from

A Bibliography of Literary Theory, Criticism and Philology

<http://bit.ly/abibliog>

by José Ángel García Landa

(University of Zaragoza, Spain)

# The New Criticism

Abad García, Pilar. "New Criticism y poesía." In Abad, *Poetología: Teoría literaria y poesía en lengua inglesa.* Valladolid: Secretariado de Publicaciones e Intercambio Editorial, U de Valladolid, 2001. 22-48.\*

Andrews, Larry R. "Deciphering 'Signs and Symbols'." In *Nabokov's Fifth Arc: Nabokov and Others on His Life's Work.* Ed. J. E. Rivers and Charles Nicol.Austin: U of Texas P, 1982. 139-52.\*

Asals, Heather A. R. From "Introduction: Holy Equivocation." From Asals, *Equivocal Predication: George Herbert's Way to God.* 1981. 9-17. Rpt. in *The Critical Perspective: Volume 3: Elizabethan-Caroline.* Ed. Harold Bloom. (The Chelsea House Library of Literary Criticism). New York: Chelsea House, 1986. 1459-62.\*

Aswell, Duncan. "The Puzzling Design of *Absalom, Absalom!"* *Kenyon Review* 30 (1963): 67-84.

Bader, Julia. *Crystal Land: Artifice in Nabokov's English Novels.* Berkeley: U of California P, 1972.

Balakier, James J. "The Ambigous Reversal of Dylan Thomas's 'In Country Sleep'." *Papers on Language and Literature* 32.1 (Winter 1996): 21-44.\*

Baldeshwiler, Eileen. "The Lyric Short Story: The Sketch of a History" *Studies in Short Fiction* (1969).

Baldwin, Dean R. "Marvell's 'Mower Poems'." *Explicator* 35.3 (1977). 25-26.

Barbeau, Anne T. *The Intellectual Design of John Dryden's Plays.* New Haven, 1970.

Bateson, F. W. "The New Bibliography and the 'New Criticism'." In Bateson, *Essays in Critical Dissent.* London: Longman, 1972. 1-15.\*

Bellette, Anthony F. "'Little Worlds Made Cunningly': Significant Form in Donne's *Holy Sonnets* and 'Goodfriday, 1613'." *Studies in Philology* (July 1975): 322-47. Rpt. in *The Critical Perspective: Volume 3: Elizabethan-Caroline.* Ed. Harold Bloom. (The Chelsea House Library of Literary Criticism). New York: Chelsea House, 1986. 1402-9.\*

Belmore, H. W. *Rilke's Craftsmanship: An Analysis of His Poetic Style.* Oxford, 1954.

Bezel, Nail. "Pursuit and Pattern in T. S. Eliot's Criticism." *English Studies. A Journal of English Language and Literature* 5.1-6 (1994).\*

Bryer, Jackson R. (U of Maryland), ed. *The Stories of F. Scott Fitzgerald: New Approaches in Criticism.* Madison: Univ. of Wisconsin Press, 1982.

Bryer, Jackson R., and J. Gerald Kennedy, eds. *French Connections: Hemingway and Fitzgerald Abroad.* Houndmills: Macmillan, 1998.

Burke, Kenneth. See English structuralism.

Burnshaw, Stanley. *The Seamless Web.* (Poetry).

\_\_\_\_\_, ed. *Varieties of Literary Experience.* New York: New York UP, 1962.

Carter, D. N. G. (1942). *Robert Graves: The Lasting Poetic Achievement.* 1989. Online in *Google Books.*

Cassuto, David. "Turning Wine into Water: Water as Privileged Signifier in *The Grapes of Wrath".* *Papers on Language and Literature* 29.1 (1993).\*

Chayes, Irene H. "Rhetoric and Drama: An Approach to the Romantic Ode." *PMLA* 79 (March 1964): 71-4.

\_\_\_\_\_. ["Ode to the West Wind."] From "Rhetoric and Drama: An Approach to the Romantic Ode." *PMLA* 79 (March 1964): 71-4. In *Shelley's Poetry and Prose.* Ed. Donald H. Reiman and Sharon B. Powers. (Norton Critical Edition). New York: Norton, 1977. 620-25.\*

Columbus, Robert R. "Conscious Artistry in *Moll Flanders." Studies in English Literature* 3 (1963): 415-32.

*The Critical Moment: Literary Criticism in the 1960s. Essays from the London Times Literary Supplement.* New York: McGraw, 1964.

Danzinger, M. K., and W. S. Johnson. *An Introduction to Literary Criticism.* Boston, 1961.

de Jonge, Alex. "Nabokov's Use of Pattern." In *Nabokov: A Tribute.* Ed. Peter Quennell. London: Weidenfeld and Nicolson, 1979. 59-72.

Deming, Robert H. *Ceremony and Art: Robert Herrick's Poetry.* The Hague: Mouton, 1974.

\_\_\_\_\_. "Kate and Allie: 'New Women' and the Audience's Television Archive." *Camera Obscura* 16 (1988).

DeNeef, A. Leigh. *'This Poetic Liturgie': Robert Herrick's Ceremonial Mode.* Durham (NC): Duke UP, 1974.

DeNeef, A., Ted-Larry LeighPebworth, Dorothy Lee, James E. Siemon, and Claude J. Summers, "Selected and Annotated Bibliography," in "Trust to Good Verses": Herrick Tercentenary Essays." Ed. Roger B. Rollin and J. Max Patrick. Pittsburgh: U of Pittsburgh P, 1978. 235-81.

Donovan, Robert Alan. "The Two Heroines of *Moll Flanders."* In Donovan, *The Shaping Vision.* Ithaca: Cornell UP, 1966.

\_\_\_\_\_. *The Shaping Vision: Imagination in the English Novel from Defore to Dickens.* Ithaca: Cornell UP, 1966.

\_\_\_\_\_. "Structure and Idea in *Bleak House*." 1971. In Watt 1990: 83-109.

Duffy, Joseph M., Jr. "Structure and Idea in Jane Austen's *Persuasion." Nineteenth Century Fiction* 8.4 (1954): 272-89.

El Saffar, Ruth Snodgrass. "The function of the Fictional Narrator in *Don Quixote." Modern Language Notes* 83 (1968): 164-77.

\_\_\_\_\_. "La función del narrador ficticio en *Don Quijote."* In *El Quijote de Cervantes.* Ed. George Haley. Madrid: Taurus, 1984. 288-300.\*

\_\_\_\_\_. *Novel to Romance: A Study of Cervantes'* *Novelas Ejemplares.* Baltimore: Johns Hopkins UP, 1974.

\_\_\_\_\_. *Cervantes: El casamiento engañoso and El coloquio de los perros.* London: Grant & Cutler, 1976.

\_\_\_\_\_. "Cervantes and the Imagination." *Cervantes* 6.1 (1986): 81-90.

\_\_\_\_\_. *Distance and Control in Don Quixote:* *A Study in Narrative Technique.* Chapel Hill: U of North Carolina P, 1975.

Eliot, T. S. See English authors.

Ellis, John M. "Kleist: *Das Erdbeben in Chili."* In Ellis, *Narration in the German Novelle.* Cambridge: Cambridge UP, 1974. 46-76.\*

\_\_\_\_\_. "Tieck: *Der blonde Eckbert."* In Ellis, *Narration in the German Novelle.* Cambridge: Cambridge UP, 1974. 77-93.\*

\_\_\_\_\_. "Grillparzer: *Der arme Spielmann."* In Ellis, *Narration in the German Novelle.* Cambridge: Cambridge UP, 1974. 113-35.\*

\_\_\_\_\_. "Storm: *Der* *Schimmelreiter."* In Ellis, *Narration in the German Novelle.* Cambridge: Cambridge UP, 1974. 155-68.\*

\_\_\_\_\_. *Narration in the German Novelle: Theory and Interpretation.* Cambridge: Cambridge UP, 1974.

\_\_\_\_\_. *The Theory of Literary Criticism: A Logical Analysis.* Berkeley: U of California P, 1974.

\_\_\_\_\_. "Star / Industry / Image." In *Star Signs: Papers from a Weekend Workshop.* London: BFI, 1982. 1-12.

\_\_\_\_\_. *Visible Fictions: Cinema, Television, Video.* London: Routledge, 1982.

\_\_\_\_\_. From *Visible Fictions* ("Broadcast TV as Sound and Image"). 1982. In *Film Theory and Criticism: Introductory Readings.* 5th ed. Ed. Leo Braudy and Marshall Cohen. New York: Oxford UP, 1999. 385-94.\*

\_\_\_\_\_. From *Visible Fictions* ("Stars as a Cinematic Phenomenon"). 1982. In *Film Theory and Criticism: Introductory Readings.* 5th ed. Ed. Leo Braudy and Marshall Cohen. New York: Oxford UP, 1999. 539-46.\*

\_\_\_\_\_. "The Relevant Context of a Literary Text." Select. in *Twentieth-Century Literary Theory.* Ed. K. M. Newton. London: Macmillan, 1988. 53-6.

\_\_\_\_\_. *Against Decontruction.* Princeton (NJ): Princeton UP, 1989.\*

\_\_\_\_\_. *Literature Lost.* c. 1997.

Elton, William R. *A Glossary of the New Criticism.* Chicago: Modern Poetry Association, 1949.

\_\_\_\_\_. *King Lear and the Gods.* San Marino (CA): Huntington Library, 1966.

\_\_\_\_\_. "Shakespeare and the thought of His Age." In *A New Companion to Shakespeare Studies.* Ed. Kenneth Muir and Samuel Schoenbaum. Cambridge: Cambridge UP, 1971. 180-8.

\_\_\_\_\_. "Shakespeare and the Thought of the Age." In *The Cambridge Companion to Shakespeare Studies.* Ed. Stanley Wells. Cambridge: Cambridge UP, 1986. 17-34.\*

Elton, William, ed. *Essays in Aesthetics and Language.* Oxford, 1954.

Empson, William. See English authors.

Federico, Annette. *Engagements with Close Reading.* (Routledge Engagements with Literature). Abingdon and New York: Routledge, 2016.

Feldman, Joshua. "William Blake's 'The Clod and the Pebble': An Analysis." *Suite 101* 15 Oct. 2009.\*

 <http://british-poetry.suite101.com/article.cfm/william_blakes_the_clod_and_the_pebble>

 2010

Fleming, Robert E. (U of New Mexico). "Hemingway's 'The Killers': The Map and the Territory." In *New Critical Approaches to the Short Stories of Ernest Hemingway.* Ed. Jackson J. Benson. Durham: Duke UP, 1990. 309-13.\*

\_\_\_\_\_. "Perversion and the Writer in 'The Sea Change'." In *New Critical Approaches to the Short Stories of Ernest Hemingway.* Ed. Jackson J. Benson. Durham: Duke UP, 1990. 347-52.\*

\_\_\_\_\_. "Roger Davis of *Islands:* What the Manuscript Adds." In *Hemingway: Essays of Reassessment.* Ed. Frank Scafella. New York: Oxford UP, 1991. 53-61.\*

\_\_\_\_\_. "The Fun Also Rises: A Tribute to Jim Hinkle." *Hemingway Review* 13.1 (1993): 90-91.\*

\_\_\_\_\_. "Dismantling the Code: Hemingway's 'A Man of the World'." *Hemingway Review* 11.2 (1992): 6-10.\*

\_\_\_\_\_. *The Face in the Mirror: Hemingway's Writers.* Tuscaloosa: U of Alabama P, 1994.

\_\_\_\_\_. "Hemingway's Later Fiction: Breaking New Ground." In *The Cambridge Companion to Hemingway.* Ed. Scott Donaldson. Cambridge: Cambridge UP, 1996. 128-48.\*

\_\_\_\_\_. *Hemingway and the Natural World.*

\_\_\_\_\_. "Hemingway's Chicago: The Iceberg Beneath the Water Line." *North Dakota Quarterly* 70.4 (Fall 2003): 81-87. (Special issue on *Hemingway: Life and Art).*\*

\_\_\_\_\_. Rev. of *Hemingway on Politics and Rebellion.* Ed. Lauretta Conklin Frederking. *Hemingway Review* 30.2 (Spring 2011): 120-23.\*

\_\_\_\_\_. "The Endings of Hemingway's *Garden of Eden."* In *Hemingway's The Garden of Eden: Twenty-five Years of Criticism.* Ed. Suzanne del Gizzo and Frederic J. Svoboda. Kent (OH): Kent State UP, 2012. 33-41.\*

\_\_\_\_\_. "*The Garden of Eden* as a Response to *Tender Is the Night."* In *Hemingway's The Garden of Eden: Twenty-five Years of Criticism.* Ed. Suzanne del Gizzo and Frederic J. Svoboda. Kent (OH): Kent State UP, 2012. 349-58.\*

\_\_\_\_\_. "28. Politics." In *Ernest Hemingway in Context.* Ed. Debra A. Moddelmog and Suzanne del Gizzo. Cambridge: Cambridge UP, 2013. 287-96.\*

Fleming, Robert E., and Robert W. Leis, eds. *Under Kilimanjaro.* By Ernest Hemingway. Kent (OH): Kent State UP, 2005.\*

Fortin, René E. "'Tongues in Trees': Symbolic Patterns in *As You Like It." Texas Studies in Literature and Language* 14 (1973): 569-82.

Frank, Joseph. "Spatial Form in Modern Literature". *Sewanee Review* 53 (1945): 221-40, 433-45, 643-65.

\_\_\_\_\_. "Spatial Form in Modern Literature." In *Essentials of the Theory of Fiction.* Ed. Michael J. Hoffman and Patrick D. Murphy. Durham (NC): Duke UP, 1988. 85-100.\*

\_\_\_\_\_. "Spatial Form in Modern Literature." 1945. In Frank, *The Idea of Spatial Form*. New Brunswick: Rutgers UP, 1991. 31-66.

\_\_\_\_\_. From *Spatial Form in Modern Literature.* In *Theory of the Novel: A Historical Approach.* Ed. Michael McKeon. Baltimore: Johns Hopkins UP, 2000. 784-802.\*

\_\_\_\_\_. "R. P. Blackmur: The Later Phase." In Frank, *The Widening Gyre.* 1963. 229-50.

\_\_\_\_\_. "The Dehumanization of Art." In Frank, *The Widening Gyre* 163-78.

\_\_\_\_\_. "Lionel Trilling and the Conservative Imagination." *Sewanee Review* (1956).

\_\_\_\_\_. "Lionel Trilling and the Conservative Imagination." In Frank, *The Widening Gyre: Crisis and Mastery in Modern Literature.* New Brunswick (NJ): Rutgers UP, 1963.

\_\_\_\_\_. "Lionel Trilling and the Conservative Imagination." With a new appendix. *Salmagundi* 41 (1978).

\_\_\_\_\_. *The Widening Gyre: Crisis and Mastery in Modern Literature.* New Brunswick (NJ): Rutgers UP, 1963.

\_\_\_\_\_. "A Reading of 'The Idiot'." *Southern Review* 5 (1969).

\_\_\_\_\_. Foreword to *The Inward Turn of Narrative.* By Erich Kahler. Trans. Richard and Clara Winston.. (Bollingen Series LXXXIIII). Princeton (NJ): Princeton UP, 1973.\*

\_\_\_\_\_. "Spatial Form: An Answer to Critics." *Critical Inquiry* 4.2 (Winter 1977): 231-52.

\_\_\_\_\_. *Dostoevsky.* Vol. 1. 1976.

\_\_\_\_\_. *Dostoevsky: The Years of Ordeal, 1850-1859.* Princeton: Princeton UP, 1983.

\_\_\_\_\_. *Dostoevsky: The Stir of Liberation, 1860-65.* Princeton: Princeton UP, 1986.

\_\_\_\_\_. *Dostoievski: La secuela de la liberación, 1860-1865.* Mexico, 1993.

\_\_\_\_\_. *The Idea of Spatial Form*. New Brunswick: Rutgers UP, 1991.

\_\_\_\_\_. *"Lectures on Literature."* In *The Garland Companion to Vladimir Nabokov.* Ed. Vladimir Alexandrov. New York: Garland, 1995. 234-58.\*

\_\_\_\_\_. *Dostoevsky: The Miraculous Years (1865-1871).* Vol. 4. Princeton: Princeton UP, 1995.

\_\_\_\_\_. "Lunacharsky Was Impressed." Rev. of *The First Hundred Years of Mikhail Bakhtin.* By Caryl Emerson. *London Review of Books* 19 Feb. 1998: 19-20.\*

Freedman, Ralph. *The Lyrical Novel: Studies in Hermann Hesse, André Gide and Virginia Woolf.* Princeton: Princeton UP, 1963.

\_\_\_\_\_. *La novela líríca: Hermann Hesse, André Gide, Virginia Woolf.* Trans. José Manuel Llorca. Barcelona: Barral, 1972.

\_\_\_\_\_. "The Lyrical Novel: Retrospect and Prognosis." In *Essentials of the Theory of Fiction.* Ed. Michael J. Hoffman and Patrick D. Murphy. Durham (NC): Duke UP, 1988. 190-202.\*

\_\_\_\_\_. "The Possibility of a Theory of the Novel." In Demetz, *The Disciplines of Criticism* 57-77.

\_\_\_\_\_. "Nature and Form of the Lyrical Novel". In R. M. Davis 1969.

\_\_\_\_\_, ed. *Virginia Woolf: Revaluation and Continuity.* Berkeley, 1980.

Frick, Robert. "Style and Structure in the Early Novels of Evelyn Waugh." *Papers on Language and Literature* 28.4 (1992).\*

Friedman, Norman. "Forms of the Plot." *Journal of General Education* 8.4 (1955): 241-53.

\_\_\_\_\_. "Point-of-View in Fiction: The Development of a Critical Concept." *PMLA* 70 (1955): 1160-84.

\_\_\_\_\_. "Point-of-View in Fiction: The Development of a Critical Concept." Rpt. in *The Theory of the Novel*. Ed. P. Stevick. New York: The Free Press, 1972.

\_\_\_\_\_. "Point of View in Fiction." Rev. version in Friedman, *Form and Meaning in Fiction.* Athens: U of Georgia P, 1975.

\_\_\_\_\_. "The Poetic Language of E. E. Cummings." *PMLA* 72 (1957): 1036-1059.

\_\_\_\_\_. *e. e. cummings: the art of his poetry.* Baltimore: Johns Hopkins UP, 1960.

\_\_\_\_\_. *e. e. cummings: The Growth of a Writer.* Carbondale: Southern Illinois UP, 1964.

\_\_\_\_\_. "Double Vision in *To the Lighthouse."* In Beja, *Virginia Woolf: To the Lighthouse*.

\_\_\_\_\_. *Form and Meaning in Fiction.* Athens: U of Georgia P, 1975.

\_\_\_\_\_. "Anglo-American Fiction Theory 1947-1972." *Studies in the Novel* 8 (1976): 199-209.

\_\_\_\_\_. "What Makes a Short Story Short?" In *Essentials of the Theory of Fiction.* Ed. Michael J. Hoffman and Patrick D. Murphy. Durham (NC): Duke UP, 1988. 152-69.\*

\_\_\_\_\_. "Recent Short Story Theories: Problems in Definition." In *Short Story Theory at the Crossroads.* Ed. Susan Lohafer and Jo Ellyn Clarey. Baton Rouge: Louisiana State UP, 1989. 13-31.

\_\_\_\_\_. Afterword to *The Theatre of E.E. Cummings.* Ed. and introd. George Firmage. New York: Norton, 2013.

\_\_\_\_\_, ed. *E. E. Cummings: A Collection of Critical Essays.*

Fussell, B. H. "The Masks of Oscar Wilde." *Sewanee Review* 80 (1972).

Garrison, Joseph M., Jr. "The Tales as Poems." From "The Function of Terror in the Work of Edgar Allan Poe." *American Quarterly* 18 (1966): 137, 139-40. In *Twentieth Century Interpretations of Poe's Tales.* Ed. William L. Howarth*.* Englewood Cliffs (NJ): Prentice-Hall, 1971. 32-34.\*

Gish, Robert F., ed. *William Carlos Williams: A Study of the Short Fiction*. Boston: Twayne, 1989.

Glicksberg, Charles J. *American Literary Criticism* *1900-1950.* New York: Hendricks House, 1952.

Glicksberg, Charles I. "Samuel Beckett's World of Fiction." *Arizona Quarterly* 18.1 (Spring 1962): 32-47. In *The Critical Response to Samuel Beckett.* Ed. Cathleen Culotta Andonian. Westport (CT): Greenwood Press, 1998. 27-38.\*

Glicksberg, C. I. *The Ironic Vision of Modern Literature.* The Hague: Martinus Nijhoff, 1969.

Goulimari, Pelagia. "9. Twentieth-century North American Criticism: Close Reading to Interpretation, Modernism to Postmodernism, History to Histories." In Goulimari, *Literary Criticism and Theory: From Plato to Postcolonialism.* London and New York: Routledge, 2015. 221-53.\*

Graham, John W. "Time in the Novels of Virginia Woolf." *University of Toronto Quarterly* 18 (1949): 186-201. Rpt. in *Critics on Virginia Woolf.* Jacqueline E. M. Latham. Coral Gables: U of Miami P, 1970. 28-35.

\_\_\_\_\_. "Point of View in *The Waves:* Some Services of the Style." *University of Toronto Quartely* 39 (April 1970): 193-211.

Graves, Robert. See English authors.

Graves, Robert, and Laura Riding. *A Survey of Modernist Poetry.* London, 1927. Michigan: Scholarly Press, 1972.

Grebstein, Sheldon Norman. *Hemingway's Craft.* Preface by Harry T. Moore. Carbondale: Southern Illinois UP; London: Feffer & Simons, 1973.\*

Griffin, Andrew. "Fire and Ice in *Frankenstein."* In *The Endurance of* Frankenstein. Ed. George Levine and U. C. Knoepflmacher. Berkeley: U of California P, 1979. 49-73.\*

Grimes, Linda Sue. "Shakespeare Sonnet 77: 'Thy Glass will show the how thy beauties wear." *Suitie 101.com* 29 Sept. 2008.\*

 <http://british-poetry.suite101.com/article.cfm/shakespeare_sonnet_77>

 2010

\_\_\_\_\_. "John Donne's Holy Sonnet XIX." *Owlcation* 30 Jan. 2021*.\**

 <https://owlcation.com/humanities/John-Donnes-Holy-Sonnet-XIX>

 2021

Hafley, James. *The Glass Roof: Virginia Woolf as a Novelist.* Berkeley: U of California P, 1954.

\_\_\_\_\_. *The Glass Roof: Virginia Woolf as a Novelist.* New York: Russell and Russell, 1963.

\_\_\_\_\_. "The Creative Modulation of Perspective." In Beja, *Virginia Woolf: To the Lighthouse.*

\_\_\_\_\_. "'The Monster' and the Art of Stephen Crane." *Accent* 19 (1959): 159-165.\*

Handy, William J. *Kant and the Southern Critics.* Austin: U of Texas P, 1963.

\_\_\_\_\_, ed. *A Symposium of Formalist Criticism.* Austin: U of Texas P, 1965.

Handy, William, and Max Westbrook. *Twentieth Century Criticism: The Major Statements.* 1974.

Hauser, David R. "Otway Preserved: Theme and Form in *Venice Preserv'd." Studies in Philology* 55 (1958): 481-93.

Haven, Stephen, ed. *The Poetry of W. D. Snodgrass.* Ann Arbor: University of Michigan Press, 1993.

Heilman, Robert B. "Falstaff and Smollett's Micklewhimmen." *Review of English Studies* 22 (1946): 26-28.

\_\_\_\_\_. "The Freudian Reading of *The Turn of the Screw".* *Modern Language Notes* 62 (1947): 433-45.

\_\_\_\_\_. *This Great Stage: Image and Structure in* King Lear. Baton Rouge: Louisiana UP, 1948.

\_\_\_\_\_. "Poor Naked Wretches and Proud Array: The Clothes Pattern." In Goldberg and Goldberg 18-31. From *This Great Stage.*

\_\_\_\_\_. *Magic in the Web: Action and Language in* Othello. Lexington: U of Kentucky P, 1956.

\_\_\_\_\_. "Tangled Web." In *Robert Penn Warren: A Collection of Critical Essays.* Ed. John L. Longley, Jr. New York: New York UP, 1965.

\_\_\_\_\_. "The *Taming* Untamed: or, The Return of the Shrew." *Modern Language Quarterly* 27 (1966): 147-61.

\_\_\_\_\_. "Tragedy and Melodrama: Speculations on Generic Form." In *Perspectives on Drama.* Ed. J. L. Calderwood and H. E. Toliver. New York: Oxford UP, 1968. 148-62.\*

\_\_\_\_\_. "The Criminal as Tragic Hero." In *Aspects of Macbeth.* Ed. Muir and Edwards. Cambridge: Cambridge UP, 1977. 26-38.

\_\_\_\_\_, ed. *Modern Short Stories.* New York, 1950.

\_\_\_\_\_, ed. *The Taming of the Shrew.* By William Shakespeare.New York: Signet, 1966.

Heilman, Robert. "Charlotte Brontë's 'New' Gothic." In *From Jane Austen to Joseph Conrad.* Ed. Robert C. Rathburn and Martin Steinmann, Jr. Minneapolis: U of Minnesota P, 1958.

Hester, M. *The Meaning of Poetic Metaphor.* The Hague: Mouton, 1967.

Hester, M. Thomas. Introd. to *Letters to Severall Persons of Honour.* By John Donne. Facsimile ed. Gainesville: Scholars' Facsimiles and Reprints, 1977.

\_\_\_\_\_. *Kinde Pitty and Brave Scorne: John Donne's Satyres.* Durham (NC): Duke UP, 1982.

Hoffman, Arthur W. *John Dryden's Imagery.*Gainesville (FL), 1962.

Howard, H. W. "A Rereading of Ben Jonson's 'Song to Celia'." *CLA Journal* 33.3 (1990): 330-41.

 <http://www.jstor.org/stable/44322099>

 2022

Hunt, John W. *William Faulkner: Art in Theological Tension.* Syracuse: Syracuse UP, 1965.

\_\_\_\_\_. "Comic Escape and Anti-Vision: The Novels of Joseph Heller and Thomas Pynchon." In *Adversity and Grace: Studies in Recent American Literature.* Ed. Nathan A. Scott, Jr. Chicago: U of Chicago P, 1968. 87-112.

\_\_\_\_\_. "Comic Escape and Anti-Vision: *V.* and *The Crying of Lot 49* ." In *Critical Essays on Thomas Pynchon.* Ed. R. Pearce. Boston: Hall, 1981. 32-41.

Isaacs, Neil D. *"Middlemarch:*  Crescendo of Obligatory Drama." *Nineteenth-Century Fiction* 18 (1963): 21-34.

Isaacs, Neil D., and Rose A. Zimbardo, eds. *Tolkien and the Critics.* Notre Dame: U of Notre Dame P, 1968.

Isaacs, Neil D., et al., eds. *Tolkien: New Critical Perspectives.* Lexington (KY): UP of Kentucky, 1981.

Isaacs, Neil D., and Rose A. Zimbardo, eds. *Understanding The Lord of the Rings: The Best of Tolkien Criticism.* New York: Houghton Mifflin, 2004.

Ives, C. B. "Symmetrical Design in Four of Stephen Crane's Stories." *Ball State University Forum* 10.1 (1969): 17-26.

de Jonge, Alex. "Nabokov's Use of Pattern." In *Nabokov: A Tribute.* Ed. Peter Quennell. London: Weidenfeld and Nicolson, 1979.

James, G. Ingli, and Malcolm Pittock. "Wordsworth's 'The Solitary Reaper'." *Essays in Criticism* 15 (1965): 65-76.

Janzen, Henry D. "The Satires of John Donne." M.A. diss. U of Windsor, Ontario, 1964. Online at *Scholarship at UWindsor.\**

 <https://scholar.uwindsor.ca/cgi/viewcontent.cgi?article=7355&context=etd>

 2022

Johnston, Kenneth G. "'Hills Like White Elephants': A Matter of Life and Death." In *The Tip of the Iceberg: Hemingway and the Short Story.* Greenwood (FL): Penkevill, 1987.

\_\_\_\_\_. "Hemingway's 'The Denunciation': The Aloof American." In *New Critical Approaches to the Short Stories of Ernest Hemingway.* Ed. Jackson J. Benson. Durham: Duke UP, 1990. 257-65.\*

Jumper, Will C. *Tragic Irony as Form: Structural Problems in the Prose of Stephen Crane.* Diss. Stanford, 1958.

Kartiganer, Donald M. *The Fragile Thread: The Meaning of Form in Faulkner's Novels.* Amherst: U of Massachusetts P, 1979.

Kenneth, Cherry. "Nabokov's Kingdom by the Sea." *Sewanee Review* 83.4 (1975): 713-20.

Koonce, Howard L. "Moll's Muddle: Defoe's Use of Irony in *Moll Flanders." ELH* 30 (1963): 377-94.

\_\_\_\_\_. "Moll's Muddle: Defoe's Use of Irony in *Moll Flanders."* In *Twentieth-Century Interpretations of Moll Flanders.* Ed. Robert C. Elliott. Englewood Cliffs (NJ): Prentice-Hall, 1970.

Kropf, C. R. "Theme and Structure in Defoe's *Roxana*." *Studies in English Literature, 1500-1900* 12.3 (Summer, 1972): 467-480.

Online at *JSTOR.\**

 <https://doi.org/10.2307/449946>

 <https://www.jstor.org/stable/449946>

 2022

Kuznets, Lois R. "Tolkien and the Rhetoric of Childhood." In *Tolkien: New Critical Perspectives.* Ed. Neil D. Isaacs et al. Lexington (KY): UP of Kentucky, 1981. 150-62.

Lacy, Norris. "Spatial Form in the *Mort Artu."* *Symposium* 31 (1977): 337-45.

Langer, Susanne. See English aesthetic criticism 1900-1950.

Lane, Gary. *I AM: A Study of e. e. cummings' Poems.* Lawrence: Kansas UP, 1976.

Leavis, F. R. See Moral and religious criticism.

Lohner, Edgar. "The Intrinsic Method: Some Reconsiderations." In *The Disciplines of Criticism: Essays in Literary Theory, Interpretation and History.* Ed. Peter Demetz, Thomas Greene, and Lowry Nelson, Jr. New Haven: Yale UP, 1968. 147-72.

Macauley, Robie, and George Lanning. *Technique in Fiction.* New York: Harper, 1964.

Magarey, Kevin. "Facets of Art in Nadine Gordimer's Short Stories." *Southern Review* 7 (1974): 3-28.

Martin, Terence. "The Unity of *Moll Flanders." Modern Language Quarterly* 22 (1961): 115-24.

\_\_\_\_\_. From "The Imagination at Play." *Kenyon Review* 28 (1966): 195-8. In *Twentieth Century Interpretations of Poe's Tales.* Ed. William L. Howarth*.* Englewood Cliffs (NJ): Prentice-Hall, 1971. 28-30.\*

\_\_\_\_\_. "The Negative Structures of American Literature." *American Literature* 57 (1985): 1-22.

Martin, T. J. *Rhetorical Deception in the Short Fiction of Hawthorne, Poe and Melville.* 1998.

Martin, Terry J. "Ways of Knowing in Nabokov's 'Signs and Symbols'." *Journal of the Short Story in English* 17 (Nashville, TN, Autumn 1991): 75-89.

Matro, Thomas. "Only Relations: Vision and Achievement in *To the Lighthouse." PMLA* 99.2 (1984): 212-24.

May, John R. "The Gospel According to Philip Traum: Structural Unity in *The Mysterious Stranger."* In *Mark Twain: A Collection of Criticism.* Ed. Dean Morgan Schmitter. New York: McGraw-Hill, 1974.

McDowell, Frederick P. W. "'The Individual in His Pure Singleness': Theme and Symbol in *The Captain's Doll.'* In *The Challenge of D. H. Lawrence.* Ed. Michael Squires and Keith Cushman. Madison: U of Wisconsin P, 1990. 143-58.\*

Milder, Terry Nan. "T. S. Eliot's 'Portrait of a Lady': An Analysis of the Characterisation of the Lady and the Young Man through Imagery and Irony." In *AEDEAN Select Papers in Language, Literature and Culture: Proceedings of the 17th International Conference.* [U of Córdoba, 1993]. [U of Córdoba, 1993]. Ed. Javier Pérez Guerra. Vigo: AEDEAN, 2000. 447-51.\*

Mooney, Stephen L. "Poe's Detachment." From "Poe's Gothic Wasteland." *Sewanee Review* 70 (1962): 278-81. In *Twentieth Century Interpretations of Poe's Tales.* Ed. William L. Howarth*.* Englewood Cliffs (NJ): Prentice-Hall, 1971. 26-28.\*

Mudrick, Marvin. *Jane Austen: Irony as Defense and Discovery.* Princeton, 1952.

\_\_\_\_\_. Rev. of *A Moveable Feast.* By Ernest Hemingway. *Hudson Review* (1964-65). Rpt. in *Hemingway: The Critical Heritage.* Ed. Jeffrey Meyers. London: Routledge, 1982. 500-510.\*

\_\_\_\_\_. "Character and Event in Fiction." *Yale Review* 50 (1961): 202-18.

\_\_\_\_\_, ed. *Conrad: A Collection of Critical Essays.* Englewood Cliffs: Prentice, 1966.

Murphy, Kevin. "Robert Frost's 'The Road Not Taken'." Video lecture. *YouTube (Ithaca College)* 29 Feb. 2008.\*

 <http://youtu.be/a5140uJOUDE>

 2012

Nield, Christopher. "A Reading of 'The Last Word' by Matthew Arnold." *The Epoch Times* 19 Oct. 2007.\*

 <http://www.theepochtimes.com/news/7-10-19/60843.html>

 2010

\_\_\_\_\_. "A Reading of 'Stanzas' by Emily Brontë." *The Epoch Times* 21 May 2008.\*

 <http://www.theepochtimes.com/news/8-3-21/67803.html>

 2010

Nuttall, Rebecca. "Poetry Analysis of 'Rain' by Edward Thomas." *Associated Content* 21 Aug. 2008.\*

 <http://www.associatedcontent.com/article/946997/poetry_analysis_of_rain_by_edward_thomas.html?cat=38>

 2010

Pannill, Linda. "Some Patterns of Imagery in *Humphry Clinker." Thoth* 13 (1973): 37-43.

Parker, Rebecca. "Alexander Pope's Use of the Implied Dramatic Speaker."   *College English* 11 (1949-1950): 137-40.

Parker, Reeve. "'To William Wordsworth': Coleridge and the Art of Analogy." In *English Romantic Poets: Modern Essays in Criticism.* 2nd ed. Ed. M. H. Abrams. New York: Oxford UP, 1975. 240-60.\*

Parkin, Rebecca Price. "Alexander Pope's Use of the Implied Dramatic Speaker." *College English* 10 (1949).

Percy, Walker. (Catholic novelist). *Love in the Ruins.*

\_\_\_\_\_. *The Moviegoer.* Fiction. 1961.

*\_\_\_\_\_. The Last Gentleman.*

\_\_\_\_\_. *The Second Coming.*

\_\_\_\_\_. *The Message in the Bottle.* New York: Farrar, 1975. (Literature).

Perkins, George W., Northrop Frye and Sheridan Baker. *The Harper Handbook to Literature.* New York: Harper, 1985.

Perkins, George (Eastern Michigan U), assoc. ed. Narrative. Journal of the Society for the Study of Narrative Literature

Ed. James Phelan (Ohio State U). Assoc. eds. Barbara Perkins (U of Toledo) and George Perkins. Published by Ohio State University Press, 1070 Carmack Road, Columbus, OH 43210-1370, USA***.*** Vol. 3.1 (1995).

[www.ohiostatepress.org](http://www.ohiostatepress.org)

Pittock, Malcolm, and G. Ingli James. "Wordsworth's 'The Solitary Reaper'." *Essays in Criticism* 15 (1965): 65-76.

Preston, John. "The Ironic Mode: A Comparison of *Jonathan Wild* and *The Beggar's Opera." Essays in Criticism* 16.3 (1966): 268-80.

\_\_\_\_\_. "'The Moral Properties and Scope of Things': The Structure of The Solitary Reaper." *Essays in Criticism* 19 (1969): 60-66.

\_\_\_\_\_. "Plot as Irony: The Reader's Role in *Tom Jones." ELH* 35 (1968): 365-80. Rpt. in *Tom Jones: An Authoritative Text / Contemporary Reactions / Criticism.* Ed. Sheridan Baker. New York: Norton, 1973. 792-804.\*

Reeves, James. See English authors.

Reis, Marion J., and Lee T. Lemon, eds. *Russian Formalist Criticism: Four Essays.* Lincoln: U of Nebraska P, 1965.\*

Rickey, M. E. *Utmost Art: Complexity in the Verse of George Herbert*. 1966.

Riding, Laura. See English authors.

Rosenblum, Michael. "Smollett as Conservative Satirist." *ELH* 42 (1975) 556-79.

\_\_\_\_\_. "Finding What the Sailor Has Hidden: Narrative Patternmaking in *Transparent Things." Contemporary Literature* 19 (1978): 219-32.

Russell, Robert H. *"El amigo Manso:* Galdós with a Mirror." *Modern Language Notes* 78 (1963): 161-68.

Schwarz, Daniel R. See New York school.

Scott, Wilbur. *Five Approaches of Literary Criticism.* New York: Collier, 1962.

Shumaker, Wayne. *English Autobiography: Its Emergence, Materials, and Form.* Berkeley, 1954.

\_\_\_\_\_. *Elements of Critical Theory.* Berkeley: U of California P, 1964.

\_\_\_\_\_. *Elementos de teoría crítica.* Trans. Montserrat Fernández Montes. (Crítica y Estudios Literarios). Madrid: Cátedra, 1974.\*

Slabey, Robert M. "The Structure of *In Our Time."* In *Ernest Hemingway: Six Decades of Criticism.* Ed. Linda W. Wagner. East Lansing: Michigan State UP, 1987. 65-76.\*

Smith, Curtis C. "Metaphor Structure in Swift's *Tale of a Tub." Thoth* 5 (1964): 22-41.

\_\_\_\_\_. "Olaf Stapledon: Saint and Revolutionary." *Extrapolation* 13 (Dec. 1971): 5-15.

\_\_\_\_\_. "Olaf Stapledon's Dispassionate Objectivity." In *Voices for the Future.* Ed. Thomas D. Clareson.Bowling Green (OH): Bowling Green U Popular P, 1976. 44-63.

\_\_\_\_\_, ed. *Twentieth Century Science Fiction Writers.* 2nd ed. Chicago, 1986.

Smith, Curtis C., and Harvey J. Satty. *Olaf Stapledon: A Bibliography.* Westport (CT): Greenwood, 1984.

Spofford, William K. "Crane's 'The Monster'." *Explicator* 36.2 (1967): 5-7.

Stallman, R. W., ed. *Critiques and Essays in Criticism, 1920-1948: Representing the Achievement of Modern British and American Critics.* Introd. Cleanth Brooks. New York: Ronald, 1949.

\_\_\_\_\_, ed. *The Critic's Notebook.* Minneapolis: U of Minnesota P, 1950.

Stauffer, Donald Barlow. "Style and Meaning in 'Ligeia' and 'William Wilson'." *Studies in Short Fiction* 2 (1965): 316-18, 321-30. In *Twentieth Century Interpretations of Poe's Tales.* Ed. William L. Howarth*.* Englewood Cliffs (NJ): Prentice-Hall, 1971. 78-86.\*

Stein, Arnold. *John Donne's Lyrics: The Eloquence of Action.* Minneapolis: U of Minnesota P, 1962.

Stern, Milton R. Introd. to *Typee* and *Billy Budd*. By Herman Melville.(Everyman's Library, 180). London: Dent; New York: Dutton.

*\_\_\_\_\_. The Fine Hammered Steel of Herman Melville.* Urbana: U of Illinois P, 1957.

Tetlow, Wendolyn E. *Hemingway's* In Our Time: *Lyrical Dimensions.* Lewisburg: Bucknell UP, 1992. Rev. in *Hemingway Review* 12.2 (Spring 1993).

Thoms, Peter. *The Windings of the Labyrinth: Quest and Structure in the Major Novels of Wilkie Collins.* Athens: Ohio UP, 1992.

\_\_\_\_\_. "The Narrow Track of Blood: Detection and Storytelling in *Bleak House."* *Nineteenth-Century Literature* 50.2 (1995).\*

Trilling, Lionel. See New York School.

Trimpi, Wesley. *Ben Jonson's Poems: A Study in the Plain Style.* Stanford (CA): Stanford UP, 1962.

\_\_\_\_\_. "Jonson and the Neo-Latin Authorities for the Plain Style." *PMLA* 77 (1962).

\_\_\_\_\_. "Sir Philip Sidney's *An Apology for Poetry."* In *The Renaissance.* Ed. Glyn P. Norton. Vol. 3 of *The Cambridge History of Literary Criticism.* Cambridge: Cambridge UP, 1999. 2001. 187-98.\*

Unger, Leonard, and William Van O'Connor. *Poems for Study.* New York: Rinehart, 1953.

Van Ghent, Dorothy. "On *Moll Flanders."* In Van Ghent, *The English Novel.* New York: Rinehart, 1953. 33-43.

\_\_\_\_\_. "On *Moll Flanders."* In *Twentieth-Century Interpretations of* Moll Flanders.Ed. Robert C. Elliott. Englewood Cliffs (NJ): Prentice-Hall, 1970.

\_\_\_\_\_. "On *Moll Flanders."* In *Daniel Defoe: A Collection of Critical Essays.* Ed. Max Byrd. Englewood Cliffs (NJ): Prentice-Hall, 1976.

\_\_\_\_\_. "The Dickens World: A View from Todgers's." In *Dickens: A Collection of Critical Essays.* Ed. Martin Price.Englewood Cliffs (NJ): Prentice, 1967.

\_\_\_\_\_. "On *Great Expectations."* In *The Realist Novel.* Ed. Dennis Walder. London: Routledge / Open U, 1995. 2001. 246-52.\*

\_\_\_\_\_. *The English Novel: Form and Function.* New York: Harper and Row, 1953.

\_\_\_\_\_. *The English Novel.* New York: Rhinehart, 1953.

\_\_\_\_\_. *The English Novel.* New York: Harper Torchbook, 1961.

Van O'Connor, William. *The Age of Criticism, 1900-1950.* 1952.

Van O'Connor, William, and Leonard Unger. *Poems for Study.* New York: Rinehart, 1953.

Vivas, Eliseo. "The Esthetic Judgment." *Journal of Philosophy* 33 (1936): 57-69.

\_\_\_\_\_. "The Neo-Aristotelians of Chicago." *Sewanee Review* 61 (1953): 136 ss. Rpt. in *The Artistic Transaction.* Ed. Eliseo Vivas. Columbus: Ohio State UP, 1963.

\_\_\_\_\_. "Mr. Wimsatt on the Theory of Literature". *Comparative Literature* 7 (1955): 344-61. Rpt. in Vivas, *The Artistic Transaction and Essays on Theory of Literature.* Ohio State UP, 1963.

\_\_\_\_\_. *Creation and Discovery: Essays in Criticism and Aesthetics.* 1955. New York: Arno, 1972.

\_\_\_\_\_. "Literary Classes: Some Problems." *Genre* 1 (1968): 97-105.

\_\_\_\_\_, ed. *The Artistic Transaction and Essays on the Theory of Literature.* Columbus: Ohio State UP, 1963.

Walker, George Graham. "Film as Fine Art." *Sight and Sound* 17 (Winter 1948): 173-4.

\_\_\_\_\_. *The Time Is Free: A Study of Macbeth.* London, 1949.

\_\_\_\_\_. "Look Upon Caesar." *Twentieth Century* 154 (1953): 470-71. (Mankiewicz's *Julius Caesar*).

\_\_\_\_\_. "It's Tragic, Mysterious and Wildly Funny: That's What You Get When the B.B.C. Asks Samuel Beckett to Write a Play." *The Tribune* (London) 18 Jan. 1957: 8. In *The Critical Response to Samuel Beckett.* Ed. Cathleen Culotta Andonian. Westport (CT): Greenwood Press, 1998. 207-9.\*

Walker, I. M. "The 'Legitimate' Sources of Terror in 'The Fall of the House of Usher'." *Modern Language Review* 66 (1966): 585-92. In *Twentieth Century Interpretations of Poe's Tales.* Ed. William L. Howarth*.* Englewood Cliffs (NJ): Prentice-Hall, 1971. 47-54.\*

Walker, Roy. "In Fair Verona." *Twentieth Century* 156 (1954): 464-71.

Walzl, Florence L. "Pattern of Paralysis in Joyce's *Dubliners:* A Study of the Original Framework." *College English* 22.4 (Jan. 1961): 221-.

Warren, Austin. (1899-1986). *Alexander Pope as Critic and Humanist.* Princeton, 1929.

\_\_\_\_\_. *Richard Crashaw: A Study in Baroque Sensibility.* Ann Arbor: U of Michigan P, 1939.

\_\_\_\_\_. "Symbolism." From Warren, *Richard Crashaw: A Study in Baroque Sensibility.* 1939. 176-93. Rpt. in *The Critical Perspective: Volume 3: Elizabethan-Caroline.* Ed. Harold Bloom. (The Chelsea House Library of Literary Criticism). New York: Chelsea House, 1986. 1578-81.\*

\_\_\_\_\_. *Rage for Order.* Essays. 1948.

\_\_\_\_\_. "The Style of Sir Thomas Browne." *Kenyon Review* (Autumn 1951): 674-87. Rpt. in *The Critical Perspective: Volume 3: Elizabethan-Caroline.* Ed. Harold Bloom. (The Chelsea House Library of Literary Criticism). New York: Chelsea House, 1986. 1889-92.\*

\_\_\_\_\_. "Irving Babbitt". In Warren, *New England Saints.* 1956. 143-64.

\_\_\_\_\_. *New England Saints.* 1956.

\_\_\_\_\_. "The Nature and Modes of Narrative Fiction." In *Perspectives on Fiction.* Ed. James Calderwood and Harold Toliver New York: Oxford UP, 1968.

\_\_\_\_\_. *Connections.* Essays. 1970. (A.C. Benson, M. R. James).

\_\_\_\_\_. "A Spiritual Chronicle." Autobiographical essay. 1972. In Warren, *In Continuity.*

\_\_\_\_\_. "Herrick Revisited." In Warren, *In Continuity.*

\_\_\_\_\_. *In Continuity: The Last Essays of Austin Warren.* Ed. George A. Panichas. Macon (GA): Mercer UP, c. 1997.

\_\_\_\_\_, ed. *Nathaniel Hawthorne: Representative Selections, with Introduction, Bibliography, and Notes.* New York, 1934.

Warren, Austin, and René Wellek. "Literature and Biography." In Wellek and Warren, *Theory of Literature.* 1949. Harmondsworth: Penguin, 1963. 75-80.\*

\_\_\_\_\_. "Style and Stylistics." In Wellek and Warren, *Theory of Literature.* 1949. Harmondsworth: Penguin, 1963. 174-85.\*

\_\_\_\_\_. *Theory of Literature.* New York: Harcourt, Brace and Company, 1949.\*

\_\_\_\_\_. *Theory of Literature.* Online PDF at *Scribd*

 <http://www.scribd.com/doc/71295288/Literary-Theory>

 2013

\_\_\_\_\_. *Theory of Literature.* 1949. 3rd ed. (Pelican Books). Harmondsworth: Penguin, 1980. 1985.\*

\_\_\_\_\_. *Teoría literaria.* Madrid: Gredos, 1985.\*

\_\_\_\_\_. *La Théorie littéraire.* Paris: Seuil, 1971.

Warren, Robert, ed. *Short Story Masterpieces.* 1954. New York: Dell, 1960.

Warren, Robert Penn. See English authors.

Watt, Ian. See Historical Scholarship.

West, Ray B., Jr. *Essays in Modern Literary Criticism.* New York, 1952.

\_\_\_\_\_. *The Short Story in America 1900-1950.* New York: Books for Libraries Press, 1968.

Whitehall, Harold, et al. *Gerald Manley Hopkins.* (by Harold Whitehall and other Kenyon critics).

Willingham, John R. (U of Kansas). "The New Criticism: Then and Now." In *Contemporary Literary Theory.* Ed. G. Douglas Atkins and Laura Morrow. London: Macmillan, 1989. 24-41.

Willingham, John R., Wilfred L. Guerin, Earle Labor, Lee Morgan, and Jeanne C. Reesman. *A Handbook of Critical Approaches to Literature.* 4th ed. New York: Oxford UP, 1999.\*

Winner, Thomas. "On 'The Darling'." From Winner, *Chekhov and His Prose.* New York: Holt, 1966. 210-15. In *Perrine's Story and Structure.* By Thomas R. Arp and Greg Johnson. 10th ed. Boston (MA): Thomson Learning-Heinle&Heinle, 2002. 458-61.\*

Zabel, Morton D. See English historical scholarship 1950-.

Zoellner, Robert H. "Faulkner's Prose Style in *Absalom, Absalom!" American Literature* 30 (January 1959): 486-502.