

*Eleven Nineteenth Century
American Authors*



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No. 7

OCTOBER 1959

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ELEVEN NINETEENTH CENTURY AMERICAN AUTHORS

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HENRY ADAMS (1838-1918)

Primary Sources: Books

Adams, Henry. A Henry Adams reader, Introd, by
Elizabeth Stevenson, ed. 1st ed. Garden City,
N. Y., Doubleday, 1958. (E 175.5 A21A8)
Contains his essays and letters with editorial
comment.

Secondary Sources: Books

Blackmur, Richard ■ The expense of greatness, in The lion and the honeycomb; essays in solicitude and critique. pp. 79-96. New York, Harcourt, Brace, 1955. (FS 121 B62)

"... The value of Adams for us: the double value of his scrupulous attitude toward his unifying notions and of the human aspirations he was able to express under them."

Brooks, Van Wyck. New England: Indian summer, 1865-1915. pp. 250-275. New York, Dutton, 1940. (PS 234 B87)

Provides an interesting insight into Adams' Harvard days, as well as his personality generally.

Commager, H. S. The American mind; an interpretation of American thought and character since the 1880's. New Haven, Conn., Yale University Press, 1950. (E 169.1 C73)

Levenson, Jacob C. The mind and art of Henry Adams. Boston, Houghton Mifflin, 1957. (E 175.5 A21L)

Good chapters on the History and Chartres.

Samuels, Ernest. Henry Adams, the middle years. Cambridge, Mass., Belknap Press of Harvard University Press, 1958. (E 175 A21)

Contains a bibliography.

_____. The young Henry Adams. Cambridge, Mass., Harvard University Press, 1948. (E 175.5 A21S)

Contains a bibliography.

Spiller, Robert E. Henry Adams, in Literary history of the U. S. Robert E. Spiller, et al, eds. 3 vols. Vol. **PI.** pp. 1080-1103. New York, Macmillan, 1948. (Ref PS 88 L77)
A stimulating essay on Adams.

Secondary Sources: Articles

- Baym, M. I. Henry Adams and the critics.
American Scholar 15:79-89. Winter '46.
Critics of Henry Adams have been taken in by his pose of failure and "have ignored those passages in the Education which actually contradict and cancel the notion of failure."
- Cairns, John C. The successful quest of Henry Adams. South Atlantic Quarterly 57:168-193. Spring '58.
- Creek, H. L. The medievalism of Henry Adams.
South Atlantic Quarterly 24:86-97, January '25.
- Hume, R. A. The style and literary background of Henry Adams. American Literature 16:296-315, January '45.
Deals principally with the Education,
- Kariel, Henry S. The limits of social science: Henry Adams' **quest** for order. American Political Science Review 50:1074-1092, December '56.
A "re-examination of his approach to his world" reveals a "cluster of attitudes and preoccupations which clearly anticipate much of what is significant in the work of ... social scientists" today. His presentation of this approach "was **so** consistent, elaborate, and thoroughgoing -- and yet **so** free from the burden of technical jargon -- that **intuitions** and goals unclear or concealed in modern social science **may** be illuminated by a retracing of his search for genuine knowledge of society, by a retracing **of his** tenacious effort to cut through an infinite succession of wholly baffling **events**."

Nichols, R. F. The dynamic interpretation of history. New England Quarterly 8:163-178, June '35.

Stone, James. Henry Adams' philosophy of history. New England Quarterly 14:538-548, September '41.

White, Lynn, Jr. Dynamo and Virgin reconsidered, American Scholar 27:183-194, Spring '58.

By an examination of the technology of the middle ages, Mr. White shows that the dichotomy symbolized by the dynamo and the Virgin is not a valid one. "The Virgin and the dynamo are not opposing principles permeating the universe: they are allies." He concludes that the nature of reality does not lend itself to "neat opposing categories."

SAMUEL LANGHORNE CLEMENS (MARK TWAIN) (1835-1910)

Primary Sources: Books

Clemens, Samuel Langhorne. Adventures of Huckleberry Finn. Introd. and notes, Henry Marsh Smith, ed. Boston, Houghton Mifflin, 1958.
Comprehensive and dependable analysis of the novel.

_____. The autobiography of Mark Twain. Charles Neider, ed. New York, Harper, 1959.
A chronological arrangement of much that has been published before. The editor claims to have included thirty to forty thousand words of previously unpublished material. This edition still is not complete, however. Both Twain's surviving daughter, Clara, and the editor have withheld material for various reasons. Mr. Neider challenges the judgment of Paine and DeVoto in this edition.

_____. The love letters of Mark Twain. Edited and with introd. by Dixon Wecter. 1st ed. New York, Harper, 1949. (PS 1331 .A3 W3)

_____. Mark Twain in eruption. Edited and with introd. by Bernard DeVoto. New York and London, Harper, 1940. (PS 1331 .A45)
Material based on unpublished Twain papers on a variety of subjects. Written over most of his life.


_____. Mark Twain of the Enterprise. Henry Nash Smith, ed. Berkeley, University of California Press, 1957. (PS 1302 S64)
Twain's writing done for the Virginia City Enterprise in 1862-64.

_____. Mark Twain's autobiography. In rod.
by A. B. Paine. New York and London Harper ,
1924. (PS 1331 .A2 P14)

_____. Mark Twain's letters, arranged with
comment by A. B. Paine, ed. 2 vols. New York
and London, Harper, 1917. (PS 1331 .A3 P14)

_____. Mark Twain's notebook, prepared
for publication with comments by A. B. Paine.
New York and London, Harper, 1935.
(PS 1331 .A4)

_____. The portable Mark Twain. Bernard
 DeVoto, ed. New York, Viking Press, 1946.
(PS 1302 D51)

_____. Traveling with the innocents
abroad; Hark Twain's original reports from
Europe and the Holy Land. Daniel M. McKeithan,
ed. 1st  Norman, University of Oklahoma
Press, 1958.

All of the fifty-eight letters Twain
wrote for the San Francisco Daily Alta
California or other papers, with useful
editorial comment.

Secondary Sources: Books

Asselineau, Roger. The literary reputation of Mark Twain from 1910-1950. Paris, Didier, 1954.

Contains an excellent bibliography.

Bellamy, Gladys. Mark Twain as a literary artist, 1st ed. Norman, University of Oklahoma Press, 1950. (PS 1338 B43)

See pp. 119-140 and 249-265 for Twain's techniques for achieving humor. Good summary of Twain's style on pp. 264-265. Also important for Twain's religious and ethical ideas.

Blair, Walter. Native American humor, 1800-1900. pp. 147-162. New York, American Book Company, 1937.

Mark Twain as an American humorist in whose work most of the important trends of native American humor culminate. Bibliography of the first editions of Twain's important works of humor, p. 195.

Brashear, Minnie M. Mark Twain, son of Missouri. Chapel Hill, University of North Carolina Press, 1934. (PS 1331 B82)

An examination of Twain's boyhood environment which tends to refute the Brooks's thesis. Also an exhaustive investigation of his reading which seems to indicate Twain's debt to 18th century radical thinkers and humorists.

Brooks, Van Wyck. The ordeal of Mark Twain. New York, Noonday Press, 1955. (PS 1331 B87)

First published in 1920, this work revived interest in Twain. Brooks's thesis, since

generally refuted, was a view of Twain as a natural artist and rebellious pioneer frustrated by his middle class environment, by the puritanical and materialistic respectability represented in his youth by his mother, Jane, and in manhood by his wife, Olivia, and his friend, Howells.

DeVoto, Bernard. Mark Twain at work. Cambridge, Mass., Harvard University Press, 1942.

A study of the evolution of Tom Sawyer and Huck Finn,

_____. Mark Twain's America. Boston, Little, Brown, 1932. (PS 1331 D51)

Among other things, this work refutes Brooks's thesis. Also, one of the best summaries of the important facts of frontier humor and Mississippi Valley folklore, both of which were significant influences upon main's writing. (Particularly Tom Sawyer and Huck Finn)

Elliott, George P. Wonder for Huckleberry Finn, in Twelve original essays on preat American novels. Charles Shapiro, ed. Detroit, Mich., Wayne State University Press, 1958.
(PS 371 S52)

Ferguson, DeLancey. Mark Twain: man and legend, Indianapolis, Ind., Bobbs-Merrill, 1943.

One of the best biographies. In his discussion of Innocents abroad, Ferguson says that Twain's mature style is in evidence at this point. Twain was "writing as he was always thenceforward to write: sometimes producing eloquent and genuinely humorous prose, sometimes producing buffoonery and never completely certain which was which."

Howells, William Dean. My Mark Twain: reminiscences and criticisms, in The shock of recognition. Edrmond Wilson, ed. 2nd ed. New York, Farrar, **Straus** and Cudahy, 1955. (PS 55 W74)

A vivid **personal** impression of Wain by a friend of long standing. Of value despite the fact that it may be over-appreciative.

Long, Hudson E. Mark Twain handbook, New York, Mendricks House, 1958.

A valuable summary of Twain scholarship.

Paine, Albert B. Mark Twain, a biography. New York and London, **Harper**, 1912. (PS 1331 P14)

Detailed but not always dependable.

Rourke, Constance. American humor: a study of the national character. pp. 167-175. Garden City, N. Y., Doubleday, 1955.

Mark Twain as a humorist in the American tradition.

Scott, Arthur L., ed. Mark Twain, selected criticism. Dallas, Tex., Southern Methodist University Press, 1955. (PS 1331 S4Z)

Stovall, Floyd, ed. Eight American authors, a review of research and criticism. pp. 319-363. New York, Modern Language Association of America, 1956. (PS 201 S88)

Wagenknecht, Edward. Cavalcade of the American novel, from the birth of the nation to the middle of the century. pp. 109-126. New York, Holt, 1952. (PS 371 W13)

. Mark Twain, the man and his work. New Haven, Conn., Yale University Press, 1935.
A sound biography with valuable comments on Twain's writing.

Wecter, Dixon. Mark Twain, in Literary history of the U.S. Robert E. Spiller, et al, eds. 3 vols. Vol. II. pp. 917-939. New York, Macmillan, 1948. (Ref PS 88 L77)

Brief but excellent estimate of Twain.

_____. Sam Clemens of Hannibal. Boston, Houghton Mifflin, 1952, (PS 1332 W38)

Best study of Twain's boyhood years.

Secondary Sources: Articles

Baldanza, Frank. The structure of Huckleberry Finn. American Literature 27:347-355, November '55.

"...without advance planning, and spurred by momentary impulses, Mark Twain -- in all probability unconsciously -- constructed whole passages of Huckleberry Finn on an aesthetic principle of repetition and variation."

Bergman, Herbert. The Whitman-Twain enigma again. Mark Twain Journal 10:22-23, Winter '56.

"... despite some common beliefs Whitman's and Clemens' differing viewpoints apparently caused them to fail to appreciate one another's work."

Blair, Walter. Why Huck and Jim went downstream. College English 18:106-107, November '56.

Branch, E. M. The two providences: thematic form in Huckleberry Finn, College English 11:188-195, January '50.

Goold, Edgar H., Jr. Mark Twain on the writing of fiction. American Literature 26:141-153, May '54.

A discussion of Twain's theories concerning "the use of observation and experience by the writer, adherence to the law of probability, the use of concrete details, and the need for realistic characterization.

Gullason, Thomas Arthur. The "fatal" ending of Huckleberry Finn. American Literature 29:86-91, March '57.

Twain's "primary objective in the 'fatal' last chapters is to ridicule ... the

romantic tradition as exemplified by Tom Sawyer ...; and to win final sympathy for the realistic tradition and its hero, Huck, who has achieved a sense of responsibility and a meaningful vision of life."

Jones, Alexander E. Mark Twain and the determinism of What is man?. American Literature 29: 1-17, March '57.

Twain's determinism was not the product of the personal catastrophes in the latter part of his life. It represented, rather, a position "which Twain had entertained during his years of greatest prosperity."

Lane, Lauriat, Jr. Why Huckleberry Finn is a great world novel. College English 17:1-5, October '55.

"It has in common with other world novels the themes of appearance versus reality, passage from youth to maturity, man's obsession with the symbols of material wealth. It conveys the total vision of a nation or people, is epic in scope and quality, allegorical in meaning.*"

Leaver, Florence B. Mark Twain's Pudd'nhead Wilson. Mark Twain Journal 10:14-20, Winter '56.

"Although Twain had lost some skill, this is a searing revelation that his bitterness against man and institutions was deepening rapidly."

Leavis, F. R. Mark Twain's neglected classic, Commentary 21:128-136, February '56.

"Pudd'nhead Wilson is a subtle and masterly treatment of the moral patterns of both human nature and civilization."

Lorch, Fred W. Hawaiian feudalism and Mark Twain's A Connecticut yankee in King Arthur's court. American Literature 30:50-66, March '58.

Marx, Leo. Mr. Eliot, Mr. Trilling and Huckleberry Finn. The American Scholar 22:423-440, Autumn '53.

Another look at the problem of the ending of this novel.

_____. The pilot and the passenger: landscape conventions and the style of Huckleberry Finn. American Literature 28:129-146, May '56.

O'Connor, William Van. Why Huckleberry Finn is not the great American novel. College English 17:6-10, October '55.

"Its eminence is owing 'to our mythologizing of the West.' The work has flaws arising from Twain's disregard for artistic form and his 'imperfect sense of tone.' It is marred by melodrama and claptrap and **some of the action.**" The **dialogue** and the **observation** are not appropriate to Huck.

Remes, Carol. The heart of Huckleberry Finn. Masses and Mainstream 13:8-16, November '55.

The central issue is Huck's learning to reject hum slavery, **although** recent critics have tended to obscure this fact,

Rubenstein, Gilbert M. The moral structure of Huckleberry Finn. College English 18:72-76, November '56.

Schwarz, Edward. Huckleberry Finn: the inward **thoughts of a generation**, Mark Twain Quarterly 9:11-16, Winter '52.

EMILY DICKINSON (1830-1886)

Primary Sources: Books

Dickinson, Emily. Letters. Thomas H. Johnson, ed. 3 vols. Cambridge, Mass., Belknap Press of Harvard University Press, 1958.
(PS 1541 23)

"The best of (the letters) ... bring her remarkable mind, her poetic self to vivid life for readers nearly a century later."

_____. Poems. Thomas H. Johnson, ed. Cambridge, Mass., Belknap Press of Harvard University Press, 1955. (PS 1541 A1)

The definitive edition of the poems. This edition includes variant readings which are compared with all known manuscripts.

Secondary Sources: Books

Johnson, Thomas H. Emily Dickinson: an interpretive biography. Cambridge, Mass., Harvard University Press, 1955. (PS 1541 Z5J)

An important study of her life and ideas with analysis of that poetry which seems to give biographical insights.

Secondary Sources: Articles

Blackmur, R. P. **Emily Dickinson's notation**
Kenyon Review 18:224-237, Spring '56.

"Multiplicity, freedom, spontaneity: These are terms for much deeper aspects of the **Dickinson** notation than that which gathers itself in mere punctuation, **syntax**, and grammar; or in meter, rhythm, and diction."

Connors, D. C. The significance of **Emily Dickinson**. College English 3:624-633, April '42.

An appreciation of her poetic achievement in terms of "the familiar **landmarks** of her poetry -- Life, **Nature**, Love, Time and **Eternity**."

Emily Dickinson, the domestication of **terror**.
(**London**) Times Literary Supplement, p. 532,
9 September '55.

Summary of her career and of the disputes over her manuscripts since her death.

Glenn, Eunice. **Emily Dickinson's poetry: a revaluation**. Sewanee Review 51:574-588, October-December '43.

Howard, William. Emily Dickinson's poetic vocabulary. PMLA 72:225-248, March '57.

A study which compares "The Dickinson vocabulary **with other** poets ... to determine in what ways she is unique in **the words she uses and** in what ways she conforms to patterns established by other poets." Mr. Howard finds **that** "it **is not** in the words that she uses but in 'theway in which she uses them that Emily Dickinson is most original."

Ransom, John Crowe. Emily Dickinson. Perspec-
tives USA 15:5-20, Spring '56.

A study of her method.

Warren, Austin. Emily Dickinson. Sewanee Review
65:565-586, Autumn '57.

A useful introductory essay which deals in
a general way with Dickinson's poetic
achievement and technique.

RALPH WALDO EMERSON (1803-1832)

Primary Sources: Books

Emerson, Ralph Waldo. The complete works of Ralph Waldo Emerson. 22 vols. Boston and New York, Houghton Mifflin, 1903-04.

Centenary ed. One of the most complete collections. Includes notes by his son, Edward Waldo Emerson.

_____. Complete essays and other writings. Edited with biog. introd. by Brooks Atkinson. New York, Modern Library, 1950. (PS 1600 F50)

_____. Essays. 1st and 2nd series. Boston and New York, Houghton Mifflin, 1883. (PS 1608 F83)

_____. The heart of Emerson's essays. Introd. and notes. Bliss Perry, ed. Boston and New York, Houghton Mifflin, 1933. (PS 1608 P46)

_____. The heart of Emerson's journals. Bliss Perry, ed. Boston and New York, Houghton Mifflin, 1926. (PS 1631 A3)

_____. The letters of Ralph Waldo Emerson. Ralph L. Rusk, ed. 6 vols. New York, Columbia University Press, 1939.

_____. The portable Emerson. Introd. and notes. Mark Van Doren, ed. New York, Viking Press, 1946. (PS 1602 V24)

_____. Selections from Ralph Waldo Emerson. Introd. by Stephen E. Whicher. Boston, Houghton Mifflin, 1957.

A group of selections intended to "re-establish communication with one of the seminal minds of our literature ... to see past the familiar public image to the man." The introduction outlines some of the difficulties which the modern reader faces in such a project.

Secondary Sources: Books

Brooks, Van Wyck. The flowering of New England, 1815-1865. p. 542. New York, Modern Library, 1936.

Emerson's life and thought.

_____. The life of Emerson. New York, Dutton, 1932, (PS 1631 B87)

Draws heavily upon the Journals.

Cabot, James E. A memoir of Ralph Waldo Emerson. 2 vols. Boston and New York, Houghton Mifflin, 1887. (PS 1631 C11)

Emerson by one who knew him well.

Carpenter, Frederic Ives. American literature and the dream. New York, Philosophical Library, 1955.

"Emerson is the major prophet of the (American) Dream (of a richer life for all): 'Revolting against past tradition, reflecting present experience, appealing of necessity to the future, Emerson's thought became typically the American philosophy Many others affirmed the dignity and beauty of the concept, but few were as successful as he in resisting the doubts and the disillusionment.'"

_____. Emerson and Asia. Cambridge, Mass., Harvard University Press, 1930. (PS 1642 A7 C29)
Emerson's Orientalism and Neo-Platonism.

_____. Emerson handbook. New York, Hendricks House, 1953. (PS 1631 C29)
Topical summary and guide to much of the literature on Emerson.

Christy, Arthur. The orient in American transcendentalism. New York, Columbia University Press, 1932.

Firkins, O. W. Ralph Waldo Emerson, Boston, Houghton Mifflin, 1915.

A critical biography which examines, among other things, Emerson's poetic method and his philosophy.

Hopkins, Vivian C. Spires of form; a study of Emerson's aesthetic theory. Cambridge, Mass., Harvard University Press, 1951.

Jackson, Holbrook. Dreamers of dreams; the rise and fall of 19th century idealism. New York, Farrar, Straus, 1949. (PR 469 J12)

Matthiessen, F. O. American renaissance; art and expression in the age of Emerson and Whitman. pp. 3-175. London, New York, etc. Oxford University Press, 1941. (PS 201 M44)
Emerson as artist. One of the best critical discussions of Emerson.

Miller, Perry. From Jonathan Edwards to Emerson, in Errand into the wilderness. Chap. VIII. Cambridge, Mass., Belknap Press of Harvard University Press, 1956.

"In ... strictly historical regard ... There is no organic evolution of ideas from Edwards to Emerson What is persistent, from the covenant theology ... to Edwards and to Emerson is the Puritan's effort to face the image of a blinding divinity in the physical universe, and to look upon that universe without the intermediacy of ritual, of ceremony, of the Mass and the confessional." The difference between them is that Emerson has turned from the Calvinistic concept of original sin held by Edwards.

Paul, Sherman. Emerson's angle of vision; man and nature in American experience⁷ Cambridge, Mass., Harvard University Press, 1952.

The impact of Emerson's theory of "correspondence" on his thought, " ... a faith which in turn became a way of seeing the universe in the light of human needs." (Paul)

Perry, Bliss. Emerson today. Princeton, N. J., Princeton University Press, 1931.

Rusk, Ralph L. The life of Ralph Waldo Emerson. New York, Scribner's, 1949. (PS 16³¹ R95)
The standard biography. Includes a bibliography.

Spiller, Robert E. Ralph Waldo Emerson, in Literary history of the U. S. Robert E. Spiller, *et al*, eds. 3 vols. Vol I. pp. 358-387.
New York, Macmillan, 1948. (Ref PS 88 L77)
Excellent for Emerson's philosophy.

Stovall, Floyd, ed. Eight American authors, a review of research and criticism. pp. 47-99.
New York, Modern Language Association of America, 1956. (PS 201 S88)

Whicher, Stephen F. Freedom and fate: an inner life of Ralph Waldo Emerson. Philadelphia, University of Pennsylvania Press, 1953.
The inner drama of opposing ideas in Emerson's mind. Contains a bibliography.

Woodberry, George E. Ralph Waldo Emerson. New York, Macmillan, 1907.
Still one of the most discriminating biographies with criticism.

Secondary Sources: Articles

- Blair, Walter and Faust, Clarence. Emerson's literary method. Modern Philology 42:79-95, November '44.
- Bloom, Robert. Irving Babbitt's Emerson. New England Quarterly 30:448-473, December '57.
"Emerson viewed as Rousseauistic villain and Platonically intuitional hero."
- Braswell, William. Melville as a critic of Emerson. American Literature 9:317-334, November '37.
- Brown, Percy W. Emerson's philosophy of aesthetics. Journal of Aesthetics and Art Criticism 15:350-354, March '57.
Swedenborgian in "correspondences" between the spiritual and natural worlds.
- Brown, Stuart G. Emerson's Platonism. New England Quarterly 18:325-345, '45.
- Carpenter, Frederic Ives. William James and Emerson. American Literature 11:39-57, '39.
- Foerster, Norman. Emerson on the organic principle in art. PMLA 41:193-208, March '26.
- Gohdes, Clarence. Some remarks on Emerson's divinity school address. American Literature 1:27-31, March '29.
- Hopkins, Vivian C. Emerson and Bacon. American Literature 29:408-430, January '58.
The influence of Francis Bacon upon Emerson's thought.

- _____. The influence of Goethe on Emerson's aesthetic theory. Philological Quarterly 27:325-344, October '48.
- Kloeckner, Alfred J. Intellect and **moral** sentiment in Emerson's opinions of the "meaner **kinds**" of men. American Literature 30:322-338, November '58.
An examination of a "central and constitutional doubt on Emerson's part which from the very beginning worked against any **universal-ity** for his theories of the soul -- his **doubt of the capacity** in the **majority** of men for the kind of perception necessary to the transcendental life."
- Quinn, P. F. Emerson and mysticism. American Literature 21:397-414, **January** '50.
- Silver, Mildred. Emerson and the idea of progress. American Literature 12:1-19, March '40.
A summary of the development of **his** philosophy.
- Strauch, Carl F. **Emerson** and the American continuity. Emerson Society Quarterly 6:1-5, First Quarter '57.
"An estimate of current research and a prophetic **evaluation** of Emerson **as** American Scripture."
- Thompson, F. T. **Emerson's** indebtedness to **Coleridge**. Studies in Philology 23:55-76, **January** '26.
- _____. Emerson's theory and practice of poetry. PMLA 43:1170-1184, **December** '28.
His debt to Coleridge and Wordsworth.
- Wellek, Rene. **Emerson** and German philosophy. New England Quarterly 16:41-62, March '43.

NATHANIEL HAWTHORNE (1804-1864)

Primary Sources: Books

Hawthorne, Nathaniel. Nathaniel Hawthorne: the American notebooks. Randall Stewart, ed. New Haven, Conn., Yale University Press, 1932.
Excellent for Hawthorne's notes for his stories.

_____. The best of Hawthorne, Introd, and notes. Mark Van Doren, ed. New York, Ronald Press, 1951. (PS 1852 V24)

_____. The complete novels and selected tales. Introd, by Norman Holmes Pearson. New York, Modern Library, 1937. (PZ 3 H399c)

_____. The complete works of Nathaniel Hawthorne; with introductory notes. George P. Lathrop, ed. Standard ed. 12 vols. Boston, Houghton Mifflin, 1883.

_____. The English notebooks. Randall Stewart, ed. New York, Modern Language Association of America, 1941.

_____. Passages from the American notebooks. Boston and New York, Houghton Mifflin, 1900. (PS 1855 F00)

_____. The portable Hawthorne. Introd. and notes. Malcolm Cowley, ed. New York, Viking Press, 1948. (PS 1852 C87)

Secondary Sources: Books

Brooks, Van Wyck, The flowering of New England; 1815-1865. pp. 210-227. New York, Modern Library, 1936,

Cantwell, Robert, Nathaniel Hawthorne, the American years, New York, Rinehart, 1948.
(PS 1881 C23)

Chase, Richard. Hawthorne and the limits of romance, in The American novel and its tradition. 1st ed. pp. 67-87, Garden City, N. Y., Doubleday, 1957. (PS 371 C48)

Cowley, Malcolm. Five acts of The scarlet letter, in Twelve original essays on great American novels. Charles Shapiro, ed. Detroit, Mich., Wayne State-University Press, 1958.
(PS 371 S52)

The form of The scarlet Letter is more like the drama than the novel, according to Cowley, Also, in this work, Hawthorne "applied to a longer work the exacting standards that he and Edgar Poe, working separately, had developed in writing their tales or short stories.

Fick, Leonard J. The light beyond; a study of Hawthorne's theology. Westminster, Md., Newman Press, 1955. (PS 1892 F44)

"For any students still laboring under the impression that Hawthorne was a transcendentalist, a skeptic, or, 'at heart,' a Roman Catholic, this book could serve as a useful corrective."

Fogle, R. H. Hawthorne's fiction: the light and the dark. Norman, University of Oklahoma Press, 1952.

James, Henry. Hawthorne, in English men of letters. New York, Harper, 1894. (PR 105 E58 v. 13)

Levin, Harry. The power of blackness: Hawthorne, Poe, Melville. 1st ed. New York, Knopf, 1958. (PS 1888 L66)

Thesis: (1) Our best minds have dwelt on the problem of evil; (2) Symbolism is characteristic of our best fiction, a valuable work. (Includes bibliography)

Matthiessen, F. O. American renaissance; art and expression in the age of Emerson and Whitman. London, New York, etc., Oxford University Press, 1941. (PS 201 M44)

Schubert, Leland. Hawthorne the artist. Chapel Hill, University of North Carolina Press, 1944.

Stewart, Randall, Nathaniel Hawthorne, a biography, New Haven, Conn., Yale University Press, 1948, (PS 1881 S85)

Last chapter contains summary of his ideas,

Stovall, Floyd, ed, Eight American authors, a review of research and criticism, pp. 100-152. New York, Modern Language Association of America, 1956. (PS 201 S88)

Wagenknecht, Edward. Cavalcade of the American novel, from the birth of the nation to the middle of the century, pp. 38-57. New York, Holt, 1952, (PS 371 W13)

Hawthorne's ideas and comments on the novels, (Includes bibliography)

Waggoner, H. H. Hawthorne, a critical study. Cambridge, Mass., Belknap Press of Harvard University Press, 1955. (PS 1888 W13)

A new attempt to explain Hawthorne as an
artist, relying heavily upon detailed eval-
uation of his work,

Williams, Stanley T. Nathaniel Hawthorne, in
Literary history of the U. S. Robert E. Spiller,
et al, eds. 3 vols. Vol. I. pp. 416-440.
New York, Macmillan, 1948. (Ref PS 88 L77)

Woodberry, George E. Nathaniel Hawthorne, Boston
and New York, Houghton Mifflin, 1902,
(PS 1881 W88)
Best general biographical estimate of
Hawthorne.

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