

GRANVILLE HICKS: A BIBLIOGRAPHY, 1927 TO JUNE, 1967

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A Thesis

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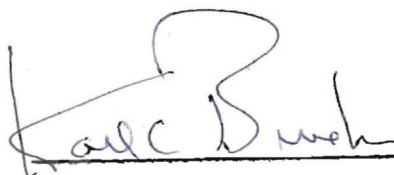
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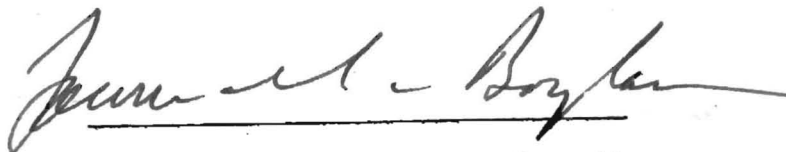
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CHAPTER I

INTRODUCTION

I. Importance, Justification and Background of the Study

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 nonparty 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 an Associate 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

¹Daniel Aaron, Writers on the Left (New York: Avon Books, 1961), p. ix.

²Granville Hicks, "Literary Horizons," Saturday Review, XLI (April 5, 1958), 14.

³Granville Hicks, Part of the Truth (New York: Harcourt Brace and World, Incorporated, 1965), p. 128.

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 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.

That his membership in the party does usefully distinguish Hicks from other critics of the period who have remained respected voices in our time is best appreciated by his early career with such contemporaries as Kenneth Burke, Edmund Wilson and Malcolm Cowley. Though these three highly-regarded critics all took part in activities intended to gain attention and respect for the literary left, all stopped far short of the kind of commitment Hicks indicated by joining the Communist Party.

⁴Charles Irving Glicksberg, American Literary Criticism, 1900-1950 (New York: Hendricks House, 1951), p. 47.

⁵Aaron, op. cit., p. 207.

The American Writers' Congress of 1935 included a paper delivered by Burke, "Revolutionary Symbolism in America."⁶ It was Hicks, however, who had drafted "Call for an American Writers' Congress," published earlier that year in New Masses, declaring that,

. . . today, hundreds of poets, novelists, dramatists, critics, short story writers and journalists recognize the necessity of personally helping to accelerate the destruction of capitalism and the establishment of a workers' government.⁷

Burke had spelled out his support of Communism as, "the only coherent and organized movement" in 1934, and had said in that same year that, "The language of art thrives best when there is a maximum of stability in our ways of livelihood and in the nature of our expectations."⁸ His interest was in the "language of art," however, and he proved to be, in Hicks' words, ". . . a man who is principally interested in technique."⁹ That he felt no "necessity of personally helping" to destroy capitalism or establish a workers' government is further indicated by noting a New Masses reviewer who characterized Burke's attitude toward Communism as ". . . that of a

⁶Ibid., p. 304.

⁷Ibid., p. 299.

⁸Ibid., p. 307.

⁹Ibid.

dog gingerly flirting with a porcupine."¹⁰

Despite the fact that Edmund Wilson and a group of other artists and intellectuals organized, in 1932, the League of Professional Writers in support of Foster and Ford, the presidential ticket of the Communist Party,¹¹ he, too, was to remain less convinced than Hicks. Wilson joined a delegation of writers in 1932 on a trip to Harlan County, Kentucky, not realizing that the expedition was planned and directed by the Party. The effect upon Wilson, Aaron notes,

. . . scarcely endeared the capitalist system to him, but his subsequent discovery that he was being "used" and the effort of Allen Taub [a companion on the] trip and his wife to turn a fact-finding expedition into a Communist demonstration convinced him that henceforth he would never affiliate with any organized body.¹²

Wilson was not only convinced that joining the Party would be a mistake; he was soon to voice sharp criticism of what the Marxist critics were attempting:

. . . it is usually true in works of the highest order that the purport is not a simple message, but a complex of things, which itself is not explicit but implicit; and the reader who . . . is merely looking for simple social morals, is certain to be hopelessly confused.¹³

Wilson rebelled when Hicks attempted to list the

¹⁰ Ibid., pp. 306-307.

¹¹ Ibid., p. 213.

¹² Ibid., p. 199.

¹³ Edmund Wilson, "Marxism and Literature," The Triple Thinkers (New York: Harcourt, Brace and Company, 1938), p. 278.

requirements an ideal work of Marxist literature must meet:

Such formulas are of course perfectly futile. The rules observed in any given school of art become apparent, not before but after the actual works of art have been produced.¹⁴

The third critic cited of that distraught, boisterous day, Malcolm Cowley, illustrates even more clearly the unique position of Granville Hicks. Like Wilson, Cowley supported the Communist presidential candidates in 1932;¹⁵ like Wilson, he signed an open letter in that same year supporting the Party as defender of the dispossessed classes and establisher of an equitable society.¹⁶ But the trip to Pineville, Kentucky, which marks the beginning of Wilson's alienation from the Party was, for Cowley, reason to take revolutionary ideas seriously.¹⁷ Although, "politically, he usually followed the party line,"¹⁸ Cowley's insistence upon individuality led Aaron to discuss his departure from the movement in this manner:

. . . Cowley quite consciously but somewhat uneasily allowed himself to be used as a front man by the party. He spoke for it, defended it, encouraged its writers, yet he never gave himself completely to it Cowley never wrote as a convert.¹⁹

¹⁴ Ibid., p. 280.

¹⁵ Aaron, op. cit., p. 437.

¹⁶ Ibid., p. 213.

¹⁷ Ibid., p. 348.

¹⁸ Ibid.

¹⁹ Ibid.

Further indication that Hicks was in truth more involved with Marxist criticism than these other highly-respected critics comes from testimony from scholars of this period in American literature. Glicksberg comments that

Granville Hicks remained during the Thirties a simon-pure, uncompromising Marxist, who believed that Marxism can be applied not only to all literature but also to all art. Though like Eastman he later left the Communist Party and greatly modified his views, he was, during the period when he helped to edit the New Masses, the most influential critic of literature according to strict Marxist class-categories.²⁰

Edmund Wilson, in the essay from The Triple Thinkers cited earlier, refers to "The Communist critical movement in America, which had for its chief spokesman Mr. Hicks . . .,"²¹ thus indicating that as early as 1938 Wilson felt Hicks led the movement Wilson already considered dead. In The Shores of Light, Wilson includes a translation of Russian "editorial rejoinder" to an article he had written for New Republic on the "creative collapse" of Ernest Hemingway.²² The rejoinder, considering Wilson's disappointment in Hemingway, charges that,

To limit oneself to a consideration of "aesthetic factors" means to alienate oneself from the living processes of literature, to dissociate oneself from political and moral responsibility for the artist's fate in the disintegrating bourgeois world. An article by Granville Hicks

²⁰Glicksberg, op. cit., p. 48.

²¹Wilson, op. cit., p. 282.

²²Edmund Wilson, The Shores of Light (New York: Farrar, Straus and Young, Incorporated, 1952), pp. 625-626.

which we read in the New Masses not long ago on the same subject as Wilson's article expressed a deep concern for the artist and did its best to discover ways by which Hemingway might escape from his creative blind alley. Here you see at once the advantage of Marxist criticism over the passively contemplative kind.²³

The fact that the source of the rejoinder, the "we" of the above comment, was the editorial staff of the Russian Internatsionalnaya Literature²⁴ indicates the regard for Hicks' work held by Russian men of letters.

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.²⁵

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

²³Ibid., pp. 627-628.

²⁴Ibid., p. 625.

²⁵Granville Hicks, Where We Came Out (New York: The Viking Press, Incorporated, 1954), p. 45.

that became a purely mechanical routine in the writings of dogmatic and inflexible believers.²⁶

Moreover, his renunciation of that commitment is a matter of public record: both his resignation from the Party²⁷ and his acknowledgement of the flaws inherent in a Marxist interpretation of literature.²⁸ Clearly, then, he represents a unique opportunity to study the impact of political commitment upon the rhetoric of literary criticism.

Precise crystallization of plans for such a study will, of course, depend upon an examination of the actual writings of Hicks. It seems likely that the study will seek an answer to such a question as, "What was the effect of Marxist criticism upon the rhetoric of Granville Hicks?" Selection of the specific rhetorical qualities and devices to be considered, however, must follow rather than precede careful study of the materials of his long literary career. The differences between two rhetorical analyses of literary material will best serve to illustrate that this is true.

Haig A. Bosmajian, in his "A Rhetorical Approach to the Communist Manifesto," finds it useful to allude to that work's

²⁶ Robert Spiller et. al, Literary History of the United States (New York: The Macmillan Company, 1959), p. 1363.

²⁷ Granville Hicks, "A Communication," The New Republic, C (October 4, 1939), 244-245.

²⁸ Granville Hicks, "The Failure of Left Criticism," The New Republic, CIII (September 9, 1940), 345-347.

exordium, narration and peroration. Within that structural analysis, one finds specific references to the quality of ethos and such devices as asyndeta, tropes, figures of speech and antithesis as treated in Aristotle's Rhetoric.²⁹ In addition, citation of the views of Longinus on figures of speech and the sources of excellence of style is used to support his final determination that

The proof that Marx has "judiciously used" his rhetorical tropes and figures is in his ability to disguise the means he has employed, so that he seems to be speaking "not with artifice, but naturally."³⁰

Because it deals with several pieces of literature, Charles Allen Beaumont's Swift's Classical Rhetoric³¹ is a bit closer in nature to the rhetorical analysis suggested above than is the Bosmajian study. Dr. Beaumont, a member of the English Department of the University of Georgia, attempts to ". . . render finite Swift's use of classical rhetoric and to examine in detail its functioning in the ironical essay."³²

In pursuit of this goal, some thirty-one classical rhetorical terms and principles are commented upon as they are

²⁹Haig A. Bosmajian, Readings in Speech (New York: Harper and Row, Publishers, 1965), pp. 187ff.

³⁰Ibid., p. 192.

³¹Charles Allen Beaumont, Swift's Classical Rhetoric (Athens, Georgia: University of Georgia Press, 1961), p. vii.

³²Ibid., pp. 155-157.

evidenced in "A Modest Proposal," "An Argument against Abolishing Christianity," "A Vindication of Lord Carteret," and "The Answer to the Craftsman."³³ It should be noted of the study that there is no common pattern of analysis applied to all four essays; the terms and principles used as tools to examine the works vary greatly, depending upon the nature of the essay under consideration. The study is, then, correspondingly more comprehensive and slightly more diffuse than the Bosmajian analysis.

The absence of a single approach within the Beaumont study makes it plain that the material being analyzed is the determining factor in the critic's selection of rhetorical qualities and devices which are germane to that material. Clearly, then, specific description of the eventual rhetorical analysis of Granville Hicks' writings must follow detailed study of all that he has written since 1927.

Examination of the materials described in the Review of the Literature section of this study made it apparent that no bibliography of Hicks' work had as yet been compiled. Further substantiation of the absence of such a compilation comes from Hicks himself in a personal response to be found in the Appendix to this proposal.

³³Ibid., pp. 1-58.

II. Statement of the Problem

The objective of this study is the compilation of a comprehensive bibliography of the essays, books and book reviews of Granville Hicks.

For the purposes of this report of the study, the term "essay" refers to magazine articles, contributions to 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.³⁴ Included among the books in the bibliography are those to which he has contributed in any way: as editor, author or writer of text for illustrations.

III. Review of Literature

Despite careful examination of the materials represented in this review of literature, no academic studies were located which deal directly with Granville Hicks. The correspondence in the appendix of this thesis further indicates that no such work has previously been done.

Examined in the attempt to locate such material were the following bibliographies: Clyde W. Dow, "Abstracts of

³⁴ See Granville Hicks, "Literary Horizons," Saturday Review, XLVIII (January 16, 1965), 23-24.

Theses in the Field of Speech," IV-XX (1949-1965), and Franklin H. Knowler, "Graduate Theses: An Index to Graduate Work in Speech," I-IX, XI, XIV-XXXII (1935-1943, 1945, 1949-1965), both in Speech Monographs; Dissertation Abstracts, University Microfilms, Ann Arbor, Michigan, 1938 to date; James W. Cleary and Frederick W. Haberman, Rhetoric and Public Address: A Bibliography; Franklin H. Knowler, Table of Contents of the Quarterly Journal of Speech (1915-1964) Speech Monographs (1934-1964) and The Speech Teacher (1952-1964); Richard D. Altick and Andrew Wright, Selected Bibliography for the Study of English and American Literature; Robert F. Delaney, The Literature of Communism in America; Clarence Gohdes, Bibliographical Guide to the Study of the Literature of the U. S. A.; Lewis G. Leary, et. al., Articles on American Literature Appearing in Current Periodicals, 1920-1945; Lewis G. Leary, Articles on American Literature: 1900-1950; Marjory Rigby and Charles Nilon, Annual Bibliography of English Language and Literature, 1924-1963; Robert Spiller, et. al., Literary History of the United States; and James Woodress, Dissertations in American Literature, 1891-1955 with Supplement, 1956-1961.

IV. Procedures

Since the bibliography is intended to be comprehensive, it was necessary to use all available sources in an attempt to locate all the published writings of Mr. Hicks from 1927

to the present. Four methods of discovering material authored by Mr. Hicks were employed.

The bibliographies and histories noted in this proposal's Review of Literature were, of course, of some assistance.

A second approach helpful in the search for his writings lay in the careful examination of Hicks' books and articles as they were located. This material occasionally revealed sources not accounted for elsewhere. Of particular assistance has been his autobiography, Part of the Truth.³⁵

Another method of discovery of great value was the examination of bibliographies available of most of the periodicals and newspapers Hicks might have contributed to during these years. An example of this kind of tool is provided by The Lively Arts and Book Review, a bibliography of book reviews and related articles which have appeared in the New York Herald Tribune since 1920.

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.

³⁵An example may be found on pages 59 and 60. Eight Ways of Looking at Christianity is, as Hicks notes, seldom included in lists of his published books.

Mr. Hicks, himself, then, proved to be of further assistance in compiling the material.

The bibliography resulting from the study is partially annotated. Expository notes on the essays and books seem not only useful but necessary to clarify contents often not suggested by titles. The essay and book annotations comprise the first two of the bibliography's three major divisions.

The third section, which deals with book reviews, takes the form of three lists. Since the bibliography is intended to structure material for a later study, the format is intended to offer the greatest facility with such a predictably vast number of entries.

Four questions concerning his reviews seem requisite to a rhetorical criticism of Mr. Hicks: 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, the 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.

Such a plan necessitated gathering six pieces of information about each review. By direct examination of each review, it was noted what book or books are the subject, the author(s), whether Hicks approves, disapproves or equivocates about the merit of the book(s), whether social significance is referred to, and, of course, the date and source of the review.

V. Limitations of the Study

Of the pertinent volumes of the magazines, newspapers and journals likely to be sources of items for the 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.³⁶ The pertinent years of the paper have not been microfilmed,³⁷ 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 (1387) in the study's second chapter; the entries presently

³⁶ Granville Hicks, Part of the Truth (New York: Harcourt, Brace and World, Incorporated, 1965), p. 79.

³⁷ Guide to Microforms in Print: 1967, ed. Albert James Diaz (Washington, D. C.: Microcard Editions, Incorporated, 1967).

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 on the study.

CHAPTER II

THE WRITINGS OF GRANVILLE HICKS

I. Books by Granville Hicks

Eight Ways of Looking at Christianity. New York: The Macmillan Company, 1928.

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

One of Us: The Story of John Reed. New York: Equinox Cooperative Press, 1935.

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

Proletarian Literature in the United States, ed. Granville Hicks. New York: International Publishers, 1935.

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.

The Great Tradition. New York: The Macmillan Company, 1936.

American literature is viewed from the Marxist perspective.

John Reed: The Making of a Revolutionary. Illustrated by Lynd Ward. New York: The Macmillan Company, 1936.

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

I Like America. New York: Modern Age Books, 1938.

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 Letters of Lincoln Steffens, ed. Granville Hicks and Winter Ella. New York: Harcourt, Brace and Company, 1938.

The two editors jointly contribute brief introductions to the letters.

Figures of Transition. New York: The Macmillan Company, 1939.

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.

Only One Storm. New York: The Macmillan Company, 1942.

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

Behold Trouble. New York: The Macmillan Company, 1944.

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

Small Town. New York: The Macmillan Company, 1944.

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

There Was a Man in Our Town. New York: The Viking Press, Incorporated, 1952.

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

Where We Came Out. New York. The Viking Press, Incorporated, 1954.

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

The Living Novel, ed. Granville Hicks. New York: The Macmillan Company, 1957.

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

Part of the Truth. New York: Harcourt, Brace and World, 1965.
Hicks' autobiography.

James Gould Cozzens. Minneapolis: University of Minnesota Press, 1966.

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 Parsons 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.

"A Christian Literature," The American Mercury, XV (October, 1928), 235-242.

The views of literary critic Hamilton Wright Mabie are considered.

"The Gutter--And Then What?," The Forum, LXXX (December, 1928), 801-810.

An analysis of the treatment of sex and of religion in the works of Aldous Huxley, D. H. Lawrence, T. S. Eliot, Eugene O'Neill and James Joyce.

"Margaret Fuller to Sarah Helen Whitman: An Unpublished Letter," American Literature, ed. J. B. Hubbell et. al. (Durham, North Carolina: Duke University Press, 1961), I, 419-421.

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 Literary Swell," The American Mercury, XVI (March, 1929), 361-369.

A biographical sketch of writer Nathaniel Parker Willis.

"Industry and the Imagination," South Atlantic Quarterly, XXVIII (April, 1929), 126-135.

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

"Conrad After Five Years," New Republic, LXI (January 8, 1930), 192-194.

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.

"The Twenties in American Literature," Nation, CXXX (February 12, 1930), 183-185.

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"

"Ford Madox Ford--A Neglected Contemporary," The Bookman, LXXII (December, 1930), 364-370.

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 Conversation in Boston," Sewanee Review, XXXIX (April-June, 1931), 129-143.

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

"David Graham Phillip: Journalist," The Bookman, LXXIII (May, 1931), 257-266.

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

"The Conversion of John Hay," New Republic, LXVII (June 10, 1931), 100-101.

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.

"Don Passos' Gifts," New Republic, LXVII (June 24, 1931), 157.

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.

"The Past and Future of William Faulkner," The Bookman, LXXIV (September, 1931), 17-24.

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 to William Francis Channing," American Literature, ed. J. B. Hubbell et. al. (Durham, North Carolina: Duke University Press, 1931-1961), II, 294-298.

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.

"Hounds and Horns," New Republic, LXXI (May 25, 1932), 50.

An open letter defending his review of Lincoln Kirstein's The Flesh Is Heir after Kirstein has objected to Hicks' analysis.

"Not 'Feebly' but 'Terribly,'" Nation, CXXIV (May 25, 1932), 600.

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 Facist Terror in Germany," New Masses, VIII (April, 1933), 10-13.

Hicks joins thirteen other liberals in submitting a "Resolution of Revolutionary Writers Federation."

"Who Lied?," New Masses, VIII (April, 1933), 26.

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."

"American Fiction: The Major Trend," New Republic, LXXIV (April 12, 1933), 238-241.

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."

"The Case Against Willa Cather," The English Journal, XXII (November, 1933), 703-710.

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

"The Social Interpretation of Literature," Progressive Education, XI (January, 1934), 49-54.

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.

"An Open Letter," New Masses, X (January 2, 1934), 24.

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.

"Revolution and the Novel: 1. The Past and Future as Themes," New Masses, XI (April 3, 1934), 29-31.

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

"Revolution and the Novel: 2. Complex and Collective Novels," New Masses, XI (April 10, 1934), 23-25.

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.

"Revolution and the Novel: 4. Characters and Classes," New Masses, XI (April 24, 1934), 23-25.

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

"Revolution and the Novel: 5. Selection and Emphasis," New Masses, XI (May 8, 1934), 22-24.

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

"Revolution and the Novel: 6. The Problems of Documentation," New Masses, XI (May 15, 1934), 23-25.

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

"Revolution and the Novel: 7. The Future of Proletarian Literature," New Masses, XI (May 22, 1934), 23-25.

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."

"Philistine's Progress," New Masses, XI (July 3, 1934), 34.

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.

"The Mystery of the Best Seller," The English Journal, XXIII (October, 1934), 621-629.

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.

"H. L. Mencken and Robert Herrick," New Masses, XIII (October 30, 1934), 20.

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.

"It Still Goes On," New Masses, XIII (November 13, 1934), 21.

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 perspectives 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."

"Thomas Boyd, Communist," New Masses, XIV (February 12, 1935), 23-24.

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

"Literature and Revolution," The English Journal, XXIV (March, 1935), 219-239.

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.

"Keep Freedom Ringing," New Republic, LXXV (November 27, 1935), 76.

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.

"John Reed and the Old Masses," New Masses, XVII (December 31, 1935), 18-22.

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.

"John Reed and the Jingo Press," New Masses, XIX (January 14, 1936), 12-15.

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

"Sinclair Lewis and the Good Life," The English Journal, XXV (April, 1936), 265-273.

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

"The Menace to Culture," New Masses, XIX (April 7, 1936), 29.

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

"Almost Thirty," New Republic, LXXXVI (April 15, 1936), 267.

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."

"Assumptions in Literature," The English Journal, XXV (November, 1936), 709-717.

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

"The British Are Coming," New Masses, XXI (December 15, 1936), 23-24.

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

"Some Books of the Month," New Masses, XXIII (May 18, 1937), 24-26.

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.

"The Threat of Frustration," New Masses, XXIII (July 15, 1937), 16-18.

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 Letter to Robert Hillyer," New Republic, XCII (October 20, 1937), 308.

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.

"Literary Expression and the Health of Society," The English Journal, XXVII (March, 1938), 254-262.

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 Brave Man Is Dead," New Masses, XXX (February 21, 1939), 14.

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.

"America and the Next War: II," New Republic, XCIX (June 21, 1939), 177.

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.

"The Survival of Upton Sinclair," College English, IV (January, 1943), 213-220.

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."

"The Shape of Postwar Literature," College English, V (May, 1944), 407-412.

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

"Some Literary Fallacies," English Journal, XXXIII (November, 1944), 459-465.

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

"Howard Fast's One Man Reformation," College English, VII (October, 1945), 1-6.

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

"Communism," New International 1946 Yearbook, ed. Charles Earle Funk, (New York: Funk and Wagnalls Company, 1946), 107-109.

This 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."

"The Faith of a Liberal," The American Mercury, LXII (May, 1946), 624-629.

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

"The Spectre That Haunts the World," Harper's Magazine, CXCII (June, 1946), 536-542.

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.

"The Mind of a Small Town," The American Mercury, LXIII (August, 1946), 154.

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

"P--N Fiction," College English, XIII (December, 1946), 107-112.

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

"Communism," New International 1947 Yearbook, ed. Charles Earle Funk, (New York: Funk and Wagnalls Company, 1947), 111-113.

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

"Arnold Toynbee: The Boldest Historian," Harper's Magazine, CXCIV (February, 1947), 116-124.

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

"On Attitudes and Ideas," Partisan Review, V (March-April, 1947), 117-129.

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.

"Writers and Teaching," Tomorrow, VI (June, 1947), 10-14.

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.

"Communism," New International 1948 Yearbook, ed. Henry E. Vizetelly, (New York: Funk and Wagnalls Company, 1948), 114-116.

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."

"American Fiction Since the War," The English Journal, XXVII (June, 1948), 271-277.

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

"Communism," New International 1949 Yearbook, ed. Henry E. Vizetelly, (New York: Funk and Wagnalls Company, 1949), 128-131.

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.

"Dos Passos and His Critics," The American Mercury, LXVIII (May, 1949), 623-630.

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

"Communism," New International 1950 Yearbook, ed. Henry E. Vizetelly, (New York: Funk and Wagnalls Company, 1950), 122-124.

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."

"The Reputation of James Gould Cozzens," College English, XI (January, 1950), 177-183.

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."

"Marquand of Newport," Harper's Magazine, CC (April, 1950), 101-108.

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."

"Communism," New International 1951 Yearbook, ed. Henry E. Vizetelly, (New York: Funk and Wagnalls Company, 1951), 131-133.

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

"Our Novelists' Shifting Reputations," English Journal, LX (January, 1951), 1-7.

A study of the fluctuation of the popularity of Dos Passos, Hemingway, Faulkner, Wolfe, Farrell, Steinbeck, Caldwell, and Marquand during decade ending in 1950.

"Review of 1950 Literature," New Leader, XXXIV (January 29, 1951), 11.

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

"The Liberals Who Haven't Learned," Commentary, XI (April, 1951), 319-329.

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."

"Of Good Weather in the Country," New Leader, XXXIV (July 16, 1951), 15.

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

"No Literary Editors Come to Defense of Book Reviews and Book Reviewing," New Leader, XXXIV (November 12, 1951), 20-21.

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

"Some Literary Detective Work," New Leader, XXXIV (November 19, 1951), 20-21.

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

"The Novel Isn't Dying," New Leader, XXXIV (December 10, 1951), 23-24.

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.

"Communism," New International 1952 Yearbook, ed. Henry E. Vizetelly, (New York: Funk and Wagnalls Company, 1952), 131-133.

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

"Lincoln Steffens: He Covered the Future," Commentary, V (February, 1952), 147-155.

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

"Fiction and Social Criticism," College English, XIII (April, 1952), 355-361.

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."

"The Enemies of Literature," New Leader, XXV (May 5, 1952), 17-18.

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.

"Communism," New International 1953 Yearbook, ed. Henry E. Vizetelly, (New York: Funk and Wagnalls Company, 1953), 115-117.

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

"Living with Books," New Leader, XXXVI (January 12, 1953), 20.

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

"Roxborough, Post-Truman," Commentary, XV (March, 1953), 227-235.

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.

"Living with Books," New Leader, XXXVI (April 13, 1953), 21-22.

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.

"Living with Books," New Leader, XXXVI (June 15, 1953), 20-22.

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.

"How Red Was the Red Decade?," Harper's Magazine, CCVII (July, 1953), 53-61.

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."

"Can Paper-Back Editions Make America a Book-Reading Nation?," New Leader, XXXVI (July 27, 1953), 23-24.

An assertion that paperback 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.

"The Best of American Novels Since 1945," New Leader, XXXVI (December 14, 1953), 12-14.

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."

"Communism," New International 1954 Yearbook, ed. Henry E. Vizetelly, (New York: Funk and Wagnalls Company, 1954), 110-112.

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 had enunciated in his 1947 article in Partisan Review.

"Liberals Fake and Retarded," New Leader, XXXVII (March 22, 1954), 16-19.

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."

"The Great Reversal," New Leader, XXXVII (March 29, 1954), 15-19.

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."

"The Caine Mutiny,' Now on Screen, Again Raises Problem of Authority," New Leader, XXXVII (September 20, 1954), 23.

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.

"Communism," New International 1955 Yearbook, ed. Henry E. Vizetelly, (New York: Funk and Wagnalls Company, 1955), 106-108.

"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."

"Is Non-Fiction More 'Serious' Than Fiction? Some Philistines Think So," New Leader, XXXVIII (July 11, 1955), 23.

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.

"Communism," New International 1956 Yearbook, ed. Henry E. Vizetelly, (New York: Funk and Wagnalls Company, 1956), 107-109.

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 . . ."

"The 'New Yorker,' Anthony West and the Sad State of Literary Journalism," New Leader, XXXIX (May 14, 1956), 7-10.

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 the Novel, It's the Life, Not the Politics That Counts," The New York Times Book Review, LXI (August 12, 1956), 5.

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."

"Communism," New International 1957 Yearbook, ed. Henry E. Vizetelly, (New York: Funk and Wagnalls Company, 1957), 106-108.

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 quarterlies concentrate on what has happened; Hicks' conclusion: "What a difference it makes!"

"Communism," New International 1958 Yearbook, ed. Susan V. Brady, (New York: Funk and Wagnalls Company, 1958), 97-99.

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

"Literary Horizons," Saturday Review, XLI (April 5, 1958), 14.

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.

"Speaking of Books," The New York Times Book Review, LXIII (July 6, 1958), 5.

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.

"American Fiction in 1958," Saturday Review, XLI (December 27, 1958), 11-12.

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

"Paperback Reviews," Saturday Review, XLII (March 14, 1959), 18.

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 material.

"J. D. Salinger: Search for Wisdom," Saturday Review, XLII (July 25, 1959), 13; 30.

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.

"Novelists in the Fifties," Saturday Review, XLII (October 24, 1959), 18.

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

"The Quest in a Quiet Time," Saturday Review, XLII (November 28, 1959), 20.

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."

"The Journalism of Book Reviewing," Saturday Review, XLII (December 12, 1959), 16.

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

"1959: Books in Review," Saturday Review, XLII (December 26, 1959), 10.

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

"As Fiction Faces the Sixties," Saturday Review, XLIII (January 2, 1960), 14.

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

"Hicks on Fiedler," New Leader, XLIII (May 30, 1960), 22.

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.

"The Writer's New Peril--Status," Saturday Review, XLIII (June 25, 1960), 16.

A consideration of the possible effects 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.

"The Highbrow and the Midcult," Saturday Review, XLIII (August 13, 1960), 16.

Disagreement with those critics who have, as has Dwight MacDonald, found usefulness in referring to novels and plays as "middlebrow."

"Not for Casual Giving," Saturday Review, XLIII (December 3, 1960), 21.

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.

"The Case for Fiction in 1960," Saturday Review, XLIII (December 31, 1960), 9.

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."

"Mail Order Creativity," Saturday Review, XLIV (April 29, 1961), 12; 31.

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.

"A Pilgrimage of Sorts," Saturday Review, XLIV (July 22, 1961), 12.

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

"A Feeling About Life," Saturday Review, XLIV (July 29, 1961), 30;38.

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."

"These Are Their Lives," Saturday Review, XLIV (November 4, 1961), 21.

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

"The Newest Pamphleteers," Saturday Review, XLIV (November 11, 1961), 23.

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

"The Epigraph: Clues and a Bridge," Saturday Review, XLIV (December 2, 1961), 22.

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

"Another Look at the Deserving," Saturday Review, XLIV (December 23, 1961), 18.

After noting that he has reviewed and enjoyed non-fiction as well as fiction from both England and America, the best American novels of the year are recounted.

"A Writer at Home with Her Heritage," Saturday Review, XLV (May 12, 1962), 22.

A report of an interview with Flannery O'Connor.

"An Interview with Granville Hicks: Part I," Saturday Review, XLV (July 21, 1962), 16.

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.

"Self-Interview with Granville Hicks: Part II," Saturday Review, XLV (July 28, 1962), 35.

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.

"The Powers That Will Be," Saturday Review, XLV (November 10, 1962), 19.

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?"

"Diversion in Dissent," Saturday Review, XLV (December 8, 1962), 15.

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

"Authors and Academicians," Saturday Review, XLV (December 15, 1962), 18.

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."

"The Ghost of Promise Past," Saturday Review, XLV (December 31, 1962), 32.

A recapitulation of his reviews of 1962.

"The Thirties: A Reappraisal," Saturday Review, XLVI (May 4, 1963), 27-28.

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

"A Weekly Review of Reel Fiction," Saturday Review, XLVI (July 6, 1963), 21-22.

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

"A Critic to Remember," Saturday Review, XLVI (July 13, 1963), 21.

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."

"The World as We Want It," Saturday Review, XLVII (January 25, 1964), 27-28.

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.

"The Group on Second Meeting," Saturday Review, XLVII (February 22, 1964), 51-52.

After accepting critic Ruth Mathewson's explanation that Mary McCarthy's Ship of Fools 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."

"Signatures to the Significance of the Self," Saturday Review, XLVII (August 29, 1964), 67;70;72.

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.

"The Poets Speak for Themselves," Saturday Review, XLVII (December 5, 1964), 35.

A pleased survey of the poetry available on records.

"The Gift of Fiction: 1964," Saturday Review, XLVII (December 26, 1964), 23-24.

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

"A Novel School for Life," Saturday Review, XLVIII (January 16, 1965), 23.

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 Matter of Critical Opinion," Saturday Review, XLVIII (August 7, 1965), 19-20.

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

"The Year's Fiction in Review," Saturday Review, XLVIII (December 25, 1965), 27.

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."

"To Him Who Would a Writer Be," Saturday Review, XLIX (January 1, 1966), 23-24.

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 consideration of those books contending for National Book Awards for 1965.

"The Wrong Word for It," Saturday Review, XLIX (May 7, 1966), 87-88.

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

"Right Word, Wrong Spelling," Saturday Review, XLIX (June 25, 1966), 21-22.

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

"From Out of This World," Saturday Review, XLIX (August 20, 1966), 23-24.

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

"Mass Media's Gifts to the Muse," Saturday Review, XLIX (November 19, 1966), 35-36.

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

"A Man of Many Words," Saturday Review, L (January 28, 1967), 31-32.

A discussion of Novelist Vladimir Nabokov's vocabulary.

"The Media Crisis in the Classroom," Saturday Review, L (April 15, 1967), 27-28.

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

"Fame at the End Was Fickle," Saturday Review, L (April 22, 1967), 83-84.

A biographical sketch of William Dean Howells.

"Art Lost in Analysis," Saturday Review, L (May 13, 1967), 29-30.

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

"The Prizes Authors Seek," Saturday Review, L (May 20, 1967), 35-36.

A discussion of the Faulkner Award for First Novels.

III. 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 after each bibliographic entry. The numeral "1" following an entry indicates that Hicks accepted or praised the book reviewed; a "2" appears following entries referring to reviews of books he found unsatisfactory, while a "3" indicates that his judgment of the book considered was ambiguous or equivocal.

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 Literary Editor of The Saturday Review.

January, 1929 - September, 1932

Review of Science in Search of God, by Kirtley F. Mather, Nation, CXXVIII (January 9, 1929), 48-49. (1)

- Review of The Story of Religious Controversy, by Joseph McCabe, Nation, CXXIX (October 23, 1929), 469-470. (3)
- Review of The Story of Religion, by Charles Francis Potter, Nation, CXXIX (October 23, 1929), 469-470. (2)
- Review of Hawthorne, by Newton Arvin, Nation, CXXIX (November 13, 1929), 554. (1)
- Review of A Farewell to Arms, by Ernest Hemingway, Forum, LXXXII (December, 1929), xiii, xx and xxii. (1)
- Review of Essays by James Gibson Huneker, edited by H. L. Mencken, Nation, CXXIX (December 25, 1929), 780. (3)
- Review of Style and Form in American Prose, by Gorham B. Munson, Hound and Horn, III (January-March, 1930), 276-280. (2)
- Review of The New American Caravan, edited by Alfred Kreymsbourg, Lewis Mumford and Paul Rosenfeld, Hound and Horn, III (January-March, 1930), 276-280. (1)
- Review of The Life of George Meredith, by Robert Esmonde Sencourt, Nation, CXXX (January 22, 1930), 101-102. (3)
- Review of All Our Yesterdays, by H. M. Tomlinson, Forum, LXXXIII (February, 1930), vi. (1)
- Review of Humanism and America, edited by Norman Foerster, Forum, LXXXIII (March, 1930), vii-viii. (2)
- Review of Firehead, by Lola Ridge, Nation, CXXX (March 12, 1930), 303-304. (1)
- Review of Tradition and Experiment in Present-Day Literature, by City Literary Institute of London, New Republic, LXII (March 12, 1930), 105-106. (3)
- Review of The Black Christ and Other Poems, by Countee Cullen, Nation, CXXX (March 12, 1930), 303-304. (2)
- Review of Emily Dickinson: The Human Background of Her Poetry, by Josephine Pollitt, Nation, CXXX (March 19, 1930), 329. (1)

- Review of The Life and Letters of Emily Dickinson,
edited by Martha Dickinson Bianchi, Nation, CXXX
(March 19, 1930), 329. (1)
- Review of Treatise on the Gods, by H. L. Mencken, Forum,
XXXIII (April, 1930), vi. (3)
- Review of The Bridge, by Hart Crane, Nation, CXXX
(April 30, 1930), 520-522. (1)
- Review of Portrait of the Artist as an American, by
Matthew Josephson, New Republic, LXIII (June 18,
1930), 131-132. (1)
- Review of The Life and Mind of Emily Dickinson, by
Genevieve Taggard, Nation, CXXX (June 25, 1930),
735-736. (1)
- Review of Alexander Pope, by Edith Sitwell, Forum,
LXXXIV (July, 1930), viii. (3)
- Review of The Edwardians, by West V. Sackville, New
Republic, LXIV (September 24, 1930), 158-159. (2)
- Review of An Introduction to Edwin Arlington Robinson,
by Charles Cestre, Nation, CXXXI (October 8, 1930),
382. (3)
- Review of The Glory of the Nightingales, by Edwin
Arlington Robinson, Nation, CXXXI (October 8, 1930),
382. (3)
- Review of Five Masters, A Study in the Mutation of the
Novel, by Joseph Wood Krutch, New Republic, LXV
(November 26, 1930), 50-51. (1)
- Review of The Wanderer of Liverpool, by John Masefield,
Nation, CXXXI (November 26, 1930), 585-586. (3)
- Review of The Letters of Henry Adams, edited by W. C.
Ford, Forum, LXXIV (December, 1930), x. (1)
- Review of The Dance of Youth, by Hermann Sudermann,
Nation, CXXXI (December 3, 1930), 620-621. (2)
- Review of Collected Poems, by Robert Frost, New Republic,
LXV (December 3, 1930), 77-78. (1)

- Review of A Room in Berlin, by Gunther Birkenfield, Nation, CXXXI (December 3, 1930), 620-621. (3)
- Review of Claudia, by Arnold Zweig, Nation, CXXXI (December 3, 1930), 620-621. (1)
- Review of Success, by Lion Feuchtwange, Nation, CXXXI (December 3, 1930), 620-621. (2)
- Review of Imperial Palace, by Arnold Bennett, Nation, CXXXI (December 31, 1930), 736. (2)
- Review of Swift, by Carl Van Doren, Forum, LXXXV (January, 1931), vi. (3)
- Review of Intimate Journals, by Charles Baudelaire, Nation, CXXXII (January 6, 1931), 20. (1)
- Review of The New American Literature, by Fred L. Pattee, Nation, CXXXII (January 28, 1931), 103-104. (2)
- Review of The Virgin and the Gypsy, by D. H. Lawrence, Forum, LXXXV (February, 1931), viii. (1)
- Review of The Last Day of Shylock, by Ludwig Lewisohn, Nation, CXXXII (February 18, 1931), 187-188. (1)
- Review of Axel's Castle, by Edmund Wilson, Forum, LXXXV (April, 1931), viii. (1)
- Review of American Caravan IV, edited by Alfred Krembong, Lewis Mumford and Paul Rosenfield, New Republic, LXVI (April 1, 1931), 185-186. (3)
- Review of The Serpent in the Cloud, by Theodore Morrison, Nation, CXXXII (April 8, 1931), 386. (3)
- Review of The Pure in Heart, by Franz Werfel, Forum, LXXXVI (July, 1931), vi. (3)
- Review of When the Wicked Man, by Ford Madox Ford, New Republic, LXVII (July 8, 1931), 213. (3)
- Review of Shadows on the Rock, by Willa Cather, Forum, LXXXVI (September, 1931), vi. (3)
- Review of Companions on the Trail, by Hamlin Garland, Nation, CXXXIII (October 21, 1931), 435-436. (3)

- Review of My Father, Mark Twain, by Clara Twain, Nation, CXXXIII (October 28, 1931), 463-464. (3)
- Review of American Poetry From the Beginning to Whitman, by Louis Untermeyer, The Bookman, LXXIV (November, 1931), 320-321. (3)
- Review of The Coming Forth by Day of Osiris Jones, by Conrad Aiken, New Republic, LXIX (November 18, 1931), 23-24. (3)
- Review of Prelude for Memnon, by Conrad Aiken, New Republic, LXIX (November 18, 1931), 24-26. (1)
- Review of Classic Americans, by Henry Seidel Canby, Nation, CXXXIII (November 18, 1931), 545-546. (3)
- Review of Counter-Statement, by Kenneth Burke, New Republic, LXIX (December 2, 1931), 75-76. (3)
- Review of Fenimore Cooper, by Robert E. Spiller, Nation, CXXXIII (December 30, 1931), 728. (3)
- Review of American Writers on American Literature, edited by John Macy, Nation, CXXXIV (January 13, 1932), 50-51. (1)
- Review of Letters of Emily Dickinson, edited by Mabel Loomis Todd, Nation, CXXXIV (January 27, 1932), 119. (1)
- Review of Brave New World, by Aldous Huxley, New Republic, LXIX (February 10, 1932), 354. (2)
- Review of 1919, by John Dos Passos, The Bookman, LXXV (April, 1932), 32-42. (1)
- Review of Expression in America, by Ludwig Lewisohn, New Republic, LXX (April 13, 1932), 240-241. (3)
- Review of Thurso's Landing, by Robinson Jeffers, Nation, CXXXIV (April 13, 1932), 433-444. (2)
- Review of Flesh is Heir, by Lincoln Kirstein, New Republic, LXX (April 20, 1932), 278-279. (2)

September, 1932 - October, 1939

- Review of The Liberation of American Literature, by V. F. Calverton, New Republic, LXXII (September 7, 1932), 104. (3)

- Review of Summer is Ended, by John Herrmann, Nation, CXXXV (October 19, 1932), 367-368. (2)
- Review of The Intimate Notebooks of George Jean Nathan, by George Jean Nathan, Nation, CXXXV (October 26, 1932), 404-406. (1)
- Review of Death in the Afternoon, by Ernest Hemingway, Nation, CXXXV (November 9, 1932), 461. (1)
- Review of Forgotten Frontiers: Dreiser and the Land of the Free, by Dorothy Dudley, New Republic, LXXIII (December 14, 1932), 137. (2)
- Review of Beyond Desire, by Sherwood Anderson, New Republic, LXXIII (December 21, 1932), 168-169. (1)
- Review of Company K, by William March, New Republic, LXXIV (March 1, 1933), 81-82. (1)
- Review of This People, by Ludwig Lewisohn, Nation, CXXXVI (April 12, 1933), 415-416. (1)
- Review of Pity is Not Enough, by Josephine Herbst, New Masses, VIII (June, 1933), 27. (1)
- Review of Storm Over the Ruhr, by Hans Marchwitz, Nation, CXXXVI (June 21, 1933), 703. (1)
- Review of Little Man, What Now?, by Hans Fallada, Nation, CXXXVI (June 21, 1933), 703. (3)
- Review of Anthony Adverse, by Hervey Allen, New Masses, IX (September, 1933), 30. (2)
- Review of The Plebeian's Progress, by Frank Tilsley, Nation, CXXXVII (September 13, 1933), 305-306. (1)
- Review of The Journal of Gamaliel Bradford, edited by Van Wyck Brooks, Nation, CXXXVII (September 27, 1933), 358-359. (3)
- Review of John Hay: From Poetry to Politics, by Tyler Dennett, New Republic, LXXVII (December 27, 1933), 203. (3)
- Review of World of Art, by Sinclair Lewis, New Masses, X (January 30, 1934), 25. (2)
- Review of A Nest of Simple Folk, by Sean O'Faolain, New Masses, X (February 6, 1934), 25. (1)

- Review of A Modern Tragedy, by Phyllis Bentley, New Masses, X (February 13, 1934), 26. (2)
- Review of Parched Earth, by Arnold B. Armstrong, New Masses, X (February 27, 1934), 25. (1)
- Review of Reflections on the End of an Era, by Reinhold Niebuhr, New Masses, X (March 13, 1934), 25. (3)
- Review of The Necessity of Communism, by John Middleton Murry, New Masses, X (March 13, 1933), 25. (3)
- Review of In All Countries, by John Dos Passos, New Masses, XI (April 24, 1934), 25-26. (3)
- Review of The Land of Plenty, by Robert Cantwell, New Masses, XI (May 8, 1934), 25-26. (1)
- Review of The Last Pioneers, by Melvin Levy, New Masses, XI (May 8, 1934), 25-26. (2)
- Review of Out of Class, by Ilya Ehrenbourg, New Masses, XI (June 5, 1934), 24. (1)
- Review of Joseph and His Brothers, by Thomas Mann, New Masses, XI (June 19, 1934), 25. (2)
- Review of Grammar of Love, by Ivan Bunin, New Masses, XII (August 28, 1934), 27. (2)
- Review of Corporal Tune, by L. A. G. Strong, New Masses, XII (August 28, 1934), 27. (2)
- Review of Dusk at the Grove, by Samuel Rogers, New Masses, XII (August 28, 1934), 27. (2)
- Review of Slim, by William Wister Haines, New Masses, XII (August 28, 1934), 27. (3)
- Review of General Buntop's Miracle and Other Stories, by Martin Armstrong, New Masses, XII (September 4, 1934), 25. (3)
- Review of The Woman Who Had Imagination, by H. E. Bates, New Masses, XII (September 4, 1934), 25. (2)
- Review of Defy the Foul Fiend, by John Collier, New Masses, XII (September 4, 1934), 25. (2)

- Review of Full Flavour, by Doris Leslie, New Masses, XII (September 4, 1934), 25. (3)
- Review of Spinner of the Years, by Phyllis Bentley, New Masses, XII (September 4, 1934), 25. (3)
- Review of Love on the Dole, by Walter Greenwood, New Masses, XII (September 4, 1934), 25. (1)
- Review of Now in November, by Josephine Johnson, New Masses, XII (September 25, 1934), 27. (1)
- Review of Art and the Life of Action, by Max Eastman, New Masses, XIII (November 6, 1934), 22. (2)
- Review of The Remembrance of Things Past, by Marcel Proust, New Masses, XIII (November 20, 1934), 21. (1)
- Review of Comrade-Mister, by Isidor Schneider, New Masses, XIII (December 4, 1934), 22. (1)
- Review of The Time is Ripe, by Walter Greenwood, New Masses, XV (April 2, 1935), 33. (1)
- Review of He Sent Forth a Raven, by Elizabeth Madox Roberts, New Masses, XV (April 16, 1935), 22 and 23. (2)
- Review of Pylon, by William Faulkner, New Masses, XV (May 14, 1935), 23 and 24. (2)
- Review of The Treasure of the Sierre-Madre, by B. Traven, New Masses, XVI (July 16, 1935), 23. (1)
- Review of Paul Elmer More and American Criticism, by Robert Shafer, New Masses, XVI (August 6, 1935), 21. (2)
- Review of Europa, by Robert Briffault, New Masses, XVI (September 10, 1935), 27 and 28. (3)
- Review of The Coming Struggle for Power, by John Strachey, New Masses, XVII (October 22, 1935), 26. (1)
- Review of It Can't Happen Here, by Sinclair Lewis, New Masses, XVII (October 29, 1935), 22. (1)
- Review of Poor John Fitch, by Thomas Boyd, New Masses, XVII (November 5, 1935), 24. (1)
- Review of A Sign for Coin, by Grace Lumpkin, New Masses, XVII (November 12, 1935), 23. (1)

- Review of Green Hills of Africa, by Ernest Hemingway, New Masses, XVII (November 19, 1935), 23. (2)
- Review of Seeds of Tomorrow, by Mikhail Sholokhov, New Masses, XVII (November 26, 1935), 22 and 23. (1)
- Review of A Stone Came Rolling, by Fielding Burke, New Masses, XVII (December 3, 1935), 23. (1)
- Review of Vachel Lindsay, by Edgar Lee Masters, New Masses, XVII (December 24, 1935), 26. (3)
- Review of Mark Twain's Notebook, by Albert Bigelow Paine, New Masses, XVIII (January 7, 1936), 24 and 25. (1)
- Review of A Footnote to Folly, by Mary Heaton Vorse, New Masses, XVIII (January 21, 1936), 26 and 27. (1)
- Review of A Yankee Saint, by Robert Allerton Parker, New Masses, XVIII (February 4, 1936), 27. (1)
- Review of The Achievement of T. S. Eliot, by F. O. Matthiessen, New Masses, XVIII (February 11, 1936), 23. (3)
- Review of Letters to Harriet, by William Vaughn Moody, New Masses, XVIII (February 25, 1936), 25. (3)
- Review of Abinger Harvest, by E. M. Forster, New Masses, XX (July 7, 1936), 25 and 26. (1)
- Review of Eyeless in Gaza, by Aldous Huxley, New Masses, XX (July 21, 1936), 23 and 24. (3)
- Review of The Olive Field, by Ralph Bates, New Masses, XX (August 18, 1936), 24. (1)
- Review of Victoria of England, by Edith Sitwell, New Republic, LXXXVIII (August 19, 1936), 55. (2)
- Review of The Flowering of New England, by Van Wyck Brooks, New Masses, XX (September 1, 1936), 27 and 28. (1)
- Review of Bird Alone, by Sean O'Faolain, New Masses, XXI (September 9, 1936), 24. (2)

- Review of The Earnest Atheist, by Malcolm Muggeridge, New Republic, XC (May 5, 1937), 393. (2)
- Review of Rainbow Fish, by Ralph Bates, New Republic, XCI (May 12, 1937), 26. (3)
- Review of The Novel and the People, by Ralph Fox, New Masses, XXIII (May 18, 1937), 24-26. (1)
- Review of Rainbow Fish, by Ralph Bates, New Masses, XXIII (May 18, 1937), 24-26. (1)
- Review of The Miracle of England, by Andre Maurois, New Masses, XXIII (June 1, 1937), 25. (1)
- Review of Men Who Lead Labor, by Bruce Minton and John Stuart, New Masses, XXIV (September 21, 1937), 24. (1)
- Review of New Letters in America, edited by Horace Gregory, New Masses, XXV (September 28, 1937), 22 and 23. (1)
- Review of To Have and Have Not, by Ernest Hemingway, New Masses, XXV (October 26, 1937), 22 and 23. (1)
- Review of The Chute, by Albert Halper, New Masses, XXV (November 23, 1937), 20 and 21. (1)
- Review of The Prodigal Parents, by Sinclair Lewis, New Masses, XXVI (January 25, 1938), 19. (2)
- Review of A History of the Businessman, by Miriam Beard, New Masses, XXVI (February 1, 1938), 23 and 24. (3)
- Review of The Unvanquished, by William Faulkner, New Masses, XXVI (February 22, 1938), 24. (3)
- Review of Uncle Tom's Children, by Richard Wright, New Masses, XXVII (March 29, 1938), 23. (1)
- Review of Helen's Tower, by Harold Nicolson, New Masses, XXVII (April 5, 1938), 22 and 23. (3)
- Review of Journeys Between Wars, by John Dos Passos, New Masses, XXVII (April 26, 1938), 22 and 23. (3)
- Review of U. S. A., by John Dos Passos, New Masses, XXVII (April 26, 1938), 22 and 23. (3)

- Review of Charles Dickens: The Progress of a Radical, by T. A. Jackson, New Masses, XXVII (May 31, 1938), 22 and 23. (3)
- Review of We Too Are the People, by Louise U. Armstrong, New Masses, XXVIII (July 19, 1938), 24-26. (1)
- Review of Oscar Wilde--The Man--The Artist--The Martyr, by Boris Brasol, New Masses, XXVIII (August 9, 1938), 28. (2)
- Review of A Day of Battle, by Vincent Sheean, New Masses, XXVIII (August 23, 1938), 22 and 23. (3)
- Review of The World is Mine, by William Blake, New Masses, XXVIII (August 23, 1938), 22 and 23. (3)
- Review of The Bridge in the Jungle, by B. Traven, New Masses, XXVIII (August 23, 1938), 22 and 23. (3)
- Review of Sailor on Horseback, by Irving Stone, New Masses, XXIX (October 11, 1938), 23 and 24. (3)
- Review of The Letters of Henry Adams, edited by C. Worthington Ford, New Masses, XXIX (October 25, 1938), 21 and 22. (1)
- Review of The Writings of E. M. Forster, edited by Rose Macaulay, New Masses, XXIX (November 8, 1938), 27 and 28. (2)
- Review of The Life of D. H. Lawrence, by Hugh Kingsmill, New Masses, XXIX (November 8, 1938), 27 and 28. (3)
- Review of Labor Fact Book IV, by Labor Research Association, New Masses, XXIX (November 29, 1938), 24 and 25. (1)
- Review of Benjamin Franklin, by Carl Van Doren, New Masses, XXIX (December 6, 1938), 24 and 25. (3)
- Review of Unforgotten Years, by Logan Pearsall Smith, New Masses, XXX (January 31, 1939), 23 and 24. (3)
- Review of Sirocco and Other Stories, by Ralph Bates, New Masses, XXX (February 14, 1939), 25-27. (1)
- Review of Maule's Curse, by Yvor Winters, New Republic, XCVIII (March 8, 1939), 138 and 139. (2)
- Review of Seasoned Timber, by Dorothy Canfield, New Republic, XCVIII (April 12, 1939), 284. (1)

- Review of The Grapes of Wrath, by John Steinbeck, New Masses, XXXI (May 2, 1939), 22-24. (1)
- Review of The Letters of Ralph Waldo Emerson (6 vols.), edited by Ralph L. Lusk, The Virginia Quarterly Review, XV (Autumn, 1939), 640-645. (3)
- Review of Children of God, by Vardis Fisher, New Masses, XXXII (September 5, 1939), 24 and 25. (3)
- Review of The Hospital, by Kenneth Fearing, New Masses, XXXII (September 5, 1939), 24 and 25. (1)
- Review of Christ in Concrete, by Pietro di Donato, New Masses, XXXII (September 5, 1939), 24 and 25. (1)
- October, 1939 - April, 1958
- Review of Forces in American Criticism, by Bernard Smith, New Republic, C (November 1, 1939), 376. (1)
- Review of World's End, by Upton Sinclair, New Republic, CII (June 24, 1940), 863. (1)
- Review of The Second Imperialist War, by Earl Browder, New Republic, CIII (July 15, 1940), 90 and 91. (2)
- Review of A Program for Progress, by John Strachey, New Republic, CIII (November 18, 1940), 698 and 699. (1)
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- Review of The Revelations of Dr. Modesto, by Alan Harrington, New Leader, XXXVIII (September 5, 1955), 23-24. (1)
- Review of Bell's Landing, by Derold Brace Show, New Leader, XXXVIII (September 5, 1955), 23-24. (1)
- Review of The Sane Society, by Erich Fromm, New Leader, XXXVIII (September 19, 1955), 22-23. (2)
- Review of Confessions of Felix Krull, Confidence Man, by Thomas Mann (trans. by Denver Lindley), New York Post, "Week-End Magazine", CLIV (October 9, 1955), 10M. (1)
- Review of So Help Me God, by Felix Jackson, New Leader, XXXVIII (October 10, 1955), 23-24. (2)
- Review of The Changelings, by Jo Sinclair, New Leader, XXXVIII (October 10, 1955), 23-24. (1)
- Review of The Farther Shore, by Robert Coates, New Leader, XXXVIII (October 10, 1955), 23-24. (3)
- Review of Partisans, by Peter Matthiessen, New Leader, XXXVIII (October 10, 1955), 23-24. (3)
- Review of Anchor Review, edited by Melvin J. Lasky, New Leader, XXXVIII (October 24, 1955), 19. (1)
- Review of The Myth of Sisyphus, by Albert Camus, New Leader, XXXVIII (October 24, 1955), 19. (1)
- Review of The Malediction, by Jean Giono, New Leader, XXXVIII (October 24, 1955), 19. (1)

- Review of A Charmed Life, by Mary McCarthy, New Leader, XXXVIII (November 7, 1955), 22. (3)
- Review of Utopia, 1976, by Morris Ernst, New Leader, XXXVIII (November 21, 1955), 22. (3)
- Review of George Orwell, by John Atkins, New Leader, XXXVIII (December 26, 1955), 16-17. (3)
- Review of Dylan Thomas in America, by John Malcolm Brinnin, New Leader, XXXVIII (December 26, 1955), 16-17. (1)
- Review of Andersonville, by Mackinley Kantor, New Leader, XXXVIII (January 9, 1956), 22. (1)
- Review of A Dream of Kings, by Davis Grubb, New Leader, XXXIX (January 9, 1956), 22. (1)
- Review of Keep the Aspidistra Flying, by George Orwell, New Leader, XXXIX (January 23, 1956), 15-16. (1)
- Review of Cards of Identity, by Nigel Dennis, New Leader, XXXIX (January 23, 1956), 15-16. (1)
- Review of Mr. Hamish Gleave, by Richard Llewellyn, New Leader, XXXIX (February 6, 1956), 23-24. (2)
- Review of The Last Hurrah, by Edwin O'Connor, New Leader, XXXIX (February 6, 1956), 23-24. (1)
- Review of The Man Who Was Not With It, by Herbert Gold, New Leader, XXXIX (February 20, 1956), 16-17. (1)
- Review of The Quiet American, by Graham Greene, New Leader, XXXIX (March 12, 1956), 16-17. (1)
- Review of All Honorable Men, by David Karp, New Leader, XXXIX (March 12, 1956), 20-21. (3)
- Review of The Presence of Grace, by J. F. Powers, New Leader, XXXIX (March 26, 1956), 22-23. (1)
- Review of Bang the Drum Slowly, by Mark Harris, New Leader, XXXIX (March 26, 1956), 22-23. (1)
- Review of Aspects of Love, by David Garnett, New Leader, XXXIX (April 9, 1956), 16. (2)
- Review of A House of Children, by Joyce Carey, New Leader, XXXIX (April 9, 1956), 16. (1)

- Review of The Revolt of Gunner Asch, by Hans Kirst, New Leader, XXXIX (April 23, 1956), 22-23. (1)
- Review of The Cross of Iron, by Willi Heinrich, New Leader, XXXIX (April 23, 1956), 22-23. (3)
- Review of Squadron Airborne, by Elleston Trevor, New Leader, XXXIX (April 23, 1956), 22-23. (1)
- Review of All Your Beloved Sons, by Thomas Anderson, New Leader, XXXIX (April 23, 1956), 22-23. (1)
- Review of Ten Days in August, by Bernard Frizell, New Leader, XXXIX (April 23, 1956), 22-23. (2)
- Review of An End to Dying, by Sam Astrachan, New Leader, XXXIX (May 28, 1956), 23-24. (1)
- Review of A Wreath for Udomo, by Peter Abraham, New Leader, XXXIX (May 28, 1956), 23-24. (2)
- Review of A Walk on the Wild Side, by Nelson Algren, New Leader, XXXIX (May 28, 1956), 23-24. (1)
- Review of The Dispossessed, by Geoffrey Wagner, New Leader, XXXIX (May 28, 1956), 23-24. (2)
- Review of A Capitol Offense, by Jocelyn Davey, New Leader, XXXIX (May 28, 1956), 23-24. (1)
- Review of The Autobiography of Henry Jones, edited by F. W. Dupel, New Leader, XXXIX (June 18, 1956), 22. (1)
- Review of Ring Lardner, by Donald Elden, New Leader, XXXIX (July 2, 1956), 17. (3)
- Review of Goodbye to Uncle Tom, by J. C. Furnas, New Leader, XXXIX (July 16, 1956), 9. (1)
- Review of Mr. Seward for the Defense, by Earl Conrad, New Leader, XXXIX (July 16, 1956), 9. (1)
- Review of Lady Sings the Blues, by Billie Holiday, New Leader, XXXIX (July 30, 1956), 22. (1)
- Review of The Oxford Companion to American Literature, by James D. Hart, New Leader, XXXIX (August 27, 1956), 15-16. (1)

- Review of The Sacrifice, by Adele Wiseman, New Leader, XXXIX (September 17, 1956), 18. (1)
- Review of The Field of Vision, by Wright Morris, New Leader, XXXIX (October 1, 1956), 24-25. (1)
- Review of Mirror in My House, by Sean O'Casey, New Republic, CXXXIV (October 22, 1956), 17-18. (1)
- Review of Homecoming, by C. P. Snow, New Leader, XXXIX (October 22, 1956), 24-25. (1)
- Review of Peyton Place, by Grace Metalious, New Leader, XXXIX (October 29, 1956), 25-26. (2)
- Review of The Voice at the Back Door, by Elizabeth Spencer, New Leader, XXXIX (October 29, 1956), 25-26. (1)
- Review of Blue River, by Betsy Lochridge, New Leader, XXXIX (October 29, 1956), 25-26. (1)
- Review of Thunder in the Room, by Harris Downey, New Leader, XXXIX (October 29, 1956), 25-26. (3)
- Review of The Radical Novel in The United States, 1900-1954, by Walter B. Rideout, New Leader, XXXIX (November 12, 1956), 23. (2)
- Review of A Thornton Wilder Trio, edited by Malcolm Cowley, New Leader, XXXIX (November 26, 1956), 24-25. (1)
- Review of The Orwell Reader, edited by Richard Rovere, New Leader, XXXIX (November 26, 1956), 24-25. (1)
- Review of Seize the Day, by Saul Bellow, New Leader, XXXIX (November 26, 1956), 24-25. (1)
- Review of Brothers and Sisters, by Ivy Compton-Burnett, New Leader, XL (January 7, 1957), 22. (1)
- Review of The Flight from the Enchanter, by Iris Murdock, New Leader, XL (January 14, 1957), 15-16. (1)
- Review of The Mermaids, by Eva Boros, New Leader, XL (January 14, 1957), 15-16. (1)
- Review of A Single Pebble, by John Hersey, New Leader, XL (January 14, 1957), 15-16. (1)

- Review of Some Corner of an English Field, by Dannie Abse, New Leader, XL (January 28, 1957), 22. (3)
- Review of Able Baker, by Joseph Whitehill, New Leader, XL (February 11, 1957), 21-22. (3)
- Review of Prize Stories 1957, edited by Paul Engle, New Leader, XL (February 11, 1957), 21-22. (1)
- Review of The Hour After Westerly, by Robert Coates, New Leader, XL (February 11, 1957), 21-22. (1)
- Review of A Thirsty Evil, by Gore Vidal, New Leader, XL (February 11, 1957), 21-22. (3)
- Review of The Day the Money Stopped, by Brenden Gill, New Leader, XL (February 25, 1957), 23-24. (1)
- Review of A Ticket for a Seamstich, by Mark Harris, New Leader, XL (February 25, 1957), 23-24. (3)
- Review of The Innocent, by Madison Jones, New Leader, XL (March 11, 1957), 21. (1)
- Review of Politics and the Novel, by Irving Howe, New Leader, XL (March 25, 1957), 23-24. (1)
- Review of The Rain and the Fire and the Will of God, by Donald Wetzell, New Leader, XL (April 8, 1957), 21-22. (1)
- Review of Halfway Down the Stairs, by Charles Thompson, New Leader, XL (April 8, 1957), 21-22. (3)
- Review of The Wapshot Chronicle, by John Cheever, New Leader, XL (April 8, 1957), 21-22. (1)
- Review of The Feast of Lupercal, by Brian Moore, New Leader, XL (April 29, 1957), 21-22. (1)
- Review of The Assistant, by Bernard Malamud, New Leader, XL (April 29, 1957), 21-22. (1)
- Review of The Town, by William Faulkner, New Leader, XL (May 13, 1957), 6-8. (2)
- Review of The Trumpet Shall Sound, by H. L. Tomlinson, New Leader, XL (May 27, 1957), 22-23. (1)

- Review of Spring List, by Ralph Arnold, New Leader, XL
(May 27, 1957), 22-23. (3)
- Review of A Legacy, by Sybille Bedford, New Leader, XL
(May 27, 1957), 22-23. (1)
- Review of The Sandcastle, by Iris Murdock, New Leader,
XL (May 27, 1957), 22-23. (1)
- Review of Subi: The Volcano, by Burt Cole, New Leader,
XL (June 17, 1957), 20-21. (1)
- Review of From the Dark Tower, by Ernst Pawel, New Leader,
XL (June 17, 1957), 20-21. (1)
- Review of They Hanged My Saintly Billie, by Robert
Graves, New Leader, XL (July 8, 1957), 23-24. (3)
- Review of Riot, by John Wyllie, New Leader, XL (July 8,
1957), 23-24. (1)
- Review of In Deep, by Bernard Wolfe, New Leader, XL
(July 8, 1957), 23-24. (3)
- Review of The Adversary by H. M. Lynde, New Leader, XL
(July 8, 1957), 23-24. (2)
- Review of The Lady, by Conrad Richter, New Leader, XL
(July 29, 1957), 21. (1)
- Review of Pillar of Cloud, by Jackson Burgess, New Leader,
XL (July 29, 1957), 21. (3)
- Review of Love Among the Cannibals, by Wright Morris,
New Leader, XL (August 19, 1957), 21-22. (1)
- Review of By Love Possessed, by James Gould Cozzens,
New Leader, XL (September 2, 1957), 17-18. (1)
- Review of The World of Carrick's Cove, by Gerald Warner
Brace, New Leader, XL (September 2, 1957), 17-18. (1)
- Review of That Marriage Bed of Procrustes, by David
Curley, New Leader, XL (October 7, 1957), 22-23. (1)
- Review of On the Line, by Harvey Swados, New Leader, XL
(October 7, 1957), 22-23. (3)
- Review of The Passionate Shepherd, by Samuel Yellen,
New Leader, XL (October 7, 1957), 22-23. (1)

- Review of The Weather of February, by Hollis Summers,
New Leader, XL (October 7, 1957), 22-23. (1)
- Review of The Birth of a Grandfather, by Mary Sarton,
New Leader, XL (October 7, 1957), 22-23. (3)
- Review of Three Plays, by Thornton Wilder, New Leader,
XL (October 21, 1957), 23. (1)
- Review of Something About a Soldier, by Mark Harris,
New Leader, XL (November 4, 1957), 24-25. (1)
- Review of A Lesson in Love, by Margaret Creal, New
Leader, XL (November 4, 1957), 24-25. (3)
- Review of The Velvet Horn, by Andrew Lytle, New Leader,
XL (November 4, 1957), 24-25. (1)
- Review of Fifteen by Three, edited by James Laughlin,
New Leader, XL (November 18, 1957), 18. (1)
- Review of Color of Darkness, by James Purdy, New Leader,
XL (December 23, 1957), 20. (1)
- Review of Tomorrow and Yesterday, by Heinrich Boll,
New Leader, XL (December 23, 1957), 20. (1)
- Review of The Sibyl, by Par Lagerkvist, New Leader, XLI
(January 13, 1958), 16. (1)
- Review of Some Came Running, by James Jones, New Leader,
XLI (January 27, 1958), 20-22. (2)
- Review of A Time for Paris, by George Goodman, New Leader,
XLI (February 10, 1958), 22-23. (1)
- Review of Home from the Hill, by William Humphrey, New
Leader, XLI (February 10, 1958), 22-23. (1)
- Review of A Cage for Lovers, by Dawn Powell, New Leader,
XLI (February 10, 1958), 22-23. (1)
- Review of My Face for the World to See, by Alfred Hayes,
New Leader, XLI (February 10, 1958), 22-23. (1)
- Review of The New England Story, by Henry Beetle Hough,
New Leader, XLI (February 10, 1958), 22-23. (3)
- Review of First Love and Other Sorrows, by Harold Brodkey,
New Leader, XLI (February 10, 1958), 22-23. (3)

Review of The Return of Ansel Gibbs, by Frederick Buechner, New Leader, XLI (February 24, 1958), 22-23. (1)

Review of The Conscience of the Rich, by C. P. Snow, New Leader, XLI (March 10, 1958), 21-22. (1)

Review of The Man Who Broke Things, by John Brooks, New Leader, XLI (March 24, 1958), 17-18. (1)

Review of The Sergeant, by Dennis Murphy, New Leader, XLI (March 24, 1958), 17-18. (1)

April, 1958 - June, 1967

Review of Mary Ann, by Alex Karmel, Saturday Review, XLI (April 12, 1958), 19-20. (1)

Review of End of a War, by Edward Loomis, Saturday Review, XLI (April 19, 1958), 18. (1)

Review of The Power of Blackness, by Harry Levin, Saturday Review, XLI (April 26, 1958), 12. (1)

Review of The Underground City, by H. L. Humes, Saturday Review, XLI (May 3, 1958), 15. (3)

Review of The Way We Live Now, by Warren Miller, Saturday Review, XLI (May 10, 1958), 10. (3)

Review of The Ginger Man, by J. P. Donleavy, Saturday Review, XLI (May 10, 1958), 10 and 31. (1)

Review of The Price of Diamonds, by David Jacobson, Saturday Review, XLI (May 17, 1958), 16 and 39. (1)

Review of The Bankrupts, by Brian Glaville, Saturday Review, XLI (May 17, 1958), 16. (3)

Review of The Magic Barrel, by Bernard Malamud, Saturday Review, XLI (May 17, 1958), 10. (1)

Review of Entry E, by Richard Frede, Saturday Review, XLI (May 24, 1958), 12 and 42. (3)

Review of After Long Silence, by Robert Gutwilligs, Saturday Review, XLI (May 24, 1958), 12 and 42. (1)

- Review of The Affair, by Hans Koningsberger, Saturday Review, XLI (May 31, 1958), 10 and 26. (1)
- Review of Parktilden Village, by George P. Elliott, Saturday Review, XLI (May 31, 1958), 10 and 26. (2)
- Review of Crack of Doom, by Willi Heinrich, Saturday Review, XLI (June 7, 1958), 12. (2)
- Review of The Mission, by Dean Brelis, Saturday Review, XLI (June 7, 1958), 12. (1)
- Review of Private, by Lester Atwell, Saturday Review, XLI (June 7, 1958), 12. (1)
- Review of D. H. Lawrence: A Composite Biography, by Edward Nehls, Saturday Review, XLI (June 21, 1958), 16, 49, and 50. (1)
- Review of Henry James and H. G. Wells, edited by Leon Edel and Gordon N. Ray, Saturday Review, XLI (June 21, 1958), 16, 49, and 50. (1)
- Review of Southern Writers in the Modern World, by Donald Davidson, Saturday Review, XLI (June 21, 1958), 16, 49, and 50. (1)
- Review of The Fugitives, by John M. Bradbury, Saturday Review, XLI (June 21, 1958), 16, 49, and 50. (1)
- Review of The Novels of Wald Frank, by William Bittner, Saturday Review, XLI (June 21, 1958), 16, 49, and 50. (3)
- Review of The Wide World of John Steinbeck, by Peter Lisca, Saturday Review, XLI (June 21, 1958), 16, 49, and 50. (3)
- Review of My Stephen Crane, edited by Edwin H. Cady, Saturday Review, XLI (June 21, 1958), 16, 49, and 50. (1)
- Review of The Novel of Violence in America, by W. M. Frohock, Saturday Review, XLI (June 21, 1958), 16, 49, and 50. (1)
- Review of The Hard Blue Sky, by Shirley Ann Draw, Saturday Review, XLI (June 28, 1958), 10. (1)

- Review of The Brides of Solomon, by Geoffrey Household, Saturday Review, XLI (July 5, 1958), 10. (1)
- Review of River's End, by Anthony C. West, Saturday Review, XLI (July 5, 1958), 10. (1)
- Review of The King Must Die, by Mary Renault, Saturday Review, XLI (July 12, 1958), 11. (1)
- Review of The Art of Travel, by Henry James, Saturday Review, XLI (July 19, 1958), 22. (1)
- Review of The Bystander, by Albert J. Guerard, Saturday Review, XLI (August 2, 1958), 10. (1)
- Review of Portrait of a Man Unknown, by Nathalie Sarraute, Saturday Review, XLI (August 2, 1958), 10. (3)
- Review of Art and Reality, by Joyce Cary, Saturday Review, XLI (August 9, 1958), 11. (3)
- Review of Let No Man Write My Epitaph, by Willard Motley, Saturday Review, XLI (August 9, 1958), 11. (2)
- Review of Lolita, by Vladimir Nabokov, Saturday Review, XLI (August 16, 1958), 12. (1)
- Review of The Violated, by Vance Bourjaily, Saturday Review, XLI (August 23, 1958), 13. (1)
- Review of The Secret of Luca, by Ignazio Silone, Saturday Review, XLI (August 30, 1958), 10. (1)
- Review of Warlock, by Oakley Hall, Saturday Review, XLI (September 6, 1958), 17. (1)
- Review of Short Story I, no author, Saturday Review, XLI (September 13, 1958), 33. (1)
- Review of The Housebreaker of Shady Hill, by John Cheever, Saturday Review, XLI (September 13, 1958), 33. (1)
- Review of Venus in Sparta, by Louis Auchincloss, Saturday Review, XLI (September 20, 1958), 18. (1)
- Review of The Big Company Look, by J. Harvey Howelk, Saturday Review, XLI (September 30, 1958), 18. (2)
- Review of The Week of the Wives, by Sarah-Elizabeth Rodgers, Saturday Review, XLI (September 30, 1958), 18. (1)

- Review of The Unnamable, by Samuel Beckett, Saturday Review, XLI (October 4, 1958), 14. (3)
- Review of The Fume of Poppies, by Jonathan Kozel, Saturday Review, XLI (October 11, 1958), 17 and 51. (3)
- Review of A Legacy of Love, by Edwin Daly, Saturday Review, XLI (October 11, 1958), 17 and 51. (1)
- Review of Heroes and Orators, by Robert Phelps, Saturday Review, XLI (October 11, 1958), 17 and 51. (1)
- Review of The Long Dream, by Richard Wright, Saturday Review, XLI (October 18, 1958), 13. (3)
- Review of The Territory Ahead, by Wright Morris, Saturday Review, XLI (October 25, 1958), 14. (3)
- Review of An End and a Beginning, by James Hanley, Saturday Review, XLI (November 1, 1958), 16. (1)
- Review of Henry Adams: The Middle Ages, by Ernest Samuels, Saturday Review, XLI (November 8, 1958), 13. (1)
- Review of Brave New World Revisited, by Aldous Huxley, Saturday Review, XLI (November 15, 1958), 12. (1)
- Review of The Magic-Maker E. E. Cummings, by Charles Norman, Saturday Review, XLI (November 22, 1958), 14. (1)
- Review of From the Terrace, by John O'Hara, Saturday Review, XLI (November 29, 1958), 14. (3)
- Review of The Merrimack, by Raymond Holden, Saturday Review, XLI (December 6, 1958), 21. (1)
- Review of Stanford Short Stories 1958, edited by Wallace Stegner and Richard Scowcroft, Saturday Review, XLI (December 20, 1958), 16. (3)
- Review of The Best American Short Stories, by Martha Foley and David Burnett, Saturday Review, XLI (December 20, 1958), 16. (1)
- Review of The Search, by C. P. Snow, Saturday Review, XLII (January 3, 1959), 11. (1)

- Review of The Pistol, by James Jones, Saturday Review, XLII (January 10, 1959), 12. (3)
- Review of The Poorhouse Fair, by John Updike, Saturday Review, XLII (January 17, 1959), 58. (3)
- Review of Juice, by Stephen Becker, Saturday Review, XLII (January 17, 1959), 58. (3)
- Review of The Width of Waters, by Alfred Kern, Saturday Review, XLII (January 17, 1959), 58. (2)
- Review of The Company of Players, by Victor Chapin, Saturday Review, XLII (January 17, 1959), 58. (3)
- Review of The Captive and the Free, by Joyce Cary, Saturday Review, XLII (January 24, 1959), 14. (1)
- Review of Prize Stories, 1959, edited by Paul Engle, Curt Harnack, and Constance Urdang, Saturday Review, XLII (January 31, 1959), 14. (1)
- Review of The Autobiography of Mark Twain, edited by Charles Neider, Saturday Review, XLII (February 7, 1959), 16. (3)
- Review of Last Essays, by Richard Winston, et. al., Saturday Review, XLII (February 14, 1959), 22. (1)
- Review of Henderson the Rain King, by Saul Bellow, Saturday Review, XLII (February 21, 1959), 20. (1)
- Review of The Watch That Ends the Night, by Hugh MacLennan, Saturday Review, XLII (February 28, 1959), 15. (1)
- Review of Felding Castle, by Edith de Born, Saturday Review, XLII (February 28, 1959), 15. (1)
- Review of International Literary Annual, edited by John Wain, Saturday Review, XLII (March 7, 1959), 17. (1)
- Review of The Middle Age of Mrs. Eliot, by Angus Wilson, Saturday Review, XLII (March 21, 1959), 22. (1)
- Review of The Vision of Tragedy, by Richard B. Sewall, Saturday Review, XLII (March 28, 1959), 19. (1)
- Review of Letters of Theodore Dreiser, edited by Robert H. Elias, Saturday Review, XLII (April 4, 1959), 16. (1)

- Review of The House in the Mulberry Tree, by Zena Garrett, Saturday Review, XLII (April 11, 1959), 20. (3)
- Review of The Burning Air, by Eugene Mirabelli, Saturday Review, XLII (April 11, 1959), 20. (1)
- Review of Mind Out of Time, by Angela Tonk, Saturday Review, XLII (April 11, 1959), 20. (2)
- Review of William Dean Howells: The Development of a Novelist, by George N. Bennett, Saturday Review, XLII (April 18, 1959), 18. (1)
- Review of Criticism and Fiction and Other Essays, edited by Clara Marbury Kirk and Rudolf Kirk, Saturday Review, XLII (April 18, 1959), 18. (1)
- Review of The Optimist, by Herbert Gold, Saturday Review, XLII (April 25, 1959), 12. (2)
- Review of Writer's Roundtable, by Helen Hull and Michael Prury, Saturday Review, XLII (May 2, 1959), 18. (3)
- Review of The Critical Writings of James Joyce, by Ellsworth Mason and Richard Ellmann, Saturday Review, XLII (May 9, 1959), 13. (2)
- Review of Joy Ride, by Dwight Taylor, Saturday Review, XLII (May 16, 1959), 25. (2)
- Review of The Way it Was, by Harold Loeb, Saturday Review, XLII (May 16, 1959), 25. (3)
- Review of The Empire City, by Paul Goodman, Saturday Review, XLII (May 23, 1959), 20. (3)
- Review of The Years With Ross, by James Thurber, Saturday Review, XLII (May 30, 1959), 14. (3)
- Review of The Light Infantry Ball, by Hamilton Basso, Saturday Review, XLII (June 6, 1959), 16. (2)
- Review of Selected Stories, by Mary Lavin, Saturday Review, XLII (June 13, 1959), 13. (1)
- Review of The Poison Tree, by Walter Clemons, Saturday Review, XLII (June 13, 1959), 13. (1)
- Review of The Zulu and the Zeide, by Daniel Jacobson, Saturday Review, XLII (June 13, 1959), 13. (1)

- Review of Berkshire County, by Richard D. Birdsall, Saturday Review, XLII (June 20, 1959), 18. (1)
- Review of The Negro Novel in America, by Robert A. Bone, Saturday Review, XLII (June 20, 1959), 18. (3)
- Review of Arnold Bennett: Primitivism and Taste, by James Hall, Saturday Review, XLII (June 20, 1959), 18. (1)
- Review of Proust Recaptured, by Pamela Hansford Johnson, Saturday Review, XLII (June 20, 1959), 18. (1)
- Review of The White Hound, by Ward Dorrance and Thomas Mabry, Saturday Review, XLII (June 20, 1959), 18. (1)
- Review of The Sympathetic Alien: James Joyce and Catholicism, by J. Mitchell Morse, Saturday Review, XLII (June 20, 1959), 18. (1)
- Review of Praise a Fine Day, by Sigrid de Lima, Saturday Review, XLII (July 4, 1959), 11. (1)
- Review of Sons of the Fathers, by Martin Kramer, Saturday Review, XLII (July 4, 1959), 11. (3)
- Review of The House of Intellect, by Jacques Barzun, Saturday Review, XLII (July 6, 1959), 24-25. (1)
- Review of Image of America, by Father R. L. Bruckberger, Saturday Review, XLII (July 11, 1959), 12 and 33. (1)
- Review of Wake Up, Stupid, by Mark Harris, Saturday Review, XLII (July 18, 1959), 13. (1)
- Review of The Elements of Style, by William Strunk, Jr. and E. B. White, Saturday Review, XLII (August 1, 1959), 13. (1)
- Review of The Novels of James Gould Cozzens, by Frederick Bracher, Saturday Review, XLII (August 8, 1959), 12. (1)
- Review of Arturo's Island, by Elsa Morante, Saturday Review, XLII (August 15, 1959), 16. (1)
- Review of The Cave, by Robert Penn Warren, Saturday Review, XLII (August 22, 1959), 13. (1)

- Review of Human Nature and the Human Condition, by Joseph Wood Krutch, Saturday Review, XLII (August 29, 1959), 10. (2)
- Review of Literary Biography, by Leon Edel, Saturday Review, XLII (September 5, 1959), 14. (1)
- Review of The Lotus Eaters, by Gerald Green, Saturday Review, XLII (September 12, 1959), 22. (2)
- Review of To the Islands, by Randolph Stow, Saturday Review, XLII (September 12, 1959), 22. (1)
- Review of Writers on Writing, edited by Walter Allen, Saturday Review, XLII (September 19, 1959), 16. (1)
- Review of Malcolm, by James Purdy, Saturday Review, XLII (September 26, 1959), 15. (3)
- Review of Men Die, by H. L. Humes, Saturday Review, XLII (September 26, 1959), 15. (1)
- Review of The Rack, by A. E. Ellis, Saturday Review, XLII (September 26, 1959), 15. (1)
- Review of The War Lover, by John Hersey, Saturday Review, XLII (October 3, 1959), 18. (2)
- Review of Howells: His Life and World, by Van Wyck Brooks, Saturday Review, XLII (October 10, 1959), 16. (1)
- Review of The End of American Innocence, by Henry F. May, Saturday Review, XLII (October 17, 1959), 17. (1)
- Review of Krishna Fluting, by John Barry, Saturday Review, XLII (October 31, 1959), 14. (1)
- Review of Town Burning, by Thomas Williams, Saturday Review, XLII (October 31, 1959), 14. (1)
- Review of Shalom, by Dean Brelis, Saturday Review, XLII (October 31, 1959), 14. (2)
- Review of Advertisements for Myself, by Norman Mailer, Saturday Review, XLII (November 7, 1959), 18. (3)

- Review of The Mansion, by William Faulkner, Saturday Review, XLII (November 14, 1959), 20. (3)
- Review of The West-Going Heart, by Eleanor Ruggles, Saturday Review, XLII (November 21, 1959), 39. (1)
- Review of Charles Dickens' Best Stories, edited by Morton Dauwen Zabel, Saturday Review, XLII (December 5, 1959), 16. (1)
- Review of The Golden Age of American Literature, by Perry Miller, Saturday Review, XLII (December 5, 1959), 16. (1)
- Review of Alarms and Diversions, by James Thurber, Saturday Review, XLII (December 5, 1959), 16. (1)
- Review of The Golden Age of American History, edited by Frank Freidel, Saturday Review, XLII (December 5, 1959), 16. (1)
- Review of The Thurber Carnival, by James Thurber, Saturday Review, XLII (December 5, 1959), 16. (1)
- Review of A. D. H. Lawrence Miscellany, by Harry T. Moore, Saturday Review, XLII (December 19, 1959), 31. (1)
- Review of False Coin, by Harvey Swados, Saturday Review, XLIII (January 9, 1960), 12. (1)
- Review of The House in Vienna, by Edith DeBora, Saturday Review, XLIII (January 16, 1960), 59. (1)
- Review of Generation Without Farewell, by Kay Boyle, Saturday Review, XLIII (January 16, 1960), 59. (3)
- Review of Literature and the American Tradition, by Leon Howard, Saturday Review, XLIII (January 23, 1960), 15. (3)
- Review of Dark Sea Running, by George Morrill, Saturday Review, XLIII (January 30, 1960), 15. (3)
- Review of Young Man Willing, by Roy Doliner, Saturday Review, XLIII (January 30, 1960), 15. (2)
- Review of Pillar of Salt, by Seymour Epstein, Saturday Review, XLIII (January 30, 1960), 15. (2)

- Review of A Multitude of Men, by William Dale Smith, Saturday Review, XLIII (January 30, 1960), 15. (3)
- Review of Love on a Brand Line, by John Hadfield, Saturday Review, XLIII (January 30, 1960), 15. (1)
- Review of Stephen Crane: Letters, edited by Lillian Gilkes and R. W. Stallman, Saturday Review, XLIII (February 6, 1960), 15. (1)
- Review of The Responsibility of the Artist, by Jacques Maritain, Saturday Review, XLIII (February 13, 1960), 22. (1)
- Review of Prize Stories 1960: The O. Henry Awards, edited by Mary Stegner, Saturday Review, XLIII (February 20, 1960), 15. (1)
- Review of New Campus Writing #3, edited by Nolan Miller and Jerome Judson, Saturday Review, XLIII (February 20, 1960), 15. (1)
- Review of Forty Best Stories from Mademoiselle, edited by Cyrilly Abels and Margarita D. Smith, Saturday Review, XLIII (February 20, 1960), 15. (1)
- Review of Campus on the River, by William Van O'Connor, Saturday Review, XLIII (February 20, 1960), 15. (3)
- Review of The Violent Bear It Away, by Flannery O'Connor, Saturday Review, XLIII (February 27, 1960), 18. (1)
- Review of A Separate Peace, by John Knowles, Saturday Review, XLIII (March 5, 1960), 18. (1)
- Review of The Humble Creation, by Pamela Hansford Johnson, Saturday Review, XLIII (March 5, 1960), 15. (1)
- Review of Six Tales of the Jazz Age and Other Stories, by F. Scott Fitzgerald, Saturday Review, XLIII (March 12, 1960), 18. (3)
- Review of Love and Death in the American Novel, by Leslie A. Fiedler, Saturday Review, XLIII (March 19, 1960), 16. (1)
- Review of I Am My Brother, by John Lehmann, Saturday Review, XLIII (March 26, 1960), 24. (1)

- Review of Cleo, by Lawrence Durrell, Saturday Review, XLIII (April 2, 1960), 15. (1)
- Review of The Lifetime Reading Plan, by Clifton Fadiman, Saturday Review, XLIII (April 9, 1960), 26. (1)
- Review of One Year's Reading for Fun, by Bernard Berenson, Saturday Review, XLIII (April 9, 1960), 26. (1)
- Review of Evidence of Love, by Dan Jacobson, Saturday Review, XLIII (April 16, 1960), 19. (1)
- Review of The Waters of Kronos, by Conrad Richter, Saturday Review, XLIII (April 16, 1960), 19. (2)
- Review of Copey of Harvard, by J. Donald Adams, Saturday Review, XLIII (April 30, 1960), 13. (1)
- Review of The Affair, by C. P. Snow, Saturday Review, XLIII (May 7, 1960), 15 and 66. (1)
- Review of The Noble Savage, edited by Saul Bellow, Kieth Botsford and Jack Ludwig, Saturday Review, XLIII (May 14, 1960), 14. (1)
- Review of The View from the Fortieth Floor, by Theodore H. White, Saturday Review, XLIII (May 21, 1960), 18. (2)
- Review of A Fine and Private Place, by Peter J. Beagle, Saturday Review, XLIII (May 28, 1960), 18. (1)
- Review of Set This House on Fire, by William Styron, Saturday Review, XLIII (June 4, 1960), 13. (1)
- Review of The Stars in Their Courses, by Harry Brown, Saturday Review, XLIII (June 11, 1960), 13. (2)
- Review of The Lovely Ambition, by Mary Ellen Chase, Saturday Review, XLIII (June 11, 1960), 13. (1)
- Review of The Letters of Herman Melville, edited by Merrell R. Davis and William H. Gilman, Saturday Review, XLIII (June 18, 1960), 15. (1)
- Review of Ceremony in Lone Tree, by Wright Morris, Saturday Review, XLIII (July 9, 1960), 11 and 30. (1)
- Review of J. Middleton Murry, Selected Criticism 1916-1957, edited by Richard Rees, Saturday Review, XLIII (July 16, 1960), 16. (1)

- Review of The Life of John Middleton Murry, by F. A. Lea, Saturday Review, XLIII (July 16, 1960), 16. (1)
- Review of A Question of Innocence, by Donald Winks, Saturday Review, XLIII (July 23, 1960), 15 and 16. (1)
- Review of A House Full of Women, by Phillip McFarland, Saturday Review, XLIII (July 23, 1960), 15 and 16. (2)
- Review of To Kill a Mockingbird, by Harper Lee, Saturday Review, XLIII (July 23, 1960), 15 and 16. (1)
- Review of This Demi-Paradise, by Margaret Halsey, Saturday Review, XLIII (July 30, 1960), 12. (1)
- Review of All Fall Down, by James Leo Herlihy, Saturday Review, XLIII (August 6, 1960), 14. (1)
- Review of The Faces of Blood Kindred, by William Goyen, Saturday Review, XLIII (August 6, 1960), 14. (1)
- Review of Winter Solstice, by Gerald Warner Brace, Saturday Review, XLIII (August 20, 1960), 16. (1)
- Review of Anna Teller, by Jo Sinclair, Saturday Review, XLIII (August 20, 1960), 16. (3)
- Review of The Luck of Ginger Coffee, by Brian Moore, Saturday Review, XLIII (August 27, 1960), 12. (1)
- Review of The Many Colored Coat, by Morely Callaghan, Saturday Review, XLIII (August 27, 1960), 12. (1)
- Review of The Patriots, by James Barlow, Saturday Review, XLIII (September 3, 1960), 16. (2)
- Review of The Trend is Up, by Anthony West, Saturday Review, XLIII (September 3, 1960), 16. (2)
- Review of Let Us Now Praise Famous Men, by James Agee, Saturday Review, XLIII (September 10, 1960), 19. (1)
- Review of The Circle Home, by Edward Hoagland, Saturday Review, XLIII (September 17, 1960), 33. (1)
- Review of Death of Anger, by Allan Seager, Saturday Review, XLIII (September 17, 1960), 33. (3)

- Review of The Patriot, by Evan S. Connell, Jr., Saturday Review, XLIII (September 24, 1960), 16. (2)
- Review of Therefore Be Bold, by Herbert Gold, Saturday Review, XLIII (October 1, 1960), 15. (1)
- Review of The Buried Day, by C. Day Lewis, Saturday Review, XLIII (October 8, 1960), 16. (1)
- Review of The Young Rebel in American Literature, by Carl Bode, Saturday Review, XLIII (October 15, 1960), 20. (3)
- Review of Casanova's Chinese Restaurant, by Anthony Powell, Saturday Review, XLIII (October 22, 1960), 16. (3)
- Review of Emily Dickinson's Poetry: Stairway to Surprise, by Charles Anderson, Saturday Review, XLIII (October 29, 1960), 16. (1)
- Review of The Complete Poems of Emily Dickinson, edited by Thomas H. Johnson, Saturday Review, XLIII (October 29, 1960), 16. (1)
- Review of The Years and Hours of Emily Dickinson (2 vols.), by Jay Leyda, Saturday Review, XLIII (October 29, 1960), 16. (1)
- Review of Rabbit, Run, by John Updike, Saturday Review, XLIII (November 5, 1960), 28. (1)
- Review of Stories from the New Yorker, by the New Yorker, Saturday Review, XLIII (November 12, 1960), 24. (1)
- Review of Confessions of a Spent Youth, by Vince Bourjaily, Saturday Review, XLIII (November 19, 1960), 24. (1)
- Review of The Light in a Piazza, by Elizabeth Spencer, Saturday Review, XLIII (November 26, 1960), 18. (1)
- Review of A Sense of Values, by Sloan Wilson, Saturday Review, XLIII (November 26, 1960), 18. (2)
- Review of Vanity Fair, edited by Cleveland Amory and Frederic Bradlee, Saturday Review, XLIII (December 3, 1960), 21. (1)
- Review of The Grapes of Paradise, by H. E. Bates, Saturday Review, XLIII (December 10, 1960), 18. (3)

- Review of The Temptation of Don Vobi, by Alfred Hayes, Saturday Review, XLIII (December 10, 1960), 18. (1)
- Review of Sermons and Soda Water, by John O'Hara, Saturday Review, XLIII (December 10, 1960), 18. (1)
- Review of Robert Penn Warren: The Dark and Bloody Ground, by Leonard Casper, Saturday Review, XLIII (December 17, 1960), 16. (3)
- Review of The Labyrinthine Ways of Graham Greene, by Francis Kunkel, Saturday Review, XLIII (December 17, 1960), 16. (3)
- Review of The Labyrinth, by Saul Steinberg, Saturday Review, XLIV (January 7, 1961), 20. (1)
- Review of Hemingway and the Dead Gods, by John Killinger, Saturday Review, XLIV (January 14, 1961), 15. (1)
- Review of In a Summer Season, by Elizabeth Taylor, Saturday Review, XLIV (January 21, 1961), 62. (1)
- Review of Raditzer, by Peter Matthiessen, Saturday Review, XLIV (January 28, 1961), 14. (1)
- Review of The Plot, by Egon Hostovsky, Saturday Review, XLIV (January 28, 1961), 14. (3)
- Review of Vangel Griffen, by Herbert Lobsenz, Saturday Review, XLIV (February 4, 1961), 14, 31 and 32. (2)
- Review of A Middle Class Education, by Wilfred Sheed, Saturday Review, XLIV (February 4, 1961), 14, 31 and 32. (2)
- Review of The Thief, by Doris Born Monthan, Saturday Review, XLIV (February 4, 1961), 14, 31 and 32. (2)
- Review of The Mozart Leaves at Nine, by Harris Greene, Saturday Review, XLIV (February 4, 1961), 14, 31 and 32. (2)
- Review of The Mill, by Bradley Robinson, Saturday Review, XLIV (February 4, 1961), 14, 31 and 32. (2)
- Review of A Lament for Barney Stone, by Robert Glynn Kelly, Saturday Review, XLIV (February 4, 1961), 14, 31 and 32. (2)

Review of A Kind of Living, by Stan Barstow, Saturday Review, XLIV (February 4, 1961), 14, 31 and 32. (1)

Review of Dear Ones All, by Jean Rickhoff, Saturday Review, XLIV (February 4, 1961), 14, 31 and 32. (1)

Review of The Wedding Band, by Samuel Yellen, Saturday Review, XLIV (February 4, 1961), 14, 31 and 32. (1)

Review of The Impressario, by John Money, Saturday Review, XLIV (February 4, 1961), 14, 31 and 32. (1)

Review of The Hooded Falcon, by Prudence Andrews, Saturday Review, XLIV (February 4, 1961), 14, 31 and 32. (3)

Review of Stowaway, by Sargent Lawrence Hall, Saturday Review, XLIV (February 4, 1961), 14, 31 and 32. (3)

Review of Carnival of Angels, by Robert deMaria, Saturday Review, XLIV (February 4, 1961), 14, 31 and 32. (3)

Review of The Double Axe, by Lauren R. Stevens, Saturday Review, XLIV (February 4, 1961), 14, 31 and 32. (3)

Review of Summer of Pride, by Elizabeth Savage, Saturday Review, XLIV (February 4, 1961), 14, 31 and 32. (3)

Review of No Further West, by David Jacobson, Saturday Review, XLIV (February 11, 1961), 56. (1)

Review of A Burnt-out Case, by Graham Green, Saturday Review, XLIV (February 18, 1961), 16. (1)

Review of Midcentury, by John Dos Passos, Saturday Review, XLIV (February 25, 1961), 25. (1)

Review of Nathaniel Hawthorne: Man and Writer, by Edward Wagenknecht, Saturday Review, XLIV (March 4, 1961), 20. (2)

Review of An Only Child, by Frank O'Connor, Saturday Review, XLIV (March 11, 1961), 22. (1)

Review of The Chateau, by William Maxwell, Saturday Review, XLIV (March 18, 1961), 16. (1)

- Review of The Lotus and the Robot, by Arthur Koestler, Saturday Review, XLIV (March 25, 1961), 17. (3)
- Review of The Atrocity, by Jackson Burgess, Saturday Review, XLIV (April 1, 1961), 11. (3)
- Review of Truth Is More Sacred, by Edward Dahlberg, Saturday Review, XLIV (April 8, 1961), 20. (1)
- Review of The Death of Tragedy, by George Steiner, Saturday Review, XLIV (April 15, 1961), 16. (1)
- Review of A Severed Head, by Iris Murdoch, Saturday Review, XLIV (April 22, 1961), 18. (1)
- Review of Henry Green, by John Russell, Saturday Review, XLIV (May 6, 1961), 19. (1)
- Review of Old Times in Faulkner Country, by John B. Cullen in collaboration with Floyd C. Watkins, Saturday Review, XLIV (May 6, 1961), 19. (1)
- Review of The Imagination of Disaster, by Jo A. Ward, Saturday Review, XLIV (May 6, 1961), 19. (3)
- Review of From Shylock to Svengali, by Edgar Rosenberg, Saturday Review, XLIV (May 6, 1961), 19. (1)
- Review of The Journals and Miscellaneous Notebooks of Ralph Waldo Emerson, edited by William H. Gilman, et. al., Saturday Review, XLIV (May 6, 1961), 19. (1)
- Review of The Paradox of Tragedy, by D. D. Raphael, Saturday Review, XLIV (May 6, 1961), 19. (1)
- Review of Last Periods of Shakespeare, Racine, Ibsen, by Kenneth Muir, Saturday Review, XLIV (May 6, 1961), 19. (1)
- Review of Dramatic Providence in Macbeth, by D. R. Elliott, Saturday Review, XLIV (May 6, 1961), 19. (1)
- Review of The Case for Shakespeare's Authorship of "The Famous Victories", by Seymour M. Pitcher, Saturday Review, XLIV (May 6, 1961), 19. (1)
- Review of An Approach to Hamlet, by L. C. Knights, Saturday Review, XLIV (May 6, 1961), 19. (1)

- Review of Shakespeare and the Craft of Tragedy, by William Rosen, Saturday Review, XLIV (May 6, 1961), 19. (1)
- Review of Hippolyta's View, by J. A. Bryant, Saturday Review, XLIV (May 6, 1961), 19. (1)
- Review of Shakespeare in Warwickshire, by Mark Eccles, Saturday Review, XLIV (May 6, 1961), 19. (1)
- Review of The Morning and the Evening, by Joan Williams, Saturday Review, XLIV (May 13, 1961), 20. (1)
- Review of A Shooting Star, by Wallace Stegner, Saturday Review, XLIV (May 20, 1961), 17. (3)
- Review of The Fox and the Camellias, by Ignazio Silone, Saturday Review, XLIV (May 27, 1961), 14. (1)
- Review of Clem Anderson, by R. V. Cassill, Saturday Review, XLIV (June 3, 1961), 15. (2)
- Review of The Edge of Sadness, by Edwin O'Connor, Saturday Review, XLIV (June 10, 1961), 20. (1)
- Review of The House on Coliseum Street, by Shirley Ann Grau, Saturday Review, XLIV (June 17, 1961), 20. (1)
- Review of The Winter of Our Discontent, by John Steinbeck, Saturday Review, XLIV (June 24, 1961), 11. (2)
- Review of Nobody Knows My Name, by James Baldwin, Saturday Review, XLIV (July 1, 1961), 9. (1)
- Review of The Informed Heart, by Bruno Bettelheim, Saturday Review, XLIV (July 8, 1961), 13. (1)
- Review of The British Imagination, by Times London Literary Supplement, Saturday Review, XLIV (July 15, 1961), 16. (1)
- Review of The Novels of Henry James, by Oscar Cargill, Saturday Review, XLIV (August 5, 1961), 10. (1)
- Review of William Faulkner, by Frederick J. Hoffman, Saturday Review, XLIV (August 12, 1961), 13. (3)
- Review of Thornton Wilder, by Rex Burbank, Saturday Review, XLIV (August 12, 1961), 13. (1)
- Review of John Steinbeck, by Warren French, Saturday Review, XLIV (August 12, 1961), 13. (1)

- Review of Harold Frederick, by Thomas F. O'Donnell and Hoyt C. Franchere, Saturday Review, XLIV (August 12, 1961), 13. (2)
- Review of Edgar Allen Poe, by Vincent Buranelli, Saturday Review, XLIV (August 12, 1961), 13. (3)
- Review of An American Visitor, by Joyce Cary, Saturday Review, XLIV (August 19, 1961), 12. (1)
- Review of The Beautiful Greed, by David Madden, Saturday Review, XLIV (August 26, 1961), 13. (1)
- Review of A Trip Into Town, by Michael Rubin, Saturday Review, XLIV (August 26, 1961), 13. (3)
- Review of A Weed in the Garden, by Leslie Winter Strom, Saturday Review, XLIV (August 26, 1961), 13. (2)
- Review of From the Shadow of the Mountain, by Van Wyck Brooks, Saturday Review, XLIV (September 2, 1961), 12. (3)
- Review of Letters of H. L. Mencken, edited by Guy J. Forgue, Saturday Review, XLIV (September 9, 1961), 17 and 18. (1)
- Review of Franny and Zooey, by J. D. Salinger, Saturday Review, XLIV (September 16, 1961), 26. (1)
- Review of Clock Without Hands, by Carson McCullers, Saturday Review, XLIV (September 23, 1961), 14, 15 and 49. (1)
- Review of Sinclair Lewis: An American Life, by Mark Schorer, Saturday Review, XLIV (September 30, 1961), 16 and 17. (1)
- Review of A New Life, by Bernard Malamud, Saturday Review, XLIV (October 7, 1961), 20. (1)
- Review of Catch 22, by Joseph Heller, Saturday Review, XLIV (October 14, 1961), 32. (3)
- Review of The End of It, by Mitchell Goodman, Saturday Review, XLIV (October 14, 1961), 32. (1)
- Review of The Old Men at the Zoo, by Angus Wilson, Saturday Review, XLIV (October 21, 1961), 22. (3)

- Review of The Fortunes of Laurie Breaux, by Charlotte Painter, Saturday Review, XLIV (October 28, 1961), 17. (1)
- Review of False Entry, by Hortense Calisher, Saturday Review, XLIV (October 28, 1961), 17. (1)
- Review of Wilderness, by Robert Penn Warren, Saturday Review, XLIV (November 18, 1961), 19. (1)
- Review of Assembly, by John O'Hara, Saturday Review, XLIV (November 25, 1961), 21. (1)
- Review of Strangers to This Ground, by W. M. Frohock, Saturday Review, XLIV (December 9, 1961), 15. (1)
- Review of Europe, by Richard G. Stern, Saturday Review, XLIV (December 16, 1961), 13. (1)
- Review of Gestation of a Brain Child, by Graham Greene, Saturday Review, XLV (January 6, 1962), 62. (1)
- Review of The Mothers, by Edward Loomis, Saturday Review, XLV (January 13, 1962), 52. (1)
- Review of The Prime of Miss Jean Brodie, by Muriel Spark, Saturday Review, XLV (January 20, 1962), 18. (1)
- Review of A Dance to the Music of Time, by Anthony Powell, Saturday Review, XLV (January 27, 1962), 13. (1)
- Review of Francis Parkman, by Howard Doughty, Saturday Review, XLV (February 3, 1962), 17. (1)
- Review of The Mighty and Their Fall, by I. Compton-Burnett, Saturday Review, XLV (February 10, 1962), 18. (1)
- Review of The Bull from the Sea, by Mary Renault, Saturday Review, XLV (February 17, 1962), 21 and 22. (1)
- Review of The New Romantics, by Richard Foster, Saturday Review, XLV (February 24, 1962), 25 and 26. (3)
- Review of David Knudsen, by George P. Elliott, Saturday Review, XLV (March 3, 1962), 11. (3)
- Review of A Long and Happy Life, by Reynolds Price, Saturday Review, XLV (March 10, 1962), 17 and 18. (1)

- Review of Pigeon Feathers, by John Updike, Saturday Review, XLV (March 17, 1962), 21. (1)
- Review of The Blood of the Lamb, by Peter DeVries, Saturday Review, XLV (March 24, 1962), 19 and 20. (2)
- Review of Ship of Fools, by Katherine Anne Porter, Saturday Review, XLV (March 31, 1962), 15 and 16. (3)
- Review of O'Neill, by Arther Gelb and Barbara Gelb, Saturday Review, XLV (April 7, 1962), 16. (3)
- Review of Reinhart in Love, by Thomas Berger, Saturday Review, XLV (April 14, 1962), 24. (1)
- Review of The Best College Writing; 1961, edited by Whit Burnett and Hallie Burnett, Saturday Review, XLV (April 21, 1962), 18. (3)
- Review of The Best American Stories; 1961, edited by Martha Foley and David Burnett, Saturday Review, XLV (April 21, 1962), 18. (1)
- Review of Patriotic Gore, by Edmund Wilson, Saturday Review, XLV (April 28, 1962), 16. (1)
- Review of Pull Down Vanity, by Leslie Fiedler, Saturday Review, XLV (May 5, 1962), 16. (3)
- Review of An Unofficial Rose, by Iris Murdoch, Saturday Review, XLV (May 19, 1962), 32. (1)
- Review of The American Establishment and Other Reports, Opinions and Speculations, by Richard H. Rovere, Saturday Review, XLV (May 26, 1962), 27. (1)
- Review of The Reivers, by William Faulkner, Saturday Review, XLV (June 2, 1962), 27. (3)
- Review of The Hands of Esau, by Hiram Haydn, Saturday Review, XLV (June 9, 1962), 28. (1)
- Review of Letting Do, by Philip Roth, Saturday Review, XLV (June 16, 1962), 16. (2)
- Review of The Capsule of the Mind, by Theodora Ward, Saturday Review, XLV (June 23, 1962), 26. (1)

- Review of Pamphlets on American Writers, no author, Saturday Review, XLV (June 23, 1962), 26. (1)
- Review of The Dickens Critics, edited by George H. Ford and Lauriat Lane, Jr., Saturday Review, XLV (June 23, 1962), 26. (1)
- Review of Inward Sky, by Hubert H. Hoeltje, Saturday Review, XLV (June 23, 1962), 26. (1)
- Review of Ford Madox Ford, by Richard A. Cassell, Saturday Review, XLV (June 23, 1962), 26. (1)
- Review of E. M. Forster: The Perils of Humanism, by Frederick C. Crews, Saturday Review, XLV (June 23, 1962), 26. (1)
- Review of O'Neill and His Plays, edited by Oscar Cargill, N. Brydlin Fagan and William J. Fisher, Saturday Review, XLV (June 23, 1962), 26. (1)
- Review of Crosscurrents/Modern Techniques, edited by Harry T. Moore, Saturday Review, XLV (June 23, 1962), 26. (1)
- Review of The Golden Notebook, by Doris Lessing, Saturday Review, XLV (June 30, 1962), 16. (3)
- Review of Another Country, by James Baldwin, Saturday Review, XLV (July 7, 1962), 21. (1)
- Review of Portrait in Brownstone, by Louis Auchincloss, Saturday Review, XLV (July 14, 1962), 21 and 33. (1)
- Review of Rocking the Boat, by Gore Vidal, Saturday Review, XLV (August 4, 1962), 19 and 20. (3)
- Review of King Rat, by James Clavell, Saturday Review, XLV (August 11, 1962), 21. (2)
- Review of At the Hemingway's, by Marcelline Hemingway Sanford, Saturday Review, XLV (August 18, 1962), 17. (1)
- Review of Before My Time, by Niccolo Tuici, Saturday Review, XLV (August 25, 1962), 13. (1)
- Review of The Shattered Glass, by Jean Ariss, Saturday Review, XLV (September 8, 1962), 19. (2)

- Review of Morte D'Urban, by J. F. Powers, Saturday Review, XLV (September 15, 1962), 21. (1)
- Review of Say Nothing, by James Hanley, Saturday Review, XLV (September 22, 1962), 26. (1)
- Review of Mark Twain's Wound, by Lewis Leary, Saturday Review, XLV (September 29, 1962), 17. (1)
- Review of Mark Twain, by Henry Nash Smith, Saturday Review, XLV (September 29, 1962), 17. (1)
- Review of Letters from the Earth, edited by Bernard DeVoto, Saturday Review, XLV (September 29, 1962), 17. (3)
- Review of Life at the Top, by John Braine, Saturday Review, XLV (October 6, 1962), 20 and 21. (2)
- Review of An Answer from Limbo, by Brian Moore, Saturday Review, XLV (October 13, 1962), 20 and 47. (1)
- Review of The Voices of Glory, by Davis Grubb, Saturday Review, XLV (October 20, 1962), 21. (2)
- Review of Tale for the Mirror, by Hortense Calisher, Saturday Review, XLV (October 27, 1962), 22. (1)
- Review of Henry James: The Conquest of London, 1870-1881, by Leon Edel, Saturday Review, XLV (November 3, 1962), 23. (1)
- Review of Henry James: The Middle Years, 1882-1895, by Leon Edel, Saturday Review, XLV (November 3, 1962), 23. (1)
- Review of A New England Reader, edited by Van Wyck Brooks, Saturday Review, XLV (November 17, 1962), 21. (1)
- Review of From Utopia to Nightmare, by Chad Walsh, Saturday Review, XLV (November 24, 1962), 18. (1)
- Review of Robert Herrick, by Blake Nevius, Saturday Review, XLV (December 1, 1962), 32. (3)
- Review of The Sand Pebbles, by Richard McKenna, Saturday Review, XLVI (January 5, 1963), 34. (2)
- Review of That Summer in Paris, by Morley Callaghan, Saturday Review, XLVI (January 12, 1963), 61. (1)

Review of Voyage In, Voyage Out, by Jean Rickhoff, Saturday Review, XLVI (January 19, 1963), 17. (1)

Review of Raise High the Roofbeams, Carpenters and Seymour: an Introduction, by J. D. Salinger, Saturday Review, XLVI (January 26, 1963), 37 and 38. (1)

Review of The Exiles, by Abbet J. Guerard, Saturday Review, XLVI (February 9, 1963), 26. (3)

Review of Selected Writings, by Truman Capote, Saturday Review, XLVI (February 16, 1963), 27. (1)

Review of Longfellow: His Life and Work, by Newton Arvin, Saturday Review, XLVI (February 23, 1963), 27. (1)

Review of The Second Stone, by Leslie Fiedler, Saturday Review, XLVI (March 2, 1963), 22. (3)

Review of Where's Annie?, by Eileen Bassing, Saturday Review, XLVI (March 9, 1963), 31. (3)

Review of A Martini on the Other Table, by Joyce Elbert, Saturday Review, XLVI (March 9, 1963), 31. (3)

Review of A Favourite of the Gods, by Sybille Bedford, Saturday Review, XLVI (March 16, 1963), 84. (1)

Review of The Readers Encyclopedia of American Literature, edited by Max J. Herzberg, Saturday Review, XLVI (March 23, 1963), . (3)

Review of Lard Today, by Richard Wright, Saturday Review, XLVI (March 30, 1963), 37. (3)

Review of My Enemy's Enemy, by Kingsley Amis, Saturday Review, XLVI (April 6, 1963), 22 and 23. (1)

Review of Twenty-three Modern Stories, edited by Barbara Howes, Saturday Review, XLVI (April 13, 1963), 21 and 80. (1)

Review of The Pumpkin Eater, by Penelope Mortimer, Saturday Review, XLVI (April 30, 1963), 29 and 51. (3)

Review of The Dark Traveler, by Josephine Johnson, Saturday Review, XLVI (April 27, 1963), 31 and 32. (1)

- Review of The Unicorn, by Iris Murdoch, Saturday Review, XLVI (May 11, 1963), 27 and 28. (3)
- Review of Writers at Work: Second Series, edited by Malcolm Cowley, Saturday Review, XLVI (May 18, 1963), 23 and 24. (1)
- Review of Vertical and Horizontal, by Lillian Ross, Saturday Review, XLVI (May 25, 1963), 25 and 26. (1)
- Review of The Gift, by Vladimir Nabokov, Saturday Review, XLVI (June 1, 1963), 17. (1)
- Review of City of Night, by John Rechy, Saturday Review, XLVI (June 8, 1963), 23. (1)
- Review of Mark Twain and Little Satan, by John S. Tuckey, Saturday Review, XLVI (June 15, 1963), 23. (1)
- Review of Mark Twain: Social Philosopher, by Louis J. Budd, Saturday Review, XLVI (June 15, 1963), 23. (3)
- Review of The Art of Faulkner's Novels, by Peter Swiggart, Saturday Review, XLVI (June 15, 1963), 23. (1)
- Review of The Tragic Mask, by John Lewis Longley, Saturday Review, XLVI (June 15, 1963), 23. (1)
- Review of The Madness of Art, by Walter F. Wright, Saturday Review, XLVI (June 15, 1963), 23. (1)
- Review of Jesting Moses, by Arvin R. Wells, Saturday Review, XLVI (June 15, 1963), 23. (1)
- Review of The Evolution of Walt Whitman: The Creation of a Book, by Roger Asselineau, Saturday Review, XLVI (June 15, 1963), 23. (1)
- Review of Poe's Literary Battles, by Sidney P. Moss, Saturday Review, XLVI (June 15, 1963), 23. (1)
- Review of Henry James and the Dramatic Analogy, by Joseph Wiesenfarth, Saturday Review, XLVI (June 15, 1963), 23. (1)
- Review of The Wake of the Gods, by H. Bruce Franklin, Saturday Review, XLVI (June 15, 1963), 23. (2)

- Review of A Sense of Reality, by Graham Greene, Saturday Review, XLVI (June 22, 1963), 35 and 36. (1)
- Review of The Names and Faces of Heroes, by Reynolds Price, Saturday Review, XLVI (June 29, 1963), 23 and 36. (1)
- Review of A High New House, by Thomas Williams, Saturday Review, XLVI (June 29, 1963), 23 and 36. (3)
- Review of Night and Silence Who is Here?, by Pamela Hansford Johnson, Saturday Review (July 20, 1963), 21 and 22. (1)
- Review of The Collector, by John Fowles, Saturday Review, XLVI (July 27, 1963), 19 and 20. (1)
- Review of It Always Breaks Out, by Ralph Ellison, Saturday Review, XLVI (August 3, 1963), 17 and 18. (1)
- Review of If We Must Die, by Janius Edwards, Saturday Review, XLVI (August 3, 1963), 17 and 18. (2)
- Review of It Is Time, Lord, by Fred Chappell, Saturday Review, XLVI (August 10, 1963), 17 and 18. (1)
- Review of Powers of Attorney, by Louis Auchincloss, Saturday Review, XLVI (August 17, 1963), 15. (1)
- Review of Stick Your Neck Out, by Mordecai Richler, Saturday Review, XLVI (August 24, 1963), 34 and 35. (2)
- Review of Miss Bannister's Girls, by Louise Tanner, Saturday Review, XLVI (August 31, 1963), 19 and 30. (2)
- Review of The Group, by Mary McCarthy, Saturday Review, XLVI (August 31, 1963), 19 and 30. (1)
- Review of The Benefactor, by Susan Sontag, Saturday Review, XLVI (September 7, 1963), 17 and 18. (3)
- Review of Memoirs of a Woman of Pleasure, by John Cleland, Saturday Review, XLVI (September 7, 1963), 17 and 18. (1)
- Review of The Girls of Slender Means, by Muriel Spark, Saturday Review, XLVI (September 14, 1963), 33. (1)

- Review of My Brother Bill: An Affectionate Reminiscence, by John Faulkner, Saturday Review, XLVI (September 21, 1963), 31 and 32. (3)
- Review of Afternoon Men, by Anthony Powell, Saturday Review, XLVI (September 28, 1963), 49 and 50. (1)
- Review of The Fair Sister, by William Goyen, Saturday Review, XLVI (October 5, 1963), 25 and 26. (1)
- Review of The Letters of F. Scott Fitzgerald, edited by Andrew Turnbull, Saturday Review, XLVI (October 19, 1963), 31 and 32. (1)
- Review of The Will, by Harvey Swados, Saturday Review, XLVI (October 26, 1963), 33 and 34. (1)
- Review of The Promised End, by Stanly Edgar Hyman, Saturday Review, XLVI (November 2, 1963), 19. (3)
- Review of The Innocent Curate, by Paris Leary, Saturday Review, XLVI (November 9, 1963), 39 and 40. (1)
- Review of The Island, by Robert Creely, Saturday Review, XLVI (November 9, 1963), 39 and 40. (2)
- Review of Confusions, by Jack Ludwig, Saturday Review, XLVI (November 9, 1963), 39 and 40. (2)
- Review of Dorothy and Red, by Vincent Sheean, Saturday Review, XLVI (November 16, 1963), 35 and 36. (3)
- Review of A Singular Man, by J. P. Donleavy, Saturday Review, XLVI (November 23, 1963), 37 and 38. (2)
- Review of The Hat on the Bed, by John O'Hara, Saturday Review, XLVI (November 30, 1963), 27 and 28. (3)
- Review of William Faulkner: The Yoknapatawpha Country, by Cleanth Brooks, Saturday Review, XLVI (December 7, 1963), 37 and 38. (1)
- Review of Essays on Literature and Ideas, by John Wain, Saturday Review, XLVI (December 14, 1963), 39 and 40. (1)
- Review of The Wild Garden, by Angus Wilson, Saturday Review, XLVI (December 14, 1963), 39 and 40. (1)
- Review of The Time of the Dial, by William Wasserstrom, Saturday Review, XLVI (December 21, 1963), 17 and 18. (1)

- Review of A Dial for Miscellany, by William Wasserstrom, Saturday Review, XLVI (December 21, 1963), 17 and 18. (1)
- Review of Artie and Pink Marsh, by George Ade, Saturday Review, XLVI (December 21, 1963), 17 and 18. (1)
- Review of The Bomb, by Frank Harris, Saturday Review, XLVI (December 21, 1963), 17 and 18. (1)
- Review of Erik Dorn, by Ben Hecht, Saturday Review, XLVI (December 21, 1963), 17 and 18. (2)
- Review of The Wapshot Scandal, by John Cheever, Saturday Review, XLII (January 4, 1964), 75-76. (1)
- Review of The Collected Novels of Conrad Aiken, by Conrad Aiken, Saturday Review, XLII (January 11, 1964), 53-54. (1)
- Review of The Sense of Life in the Modern Novel, by Arthur Mizener, Saturday Review, XLII (January 18, 1964), 29-30. (2)
- Review of A God and His Gifts, by Ivy Compton-Burnett, Saturday Review, XLII (February 1, 1964), 29-30. (3)
- Review of Vain Shadow, by Jane Hervey, Saturday Review, XLII (February 8, 1964), 29-30. (2)
- Review of The Joy-Ride and After, by A. L. Barker, Saturday Review, XLII (February 8, 1964), 29-30. (1)
- Review of Reuben, Reuben, by Peter DeVries, Saturday Review, XLII (February 15, 1964), 41-42. (3)
- Review of From Dogpatch to Slobovia, by Al Capp and David White, Saturday Review, XLII (February 29, 1964), 29-30. (1)
- Review of The Symbolic Meaning, by D. H. Lawrence, Saturday Review, XLII (March 7, 1964), 31-32. (2)
- Review of Doings and Undoings, by Norman Podhoretz, Saturday Review, XLII (March 14, 1964), 23-24. (2)
- Review of Claremont Essays, by Diana Trilling, Saturday Review, XLII (March 14, 1964), 23-24. (1)

Review of The Keepers of the House, by Shirley Ann Graw, Saturday Review, XLVII (March 21, 1964), 33 and 51. (1)

Review of Second Skin, by John Hawkes, Saturday Review, XLVII (March 28, 1964), 25. (1)

Review of A Place of Stone, by Jim Hunter, Saturday Review, XLVII (April 4, 1964), 23-24. (1)

Review of Come Back, Dr. Caligari, by Donald Barthelme, Saturday Review, XLVII (April 4, 1964), 23-24. (3)

Review of The Fair, by Robert Wathan, Saturday Review, XLVII (April 11, 1964), 25-26. (2)

Review of The Spire, by William Golding, Saturday Review, XLVII (April 18, 1964), 35-36. (1)

Review of Flood, by Robert Penn Warren, Saturday Review, XLVII (April 25, 1964), 29-30. (2)

Review of Blues for Mister Charlie, by James Baldwin, Saturday Review, XLVII (May 1, 1964), 27-28. (1)

Review of A Movable Feast, by Ernest Hemingway, Saturday Review, XLVII (May 9, 1964), 29-30. (1)

Review of Ford Madox Ford, by Carol Ohmann, Saturday Review, XLVII (May 16, 1964), 37-38. (3)

Review of And Wait for the Night, by John William Corrington, Saturday Review, XLVII (May 23, 1964), 39. (1)

Review of After the Genteel Tradition, by Harry T. Moore, Saturday Review, XLVII (May 30, 1964), 27 and 52. (1)

Review of Prose Works, 1892, Volume II, edited by Floyd Stovall, Saturday Review, XLVII (May 30, 1964), 27 and 52. (1)

Review of Correspondence, Volume III, edited by Edwin Haviland Miller, Saturday Review, XLVII (May 30, 1964), 27 and 52. (1)

Review of The Literary Criticism of Frank Norris, edited by Donald Pizer, Saturday Review, XLVII (May 30, 1964), 27 and 52. (1)

- Review of The Caught Image, by Robert Dale, Saturday Review, XLVII (May 30, 1964), 27 and 52. (3)
- Review of The Recognition of Emily Dickinson, by Ceasa R. Blake and Carlton F. Wells, Saturday Review, XLVII (May 30, 1964), 27 and 52. (1)
- Review of Alms for Oblivion, by Edward Dahlberg, Saturday Review, XLVII (May 30, 1964), 27 and 52. (2)
- Review of The Angel and the Serpent, by William E. Wilson, Saturday Review, XLVII (May 30, 1964), 27 and 52. (1)
- Review of Julian, by Gore Vidal, Saturday Review, XLVII (June 6, 1964), 31-32. (3)
- Review of The Stone Angel, by Margaret Laurence, Saturday Review, XLVII (June 13, 1964), 25-26. (1)
- Review of The Tomorrow-Timer, by Margaret Laurence, Saturday Review, XLVII (June 13, 1964), 25-26. (1)
- Review of What Time Collects, by James T. Farrell, Saturday Review, XLVII (June 20, 1964), 31-32. (3)
- Review of The Living Novel and Later Appreciations, by V. S. Pritchett, Saturday Review, XLVII (June 27, 1964), 23-24. (1)
- Review of After Alienation: American Novels in Mid-Century, by Marcus Klein, Saturday Review, XLVII (July 4, 1964), 21-22. (1)
- Review of The Rector of Justin, by Louis Auchincloss, Saturday Review, XLVII (July 11, 1964), 27. (1)
- Review of Wisconsin Tales, by Jerome Bahr, Saturday Review, XLVII (July 18, 1964), 77-78. (1)
- Review of When the Bough Breaks, by Richard Kluger, Saturday Review, XLVII (July 18, 1964), 27-28. (3)
- Review of Sometimes a Great Notion, by Ken Kesey, Saturday Review, XLVII (July 25, 1964), 21. (1)
- Review of Children and Others, by James Gould Cozzens, Saturday Review, XLVII (August 1, 1964), 23. (3)

- Review of Here Goes Kitten, by Robert Dover, Saturday Review, XLVII (August 8, 1964), 25. (2)
- Review of The Edge of the Woods, by Heather Ross Miller, Saturday Review, XLVII (August 15, 1964), 31. (1)
- Review of The Valley of Bones, by Anthony Powell, Saturday Review, XLVII (August 22, 1964), 23-24. (1)
- Review of Know Nothing, by Mary Lee Settle, Saturday Review, XLVII (September 5, 1964), 21-22. (1)
- Review of O Beulah Land, by Mary Lee Settle, Saturday Review, XLVII (September 5, 1964), 21-22. (1)
- Review of Fight Night in a Sweet Saturday, by Mary Lee Settle, Saturday Review, XLVII (September 5, 1964), 21-22. (1)
- Review of Corridors of Power, by C. P. Snow, Saturday Review, XLVII (September 12, 1964), 33. (3)
- Review of Herzog, by Saul Bellow, Saturday Review, XLVII (September 19, 1964), 37-38. (1)
- Review of Previous Convictions, by Cyril Connolly, Saturday Review, XLVII (September 26, 1964), 41. (1)
- Review of Running Scared, by Gregory McDonald, Saturday Review, XLVII (October 3, 1964), 33-34. (2)
- Review of The Right Burgee, by Henry Lee, Saturday Review, XLVII (October 3, 1964), 33-34. (3)
- Review of The People One Knows, by Robert Boles, Saturday Review, XLVII (October 3, 1964), 33-34. (3)
- Review of Love, by Justin Mamis, Saturday Review, XLVII (October 3, 1964), 33-34. (1)
- Review of Little Big Mom, by Thomas Berger, Saturday Review, XLVII (October 10, 1964), 39-40. (1)
- Review of The Brigadier and the Golf Widow, by John Cheever, Saturday Review, XLVII (October 17, 1964), 33-34. (1)

- Review of Bad Characters, by Jean Stafford, Saturday Review, XLVII (October 17, 1964), 33-34. (1)
- Review of Shadow and Act, by Ralph Ellison, Saturday Review, XLVII (October 24, 1964), 59-60. (3)
- Review of Counterpoint, edited by Roy Newquist, Saturday Review, XLVII (October 31, 1964), 37-38. (1)
- Review of Nova Express, by William Burroughs, Saturday Review, XLVII (November 7, 1964), 23-24. (2)
- Review of Last Exit to Brooklyn, by Herbert Selby, Saturday Review, XLVII (November 7, 1964), 23-24. (1)
- Review of Children of Violence, by Doris Lessing, Saturday Review, XLVII (November 14, 1964), 33-34. (1)
- Review of Henry Adams: The Major Phase, by Ernest Samuels, Saturday Review, XLVII (November 21, 1964), 27-28. (1)
- Review of The Horse Knows the Way, by John O'Hara, Saturday Review, XLVII (November 28, 1964), 21-22. (3)
- Review of Teeth, Dying, and Other Matters, by Richard D. Stern, Saturday Review, XLVII (December 12, 1964), 35-36. (3)
- Review of Albert Camus, by Dermaine Bree, Saturday Review, XLVII (December 19, 1964), 19-20. (1)
- Review of Constantine Cavafy, by Peter Bien, Saturday Review, XLVII (December 19, 1964), 19-20. (1)
- Review of Samuel Beckett, by William York Tindall, Saturday Review, XLVII (December 19, 1964), 19-20. (1)
- Review of William Golding, by Samuel Hynes, Saturday Review, XLVII (December 19, 1964), 19-20. (1)
- Review of Hermann Brock, by Theodore Ziolkowski, Saturday Review, XLVII (December 19, 1964), 19-20. (1)
- Review of Laurence Durrell, by John Unterecker, Saturday Review, XLVII (December 19, 1964), 19-20. (1)

- Review of Cold Friday, by Whittaker Chambers, Saturday Review, XLVIII (January 2, 1965), 25-26. (3)
- Review of A Covenant with Death, by Stephen Becker, Saturday Review, XLVIII (January 9, 1965), 47-48. (1)
- Review of Night Stand, by James McConkey, Saturday Review, XLVIII (January 23, 1965), 39-40. (1)
- Review of Roar Lion Roar and Other Stories, by Irvin Faust, Saturday Review, XLVIII (January 23, 1965), 39-40. (3)
- Review of The Door in the Wall, by Oliver LaFarge, Saturday Review, XLVIII (January 30, 1965), 23-24. (1)
- Review of The Ordways, by William Humphrey, Saturday Review, XLVIII (February 6, 1965), 25-26. (1)
- Review of Tiger in the Honeysuckle, by Elliott Chaze, Saturday Review, XLVIII (February 13, 1965), 35-36. (3)
- Review of One Day, by Wright Norris, Saturday Review, XLVIII (February 20, 1965), 23-24. (1)
- Review of Dumbo, by Mack Thomas, Saturday Review, XLVIII (February 27, 1965), 25. (3)
- Review of The Jealous God, by John Braine, Saturday Review, XLVIII (March 6, 1965), 23-24. (1)
- Review of Coronation, by Jose Donoso, Saturday Review, XLVIII (March 13, 1965), 27-28. (3)
- Review of An American Dream, by Norman Mailer, Saturday Review, XLVIII (March 20, 1965), 23-24. (2)
- Review of The Ferret Fancier, by Anthony C. West, Saturday Review, XLVIII (March 27, 1965), 23. (1)
- Review of God Bless You, Mr. Rosewater, or Pearls Before Swine, by Kurt Vonnegut, Jr., Saturday Review, XLVIII (April 3, 1965), 19-20. (1)
- Review of Where the Light Falls, by Chard Powers Smith, Saturday Review, XLVIII (April 10, 1965), 31-32. (1)

- Review of The Landscape of Nightmare, by Jonathan Baumbach, Saturday Review, XLVIII (April 17, 1965), 31-32. (3)
- Review of Dreiser, by W. A. Swenberg, Saturday Review, XLVIII (April 25, 1965), 31-32. (1)
- Review of Jews and Americans, by Irving Malin, Saturday Review, XLVIII (May 1, 1965), 33-34. (3)
- Review of A Green Tree in Geddle, by Alan Sharp, Saturday Review, XLVIII (May 8, 1965), 27-28. (1)
- Review of Assorted Prose, by John Updike, Saturday Review, XLVIII (May 15, 1965), 25-26. (1)
- Review of The Modern Tradition: Backgrounds of Modern Literature, edited by Richard Ellmann and Charles Feidelson, Jr., Saturday Review, XLVIII (May 22, 1965), 57-58. (1)
- Review of The Apprentice Fiction of F. Scott Fitzgerald, by John Kuehl, Saturday Review, XLVIII (May 22, 1965), 57-58. (1)
- Review of W. D. Howells and Art in His Time, by Clara Marburg Kirk, Saturday Review, XLVIII (May 22, 1965), 57-58. (1)
- Review of The Western Hero in History and Legend, by Kent Lodd Streckmeyer, Saturday Review, XLVIII (May 22, 1965), 57-58. (1)
- Review of Frontier: American Literature and American West, by Edwin Fussell, Saturday Review, XLVIII (May 22, 1965), 57-58. (3)
- Review of Five Novelists of the Progressive Era, by Robert Schneider, Saturday Review, XLVIII (May 22, 1965), 57-58. (1)
- Review of Everything That Rises Must Converge, by Flannery O'Connor, Saturday Review, XLVIII (May 29, 1965), 23-24. (1)
- Review of Pioneers and Caretakers, by Louis Auchincloss, Saturday Review, XLVIII (June 5, 1965), 19-20. (1)
- Review of Ladies of the Rachmaninoff Eyes, by Henry Van Dyke, Saturday Review, XLVIII (June 12, 1965), 35-36. (1)

- Review of I Am the Beautiful Stranger, by Rosalyn Drexler, Saturday Review, XLVIII (June 12, 1965), 35-36. (2)
- Review of Mountain of Winter, by Shirley Schoonover, Saturday Review, XLVIII (June 12, 1965), 35-36. (3)
- Review of The Day of the Waxing Moon, by Marion Skedgell, Saturday Review, XLVIII (June 12, 1965), 35-36. (3)
- Review of The Orchard Keeper, by Cormac McCarthy, Saturday Review, XLVIII (June 12, 1965), 35-36. (3)
- Review of The Player King, by Earl Rovit, Saturday Review, XLVIII (June 12, 1965), 35-36. (1)
- Review of A High Wind in Jamaica, by Richard Hughes, Saturday Review, XLVIII (June 19, 1965), 29-30. (1)
- Review of Knights and Dragons, by Elizabeth Spencer, Saturday Review, XLVIII (June 26, 1965), 25-26. (1)
- Review of The Sot-Weed Factor, by John Barth, Saturday Review, XLVIII (July 3, 1965), 23-24. (1)
- Review of The Floating Opera, by John Barth, Saturday Review, XLVIII (July 3, 1965), 23-24. (1)
- Review of End of the Road, by John Barth, Saturday Review, XLVIII (July 3, 1965), 23-24. (1)
- Review of The King of the Cats, by F. W. Dupee, Saturday Review, XLVIII (July 10, 1965), 27-28. (3)
- Review of The Careful Writer: A Modern Guide to English Usage, by Theodore Bernstein, Saturday Review, XLVIII (July 17, 1965), 27-28. (1)
- Review of The Looking Glass War, by John LeCarre, Saturday Review, XLVIII (July 24, 1965), 39-40. (3)
- Review of On the Poet and His Craft: Selected Prose of Theodore Roethke, edited by Ralph Mills, Jr., Saturday Review, XLVIII (July 31, 1965), 15-16. (3)
- Review of The Magician's Wife, by James M. Cain, Saturday Review, XLVIII (August 14, 1965), 27-28. (2)
- Review of The Peacock's Tail, by Edward Hoagland, Saturday Review, XLVIII (August 21, 1965), 21-22. (3)

Review of Totempole, by Sanford Friedman, Saturday Review, XLVIII (August 21, 1965), 21-22. (1)

Review of Venus in Transit, by Audrey Laski, Saturday Review, XLVIII (August 21, 1965), 21-22. (1)

Review of The Cherry Pit, by Donald Harrington, Saturday Review, XLVIII (August 21, 1965), 21-22. (1)

Review of New American Story, by Donald M. Allen and Robert Creeley, Saturday Review, XLVIII (August 28, 1965), 29-30. (1)

Review of The Minutes of the Night, by Mary Carter, Saturday Review, XLVIII (September 4, 1965), 19-20. (3)

Review of Slowly, By Thy Hand Unfurled, by Romulus Linney, Saturday Review, XLVIII (September 4, 1965), 19-20. (1)

Review of Miss MacIntosh, My Darling, by Marguerite Young, Saturday Review, XLVIII (September 11, 1965), 35-36. (1)

Review of The Emperor of Ice Cream, by Brian Moore, Saturday Review, XLVIII (September 18, 1965), 97-98. (1)

Review of Collected Stories, by Katherine Anne Porter, Saturday Review, XLVIII (September 25, 1965), 35-36. (1)

Review of William Faulkner of Oxford, edited by James W. Webb and A. Wigfall Green, Saturday Review, XLVIII (October 2, 1965), 37-38. (1)

Review of Cork Street, Next to the Hatter's, by Pamela Hansford Johnson, Saturday Review, XLVIII (October 9, 1965), 49-50. (3)

Review of The Mandelbaum Gate, by Muriel Spark, Saturday Review, XLVIII (October 16, 1965), 43-44. (1)

Review of In the World, by George P. Elliott, Saturday Review, XLVIII (October 23, 1965), 55-56. (1)

Review of Degrees of Freedom, by A. S. Byatt, Saturday Review, XLVIII (October 30, 1965), 41-42. (3)

Review of The Red and the Green, by Iris Murdock, Saturday Review, XLVIII (October 30, 1965), 41-42. (1)

Review of At Play in the Fields of the Lord, by Peter Matthiessen, Saturday Review, XLVIII (November 6, 1965), 29-30. (1)

Review of Of the Farn, by John Updike, Saturday Review, XLVIII (November 13, 1965), 41. (1)

Review of Edmund Wilson: A Study of Literary Vocation in Our Time, by Paul Sherman, Saturday Review, XLVIII (November 20, 1965), 35-36. (1)

Review of The Lockwood Concern, by John O'Hara, Saturday Review, XLVIII (November 27, 1965), 31-32. (2)

Review of Under the Volcano, by Malcolm Lowry, Saturday Review, XLVIII (December 4, 1965), 39-40. (1)

Review of Selected Letters of Malcolm Cowley, edited by Harvey Breit and Margerie Bonner Lowry, Saturday Review, XLVIII (December 4, 1965), 39-40. (1)

Review of The System of Dante's Hell, by LeRoi Jones, Saturday Review, XLVIII (December 11, 1965), 31-32. (1)

Review of The Gold Diggers and Other Stories, by Robert Creeley, Saturday Review, XLVIII (December 11, 1965), 31-32. (1)

Review of A Season of Dreams, by Alfred Appel, Jr., Saturday Review, XLVIII (December 18, 1965), 27-28. (1)

Review of Essays, Speeches, and Public Letters of William Faulkner, edited by James E. Merriweather, Saturday Review, XLIX (January 8, 1966), 77-78. (1)

Review of Religious Elements in Faulkner's Early Novels, by George K. Smart, Saturday Review, XLIX (January 8, 1966), 77-78. (2)

Review of Herols' Twilight, by Bernard Bergonzi, Saturday Review, XLIX (January 15, 1966), 31-32. (1)

- Review of In Cold Blood, by Truman Capote, Saturday Review, XLIX (January 22, 1966), 35-36. (1)
- Review of The Comedians, by Graham Greene, Saturday Review, XLIX (January 29, 1966), 29-30. (1)
- Review of The Embezzler, by Louis Auchincloss, Saturday Review, XLIX (February 5, 1966), 35-36. (3)
- Review of Anger and Beyond, edited by Herbert Hill, Saturday Review, XLIX (February 12, 1966), 27-28. (1)
- Review of The Beginners, by Dan Jacobson, Saturday Review, XLIX (February 19, 1966), 37-38. (1)
- Review of Made in U. S. A., by Alfred Kern, Saturday Review, XLIX (February 26, 1966), 29-30. (3)
- Review of The Wizard of Loneliness, by John Nichols, Saturday Review, XLIX (February 26, 1966), 29-30. (2)
- Review of A Mother in History, by Jean Stafford, Saturday Review, XLIX (March 5, 1966), 33-34. (1)
- Review of The (Diblos) Notebook, by James Merrill, Saturday Review, XLIX (March 12, 1966), 29-30. (3)
- Review of Pericles on 31st Street, by Harry Mark Petrakis, Saturday Review, XLIX (March 12, 1966), 29-30. (3)
- Review of Too Far to Walk, by John Hersey, Saturday Review, XLIX (March 19, 1966), 29-30. (3)
- Review of A Generous Man, by Reynolds Price, Saturday Review, XLIX (March 26, 1966), 27-28. (1)
- Review of Doris Lessing, by Dorothy Brewster, Saturday Review, XLIX (April 2, 1966), 31-32. (1)
- Review of Children of Violence: A Ripple from the Storm and Landlocked, by Doris Lessing, Saturday Review, XLIX (April 2, 1966), 31-32. (1)
- Review of Papa Hemingway, by A. E. Hotchner, Saturday Review, XLIX (April 9, 1966), 29-30. (1)

- Review of Ernest Hemingway: A Reconsideration, by Philip Young, Saturday Review, XLIX (April 9, 1966), 29-30. (1)
- Review of A Last Lamp Burning, by Gwen Griffin, Saturday Review, XLIX (April 16, 1966), 29-30. (1)
- Review of The Secret Swinger, by Alan Harrington, Saturday Review, XLIX (April 23, 1966), 29-30. (1)
- Review of The Crying of Lot 49, by Thomas Pynchon, Saturday Review, XLIX (April 30, 1966), 27-28. (1)
- Review of A Country of Strangers, by Conrad Richter, Saturday Review, XLIX (May 14, 1966), 27-28. (1)
- Review of The American Writer and the Great Depression, by Harvey Swados, Saturday Review, XLIX (May 21, 1966), 23-24. (1)
- Review of Been Down So Long It Looks Like Up To Me, by Richard Farina, Saturday Review, XLIX (May 28, 1966), 21-22. (2)
- Review of Orpheus on Top, by Edward Stewart, Saturday Review, XLIX (May 28, 1966), 21-22. (2)
- Review of The Investigating Officer, by Frederick L. Keefe, Saturday Review, XLIX (May 28, 1966), 21-22. (1)
- Review of Laban's Will, by Albert Lebowitz, Saturday Review, XLIX (May 28, 1966), 21-22. (2)
- Review of Games in the Darkening Air, by Peter Boynton, Saturday Review, XLIX (June 4, 1966), 29-30. (1)
- Review of Tell the Time to None, by Helen Hudson, Saturday Review, XLIX (June 4, 1966), 39-40. (3)
- Review of The Last Days of Lincoln Charles, by Gordon M. Williams, Saturday Review, XLIX (June 4, 1966), 39-40. (1)
- Review of The Last of Lazarus, by Robert Goldston, Saturday Review, XLIX (June 4, 1966), 39-40. (1)
- Review of Journal of the Fictive Life, by Howard Nemerov, Saturday Review, XLIX (June 11, 1966), 39-40. (1)

- Review of The Last Gentleman, by Walker Percy, Saturday Review, XLIX (June 18, 1966), 29-30. (1)
- Review of Flannery O'Connor, by Stanley Edgar Hyman, Saturday Review, XLIX (July 2, 1966), 21-22. (1)
- Review of Selected Prose of Robert Frost, edited by Edward Connery Latham and Hyde Cox, Saturday Review, XLIX (July 9, 1966), 23-24. (1)
- Review of Interviews with Robert Frost, edited by Edward Connery Latham, Saturday Review, XLIX (July 9, 1966), 23-24. (2)
- Review of The Steagle, by Irvin Faust, Saturday Review, XLIX (July 16, 1966), 25-26. (1)
- Review of Five Myths of the Passionate Poseidon, by Alexander Weinstein deGarcia, Saturday Review, XLIX (July 16, 1966), 25-26. (1)
- Review of The Resurrection, by John Gardner, Saturday Review, XLIX (July 16, 1966), 25-26. (2)
- Review of Nobody Does You Any Favors, by James Yaffe, Saturday Review, XLIX (July 23, 1966), 45-46. (3)
- Review of All the Little Heroes, by Herbert Wilner, Saturday Review, XLIX (July 23, 1966), 45-46. (1)
- Review of The Faulkner-Cowley File, by Malcolm Cowley, Saturday Review, XLIX (July 30, 1966), 27-38. (1)
- Review of Giles Goat-Boy, by John Barth, Saturday Review, XLIX (August 6, 1966), 21-23. (1)
- Review of Indian Summer, by John Knowles, Saturday Review, XLIX (August 13, 1966), 23-24. (2)
- Review of The Secret of Santa Vitoria, by Robert Critchton, Saturday Review, XLIX (August 27, 1966), 21-22. (1)
- Review of The Absurd Hero in American Fiction, by David Galloway, Saturday Review, XLIX (September 3, 1966), 21-22. (1)
- Review of Blood Accusation: The Strange History of the Beiless Case, by Maurice Samuel, Saturday Review, XLIX (September 10, 1966), 37-39. (1)

- Review of The Fixer, by Bernard Malamud, Saturday Review, XLIX (September 10, 1966), 37-39. (1)
- Review of The Music of Shirley Jackson, by Stanley Edgar Hyman, Saturday Review, XLIX (September 17, 1966), 31-32. (1)
- Review of The Music School, by John Updike, Saturday Review, XLIX (September 24, 1966), 31-32. (1)
- Review of Black Angels, by Bruce Jay Friedman, Saturday Review, XLIX (September 24, 1966), 31-32. (1)
- Review of The Mask of Apollo, by Mary Renault, Saturday Review, XLIX (October 1, 1966), 47. (1)
- Review of Twenty-One Twice, by Frank Harris, Saturday Review, XLIX (October 8, 1966), 95-96. (1)
- Review of Hemingway in Michigan, by Constance Cappel Montgomery, Saturday Review, XLIX (October 15, 1966), 27-28. (1)
- Review of Writer by Trade, by Dudley Barker, Saturday Review, XLIX (October 15, 1966), 27-28. (1)
- Review of The Achievement of Sherwood Anderson, edited by Ray Lewis White, Saturday Review, XLIX (October 15, 1966), 27-28. (1)
- Review of The Random House Dictionary of the English Language, edited by Jess Stein and Lawrence Urding, Saturday Review, XLIX (October 22, 1966), 49-50. (1)
- Review of The Time of the Angels, by Iris Murdock, Saturday Review, XLIX (October 29, 1966), 25-26. (1)
- Review of Modern American Usage, by Wilson Follett, Saturday Review, XLIX (November 5, 1966), 29-30. (1)
- Review of Tlooth, by Harry Mathews, Saturday Review, XLIX (November 12, 1966), 37. (3)
- Review of The Best Times, by John Dos Passos, Saturday Review, XLIX (November 26, 1966), 33-34. (1)
- Review of Strangers and Graves, by Peter Feibleman, Saturday Review, XLIX (December 3, 1966), 29-30. (1)

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Review of Eves, by Janet Burroway, Saturday Review, XLIX
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Review of Echoes of the Revolt: The Masses, by William L.
O'Neill, Saturday Review, XLIX (December 10, 1966),
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Review of The Smart Set, edited by Carl R. Dolmetsch, Saturday
Review, XLIX (December 10, 1966), 41-42. (1)

Review of The World of Modern Fiction, edited by Steven Marcus,
Saturday Review, XLIX (December 17, 1966), 29-30. (1)

Review of Southern Writing in the Sixties, edited by John
William Covington and Miller Williams, Saturday Review,
XLIX (December 24, 1966), 43-44. (3)

Review of Red Clay Header 3, by Charleen Whisnant, Saturday
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Review of Nabokov's Quartet, by Vladimir Nabokov, Saturday
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Review of Speak, Memory: An Autobiography Revisited, by
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Review of Black on White, by David Littlejohn, Saturday
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Review of Images of the Negro in Modern America, edited by
Seymour L. Gross and John Edward Hardy, Saturday Review,
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Review of American Negro Short Stories, by John Henrik Clarke,
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Review of The Carpenter Years, by Arthur A. Cohen, Saturday
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- Review of Go, Said the Bird, by Geoffrey Cotterell,
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- Review of A House in Order, by Nigel Dennis, Saturday
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- Review of The Man Who Knew Kennedy, by Vance Bourjaily,
Saturday Review, L (February 4, 1967), 35-36. (3)
- Review of One Man in the World, by James Barlow,
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- Review of In Orbit, by Wright Morris, Saturday Review,
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- Review of If Strangers Meet, by Gladys Brooks, Saturday
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Review, L (March 4, 1967), 25-26. (3)
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Saturday Review, L (April 8, 1967), 39-40. (3)
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CHAPTER III

CONCLUSIONS AND RECOMMENDATIONS

I. Conclusions

The bibliography which constitutes Chapter II of this study offers three forms of evaluation of the work of Granville Hicks: (1) annotation of his books and essays, (2) indication of his opinion of the book considered in each review and (3) notation of the reviews in which the socio-cultural environment of the book is cited by Hicks. While the procedures used in compiling this information are set forth in Chapter I, clarity demands that the result of their application to the discovered material be discussed further.

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 half of the book.³⁸

³⁸Granville Hicks, "Literary Horizons," Saturday Review, XLIV (September 30, 1961), 16-17.

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.

In reviewing books with which he is not pleased, Hicks often prefaces 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.³⁹

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.⁴⁰

³⁹Granville Hicks, "Literary Horizons," Saturday Review, XLII (June, 1959), 16.

⁴⁰Ibid.

In light of this conclusion to the review, the 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."⁴¹ Hoffman's survey of the dominant patterns of Faulkner's work is termed "brilliant," while 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 the 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

⁴¹Granville Hicks, "Literary Horizons," Saturday Review, XLIV (August 12, 1961), 13.

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 that 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 the relationship of the socio-cultural milieu to the review indicate an important conclusion: The evaluative efforts of the bibliography are better accepted as suggestive of the nature of Hicks' work than as final or definitive.

II. Recommendations

In 1964, Donald C. Bryant, Professor of Speech at the University of Iowa, asserted that "much of literature . . . characteristically encompasses ethical, and political or public events, and the instruments and dynamics which affect those events."⁴² Professor Bryant concluded his remarks with these words:

A criticism of the common ground of literature and politics, therefore, will reestablish the ancient connection of a rhetoric with a dialectic and a poetic so that there may reappear an art of criticism able to do justice to that socially or politically consequential discourse, whether actual or fictive⁴³

As was indicated in the first chapter, such a critical approach as Bryant suggests will be used in the projected rhetorical analysis of Hicks' writings.

In addition to its eventual use by this writer, the bibliography brings together material immediately useful to academic disciplines other than speech. Recommendations for two such investigations seem appropriate.

Students of literature have in this study a tool for examining the views of a critic accepted to be representative of the Marxist school of criticism during the Thirties.

Those concerned with the social sciences will also find

⁴²Donald C. Bryant, "Uses of Rhetoric in Criticism," Rhetoric and Poetic, ed. Donald C. Bryant (Iowa City, Iowa: University of Iowa Press, 1965), p. 10.

⁴³Ibid.

among the bibliography's entries books germane to their interests. Thus the study facilitates inquiry into the relationship of the Marxist intellectual to this country's Great Depression period.

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APPENDIX

Speech Department
April 10, 1966

Dr. Robert J. Bicker
115 West 116th Street
New York, New York 10027

Dr. Bicker:

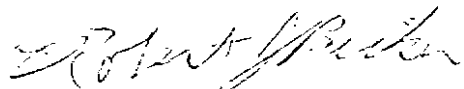
As conscious as I am of the many demands that must be made on your time, I'm in a position which makes it necessary that I write in your favor. Your response to two questions would be extremely helpful.

I'm a graduate student in the "final throes" of work toward a Ph.D. in Speech. For my thesis I'd like to do a theoretical criticism of a collection of your book reviews from 1938 to the present day, but I've been unable to find in the literature available to me even a partial bibliography of your work. First, can you tell me where I might find such a bibliography? Any master's theses or doctoral dissertations done on your work would, of course, be likely sources. My review of Education Abstracts has not revealed any Ph. D. theses, but I know that not all academic studies are reported in that source.

Enclosed is a list of those periodicals likely to contain your reviews; it was compiled from Part of the Truth. Would you be kind to comment on the list? Perhaps there are others you can suggest at which I should look.

I'll be very grateful for any assistance you are kind enough to offer, and would consider it an honor to send you a copy of my finished product.

Gratefully yours,



Robert J. Bicker
Instructor in Speech

Periodical sources for Granville Hicks' reviews:

<u>MAGAZINE</u>	<u>APPROXIMATE YEARS CONTAINING REVIEWS</u>
American Mercury	1940 - '52
Bookman	1930
Commentary	1946 - '52
Action	1931 - '35
New Leader	1946 - '52
New Masses	1933 - 1939
New Republic	1930 - 1945
New York Post	1940 - 1958
New York Times Book Review	1940 - 1958
Partisan Review	1946 -
Saturday Review	1958 - Present Day
Sewanee Review	1940 - 1958
Tomorrow Magazine	1940 - 1958

XXXX April 22, 1966

Mr. Bicker,

Your letter has reached me here, where I am spending two weeks visiting Lecturer at Denison University, and of course I have of my own files with me. There is, so far as I know, no bibliography of my reviews. Your list of periodicals I think all the important ones to which I have contributed. In the Forties and Fifties I wrote occasional reviews for Sewanee Review, Tomorrow Magazine, New York Post (quite a lot), and perhaps others.

When I get home (May 6), I ~~xxxx~~ will look through my files to see what I have forgotten, but I believe that your list would give you a representative selection.

I'd be happy to see your thesis when it is finished.

With my best wishes,

Sincerely

Granville Hicks

May 7, 1956

Mr. Granville Hicks
P.O. Box 116
Grafton, New York 12992

Dear Mr. Hicks:

Thanks so much for your prompt and considerate reply to my letter of April 16. Your suggestion that I add Science Review, Tomorrow Magazine and the New York Post to my list of primary sources is precisely the kind of information I find helpful.

Your comment that you know of no bibliography of your reviews suggests to me that perhaps a compilation of such a bibliography might form a major portion of my thesis. I'm presently checking all materials available to me in an attempt to make certain that no bibliography is extant. Your kind offer to look through your files is certainly appreciated, as I'll be grateful to know if you find (1) other sources I should examine or, of course, (2) a bibliography of your work.

Your thoughtfulness in being so great an assistance to me in this project is warmly appreciated.

Gratefully yours,



R.J. Bicker
Instructor in Speech

RJB/vcl

May 12, 1966

Mr. Bicker,

Although I have reviewed books now and then in other periodicals, I think your list is adequate for all practical purposes. I'm sure there is no bibliography of my reviews, and I doubt that there would be much point in compiling one. I have written hundreds of reviews, I'm afraid, and most of them deserve to be forgotten.

Sincerely yours,

Jamille Hicks