Granville Hicks:
An Annotated Bibliography

February, 1927 to June, 1967
with a
Supplement to June, 1968

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Robert J. Bicker
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In what he terms his "social chronicle" entitled *Writers on the Left*, Daniel Aaron says of the left wing writers active in the first four decades of this century:

A very small fraction . . . were once members of the Communist Party . . . Without including the fellow travelers or liberals or non-party radicals, the story of literary communism would be very thin indeed, for the Communist Party had far less influence on writers than the idea of communism or the image of Soviet Russia.¹

A member of the "small fraction" referred to above was Granville Hicks, presently a Contributing Editor of *Saturday Review* magazine who has reviewed books for that publication weekly since April of 1958.² The fact that his commitment to the cause of Marxism was so great as to lead to his joining the Party in 1935³ is but one indication that Hicks was in fact a leader in the movement commonly known as "Marxist criticism." Charles J. Glicksberg, author of several articles on this school of criticism and author of *American Literary Criticism, 1900-1950,* observes:

. . . despite its doctrinaire coating, Marxist criticism took its origins from a profound ethical impulse: an impulse expanded and organized so as to include a demand for economic and social reforms of a revolutionary nature, of which literature, all culture in fact, is to be an instrument. Everything is comprehended and accounted for within the framework of dialectical materialism, the philosophical underpinning of Marxism . . . . Capitalism was the master to be destroyed . . . the goal was to establish the collective commonwealth, the classless society, in which each would receive according to his needs and give according to his ability.⁴

While a number of other American critics occasionally flirted with the swing leftward,⁵ Hicks alone represents the writer-critic who actually

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⁵Aaron, *op. cit.*, p. 207.
joined the Communist Party and survived the concomitant swing rightward to remain a major critic rather more respected in the 1960’s than he was in the 1930’s.

Direct testimony from Hicks regarding the nature of his relationship to Marxism is most candid in a passage of his 1954 book, *Where We Came Out*:

If I knew nothing about espionage, I knew plenty about the policy of infiltration, and I did not disapprove. I took it for granted that the party would dominate any front it created, and I often helped it to do so. Take, for example, the League of American Writers, most of whose members were not Communists ... I frequently protested against tactics that seemed to me ineffectual or obvious, but I would have been as shocked as the next one at any suggestion that the party might relinquish its control.  

The literary career of Granville Hicks spans some forty years from 1927 to the present and at one time he was committed to a school of criticism of which the central issue was

... the issue of economic determinism as a conditioning force and value-principle in literature—a determinism that became a purely mechanical routine in the writings of dogmatic and inflexible believers.5

Moreover, his renunciation of that commitment is a matter of public record: both his resignation from the Party6 and his acknowledgement of the flaws inherent in a Marxist interpretation of literature.7

Four questions concerning his reviews seem requisite to an interpretation: Whose work has he reviewed? When did he review these authors? Which works has he praised or accepted, which has he objected to, and about which works has he been equivocal or been ambiguous in his judgment? In which reviews does he allude to the social import of the book reviewed?

Without performing tasks more properly within the province of the rhetorical critic, this bibliography supplies answers to these questions by listing the reviews in the following sections: (1) significant periods of Hicks' career in which the books were reviewed, (2) authors reviewed, and (3) those about which his comments include allusions to social significance.

For the purposes of this study, the term “essay” refers to magazine articles, contributions to the educational journals, letters to editors of periodicals and contributions to yearbooks. Also included in this classification will be those occasional pieces of material which, despite their appearance in Mr. Hicks' book review columns in *New
Leader and Saturday Review magazines, are essays on the condition of literature or language.16 Included among the books in the bibliography are those to which he has contributed in any way: as editor, author or writer of texts for illustrations.

On April 16, 1966, a list of ten periodicals thought likely to contain Mr. Hicks' writings was sent him, along with a request for his comment upon its adequacy. His reply of April 22, 1966, to be found in the appendix to this study, directed this writer to three additional sources and indicated the approximate years during which he had contributed to them.

Of the pertinent volumes of the magazines, newspapers and journals likely to be sources of items for bibliography, only one was found to be unavailable in the Midwest. Hicks' autobiography notes that he wrote monthly reviews of poetry for The New York World newspaper for a "couple of years" in the late Twenties.11 The pertinent years of the paper have not been microfilmed,12 and only a few libraries located in the north-eastern region of the country have retained them.

The number of reviews apt to be found therein constitutes just over 1.5 per cent of the total number of entries (1,395) in the study's second chapter; the entries presently included in the bibliography indicate reviews for only twenty-eight poets. In light of the additional fact that many of these poet-authored books are prose works, the absence of the few World entries seems only a minor limitation.

In June of this year, a copy of the study was sent Mr. Hicks with a request for his comments. His reply, included in the appendix, indicated the presence of material in three additional sources. Entries from one, The New Freeman, have been included in the study. The 1958 edition of World Scope Encyclopedia was located and found to contain an unsigned twenty-page article on American Literature. Since the source, published by Universal Educational Guild, Incorporated, fails to list Hicks among the contributors, the article is not included in the bibliography. The third source, The Modern Quarterly, remains unavailable for the study.

Despite careful examination of the materials represented in the review of literature which follows, no academic studies were located which deal directly with Hicks. Examined in the attempt to locate such material were the following bibliographies: Clyde W. Dow, "Abstracts of Theses in the Field of Speech," IV-XX (1949-1965), and Franklin H. Knower, "Graduate Theses: An Index to Graduate Work in Speech," I-X, XI, XIV-XXXII (1935-1943, 1945, 1949-1965), both in Speech Monographs; Dissertation Abstract, University Microfilms, Ann Arbor, Michigan 1938 to date; James W. Cleary and Frederick W. Haberman, Rhetoric and Public Address: A Bibliography; Franklin

11Granville Hicks, Port of the Truth, p. 79.

Many of Hicks' reviews lend themselves only awkwardly to discrete classification of his opinion about the book reviewed. Illustration of how his prevailing judgment has been determined for the bibliography is provided in the following examples.

Of Mark Schorer, author of *Sinclair Lewis: An American Life*, Hicks says,

I think he is wrong about one incident in which I was involved, and I know he is wrong about another . . . . A larger question concerns the length of the book. At first . . . . the minute detail seems valuable, but I am not so sure about the latter of half of the book.13

Despite brief elaboration about these flaws in the work, most of the review is devoted to showing that Schorer has successfully "defined the central emptiness" which Hicks had long sensed in Sinclair Lewis. This, coupled with Hicks' observation that "Schorer handles his material brilliantly," suggests that the review is most properly considered favorable to the biography; thus, the review is listed as "favorable" in this bibliography.

In reviewing books with which he is not pleased, Hicks often precedes his rejection with a careful explanation that the book is not wholly unsatisfactory. Such is the case with his review of Hamilton Basso's *The Light Infantry Ball.*14

After pointing out that the book escapes being cliché in its treatment of the Civil War, Hicks says it is "... a sober, intelligent piece of writing, based on a thoughtful consideration of the basic issue of the great conflict." Still, the final judgment, following a detailed account of the novel's plot, is that

Such a heavy, old-fashioned reliance on plot can be explained only on the ground that Basso did not trust his material, was not truly involved either with his characters or with his ideas. There is nothing cheap about the novel, no tawdry sensationalism, no faked nostalgia, and yet it is a disheartening performance. Basso has escaped the obvious traps only to fall into a pit of his own digging.15

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14Granville Hicks, "Literary Horizons," *Saturday Review*, XLII (June, 1959), 16.
15Ibid.
In light of this conclusion to the review, this bibliography indicates that Hicks' final position was one of rejection of the book.

The third classification of Hicks' opinion regarding books he has reviewed, that of equivocation or ambiguity, is best illustrated by reference to a review evidencing both characteristics:

William Faulkner, by Frederick J. Hoffman prompts Hicks to remark that other works about Faulkner "... have shown more striking insights." Hoffman's survey of the dominant patterns of Faulkner's work is termed "brilliant," but it is noted that the author "... has not been altogether successful." The book is one of five works reviewed within the column and is clearly referred to by Hicks' summary that "... two can only be called mediocre." Since he had earlier stated that "Hoffman is particularly good in analyzing Faulkner's increasing self-consciousness in recent years," he is clearly both equivocal and ambiguous.

The final list of this bibliography is of those books which led Hicks to comment on the social, economic or political environment which influenced their authors. Only those books about which Hicks himself specifically makes reference to the socio-cultural milieu are included on the list. Excluded are many which seem obviously to be social commentary, but which are reviewed by concentrating on such matters as the skill of the author, the structure of the work, or the characterizations to be found in the book. This distinction between Hicks' overt comment and the ideas of the author might, if not considered carefully, occasion some confusion about this category of the bibliography. An illustration of the problem is provided by the Negro writer, James Baldwin:

The reviews of Another Country, Blues for Mister Charlie, and Go Tell It on the Mountain all quite predictably include comment from Hicks about the condition of the Negro in contemporary America. While Baldwin's Nobody Knows My Name is just as certainly comment regarding the same situation, Hicks' review is concerned exclusively with Baldwin's skill in accomplishing his purpose. Because this concentration on Baldwin's talents excludes other comment by Hicks, Nobody Knows My Name, despite its content, does not appear on the last list.

The intrinsic difficulties in categorizing the reviewer's judgment about the values of books reviewed and the obstacles to clearly identifying his comment on the socio-cultural milieu to the review indicate an important conclusion: The evaluate efforts of the bibliography are better accepted as suggestive of the nature of Hicks' work than as final or definitive.

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17Granville Hicks, "Literary Horizons," Saturday Review, XLIV (July 1, 1961), 9.
I. BOOKS BY GRANVILLE HICKS

A fictional account of a holiday weekend's conversation among eight men, each of whom represents a different theological perspective.

A biography of the journalist Hicks credits with being one of those who helped form the American Communist party.

An anthology of American literature which includes material by such writers as Erskine Caldwell, John Dos Passos, James T. Farrell, Langston Hughes, and Clifford Odets.

American literature is viewed from the Marxist perspective.

A small picture book about Reed to which Hicks contributed the narrative.

A discussion of the condition of America's middle class as it is at this time and as Hicks would like it to be in the future.

The two editors jointly contribute brief introductions to the letters.

Hicks considers British writers of the late nineteenth century, relating each to the contemporary Socialist movement.

The First to Awaken. New York: Modern Age Books, 1940.
A novel of the future in which the protagonist awakens in the year 2040.

A fictional account of the involvement of a former New York advertising executive in the affairs of his small New England home town.

A novel of the effects of his revolt against society upon a citizen of a small, up-state New York community.

A description of Grafton, New York, relating it to Hicks' concept of "the large society."

A novel about a New York author who returns to his home town in northern New York.

Hicks discusses the appeal Communism had for him in the past and the current condition of Communism in America.

Wright Morris, Ralph Ellison, Saul Bellow and others comment on the novel generally and their own work specifically.


Hicks' autobiography.


This study of Cozzens' writings stresses the importance of his By Love Possessed in evaluating his contribution to literature.

II. ESSAYS BY GRANVILLE HICKS

“The Parson and the War,” The American Mercury, X (February, 1927), 129-142.

A discussion of the contributions of the clergy to the war effort during World War I.


The views of literary critic Hamilton Wright Mabie are considered.


In a brief introduction to the letter, Hicks mentions that Sarah Helen Whitman is known to have been the fiancée of Edgar Allan Poe.


A biographical sketch of writer Nathaniel Parker Willis.


A discussion of the effects changes in society are likely to produce in literature.


Although Joseph Conrad “seems quite out of touch” with earlier great writers and with his contemporaries, “his themes are at the center of human experience” and Hicks feels this will mean that his work will always have appeal.


After the assessment that “a survey of the twenties is rather sad business,” the article notes that at least “repressive taboos and conventions have been cleared out of the way . . . .”

Hicks speaks of Ford's neglect by present critics and suggests that he will one day be seen to have advanced the novel's development.


A fictional but historically possible reconstruction of a meeting between Margaret Fuller and a group of ladies interested in transcendentalism.


The journalist-novelist Phillips is likened to Theodore Dreiser and Upton Sinclair in that he produced "documented fiction."


In the first of three articles dealing with the attitudes of American novelists to American industrialism, John Hay's approach is found to be unworkable.

“Robert Herrick, Liberal,” New Republic, LXVII (June 17, 1931), 129.

Herrick's defects are said to closely resemble those of the period from 1900 to 1915 in American literature.


Dos Passos is seen as helping "us to face with a firmer resolution and a steadier hope" the tasks of "humanizing the machine" of industrial America.


An analysis of the present situation of Faulkner in which Hicks calls for him to "ignore his ability to provide thrills and . . . try to build solidly on so much of life as he understands."

“Counterblasts on 'Counter-Statement,'” New Republic, LXIX (December 9, 1931), 101.

A letter replying to one sent by Kenneth Burke to the editors of New Republic. Hicks maintains his earlier reservations about Burke's Counter-Statement and denies that he misunderstood the purpose of the book.


Letters from Ralph Waldo Emerson, Walt Whitman and others.

“Dr. Channing and the Creole Case.” American Historical Review, XXXVII (April, 1932), 516-517.

A brief introduction to some hitherto unpublished letters concerning a slave revolt in 1841.

“John Dos Passos,” The Bookman, LXXV (April, 1932), 32-42.

Dos Passos is praised for having "the vigor and courage" to write with such insight into the "chaos and struggle of America" in the twenties.


An open letter defending his review of Lincoln Kirstein's The Flesh Is Heir after Kirstein has objected to Hicks' analysis.
A correction of an error Hicks made in a quotation while reviewing Robinson Jeffers’ Thurso’s Landing.

“How I Came to Communism: A Symposium,” “New Masses, VIII (September, 1932), 6-10.
Waldo Frank, Clifton Fadiman, Sherwood Anderson, Edmund Wilson, Michael Gold, and Upton Sinclair are joined by Hicks in autobiographical sketches.

“John Reed,” “New Masses, VIII (December, 1932), 24.
A portion of a speech delivered at the John Reed Memorial Meeting in New York on November 25, 1932. Hicks urges the intellectuals interested in Communism to emulate Reed’s willingness to serve the party.

“The Crisis in American Criticism,” “New Masses, VIII (February, 1933), 3-5.
A call to “deal with the weaknesses and the difficulties of Marxist criticism as promptly and definitely as possible.”

“Against the Fascist Terror in Germany,” “New Masses, VIII (April, 1933), 10-13.
Hicks joins thirteen other liberals in submitting a “Resolution of Revolutionary Writers Federation.”

A defense of the editors of “New Masses” against charges lodged by Harry Hansen of the “New York World Telegram” that the editors had tried to cut out portions of Hicks’ article, “The Crisis in American Criticism.”

The article speculates that an old tradition, that of the realistic novel, will quite properly be combined with the present trend to see “the class struggle as the fundamental interpretation of American life.”

Miss Cather is found to be unduly nostalgic and romantic after abandoning the material taken from her Nebraska childhood.

An explanation of the abilities required of any teacher undertaking a social interpretation of literature. Hicks asserts a Marxist basis of analysis is the most valid perspective for this method of interpretation.

Potential reviewers for the magazine are told that books both for and against “the revolutionary movement” will be considered and that each reviewer “will work out for himself the application of the revolutionary point of view” to books reviewed.

“Of the World Revolution,” “New Masses, X (January 9, 1934), 25.
General praise for the Russian periodical, “International Literature.”

Proletarian novelists are urged to attempt the historical novel rather than “the novels of the future, the Utopian novels.”

Hicks encourages the Marxist writer to write what he terms the "complex novel" in which, while there may be no single hero, people as individuals are central. This is contrasted with the "collective novel" in which an entire group may serve as hero.

"Revolution and the Novel: 3. Drama and Biography as Models," *New Masses*, XI (April 17, 1934), 24-25.

A discussion of the demands of the novel of drama, in which plot dominates, and those of the biographical novel, with its domination of characters.


A warning about the "problems facing revolutionary sympathizers in writing of the middle class."


A discussion of the importance of careful selection of point of view to the proletarian novelist.


A caution to revolutionary writers that authenticity for the proletarian novel differs from that of any other type.


An assertion of the importance of proletarian literature to the revolutionary movement.

"In Reply to Authors," *New Masses*, XI (July 3, 1934), 32.

Hicks comments on his reviews of books by Robert Cantwell and Josephine Herbst and then defends his series of articles, "Revolution and the Novel."


Hicks reviews H. G. Wells as torn between awareness of "the rottenness of the capitalist system" and his inability to trust or align himself with the working class in their struggle.

"Granville Hicks Comments," *New Masses*, XI (September 4, 1934), 28.

A letter to *New Masses* taking exception to Alfred Hirsch's review of *Man's Fate* by André Malraux.


A discussion of why Hervey Allen's *Anthony Adverse* has been popular despite what Hicks considers serious faults in the book.

"White Guards on Parade," *New Masses*, XIII (October 2, 1934), 17-22.

A charge that the book review section of *The New York Times* has "constituted itself a bulwark against the growing strength of revolutionary American literature."

"A High Talent for Straddling," *New Masses*, XIII (October 9, 1934), 34.

A discussion of the reviews of John Chamberlain, an opponent of revolutionary literature.
“The Urbanity of Mr. Krutch,” *New Masses*, XIII (October 23, 1934), 23-24.
A consideration of four articles in *The Nation* which were written by Joseph Wood Krutch.

Hicks discusses two articles which reflect “the increasing attention that is paid to proletarian literature in the bourgeois press.”

“An Appeal from Granville Hicks,” *New Masses*, XIII (November 6, 1934), 21.
A letter requesting those who knew John Reed to contact Hicks and aid him in preparing a biography of the man.

Hicks contends that despite the views of Dr. Harry Elmer Barnes of *The New York World Telegram*, “Section Five” of *The New York Times* remains a collection of “White Guards, assigned to assassinate any books favorable to Russia.”

“Our Magazines and Their Functions,” *New Masses*, XIII (December 18, 1934), 27.
A suggestion that the revolutionary literary magazines duplicate formats and perspective unnecessarily and waste the available funds.

“Another Authority on Marxism,” *New Masses*, XIII (December 25, 1934), 22.
A rebuttal to an article by Louis Adamic in the *Saturday Review of Literature* attacking proletarian literature.

“Revolutionary Literature of 1934,” *New Masses*, XIV (January 1, 1935), 36.
Hicks concludes this review by noting that while drama has made the most startling advance in 1934, novels, short stories and poetry have also been promising.

“Granville Hicks Replies,” *New Masses*, XIV (January 8, 1935), 22.
A letter replying to one from Oakley Johnson, who had taken exception to Hicks’ comments in “Our Magazines and Their Functions.”

“Call for an American Writers’ Congress,” *New Masses*, XVI (January 22, 1935), 20.
Hicks, speaking for the editors of *New Masses*, urges all proletarian writers to hold a “Congress of American Revolutionary Writers” in New York on May 1, 1935. They should there create, he suggests, the “League of American Writers” to be affiliated with the International Union of Revolutionary Writers. A list of those already signed up for the Congress concludes the call.

“A Test for Critics,” *New Masses*, XIV (February 5, 1935), 23.
The debates caused by Joseph Wood Krutch’s *Was Europe a Success?* are discussed; Hicks labels it an “intrinsically unimportant book.”

A biographical sketch written in memory of a revolutionary writer and critic.

A speech concerning Marxist criticism which was delivered before the College Conference on English in the Central Atlantic States, December 1, 1934.

"The Timid Profession," *New Masses*, XV (June 18, 1935), 14-16.

Discussion of what he views as teachers' helplessness in speaking out about controversial matters; mention is made of his recent dismissal from Rensselaer Polytechnic Institute.


A letter to the editors of *New Republic* expressing sorrow at the closing of the play, *Let Freedom Ring*. Other signers of the letter include James T. Farrell and Clifford Odets.

"John Reed in Czarist Russia," *New Masses*, XVII (December 17, 1935), 33-37.

A section of Hicks' biography of John Reed dealing with a trip through Russia taken by Reed and a Boardman Robinson.


This portion of Hicks' biography of Reed deals with his experiences with *The Masses* magazine; also mentioned are interviews Reed had with William Jennings Bryan and Henry Ford.


An excerpt from Hicks' *John Reed* discussing Reed's testimony before a House judiciary committee concerning a proposed espionage bill.


Sinclair Lewis is considered "as a moralist, as a man who wants to know what is the good life."


A consideration of the harm done to culture by the decline of capitalism.


An introductory note to an essay by John Reed.

"In Defense of James Farrell," *New Masses*, XX (July 14, 1936), 23.

A defense of James T. Farrell's *A Note on Literary Criticism*; although Hicks thinks it is built badly and is "an inadequate statement of Marxism," he praises the fact that it is built "on a Marxist foundation."


A discussion of the relevance of one's knowledge about an author's life to one's view of that man's writings.


Several British revolutionary writers and the British semi-annual *New Writing* are given an optimistic appraisal.


After briefly discussing Ralph Fox's *The Novel and the People* and *Rainbow Fish* by Ralph Bates, Hicks comments on the treatment given several recent books by their reviewers.

An assertion that the key to criticism of the literature of the times is "frustration in terms of the contradictions and the decline of capitalist civilization."

"Those Who Quibble, Bicker, Nag and Deny," New Masses, XXV (September 28, 1937), 22-23.

A defense of supporters of left-wing literature after "some of us have been called sectarian and have been charged with prescribing content and treatment to writers of the Left."

"'Good News' in American Literature: A Symposium," New Masses, XXV (October 12, 1937), 14-17.

Hicks defends his review of New Letters in America by Horace Gregory; included with statements by Gregory, Muriel Rukeyser and Marshall Schacht.

"The Legend of John Reed," New Masses, XXV (October 19, 1937), 9-11.

A biographical sketch on the fiftieth anniversary of Reed's death.


A poem deriding the critical stand taken by Robert Hillyer in opposition to left-wing literature.

"Was Thomas Hardy a Pessimist?", Educational Forum, II (November, 1937), 58-67.

An examination of the British writer's attitudes and a search for their origins in his environment.

"A 'Nation' Divided," New Masses, XXV (December 7, 1937), 8-11.

A discussion of what Hicks considers to be divided opinion evidenced in treatment of books sympathetic to the Communist Party by the magazine Nation.


A defense of the Marxist critic's role in the world of literature.

"Revolution in Bohemia," New Masses, XXVII (April 12, 1938), 84-86.

A humorous, forty-stanza poem about revolutionary literature, its supporters and its opponents.

"Why Not Be Selfish?" New Masses, XXVIII (August 16, 1938) 18-19.

Some three months after publication of I Like America, Hicks notes that it has been seldom reviewed, but has produced a large number of letters from readers, to which this article responds.

"What Can I Do?" New Masses, XXVIII (August 30, 1938), 19-20.

A program for action to be taken by those who have read and been favorably impressed by I Like America.

"What Shall I Read?" New Masses, XXIX (October 4, 1938), 17-18.

Suggested reading for those who accept the basic premise of I Like America that "poverty and insecurity could and should be abolished."

"What About the U.S.S.R.?" New Masses, XXIX (November 15, 1938), 15-16.

In commenting about I Like America, its author underscores the
fact that his concern is with the people of this country, not those of Russia.


A tribute occasioned by the death of artist Robert Hallowell, who had once worked closely with John Reed.

"John Reed and Russia," New Republic, XCIX (June 7, 1939), 132.

A denial that letters of John Reed were suppressed in Hicks' John Reed: The Making of a Revolutionary.

"Harvard and the Interest Rate," New Republic, XCIX (June 14, 1939), 153-158.

A discussion of the teaching situation at Harvard and the probable effect upon it of a published report from an investigating committee.


One of fourteen brief replies to a questionnaire sent out by New Republic offering seven possible alternatives for American foreign policy.

"Correspondence," New Republic, XCIX (August 2, 1939), 366.

A letter defending the Catholic Church from charges of being anti-union or pro-fascist.

"On Leaving the Communist Party," New Republic, C (October 4, 1939), 244-245.

"The occasion of my resignation is the Soviet-German pact," says Hicks before explaining that he no longer feels he can be an effective member of the Party.

"Literature and the War," College English, I (December, 1939), 199-207.

A discussion of the relationship between World War I and the writers of those times; the question is raised of how writers will be affected by the second World War.

"New Directions on the Left," New Republic, CII (June 17, 1940), 815-818.

Hicks sees "a considerable section of the Left lining up in support, but not uncritical support, of Roosevelt and the Allies, and standing in general for a democratic, humanitarian socialism, to be achieved if possible through gradual reform."

"The Fighting Decade," Saturday Review, XXII (July 6, 1940), 3-5.

A discussion of the leftist writers' struggles in the Thirties.

"The Failure of Left Criticism," New Republic, CIII (September 9, 1940), 345-347.

An explanation that "every Marxist critic tried to build a watertight system and the materials simply weren't there." Hicks concludes, "There was nothing wrong in our belief that the world had to be changed and that we could help change it. There was something naive in our faith that literary criticism could be a major weapon in the struggle."

"The Blind Alley of Marxism," Nation, CLI (September 28, 1940), 264-267.

An assertion that it would be an error to "put the blame solely on Stalin or on the Communist International or on Mr. Browder." The flaw is said to lie in the basic Marxist concept of power and history.
GRANVILLE HICKS: a bibliography


A sketch of the career of Sinclair, crediting its length to "enormous personal knowledge . . . his patient scholarship, his self-discipline . . . his integrity, his social passion, his courage and generosity."

"Literature in This Global War," *College English*, IV (May, 1943), 453-459.

Hicks notes that despite the fact that literature can't be expected to flourish in wartime "some moderately good books have been written about the war."


A speculation about the likelihood that literature of quality will emerge from the war years.


Sharp disagreement with Bernard De Voto's study of the writer in society, *The Literary Fallacy*.


Fast's contributions to the tradition of the historical novel are praised.


The first of thirteen annual articles on the topic of Communism observes that "the most important Communist phenomenon of 1945 is the emergence of the Soviet Union as one of the world's two great powers."


Publication of Morris Cohen's *The Faith of a Liberal* prompts an essay full of praise and admiration for the man.


A companion article to one entitled "It's Tough to Be a Communist," by Irwin Ross. Ross traces the history of the Party in this country while Hicks considers the danger represented by the Soviet ideology.


A portion of Hicks' *Small Town*; the complete novel was published a few months later.


A discussion of the prevalence of themes related to psychopathology to be found in novels since World War II.


The influences of the Soviet Union upon all Communist activities is noted.


The "special relevance of Toynbee's work" leads Hicks to consider him a prophet of the future of this country.

As contributor to a series of articles, Hicks joins Arthur Koestler, George Orwell, Arthur Schlesinger and others in considering the state of socialism in this country.


Hicks concludes that while many writers view a semester on campus as worse than a prison term, their presence may serve to remind students, faculty, and the administration that writing is extremely important.


Hicks starts the article with the observation that “The story of Communism in 1947 can be told almost entirely in terms of the worsening of Soviet-American relations.”


A comparison of the literature following World War II with that produced by World War I.


In commenting on the relations between this country and the Soviet Union, Hicks notes that “not all the advantages were on the side of the U.S.S.R.”

“Can Writers Teach Writers?,” *Tomorrow*, VIII (February, 1949), 38-42.

A discussion of his impression of the Pacific Northwest Writers Conference in 1948, at which he had lectured.


An article in praise of the picture of America presented by the works of John Dos Passos.


Despite “a great victory in Asia,” Hicks points out that “everywhere in western Europe Communism receded chiefly because of economic stabilization fostered by . . . the Marshall Plan.”


Praise for the writings of the man who “has now reached the peak of his powers . . . and can stay on that peak for a long time to come.”


John P. Marquand is considered to speak for his era with genuine authority, “and he speaks to it, as his millions of readers demonstrate with singular persuasiveness.”


Hicks observes that in 1950 “Communism was more and more starkly revealed as an instrument of Soviet foreign policy.”


A study of the fluctuation of the popularity of Dos Passos, Heming-


The highlight of the year is considered to be the awarding of the Nobel Prize for Literature to William Faulkner.


An examination of contemporary Communism and those in this country who still find it appealing. Nation magazine is given close attention.

"Is McCarthyism a Phantom?," New Leader, XXIV (June 4, 1951), 7.

Hicks asserts that “the American people have reason to hate and fear Communism, but indiscriminating emotionalism is always a peril.”


A celebration of the coming of spring to Hicks' home in Grafton, New York.


On assuming the position of Literary Editor of New Leader, Hicks asserts that he will remain primarily a book reviewer.


A study of the changes made in Faulkner's fictional Yoknapatawpha County by his recent novel, Requiem.


Hicks concludes that novels growing out of World War II and recent novels are first efforts which offer ample evidence that the novel as a form of literature is flourishing.


Some ten global areas and countries are considered after noting that “Korea settled into a stalemate.”


An analysis of the career of the left-wing journalist.


Hicks notes that the novel of social protest, which “points to a wrong, a wrong that can be righted,” will likely be replaced by the novel of social criticism, which is “concerned in a larger way with the social structure.”


An agreement with critic Randall Jarrell's indictment of much of the current literary criticism, which Jarrell finds to be dull, joyless and cliché ridden.
"Conclusions on 'Love and the Intellectuals,'" New Leader, XXXV (September 8, 1952), 16-18.

An analysis of the responses to an earlier New Leader article by Robert Gorham Davis who had castigated intellectual leaders for their lack of humanity and compassion for the common man.


Hicks notes the Korean stalemate "as symbolic of the general conflict" between the U.S.S.R. and the West in the past year.


Hicks considers the effects of rural living upon several famous authors.


Hicks speculates on changes in the mythical town of Roxborough, New York—the setting of Small Town—likely to take place with the election of Dwight Eisenhower to the Presidency.


The circumstances of his appearance before the House Committee on Un-American Activities are considered, leading Hicks to propose that a second committee should be formed to investigate members of the investigating team.


Hicks feels some materials in the recently published Letters of Sherman Anderson confuse the true nature of Anderson's relationship to Communism and to Hicks himself.


An estimation of the influence of Communism in this country in the Thirties, concluding that if those like Hicks "were suckers, most people weren't, and it seems to me that that happy fact needs to be publicized."


An assertion that paperbacks are bringing serious literature to a new audience—those who would never buy a hard-cover volume.

"How We Live Now in America," Commentary, XVI (December, 1953), 505-512.

Roxborough, the setting of Small Town, is revisited to study a modern industrial society.


Despite his opinion that "no such list can have much value," Hicks lists the ten best novels produced since World War II because "it never does any harm to think about the good books you have read and why they are good."


The significant events of the 1953 world of Communism are cited as being "the death of Joseph Stalin, the subsequent struggle for power among his heirs, . . . and a change of tactics in the U.S.S.R. and the satellites."
"A Discussion of 'Intransigent Radicalism' and 'Critical Liberalism',' New Leader, XXXVII (February 8, 1954), 22-23.

Irving Howe is considered in light of the two "tenable leftist positions" Hicks and enunciated in his 1947 article in Partisan Review.


Hicks, in this chapter from Where We Came Out, asserts that among the ranks of those who would describe themselves as liberal are many "Communists and close sympathizers" as well as another group "who still believe that a liberal is one who opposes the Government and gives Russia the benefit of every doubt."


A chapter from Where We Came Out discussing the many "who were once in the vanguard of pro-Communism in America and now fight not only the Kremlin but also liberalism, rationalism and democratic socialism."


Hicks finds the lawyer's denunciation of the mutineers he has just defended more acceptable in the film version of Herman Wouk's novel than in the original work.

"1954's Novelists Treat the Themes of 'Here and There,' 'Now and Then,' " New Leader, XXXVII (December 13, 1954), 9-11.

Geographical background, "change as a mystery" and "contrast between two ways of life" are seen as dominant themes of the novels produced in 1954.


"The increasing emphasis laid by the Soviet government on its desire for peaceful relations with the non-Communist world" is said to have "set the tone for Communist policy everywhere."


A defense of the worth of the novel as a literary form.

"1955 Young Novelists Say Farewell to Old Timidity on Social Themes," New Leader, XXXVIII (December 12, 1955), 9-11.

Hicks welcomes what he sees as a reversal of a recent trend to not deal with social problems in novels.


Confusion in the Communist world is said to be evidenced by the fact that "Communist leaders themselves appeared to be baffled by happenings in Russia . . . ."


This consideration of a wide spectrum of literary critics and their publishers is prefaced by the comment that "although there are hundreds of newspapers and magazines in which books are reviewed, there are probably not more than twenty that try to maintain high standards of literary journalism."


In a rebuttal to Robert Gorham Davis' review of Graham Greene's
The Quiet American, Hicks discusses how a critic should evaluate political novels.

"The State of Literary Journalism: Is the Serious Novel Expendable?,”

New Leader, XXXIX (December 10, 1956), 8-10.

An assertion that reviewers such as those on the staff of the New Yorker often have a double standard that gives more space to novels "headed for commercial success."


Events in the Soviet Union are seen to have "considerably weakened” Communism all over the world.

"Writers' Conferences and Writing Courses: Can Writers Be Taught?,”

New Leader, XL (September 23, 1957), 22-23.

Despite his objection to what many expect from courses in writing, Hicks concludes that they tend “to raise the quality of our writing” and he therefore favors them.

"Living with Books,” New Leader, XL (December 9, 1957), 9-10.

In an evaluation of the Sewanee, Partisan and Kenyon reviews, it is pointed out that the little magazines of the Twenties and Thirties concentrated on “what was happening and what was going to happen,” while these quarterlyies concentrate on what has happened; Hicks’ conclusion: “What a difference it makes!”


1957 is characterized as a year in which “the leaders of international Communism sought to repair the damage done by the crises of 1956


In his first column as a Contributing Editor, Hicks discusses the tasks of a book reviewer; Malcolm Cowley’s Writers at Work is a point of reference.

"Prizes and Praises,” Saturday Review, XLI (June 14, 1958), 15.

A discussion of the 1958 National Book Award and the Pulitzer Prize for fiction concluding with the idea that both awards deserve more attention from the general public than they ever receive.


A general discussion of the business of book reviewing which he feels should be "responsible literary journalism."

"F”s Ms and the Future,” Saturday Review, XLI (July 26, 1958), 12.

An address by Elmo Roper concerning "Facile Symbol Manipulators" causes Hicks to question the number and significance of those to whom it would ever occur to buy a book.

"The Dean of American Letters,” Saturday Review, XLI (September 27, 1958), 16.

Praise for the literary career of William Dean Howells.

"The Shape of a Career,” Saturday Review, XLI (December 13, 1958), 16; 38.

Hicks discusses the relevance of Wright Morris’ assertion that American novelists begin well and end disappointingly to the careers of Henry James, William Faulkner, William Dean Howells, and Ernest Hemingway.

And end-of-the year review of fiction in 1958, which Hicks judges to be "not a bad year."


A consideration of several reviews which undertake the analysis of current paperback publications.

"Channeled Reading," *Saturday Review*, XLII (June 27, 1959), 11.

Praise for two productions of the television show *Camera Three* which provided Hicks with the same sense of pleasure he had experienced in reading the same material.


Salinger is seen to speak for the generation presently in college with his *Catcher in the Rye* and for most young people of any time in his other works.


Canadian novels of the Fifties are found to be "encouraging."


After noting that the Twenties, Thirties and Forties each had their enemy for the writer to combat—Babbitry, capitalism or reverence for convention—Hicks finds it reassuring that many writers of the Fifties seem to "look steadily and thoughtfully and imaginatively at the human condition."


This examination of the book reviewer's tasks concludes that "what counts is neither toughness nor tenderness but responsibility."


Books reviewed in the past year are commented upon, occasionally in light of the time that has elapsed since Hicks' first consideration of them.


An optimistic look ahead for serious, quality fiction in the next decade.


Leslie Fiedler, referred to as "enfant terrible," is called childish for his remarks about Malcolm Cowley's treatment of Fiedler's last book *Love and Death in the American Novel*.


A consideration of the possible effect of their fame upon potentially self-conscious writers; Hicks concludes that "the writer of integrity and intelligence is functioning well in the new situation, and that is really all we need to worry about."

"They Needn't Say No," *Saturday Review*, XLIII (July 2, 1960), 14.

Discussing "the noisy negativism" of Leslie Fiedler and Norman Mailer, Hicks says that while rebellion in earlier times was spontaneous, theirs seems less responsive to problems of every day life.

Disagreement with those critics who have, as has Dwight Mac-Donald, found usefulness in referring to novels and plays as "middle-brow."


Suggestions about books as Christmas gifts. Hicks urges the giving of books on a personal basis, as opposed to their use as a fulfillment of formal obligations.

“With Stress on Dissent,” Saturday Review, XLIII (December 24, 1960), 20.

Although he is "less than perfectly happy about America today," Hicks looks with skepticism upon the negativism of such writers and critics as Leslie Fiedler, John Cheever, and Philip Roth.


After pointing out the dissatisfaction of other critics with the novels of 1960, Hicks cites some sixteen novels he feels were either "of some distinction" or that "reward a careful reading."


A discussion of correspondence courses in writing; concluded with a mention of sympathy for the would-be writers, since he doubts the value of such enterprises.


Hicks finds literary shrines truly valuable after visiting regions frequented by Hawthorne, Emerson, and Melville.


In this special issue on Hemingway, Hicks writes in the feature editorial that his generation "depended upon his singular ability to feel and express the simplest of all facts, the fact of death."


The effect of public interest on writers like J. D. Salinger and Norman Mailer is considered.


Qualified praise for the United States Author Series being published by Twayne publishing house.


Hicks welcomes an increased use of epigraphs, which he feels lend insight into both the authors’ interests and the novels in which they appear.


After noting that he has reviewed and enjoyed non-fiction as well as fiction from both England and America, Hicks chooses the best American novels of the year.
GRANVILLE HICKS: a bibliography


A report of an interview with Flannery O’Connor.


Hicks, while noting that Edmund Wilson has used the same approach recently in The New Yorker, proceeds to interview himself concerning current writers and writing.


An admission is extracted from the interviewed critic that he takes “a rather generous attitude towards contemporary fiction.”

“In the Mind of the Reader,” Saturday Review, XLV (September 1, 1962), 11.

A discussion of foul language in contemporary fiction; Hicks contends that “shocking” is a term not always to be used in a derogatory sense.


Although he considers the idea “silly,” Hicks agrees with the list produced when six critics were asked by the New York Times Book Review, “Whom do you see on the horizon who may in time take the places of Hemingway and Faulkner as the internationally recognized greats of American Letters?”


A discussion of recent collections of essays, articles and book reviews that originally appeared in periodicals.


Hicks considers contributions to the publishing world from university professors and concludes that “the question that has to be asked is whether we aren’t in danger of having too much of a good thing.”


A recapitulation of his reviews of 1962.


The literature of the Thirties is said to be “less simple than we now tend to suppose and much richer in literary achievement.”


Disappointment is expressed that more television shows haven’t the freedom from control coupled with high intellectual level evidenced by CBS’s Camera Three.


A biographical sketch paying tribute to an old friend and colleague—Newton Arvin—shortly after his death.

“His Hopes on the Human Heart,” Saturday Review, XLVI (October 12, 1963), 31-32.

A report of an interview with Bernard Malamud.
"A Look Back at the Year's Best," Saturday Review, XLVI (December 28, 1963), 33-34.
   In noting that it might seem that he liked a great many books in 1963, Hicks comments that he tries to "select for review books that will interest me, and I am lucky enough to guess right a fair proportion of the time."

   A former student's question prompts an assertion that writers such as John Cheever can be of assistance in comprehending how life has changed over the years and how life might be in the future.

   After accepting critic Ruth Mathewson's explanation that Mary McCarthy's The Group was meant as a joke, Hicks concludes that the joke is on McCarthy, since many readers accepted it as an account of reality and can now adopt the "comfortable feeling that they are just as good as she is."

   In rebutting the general charge that the novel is "dying, if not dead," Hicks considers novels, novelists and their influence in the past forty years.

   A pleased survey of the poetry available on records.

   Hicks once more calls attention to the year's fiction which he feels is worthy of respect.

   Despite his belief that novels should not be viewed as teaching instruments, Hicks suggests several which might serve to aid school administrators in making value judgments.

   A reassessment of the books reviewed earlier; his earlier judgment that many are worthwhile remains the same.

   Wright Morris' One Day is said to have made the most important contribution to American literature in 1965, while Norman Mailer's An American Dream is referred to as "an embarrassingly sad production."

   Advice is given to young people considering writing as a vocation.

"Between the Writing and the Award," Saturday Review, XLIX (March 12, 1966), 29-30.

A discussion of usage which notes that his readers are prompt to correct Hicks’ errors.


Diction, *i.e.*, word choice, and vocabulary problems in general are considered in a light manner.


An assertion that “science fiction deserves more critical attention than it gets.”


A report of a conference on “The Arts and the Public” held at the University of Chicago.


A discussion of novelist Vladimir Nabokov’s vocabulary.


A discussion of the problems of obscenity and sex in the literature classroom.


A biographical sketch of William Dean Howells.


A consideration of the “disadvantages as a pedagogical method” of the New Criticism.


A discussion of the Faulkner Award for First Novels.
BOOK REVIEWS BY GRANVILLE HICKS

In each of the three lists appearing below, Hick's judgment of the book discussed in the review is indicated by a number to be found in parentheses after each bibliographic entry. The numeral (1) following an entry indicates that Hicks accepted or praised the book reviewed; a (2) appears followed entries referring to reviews of books he found unsatisfactory, while a (3) indicates that his judgment of the book considered was ambiguous or equivocal.

The reviews have been indexed in the following manner: The number preceding each review entry corresponds to a number found before the book's entry in the alphabetized list of authors. Thus, one may use the AUTHORS REVIEWED list on page 83 to locate the magazine and precise date of each review.

CHRONOLOGICAL SEQUENCE

Four discernable periods in Hicks' career have suggested the divisions to be found in the list of reviews based upon chronology. Through the summer of 1932 his writings were likely to appear in any of several publications. The September, 1932, issue of New Masses marks the first time that magazine contains material under his name, an essay. He later became a contributing editor to that periodical and remained in that position until October of 1939. From that date until April, 1958, his work appeared in various publications, the New Leader being principle among them. The final division contains reviews resulting from his present position as Contributing Editor of The Saturday Review.

January, 1929 - September, 1932

1 Review of Science in Search of God, by Kirtley F. Mather, Nation, CXXVIII (January 9, 1929), 48-49. (1)
2 Review of Humanism and Christianity, by Francis J. McConnell, Nation, CXXVIII (January 9, 1929), 48-49. (3)
3 Review of Catholicism and the Modern World, by Michael Williams, Nation, CXXVIII (January 9, 1929), 48-49. (3)
4 Review of Religion Coming of Age, by Roy Wood Sellars, Nation, CXXVIII (January 9, 1929), 48-49. (3)
5 Review of Lyrical Poetry of the Nineteenth Century, by H. J. C. Grier-
son, Nation, CXXVIII (February 6, 1929), 165-166. (3)
6 Review of Phases of English Poetry, by Herbert Read, Nation, CXXVIII (February 6, 1929), 165-166. (1)
7 Review of The Whirligig of Taste by E. E. Kellett, Nation, CXXVIII (March 27, 1929), 376-378. (3)
8 Review of Mamba's Daughters, by DuBose Heyward, Forum, LXXXI (April, 1929), xvi-xvii. (3)
9 Review of While Peter Sleeps, by E. Boyd Barrett, Nation, CXXVIII (April 10, 1929), 428-429. (1)
10 Review of The Modern Temper, by Joseph Wood Krutch, Forum, LXXXI (June, 1929), x-xii. (1)
11 Review of Adam, the Body and the Man From Mars., by Irwin Edman, Forum, LXXXII (September, 1929), xvi. (1)
12 Review of Scheherazade or the Future of the English Novel, by John Carothers, Hound and Horn, II (July-September, 1929), 433-436. (2).
13 Review of The Structure of the Novel, by Edwin Muir, Hound and Horn, II (July-September, 1929), 433-436. (1)
15 Review of Style and Form in American Prose, by Gorham B. Munson, Nation, CXIX (October 2, 1929), 358-360. (2)
16 Review of The History of Christianity in the Light of Modern Knowledge, no author, Nation, CXXIX (October 23, 1929), 469-470. (3)
17 Review of The Story of Religious Controversy, by Joseph McCabe, Nation, CXXIX (October 23, 1929), 469-470. (3)
18 Review of The Story of Religion, by Charles Francis Potter, Nation, CXXIX (October 23, 1929), 469-470. (2)
19 Review of Hawthorne, by Newton Arvin, Nation, CXXIX (November 13, 1929), 554. (1)
20 Review of A Farewell to Arms, by Ernest Hemingway, Forum, LXXXII (December, 1929), xiii and xx and xxii. (1)
21 Review of Essays by James Gibson Huneker, edited by H. L. Mencken, Nation, CXXX (January 22, 1930), 101-102. (3)
22 Review of Style and Form in American Prose, by Gorham B. Munson, Hound and Horn, III (January-March, 1930), 276-280. (2)
24 Review of The Life of George Meredith, by Robert Esmonde Sencourt, Nation, CXXX (January 22, 1930), 101-102. (3)
26 Review of Humanism and America, edited by Norman Foerster, Forum, LXXXIII (March, 1930), vii-viii. (2)
27 Review of Firehead by Lola Ridge, Nation, CXXX (March 12, 1930), 303-304. (1)
28 Review of Tradition and Experiment in Present-Day Literature, by City Literary Institute of London, New Republic, LXII (March 12, 1930), 105-106. (3)
29 Review of The Black Christ and Other Poems, by Countee Cullen, Nation, CXXX (March 12, 1930), 303-304. (2)
30 Review of Emily Dickinson: The Human Background of Her Poetry, by Josephine Pollitt, Nation, CXXX (March 19, 1930), 329. (1)
31 Review of The Life and Letters of Emily Dickinson, edited by Martha Dickinson Bianchi, Nation, CXXX (March 19, 1930), 329. (1)
32 Review of Treatise on the Gods, by H. L. Mencken, Forum, XXXIII April, 1930), vi. (3)
34 Review of Good-Bye to All That: An Autobiography, by Robert Graves, The New Freeman, I (April 12, 1930), 117. (1)
36 Review of The Bridge, by Hart Crane, Nation, CXXX (April 30, 1930), 520-522. (1)
37 Review of Portrait of the Artist as an American, by Matthew Josephson, New Republic, LXIII (June 18, 1930), 131-132. (1)
38 Review of The Life and Mind of Emily Dickinson, by Genevieve Taggard, Nation, CVV (June 25, 1930), 735-736. (1)
39 Review of Alexander Pope, by Edith Sitwell, Forum, LXXXIV (July, 1930), viii. (3)
40 Review of Elizabeth Barrett Browning, by Louise Schutz Boas, The New Freeman, I (September 3, 1930), 594-595. (3)
42 Review of The Stricken Deer: The Life of Cowper, by David Cecil The New Freeman, I (September 3, 1930), 594-595. (1)
43 Review of The Edwardians, by West V. Sackville, New Republic, LXIV (September 24, 1930), 158-159. (2)
44 Review of Poetry and Poets, by Amy Lowell, The New Freeman, I (October 1, 1930), 68-69. (3)
45 Review of An Introduction to Edwin Arlington Robinson, by Charles Cestre, Nation, CXXXI (October 8, 1930), 382. (3)
46 Review of The Glory of the Nightingales, by Edwin Arlington Robinson, Nation, CXXXI (October 8, 1930), 382. (3)
48 Review of The Wanderer of Liverpool, by John Mascfield, Nation, CXXXI (November 26, 1930), 585-586. (3)
49 Review of The Letters of Henry Adams, edited by W. C. Ford, Forum, LXXIV (December, 1930), x. (1)
50 Review of The Dance of Youth, by Hermann Sudermann, Nation, CXXXI (December 3, 1930), 620-621. (2)
51 Review of Collected Poems, by Robert Frost, New Republic, LXV (December 3, 1930), 77-78. (1)
52 Review of A Room in Berlin, by Gunther Birkenfield, Nation, CXXXI (December 3, 1930), 620-621. (3)
53 Review of Claudia, by Arnold Zweig, Nation, CXXXI December 3, 1930), 620-621. (1)
54 Review of Success, by Lion Feuchtwange, Nation, CXXXI (December 3, 1930), 620-621. (2)
55 Review of Imperial Palace, by Arnold Bennett, Nation, CXXXI (December 31, 1930), 736. (2)
56 Review of Szrccess, by Lion Feuchtwange, Nation, CXXXI (December 3, 1930), 620-621. (2)
57 Review of Imperial Palace, by Arnold Bennett, Nation, CXXXI (December 31, 1930), 736. (2)
58 Review of Szcift, by Car! Van Doren, Forzr~n, LXXXV (January, 1931), vi. (3)
59 Review of Intimate Journals, by Charles Baudelaire, Nation, CXXXII (January 6, 1931), 20. (1)
60 Review of The Virgin and the Gypsy, by D. H. Lawrence, Forum, LXXXV (February, 1931), viii. (1)
61 Review of Toward Standards, by Norman Foerster, The New Freeman, (February 4, 1931), 499-500. (3)
62 Review of The Last Day of Shylock, by Ludwig Lewisohn, Nation, CXXXII (February 18, 1931), 187-188. (1)
63 Review of Axel's Castle, by Edmund Wilson, Forum, LXXV (April, 1931), vii. (1)
64 Review of American Caravan IV, edited by Alfred Krymborg, Lewis Mumford and Paul Rosenfield, New Republic, LVI (April 1, 1931), 185-186. (3)
65 Review of The Serpent in the Cloud, by Theodore Morrison, Nation, CXXXII (April 8, 1931), 386. (3)
66 Review of The Pure in Heart, by Franz Werfel, Forum, LXXVI (July, 1931), vi. (3)
67 Review of When the Wicked Man, by Ford Madox Ford, New Republic, LXVII (July 8, 1931), 213. (3)
68 Review of Shadows on the Rock, by Willa Cather, Forum, LXXXVI September, 1931), vi. (3)
69 Review of Companions on the Trail, by Hamlin Garland, Nation, CXXXIII (October 21, 1931), 435-436. (3)
70 Review of My Father, Mark Twain, by Clara Clemens, Nation, CXXXIII (October 28, 1931), 463-464. (3)
72 Review of The Coming Forth by Day of Osiris Jones, by Conrad Aiken, New Republic, LXIX (November 18, 1931), 23-24. (3)
73 Review of Prelude for Menmon, by Conrad Aiken, New Republic, LXIX (November 18, 1931), 24-26. (1)
74 Review of Classic Americans, by Henry Seidel Canby, Nation, CXXXIII (November 18, 1931), 545-546. (3)
75 Review of Counter-Statement, by Kenneth Burke, New Republic, LXIX (December 2, 1931), 75-76. (3)
76 Review of Fenimore Cooper, by Robert E. Spiller, Nation, CXXXIII (December 30, 1931), 728. (3)
77 Review of American Writers on American Literature, edited by John Macy, Nation, CXXXIV (January 13, 1932), 50-51. (1)
78 Review of Letters of Emily Dickinson, edited by Mabel Loomis Todd, Nation, CXXXIV (January 27, 1932), 119. (1)
79 Review of Brave New World, by Aldous Huxley, New Republic, LXIX (February 10, 1932), 354. (2)
80 Review of 1919, by John Dos Passos, The Bookman, LXXV (April, 1932), 32-42. (1)
81 Review of Expression in America, by Ludwig Lewisohn, New Republic, LXX (April 13, 1932), 240-241. (3)
82 Review of Thurso's Landing, by Robinson Jeffers, Nation, CXXXIV (April 13, 1932), 433-444. (2)
83 Review of Flesh is Heir, by Lincoln Kirstein, New Republic, LXX (April 20, 1932), 278-279. (2)

September, 1932 – October, 1939
84 Review of The Liberation of American Literature, by V. F. Calverton, New Republic, LXXII (September 7, 1932), 104. (3)
85 Review of Summer is Ended, by John Herrmann, Nation, CXXXV (October 19, 1932), 367-368. (2)
86 Review of The Intimate Notebooks of George Jean Nathan, by George Jean Nathan, Nation, CXXXV (October 26, 1932), 404-406. (1)
87 Review of Death in the Afternoon, by Ernest Hemingway, Nation, CXXXV (November 9, 1932), 461. (1)
88 Review of Forgotten Frontiers: Dreiser and the Land of the Free, by Dorothy Dudley, New Republic, LXXIII (December 14, 1932), 187. (2)
89 Review of Beyond Desire, by Sherwood Anderson, New Republic, LXXIII (December 21, 1932), 168-169. (1)
90 Review of Company K, by William March, New Republic, LXXIV (March 1, 1933), 81-82. (1)
91 Review of This People, by Ludwig Lewisohn, Nation, CXXXVI (April 12, 1933), 415-416. (1)
92 Review of Pity is Not Enough, by Josephine Herbst, New Masses, VIII (June, 1933), 27. (1)
93 Review of Storm Over the Ruhr, by Hans Marchwitza, Nation, CXXXVI (June 21, 1933), 703. (1)
94 Review of Little Man, What Now?, by Hans Fallada, Nation, CXXXVI (June 21, 1933), 703. (3)
95 Review of *Anthony Adverse*, by Hervey Allen, *New Masses*, IX (September, 1933), 30. (2)

96 Review of *The Plebeian's Progress*, by Frank Tilsley, *Nation*, CXXXVII (September 13, 1933), 505-506. (1)


98 Review of *John Hay: From Poetry to Politics*, by Tyler Dennett, *New Republic*, LXXVII (December 27, 1933), 203. (3)


100 Review of *A Nest of Simple Folk*, by Sean O'Faolain, *New Masses*, X (February 6, 1934), 25. (1)

101 Review of *A Modern Tragedy*, by Phyllis Bentley, *New Masses*, X (February 13, 1934), 26. (2)

102 Review of *Parched Earth*, by Arnold B. Armstrong, *New Masses*, X (February 27, 1934), 25. (1)


109 Review of *Joseph and His Brothers*, by Thomas Mann, *New Masses*, XI (June 19, 1934), 25. (2)

110 Review of *Grammar of Love*, by Ivan Bumin, *New Masses*, XII (August 28, 1934), 27. (2)

111 Review of *Corporal Tune*, by L. A. G. Strong, *New Masses*, XII (August 28, 1934), 27. (2)

112 Review of *Dusk at the Grove*, by Samuel Rogers, *New Masses*, XII (August 28, 1934), 27. (2)

113 Review of *Slim*, by William Wister Haines, *New Masses*, XII (August 28, 1934), 27. (3)

114 Review of *General Buntop's Miracle and Other Stories*, by Martin Armstrong, *New Masses*, XII (September 4, 1934), 25. (3)


116 Review of *Defy the Foul Fiend*, by John Collier, *New Masses*, XII (September 4, 1934), 25. (2)

117 Review of *Full Flavour*, by Doris Leslie, *New Masses*, XII (September 4, 1934), 25. (3)
118 Review of *Spinner of the Years*, by Phyllis Bentley, *New Masses*, XII (September 4, 1934), 25. (3)
120 Review of *Now in November*, by Josephine Johnson, *New Masses*, XII (September 25, 1934), 27. (1)
121 Review of *Art and the Life of Action*, by Max Eastman, *New Masses*, XIII (November 6, 1934), 22. (2)
123 Review of *Comrade-Mister*, by Isidor Schneider, *New Masses*, XIII (December 4, 1934), 22. (1)
124 Review of *The Time is Ripe*, by Walter Greenwood, *New Masses*, XV (April 2, 1935), 33. (1)
125 Review of *He Sent Forth a Raven*, by Elizabeth Madox Roberts, *New Masses*, XV (April 16, 1935), 22-23. (2)
131 Review of *It Can't Happen Here*, by Sinclair Lewis, *New Masses*, XVII (October 29, 1935), 22 (1)
139 Review of *A Footnote to Folly*, by Mary Heaton Vorse, *New Masses*, XVIII (January 21, 1936), 26-27. (1)
140 Review of *A Yankee Saint*, by Robert Allerton Parker, *New Masses*, XVIII (February 4, 1936), 27. (1)
144 Review of *Eyeless in Gaza*, by Aldous Huxley, *New Masses*, XX (July 21, 1936), 23-24. (3)
145 Review of *The Olive Field*, by Halph Bates, *New Masses*, XX (August 18, 1936), 24. (1)
148 Review of *Bird Alone*, by Sean O' Faolain, *New Masses*, XXI (September 9, 1936), 24. (2)
149 Review of *We Have Been Warned*, by Naomi Mitchison, *New Republic*, LXXXVIII (October 21, 1936), 319. (3)
151 Review of *Sherston's Progress*, by Siegfried Sassoon, *New Masses*, XXI (November 10, 1936), 24-25. (1)
155 Review of *David and Joanna*, by George Blake, *New Republic*, LXXXIX (December 2, 1936), 148. (1)
158 Review of *Aspects of Wilde*, by Vincent O'Sullivan, *New Masses*, XXII (December 29, 1936), 22-23. (2)
159 Review of *Rodeo*, by R. B. Cunningham Grahame, *New Masses*, XXII (December 29, 1936), 22-23. (3)
162 Review of *Great Trade Route*, by Ford Madox Ford, *New Masses*, XXIII (April 27, 1937), 22-23. (3)
164 Review of *Portraits From Life*, by Ford Madox Ford, *New Masses*, XXIII (April 27, 1937), 22-23. (3)
167 Review of *The Novel and the People*, by Ralph Fox, *New Masses*, XXIII (May 18, 1937), 24-26. (1)
169 Review of *The Miracle of England*, by Andre Maurois, *New Masses*, XXIII (June 1, 1937), 25. (1)
170 Review of *Men Who Lead Labor*, by Bruce Minton and John Stuart, *New Masses*, XXIV (September 21, 1937), 24. (1)
172 Review of *To Have and Have Not*, by Ernest Hemingway, *New Masses*, XXV (October 26, 1937), 22-23. (1)
177 Review of *Uncle Tom's Children*, by Richard Wright, *New Masses*, XXVII (March 29, 1938), 23. (1)
179 Review of *Journey Between Wars*, by John Dos Passos, *New Masses*, XXVII (April 26, 1938), 22-23. (3)
182 Review of *We Too Are the People*, by Louise U. Armstrong, *New Masses*, XXVIII (July 19, 1938), 24-26. (1)
184 Review of *A Day of Battle*, by Vincent Sheean, *New Masses*, XXVIII (August 23, 1938), 22-23. (3)
192 Review of *Benjamin Franklin*, by Carl Van Doren, *New Masses*, XXIX (December 6, 1938), 24-25. (3)
193 Review of *Unforgotten Years*, by Logan Pearsall Smith, *New Masses*, XXX (January 31, 1939), 23-24. (3)
194 Review of *Sirocco and Other Stories*, by Ralph Bates, *New Masses*, XXX (February 14, 1939), 25-27. (1)
199 Review of *Children of God*, by Vardis Fisher, *New Masses*, XXXII (September 5, 1939), 24-25. (3)
200 Review of *The Hospital*, by Kenneth Fearing, *New Masses*, XXXII (September 5, 1939), 24-25. (1)
201 Review of *Christ in Concrete*, by Pietro di Donato, *New Masses*, XXXII (September 5, 1939), 24-25. (1)

*October, 1939 – April, 1958*

202 Review of *Forces in American Criticism*, by Bernard Smith, *New Republic*, C (November 1, 1939), 376. (1)
203 Review of *World's End*, by Upton Sinclair, *New Republic*, CII (June 24, 1940), 863. (1)
204 Review of *The Second Imperialist War*, by Earl Browder *New Republic*, CIII (July 15, 1940), 90-91. (2)
207 Review of *My Lives in Russia*, by Markoosha CX (June 19, 1944), 822-824. (1)
208 Review of Telleran: Our Path in War and Peace, by Earl Browder, New Republic, CXI (July 17, 1944), 79-80. (2)
211 Review of Tin Horns and Calico, by Henry Christman, New Republic, CXII (March 19, 1945), 393-394. (1)
214 Review of The Humanities in Higher Education in the South, report of a conference held at Vanderbilt University, July 24-30, 1944, New Republic, CXII (April 2, 1945), 453-454. (2)
220 Review of There Comes a Time, by Thomas Bell, The American Mercury, LXIII (October, 1946), 494-500. (2)
221 Review of We Happy Few, by Helen Howe, The American Mercury, LXIII (October, 1946), 494-500. (2)
222 Review of All the King’s Men, by Robert Penn Warren, The American Mercury, LXIII (October, 1946), 494-500. (1)
223 Review of Cities of America, by George Sessions Perry, Tomorrow, VI, (July, 1947), 58-59. (1)
225 Review of When Cathedrals Were White, by Le Corbusier, Tomorrow, VI (July, 1947), 58-59. (1)
226 Review of Your City Tomorrow, by Guy Greer, Tomorrow, VI (July, 1947), 58-59. (1)
227 Review of Essays of Three Decades, by Thomas Mann, Tomorrow, VI (August, 1947), 53. (1)
228 Review of Intruder in the Dust, by William Faulkner, Tomorrow, VIII (January, 1949), 57-58. (1)
229 Review of The Ghostly Tales of Henry James, edited by Leon Edel, New Leader, XXXII (April 23, 1949), 18. (1)
230 Review of Nathaniel Hawthorne, by Mark Van Doran, New Leader, XXXII (June 4, 1949), 12. (1)
231 Review of That Was America, edited by Oscar Handlin, New Leader, XXII (July 9, 1949), 9. (1)
232 Review of Trained for Genius, by Douglas Goldring, Tomorrow, IX (September, 1949), 55. (3)
233 Review of Punishment Without Crime, by S. Andil Fineberg, Commentary, VIII (October, 1949), 404. (3)
234 Review of Willa Cather on Writing, by Willa Cather, New Leader, XXXII (November 12, 1949), 14. (1)
235 Review of Thomas Hardy: The Novels and the Stories, by Albert J. Guerard, New Leader, XXXII (November 26, 1949), 12. (2)
236 Review of The Crack in the Column, by George Waller, Tomorrow, IX (December, 1949), 57-58. (1)
237 Review of The Way West, by A. B. Guthrie, Jr., New Leader, XXXII (December 24, 1949), 11. (2)
238 Review of Knight's Gambit, by William Faulkner, New Leader, XXXII (December 31, 1949), 10. (1)
240 Review of The Islands of Unwisdom, by Robert Graves, Tomorrow, IX (February, 1950), 58-59. (2)
241 Review of Burmese Days, by George Orwell, New Leader, XXXIII (February 25, 1950), 11. (1)
242 Review of Coming Up for Air, by George Orwell, New Leader, XXXIII (February 25, 1950), 11. (1)
246 Review of Classics and Commercials, by Edmund Wilson New Leader, XXIV (February 12, 1951), 23-24. (1)
247 Review of The Human Community, by Baker Brownell, New Leader, XXIV (March 12, 1951), 20-22. (1)
248 Review of The Lonely Crowd, by David Riesman, New Leader, XXXIV (March 12, 1951), 20-22. (1)
250 Review of Selected Writings of William Dean Howells, edited by Henry Steele Commager, Sewanee Review, LIX (Summer, 1951), 505-517. (1)
251 Review of The Burned Bramble, by Manes Sperber, New Leader, XXXIV (July 23, 1951), 16-17. (1)
252 Review of Once Around the Sun, by Brooks Atkinson, New Leader, XXIV (August 6, 1951), 19. (1)

254 Review of *Sherwood Anderson*, by Irving Howe, *Commentary* XII (November, 1951), 510-512. (1)


256 Review of *Tender is the Night*, by Scott Fitzgerald, *New Leader*, XXXIV (November 26, 1951), 22-24. (3)


263 Review of *Stephen Crane*, by John Berryman, *Sewanee Review*, LX (Winter, 1952), 149-156. (1)


273 Review of *The Lost Childhood and Other Essays*, by Graham Greene, *New Leader*, XXXV (March 10, 1952), 21-22. (1)


277 Review of Emily Dickinson, by Richard Chase, New Leader, XXV (March 10, 1952), 21-22. (1)
278 Review of Let It Come Down, by Paul Bowles, New Leader, XXXV (March 24, 1952), 20-21. (3)
279 Review of Groves of Academe, by Mary McCarthy, New Leader, XXXV (March 24, 1952), 20-21. (1)
280 Review of The Girl in His Past, by George Simenon, New Leader, XXXV (March 24, 1952), 20-21. (2)
282 Review of The Quest for Utopia, by Glenn Negley and M. Patrick, New Leader, XXXV (April 21, 1952), 22-23. (1)
283 Review of Witness, by Whittaker Chambers, New Leader, XXXV (May 26, 1952), 19-22. (1)
288 Review of The Spire, by Gerald Warner Brace, New Leader, XXXV (September 15, 1952), 23. (3)
289 Review of The Center of the Stage, by Gerald Sykes, New Leader, XXXV (September 29, 1952), 21-22. (1)
290 Review of East of Eden, by John Steinbeck, New Leader, XXXV (September 29, 1952), 21-22. (3)
291 Review of Bread From Heaven, by Henrietta Buckmaster, Commentary, XIV (November, 1952), 512-513. (2)
293 Review of A Personal Jesus, by Upton Sinclair, New Leader, XXXV (November 10, 1952), 21-22. (1)
294 Review of The Shores of Light, by Edmund Wilson, New Leader, XXXV (December 1, 1952), 20-21. (1)
296 Review of From Main Street to Stockholm: Letters of Sinclair Lewis, edited by Harrison Smith, New Leader, XXXV (December 15, 1952), 16-17. (1)


304 Review of *Ernest Hemingway*, by Philip Young, *New Leader*, XXXVI (February 16, 1953), 20-21. (1)

305 Review of *The Man from Main Street*, by Harry E. Maule and Melville H. Crane, *New Leader*, XXXVI (March 2, 1953), 19-20. (2)


312 Review of *Go Tell It on the Mountain*, by James Baldwin, *New Leader*, XXXVI (June 1, 1953), 21-22. (1)

313 Review of *Not Heaven*, by Waldo Frank, *New Leader*, XXXVI (June 1, 1953), 20-21. (3)


320 Review of *Brother to Dragons*, by Robert Penn Warren, *New Leader*, XXVI (October 5, 1953), 22-23. (1)
322 Review of *Discovery, No. 2.*, edited by Vance Bourjaily, *New Leader*, XXXVI (November 2, 1953), 22. (1)
349 Review of Race Rock, by Peter Matthiessen, New Leader, XXXVII (May 31, 1954), 17-18. (1)
356 Review of Johannesburg Friday, by Albert Segal, New Leader, XXXVII (June 21, 1954), 25. (1)
357 Review of Sweet Thursday, by John Steinbeck, New Leader, XXXVII (June 21, 1954), 25. (1)
358 Review of Individualism Reconsidered, by David Riesman, New Leader, XXXVII (July 19, 1954), 24-25. (1)
363 Review of The Bad Seed, by William March, New Leader, XXXVII (September 6, 1954), 18-19. (1)
364 Review of The Tunnel of Love, by Peter De Vries, New Leader, XXXVI (September 6, 1954), 18-19. (1)
365 Review of Most Likely to Succeed, by John Dos Passos, New Republic, CXXXVI (September 27, 1954), 17-18. (2)


373 Review of *The View from Pompey's Head*, by Hamilton Basso, *New Leader*, XXXVII (November 1, 1954), 23. (1)


378 Review of *The View from Pompey's Head*, by Hamilton Basso, *New Leader*, XXXVII (November 1, 1954), 23. (1)

379 Review of *The View from Pompey's Head*, by Hamilton Basso, *New Leader*, XXXVII (November 1, 1954), 23. (1)


381 Review of *The View from Pompey's Head*, by Hamilton Basso, *New Leader*, XXXVII (November 1, 1954), 23. (1)

382 Review of *The View from Pompey's Head*, by Hamilton Basso, *New Leader*, XXXVII (November 1, 1954), 23. (1)

383 Review of *The View from Pompey's Head*, by Hamilton Basso, *New Leader*, XXXVII (November 1, 1954), 23. (1)

384 Review of *The View from Pompey's Head*, by Hamilton Basso, *New Leader*, XXXVII (November 1, 1954), 23. (1)

385 Review of *The View from Pompey's Head*, by Hamilton Basso, *New Leader*, XXXVII (November 1, 1954), 23. (1)

386 Review of *The View from Pompey's Head*, by Hamilton Basso, *New Leader*, XXXVII (November 1, 1954), 23. (1)

387 Review of *The View from Pompey's Head*, by Hamilton Basso, *New Leader*, XXXVII (November 1, 1954), 23. (1)

388 Review of *The View from Pompey's Head*, by Hamilton Basso, *New Leader*, XXXVII (November 1, 1954), 23. (1)


418 Review of *The Ecstasy of Owen Muir*, by Ring Lardner, Jr., *Commentary*, XX (September, 1955), 280-282. (2)


432 Review of George Orwell, by John Atkins, New Leader, XXXVIII (December 26, 1955), 16-17. (3)
433 Review of Dylan Thomas in America, by John Malcolm Brinnin, New Leader, XXXVIII (December 26, 1955), 16-17. (1)
434 Review of Andersonville, by Mackinley Kantor, New Leader, XXXVIII (January 9, 1956), 22. (1)
435 Review of A Dream of Kings, by Davis Grubb, New Leader, XXXIX (January 9, 1956), 22. (1)
436 Review of Keep the Aspidistra Flying, by George Orwell, New Leader, XXXIX (January 23, 1956), 15-16. (1)
437 Review of Cards of Identity, by Nigel Dennis, New Leader, XXXIX (January 23, 1956), 16-17. (1)
439 Review of The Last Hurrah, by Edwin O'Connor, New Leader, XXXIX (February 6, 1956), 23-24. (1)
440 Review of The Man Who Was Not With It, by Herbert Gold, New Leader, XXXIX (February 20, 1956), 16-17. (1)
441 Review of The Quiet American, by Graham Greene, New Leader, XXXIX (March 12, 1956), 16-17. (1)
442 Review of All Honorable Men, by David Karp, New Leader, XXXIX (March 12, 1956), 20-21. (3)
443 Review of The Presence of Grace, by J. F. Powers, New Leader, XXXIX (March 26, 1956), 22-23. (1)
444 Review of Bang the Drum Slowly, by Mark Harris, New Leader, XXXIX (March 26, 1956), 22-23. (1)
447 Review of The Revolt of Gunner Asch, by Hans Kirst, New Leader, XXXIX (April 23, 1956), 22-23. (1)
449 Review of Squadron Airborne, by Elleston Trevor, New Leader, XXXIX (April 23, 1956), 22-23. (1)
450 Review of All Your Beloved Sons, by Thomas Anderson, New Leader, XXXIX (April 23, 1956), 22-23. (1)
451 Review of Ten Days in August, by Bernard Frizell, New Leader, XXXIX (April 23, 1956), 22-23. (2)
452 Review of An End to Dying, by Sam Astrachan, New Leader, XXXIX (May 28, 1956), 23-24. (1)
458 Review of Ring Lardner, by Donald Elder, New Leader, XXXIX (July 2, 1956), 17. (3)
459 Review of Goodbye to Uncle Tom, by J. C. Furnas, New Leader, XXXIX (July 30, 1956), 9. (1)
460 Review of Mr. Seward for the Defense, by Earl Conrad, New Leader, XXXIX (July 16, 1956), 9. (1)
461 Review of Lady Sings the Blues, by Billie Holiday, New Leader, XXXIX (July 30, 1956), 22. (1)
463 Review of The Sacrifice, by Adele Wiseman, New Leader, XXXIX (September 17, 1956), 18. (1)
464 Review of The Field of Vision, by Wright Morris, New Leader, XXXIX (October 1, 1956), 24-25. (1)
465 Review of Mirror in My House, by Sean O'Casey, New Republic, CXXXIV (October 22, 1956), 17-18. (1)
466 Review of Homecoming, by C. P. Snow, New Leader, XXXIX (October 22, 1956), 24-25. (1)
467 Review of Peyton Place, by Grace Metalious, New Leader, XXXIX (October 29, 1956), 25-26. (2)
468 Review of Thunder in the Room, by Harris Downey, New Leader, XXXIX (October 29, 1956), 25-26. (3)
469 Review of The Voice at the Back Door, by Elizabeth Spencer, New Leader, XXXIX (October 29, 1956), 25-26. (1)
470 Review of Blue River, by Betsy Lochridge, New Leader, XXXIX (October 29, 1956), 25-26. (1)
473 Review of Seize the Day, by Saul Bellow, New Leader, XXXIX (November 26, 1956), 24-25. (1)
474 Review of The Orwell Reader, edited by Richard Rovere, New Leader, XXXIX (November 26, 1956), 24-25. (1)
475 Review of Brothers and Sisters, by Ivy Compton-Burnett, New Leader, XL (January 7, 1957), 22. (1)
499 Review of *From the Dark Tower*, by Ernst Pawel, *New Leader*, XL (June 17, 1957), 20-21. (1)
515 Review of *Something About a Soldier*, by Mark Harris, *New Leader*, XL (November 4, 1957), 24-25. (1)
516 Review of *A Lesson in Love*, by Margaret Creal, *New Leader*, XL (November 4, 1957), 24-25. (3)
517 Review of *The Velvet Horn*, by Andrew Lytle, *New Leader*, XL (November 4, 1957), 24-25. (1)
520 Review of *Tomorrow and Yesterday*, by Heinrich Boll, *New Leader*, XL (December 23, 1957), 20. (1)
529 Review of *The Return of Ansel Gibbs*, by Frederick Buechner, *New Leader*, XLI (February 24, 1958), 22-23. (1)
532 Review of *The Sergeant*, by Dennis Murphy, *New Leader*, XLI (March 24, 1958), 17-18. (1)

April, 1958 – June, 1967

542 Review of *Entry E*, by Richard Frede, *Saturday Review*, XLI (May 24, 1958), 12 and 42. (3)
543 Review of *After Long Silence*, by Robert Gutwillig, *Saturday Review*, XLI (May 24, 1958), 12 and 42. (1)
545 Review of Parktilden Village, by George P. Elliott, Saturday Review, XLI (May 31, 1958), 10 and 26. (2)
546 Review of Crack of Doom, by Willi Heinrich, Saturday Review, XLI (June 7, 1958), 12. (2)
547 Review of The Mission, by Dean Brels, Saturday Review, XLI (June 7, 1958), 12. (1)
548 Review of Private, by Lester Atwell, Saturday Review, XLI (June 7, 1958), 12. (1)
551 Review of Southern Writers in the Modern World, by Donald Davidson, Saturday Review, XLI (June 21, 1958), 16, 49, and 50. (1)
552 Review of The Fugitives, by John M. Bradbury, Saturday Review, XLI (June 21, 1958), 16, 49, and 50. (1)
553 Review of The Novels of Waldo Frank, by William Bittner, Saturday Review, XLI (June 31, 1958), 16, 49, and 50. (3)
554 Review of The Wide World of John Steinbeck, by Peter Lisca, Saturday Review, XLI (June 31, 1958), 16, 49, and 50. (3)
555 Review of My Stephen Crane, edited by Edwin H. Cady, Saturday Review, XLI (June 21, 1958), 16, 49, and 50. (1)
556 Review of The Novel of Violence in America, by W. M. Frohock, Saturday Review, XLI (June 21, 1958), 16, 49, and 50. (1)
559 Review of River's End, by Anthony C. West, Saturday Review, XLI (July 5, 1958), 10. (1)
560 Review of The King Must Die, by Mary Renault, Saturday Review, XLI (July 12, 1958), 11. (1)
561 Review of The Art of Travel, by Henry James, Saturday Review, XLI (July 19, 1958), 22. (1)
564 Review of Art and Reality, by Joyce Cary, Saturday Review, XLI (August 9, 1958), 11. (3)
565 Review of Let No Man Write My Epitaph, by Willard Motley, Saturday Review, XLI (August 9, 1958), 11. (2)
566 Review of Lolita, by Vladimir Nabokov, Saturday Review, XLI (August 16, 1958), 12. (1)
569 Review of *Warlock*, by Oakley Hall, *Saturday Review*, XLI (September 6, 1958), 17. (1)
570 Review of *Short Story I*, no author, *Saturday Review*, XLI (September 13, 1958), 33. (1)
571 Review of *The Housebreaker of Shady Hill*, by John Cheever, *Saturday Review*, XLI (September 13, 1958), 33. (1)
572 Review of *Venus in SParta*, by Louis Auchincloss, *Saturday Review*, XLI (September 20, 1958), 18. (1)
573 Review of *The Big Company Look*, by J. Harvey Howells, *Saturday Review*, XLI (September 30, 1958), 18. (2)
577 Review of *A Legacy of Love*, by Edwin Daly, *Saturday Review*, XLI (October 11, 1958), 17 and 51. (1)
578 Review of *Heroes and Orators*, by Robert Phelps, *Saturday Review*, XLI (October 11, 1958), 17 and 51. (1)
599 Review of *Henderson the Rain King*, by Saul Bellow, *Saturday Review*, XLII (February 21, 1959), 20. (1)
600 Review of *The Watch That Ends the Night*, by Hugh MacLennan, *Saturday Review*, XLII (February 28, 1959), 15. (1)
603 Review of *The Middle Age of Mrs. Eliot*, by Angus Wilson, *Saturday Review*, XLII (March 21, 1959), 22. (1)


618 Review of *The Light Infantry Ball*, by Hamilton Basso, *Saturday Review*, XLII (June 6, 1959), 16. (2)


622 Review of *Berkshire County*, by Richard D. Birdsall, *Saturday Review*, XLII (June 20, 1959), 18. (1)


625 Review of *Proust Recaptured*, by Pamela Hansford Johnson, *Saturday Review*, XLII (June 20, 1959), 18. (1)

626 Review of *The White Hound*, by Ward Dorrance and Thomas Mabry, *Saturday Review*, XLII (June 20, 1959), 18. (1)

627 Review of *The Sympathetic Alien: James Joyce and Catholicism*, by J. Mitchell Morse, *Saturday Review*, XLII (June 20, 1959), 18. (1)


632 Review of *Wake Up, Stupid*, by Mark Harris, *Saturday Review*, XLII (July 18, 1959), 13. (1)
634 Review of The Novels of James Gould Cozzens, by Frederick Bracher, Saturday Review, XLII (August 8, 1959), 12. (1)
635 Review of Arturo's Island, by Elsa Morante, Saturday Review, XLII (August 15, 1959), 16. (1)
638 Review of Literary Biography, by Leon Edel, Saturday Review, XLII (September 5, 1959), 14. (1)
639 Review of The Lotus Eaters, by Gerald Green, Saturday Review, XLII (September 12, 1959), 22. (2)
640 Review of To the Islands, by Randolph Stow, Saturday Review, XLII (September 12, 1959), 22. (1)
641 Review of Writers on Writing, edited by Walter Allen, Saturday Review, XLII (September 19, 1959), 16. (1)
642 Review of Malcolm, by James Purdy, Saturday Review, XLII (September 26, 1959), 15. (3)
643 Review of Men Die, by H. L. Humes, Saturday Review, XLII (September 26, 1959), 15. (1)
644 Review of The Rack, by A. E. Ellis, Saturday Review, XLII (September 26, 1959), 15. (1)
645 Review of The War Lover, by John Hersey, Saturday Review, XLII (October 3, 1959), 18. (2)
647 Review of The End of American Innocence, by Henry F. May, Saturday Review, XLII (October 17, 1959), 17. (1)
648 Review of Krishna Fluting, by John Barry, Saturday Review, XLII (October 31, 1959), 14. (1)
649 Review of Town Burning, by Thomas Williams, Saturday Review, XLII (October 31, 1959), 14. (1)
650 Review of Shalom, by Dean Brelis, Saturday Review, XLII (October 31, 1959), 14. (2)
651 Review of Advertisements for Myself, by Norman Mailer, Saturday Review, XLII (November 7, 1959), 18. (3)
653 Review of The West-Going Heart, by Eleanor Ruggles, Saturday Review, XLII (November 21, 1959), 39. (1)
654 Review of Charles Dickens' Best Stories, edited by Morton Dauwen Zabel, Saturday Review, XLII (December 5, 1959), 16. (1)
655 Review of The Golden Age of American Literature, by Perry Miller, Saturday Review, XLII (December 5, 1959), 16. (1)
656 Review of *Alarms and Diversions* by James Thurber, *Saturday Review*, XLII (December 5, 1959), 16. (1)


672 Review of *New Campus Writing #3*, edited by Nolan Miller and Jerome Judson, *Saturday Review*, XLIII (February 20, 1960), 15. (1)

673 Review of *Forty Best Stories from Mademoiselle*, edited by Cyrilly Abels and Margarita D. Smith, *Saturday Review*, XLIII (February 20, 1960), 15. (1)


675 Review of *The Violent Bear It Away*, by Flannery O'Connor, *Saturday Review*, XLIII (February 27, 1960), 18. (1)

676 Review of *A Separate Peace*, by John Knowles, *Saturday Review*, XLIII (March 5, 1960), 18. (1)

677 Review of *The Humble Creation*, by Pamela Hensford Johnson, *Saturday Review*, XLIII (March 5, 1960), 15. (1)
678 Review of *Six Tales of the Jazz Age and Other Stories*, by F. Scott Fitzgerald, *Saturday Review*, XLIII (March 12, 1960), 18. (3)
689 Review of *The View from the Fortieth Floor*, by Theodore H. White, *Saturday Review*, XLIII (May 21, 1960), 18. (2)
691 Review of *Set This House on Fire*, by William Styron, *Saturday Review*, XLIII (June 4, 1960), 13. (1)
695 Review of *Ceremony in Lone Tree*, by Wright Morris, *Saturday Review*, XLIII (July 9, 1960), 11 and 30. (1)

701 Review of *This Demi-Paradise*, by Margaret Halsey, *Saturday Review*, XLIII (July 30, 1960), 12. (1)


711 Review of *The Circle Home*, by Edward Hoagland, *Saturday Review*, XLIII (September 17, 1960), 33. (1)

712 Review of *Death of Anger*, by Allan Seager, *Saturday Review*, XLIII (September 17, 1960), 33. (3)

713 Review of *The Patriot*, by Evan S. Connell, Jr., *Saturday Review*, XLIII (September 24, 1960), 16. (2)

714 Review of *Therefore Be Bold*, by Herbert Gold, *Saturday Review*, XLIII (October 1, 1960), 15. (1)


722 Review of *Stories from the New Yorker*, by the New Yorker, *Saturday Review*, XLIII (November 12, 1960), 24. (1)
728 Review of *Tbe Temptation of Don Volpi*, by Alfred Hayes, *Saturday Review*, XLIII (December 10, 1960), 18. (1)
734 Review of *In a Summer Season*, by Elizabeth Taylor, *Saturday Review*, XLIV (January 21, 1961), 62. (1)
737 Review of *Vangel Griffin*, by Herbert Lobsenz, *Saturday Review*, XLIV (February 4, 1961), 14, 31 and 32. (2)
738 Review of *A Middle Class Education*, by Wilfred Sheed, *Saturday Review*, XLIV (February 4, 1961), 14, 31 and 32. (2)
739 Review of *Carnival of Angels*, by Robert de Maria, *Saturday Review*, XLIV (February 4, 1961), 14 and 31-32. (3)
740 Review of *The Thief*, by Doris Born Monthan, *Saturday Review*, XLIV (February 4, 1961), 14, 31 and 32. (2)
745 Review of *Dear Ones All*, by Jean Rickhoff, *Saturday Review*, XLIV (February 4, 1961), 14, 31 and 32. (1)
749 Review of *Stowaway*, by Lawrence Sargent Hall, *Saturday Review*, XLIV (February 4, 1961), 14, 31 and 32. (3)
751 Review of *Sunzinel of Pride*, by Elizabeth Savage, *Saturday Review*, XLIV (February 4, 1961), 14, 31 and 32. (3)
752 Review of *NoFurther West*, by Daniel Jacobson, *Saturday Review*, XLIV (February 4, 1961), 14, 31 and 32. (3)
761 Review of *The Death of Tragedy*, by George Steiner, *Saturday Review*, XLIV (April 8, 1961), 20. (1)
783 Review of *Nobody Knows My Name*, by James Baldwin, *Saturday Review*, XLIV (July 1, 1961), 8. (1)
793 Review of The Beautiful Greed, by David Madden, Saturday Review, XLIV (August 26, 1961), 13. (1)
794 Review of A Trip Into Town, by Michael Rubin, Saturday Review, XLIV (August 26, 1961), 13. (3)
795 Review of A Weed in the Garden, by Leslie Winter Strom, Saturday Review, XLIV (August 26, 1961), 13. (2)
796 Review of From the Shadow of the Mountain, by Van Wyck Brooks, Saturday Review, XLIV (September 2, 1961), 12. (3)
798 Review of Franny and Zooey, by J. D. Salinger, Saturday Review, XLIV (September 16, 1961), 26. (1)
799 Review of Clock Without Hands, by Carson McCullers, Saturday Review, XLIV (September 23, 1961), 14, 15 and 49. (1)
800 Review of Sinclair Lewis: An American Life, by Mark Schorer, Saturday Review, XLIV (September 30, 1961), 16-17. (1)
801 Review of A New Life, by Bernard Malamud, Saturday Review, XLIV (October 7, 1961), 20. (1)
802 Review of Catch 22, by Joseph Heller, Saturday Review, XLIV (October 14, 1961), 32. (3)
803 Review of The End of It, by Mitchell Goodman, Saturday Review, XLIV (October 14, 1961), 32. (1)
804 Review of The Old Men at the Zoo, by Angus Wilson, Saturday Review, XLIV (October 21, 1961), 22. (3)
805 Review of The Fortunes of Laurie Breaux, by Charlotte Painter, Saturday Review, XLIV (October 28, 1961), 17. (1)
806 Review of False Entry, by Hortense Calisher, Saturday Review, XLIV (October 28, 1961), 17. (1)
809 Review of Strangers to This Ground, by W. M. Frohock, Saturday Review, XLIV (December 9, 1961), 15. (1)
810 Review of Europe, by Richard G. Stern, Saturday Review, XLIV (December 16, 1961), 13. (1)
811 Review of In Search of Character, by Graham Greene, Saturday Review, XLV (January 6, 1962), 62. (1)
812 Review of The Mothers, by Edward Loomis, Saturday Review, XLV (January 13, 1962), 52. (1)
813 Review of The Prime of Miss Jean Brodie, by Muriel Spark, Saturday Review, XLV (January 20, 1962), 18. (1)
815 Review of *Francis Parkman*, by Howard Doughty, *Saturday Review*, XLV (February 3, 1962), 17. (1)
834 Review of *Letting Go*, by Philip Roth, *Saturday Review*, XLV (June 16, 1962), 16. (2)