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**AN ANNOTATED BIBLIOGRAPHY
OF WORKS BOTH BY AND ABOUT
CLEANTH BROOKS 1977 - 1984**

**A Thesis
Presented for the
Master of Arts Degree
The University of Tennessee at Chattanooga**

**Marian Kidd Riggar
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U.T.C. Library

PREFACE

I am submitting a thesis written by Marian Kidd Riggart entitled "An Annotated Bibliography of Works Both By and About Cleanth Brooks 1977 - 1984." I have examined the final copy of this thesis and recommend that it be accepted in partial fulfillment of the requirements for the degree of Master of Arts with a concentration in literary studies.

[Redacted Signature]

Arlie Herron, Chairman

We have read this thesis and recommend its acceptance:

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Dept. Head

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Accepted for the Graduate Division:

Director of Graduate Studies

PREFACE

Cleanth Brooks, Grey Professor Emeritus at Yale University, has enjoyed a long and productive career. He is generally recognized for changing the approach to literary study, due in large measure to the impact of The Well Wrought Urn and texts co-edited with Robert Penn Warren, Understanding Poetry and Understanding Fiction. Critic William Cain suggests that what Brooks first initiated as new criticism is known today as "simply criticism" so endemic has this approach to studying a literary work become (Cain, 1120). Joseph Blotner recognizes Brooks' many years of study of William Faulkner by hailing him as "our best critic of our best novelist" (Blotner, 145); but Thomas Daniel Young of Vanderbilt suggests that Brooks "has not received the critical attention he deserves." Finding that most discussions of Brooks' particular contributions to American criticism are housed in general treatments of American New Criticism or of the Southern Renaissance, Young prepared, in 1969, a checklist of the works that at least give Brooks individual recognition (Young, 160).

The lack of significant attention focused on Brooks was somewhat ameliorated in 1976 when Lewis B. Simpson edited a *festschrift* in his honor. Michael Hoffman, who reviews this publication, The Possibilities of Order: Cleanth Brooks and His Work, finds the transcribed dialogue with Warren and the Tate and Heilman essays to be "rambling and reminiscent." He does praise Spears' essay for its "balanced, clear assessment of the nature of Brooks' achievement as a literary figure" (Hoffman, 414); however, since Brooks' prolific career has continued, this 1976 publication is not a conclusive statement of Brooks' significance. My purpose with this annotated bibliography is to follow Brooks' career from 1977 to 1984. Within this seven-year period, he published two works on Faulkner: in 1978, the long-awaited successor to William Faulkner: The Yoknapatawpha Country and in 1984, William Faulkner: First Encounters. An examination of the works both by and about Cleanth Brooks, including the reviews of the Faulknerian works, will supplement the checklist prepared by Young in 1969 and will complement the Simpson tributary edition.

The bibliography will be presented in four sections. The first will be a chronological listing of all entries, divided into two sections: entries by Brooks and those about Brooks. The list is an inclusive one of works indexed by the MLA and Essays in General Literature. The second section will present these entries with the accompanying annotations and will be divided into four content groups: William Faulkner; Southern Literature (excluding entries pertinent to Faulkner); Criticism; and Miscellaneous. These entries will be arranged chronologically within each section, but will not be divided into groups according to author. This content grouping is intended to facilitate use by a reader who has a particular subject interest. The lectures presented at the University of Missouri and printed in the Missouri Review are arranged to precede Brooks' interview with Joseph Ditta concerning these "primacy" lectures. The annotations in the Criticism section reflect the treatment given Brooks and do not represent a thorough analysis of the entire article or book. Emphasizing how Brooks is treated makes this section a useful addition to the 1969 Young

checklist. I have found one of the most valuable aspects of looking at a late slice of a lengthy career to be the commentary and reappraisal of earlier statements and positions. I have noted this in particular in the entries dealing with criticism; on the other hand, I have detected a sustained sense of values and concerns over the course of a career, especially in works treating Faulkner and other Southern writers, and I have noted such observations in the annotations. The third section consists of two divisions: annotations of reviews of William Faulkner: Toward Yoknapatawpha and Beyond; annotations of reviews of William Faulkner: First Encounters. Finally, a fourth section includes miscellaneous reviews and a list of the few reviews unavailable through library loan. The arrangement is chronological. These divisions represent an inclusive list of reviews indexed by Index to Book Reviews, Book Review Index, and Book Review Digest. The annotations of the shorter reviews are simply statements of evaluation, but annotations of lengthier reviews follow the annotating style of Section II. I have used abbreviations, other than UP for University Press, only in the review sections for the two Faulkner works.

I appreciate the help and guidance of Mr. Arlie Herron, my project director, and of my readers, Dr. Robert Fulton and Dr. Eileen Meagher. I also thank Debra Bean for undertaking the task of helping me edit and print this bibliography.

Works Cited

Blotner, Joseph. "Beyond Yoknapatawpha." Rev. of WFTYB, by Cleanth Brooks. Yale Review 68 (1978): 145 - 148.

Cain, William E. "Institutionalism of The New Criticism." Modern Language Notes 97 (1982): 1100 - 1120.

Hoffman, Michael. "Themes, Topics, Criticism." American Literary Scholarship. Ed. J. Albert Robbins. Durham: Duke UP, (1978). 401 - 414.

Young, Thomas Daniel. "Cleanth Brooks." Bibliographic Guide to the Study of Southern Literature. Ed. Louis D. Rubin, Jr. Baton Rouge: LSU UP, 1969. 160 -161.

Section I. Checklist of Entries Both By and About Brooks 1977 - 1984

Section I - A. By Brooks

1977

Brooks, Cleanth, ed. The Correspondence of Thomas Percy & William Shenstone: The Percy Letters 7. New Haven: Yale UP, 1977.

Brooks, Cleanth. "Faulkner's Mosquitoes." Georgia Review 31 (1977): 213 - 234.

Brooks, Cleanth. "The Modern Writer and the Burden of History." Tulane Studies in English 22 (1977): 155 -168.

Brooks, Cleanth. "Walker Percy and Modern Gnosticism." Southern Review 13 (1977): 677 - 687.

Brooks, Cleanth. Introduction. As I Lay Dying: A Concordance to the Novel. Ed. Jack L. Capps. Ann Arbor: Univ. Microfilms for Faulkner Concordance Advisory Board, 1977.

Brooks, Cleanth. "The New Criticism." Sewanee Review 87 (1977): 592 - 607.

1978

Brooks, Cleanth. "Gavin Stevens and the Chivalric Tradition." University of Mississippi Studies in English 15 (1978): 19 - 32.

Brooks, Cleanth. "The Sense of Community in Yoknapatawpha County." University of Mississippi Studies in English 15 (1978): 3 - 18.

Brooks, Cleanth. William Faulkner: Toward Yoknapatawpha and Beyond. New Haven: Yale UP, 1978.

Brooks, Cleanth. "More on 'F.H.B.'" Eudora Welty Newsletter 2 (1978): 7.

1979

Brooks, Cleanth. "The Young Thomas Percy." Forum H 17 (1979): 48 - 56.

Brooks, Cleanth. "Thomas Percy, Don Quixote, and Don Bowle." Evidence in Literary Scholarship: Essays in Memory of James Marshall Osborn. Ed. Alvaro Ribeiro and Rene Wellek. Oxford: Clarendon, 1979. 247 - 261.

Brooks, Cleanth. "Eudora Welty and the Southern Idiom." Eudora Welty: A Form of Thanks. Ed. Ann J. Abadie and Louis Dollarhide. Jackson: UP of Mississippi, 1979. 3 - 34.

Brooks, Cleanth. "For Allen Tate." Quarterly Journal of the Library of Congress 36 (1979): 349 - 355.

1980

Brooks, Cleanth. "The Faulkner Manuscripts and Typescripts in the Wisdom Collection." William Faulkner's The William B. Wisdom Collection: A Descriptive Catalogue. Ed. Guillermo NaNez Falcon. New Orleans: Tulane University Library, 1980. 15 - 16.

Brooks, Cleanth. "The Crisis in Culture As Reflected In Southern Literature." The American South: Portrait of a Culture. Southern Literature Studies. Ed. Louis D. Rubin, Jr. Baton Rouge: Louisiana State UP, 1980. 171 - 189.

1981

Brooks, Cleanth. "The Critics Who Made Us: I.A. Richards and Practical Criticism." Practical Criticism 89 (1981): 586 - 595.

Brooks, Cleanth. "The Place of Poetry: Symposium Responses." Georgia Review 35 (1981): 716 - 756.

Brooks, Cleanth. "Frost and Nature." Robert Frost: The Man and The Poet. Winthrop Studies on Major Modern Writers. Ed. Earl J. Wilcox. Rock Hill: Dept. of English Winthrop College, 1981. 1 - 18.

Brooks, Cleanth. "The Southerness of Walker Percy." South Carolina Review 13 (1981): 34 - 38.

Brooks, Cleanth. "Faulkner and the Fugitive Agrarians." Faulkner and the Southern Renaissance: Faulkner and Yoknapatawpha, 1981. Ed. Ann J. Abadie and Doreen Fowler. Jackson: UP of Mississippi, 1981. 22 - 39.

Brooks, Cleanth. "Faulkner's Ultimate Values." Faulkner and The Southern Renaissance: Faulkner and Yoknapatawpha, 1981. Ed. Ann J. Abadie and Doreen Fowler. Jackson: UP of Mississippi, 1981. 266 - 281.

1982

Brooks, Cleanth. "The Primacy of the Author." Missouri Review 6 (1982): 161 - 172.

Brooks, Cleanth. "Andrew Marvell: Puritan Austerity with Classical Grace." Poetic Traditions of the English Renaissance. Ed. Maynard Mack and George deForest Lord. New Haven: Yale UP, 1982. 219 - 228.

Brooks, Cleanth. "An Age of Silver: Contemporary American Literature." Quarterly Journal of the Library of Congress 39 (1982): 4 - 16.

Brooks, Cleanth. "Discussion: The Agrarian and Industrial Metaphor: Culture, Economics and Society in a Technological Age." A Band of Prophets: The Vanderbilt Agrarians After 50 Years. Ed. William C. Havard and Walter Sullivan. Baton Rouge: Louisiana State UP, 1982. 159 - 190.

1983

Brooks, Cleanth. "Southern Literature: The Past, History and The Timeless." Southern Literature in Transition: Heritage and Promise. Ed. Philip Castille, Hugh C. Holman and William Osborne. Memphis: Memphis State UP, 1983. 3 - 16.

Brooks, Cleanth. "The Primacy of the Linguistic Medium." Missouri Review 6 (1983): 193 - 206.

Brooks, Cleanth. William Faulkner: First Encounters. New Haven: Yale UP, 1983.

Brooks, Cleanth. "The Primacy of the Reader." Missouri Review 6 (1983): 189 - 201.

Section I - B. About Brooks

1977

Cruz, Isagani Ronquillo. "The Paradox of Cleanth Brooks: Inside and Outside the Work Itself." DAI 37 (1977): 7117A - 18A.

Leggett, B.J. "Notes for a Revised History of the New Criticism: An Interview with Cleanth Brooks." Tennessee Studies in Literature 24 (1977): 1 - 35.

1978

O'Brien, Michael. "The Lost Theologians: Recent Southern Literary Criticism." Michigan Quarterly Review 17 (1978): 404 - 13.

1979

Szili, Jozsef. "The New Criticism." Literature and Its Interpretation. Ed. and Trans. Lajos Nyiro. The Hague: Mouton, 1979. 113 - 161.

McHaney, Thomas L. "Brooks on Faulkner: The End of the Long View." Review 1 (1979): 29 - 45.

1980

Grimshaw, James A. Jr., ed. Cleanth Brooks at the Air Force Academy April 11 - 12, 1978. Air Force Academy. N.p.: Department of English, US Air Force Academy, CO 80840, 1980. N. pag.

1981

Kort, Wesley A. "Social Time in Faulkner's Fiction." Arizona Quarterly 37 (1981): 101 - 115.

Schippers, J.G. "On Persuading Some Notes on the Implied Author in Critical Discourse." Dutch Quarterly Review of Anglo-American Letters 11 (1981): 34 - 54.

Clubbe, John. "The 'Folklore' of English Romanticism." Mosaic 14 (1981): 95 - 112.

Wilde, A. "Modernism and The Aesthetics of Crisis." Horizons of Assent. Baltimore: Johns Hopkins UP, 1981. 19 - 49.

1982

Ditta, Joseph M., and Ronald S. Librach. "Sounding the Past: A Discussion With Cleanth Brooks." Missouri Review 5 (1982): 139 - 160.

Cain, William E. "Institutionalization of the New Criticism." Modern Language Notes 97 (1982): 1100 - 1120.

Robey, David. "Anglo-American New Criticism." Modern Literary Theory: A Comparative Introduction. Ed. and Intro. Ann Jefferson and David Robey. Totowa, NJ: Barnes & Noble, 1982. 65 - 83.

Clark, William Bradford. "Cleanth Brooks: Mr. Eliot's Christian Critic." Southern Review 18 (1982): 73 - 83.

Patnaik, J.N. The Aesthetics of New Criticism. New Delhi: Intellectual Publishing House, 1982.

Paniker, Ayyappa. "A Dialogue with Cleanth Brooks." Literary Criterion 17 (1982): 127 - 46.

Weinsheimer, Joel C. "The Heresy of Metaphrase." Criticism 24 (1982): 309 - 326.

1983

Cox, Diane L., ed. "Faulkner 1982: A Survey of Research and Criticism." Mississippi Quarterly 36 (1983): 483 - 505.

Heilman, Robert G. "Cleanth Brooks and The Well Wrought Urn." Sewanee Review 91 (1983): 322 - 34.

Guillory, John. "The Ideology of Canon Formation: T.S. Eliot and Cleanth Brooks." Critical Inquiry 10 (1983): 173 - 198.

Frow, John. "Reading as System and as Practice." Comparative Criticism 5 (1983): 87 - 104.

Gudas, Fabian. "Dramatism and Modern Theories of Oral Interpretation." Performance of Literature in Historical Perspectives. Ed. Wallace A. Bacon, Eugene Bahn, Althea S. Mattingly, and David W. Thompson. Lanham, MD: UP of America, 1983. 589 - 627.

Pole, D. "Cleanth Brooks and The New Criticism." Aesthetics, Forum, and Emotion. Ed. George Roberts. NY: St. Martin's Press, 1983. 67 - 78.

1984

Rubin, Louis D., Jr. "Robert Penn Warren: Critic." A Southern Renaissance Man: Views of Robert Penn Warren. Ed. Walter B. Edgar. Baton Rouge: Louisiana State UP, 1984. 19 - 37.

Winchell, Mark Royden. "Cleanth Brooks and Robert Penn Warren." Literature of Tennessee. Ed. Ray Willbanks. Macon, GA: Mercer UP, 1984. 89 - 114.

Section II. Entries With Annotations Arranged by Content

Section II - A. Faulkner

Brooks, Cleanth. Introduction. As I Lay Dying: A Concordance to the Novel. Ed. Jack L. Capps. Ann Arbor: Univ. Microfilms for Faulkner Concordance Advisory Board, 1977.

Explains value of concordances for scholarship, both general and Faulknerian. Finds them especially valuable for tracing Faulkner's uses of particular words. Elaborates on use of "epicene" as an example of Faulkner's literary artistry in shaping words to his own meaning. Refers to Calvin Brown's Glossary of Faulkner's South and notes that his thorough research can be enhanced by accessibility to a Faulknerian concordance. Cites examples from the As I Lay Dying concordance to illustrate how use of the concordance can "promote a more sensitive study of Faulkner's mind and art," not only for scholars but also for the common reader.

Brooks, Cleanth. "Faulkner's Mosquitoes." Georgia Review 31 (1977): 213 - 234.

Critiques this novel first by elucidating some of the verbal play and by tracing Faulkner's literary sources, notably Joyce and Eliot. Summarizes novel's actions and characters, but focuses most attention on the assumption that Fairchild represents Sherwood Anderson and lessons he taught Faulkner about use of regionality. Discusses notions of art's purposes and the dichotomy of heart and head. Asserts

that the value of Mosquitoes is for the learned Faulknerian reader in recognizing Faulkner's literary sources and in using them as a means to learn a good deal about the young Faulkner's genius and what he thought of his own art.

Brooks, Cleanth. "Gavin Stevens and the Chivalric Tradition." University of Mississippi Studies in English 15 (1978): 19 - 32.

Traces development of character Gavin Stevens and analyzes Faulkner's need for such a character to articulate the feelings of the community. Asserts that Stevens replaces Horace Benbow as "Yoknapatawpha's resident intellectual" but focuses not on Stevens, the intellectual, but on Stevens, the passionate man. Claims that Gavin is the romantic, chivalric lover. Refers to Rougemont's Love in the Western World and Love Declared: Essays on the Myths of Love, but explains that Faulkner did not need Rougemont to acquire these insights which are basically "endemic in the culture of the West for a thousand years." Does suggest as influences Gautier's Mlle de Maupin, Yeats, and even the films at the Oxford movie house. Insists that Faulkner acknowledged chivalric love as a major facet of western culture, including its often comic elements. Contends that chivalric love, especially for Gavin Stevens, leads to an inability to discern reality astutely. Likens Stevens to Don Quixote, a work Faulkner attests to reading once a year.

Brooks, Cleanth. "The Sense of Community in Yoknapatawpha County." University of Mississippi Studies in English 15 (1978): 3 - 18.

Attempts again to prove his case for the importance of the community in Faulkner's work. Carefully defines terminology and asserts that Faulkner was aware of cultural cohesion. Proves that Faulkner's contemporaries do not show evidence of this sense of community. Claims that "a concern for community implies also a concern for the break with community." Supplies concrete examples and explication of these instances of isolation and of rebellion. Focuses in detail upon the Reverend Gail Hightower, Thomas Sutpen, Miss Emily Grierson, Bayard Sartoris, and Joe Christmas. Acknowledges that the community is not a fixed, monolithic entity and insists that it is much more than "a mere backdrop to the individual's lonely struggle." Reasserts belief that understanding Faulkner's sense of community is essential for understanding and recognizing his works' themes.

Brooks, Cleanth. William Faulkner: Toward Yoknapatawpha and Beyond. New Haven: Yale UP, 1978.

Fulfills his promise to treat the early works of Faulkner and those outside of the Yoknapatawpha region. Traces the young artist to his full development. Provides notes and appendices and suggestions for overlaying this work with its predecessor William Faulkner: The Yoknapatawpha Country. Discusses Faulkner in time and Faulkner and Yeats as well. [See Section III - Reviews of WFTYB]

McHaney, Thomas L. "Brooks on Faulkner: The End of the Long View." Review 1 (1979): 29 - 45.

Examines the historical background of Brooks' criticism of Faulkner, especially treatment rendered the author in Brooks' The Southern Review. Speculates on why Brooks waited until 1951 to develop his criticism of Faulkner. Analyzes Brooks' first two essays on Faulkner and his concern for the theme, community. Explains why for Brooks the non-Yoknapatawpha books "can never be as great as those set in the country." Assesses Brooks' contributions and achievements as a Faulknerian critic, one who has at least "set a standard" for our understanding of the career of Faulkner as a whole.

Brooks, Cleanth. "The Faulkner Manuscripts and Typescripts in the Wisdom Collection." William Faulkner's The William B. Wisdom Collection: A Descriptive Catalogue. Ed. Guillermo NaNez Falcon. New Orleans: Tulane University Library, 1980. 15 - 16.

Explains why the manuscripts and typescripts of this collection merit the attention of textual scholars. Suggests that even "slight corrections" are of interest in tracing the full development of a text, but insists that the "special importance" of this collection lies in the documents Mayday and Helen: A

Courtship because they "throw a special light on an important period in Faulkner's life as a human being and as an artist." Believes that considering the early period in an artist's life facilitates understanding the full development of his works.

Brooks, Cleanth. "Faulkner and the Fugitive Agrarians." Faulkner and the Southern Renaissance: Faulkner and Yoknapatawpha, 1981. Ed. Ann J. Abadie and Doreen Fowler. Jackson: UP of Mississippi, 1981. 22 - 39.

Commences with a rebuttal of Daniel Aaron's remarks concerning the delay in recognition of Faulkner's talents by the Agrarians. Provides concrete evidence to counter Aaron's judgment of both the group's and individual members' initial response to Faulkner. Insists that "early on, the Fugitive-Agrarians were aware of, and on record about, Faulkner's promise and genius." Considers next what Faulkner may have thought of the group. Admits there is no written evidence, but conjectures that Gavin Stevens in the "Knight's Gambit" may have been speaking of The Southern Review. Concentrates on what Faulkner may have gained or lost from being a literary loner and finally offers what Faulkner and the Agrarians have in common. Offers as shared ideology concern for drastic change, disapproval of one-crop economy, respect for small farmer, and devotion to the land, especially a landscape alive with history. Develops this bond by tracing a comparison of a Ransom poem to Faulkner's Road to Ronsevaux as well as by detailing a parallel between Light in August and All The King's Men.

Brooks, Cleanth. "Faulkner's Ultimate Values." Faulkner and The Southern Renaissance: Faulkner and Yoknapatawpha, 1981. Ed. Ann J. Abadie and Doreen Fowler. Jackson: UP of Mississippi, 1981. 266 - 281.

Announces that the best method to discover "the values that make meaningful the lives of men and women" is not to analyze the author's sometimes contradictory remarks, but rather to uncover his beliefs as they appear dramatically in the fiction. Suggests that McCaslin Edmonds' definition of truth in Go Down, Moses provides an easily corroborated starting point. Provides an explication for each from the fiction: courage--Go Down, Moses; honor--Light in August; bravery and honor--The Unvanquished; pity and love--U.K. Ratliff, The Hamlet; and Judith Sutpen, Absalom, Absalom. Asserts that Faulkner's negative cases also reveal his values, notably Jason Compson and Flem Snopes. Claims that with these illustrative examples of those incapable of love and pity Faulkner places himself "in the mainstream of the great classical Judaic - Christian tradition."

Kort, Wesley A. "Social Time in Faulkner's Fiction." Arizona Quarterly 37 (1981): 101 - 115.

Introduces analysis of the three components of social time in Faulkner's fiction--movement of radical changes, static social structure that yields meaning to events, and paradigmatic moments when "the movement and the meaning of human time are unified"--by referring to Brooks' effort to free the discussion of time from the limitations posed by judgments of French criticism, notably the influence of Bergsonian theories. Reviews Brooks' and Warren's position on time prior to concluding that the kind of time most "inclusive" in Faulkner's work is social rather than personal.

Brooks, Cleanth. William Faulkner: First Encounters. New Haven: Yale UP, 1983.

Introduces the inexperienced reader to Faulkner by presenting selected short stories and novels which are both summarized and interlaced with the treatment of theme, character, and plot. Stresses reading "the commentaries in close conjunction with a reading of the stories and novels themselves." [See: Section III - B. Reviews of WFFE]

Cox, Diane L., ed. "Faulkner 1982: A Survey of Research and Criticism." Mississippi Quarterly 36 (1983): 483 - 505.

Refers to Brooks' assertion in Fowler and Abadie's Faulkner and The Southern Renaissance that Faulkner had received considerable attention from the Fugitive-Agrarians as early as the 1930's. Counters Brooks' assertion to Lawrence Schwartz's work "Malcolm Cowley's Path to William Faulkner."

Section II - B. Southern Literature

Brooks, Cleanth. "The Modern Writer and the Burden of History." Tulane Studies in English 22 (1977): 155 -168.

Asserts that there is a paradox between modern writers' preoccupation with history and the general culture's dismissal of the past as irrelevant. Contends that our most serious writers do not succumb to the generally held view of hopeful utopianism as a result of man's technological dominion over nature. Cites Percy's and Warren's concern with "a pattern of timeless moments" to corroborate his conviction that we must concern ourselves with history in order "to discover the truth about ourselves, the bad along with the good."

Brooks, Cleanth. "Walker Percy and Modern Gnosticism." Southern Review 13 (1977): 677 - 687.

Acknowledges that Percy may never have read Eric Vogelin nor used the term gnosticism. Yet portrays the author as a modern gnostic after establishing a working definition of the term. Sees in both Percy and Vogelin the tendency to view "modern man as impoverished by his distorted and disordered view of reality." Returns in particular to Lancelot, another gnostic hero, and suggests that Lancelot and Percy, as author, are not isolated cases of eccentrics, but are connected to "a searching and powerful criticism of the modern world."

Brooks, Cleanth. "More on 'F.H.B.'" Eudora Welty Newsletter 2 (1978): 7.

Responds to his wife's note in a previous newsletter explaining that 'F.H.B.' in The Ponder Heart means "Family Hold Back!"--leave enough for the guests. Claims he and Mrs. Brooks first heard the expression from native New Englanders. Does not doubt appropriateness of Elma Earle's use of the expression, yet wonders how she acquired it--perhaps from guests at Beulah?

Brooks, Cleanth. "Eudora Welty and the Southern Idiom." Eudora Welty: A Form of Thanks, Ed. Ann J. Abadie and Louis Dollarhide. Jackson: UP of Mississippi, 1979. 3 - 34.

Salutes Eudora Welty, an artist who weds two diverse traditions: the oral and the written. Lauds her serious treatment of the folk culture. Asserts that Welty encompasses more than mere pronunciation of the southern dialect, that she brings speech alive with vocabulary, metaphor, idiom. Digresses to trace the southern dialect to its southern English origins and compares Welty's grasp of folk speech to Yeats's assertions in "What is 'Popular Poetry'?" Also notes similarity of her use of "well-worn phrases in oral art" to those found in English and Scottish ballads and in The Iliad. Supports his laudatory remarks with detailed illustrations and explications, notably Losing Battles, The Ponder Heart, and The Optimist's Daughter. Presents logical answer to critics' charge that her characters often use words too literary for their level of education, for example, quail, realm.

Brooks, Cleanth. "For Allen Tate." Quarterly Journal of the Library of Congress 36 (1979): 349 - 355.

One of six writers to commemorate Allen Tate, first comments on their initial meeting and the Brooks' first weekend at "Benfolly" in order to emphasize Tate's generosity, kindness and patience to aspiring young writers. Contends that Tate's genius was his "synthesizing vision" which allowed him to relate southern literature to southern culture as a whole. Sees germs of Tate's "A Southern Mode of

Imagination" in earlier essays and asserts that Tate in all his works is more "self-consistent -- more of a piece."

Brooks, Cleanth. "The Crisis in Culture As Reflected In Southern Literature." The American South: Portrait of a Culture. Southern Literature Studies. Ed. Louis D. Rubin, Jr. Baton Rouge: Louisiana State UP, 1980. 171 - 189.

Demonstrates how the crisis in culture manifests itself in the literature of Southern writers, writers who have strong ties to a "cultural province." Explains that this crisis does not reflect "a division within a nation or a community, but within the individual soul . . . the individual's basic confusion as to who he is." Illustrates this theme and its diverse expressions through close readings of selections from Ransom, Tate, Warren, Faulkner, and Percy. Addresses the Southern writer's advantage in treating this theme of man's alienation. Contends that in the South the sense of community, of history, of traditional values, though threatened with change, exists with enough force to serve as an impetus for self-examination and that in such contemplation rests the possibility to achieve "a mature reintegration of self."

Brooks, Cleanth. "The Southerness of Walker Percy." South Carolina Review 13 (1981): 34 - 38.

Claims that thirty years spent in New England have "quickened" his sense of what is especially southern in Percy's novels from what is "run-of-the-mill American" and for that one reason treats this topic. Insists that despite Percy's protestations the novelist can be considered "intensely southern." To prove his point, selects as illustrations Percy's descriptions of southern women--from the drum-major to Episcopalian wives to patrician ladies. Cites and explains passages selected to reveal contrast. Concludes that Percy's observations of southern folkways rival and surpass those of any sociologist.

Brooks, Cleanth. "Southern Literature: The Past, History and The Timeless." Southern Literature in Transition: Heritage and Promise. Ed. Philip Castille, Hugh C. Holman and William Osborne. Memphis: Memphis State UP, 1983. 3 - 16.

Answers affirmatively the question raised by the symposium: "Have southern writers been affected by their regional roots?" Cites sociological reports to verify his opinion that the South continues to differ from the homogenized norm because of its past, its history, and its language. Contends that southern cultural relationships are based on the above. Analyzes Welty's The Optimist's Daughter as an example of the individual's concern with the past and selects Faulkner's work as an example of the larger issue of the whole society's concern for its history. Asserts that the South in attempting to understand its past may come to a true knowledge of itself. Acknowledges that religion is also a pervasive influence that differentiates the South and proves his point using Percy's The Last Gentleman as illustration. Regarding language, addresses the southern folk idiom and oral tradition especially as expressed in W.B. Yeats's "What is 'Popular' Poetry?" Concludes that the South remains different and that it must continue to ward off "patterns of standardization." Insists that to continue to produce great writers, the South must "read and admire" those eminent writers it has thus far proclaimed.

Section II - C. Criticism

Cruz, Isagani Ronquillo. "The Paradox of Cleanth Brooks: Inside and Outside the Work Itself." DAI 37 (1977): 7117A - 18A.

Claims that misreadings of Brooks' positions have created a "mythic Brooks," who disclaims the admission of any evidence "relating to the real poet, the real reader, or the real world." Contends that Brooks treats constantly both matters within the work itself and those "outside the work," and that he engages norms of coherence as well as norms of correspondence. Asserts that Brooks' treatment results in paradox--of the work itself, of the critical task, of Brooks himself.

Leggett, B.J. "Notes for a Revised History of the New Criticism: An Interview with Cleanth Brooks." Tennessee Studies in Literature 24 (1977): 1 - 35.

Elicits from Brooks thoughts on his involvement in New Criticism and his response to both early and recent objections. Focuses questions upon origins, terminology, other members--Warren, Tate, Ransom--and influences of Eliot and the metaphysicals. Proceeds with the discussion in a chronological order, concluding with Brooks' response to recent critical trends and reactions to his work, in particular Understanding Poetry, Modern Poetry and the Tradition and "imitation Brooks--like close readings."

Brooks, Cleanth. "The New Criticism." Sewanee Review 87 (1977): 592 - 607.

Comments are personal ones, beginning with historical background of New Criticism and moving to reactions and assessments of critics Hugh Kenner, of Wimsatt and Beardsley's misunderstood "The Intentional Fallacy," of Hillis Miller in length on Wordsworth's "A Slumber Did My Spirit Steal," and of Gerald Graff. Intent is to show how New Criticism was reacted to and how apt the biases presented were. Concludes by asserting that he agrees with Rene Wellek's description of New Criticism. Touches upon reader reception, author intentionality, and Arnoldian ideology.

O'Brien, Michael. "The Lost Theologians: Recent Southern Literary Criticism." Michigan Quarterly Review 17 (1978): 404 - 13.

Credits literary critics with significant intellectual contributions useful to historians; yet notes there are "some odd notions current in Southern literary criticism." Asserts that there is a consensus about the role of southern social history as a context for literature before examining critics individually. Mentions Brooks and The Possibilities of Order, but focuses on remarks made by Warren in conversation with Brooks. Does concentrate on Brooks' attempt to define "the proper object of literary criticism" in a discussion of how limiting Brooks' "imaginative literature" definition is, especially since critics exert such influence upon reprinting of texts. Also highlights Brooks' acceptance of Eugene Genovese's interpretations of antebellum slavery and claims that Brooks deals insufficiently with southern community as homogeneous, and not dialectical.

Szili, Jozsef. "The New Criticism." Literature and Its Interpretation. Ed. and Trans. Lajos Nyiro. The Hague: Mouton, 1979. 113 - 161.

Provides historical background of New Criticism. Elucidates problems of differentiating among New Critics and limits discussion to several men associated with John Crowe Ransom, including Cleanth Brooks. Catalogues the ideology of the Agrarians and explains their particular terminology. Acknowledges role of Brooks' Understanding Fiction for its impact in "propagating" the new method. Bases discussion on theoretical writings of Ransom, Tate, and Brooks and treats critical questions posed by New Critics on the relationship between poetry and cognition.

Schippers, J.G. "On Persuading Some Notes on the Implied Author in Critical Discourse." Dutch Quarterly Review of Anglo-American Letters 11 (1981): 34 - 54.

Examines the authorial persona and how this implied author influences the reader. Selects essays on Wordsworth by Matthew Arnold, F.R. Leavis, and Cleanth Brooks to corroborate his notes on how authors persuade. In comparing Brooks to Arnold, finds the latter authoritarian while the persona of both is equally in evidence. Sees Brooks as an apologist, guiding the reader to his point of view through a series of admissions and concessions. Looks at Brooks' use of first person, I and we, and the modal may to conclude that Brooks' persona is "an honest, careful, and reasonable fellow-reader, whose honesty and care are demonstrated as much by the lucid organization of his argument as by its general tone." Asserts that this authorial persona is important because the voice the reader hears affects his response to the literary facts which exist really as they are interpreted by this persona.

Clubbe, John. "The 'Folklore' of English Romanticism." Mosaic 14 (1981): 95 - 112.

Examines the relationship of past criticism of Romanticism to what is circulating now in an attempt to determine what misrepresentations have been widely accepted. Focuses on three essays, including Brooks' from Modern Poetry and the Tradition, to indicate what the major tendencies in criticism of Romanticism have been. Contends that Brooks "damns an entire genre--the lyric" and accuses him of too easily and also mistakenly assuming that the Romantic poets "distrusted the intellect." Claims that Brooks' inaccurately quotes Shelley and that his assessment of the poet is misleading. Asserts that Brooks' analysis of Wordsworth "ignores" certain points. Does refer in a footnote to Brooks' commentary at a later date about his essay.

Wilde, A. "Modernism and The Aesthetics of Crisis." Horizons of Assent. Baltimore: Johns Hopkins UP, 1981. 19 - 49.

Asserts that modernist literature is so intertwined with the views of modernist criticism that to examine the former necessitates a study of the latter. Attributes prominence of much critical terminology to Brooks. Intends to reveal "the guiding principles of Brooks' critical enterprise, which, like all such principles, time invariably reduces to the status of unproved assumptions." Examines those assumptions in an order of "ascending vulnerability": complexity, paradox, search for union amidst its many synonymous terms, Brooks' "crucial metaphor of organicism," and irony. Illustrates discussion with examples from The Waste Land and from A Passage To India. Attempts to account for what prevents Brooks' criticism from being an "altogether reliable guide to much of modernist literature." Contends that Brooks' criterion of maturity, of harmonious unity, and of resolution in response to complexity and to paradox is not sufficient for modernist works based on an absolute irony.

Brooks, Cleanth. "The Critics Who Made Us: I.A. Richards and Practical Criticism." Practical Criticism 89 (1981): 586 - 595.

Traces Richards' influence upon him, notably the terms exclusion, tension, context, and unity. Refers to his Modern Poetry and the Tradition and how he leaned upon Richards, yet did not adopt Richards' "psychological machinery." Places Richards' distinctions in historical perspective--space-time world/innerworld. Claims Descartes cut the throat of poetry, but Richards made the dichotomy an accepted, necessary way. Praises the practical critic, but not the theoretical Richards.

Cain, William E. "Institutionalization of the New Criticism." Modern Language Notes 97 (1982): 1100 - 1120.

Argues the case that "New Criticism is alive and well." Mentions the trend to dismiss New Criticism as negligibly influential with commentary from the New Critics themselves. Refers to Brooks' calling for a "general stock-taking" and to his additional comments that the new critical era was at a "turning point, or, as some writers hint, has now exhausted its energies." Develops his thesis that New Criticism is so firmly entrenched that its position has been transformed into "simply criticism," but does not cite from or refer directly to Brooks' theories in so doing.

Robey, David. "Anglo-American New Criticism." Modern Literary Theory: A Comparative Introduction. Ed. and Intro. Ann Jefferson and David Robey. Totowa, NJ: Barnes & Noble, 1982. 65 - 83.

Establishes a context for asserting that the notion that "American New Criticism is a development of Richards' and Eliot's work fused together" is apt. Explains Wimsatt and Beardsley's theories to arrive at position where the focus is on the literary text itself. Contends that Brooks "agreed entirely" with views expressed by Wimsatt and Beardsley on the intentional and affective fallacies. Not only cites but explicates passages from Brooks' The Well Wrought Urn and Wimsatt's The Verbal Icon to elucidate an examination of New Criticism. Suggests in bibliography five other essays by Brooks that are "forceful statements of the New Critics' position."

Clark, William Bradford. "Cleanth Brooks: Mr. Eliot's Christian Critic." Southern Review 18 (1982): 73 - 83.

Attests that Brooks embodies Eliot's criteria for the Christian critic. Cites from both to develop this thesis and examines how both understand the relationship between religion and art. Contends that Brooks' strength as a critic stems from his acceptance of the work of literature on its own terms, thus enabling him to discuss Christian elements "without making undue claims for the author's orthodoxy." Maintains that Brooks is very able to determine the religious significance in secular, even "anti-religious," fiction and poetry. Notes that foremost in his distinctly Christian "critical strategy" is his distrust of abstractions. Illustrates this opinion by comparing Brooks to Jesuit critic William F. Lynch whose tenets are paralleled in Brooks' writings. Concludes that Brooks, like Eliot, is the critic of an orthodox faith, cognizant of the need to maintain traditional values in a world increasingly driven toward perfection and disruptive of a sense of community.

Patnaik, J.N. The Aesthetics of New Criticism. New Delhi: Intellectual Publishing House, 1982.

Focuses on the New Critics' concept of form in reconstructing a theory of poetry based on that perspective. Emphasizes the anatomy and autonomy of form and the aesthetic by drawing from critics--notably Ransom, Tate, and Richards. Cites Brooks primarily to confirm points made about form dualism, but does interpret Brooks on the subject of metaphor, contending that "obviously the 'What' that is stated (in a poem) is stated by the metaphor and only by the metaphor." Enlarges upon Brooks' quotes about "coherence among the parts of the poems" and "poetry is distinctly man-centered" to assert that Brooks' views relate to the Aristotelian sense of probability, yet suggest Coleridge's doctrine--"the willing suspension of disbelief." Counters objections to New Criticism for its failure to relate art and life by elucidating Brooks' assertion that "the poet is bound to be concerned, ultimately with the good life and with the nature of reality."

Paniker, Ayyappa. "A Dialogue with Cleanth Brooks." Literary Criterion 17 (1982): 127 - 46.

Engages Brooks in a conversation that covers a range of topics from comparing New Criticism to Formalism to clarifying terminology or trends--changing interpretations, differences in decorum, Eliot's conception of the objective correlative, and plurisignation. Brooks weaves through his responses his belief in literature's humanizing values and his adherence to the tenet, "form is meaning." Brooks assesses the "newer" New Critics and the developments at Yale and acknowledges aspects he can and cannot accept of Bloom, Fish and Derrida. Suggests that the critic as a creator, as a de-constructionist, should not be the primary concern.

Weinsheimer, Joel C. "The Heresy of Metaphrase." Criticism 24 (1982): 309 - 326.

Examines the theories of Brooks' The Well Wrought Urn: paradox, paraphrase and iconic criticism. Presents Brooks as himself paradoxical--both the "most imposing obstacle" and the "most promising guide" in justification of iconic criticism. Contends that Brooks' "criticism exemplifies the very faults he aimed ultimately to remedy." Concentrates on theories of reflexivity and paraphrasability. Claims that Brooks' aim to seek a set of values specific to literature suggested another set for criticism and, thus, encouraged duplicity. Argues that literature and criticism must be united by making the latter reflexive, autological and iconic. Analyzes the heresy of paraphrase, as presented by Brooks in a search to find the answering "orthodoxy" of the heresy.

Brooks, Cleanth. "Discussion: The Agrarian and Industrial Metaphor: Culture, Economics and Society in a Technological Age." A Band of Prophets: The Vanderbilt Agrarians After 50 Years. Ed. William C. Havard and Walter Sullivan. Baton Rouge: Louisiana State UP, 1982. 159 - 190.

Mediates the concluding panel discussion of the Agrarian Symposium held to commemorate the fiftieth anniversary of I'll Take My Stand. Elicits from Lyle, Lytle, and Warren what they think remains of value, what they would reiterate and emphasize or would not. These critics consider themselves good prognosticators whose chief failing was not stressing enough man's search for wholeness and for social

supports. They see that they expressed their fears for man in an urban-industrial society with too much restraint. In a discussion that covers a range from the anecdotal to analyses of contemporary issues, they continue to speak of man's need to transcend, to express himself through myth, art, and religion.

Heilman, Robert G. "Cleanth Brooks and The Well Wrought Urn." Sewanee Review 91 (1983): 322 - 34.

Accounts for the "very great influence" of Brooks' positions, most notably The Well Wrought Urn, in light of the "educational-critical-literary climate" prevalent during their development. Examines as contributing factors the insufficiency of the historical approach and the newly revealed possibilities of understanding due to "concordia discors," shorthand for critical terms Brooks uses. Attributes a large measure of the Urn's success to Brooks' personal style, to his authorial persona. Examines the notion of Brooks having been too popular to endure and argues against his dismissal by newer, younger critics. Cites Wellek's definition of New Criticism as testimony to how firmly entrenched Brooks' contributions are. Provides as addendum an examination of early reviews of the Urn.

Brooks, Cleanth. "The Primacy of the Author." Missouri Review 6 (1982): 161 - 172.

Establishes a definition of literature against the background of the great classical theorists before launching an examination of Beardsley and Wimsatt's "The Intentional Fallacy." Explains Wimsatt's distinction between biography and literary criticism. Contends that the fallacy remains viable and that its danger is in the "temptation . . . to play down the importance of the context, syntax, and lexicon." Adds that those, in addition to metaphors, the rhythms, and the shifts of tone, "have priority over any other evidence of the author." Asserts that the study of literature as literary art revolves upon understanding the issues of evidence raised by Beardsley and Wimsatt.

Brooks, Cleanth. "The Primacy of the Reader." Missouri Review 6 (1983): 189 - 201.

Introduces this part of the lectures by reiterating points about intentionalism [See "The Primacy of the Author"] before turning his attention to "an exaltation of the reader" as argued by Stanley Fish. Examines Fish's theories and cites others critics to support his argument with Fish. Suggests that Fish's notion of "a more interesting" reading couches the meaning "more accurate or adequate." Argues against indeterminacy of meaning and asserts that as important as the reader is "we can not put the meaning of a text at the mercy of the lowest common denominator of any set of readers." Touches upon Susan Sontag's "Against Interpretation," but refuses to accept the existence of the "innocent reader." Favors instead the notion of the untutored reader.

Brooks, Cleanth. "The Primacy of the Linguistic Medium." Missouri Review 6 (1983): 193 - 206.

Claims not to be alone in worrying about linguistic theorists whose chief concern is philosophy not literature. Cites Wellek, Abrams, and Hirsch while examining the threat posed to literature by focusing upon the linguistic medium, notably the dangers of structuralism and deconstructionism. Insists that meaning referring only to itself threatens the humanistic, nourishing value of literature. Argues that literature does have something to teach about reality, that literature renders rather than asserts the truth. Concludes with analysis of Yeats's "Long-Legged Fly" to reinforce point about the humanistic values of literature.

Ditta, Joseph M., and Ronald S. Librach. "Sounding the Past: A Discussion With Cleanth Brooks." Missouri Review 5 (1982): 139 - 160.

Interview follows Brooks "primacy" lectures at the University of Missouri. [See Brooks "The Primacy of the Author," "The Primacy of the Reader," and "The Primacy of the Linguistic Medium"] Queries Brooks about the critical stance, the assumptions brought to the text, and relativism. Brooks elaborates on the need to look for a universal rather than a specifically American criticism. Emphasizes the consequences of the break-up of the community for contemporary writers and cultural criticism versus literary criticism. Brooks argues for the humanistic value of literature. Questioned about possible deficiencies in his "Formalist Credo," Brooks contends that the work, although he might change

terminology, still offers a universal approach to the poem and asserts that he is "still holding on to the possibility of a kind of objectivity in criticism."

Guillory, John. "The Ideology of Canon Formation: T.S. Eliot and Cleanth Brooks." Critical Inquiry 10 (1983): 173 - 198.

Asserts that tenets which emerged in T.S. Eliot's earlier criticism were "presented as canon by Cleanth Brooks in The Well Wrought Urn, and subsequently institutionalized in the curricula of English departments." Contends that Brooks acknowledged Eliot's "germinal influence" and that his canonization of Eliot's early essays is evident to anyone reading Modern Poetry and the Tradition. Considers Brooks an "orthodox disciple" of the consequential revision of Eliot's dissociation theory. Analyzes Brooks' essay "The Language of Paradox" and pursues his intention "to make the various puns (canonization) quite explicit."

Frow, John. "Reading as System and as Practice." Comparative Criticism 5 (1983): 87 - 104.

Refers to a Brooksonian reading of Wordsworth's "A Slumber Did My Spirit Steal" that Hirsch disqualified in Validity of Interpretation. Explains briefly Hirsch's position before launching his discussion of historicity, concept of meaning, the role of reading and the Marxist approach. Makes no other reference to Brooks.

Gudas, Fabian. "Dramatism and Modern Theories of Oral Interpretation." Performance of Literature in Historical Perspectives. Ed. Wallace A. Bacon, Eugene Bahn, Althea S. Mattingly, and David W. Thompson. Lanham, MD: UP of America, 1983. 589 - 627.

Provides analysis of how certain oral interpretation theorists have used "dramatisms to illuminate literature in performance." Claims that first it is necessary to summarize the positions of Kenneth Burke and Cleanth Brooks since their use of the dramatic analogy has significantly influenced other writers. Focuses on Brooks' need for new analogies to help him reveal the various meanings constituting discourse and on his selecting "a poem is like a drama" to meet this need. Examines Brooks' development of this analogy in Modern Poetry and the Tradition and in Understanding Poetry. Treats the issue of identifying the I of lyric poetry as a fictional speaker. Contends that for Brooks "good poetry is dramatic" because the dramatic is the concrete embodiment of all tensions and paradoxes that "move toward a resolution (as does a drama) in the discovery of meaning or significance."

Pole, D. "Cleanth Brooks and The New Criticism." Aesthetics, Forum, and Emotion. Ed. George Roberts. NY: St. Martin's Press, 1983. 67 - 78.

Justifies a close study of Brooks on the basis of the reigning orthodoxy of The Well Wrought Urn. Examines Brooks' thematic analysis of The Rape of the Lock--conflict, ambiguity, irony and harmonization. Notes what he considers omissions in the Brooksonian reading, for example, not treating the difference between the playfulness of The Rape of the Lock and the "exalted seriousness" of passages quoted from Wordsworth. Proposes another view for considering tone. Focuses on a Brooksonian footnote that distinguishes among "adumbrating, pinpointing, or realizing" meaning. Weaves through discussion critical responses to Brooks' theories and his response to such criticism.

Winchell, Mark Royden. "Cleanth Brooks and Robert Penn Warren." Literature of Tennessee. Ed. Ray Willbanks. Macon, GA: Mercer UP, 1984. 89 - 114.

Traces association of Brooks and Warren from their initial contact and notes the significance of their collaboration as editors not only of journals but of textbooks as well. Reviews Brooks' first major work Modern Poetry and the Tradition and sets forth his major tenets. Follows suit with The Well Wrought Urn. Summarizes Brooks' critical credo presented in these two volumes. Sees Brooks as able to develop his critical interests without the "hampering effects of polemics." Claims that Brooks is an apologist,

able to "reshape his doctrines to fit the facts of experience." Considers Warren in a separate but following section.

Section II - D. Miscellaneous

Brooks, Cleanth, ed. The Correspondence of Thomas Percy & William Shenstone: The Percy Letters 7. New Haven: Yale UP, 1977.

Introduces this volume of The Percy Letters in three parts: the correspondence; the method of editing; the manuscripts. Acknowledges Percy's reputation for "dishonest editing," but defends his excellence in preserving the ballads literary qualities. Assesses Shenstone's influence upon the Reliques. Concludes with general acknowledgements for assistance with this volume.

Grimshaw, James A. Jr., ed. Cleanth Brooks at the Air Force Academy April 11 - 12, 1978. Air Force Academy. N.P.: Department of Eng., US Air Force Academy, CO 80840, 1980. N.pag.

Includes biographical note, photographs, notes and selected bibliography. Records transcripts of interviews with English classes and members of the department and the principal address: "The Purpose and Use of The Humanities." Queries focus on TV, the aims of a college education and the marketability of English majors. Viewing the teaching profession pessimistically, Brooks offers opinions about when and what to offer in English courses and stresses engaging the students' imagination over relevance. Addresses the problem posed by weak writing skills. Favors practical criticism over scholarship until the student can read literature in "the fullness that the poem or novel has to offer." Comments on his personal list of high ranking poets, certain Black writers, Faulkner, and on the genesis of his Faulkner book. Discusses "That Evening Sun" and "Wash" with Freshman Honors. Opens keynote address with general and abstract commentary on the value of the humanities before citing Frost and Hardy as concrete illustration of literature's value as a civilizing influence. Credits literature as a means to acquire wisdom. Throughout, makes remarks relevant for his audience. Believes cadets especially need the "longview" of humanity which literature teaches in the "widest possible context."

Brooks, Cleanth. "The Young Thomas Percy." Forum H 17 (1979): 48 - 56.

Argues that Percy's rank as a literary scholar does not receive adequate estimation. Briefly summarizes the range of his literary activities. Challenges Victorian F.J. Furnivall's assessment of Percy, notably his fawning snobbism, and furnishes solid evidence to dispute such claims. Examines Percy's rise within the church in its historical context and asserts that his example provides insight into the eighteenth century English class system. Contends that the most important matter is how Percy came to be acquainted with the literary scholars and distinguished men of letters of his time--Johnson, Grainger, Goldsmith, Shenstone. Documents how such contacts and introductions were made and analyzes their significance. Finds especially important the influence of Johnson and Shenstone upon the Reliques.

Brooks, Cleanth. "Thomas Percy, Don Quixote, and Don Bowle." Evidence in Literary Scholarship: Essays in Memory of James Marshall Osborn. Ed. Alvaro Ribeiro and Rene Wellek. Oxford: Clarendon, 1979. 247 - 261.

Drawing upon a packet of letters between Percy and Bowle located in the Library of the University of Capetown, documents how Percy and Bowle came to know each other, how each served the other and how the Don Quixote project shifted from Percy to Bowle. Cites letters that testify to Percy's initial "quixotic" interests. Adds that both men were interested in allusions, references, and quotations used by Cervantes. Notes their mutual interest in sharing books, bidding for them, or otherwise procuring their use for the other. Analyzes the reception of Bowle's elaborate edition, especially by Spanish scholars

and speculates on the absence of Percy/Bowle correspondence after the edition's appearance. Confesses that the Percy/Bowle cooperative venture is not vitally important in English scholarship; yet insists that the two scholars' approach and methodology is an "exhilarating example in literary scholarship."

Brooks, Cleanth. "The Place of Poetry: Symposium Responses." Georgia Review 35 (1981): 716 - 756.

Comments on Christopher Clausen's lead essay--"Poetry in a Discouraging Time." Notes points of agreement with Clausen, but emphasizes areas where he sees misconceptions. Contends that Clausen's attention should focus more on matters of religion and philosophy if he is concerned with the dissolution of the community. Attests that Clausen attributes to poetry too great a role in causing our "present cultural impasse."

Brooks, Cleanth. "Frost and Nature." Robert Frost: The Man and The Poet. Winthrop Studies on Major Modern Writers. Ed. Earl J. Wilcox. Rock Hill: Dept. of English Winthrop College, 1981. 1 - 18.

Argues that Frost "in poem after poem, shows that he knew very well where nature ended and humanity began, and that he himself recognized that the limit is an all but unbridgeable chasm." Concedes that "Two Look at Two" gives impression that nature responds sympathetically, but convinces reader that such is only an appearance. Cites and analyzes "The Need to be Versed in Country Things" and "Come In" to support position that for Frost the notion of a sympathetic nature is illusory. Asserts that Frost is like Auden in viewing man within the realm of history, that like Yeats, Frost sees man as creator of death (unlike Keats's immortal nightingale) and that like T.S. Eliot, Frost knows nature is not man's refuge. Contends that Frost, though reconciled to nature's indifference, does not see man's life as meaningless. Cites "A Leaf Treader" to prove Frost's point that man can "hold his head above it (nature)." Claims that "Stopping By Woods On A Snowy Evening" precisely shows the relationship of man to nature. Concludes by likening Frost's view of man and nature to the one presented in Psalm 8.

Brooks, Cleanth. "Andrew Marvell: Puritan Austerity with Classical Grace." Poetic Traditions of the English Renaissance. Ed. Maynard Mack and George deForest Lord. New Haven: Yale UP, 1982. 219 - 228.

Acknowledges that Marvell's "The Garden" is generally considered representative of his Puritan inclinations; yet insists that upon comparison to "To His Coy Mistress" the two share common themes, in particular, time in relation to eternity. Sustains comparison by assuming that the man who enters "The Garden" is the lover of "To His Coy Mistress." Explicates both and concludes that each dramatizes a world view rather than a faith. Believes that pervading both is the Christian morality and ethic coupled with "classical grace." Asserts that the poems do not portray Marvell as wavering, but as a man with "a mind of the late Renaissance at its best."

Brooks, Cleanth. "An Age of Silver: Contemporary American Literature." Quarterly Journal of the Library of Congress 39 (1982): 4 - 16.

Evaluates contemporary American literature, limiting himself to a few representative writers and poets. Of particular significance is the American concern with history. Notes that for the American novelist the "stress on history gives way to an emphasis on sociology and politics." Explains that Walker Percy, Saul Bellow, Ralph Ellison, and John Updike are "social critics, novelists of manners, sophisticated craftsmen" whose concerns are with the individual and his relation to the culture. Discusses poetry and why the personal, lyrical form flourishes while the epic fails. Furnishes detailed explications of Bishop's poem "A Cold Spring" and Warren's "Speleology," both representative of the three themes woven through modern poetry--time, history, personal identity. Draws title from this period's comparison to that of Yeats.

Rubin, Louis D., Jr. "Robert Penn Warren: Critic." A Southern Renaissance Man: Views of Robert Penn Warren. Ed. Walter B. Edgar. Baton Rouge: Louisiana State UP, 1984. 19 - 37.

Refers to remark made by Warren that he is not a "professional critic" like Cleanth Brooks and alludes to criticism directed towards Brooks for his position on historicity. Does not consider Brooks in subsequent discussions.

Section III. Annotations of Reviews of Brooks' Faulknerian Books

Section III - A. William Faulkner Toward Yoknapatawpha and Beyond (WFTYB)

Ott, William. Rev. of WFTYB, by Cleanth Brooks. Library Journal 1 Feb. 1978: 365.

"Together with the earlier study, this work is sure to become a landmark in Faulkner criticism." Brooks traces Faulkner's development from a "young romantic" to a skilled artist.

Anderson, Quentin. Rev. of WFTYB, by Cleanth Brooks. New York Times Book Review 21 May 1978: 7.

Brooks writes for the reader who has a scholarly interest in Faulkner. Brooks as a New Critic, rather than contradicting "old values," actually depends upon "a subscription to very old values indeed--on ideals of community and implicit or explicit religious values."

Inge, Thomas. Rev. of WFTYB, by Cleanth Brooks. Chronicle of Higher Education. 30 May 1978: 17.

Contends that this Faulkner volume and its predecessor will endure alongside Millgate's and Blotner's studies. Brooks excels in areas of historical and biographical criticism. He has a "sensitive grasp of the forces that possessed the Mississippi author--a fatalistic romanticism that derives from a tragic sense of the past and a stubborn insistence on the potential of man to make out of that past something that will bring a little peace and order into the existential chaos of modern life."

Rev. of WFTYB, by Cleanth Brooks. Booklist 15 June 1978: 1591.

"Brooks gives the early works a charitable reading, but his critical powers find worthier challenges in unraveling the narrative structure of Absalom, Absalom! and in probing Faulkner's concept of time and history."

Bradbury, Malcolm. "Dreaming Ego." Rev. of WFTYB by Cleanth Brooks. New Statesman 21 July 1978: 90.

Considers Brooks' two volumes on Faulkner "the best-rounded exposition not only of Faulkner but of almost any American author." Acknowledges that this successor is less impressive because "its topics are more diverse and because most of it is concerned with less impressive works." Takes issue with Brooks for not using "sufficiently" his admirable training as a New Critic and for not developing further a comparison between Faulkner and Nobel Prize winner Henryk Siewkiewicz whose novels on Polish history Faulkner had read.

Bradford, M.E. "A Triumph of Pre-Criticism." Rev. of WFTYB, by Cleanth Brooks. National Review 15 Sept. 1978: 1156.

Contends that this Faulkner volume must be considered in conjunction with its predecessor for its full and significant value to be realized. This new one is "essentially pre-critical--helpful in translating the evidences of texture and design into familiar discursive terms." In this work Brooks "effectively closes the question of antagonistic scholars--Faulkner was 'essentially a conservative.'" Future commentators on Faulkner will now begin with that assumption and "for that we are indebted to Brooks."

Rev. of WFTYB, by Cleanth Brooks. Chronicle of Higher Education. 18 Sept. 1978: R2.

"May not change opinions about these 'lesser' works, but cannot help increasing the reader's appreciation for Faulkner's craftsmanship."

Rev. of WFTYB, by Cleanth Brooks. Choice 15 (1978): 1046.

Brooks' volume is "consistently readable, though (thank goodness) unlikely to shake the rafters of Faulkner criticism." Very little is really new in this successor, and Brooks seems less rigidly bound to organizational structure; "the whole is wonderfully ramshackle."

Blotner, Joseph. "Beyond Yoknapatawpha." Rev. of WFTYB, by Cleanth Brooks. Yale Review 68 (1978): 145-148.

Claims that Brooks' successor was "worth waiting for," and that he "supplies the same exemplary demonstration of the critics' function--explaining and evaluating." Examines what Brooks has set forth in this volume with particular attention to essays on Sutpen. Lauds Brooks as the "best critic of our best novelist."

Drake, Robert. "In and Out of Yoknapatawpha." Rev. of WFTYB, by Cleanth Brooks. Modern Age 22 (Fall 1978): 418-420.

Contends that Brooks' sequel because of the Faulknerian works treated is less cohesive than the earlier Yoknapatawpha works. Suggests that by treating the diversity of Faulkner's career--"juvenilia" and "later vagaries"--Brooks makes it more than evident that Faulkner is home in Yoknapatawpha. Brooks does well in his treatment of Faulkner's use of time and history and in his comparison of Faulkner to Yeats.

Moore, Rayburns S. Rev. of WFTYB, by Cleanth Brooks. American Literature 50 (1978): 506-508.

Admits that while WFTYB may never rival its predecessor, it offers the "same kind of clear-headed, sane, and sensitive reading and interpretation." Claims that the best chapter is the one on time and history and notes that the inclusion of more than the normally agreed upon allusions in Faulkner's work is useful.

Plummer, William. "Three Versions of Faulkner." Rev. of WFTBY, by Cleanth Brooks. Hudson Review 31 (1978): 477.

Considers Brooks' companion book "curious, often engaging, excessive." Believes that the pages devoted to Faulkner's early works constitute a "legitimate book," but that too much is given over to notes, appendices, and previously presented material. Notes that while Brooks gets carried away with influences and derivations, he is good on the A.E. Housman connection and Faulkner's debt to Eliot. Criticizes Brooks for "flirting" with the issue of "nympholepsy" and for not fully developing that aspect or other "aberrant" tendencies especially since writers Elkin, Hawkes and Gabriel Garcia Marquez "make clear their debt to Faulkner."

Brown, Calvin. Rev. of WFTYB, by Cleanth Brooks. Comparative Literature 31 (1979): 313.

Praises Brooks for using "whatever sort of critical approach seems most promising for the subject at hand" and for the absence of parochialism. Considers Brooks' manner of handling notes excellent and lauds his unpretentious tone coupled with clear assessments.

Desmond, John. Rev. of WFTYB, by Cleanth Brooks. World Literature Today 53 (1979): 295.

Suggests that Brooks' analysis of the early writings is "carefully researched, cohesively developed from thesis and well-balanced in its judgment." Notes that the essays do not achieve as well their purpose. The one on time is fine, but others are too "honorific and therefore disappointing." Contends that Brooks does address the significance of Faulkner's motivation for "going beyond" Yoknapatawpha.

Friedman, Alan Warren. Rev. of WFTYB, by Cleanth Brooks. Studies in the Novel 11 (1979): 236.

Acknowledges that Brooks' two companion volumes "represent a purposeful, holistic approach to what might be called 'The Worlds of Faulkner's Fiction'." Finds annoying Brooks' introducing detailed commentary with a "broad negative judgment which he then counterbalances with hyperbolic praise." Contends also that Brooks summarizes too much. Concludes that Brooks is best in the chapter on time and history. Provides concrete illustrations to corroborate criticisms.

Gallafent, Edward. Rev. of WFTYB, by Cleanth Brooks. Notes and Queries 224 (1979): 482.

Contends that Brooks achieves neither a reappraisal of the canon considered in this volume nor an explanation for the relationship of these to the Yoknapatawpha works satisfactorily. Disagrees with Brooks' evaluation of the young Faulkner's use of language in writing as an "unmitigated strength." Asserts that little is offered to connect this work to Yoknapatawpha.

McNeil, Helen. "Romance, Research, Melodrama: American Literature." Rev. of WFTYB, by Cleanth Brooks. Encounter 53 (1979): 76.

Treats American literature from the viewpoints listed in title. Considers Faulkner and his construction of mythic time. Cites Brooks' argument in WFTYB that "Faulkner used myth to recover history." Does not review Brooks' volume.

Ross, Stephen M. Rev. of WFTYB, by Cleanth Brooks. Modern Fiction Studies 25 (1979): 325.

Finds the companion especially strong when coupled with the predecessor. Faults Brooks for too much summary of plot; yet praises him for bringing to the novels considered "the light of the communal themes he regards as central to Faulkner's *oeuvre*."

Samway, Patrick. "Faulkner Country." Rev. of WFTYB, by Cleanth Brooks. Virginia Quarterly Review 55 (1979): 350.

Considers Brooks' two volumes the "most systematic, comprehensive, and incisive study of Faulkner's works by a single critic." Summarizes Brooks' assessment of the early poems and works and lauds the critic for his "never failing to ask basic questions, to explore sources, to analyze character motivation and literary style."

Rev. of WFTYB, by Cleanth Brooks. Journal of Modern Literature 7 (1979): 694.

"Reads more like a supplement than a companion." The chapter on time complements well the "emphasis on place" in the successor.

Bohlke, L. Brent. "A Promise Fulfilled." Rev. of WFTYB, by Cleanth Brooks. Prairie Schooner 53 (1980): 373.

Brooks fulfills admirably an earlier promise to treat the early works and non-Yoknapatawpha material. Especially insightful is the chapter on Soldier's Pay, but the best are notes and appendices treating "the postage stamp" matter.

Brown, Calvin. "Faulkner, Criticism, and High Fashion." Rev. of WFTYB, by Cleanth Brooks. Sewanee Review 87 (1980): 631.

Concludes an examination of fashionable critics' interpretations of Faulkner--Wittenberg, Stonum, Kartiganer, and Kinney--by turning to Brooks' WFTYB and hailing it as "unfashionable because this critic knows Faulkner's languages, admires without idolizing, uses appropriate methods, welcomes alternative approaches--or to be more succinct has as his purpose appreciation and understanding of Faulkner, not admiration of Brooks."

Colson, Theodore. "More Guides to Yoknapatawpha." Rev. of WFTYB, by Cleanth Brooks. Canadian Review of American Studies 11 (1980): 381-387.

Considers Brooks' volume WFTYB as "probably the best book, as a whole about the apprentice work and the later wanderings outside Yoknapatawpha." The great value of this volume is in the "pedantic" exercises--the notes and appendices. "Brooks' criticism is of the best kind, that which stirs the imagination and spurs the reader on to his own deeper insights into Faulkner's world."

Hogan, P.G., Jr. Rev. of WFTYB, by Cleanth Brooks. Studies in Short Fiction 17 (1980): 509.

Refers to McHaney's essay. [See Section II - B] Finds particularly useful Brooks' "incisive evaluations" of the various short stories. Considers the significance of this volume "a matter of general critical agreement."

McKinsey, Elizabeth. Rev. of WFTYB, by Cleanth Brooks. Studies in American Fiction 9 (1981): 123.

Asserts that if Brooks has "a plot" in this volume it is to reveal "the growth of the young romantic poet of The Marble Faun into the mature artist of Absalom, Absalom!" Suggests that Brooks' treatment of non-Yoknapatawpha works actually "puts Faulkner's postage stamp of earth squarely at the center of his canon."

Gray, Richard. Rev. of WFTYB, by Cleanth Brooks. The Yearbook of English Studies 11 (1982): 358-9.

Claims that what Brooks says is "nearly always useful and often quite perceptive." The notes and appendices are particularly valuable. What is still missing in the treatment of Faulkner is a detailed examination of "the exact nature of the relationship that exists between a writer, his text, and the social context." Brooks' two volumes do, however, provide the "fullest critical portrait" of Faulkner.

Williamson, Barbara Fisher. Rev. of WFTYB, by Cleanth Brooks. New York Times Book Review 13 Nov. 1983: 19.

Brooks finds without "embarrassment or apology . . . meaning in the local and particular, the grand and universal." His tone is wise, his method simple, and his accomplishment "a masterful distillation of complex plot and contradictory character."

Section III - B. William Faulkner: First Encounters (WFFE)

Greenfield, Bruce. Rev. of WFFE, by Cleanth Brooks. Dalhousie Review 63 (1983): 547.

"Strongly appealing" is the persona of Brooks in the essays. Brooks advances Faulkner beyond the realms of the local colorist and considers the problem of alienation as a universal theme.

LaBarba, Barbara Susan. Rev. of WFFE, by Cleanth Brooks. Library Journal 15 Sept. 1983: 1799.

"Those new to Faulkner could not ask for a better guide." Brooks examines "theme, character, and plot" while explicating structural elements difficult for new Faulknerian readers.

Piper, Henry Dan. Rev. of WFFE, by Cleanth Brooks. Newleader 26 Dec. 1983: 13.

Brooks intends this volume to address the problem of "poorly trained and developed readers"; yet he falls short. Despite the absence of fresh insights or profound analysis this work "will have performed a great service" if it leads the reader to Brooks' other works on Faulkner.

Rev. of WFFE, by Cleanth Brooks. Booklist 1 Oct. 1983: 219.

Readers familiar with Brooks' other works will be "unprepared for this very different kind of critical work." Brooks "falls prey to some very facile moralizing that just can't be justified even given the intended audience." Can be recommended as a "primer."

Rev. of WFFE, by Cleanth Brooks. Choice 21 (1983): 568.

Brooks' work is "a rare example of a complex mind full of subtle knowledge choosing to make difficult experiences simple in order to help beginners."

Beaver, Harold. Rev. of WFFE, by Cleanth Brooks. Times Literary Supplement 30 March 1984: 350.

Compares Brooks' book unfavorably to Eric J. Sundquist's William Faulkner: The House Divided. Brooks is so concerned with "disinterring" plot that he comes "dangerously close to crib." He also disengages himself too much from the South in stressing Faulkner as universal. Presents more a treatment of Faulkner and his "divided loyalties" than an actual review of Brooks' volume.

Brown, Calvin S. "A Spate of Faulkner Books." Rev. of WFFE, by Cleanth Brooks. Sewanee Review 92 (1984): 474.

Brooks "does a remarkable job of integrating narrative and critical comment into a coherent single discussion . . . a distinguished example of fundamental literary study and understanding."

Capps, Jack L. Rev. of WFFE, by Cleanth Brooks. American Literature 56 (1984): 289.

Brooks provides for both the novelist and the specialist and invites "independent creative reading." His particular arrangement "illuminates the magnitude of Faulkner without intimidating or exhausting the novice . . . ; yet for the experienced reader it is a distillation of the essential Faulkner, the base from which the remainder of the canon is to be explored."

Creighton, Joanne V. Rev. of WFFE, by Cleanth Brooks. Modern Fiction Studies 30 (1984): 327.

Brooks' WFFE is "a condensed, mostly verbatim version of the earlier, more scholarly William Faulkner: The Yoknapatawpha Country . . . and thus an unnecessary publication." It does provide, however, for the specialist an "invitation to rethink the assumptions behind Brooks' approach these twenty years after the original volume."

Rev. of WFFE, by Cleanth Brooks. Antioch Review 42 (1984): 382.

Brooks is "more teacher than critic." Insights and lucidity "illuminate an essential book."

Rev. of WFFE, by Cleanth Brooks. Virginia Quarterly Review 60 (1984): 43.

Brooks is right to stress the importance of reading his commentaries closely with the stories, and he is right in stressing Faulkner as universal rather than regional. Brooks "provides an easy entrance to Faulkner."

Section IV. Miscellaneous Annotations of Book Reviews and Checklist of Reviews Unavailable for Annotation

Section IV - A. Miscellaneous Reviews

Rev. of Modern Rhetoric, by Cleanth Brooks. Choice 18 (1981): 626 - 27.

Brooks' work designed for advanced composition is "traditional" in that it concentrates on the four modes of discourse and their applications to student writing.

Horne, J. Rev. of The Percy Letters 7, by Cleanth Brooks. Modern Language Review 75 (1980): 365.

Summarizes the background of this edition and the Percy/Shenstone correspondence. Claims the chief virtue of Brooks' edition is making "the text of Percy's letters once more readily available."

Rev. of Modern Poetry and the Tradition, by Cleanth Brooks. College Literature 10 (1983): 292.

Rev. of Understanding Poetry, by Cleanth Brooks. College Literature 10 (1983): 351.

Section IV - B. Unavailable for Annotation

Rev. of WFTYB, by Cleanth Brooks. Kirkus Reviews 15 Feb. 1978: 211.

Beaver, Harold. Rev. of WFTYB, by Cleanth Brooks. Times Literary Supplement 3 Nov. 1978: 1275.

Martin, J.S. Rev. of WFTYB, by Cleanth Brooks. Ariel Calgary 47 (1978): 101.

Ziff, L. Rev. of WFTYB, by Cleanth Brooks. The New Review London Autumn, 1978: 98.

Rev. of WFTYB, by Cleanth Brooks. AB Bookman's Weekly 23 April 1979: 3074.

Newman, J. Rev. of WFFE, by Cleanth Brooks. Durham University Journal 74 (1982): 319.

Rev. of WFFE, by Cleanth Brooks. Kirkus Reviews 1 July 1983: 738.

Rev. of WFFE, by Cleanth Brooks. AB Bookman's Weekly 19 Dec. 1983: 4351.

Rev. of WFFE, by Cleanth Brooks. Anglia Band 100 Heftl/2 - 236.