes, moral reform, and psychological interests. The ten "inter-connected" essays presented here refine this definition, apply it to individual authors (Hawthorne, Mark Twain, Howells, Crane, Owen Wister), and examine the significance of this mode for the teacher of American literature.


Asserting that the relationship between visual and literary arts was especially close in the U.S. during the first half of the 19th century, Callow focuses on the Knickerbockers -- the artists of New York City and its environs. He argues that the Knickerbocker writers, becoming popular earlier than the visual artists, were able to help those artists by enhancing American's appreciation of art. Unlike most earlier scholars, Callow explores numerous lesser-known Knickerbockers (Gulian Verplanck, James Kirk Paulding, John Howard Payne, Nathaniel Parker Willis, and others) as well as the major figures (Irving, Bryant, and Cooper). He examines literary and visual artists' lives, friendships, collaborations, and relationships developed around literary magazines. Callow discusses not only landscape painting but also architecture, city planning, and genre painting.

Canby focuses on seven "classic Americans" of the 19th century: Irving, Cooper Emerson, Thoreau, Hawthorne (elucidated in part by a brief study of Melville), Poe, and Whitman. He adds no new biographical data, but he does consider each artist as an American writing in a particular setting; his authors are "better understood when the environmental forces that make the men that make the literature are not neglected." American literary history is seen as "the adjustment of a European, and generally British, culture by new men to a new environment." This serves to explain several peculiarities in American culture: the political precocity amid our apparent lag behind English models; "perplexing time relationship between American and European literatures, by which the really original American author is usually both in advance of and behind his contemporaries overseas"; and the failure of "the first-rate literary mind" to express popular opinion in a sprawling democracy.


Carson first provides an introduction to the history of theater in America and then focuses on the St. Louis stage from its beginnings in 1815 until its full establishment by 1839. According to Carson, drama in St. Louis
began late due to the Catholic clergy's influence, the early settlers' cultural dullness, and the town's geographical remoteness. However, as immigration and accessibility improved, so did the theater until St. Louis established the first professional theater west of the Mississippi in 1837 (the New St. Louis Theatre). By nature this work is specialized but what it reveals of St. Louis drama accords with the larger historical pattern of American drama.


Carter argues that many American writers "were products of a controlling social consciousness, a common idea, ... and that the forms of these writers were metaphors of their affirmation or rejection of that idea." Against the prevailing tone of optimism in the 19th century, Carter assesses the significance of "the writers of rejection" -- Melville, Hawthorne, and James -- "the major affirmative writers" -- Emerson, Thoreau, Whitman, and Mark Twain -- and "the minor worthy voices" -- Lowell, Holmes, and Longfellow. Although Carter emphasizes 19th-century authors, he begins with 17th- and 18th-century writers to show the early responses to the growing faith in goodness and progress.


Carter's study of the "Age of Realism" in American literature -- from the end of the Civil War to about the
turn of the century — presents William Dean Howells as the period's representative figure, but it also considers such men as Mark Twain, John DeForest, Edward Eggleston, and Albion Tourgee. Realism began as a reaction against sentimentalism, taking over Romanticism's optimism and love of the commonplace, but discarding its metaphysics for the Positivism of Comte and Taine. Later in the period, about 1876, "critical Realism" emerged when certain events, especially the Haymarket Affair, forced the Realists to curtail their enthusiastic optimism and begin to consider the novel as a tool for social reform.


Charvat's work treats those authors from 1790 to 1850 who were concerned with both art and income and whose work, therefore, reveals the conflicting pressures between the pure creative impulse and economic expediency. The time span of Charvat's book covers the early success in the 1820s and 1830s of the pioneering American publishers Cary and Lea, the disastrous coincidence of America's severe economic depression in the early 1840s and the competition in reprinting British books, and finally the reconstruction of American literary publishing in the late 1840s. The book covers publishing centers, the relationship between author and publisher (especially the problems of distribution and publishing capital), and the status of literary genres and artifacts.

Charvat outlines the basic critical principles of the early 19th century; he isolates the critical issues of each major genre as they were seen at the time, discussing controversies and tracing their origins; and he gives brief histories of the various critical schools and journals, paying special attention to the more important critics. The study also includes a chapter on the influence of the Scottish "Common Sense" school of philosophy and rhetoric on American criticism.


Cooley examines the "modern" autobiographies of Henry Adams, Mark Twain, William Dean Howells, and Henry James. He argues that a radical innovation in psychology, which occurred around 1865 -- the shift from viewing human character as an essence that grows but does not change to viewing it as the accumulation of adaptations to an environment -- accounts for a shift in autobiography: "cultivation" autobiographies. Cooley prefaces his discussion of the four major figures with an essay cataloguing the types of autobiography present in the U.S. before 1865 and concludes with brief treatments of three more recent autobiographies: Lincoln Steffens's, Sherwood Anderson's, and Gertrude Stein's.


Davis's purpose here is not literary criticism but "a historical analysis of certain ideas associated with
homicide" and of "the imaginative reaction of writers to a growing awareness of violence in American life" between 1798 and 1860. The book is a social and intellectual history which uses popular fiction for purposes of its own. Among the many novels examined are those by Brown, Simms, and Cooper, as well as lesser-known works by George Lippard, E.Z.C. Judson, and Joseph Holt Ingraham. Davis discovers that, in much of this fiction, it is "implied that the victim was guilty and deserving of punishment."


This is both a theatrical history dealing with the origins and development of "theatrical activity in the South," as well as a cultural history which defines the nature of the theater. The work includes: a history of what was popular and a discussion of what this reveals about a changing South. Dormon emphasizes that theater in the South was not "regional" or "provincial," but simply had a separate development.


Douglas examines the way in which the disestablishment of an older and sterner religious tradition devolved with the rise of feminine self-consciousness in best-selling novels and magazines of the 19th century. Both women and the clergy, she claims, were pushed to the margins of the culture and became narcissistic apologists for genteel "femininity"; this feminine image was idealized by the very women that were
exploited by it. The larger result was a social preoccupa-
tion with glamor, banal melodrama, and the constant 
consumption of superfluous commodities, which effectively 
neutralized all possibility of challenge to the 
male-dominated sphere of aggressive industry.

Eakin, Paul John. The New England Girl: Cultural Ideals 
in Hawthorne, Stowe, Howells and James. Athens: University 

Eakin aims to outline the history of 19th-century 
New England culture by analyzing heroines in the litera-
ture of: Hawthorne, Stowe, Howells, and James. For these 
writers, women functioned as an all-inclusive symbol of 
cultural ideals and as a repository of the acknowledged 
moral code. The first section documents the existence of 
this tradition in the works of Stowe and Hawthorne and 
shows their heroines as "puritan maidens." The second 
section, on Howells, illustrates the heroine's move to 
"romantic rebel"; later chapters on James show her final 
evolution into the "all-American girl."

Ellinger, Esther Parker. Southern War Poetry of the Civil 

This book contains poetry written in the Confederate 
States during the Civil War. It begins with an introduc-
tory essay which stresses the different writing conditions 
of the Southern poets who, unlike the Northern poets, 
wrote in a context of actual conflict. A following chapter 
outlines the publishing history of Southern war poetry. 
Ellinger then divides the poetry into three distinct 
periods: "poems of rebellion against oppression," "poetry 
of actual conflict," and finally poems of "disappointment, 
discouragement and actual defeat." The remainder of the 
book consists of a short reference bibliography; a biblio-
graphy of collections, anthologies, and Confederate
imprints; and an extensive index of Southern war poems of the Civil War.


Falk's subject is Victorian Realism -- the fiction of the "Gilded Age" by John W. DeForest, Howells, James, and Twain; his method is "narrative portraiture" -- a literary and social history of the novelists' concepts of reality; and his thesis is that after the shock of the Civil War, America underwent a period of "recovery, re-orientation, and re-dedication." Falk argues that the novelists grew from youthful experimentation and uneasiness to a mature and confident depiction of the individual in society, a commitment reflecting the like dedication of their countrymen.


Fine's first two chapters provide background material on the changing ethnic make-up American cities, from 1880 to 1920. Chapter three treats the "tenement tale," chapter four the immigrant ghetto in American fiction, and chapters five and six the immigrant labor novel. Chapter seven focuses on Abraham Cahan. There is much material throughout on little-known works about immigrants. A bibliography of immigrant fiction, critical materials, and reviews concludes the work.

This book deals chiefly with the fiction of Melville, Poe, Mailer, Ellison, and Dickey. Using Freud, Jung, Levi-Strauss, and Northrop Frye, Finholt treats these writers as "subterranean miners" of the unconscious. He argues that these authors fit Mailer's definition of writers whose works "always have a touch of the grandiose, even the megalomaniacal; the reason may be that the writings are part of a continuing and more or less comprehensive vision of existence into which everything must fit."

Finholt claims to identify an intellectual tradition in American fiction, "a tradition that takes the inner self as subject because the deeply thinking mind is naturally drawn to its mysteries and the vision that arises from them."


Although this work is in large part an anthology of 19th-century short fiction, the critical introductions to each author provide, as Franklin suggests of the works themselves, "insights into 19th-century America, into the history of science and its relations to society, into the predictions, expectations, and fantasies of the present, and into the nature of science fiction, and, thereby, of all fiction." Authors represented include Nathaniel Hawthorne, Edgar Allan Poe, Herman Melville, Mark Twain, Ambrose Bierce, and Edward Bellamy.

The "religious tensions" of the 19th century, caused by several discrete historical developments, are reflected in the six major novelists whom Frederick examines here: James Fenimore Cooper, Nathaniel Hawthorne, Herman Melville, Mark Twain, William Dean Howells, and Henry James. His study suggests the extraordinary variety of their response to those tensions in their experience and in their fiction.


Fryer's basic assumption is that the dominant myth of American culture is America as New World Garden of Eden. Attention by intellectual historians and literary critics has made the "American Adam" a stock figure of American cultural interpretation. The "American Eve" is still largely ignored, although she was an important figure to 19th-century thinkers, especially novelists. Fryer's book forms a study of the American Eve and her many faces. The first chapter analyzes the myth of America as Eden. Succeeding chapters draw on Jungian criticism to establish the following categories for fictional women: the Temptress, the American Princess, the Great Mother, and the New Woman. A bibliography of books and articles is appended.

Drawing on Frederick Jackson Turner's theory of the significance of the frontier, Fusse'll explains how religion and politics contributed to the development of the frontier myth. In Fusse'll's hands the frontier metaphor becomes the leading formal principle of early American literature. In James Fenimore Cooper's Leatherstocking novels the West has moral and aesthetic qualities. The Scarlet Letter takes place at the frontier where the Old World meets the New. Hawthorne's frontier, like Cooper's, is indeterminate and pluralistic. Walden is the record of a pioneer on the frontier. While Moby-Dick reveals the heroism in the Westward Movement, The Confidence-Man shows the folly of that movement. The Civil War destroyed the vestiges of the American frontier. In Whitman's poetry the frontier themes are carried to their logical conclusion.


American Puritan culture directed much of its energy to working out a resolution between the opposing impulses of legalistic conformity and anarchic antinomianism: it is this legacy of the middle way that the Calvinists left to American literature. Gilmore examines the writings and careers of Cotton Mather and Benjamin Franklin to show how both were proponents of the "middle way." The fictions of Hawthorne, Melville, and James adopt the middle way as a moral term to explore the problem of reconciling material and spiritual experience, or maintaining principles while living in the world. Gilmore includes


Goodard seeks to describe all original American contributions to the worldwide Transcendental movement. He asserts that most of the New England Transcendentalists held the same philosophy "in its large outlines" and that the philosophy itself was not particularly novel: its real contribution lay in "the blending of an idealistic, Platonistic metaphysics and the Puritan spirit, the fusion -- at a high revolutionary temperature -- of a philosophy and a character."


This work studies the periodicals conducted or controlled by people like Orestes Brownson, Ralph Waldo Emerson, Ellery Channing, and Elizabeth Peabody who were known as, and considered themselves to be, Transcendentalists. Among these journals are *The Boston Quarterly Review* (1838-1842), *The Dial* (1840-1844), and *The Massachusetts Quarterly Review* (1847-1850). Gohdes also includes *The Index* (1870-1886) which, although it was not controlled by Transcendentalists, illuminates the movement's later history. The author believes the periodical literature is especially significant since it contains the information that the Transcendentalists wished to present to the public.

Gura suggests that the flowering of symbolism among American Renaissance writers was made possible in part by the intense concern for language engendered by the theological controversies of the early 19th century. The Unitarians, rooted in 18th-century Lockean epistemology, maintained that scripture could be explicated fully by historical and contextual study. Trinitarians and such ministers as James Marsh and Horace Bushnell, influenced by Kantian idealism, argued that Biblical language, like religious truth itself, was inherently ambiguous and had to be approached imaginatively. Emerson, Thoreau, Hawthorne, and Melville worked within the bounds of aesthetics that were conditioned in some way by this notion of the ambiguity of language and the multiple significances of words.


This work contains fifty-two essays or excerpts on the subject of Transcendentalism — some by Transcendentalists, most by 19th- or 20th-century scholars. It includes selections from the writings of Theodore Parker, Edgar Allan Poe, Louisa May Alcott, Orestes Brownson, Oliver Wendell Holmes, George Santayana, Rene Wellek, Perry Miller, Lawrence Buell, and Joel Porte. In their introduction, the editors point out that Transcendentalism affirmed the importance of faith and intuition within the context of an increasingly materialistic America and that
early criticism of Transcendentalism by conservative religious leaders was based on matters of doctrine. Such criticism later gave way to the recognition that Transcendentalism could be an ally in the struggle against Darwinian and Spencerian philosophies. According to Gura and Myerson, the literary dimension of the movement was largely ignored until 1926; it became the subject of particularized study in the 1930s and 1940s; and only after W.W. II was Transcendentalism studied in relation to American intellectual development as a whole.


Habegger argues that the form and concerns of American literary Realism, far from developing from the work of European Realists, actually grew out of the prolific and at the time immensely popular novels of American female domestic writers of the 1850s. Beginning with an examination of these domestic novels, Habegger interprets them as fantasies of a happy marriage animated by deep cultural anxieties about sexual roles and marriage. Habegger goes on to explicate the difference between male and female humor in the American novels, a difference which he believes challenges even as it reveals the conflicting "fantasies" at the core of male- and female-authored realistic novels. Habegger's concluding chapters, "W.D. Howells and American Masculinity" and "The Gentleman of Shalott: Henry James and American Masculinity," examine Howells and James as peculiarly American realistic novelists who "were born to, and then established themselves against, the maternal tradition of Anglo-American women's fiction."

Hampsten examines the private writings -- letters and diaries -- of women who lived in the Midwest, specifically in the Dakota Territory, during the late 19th and early 20th centuries. She also looks at some published writings by Willa Cather, Tillie Olson, Laura Ingalls Wilder, and Fannie Dunn Quain (a doctor who also wrote newspaper articles). Hampsten begins by reviewing some of the scholarly work that has been done on women's private writing and on the collective experience of Western expansion, claiming that the latter omits the woman's perspective on that experience. Reading these private writings critically, she finds their repetitions and omissions significant. Hampsten also asserts that these writings are not "regional", since they give little attention to geographical place; that they deal often, sometimes frankly, with life, death, and sexuality; that these women wrote in a conversational, not artificial, style; and that their friendships with other women were very important to these female pioneers.


Part of a series which emphasizes the cultural and historical context of American literature, this volume consists of twelve essays on individual writers, each of which is introduced by an extract from a primary source. Literary figures discussed are Ralph Waldo Emerson, Edgar Allan Poe, Nathaniel Hawthorne, Henry David Thoreau,
Henry Wadsworth Longfellow, Herman Melville, and Walt Whitman. Harding focuses in particular on such themes as American conceptions of freedom; the religious heritage of New England Transcendentalism; the idea of national destiny; and the growing sense of disunity and sectional rivalry. Non-literary figures considered are William Ellery Channing, George Bancroft, Orestes A. Brownson, Francis Parkman, and Abraham Lincoln.


From the appearance of Royall Tyler's *The Contrast* (1787) to Anna Cora Mowatt's *Fashion* (1845), American social comedy developed as a genre distinct from the British comedy of manners and sentimental comedy. Havens studies this development by focusing on *The Contrast*, William Dunlap's *The Father* (1789), James Nelson Barker's *Tears and Smiles* (1808), Robert Montgomery Bird's *The City Looking Glass* (1828), nine minor comic dramas, and Mowatt's *Fashion*. Social comedy is seen to be broader in scope than English comedy of manners; the former views folly with more seriousness, and has at its heart a "moral seriousness" and "reforming spirit." The author argues that a belief in the perfectibility of human beings is endemic to post-Restoration comedy, and appears in American social comedy vis-a-vis "certain real problems in mid-19th century American society: parvenu values, heiress-hunting foreigners, and filial obedience."
Herzog begins by noting that most American literature of the early and mid-19th century had a narrow, masculine, and ethnocentric focus. But, she continues, some writers overcame this narrowness and included women, ethnics (blacks, Indians, immigrants), and exotics (characters "excitingly strange") in their fictions. Women and ethnics were, she claims, considered to be closer to nature, more primitive, than white males -- the representatives of reason and civilization. By including sympathetic portraits of women and primitives in their novels, these writers sought to heal the split between "mind and body, reason and emotion, white and nonwhite, civilized and primitive, man and woman." Herzog discusses works by canonical figures (Hawthorne and Melville), a woman (Stowe), and two black writers (William Wells Brown and Martin R. Delany). She also discusses a Native American narrative -- the epic of Dekanawida.


Hirsch's opening theoretical chapter casts doubt on the assumption that the novel is an outgrowth of the stable world view of British empirical philosophers such as Locke. Next, he questions the assumption that the novel (which belongs to England) is "realistic" while the romance (primarily American) is "non-realistic." According to Hirsch, "reality" actually encompasses both the unknown, that is, the world of dreams, and the known, or material world. An examination of Hugh Henry Brackenridge,
Charles Brockden Brown, and James Fenimore Cooper shows their attempts to convey ideas as well as to tell a story, although the dichotomy between instruction and pleasure sometimes strained the novels's form. Ultimately, such novelists as Hawthorne and Melville succeeded in combining morality, philosophy, and fictional craft.


Hodge examines the theater activities of four native comedians — James H. Hackett, George H. Hill, Dan Marble, and Joshua Silsbee — to show how "the Yankee character" was developed. The "country Jonathan," a figure often both unsophisticated and shrewd, was at the center of a native American drama for about one hundred years. Thus the study earns its title, for although it focuses on only four practitioners, it uses them to show what was happening generally in the American theater.


Hoffman's work identifies the themes ("fables") that most influenced the early 19th-century fiction writers Washington Irving, Nathaniel Hawthorne, Herman Melville, and Mark Twain: the isolation of the individual, his rebellion against authority and tradition, his lone confrontation with certain fundamental ("primal") forces, and his need to rediscover or redefine his identity. Hoffman believes certain archetypal patterns from myth, folklore, and ritual provided structures ("forms") for
exploring these themes. The "romance," says the author, proved particularly adaptable in the form and content to the different needs of the four writers and was the culmination of the previous allegorical, Gothic, and Transcendental tradition. This book's opening section traces the major themes the four authors found in folk traditions; subsequent sections closely analyze Hawthorne's best tales, Melville's *Moby-Dick* and *The Confidence-Man*, and Mark Twain's *Adventures of Huckleberry Finn*. A final chapter summarizes the book's findings and conclusions.


Jean-Francois Champollion deciphered Egyptian hieroglyphics. Irwin attempts to "decipher" not only the impact of Champollion's work, but also the symbolic nature of the writings of Emerson, Thoreau, Whitman, Melville, Hawthorne, and especially Poe. This book should not be mistaken as a mere continuation of Charles Feidelson's work: Irwin's special interest is the relation of "the image of the hieroglyphics to the larger reciprocal questions of the origin and limits of symbolization and the symbolization of origins and ends." To this end, Irwin employs both practical and speculative criticism, revealing the many ways that a text can be considered the author's "inscribed shadow self, a hieroglyphic double."

Kaplan is searching for "the ethical intelligence in American democracy in the work of its classic writers." When he examines the works of the 19th-century masters (Emerson, Thoreau, Cooper, Poe, Hawthorne, Melville, Whitman, Twain, and James), he finds "a markedly subtle dialectic, its chief terms opposing cultural nostalgia, or the claim for order, against the idealization of nature and freedom." In this study of recurring political myths in American literature, Kaplan combines the political theories of Alexis de Tocqueville with the literary criticism of D.H. Lawrence.


Kaplan explores how "neoscientific premises" and "neopolitical conclusions" produced a system of thought embodied in turn-of-the-century Naturalist fiction. Henry Adams, who was preoccupied with the concept of Force, is the central subject of this work. Naturalist fiction, Kaplan argues, expresses apocalyptically the "myth of power and conflict" — the belief that forces, not individuals, determine history and human character. The other writers whose work he examines are Dreiser, Norris, Crane, and, to a lesser degree, Dos Passos. Recognizing forces as the effective causes of history, the Naturalists yet had the alternative of choosing, as Adams did, an "acceptable" force to worship.

Kaul's task is two-fold. He first provides a broad historical study of 19th-century American society, concentrating especially on the surviving remnants of Puritan culture. He then analyzes the responses of Cooper, Hawthorne, Melville, and Mark Twain to this society and how these responses influenced their fictional strategies. Intensely involved with the question of "society," they were less concerned with social realism than with moral values. "Exploration of existing society," Kaul argues, "led them repeatedly to the theme of ideal community life."


Kerr asserts that American spiritualism began in 1848 with the mysterious and fraudulent spirit rappings near Rochester, New York. The movement combined elements of physical phenomena, such as poltergeists, with psychical phenomena, mainly versions of mesmerism. Literary reactions to spiritualism included the humorous (e.g., those by James Russell Lowell and Melville), the occult (Hawthorne and Fitz-James O'Brien), and the satiric (Orestes Brownson and Bayard Taylor). After 1860, spiritualism no longer retained popular support, although writers such as Howells, Twain, and James recalled the effects of the movement in their fiction.

In this study of the impact of social history on the novel, the author examines selected works by Mark Twain, Horatio Alger, William Dean Howells, Henry James, and Edith Wharton, as well as popular novels, which are not well-known today, and magazine fiction. These writers, she says, both reflect the social currents and tensions of their culture and influence them, through a controlling didactic moral purpose. Kieniewicz argues that much of the fiction of these decades was an attempt to come to terms with (partly by denying the effect of) rapid and far-reaching changes in American society, such as the rise of the individual entrepreneur as cultural hero, tensions between capitalists and workers, the formation and then gradual breakdown of the cult of ideal womanhood, and the ideology of men's and women's separate spheres.


This book is an attempt to survey virtually all of the poetry published in the U.S. in the 1890s in "original volumes of poetry." Summaries of the literary scene and the poetic techniques of the decade frame four chapters which consider the poetry topically. Kindillien offers more literary history than literary criticism, and makes no strong attempt to separate what we now consider the enduring poetry of the decade from the fashionable, which is consistent with the author's purpose to identify the contribution of the minor poets to the literary scene. Regional concerns are examined, including the traditions those regions discarded or upheld; subjects and themes -- especially the encroachment of the modern city and its
influence on the country -- are also studied for the variety of ways in which they were represented.


Knight discusses what he believes is the victory of the Realists over the Romanticists in the literary "battle" of the 1890s in the U.S. The battle was precipitated by the unresolved issues of the Civil War and the disparity between Americans' ideals, which were still romantic, and their behavior, which was governed by the requirements of post-war industry and business. Using a "historio-sociological approach," Knight discusses texts in their historical contexts.


Kolb resists definitions of literary movements but does find a style characteristic of Realism. He notes seven traits common to James, Twain, and Howells, the developers of American Realism: "their rejection of omniscient narration, their experimentation with point of view and a language appropriate to humor and satire, their condemnation of American materialism. ... and their ultimate faith in style and art." These writers also shared a "nontranscendental" or "unidealized" philosophy, everyday subject matter, and a relativistic morality. Kolb analyzes the contribution of the three authors, places Realism in a historical context, and concludes with a
twenty-six page bibliography of primary and secondary sources.


This examines specific poetic responses to episodes of anti-democratic feelings in the 19th century, namely, racism (in relation to Indians as well as slaves), imperialism, and mobbism. Kramer concludes that our greatest poets "were most desirous of rising above partisan issues," and yet were the speakers for the right cause in bad times, "surmounting personal limitations and hesitations in order to serve as the inspired instruments of truth."


Lease considers ten major American writers of the early 19th century. Seeking to comprehend what England meant to them (and to a lesser degree what they meant to England), he explores the biographies and writings for interesting anecdotes and reflections concerning Britain. Emerson, Thoreau, Whitman, and Stowe are distinguished for having carried on friendships with English men or women of letters. Those who had no such advantage, Lease argues, tended to feel alienated from England. Nevertheless, his compilation of historical accounts and plot synopses gives the impression that by the 1850s the Anglo-American literary relation had been further developed.

Interested in understanding a writer's creative imagination, Levin examines the archetypal imagery and subjects in Hawthorne, Poe, and Melville. Their themes suggest a darker, more ominous side to 19th-century American literature. In different ways each writer has a vision of evil: Hawthorne employs an historical consciousness; Poe an analytic rigor; and Melville an archetypal imagery. Although focusing on three writers, Levin alludes to many others.


Lewis discovers in American literature between 1820 and 1860 the beginnings of a "native American mythology" whose central image is "the authentic American as a figure of heroic innocence and vast potentialities, poised at the start of a new history." Lewis's history takes the form of a dialogue among three opposing fundamental attitudes: a yearning for a lost sense of history, an enthusiastic optimism looking toward the future, and an ironic acknowledgement of both man's tragic suffering and the heights of dignity that suffering allows him to achieve.

Over five hundred novels written about the Civil War are scrutinized here. Lively begins with the phenomenon of the mass outpouring of such fiction which has continued unabated from 1863 to the present. He then focuses on the relation between the fiction and history, and concludes by examining some of the best of that fiction — including works by John W. DeForest, James Lane Allen, Stephen Crane, Ellen Glasgow, William Faulkner, and Allen Tate.


Loshe divides the early American novel (1789-1830) into three categories: sentimental, Gothic, and historical. The works of some of the earlier novelists like Sarah Wentworth Morton, H.H. Brackenridge, and Susanna Rowson exhibit concern with the romantic, didactic, and satiric intents of the sentimental novel tradition as established by the works of Richardson, Fielding, and Sterne. Loshe considers the fiction of the Englishman William Godwin to be the foundation of the psychological Gothic tradition of which Charles Brockden Brown is the greatest early American exponent. The historical tradition of the early American novel is evidenced primarily in the Indian stories of Ann Elizabeth Bleecker, Gilbert Imlay, John Davis, Samuel Woodworth, and Brown. The last chapter of Loshe's study examines the fiction of James Fenimore Cooper in the light of these three traditions.

Lynn's study illuminates the connection between cultural-political history and literary criticism. He contrasts William Byrd's conception of Virginia as a new version of aristocratic London with the Western American frontier and its violence. On to the frontier came a self-controlled Gentleman modelled on Whig ideals who was the hero of Southwestern humorists. But out of the frontier came the native American vernacular, and with the rise of Jacksonian democracy the gentlemanly style virtually disappears. Drawing on earlier literary types and techniques, like the frame tale, Twain's writings fuse the Gentleman and the Clown, giving rise to the native American democrat. No longer is the stress on frontier violence; rather, Twain emphasizes the hero's reaction to the violence. Twain's greatest contribution is his vernacular honesty, which destroyed the Southern myth. Toward the end, however, Twain depicts a hero alienated from society by his knowledge.


Mani argues that although the 17th-century Puritans tempered their millennial expectations with an awareness of the catastrophe that would accompany the apocalypse and of the obligations incumbent upon them because of their expectations, that dark side of apocalyptic thinking was gradually lost, until, by the 19th century, American millennial thought was unmitigatedly optimistic and served to justify cultural expansion and to obscure social
problems. In order to expose the shallowness of that optimisti­
mistic vision, Cooper, Hawthorne, and Melville invoked apocalyptic structures and notions of perfectionism in their works, often imaging some ideal of social perfection which is ultimately shown to be hollow or marred by some recalcitrant human failing.

Martin, Jay. *Harvests of Change: American Literature 1865-

Martin's thesis is that amid the vast and rapid cultural changes between the Civil War and the W.W. I American writers attempted both to preserve traditional culture and to alert their readers to the meanings of the changes. He briefly treats many major figures (e.g., Crane, Howells, Norris, Frost) and minor figures (e.g., Sidney Lanier, Edward Eggleston, Hamlin Garland, Sarah Orne Jewett) and devotes entire chapters to Mark Twain and Henry James. Martin adopts a sociological approach to literature and assumes a familiarity with the various texts.


Martin argues that the late 19th-century concept of reality as a system of forces -- which he calls the "universe of force" -- profoundly affected America's culture and literature of the turn of the century. This concept of the universe was radically new in being neither anthropomorphic nor theological. Martin discusses the development of 19th-century science, in particular, the
discovery of the Law of Conservation of Force. He then devotes a chapter to Spencer, whose cosmic system based on the concept of force influenced American thought, and another to the Americanization of Spencer's thought. He examines four authors and their responses to the universe of force: Henry Adams, highly intellectual and aesthetically sophisticated; and Norris, London, and Drierer -- who according to Martin received their ideas about a deterministic universe of force at second or third hand.


Matthiessen's study focuses on the fruitful period of 1850-1855 and explores the literary and cultural climate in which Emerson, Hawthorne, Melville, Thoreau, and Whitman wrote. Each author and his work are set within a contemporary context. All five were committed to democracy and shared certain tastes and sensibilities. Some -- Thoreau and Whitman -- advocated a functional style. Most importantly, their works show a recurrent concern for the confrontation of individual and society, the nature of good and evil, and the use of symbolism to fuse appearance and reality.


As Miller's subtitle suggests, his work is not solely about Poe and Melville but is also about the conscious "war of words and wits" during their times. Miller's study
calls for a closer examination of Poe and Melville in relation to their social and historical context and literary milieu. The book treats New York literary society; its journals (the North American Review, the Knickerbocker); editors (Evert Duyckinc., Lewis Gaylord Clark); clubs (the Tetractys Club); reviewers (Refus Griswold); and their interaction with Poe and Melville.


Miller's study concentrates on five major theater critics of the mid-Victorian period in America: Henry Clapp, Jr., Edward G.P. Wilkins, William Winter, Stephen Ryder Fiske, and Andrew C. Wheeler. The case studies attempt to assess the education and talent of each critic, to measure the influence on each of French culture and aesthetics, and to consider the impact each had on American theater. While the opening chapter establishes a historical context in which to place the individual studies, the concluding chapter draws them together and makes suggestions about the state of theater criticism in Victorian America.


Mitchell shows that even in the midst of Western expansion, some 19th-century Americans had ambivalent or regretful feelings about the concomitant destruction of both the wilderness and Native American cultures. In small
but significant numbers, they evinced impulses to preserve records of that fast-vanishing part of America in the form of nature preserves, archives, historical accounts, paintings, photographs, and writings. Moreover, this consciousness among an active minority of Americans eventually gave way to the development of anthropological study as a rigorous academic discipline, governed by notions of cultural relativism, as well as to critical reexaminations of that supplanting white culture, with its technology and "progress." Mitchell has examined a variety of cultural figures and texts, including, among many others, painters Thomas Cole, George Catlin, and Seth Eastman; photographer Edward Curtis; historians Francis Parkman and William F. Scott; anthropologist Franz Boas; and writers James Fenimore Cooper, Washington Irving, Herman Melville, Mark Twain, and Willa Cather.


Mixon's work classifies the complex reactions of twelve Southern writers to the controversy of the New South Movement. He begins each chapter with a brief biography and then examines the themes of nostalgia, romance, materialism, the arcadian ideal, and anti-Northern sentiment found in each author's work. John Esten Cooke is examined in relation to the work ethic and the pastoral ideal; Sidney Lanier in relation to the place of trade in the New South; Joel Chandler Harris in relation to the "yeoman tradition"; and other writers such as Mark Twain, George W. Cable, and Charles Chesnutt in relation to other issues central to the New South Movement.

Morgan discusses the lives and literary careers of five major American authors of the two generations after the Civil War: Mark Twain, William Dean Howells, Hamlin Garland, Frank Norris, and Theodore Dreiser. He examines the authors' responses to the changing political, social, and economic conditions of their times and the manners in which these authors expressed their criticisms and rebellions through the various literary techniques, subjects, and attitudes associated with the traditions of Romanticism, Realism, and Naturalism.


American culture, says Mumford, was shaped by "the breakdown of the medieval synthesis" and by the transference of a Protestant "abstract and fragmentary culture" to a new world. These forces united in the mid-19th century to produce the "Golden Day" of American literature: the era of Emerson, Thoreau, Whitman, Hawthorne, and Melville. Mumford focuses on this period, and argues that after the Civil War pragmatism created new attitudes and ideas in literature. In his introduction to the 1957 edition, Mumford points out what he sees to be the importance of Romanticism and rebellion in forming the "New World Man" and his literature. He also reevaluates his critical judgments of both the post-Civil War writers and such popular 19th-century authors as Longfellow and
Holmes, acknowledging their role in the historical development of American literature.


Myerson tells the history of the Dial, a periodical under the editorship of The Transcendental Club, Ralph Waldo Emerson, and Margaret Fuller. Identifying the editorial and financial problem which accompanied the publication of each volume, Myerson also records the critical and popular response to the Dial. The study concludes with a catalogue of brief biographies of the contributors and a table of contents for each edition which lists both contributors and the names of their publications. Myerson has also appended an extensive bibliography of primary and secondary materials.


Divided into four sections, this book provides, first, a sketch of the historical Aaron Burr; second, a treatment of the legendary Burr as he emerges from press accounts and personal writings of contemporaries; third, an account of Burr as he appears in drama and fiction—how various authors, frequently influenced by legend, depicted Colonel Burr and how their views of him shifted over the years; and fourth, some conclusions about what Burr has meant and continues to mean to American culture.

Papashvily studies the enormous popularity of 19th-century American domestic novels, which she defines as sentimental tales of contemporary domestic life, usually written by and for women. The center of interest in this fiction was the home and the housewife, both of which the novelists glorified and idealized. Middle-class, young, and penurious, the "scribbling women" (Hawthorne's phrase) usually possessed another trait in common: that some man close to them had betrayed their trust. This male villain found his way into their fiction where he reinforced the stereotype of the unscrupulous male victimizing the innocent female. Paradoxically, these depictions also helped subtly to foment a social rebellion as women reacted against such dominance.


Parks's purpose in this book is to discuss the intellectual literary history of the south from 1785 to 1861. After two brief chapters summarizing the "intent" of the humorists and the novelists Parks devotes separate chapters to Thomas Jefferson, Hugh Swinton Legare, Richard Henry Wilde, William Gilmore Simms, Philip Pendleton Cooke, Thomas Holley Chivers, William J. Grayson, Henry Timrod, and Paul Hamilton Hayne.

Pizer here gathers essays on two related subjects: a definition of Realism and of Naturalism, and a description of the relationship between 19th-century criticism and these two movements. The work of Howells, James, and Twain suggests that Realism included more diverse subjects than most critics would acknowledge and that it was "ethically idealistic." The Naturalists (e.g., Dreiser, Norris, and Stephen Crane) attempted "to represent the intermingling in life of controlling force and individual worth." In criticism, the age saw the influences of evolutionary theory (in the writing of Thomas Sergeant Perry), Pragmatism (in Hamlin Garland), and Primitivism (in Zane Norris). Pizer argues strenuously for the importance of these concepts in both 19th- and 20th-century American literature.


Porte devotes one chapter to each of the authors whom he sees as forming "a fictional tradition running throughout the nineteenth century." Despite the considerable differences among these five writers, they share a flexible and variable "theory of stylized art" which they employ "in order to explore large questions ... about race, history, nature, human motivation, and art." Porte explains that "romance is characterized by a need self-consciously to define its own aims." It thus provides the theme as well as the form of many of these authors' works.
Each of the authors sought to fulfil the role of romance by "reflexively questioning" his own assumptions within the form and theme of his work.


Pritchard examines the influence of Aristotle and Horace on American critics from William Cullen Bryant to the New Humanists (Irving Babbitt and Paul Elmer More) and Stuart Pratt Sherman in the early 20th century. Included are individual chapters on the poetics of Poe, Emerson, Thoreau, Hawthorne, Longfellow, and others, with concluding remarks on mimesis, plot, and character in American literary criticism.


Richardson examines the ways in which 19th-century writers dealt with the "problem of myth." He asserts that the subjects to which authors were drawn during this era "invited comparison with the same traditional myths they were trying to supersede." Richardson divides the process of myth-making into two traditions: the rationalist or skeptical version modelled after Paine and Voltaire, and the Romantic or affirmative version. After examining one "pure" advocate of each version (Theodore Parker and Bronson Alcott), he moves on to the complex synthesis in the works of Emerson, Thoreau, Whitman, Hawthorne, and Melville.

After a discussion of Colonial Southern literature, Ridgely surveys the major works of such 19th-century authors as John Pendleton Kennedy, William Gilmore Simms, Joel Chandler Harris, Thomas Nelson Page, George Washington Cable, and Mark Twain. He argues that as the Civil War approached, Southern writers grew gradually more unified in their defense of the South and of slavery, and that this felt necessity to demonstrate loyalty to all aspects of Southern civilization inhibited literary creativity. Despite some dissenting voices, Southern letters after the war were dominated by the local colorists, who nostalgically elaborated on and solidified the myth of the old South.


Ringe suggests that critics of 19th-century art can gloss literary works of that period because writers and painters expressed in common the epistemology of the age. In particular, the Hudson River School of painting clarifies the art of those writers who occasionally wrote about the Hudson River area. Art critics and philosophers of the 19th century, especially those of the Scottish Common Sense School, identified the mutual interests and analogous techniques of art and literature as painters and writers depicted their natural and moral subjects. The authors and painters considered include William Cullen Bryant, Thomas Cole, James Fenimore Cooper, Asher Durand, and Washington Irving.

Rose proposes that the Transcendentalists, though ultimately ineffectual as social reformers, were much more socially active and radical than they are usually pictured. She explains the origins of Transcendentalism as a religious reform faction within Unitarianism, which developed with a sensitivity to economic issues, and engendered such negative reactions from conservative Boston Unitarians along the way that it evolved as a truly radical, alternative social vision. Rose discusses the thought and lives of six major Transcendentalist figures (Orestes Brownson, George Ripley, Elizabeth Peabody, Margaret Fuller, Bronson Alcott, and Ralph Waldo Emerson); the Transcendentalist "come-outer" communities, Fruitlands and Brook Farm; and the connections and tensions between Transcendentalist ideas on social reform and family life.


Rourke studies five "successful leaders" of the 19th century: Henry Ward Beecher, Harriet Beecher Stowe, Lyman Beecher, Horace Greeley, and P.T. Barnum. She is interested in their "sense of wonder" and their belief in "magnitude," and implies that there is something perennially and characteristically American in their "pursuit of liberty, laughter, composure, or even power."

This study defines, through the "writings of selected non-southerns," Northern attitudes toward the South during Reconstruction and its aftermath. The writers whose work is specifically studied include Harriet Beecher Stowe, Albion Tourgee, John W. DeForest, Constance Fenimore Woolson, Lafcadio Hearn, Owen Wister, and Henry James. Rowe concludes that the later writers are guilty of an "overt idealization of the escapist, faraway country."


Describing his work as "an experiment in intertextual criticism," Rowe examines six 19th-century American literary texts that are traditionally considered marginal in relation to philosophical "pretexts" written by six 20th-century thinkers: Thoreau's *A Week* is discussed in relation to Heidegger; Hawthorne's *Blithedale Romance* to Sartre; Poe's *Narrative of A. Gordon Pym* to Freud; Melville's "Bartleby" to Derrida; Twain's *Pudd'nhead Wilson* to Nietzsche; and James's *Sacred Fount* to Saussure and Benveniste. Rowe argues that these texts exhibit modernity but are not simply a historical anticipation of 20th-century modernity; rather, they are modern in that they are intertextual -- metalinguistic -- each the result of the author's interpreting a literary tradition, his own oeuvre, and the "linguistic sign" itself.

Rusk covers all forms of writing published in and about the frontier of the Midwest until 1841, including travel and observation, newspapers and magazines, controversial writings, scholarly writings and school books, fiction, poetry, and drama. Most of the second volume is a bibliography divided into similar categories. The work is a reference guide governed by the premise that the "literature of the West which is most significant as a memorial of that era is the mediocre work of men whose chief usefulness was their part in that humble mission."


To identify the main lines of popular, antebellum thought, Saum has studied approximately two thousand diaries and autobiographies written between 1830 and 1860. He generalizes that, while common people adhered to a religious perspective which granted the inscrutability of providence, they capitalized upon opportunities for social, economic, and occasionally political advancement. His account of popular political and social theory challenges more traditional assumptions about democracy. Moreover, an analysis of notions of the frontier and the relation between nature and society argues that modern scholars have misunderstood the "mood" of antebellum America. To strengthen that argument, Saum throughout sets elite culture against popular culture, Emerson, Hawthorne, and Melville against the common people.

Scheick explains how the fictional half-blood provided American authors with a means of embodying the universal conflict within the human self between nature and civilization. Although he touches on some earlier and some later writers, Scheick focuses on 19th-century prose writers who depicted half-bloods. In general, the attitude toward the half-blood was, like the attitude toward the frontier, ambivalent. But Southern writers more often showed hostility toward the half-blood, depicting him or her as evil and grotesque, while Northern writers seemingly could not decide whether the half-blood was a threat or a promise for American society. Scheick notes that the half-blood was a "safer" topic than the mulatto. He also observes that, perhaps because of a fear of miscegenation, the half-blood in spirit (Natty Bumppo, for instance) often replaced the half-blood in fact within these fictions.


Smith inspects the psychological theory operative in the fiction of Charles Brockden Brown, Edgar Allan Poe, and Nathaniel Hawthorne. In separate chapters, the study gauges the extent to which 19th-century psychological method and theory influenced each author's analysis of human behavior. An appendix which catalogues and describes the prevailing psychological theories of the 19th century concludes the work.

Smith dates the earliest American slave narratives in the 18th century, and her study examines those written through the end of the Civil War. While identifying stylistic and thematic differences, Smith concentrates on defining a pattern which unites the disparate narratives into a canon. Moreover, the literary and cultural analyses not only explain the political, economic, and technological causes which account for the pattern's emergence, but also firmly root the literature in its cultural context.


Smith has grouped together essays about five major American writers who depended upon writing for their livelihood -- Hawthorne, Melville, Howells, Twain, and James -- into a book in which he argues that all but Howells were "in collision" with the "secular faith" upon which popular American culture rested. They sought to escape the conventions, ideological and formal, of middle-brow literature, even though they relied upon some degree of popular reception and may have made some use of those conventions. Smith also includes a treatment of Henry Ward Beecher's *Norwood*, a novel which sets forth the values of the post-War era when the genteel tradition dominated the aesthetic realm. He wishes to trace the connections between pre-Civil War Romanticism and post-Civil War Realism -- connections he says most critics have overlooked.

Smith notes that the impact of the Western frontier on the American consciousness has had great consequences for American literature. The Westward expansion of the early 19th century was expressed not only in economic and political programs but also in literature. The central figure in this literature, the frontiersman, was ambivalent or hostile toward civilization. In the late 19th century the American West was cultivated by the yeoman, who replaced the frontiersman and cowboy as the central literary figure. But this free farmer was not truly heroic. The fact of the Industrial Revolution clashed with the myth of the frontier, resulting in a late 19th-century disillusionment with the agrarian utopia. In his study Smith examines diaries, newspapers, legal documents, and literary works, both major and minor.


Spencer's study charts the growth and definition of a national literature during the three centuries after the first Colonists. He traces the almost indigenous preoccupation with the relationship of literature and nationality, and shows how, once "possessed" by America, writers attempted to "possess," comprehend, define, and enlarge it in turn. In chapters on the early literature, Transcendentalism, regional literature, Walt Whitman, and the rise of Realism, Spencer documents how "the quest for nationality was a concern for literary integrity -- for delivering American writers from the sterile obligation to express what their own experience had not nurtured and what their own society did not require." Spencer believes
that the quest terminated in 1892, by which time the deaths of Whitman, Lowell, Whittier, and others had put an end to a generation. "The importance of the conscious pursuit of nationality," he argues, "is in a measure suggested by the fact that scarcely a native author of any importance before 1900 failed to engage in the inquiry and to declare himself publicly on its issues."


Starr chronicles the development of California's regional culture by examining both historical facts and the interpretations of those facts formulated by Californians and other Americans. He notes the "utopian imperative" under which the area developed -- its regional version of the American dream of creating a perfect society in the wilderness. Starr's discussion is chronological, beginning with the period just before California's annexation and ending with the San Francisco Fair (1915). The intellectuals, authors, and artists he treats include Richard Henry Dana, Jr., Walter Colton, Bret Harte, Henry George, Josiah Royce, Clarence King, John Muir, Frank Norris, Jack London, Ambrose Bierce, Joaquin Miller, Gertrude Atherton, John and Jessie Fremont, and Isadora Duncan.


The four authors studied by Sundquist—Cooper, Hawthorne, Thoreau, and Melville—while rebellious and
experimental, also felt a loss and a desire to either return to the past or to repeat their own experiments, turning them into "sacraments." The critic's model for the conflict between rebellion and tradition is the sacrificial totem meal that "Freud finds so strikingly fused with the Oedipal situation." Thus Sundquist explores not only themes of authority and authorship but also of incest (Cooper and Melville), "the paradox-riddled cultivation of Nature (Thoreau), and the sexual transgression against ancestral law (Hawthorne)." Interested in Freud the cultural historian rather than the clinician, Sundquist enlarges his study by examining how these authors looked to their own families for "a model for the social and political constructs still so much in question for a recently conceived nation."


Stating that American Realism is particularly difficult to define since it "has no school" and refuses to abandon the complex vision of pre-Civil War "romance," Sundquist proceeds to define the movement historically, at least for the purposes of this collection of essays: literary Realism begins in America with those writers who appeared on the scene after the Civil War and ends (although, as Sundquist notes, some may argue that it has not yet ended) in the first decades of the 20th century. He further notes that "the romance of money," which pervaded the culture and was contemporaneous with Realism, altered both human values and the sense of the self, thus affecting novelists' depictions of "reality." Authors
whose works are discussed include Hawthorne, Howells, Twain, James, Stephen Crane, Jewett, Freeman, Gilman, Norris, Wharton, and Dreiser. Among the contributors to this volume are Richard Brodhead, Eric Cheyfitz, Laurence Holland, Walter Benn Michaels, Donald Pease, Sundquist, and Alan Trachtenberg.


Taylor studies selected works of James, Howells, Crane, Norris, and Dreiser not to evaluate these works but to define the shifts in "fictive psychology" in late 19th-century American fiction. He includes two topics in this "fictive psychology": "the author's premises concerning the nature of the mind, and his embodiment of these premises in fictive art." The movement in such psychological representation is from a moral to an environmental frame of reference and from consideration of "static, discrete mental states" to "a concept of organically linked mental states." Thus, at the beginning of the 20th century, the American novel derives its organizing principle from physiological and psychological, rather than moral or romantic, plots.


Sixteen essays of widely varying method and argument are assembled in this book to honor Darrel Abel. The variety of approaches presented in the volume is intended
to reflect Abel's notions of the fragmented age of Hawthorne, Melville, and Poe. Nina Baym, Richard Fogle, Hershel Parker, Patrick F. Quinn, and G.R. Thompson are among the critics contributing to this Festschrift.


Walker's subject is, almost equally, the poet and the age; he sets out "to re-examine the Gilded Age in the light of the verse produced by its citizens." Rarely citing the best known poetry of the time -- by Whitman or James Russell Lowell, for instance -- Walker examines a host of lesser-known poets and their responses to particular subjects. Chapters are devoted to attitudes toward expansionism, urbanism, economic progress, politics, suffrage for women, temperance, immigration, and science.


This literary history treats authors active from the establishment of the first printing press in Alabama in 1807 to the close of the century. Bringing to light forgotten and undervalued work, Williams studies numerous genres: the novel, poetry, drama, biography, autobiography, journal, memoir, history, and journalism. He argues that such writers as Anne Newport Royall, a journalist and America's first female editor; Joseph Glover Baldwin, whose humor influenced Mark Twain's; the
best-selling author Caroline Lee Hentz; and the popular
Augusta Evans Wilson not only establish the importance
of this body of writing, but ultimately prove more
representative of the South as a whole than more canonical
figures.

Williams, Kenny J. Prairie Voices: A Literary History
of Chicago from the Frontier to 1893. Nashville, Tenn.:

Wishing to avoid the period of Chicago's literary
history that has already received a great deal of
attention -- the late 19th and early 20th centuries --
Williams limits his discussion to Chicago's 19th century,
because, he argues, the story of Chicago's literature,
like the story of its architecture, is rooted in the
earlier era. He also claims that Chicago, "as a place,
an idea, or an image," typified the expansionism of 19th-
century America -- that its popular image has become an
"integral part of American civilization." He examines the
historical romance of Chicago in its fur-trading, Indian-
warfare days; the development of journalism in the city
(inextricably bound up with its early literature); the
history of Chicago's publishing companies; the amassing
of fortunes in Chicago that led to a desire for culture;
and the effects on culture of the Great Fire. The late
19th century, Williams states, heralded the end of the
genteel tradition in Chicago, which was replaced by a more
realistic artistic mode, one that acknowledged Chicago
as a commercial giant. The result was the "Chicago novel,"
a type of novel containing an "urban sense of history,"
and answering, in a way, the call for a Western
literature.

Wilson focuses on 19th-century novels, diaries, memoirs, letters, and speeches which take the Civil War as their subject. In sixteen essays he examines the historical and psychological conditions that yielded these compositions and shows the value of literature to understanding a historical event— even when such literature demonstrates our irrationality. Wilson's discussion takes into consideration the various literary genres used, and the particular views of each writer. Among the literary figures examined are Harriet Beecher Stowe, Sidney Lanier, Albion W. Tourgee, George W. Cable, Kate Chopin, Ambrose Bierce, John W. DeForest, and Oliver Wendell Holmes.


Claiming that the artists of the 1890s were truly a "lost" generation "cut off before its time and revivified only ... when history had made room for it," Ziff depicts the culture of the era as one of contrasts. He argues that, although romance—nostalgic, escapist yearning for ideal stasis—dominated the scene, another, more dynamic and socially unsettling tendency also existed in the 1890s. Artists representing this latter tendency were, he states, the "true precursors" of 20th-century American literature and art. He examines individual writers (Howells, Twain, James, Crane, Norris, Garland, Robinson, Dreiser, and others) and groups of writers (journalists, women writers, Midwestern writers, and poets who produced ornamental poetry). Ziff concludes that the social Realism
of the early 1890s, fostered by immense social
disturbance, gave way, in the wake of boom times and a
successful war, to muckraking and "formulations of the
new nationalism."

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Ziff argues that the writers of the American
Renaissance established a truly American literature, which
used indigenous materials and developed unique formal
characteristics. The works he surveys, by Emerson, Poe,
Thoreau, Hawthorne, Whitman, Melville, George Lippard,
Stowe, George Washington Harris, and others, all show an
interest in working out the problem of that new American
form of social organization, democracy, and its implica-
tions for individual, and especially writerly, activity.
These writers' ability to so analyze the culture was often
enhanced by their being in some way alienated from or
dispossessed by it.
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