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A SELECTIVE BIBLIOGRAPHY OF CONTEMPORARY CRITICISM
OF THE AMERICAN ROMANTIC LITERATURE
(1941-1978)

This is a selective bibliography of modern criticism of American literature written and published in the years 1820-1860. It includes books and essays dealing with concepts and themes of American literary Romanticism in general, omitting works discussing single authors, novels, poems or essays.

The starting point of the bibliography is the year 1941, the publication date of Francis O. Matthiessen's "American Renaissance". The items in the bibliography are listed chronologically, with entries for any given year appearing in alphabetical order. The aim of such an arrangement is to demonstrate the development of contemporary critical approach to American Romantic literature. The chronological listing seems to bring out most clearly the dominant concern of post World War II criticism of the American Romantic literature, which has been the struggle for the recognition of this literary output as artistic creation, rather than as an aspect of the historical and sociological record of the development of a young culture.

Modern literary criticism of the American Romantic movement grows out of, and frequently in reaction against, the works of such scholars as Arthur O. Lovejoy, Vernon Louis Parrington, Van Wyck Brooks, Lewis Mumford, Yvor Winters and Robert Spiller. Brooks, who studied the American literature of the 18th and 19th century, was the first critic to give a comprehensive view of the American cultural and literary development during that period. Among his best known works are: "America's Coming of Age" (1915), "The Flowering of New England" (1936) and "New England. Indian Summer" (1940). In his essay "On the Discrimination of Romanti-

cisms"¹ Arthur O. Lovejoy brings out two major points that modern critics of both American and European Romanticism have felt obliged to refute. First, Lovejoy argues that since so many ideas and concepts have been associated with the word "Romanticism", the word itself has lost all denotative meaning. He finds the "rich ambiguity of the word regrettable". His second point is that the word "Romanticism" should be used in the plural, since the Romantic movement of one country has little in common with that of another.

Parrington's second volume of "Main Currents in American Thought" entitled "The Romantic Revolution in America: 1800-1860", published in 1927, gives an account of the literary oeuvre of major figures of American Romanticism. The perspective of the presentation is announced by the author himself in the foreword: "let it be said frankly that I have been guided by what I conceived to be the historical significance of literary works. With aesthetic judgements I have not been greatly concerned. I have not wished to evaluate reputations or weigh literary merits, but rather to understand what our fathers thought and why they wrote as they did"². On the grounds of this approach, Parrington speaks of intellectual poverty in Hawthorne's "American Notebooks" covering the years 1835-1853 because "there is no suggestion of interest in the creative ideas of the time, in metaphysics or politics or economics or humanitarianism"³. Thus for Parrington American literature of the Romantic period is an illustration of American history rather than an artistic creation in its own right.

Similarly, Yvor Winters in "Maule's Curse: Seven Studies in the History of American Obscurantism", published in 1938, analyzes the works of literature of the period here under discussion not in their own terms but in relation to morality, religion and society of the times when these books were written. When speaking of their artistic value, he judges them against the 17th and 18th century English literature. In his opinion, Emily Dickinson is

¹ See: PMLA 1924, 39.

² V. L. Parrington, Main Currents In American Thought. The Romantic Revolution In America, New York 1927, p. 1.

³ Ibid., p. 447.

"the greatest lyric poet but lacking in taste". "The quality of silly playfulness which renders Dickinson's poetry abominable is diffused more or less perceptibly throughout most of her work, and this diffusion is facilitated by the limited range of her metrical schemes"⁴. It is precisely this highly original association of ideas and the unusual use of metrical schemes that make Emily Dickinson a unique poet in the eyes of today's literary critics. As Charles Feidelson points out in his introduction to "Symbolism and American Literature" (1953), Yvor Winters fails to see and study adequately the relationship of the history of ideas to the history of literary forms⁵. The historical treatment of American Romantic literature culminates with Robert Spiller's "Literary History of the United States" published in 1948.

In post World War II criticism of the Romantic literature in America, F.O. Matthiessen's "American Renaissance" is generally regarded as the first large-scale attempt to define literary quality of American writing of this period. Matthiessen concentrates his attention on the fusion of form and content in the works of Ralph W. Emerson, Henry D. Thoreau, Walt Whitman, Herman Melville, Edgar Allan Poe and Nathaniel Hawthorne; he analyzes their artistic use of language and evaluates their works keeping in mind "both the author's purposes and our own developing conceptions of literature". To Parrington's statement that aesthetic judgement of American literature is not his aim, Matthiessen gives the following answer: "My concern has been opposite. Although I greatly admire Parrington's elucidation of our liberal tradition, I think the understanding of our literature has been retarded by the tendency of some of his followers to regard all criticism as "belletristic trifling"⁶. However, Matthiessen's fundamental assumption that the common denominator of the American Romantic poets and novelists is "their devotion to the possibilities of democracy" often leads him away from discussing aesthetic pro-

⁴ Y. W i n t e r s, *Maule's Curse. Seven Studies In the History of American Obscurantism*, Norfolk 1938, p. 198.

⁵ Ch. F e i d e l s o n Jr., *Symbolism and American Literature*, Chicago 1953, pp. 4-5.

⁶ F. O. M a t t h i e s s e n, *American Renaissance*, New York 1941, reprint 1977, p. ix.

blems in their works and causes him to concentrate on the historical and sociological ones.

Despite the fact that René Wellek's critical work usually has European Romanticism as its subject, his long struggle to restore meaning to the term "Romanticism" and demonstrate concepts and patterns common to the Romantic movement in many European literatures should be acknowledged here, as its influence on modern criticism of American Romanticism is considerable. Wellek, for the first time, voiced his convictions in an article published in 1949 in the first issue of the magazine "Comparative Literature".

In the 1950's there begin to appear works of criticism whose authors have discovered a unifying aesthetic principle in American Romantic literature. Among the best known and still crucial today are Charles Feidelson's "Symbolism and American Literature", Richard W.B. Lewis's "The American Adam", and several works by Perry Miller. With reference to Matthiessen, Feidelson points out that the common denominator for the works of major American Romantics is their "devotion to the possibilities of symbolism", rather than democracy. Although only apprentices in the use of this very sophisticated literary device, they all employ symbolism to "broaden the possibilities of literature". Richard W.B. Lewis, in turn, sees the Romantic literature as dominated by the figure of a new mythical hero, who can best be identified with Adam before the Fall. The publication of Perry Miller's anthology of transcendentalist writing, with its emphasis on works of less known authors, has brought about a serious critical inquiry into the origins and complex nature of American transcendentalism. "American Transcendentalism", a collection of essays edited by Brian M. Barbour is a valuable contribution to the study of the movement.

The 1960's witness a wave of criticism of American Romantic literature based on twentieth century psychology. James E. Miller's collection of essays "Quests Surd and Absurd" is an example of this approach, the author's overall thesis being that all the American Romantics explore the "enigmatic, symbolic landscape" of the unconscious.

In the 1970's the battle for the artistic recognition of American Romantic literature seems to have been won. American

Romanticism is regarded as part of the Western literary tradition of the period. The works of R.W. Emerson, H. Melville, W. Whitman and others are often analysed in the light of the German idealist philosophy and in relation to English Romanticism. However, taking the universal aspect of American Romanticism for granted, the present critics often concentrate on its uniqueness. Its rich religious background and its heritage of the particular relationship of man to nature and to civilization are often discussed today, but, unlike twenty years ago, they are considered in terms of their aesthetic implications. Edward H. Foster's book "The Civilized Wilderness. Backgrounds to American Romantic Literature, 1817-1860" provides an example of such treatment of the period.

The annotations in this bibliography are descriptive rather than evaluative, as the purpose of the survey of modern criticism of American Romantic literature has been to gain essential general information pertaining to the subject, which would allow for more specific studies in this field.

1941

1. Matthiessen F.O.; American Renaissance. Art and Expression in the Age of Emerson and Whitman, New York, Oxford University Press 1977 reprint, 678 p.

Matthiessen is the first critic to evaluate the works of the most widely read American Romantics "in accordance with the enduring requirements of great art" and to regard preoccupation with form as the "critic's first responsibility". His study concentrates on the "conceptions held by five of our major writers concerning the function and nature of literature, and the degree to which their practice bore out their theories". However, having identified "possibilities of democracy" as the unifying principle of American Romantic literature, the author often abandons discussion of aesthetic problems in favour of historical and sociological ones.

1950

2. Miller Perry, Introduction to "The Transcendentalists. An Anthology", Cambridge, Mass., Harvard University Press, pp. 3-20.

Works of less known transcendentalist writers are presented with the emphasis on primary importance of the movement as a whole, despite the secondary quality of particular authors writings. Transcendentalism was a spontaneous and instinctive protest, "the first of a succession of revolts by the youth of America against American Philistinism". It was the revolt of religious radicalism against national conservatism of Unitarianism. This revival of religion found new forms of expression in literature, patterns for which were supplied by Victor Cousin, William Wordsworth, Samuel T. Coleridge and Thomas Carlyle. The religious character of the movement has not been appreciated because students know only the more familiar works of Thoreau and Emerson.

1952

3. Adams Richard P., Romanticism and the American Renaissance, "American Literature", No. 23, pp. 419-432.

The essential innovation of Romanticism consists in the shift from a static image to a dynamic organism. Values of static mechanism - reason, order, permanence - are replaced by their counterparts in an organic universe - instinct or intuition, freedom, change. Romantic thought rejects absolute values, formal classifications and exclusive judgements, welcoming novelty, originality and variety. It is interested in relationships, such as the organic unity of man and nature. In America, the change took place between Jonathan Edwards and Ralph W. Emerson, Benjamin Franklin and Walt Whitman. "Moby-Dick", "Walden" and "Song of Myself", which Adams considers to be the greatest works of American Romanticism, are analyzed in terms of dynamic organicism of content and form.

1953

4. Feidelson Charles Jr., The Symbolism and American Literature, Chicago and London, The University of Chicago Press, 355 p.

Feidelson reacts against the easy generalization that American literature is formless and crude, and criticizes the American literary historian for having largely avoided questions of litera-

ry method. He finds the unifying factor of the major Romantic writers, poets and essayists in America in their "devotion to the possibilities of symbolism". Although only apprentices in the area, they use symbolism - one of the most sophisticated literary devices - to "broaden the possibilities of literature". The symbolism of American literary Romanticism accounts for its link with and significance for the modern literature.

1955

5. Carpenter Frederick I., *American Literature and the Dream*, New York, Philosophical Library, Inc., vi, 220 p.

The book contains essays interpreting literature of the Romantic period as a symbolic and experimental projection of the themes of "the American dream". Their major concern is a new discussion of the American writers of the period individually in terms of their contrasting attitudes toward "the American dream".

6. Lewis R.W.B., *The American Adam. Innocence, Tragedy and Tradition in the Nineteenth Century*, Chicago and London, The University of Chicago Press, 205 p.

Leading intellectual spokesmen of the period 1820-1860: novelists, poets, essayists, critics, historians and preachers, conscious of the birth of a new culture, were engaged in a dialogue, the purpose of which was to analyze as well as to contribute to the shaping of that culture. The most recurrent ideas of the discourse - novelty, innocence, experience, sin, time, evil, hope, the past and the present and tradition - are traced in all major works of the time. Out of these considerations emerges the American myth, the hero of which can be identified with Adam before the Fall. The ideal of the newborn innocent man was both rejoiced in and deplored by writers of the age, as they held it responsible both for glorious achievements and tragedies of their heroes.

1957

7. Bewley Marius., *The Eccentric Design. Form in the Classic American Novel*, New York, Columbia University Press, 321 p.

The book discusses the specific, "national" form of the American novel and the particular social and economic conditions which brought about its rise. Bewley argues that, unlike European writers, the American novelists do not find in America the kind of society, or "social density", which could provide sources of themes and to which they could address themselves. Thus they are concerned with abstract ideas, symbolism and the writer's sense of alienation. Chapters II-VIII are devoted to James F. Cooper, Nathaniel Hawthorne and Herman Melville.

1959

8. Carpenter Frederick I., "The American Myth". *Paradise(To Be) Regained*, PMLA, No. 74, pp. 599-606.

Current critics search for a single myth to explain American character. The myth of "the American Adam", and those of "the American farmer" and "the noble savage" as related to it, are discussed. A survey of critical endeavours to interpret American life and literature in terms of this myth are provided. "Walden" and "Leaves of Grass" are chosen as examples in the presentation of the myth. References are made to the use of myth in later 19th and 20th century novels.

1960

9. Howard Leon., *Literature and the American Tradition*, New York, Doubleday and Company, Inc., 354 p.

Native characteristics of American literature are identified and discussed. Part II, devoted to 19th century, divides writers of the period into three categories. Edgar Allan Poe, Nathaniel Hawthorne, Henry W. Longfellow and Oliver W. Holmes represent the empirical strain, "following reason in the Baconian sense of what John Locke had called "human understanding". Emerson, Alcott and Thoreau, the leading American transcendentalists, teach "a gospel of practical activity based upon an intuitive perception of ideal order, a perception which was and must be that of each individual person". Herman Melville and Walt Whitman, self-educated and thus "unaffected by academic ties with Europe and the aesthetic allegiances that accompanied these", most fully reflect the American mind of mid-19th century.

1961

10. Pearce Roy H., *The Continuity of American Poetry*, Princeton, New Jersey, Princeton University Press, xi, 442 p.

American poetry is analyzed from the point of view of lasting and continuous significance of the poems themselves. The 19th century poetic experience is discussed in Chapters IV and V. American Romantic poetry is the result of the clash of the poet's awareness of anti-poetic life of man in his society, and the anti-poetic language as his medium, with the poetic conception of man in general. The self is the axis of this poetry, "which insisted that in its egocentricism lay its universality". Edgar Allan Poe, Walt Whitman and Ralph W. Emerson, who tried to grasp the essence of American poetic experience, were in disagreement with contemporary readers, to whom their poetry seemed obscure. The Fireside Poets - James R. Lowell, Oliver W. Holmes, Henry W. Longfellow - were appreciated, as their poetry, devoted to the typical and the normal, rather than the original and the aberrant, brought simple pleasure and comfort.

1964

11. Boas George., *The Romantic Self*, "Studies in Romanticism", No. 4, pp. 1-16.

As a result of having been elevated to a very high position in the German idealist philosophy, the self plays the major role in Romantic literature. The self gains primary importance in American literature after 1830. The Romantic self is always yearning for reconciliation with the world outside it. However, it is conscious of the tragic limitation of exhibiting itself against the background of others, Nobody can describe himself in his own terms because we only know the vocabulary of common human experience. There is a "conflict between what is felt by the individual, and suffered and believed as a private being inaccessible to others, and what the individual observes as going on about him".

12. Marx Leo., *The Machine in the Garden. Technology and the Pastoral Ideal in America*, New York, Oxford University Press, 392 p.

Throughout the American culture, the author traces what he considers to be a vital aspect of the American consciousness, i.e., man's discontent with the complex industrialized world and his longing for a simple way of life close to nature which, however, Marx understands as an instinctive desire, much more profound than common "sentimental pastoralism". Chapter V discusses in this light the works of the most prominent American Romantics.

1966

13. *Transcendentalism and Its Legacy*, Simon, Myron and Parsons, Thornton H. eds. Ann Arbor, The University of Michigan Press.

This is a collection of essays dealing with transcendentalism and its influence on American literature. Not read.

1967

14. Miller James E. Jr., *Unchartered Warriors. The American Romantics Revisited, "Quests Surd and Absurd. Essays in American Literature"*, Chicago, The University of Chicago Press, pp. 316-330.

American literature is paralyzed between hope and despair, the affirmative and the negative, illusion and fact, optimism and pessimism, the ideal and the real. American Romantics are divided into "sons of light": Emerson, Thoreau, Whitman, and "sons of darkness": Poe, Hawthorne, Melville. Author sees their "meeting ground" in the exploration of the unconscious. "They create psychological structures with objects, places or characters functioning symbolically, leading the reader inward into the mares of the mind".

15. Miller Perry, *The Romance and the Novel, "Nature's Nation"*, Cambridge, Mass., Harvard University Press, pp.241-278.

American fiction was born at the time when distinction between novel and romance was very clear and authors had to choose between the two. "Romance maintained through Long Tom Coffin and Natty Bumppo that there is a positive, creative, joyous union, active on both sides, between the virtuous soul and beautiful nature, between the heroic soul and sublime nature". Accused of sentimentality and fruitlessness, the romance lost its appeal after Civil War. "Melville's question became an empty scream as soon as the issue of a moral and aesthetic correspondence between human emotion and the earthly hues of sunset skies was relegated to the bog of sentimentalism".

1968

16. Waggoner Hyatt H., American Poets From the Puritans to the Present, Boston, Houghton Mifflin Company, xxi, 740 p.

The history of American poetry is presented through the works of individual poets, who are selected and discussed in the light of Emerson's poetry and essays. Emerson is seen as "the central figure of American poetry, essential both as spokesman and as catalyst, not only the founder of the chief "line" of our poetry but essential for an understanding of those poets who numbered among his poetic sons". Part Two, "Transcendental Dawn", deals with Ralph W. Emerson, Henry D. Thoreau, Jones Very and Edgar Allan Poe. Part Three, "The Transcendent Self", is a presentation of Walt Whitman and Emily Dickinson.

1969

17. Porte Joel., The Romance in America. Studies in Cooper, Poe, Hawthorne, Melville and James, Middletown, Conn., Wesleyan University Press, 290 p.

In response to Perry Miller's "Romance and the Novel" (see No. 15), the author broadens the definition of romance as basically concerned with wilderness as the American heritage, because he finds it restrictive and failing to "perceive certain fundamental and organic links among our authors". The real subject matter of romance deals with "the geographically unlocatable realm between society (or nature) and the responding consciousness".

Highly critical of Miller's assumption that romance was outmoded after the Civil War, Porte argues that it is still a common form of modern American novel. The fictional quest for knowledge of the wilderness is synonymous - as in the Emersonian equation "Know thyself - Study Nature" - with the desire and need to explore the self.

1970

18. Adams Richard P., *Permutations of American Romanticism*, "Studies in Romanticism", No. 9, pp. 249-268.

The author revises his own concept of Romanticism as expressed in his article "Romanticism and American Renaissance" (see No.3). The final impulse of Romanticism was a shift from staticism to dynamism, organicism being mainly a means of control, a technical defense against chaos. For 19th century writers, the flux, the energy of motion and not the controlling mechanism was of primary concern. A contradiction resulting from expressing energy of motion through organicism is demonstrated in the writings of Emerson, Whitman, Melville and Hawthorne. Dickinson, the most consistently dynamic and disconcerned with means of control, is the only one to escape the contradiction. Other images of control of flux used in late 19th and early 20th century American literature, in which the Romantic tradition is still present, are also identified and analyzed.

1973

19. *American Transcendentalism. An Anthology of Criticism*, Barbour Brian M. ed. Notre Dame and London, University of Notre Dame Press, 301 p.

A collection of essays by distinguished American scholars attempting to define the main themes of American transcendentalism, the book is divided into five sections dealing with principal intellectual disciplines and discussing the phenomenon from the point of view of its origin, historical relationships and cultural effects.

20. Buell Lawrence, *Literary Transcendentalism*, Ithaca and Cornell University Press, 336 p.

An inquiry into the transcendentalist aesthetics, the book tries to demonstrate how transcendentalist literature, nonfictional for the most part, should be read. "The transcendentalist movement [...] has appealed to scholars more as a symptom of New England's flowering - or decay - than for its intrinsic merits as a body of literature or as a system of thought". Although not fully satisfying as either expositions of theology or works of art, transcendentalist writings possess great rhetorical power and suggestiveness. This study attempts "to find better ways of measuring the qualities of such works". It makes use of intellectual history, critical explication and genre study in order "to outline the nature and evolution of the transcendentalists' characteristic literary aim and approaches, and the ways in which these express the authors' underlying principles or vision".

21. Lieber Todd M., *Endless Experiments. Essays On the Heroic Experience in American Romanticism*, Columbus, Ohio, Ohio State University Press, 277 p.

In reaction to A.O. Lovejoy's claim that the word "Romanticism" has lost denotative meaning and that unifying themes of Romantic literature remain yet to be demonstrated, Lieber presents a series of essays dealing with the theme of American Romantic hero as involved in the drama of the self in the works of Thoreau, Whitman, Melville and Poe. Serious American Romanticism grows out of the Puritan intellectual heritage and consequently is dualistic in nature, rooted in a deep sense of distinctiveness of mind and object, spirit and matter, man and God. To reconcile these opposites, as was the aim of Romanticism, the American hero must engage himself in constant motion, both physical and psychological, and a tragic search for harmony, in a constant ebb and flow, between the extremities of a universe perceived in dualistic terms.

22. Yoder R.A., *The Equilibrist Perspective. Toward a Theory of American Romanticism*, "Studies in Romanticism", No.12, pp. 705-740.

The American Romantic author is seen in a transition from the Orphic poet, or the Imaginative Man, to a figure Yoder calls the Equilibrist, the man who strikes the balance between the extremes. Whereas the Imaginative Man relies on the spontaneous, visionary power to build his own world, the Equilibrist confronts the world already shaped and impenetrable to his mind, his virtues being courage, endurance, wit and, above all, power to survive. The artist is an outcast, aiming always at the mid point between the actual and the ideal, and the world is a fragmented patchwork. The idea, first articulated in Longfellow's "Keramos", is later developed in the prose of Melville and Hawthorne, both of whom renounce the high Romantic quest for unity and perfection.

1975

23. Foster Edward H., *The Civilized Wilderness. Backgrounds To American Romantic Literature 1817-1860*, New York, The Free Press, and London, Collier Macmillan Publishers, 220 p.

Backgrounds against which the American Romantic literature (which began with William C. Bryant's "Thanatopsis" - the first significant poem to come from the nation) should be seen are analyzed. American identity in the Romantic period depended heavily on the American setting - the wilderness, which was popularly associated with virtue and good. The years 1817-1860 mark out the first major phase in the literature of the United States. The book is an inquiry into how literature was shaped by and how it reflected certain extraliterary interests.

24. Messe Elizabeth, *Transcendentalism: The Metaphysics of the Theme*, "American Literature", No. 47, pp. 1-20.

Theory of American transcendentalism as a philosophical and aesthetic movement cannot be formulated through study of separate disciplines - religion, literature, politics - in which it exists. Transcendentalism may, however, be defined through metaphysical analysis, the superiority of which is demonstrated. The tendency to read works of transcendentalists too literally or apply restrictive categories to them, is criticised. Sampson Reed's

"Observations On the Growth of Mind" published in 1826, which presents transcendence as reconciliation of subject and object to produce perfect understanding, is seen as instrumental in establishing the idea of correspondence as basic to American transcendentalism. The works of Emerson and Thoreau are analyzed.

1976

25. Adtkins S.D., A Selective Annotated Bibliography on American Literary Romanticism, "Dissertation Abstracts International", No. 37, position 5116 A.

The thesis lists 1100 books and articles on American Romanticism published in the years 1900-1974. Not read.

26. Yoder R.A., "First Romantics and Last Revolution", Studies in Romanticism, No. 15, pp. 493-529.

The Romantic poet, diplomat and historian George Bancroft (1800-1891, between 1834-1874 published a "History of the United States") views the American Revolution as an effort to free and unite the new nation. Both John and Quincy Adams embody the Romantic ideal of independence also celebrated in the literary masterpieces of American Romanticism. The Romantics, uncertain about the consequences of liberty, equality and popular democratic politics, wanted the first revolution to be the last one as well. Thus they regard the Constitution as a fully developed "spinal cord or nervous system" that regulates and controls the whole national organism. The Romantics eulogize the "perfect whole" and "transcendental union" of the United States as artists, whereas the Adamses did so as legislators.

1977

27. Kehler Joel R., The House Divided. A Version of American Romantic "Double Consciousness", "Papers on Language and Literature", No. 13, pp. 148-167.

The central duality of the Romantic experience consists in the awareness of the wide outside world and the inability of the self to possess the whole externality, or its limitation to its own "house". Emerson labels this "double consciousness". The mind

must endlessly recreate itself through the interaction of static and dynamic principles. The Romantic ultimate goal is not to overcome the duality but to recognize and control it.

28. Stern Milton R., *American Values and Romantic Fiction*, "Studies In American Fiction", No. 5, pp. 13-33.

Attempting to show how the popular literary marketplace affected the American Romantic fiction, the author examines editorial policies and reviews of the period. "My thesis is that whatever the idiosyncratic, creative, psychological centers of our writers' lives were, the common cultural, creative center of their lives was what really is a deep political act: their attempt to mediate between the truth they wanted to tell their society and their society's unexamined assumptions. It was their attempt to mediate between their vocational and social identities, a conflict destructive of self and creative of fiction, and most intricately and dramatically seen in Hawthorne" (p. 25).

1978

29. Richardson Robert D. Jr., *Myth and Literature In the American Renaissance*, Bloomington and London, Indiana University Press, 309 p.

"The main purpose of this book is to show how nineteenth-century American writers from Emerson to Melville dealt with the problem of myth, [...] how these writers themselves understood myth and used it in their writing". Unlike other myth studies, this one refrains from the use of twentieth century myth theory and explores the concepts of myth that were available to mid-nineteenth century writers.

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SELEKTYWNA BIBLIOGRAFIA
ROMANTYZMU AMERYKAŃSKIEGO
(1941-1978)

Niniejsza bibliografia obejmuje książki i artykuły poświęcone ogólnym ideom i zjawiskom romantyzmu amerykańskiego w literaturze opublikowane po drugiej wojnie światowej. Prace te spisane są w porządku chronologicznym według dat ich publikacji. Każdej pozycji towarzyszy krótka informacja dotycząca jej treści.