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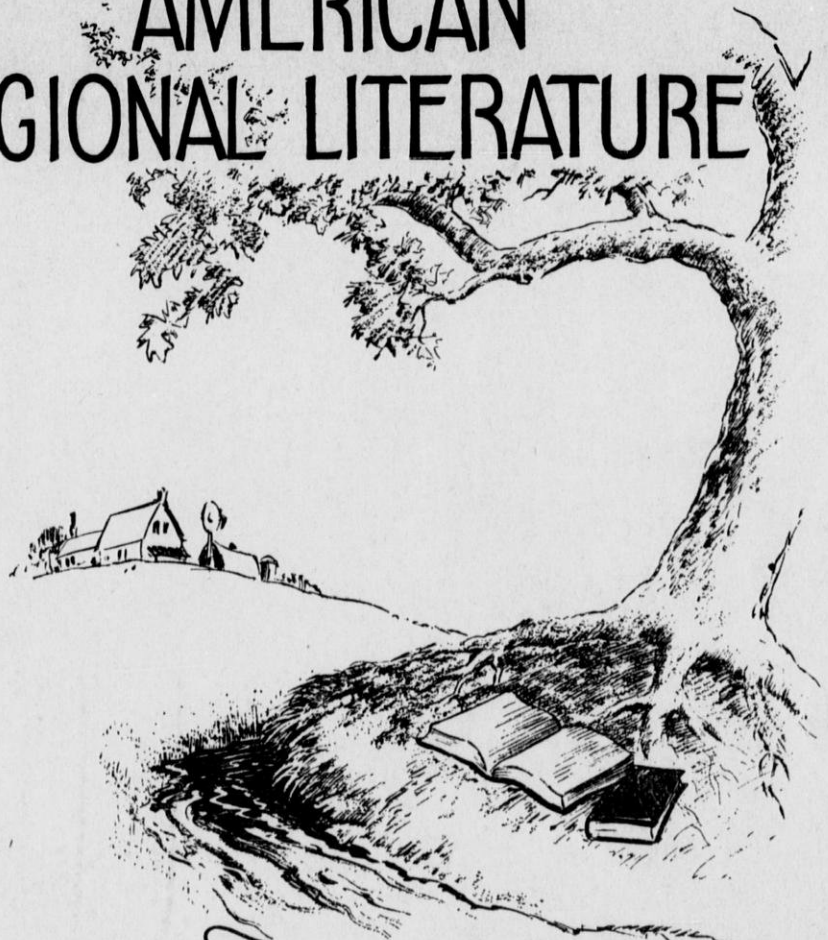
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AMERICAN REGIONAL LITERATURE



Towards a Native Rural Culture

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Foreword

AMERICAN
REGIONAL LITERATURE—

*A study of the Literature of
Rural Life, based on a course
given by August Derleth in 1940
for students in the Farm Folk
School - College of Agriculture,
University of Wisconsin*

Foreword

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"KNOW ALL AMERICA"

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It has long been apparent to everyone connected in any way with formal education in America that there is an increasingly wide gap between the required classics of literature in high school courses and college classes and the escape fiction to which most high school graduates turn after graduation.

There is perhaps no more logical bridge between these extremes than contemporary American regional writing, since this usually rural (i.e., farm and village setting) fiction, non-fiction, and poetry represent something familiar enough to be keyed to the experience of the average boy and girl of high school age and after. It becomes possible for them to recognize the aspects of life, the backgrounds and people familiar to them, and it is possible also for them to exercise a critical faculty arising out of their own limited experience rather than to accept a literary masterpiece as routine on the one hand, or take refuge in an escape novel as entertainment on the other.

The regional book instructs and entertains in varying degrees, even as does the established classic; but the regional book has the added value of familiarizing the reader with contemporary America. It is a recognized truth that the mind which accepts as a true picture of America the world of escape novels is conditioned to acceptance of the kind of misleading demagoguery spewed forth today in pamphlet and by radio by acknowledged political agitators of un-American isms.

There is no surer method of combating such agitation within the ideal of democracy than by educating the young to understand and know all America, and, since a proper knowledge of America lies in a study of its regions, we can begin by introducing the average high school

student of today to good regional writing in our country. Since most regional writing is an outgrowth of differing social and economic conditions in various sections of the United States, the examination of America through regional writing is not alone education from a literary point of view.

It should be made clear, however, that the unconscious movement called Regionalism is not an end in itself, but a phase in the development of literature with a national tradition. It should be accepted at once, also, that the regions as roughly defined later do not have established borders, but are already in fusion, as in years to come, the regions here set down will be nationally fused. Thus, while we differentiate between the Border States and the South, that differentiation is slight, and the flavor of the Border States literature is definitely Southern, though the economic and social background is different. There is, too, some similarity between the literature of the Midwest and the Plains States, and the flavor of village life is basically much the same whether the setting is New York, Wisconsin, or Oklahoma. It should be understood also that interest in regional American writing can be extended backward to Colonial times, and does, in fact, begin there; but it is not until after 1900 that the regional writing of today began to grow out of Naturalism or Realism in that important period in American letters.

WAYS AND MEANS

Such introduction to regional writing in America, as seems eminently desirable today, must be made and can best be made through the departments of English in our schools and through public libraries.

Teachers of English and librarians, as well as other interested readers, are urged to cooperate in the movement. They are asked to send any question they may have to August Derleth, Sauk City, Wisconsin, who will attempt to answer them.

In the following pages is summarized very briefly the first course in American Regional Literature given by Mr. Derleth to a group of students in the Farm Folk School (Farm Short Course) at the University of Wisconsin. While material is necessarily sketchy, it will serve as a guide to regional reading.

No attempt has been made to evaluate all of the books that have been listed in this bulletin. The primary purpose has been to present to the reader a new field of native literature. The reader will naturally want to hunt and find books in the list which will be most enjoyable, interesting and helpful.

Titles starred (*) are available through the State Traveling Library at Madison. If you have a local library but it does not own books you wish to borrow, ask the librarian to try to borrow them for you. If you do not have a local library, you may borrow direct by mail.

1. The Sources: An American Tradition

The first phase of Regionalism's growth came about prior to 1870. In the early 19th century regional writers were largely concerned with the local scene. The regional movement was born of the desire to create a literature that was distinctly American, and away from the European model. The writer was to be an American, particularly of the West, and to write in an American idiom. The first regional writers, chiefly chroniclers of the West, were Samuel Clemens (Mark Twain), who reveals their America well enough within the patterns of writing in their time. In articles of the novel and short stories the social and economic life of the time shows through clearly enough; and by and large the writing of this period in our letters is not noted in its relation to regionalism.

The America of that day was predominantly agricultural, with not many large towns had come into being; in the South were the large plantations which existed with little change to the Civil War; what is now the Midwest, and, to a certain extent the present Northwest territory was being invaded by fur-traders coming in from north and east. The West

American Regional Literature

August Derleth

THE movement in American writing which we now label REGIONALISM, and which is only a phase of the growth of our national literature, springing from the Naturalism-Realism movement begun about 1890, had its roots in the 19th century. REGIONALISM is the label applied to that particular phase of Naturalism-Realism in which authors and poets examine specific regions of the United States. A good regional novel must have universal qualities, cannot be just simply a depiction of certain colloquialisms, old customs, etc. Typical of good regional books in our time are such works as Edgar Lee Masters' SPOON RIVER ANTHOLOGY, and MITCH MILLER, Sherwood Anderson's WINESBURG, OHIO and TAR, Zona Gale's BIRTH, Ole E. Rolvaag's GIANTS IN THE EARTH, Willa Cather's O PIONEERS! and MY ANTONIA, Floyd Dell's MOON CALF, Hamlin Garland's A SON OF THE MIDDLE BORDER, Walter D. Edmonds' ROME HAUL, Erskine Caldwell's SUMMER IN JULY, Marjorie Kinnan Rawlings' THE YEARLING, Paul Corey's THREE MILES SQUARE, Jesse Stuart's BEYOND DARK HILLS, Bernice Harris' PURSLANE, and Edith Wharton's ETHAN FROME, William Faulkner's LIGHT IN AUGUST, Sinclair Lewis' MAIN STREET, and Ruth Suckow's ODYSSEY OF A NICE GIRL, and THE FOLKS.

I. The Sources: An American Tradition

COLONIAL TIMES AND EUROPEAN MODELS

THE first phase of Regionalism's growth takes place prior to 1890. In the history of American regions, there were insofar as literature is concerned, at first but two: The Atlantic Seaboard and the rest of the country beyond Pennsylvania: the West. No writing at all was being done in the West in Colonial times, and very little before 1850. Most of the writing along the Atlantic Seaboard slavishly followed the European model, the manner and style of English writers particularly, an influence that was not wholly broken down until our own time, after 1920. Some attention was being given to the American background by a very few writers, chiefly diarists of the times, (see Sewall's Diary, Sarah Knight's Journey), who reveal their America well enough within the patterns of writing in their times. In certain of the novels and short stories the social and economic life of the time shows through clearly enough; but by and large the writing of this period in our letters is not major in its relation to regionalism.

The America of that day was predominantly agricultural, since not many large towns had come into being; in the South were the large plantations which existed with little change to the Civil War; what is now the midwest, and, to a certain extent the present Northwest territory was being invaded by fur-traders coming in from north and east. The War

of 1812 was followed by a greater interest in the territory along the Mississippi, just as Louisiana Purchase had stimulated interest in what country lay west of the Mississippi.

CIVIL WAR ERA AND FIRST AMERICAN TALENT

We have, before the Civil War, already the emergence of most of the great American literary influences before 1900. The six outstanding leaders were: Edgar Allan Poe, Henry David Thoreau, Ralph Waldo Emerson, Walt Whitman, Herman Melville and Mark Twain. Only Twain emerges after the Civil War. In addition, the period is famed in literary history by other members of the Concord group: Nathaniel Hawthorne, Oliver Wendell Holmes, Henry Wadsworth Longfellow - all arising in the vicinity of Cambridge and Concord, Massachusetts, and fathering the Genteel Tradition.

The Civil War, which was followed by Southern reconstruction and the decay of the landed gentry, was followed in the North by industrial expansion. Since the War of 1812, settlers had been straggling westward; with the opening of lands west of the Mississippi, the War with Mexico in 1845, the discovery of gold in California in 1849, the settlement of the Oregon boundary dispute with England, the decline of the fur trade among the Great Lakes and the tributaries of the upper Mississippi, settlers had been going into the new West. The era of sweetness and light, of literature modeled primarily upon the English plan, was drawing to its close. Henry James had taken himself off to England, still exerting a great influence on American literary style and manners from there. Walt Whitman had broken down the orthodox conventions in poetic form. With Thoreau and Audubon, the American naturalists in our literature had already established a tradition, English in origin, but American in performance. The tall tale was rising: even before the Civil War, Mike Fink had grown into a legendary tall tale figure; the exploits of Davy Crockett, the Negroes' John Henry, the lumbermen's Paul Bunyan - all added to the color of our country, together with many tall tales of lesser stature.

NEW REGIONS

As 1890 approaches, the signatures of the second phase begin to come clear. There are now two actively productive regions: the Atlantic Seaboard, and the Midwest or Middle Border, as the region was then known, and two more in the process of emerging: the South, and the great West. The Atlantic Seaboard was still dominated by the genteel tradition, but in the Midwest we witness the growth of Naturalism, not given the name until the rise of the first great literary influence after 1900, Theodore Dreiser. But the approach of Naturalism was apparent. In 1871 appeared Edward Eggleston's realistic *THE HOOSIER SCHOOLMASTER*, telling about life as Eggleston knew it in Ohio; in 1882 came Ed Howe's bitterly harsh *THE STORY OF A COUNTRY TOWN*; in 1887 Joseph Kirkland's mean-man story, *ZURY*. Alfred Henry Lewis, Edward Noyes Wescott, and William Allen White also produced notable work.

In 1876 had come *THE ADVENTURES OF TOM SAWYER*, one of the most influential books ever written in America, and still one of America's best loved books here and abroad. It was largely in the tradition of

Aldrich's *STORY OF A BAD BOY* published in 1869, and established the place of the small town boy in regional writing, going through Stephen Crane's *WHILOMVILLE STORIES* (1899) to *PECK'S BAD BOY*, Masters' *SKEETERS KIRBY* and Tarkington's *PENROD*. While the star of Mark Twain rises to dominate the American literary landscape, Hamlin Garland with *MAIN-TRAVELLED ROADS* and *ROSE OF DUTCHER'S COOLY* comes to the fore as the outstanding exponent of the Middle Border or Crossroads tradition, and William Dean Howells depicts the Ohio of his childhood in *A BOY'S TOWN*, published in 1890. Stephen Crane's *RED BADGE OF COURAGE* was coming into its own as America's first great realistic novel of war.

People became conscious of the West in Andy Adams' *LOG OF A COWBOY*, and of the far West in the stories of Ambrose Bierce and of Bret Harte whose first collection appeared in 1870.

In 1896 came the first realistic novel from the east, Harold Frederic's *THE DAMNATION OF THERON WARE*. But even before this time we recognize the importance in regional writing of a group of New England literary ladies: Sarah Orne Jewett (1849-1909), whose *DEEPHAVEN* appeared in 1877, and *COUNTRY OF THE POINTED FIRS* in 1896; Mary E. Wilkins (1852-1930) whose *A HUMBLE ROMANCE AND OTHER STORIES* came in 1887; Margaret Deland, whose *OLD CHESTER TALES* came in 1888; and Alice Brown whose *TIVERTON TALES* came in 1899. In the same period, the South began to emerge as a literary region, with the appearance of lasting work by Joel Chandler Harris, George Washington Harris, George Washington Cable, and others. (For significant titles prior to 1900 consult Reading List I.)

II. The River: Naturalism-Realism

PIONEERS IN NATURALISM

WITH the second phase of our letters, from 1890 to about 1910, comes the ascendancy of Naturalism. This is a movement which stems from the French, in the origin of the label, from the work of Flaubert, the brothers Goncourt, Emile Zola, It was not generally applied to the literature of protest or revolt against romanticism until the emergence of Theodore Dreiser, whose awkwardly written novels were intense and powerful, bitterly truthful and yet not studies in futility. The great American voices of the period beginning in 1900 are: Theodore Dreiser, Edgar Lee Masters, Sherwood Anderson, and Sinclair Lewis. Robert Frost and Carl Sandburg take their places in influence only after these four, while such names as William Ellery Leonard, Vachel Lindsay, and Zona Gale win attention.

In 1912 *POETRY* was established in Chicago under the guidance of Harriet Monroe, to give new voices the hearing denied them by orthodox conventional eastern magazines.

A DEVELOPING AMERICAN CULTURE

It should be noted that in all this time creative America was moving steadily toward a culture of its own--from the Negro spiritual

through the blues period into the modern Negro in music, Cab Calloway and Duke Ellington; from the OLD OAKEN BUCKET to regional songs of all kinds, springing from the Ozark country, the plains, the lumbering camps, the railroads. Beginning with such books as Charles Chesnutt's THE CONJURE WOMAN, Booker T. Washington's UP FROM SLAVERY, and the poetry and prose of Paul Laurence Dunbar in the 1890's and early 1900's, Negro writing grows steadily to the major stature of such work as that of James Weldon Johnson, Countee Cullen, Langston Hughes, Jean Toomer, Walter White, Zora Hurston, Waters Turpin, and Richard Wright, with a large body of non-Negro writers also delineating the life of the Negro, both in the South and North -- such writers as Julia Peterkin, Roark Bradford, and Carl van Vechten.

The best of American humor emerges after the Civil War, beginning with Josh Billings and Artemis Ward, who in turn influence Mark Twain and the later George Ade, Ring Lardner, Irvin S. Cobb. In addition to the literary humorists, an American comic cartoon art developed. Painting began to point through Henry, Luks, Inness, and others to the great artists of our time in America: Curry, Benton, Burchfield, Grant Wood. In literature we have the first great awareness of the American earth.

AMERICAN EARTH AND FOLK

The investigation of the American background, not alone the earth, but the American mores as well, grew steadily through Dreiser's SISTER CARRIE (1907) and JENNY GERHARDT, Masters' famed SPOON RIVER ANTHOLOGIES, MITCH MILLER, DOMESDAY BOOK, Sherwood Anderson's WINESBURG, OHIO, TAR, A STORY TELLER'S STORY, NEW TESTAMENT, and Lewis' MAIN STREET, BABBITT, ARROWSMITH, into the 1920's. Noteworthy is the fact that a majority of these influential writers in the regional field comes from the Midwest, around the upper Mississippi Valley--for example, Masters, Dreiser, Anderson, Sandburg, Lewis. From the start, these writers have moulded American letters beyond comparison, save for the influence of the Concord group in the past century. We find the first flowering of what Ludwig Lewisohn calls "the first coherent and homogeneous movement in our letters."

The titles given in Reading List II are the most significant of those written in the period immediately before 1925 insofar as their influence upon writers coming after them is concerned.

III. Main Currents: Contemporary Regionalism

THE DECLINE OF EUROPEAN PRESTIGE

FROM 1920 on, the Regional aspect of American literature is marked. The great and spreading interest in America and the American background stems from a number of well-defined influences: 1) post-War disillusionment - taking the form of an immediate depression early in the 1920's, and followed presently by repudiation of the foreign debt and the current depression begun in October, 1929; 2) the rise of influential men in editorial and critical positions powerful enough to blast the conventional traditions of American criticism up to that time - men like Frank Norris, Charles Hanson Towne, George Jean Nathan, and H.L. Mencken, who,

graduating from *THE SMART SET* to *THE AMERICAN MERCURY*, exerted the greatest influence through his biting satire, his slashing criticism of the mores of the Great American Booboisie; 3) the rise of the little reviews, most of which were presently directed toward the experimental writing which came into being in the tradition of the Impressionists in art and music abroad, the Imagists in poetry here and abroad, and gave themselves presently to the isms - dadiasm, vorticism, cubism, surrealism - all symptomatic of intellectual turmoil; but some of which, notably *THE MIDLAND*, *THE PRAIRIE SCHOONER*, *THE FRONTIER*, with *THE MIDLAND* leading by many years under the editorship of John T. Frederick, stayed to encourage the regional movement, the re-examination of American earth, past and present, in new terms; 4) the muddled state of economic and social Europe - all these events served to turn the American public away from foreign influences to look again at the immediate background.

THE RISE OF NEW VOICES

We witness now the rise of new voices, great for our time: T. S. Eliot, expatriate, with his poetry of disintegration in keeping with the philosophy of Spengler's *DECLINE OF THE WEST*; Archibald MacLeish, a new American voice in poetry; Ernest Hemingway, whose clipped prose style stimulated much imitation, though none of his imitators has approached the effectiveness of particularly his short stories; Thomas Wolfe, whose robust poetry was manifest in all his prose; Eugene O'Neill in drama, and William Faulkner, whose *Sartoris Saga* still carries on. Behind the expatriate scenes, greatest influences were Ezra Pound, both for his poetry and his slashing criticism, and Gertrude Stein, with her tonal experiments, which have no literary value. *THE MIDLAND* brought to the fore many a top-flight regional writer, such as Ruth Suckow, Josephine Johnson, etc., while most influential little magazine in the experimental field, after the death of *THE LITTLE REVIEW*, was the Paris-edited *TRANSITION*.

The influential voices of our own time are: John dos Passos, Ernest Hemingway, T. S. Eliot, Thomas Wolfe, William Faulkner, Eugene O'Neill, and Archibald MacLeish.

PRESENT-DAY REGIONS

The regions of the United States begin to define themselves, with the Midwest greatest of them in the number of its literary leaders. The Atlantic Seaboard has now narrowed down to New England, adding to the number of the original New England states; the Border Region of the Ozarks and the Kentucky hills has emerged; the South has shown itself a potent literary center; and the West has developed three focal centers, beyond the Plains States region - the West Coast, the Northwest and the Southwest. To the Midwest belong Wisconsin, Illinois, Iowa, Minnesota, Michigan, Ohio, Indiana, Missouri; to the Border belong Kentucky, Virginia, West Virginia, Tennessee, Arkansas, lower Missouri; to the Plains States belong North and South Dakota, Texas, Wyoming, Kansas, Oklahoma, Nebraska, and Montana; to the South belong Mississippi, Louisiana, Alabama, Georgia, Florida, North and South Carolina, and, by tradition, Maryland; to the New England Region belong Massachusetts, Maine, New Hampshire, Vermont, Pennsylvania, Delaware, Connecticut, New York, New Jersey and Rhode Island; to the West, including Southwest and Northwest, belong California, Oregon, Colorado, New Mexico,

Arizona, Nevada, Washington, Idaho, and Utah. Sub-classifications can be made, and it should be understood that the borders of the regions are loosely defined, since a greater fusion is becoming yearly more manifest.

MID-WEST WRITERS

Typical contemporary writers from the various regions, using regional backgrounds, are: Ruth Suckow, Stuart Engstrand, August Derleth, Harold Sinclair, Paul Engle, Louis Bromfield, Della Lutes, Leroy MacLeod, Thomas Duncan, Josephine Johnson, Sterling North, Paul Corey, Bess Streeter Aldrich, Rose Wilder Lane from the Midwest. (See Reading List III.)

NEW ENGLAND WRITERS

Walter D. Edmonds, Gladys Hasty Carroll, James Gould Cozzens, Robert P. Tristram Coffin, Robert Frost, Elliot Paul, William Carlos Williams, Joseph C. Lincoln, Frances Frost, Mark van Doren, George Abbe, Agnes Sligh Turnbull, Rachel Field from the New England Region.

Not quick to follow the lead of the Midwest in Naturalism-Realism-Regionalism, the New England region soon made up for lost time in the past decade or two with a host of books from each state in the loosely bordered region, many of them very good indeed. (See Reading List IV.)

AUTHORS FROM THE BORDER

Elizabeth Madox Roberts, James Still, Jessie Stuart, Ed Bell, Jean Thomas, John Peale Bishop, Robert Penn Warren, Andrew Lytle, Caroline Gordon, T. S. Stribling, Ellen Glasgow, Emmett Gowen, Maristan Chapman, Paul Green from the Border. The literature of the Border States Region is not as large in body as that of most other regions, but it represents some of the best writing being done in America today. No more authentic voices are writing of their native earth than Jesse Stuart, James Still, Elizabeth Madox Roberts; no one is preserving the past of her region with any greater care, nor presenting it more colorfully than Jean Thomas. Such newer voices as Ed Bell, Jack Boone, and a few others are rising, but with still not the power of those more widely known today. (See Reading List V.)

SOUTHERN AUTHORS

Erskine Caldwell, William Faulkner, Ben Lucian Burman, Du Bose Heyward, Marjorie Kinnan Rawlings, Robert Rylee, Stark Young, Hamilton Basso, Caroline Miller, Gwen Bristow, E. P. O'Donnell, Thomas Wolfe, James H. Street, Langston Hughes, Richard Wright, Julia Peterkin, Lizette Reese from the South. The Southern states have emerged in American creative writing only within the past fifteen years, but already the work of contemporary Southern writers is notable. Attempting to define what they called the principles of Agrarianism, they compiled a book of statements from various outstanding writers belonging to the South: I'LL TAKE MY STAND. The agrarian movement failed to come through, but nevertheless gave more impetus to writing in the South. Two of the South's writers, William Faulkner and Thomas Wolfe, have become major influences in American letters of today.

WRITERS FROM THE PLAINS

George Milburn, Dora Aydelotte, Dorothy Thomas, Grace Stone Coates, Walter L. White, John Neihardt, John Oskison, Thyra Samter Winslow, Alvin

Johnson, Willa Cather from the Plains. The literature of the Plains States has been stimulated in its growth by the publication of such little magazines as *THE FRONTIER* (University of Montana), and *THE PRAIRIE SCHOONER* (University of Nebraska), following the lead of John T. Frederick's *THE MIDLAND* in Iowa City. (See Reading List VII.)

WESTERN VOICES

From the West, including Southwest and Northwest, Marie Sandoz, Conrad Richter, Mary Austin, Paul Horgan, Edwin Lanham, Flannery Lewis, Thomas Hornsby Ferril, Katherine Anne Porter, Oliver LaFarge, Vardis Fisher, John Steinbeck, Robin Lampson, H. L. Davis, Stewart Edward White, and Nard Jones. While the emergence of the Southwest region has been gradual, it, too, has produced a respectable body of important contributions to regional writing in America. Conrad Richter's *THE TREES* is a dual selection of the Book of the Month Club for March, 1940. As for the Northwest, H. L. Davis' *HONEY IN THE HORN* was a Pulitzer and Harper Prize Winner, Vardis Fisher's *CHILDREN OF GOD* was also a Harper prize novel, and Steinbeck's *THE GRAPES OF WRATH* is the best-selling novel of today. (See Reading Lists VIII and IX.)

IV. Tributaries: Other American Literary Movements

ADDITIONAL material for the librarian and teacher herewith may help to clarify certain movements in American literature of the past few decades--the Proletarian Movement, the Civil War in fiction and poetry, Negro writing, the rise of American humor, the Nature tradition, and finally the investigation of America's past in books apart from prose and poetry.

PROLETARIAN LITERATURE

The depression and disillusionment have given impetus to the novel of social protest, currently taking the form of the proletarian novel. The novel of social protest began in this country with Upton Sinclair's famed *THE JUNGLE* in 1906, and today we have John Steinbeck's equally famed *THE GRAPES OF WRATH*. Between them has come notable work by Jack Conroy, Nelson Algren, Josephine Herbst, Robert Cantwell, Michael Gold, James T. Farrell, Carl Sandburg, Kenneth Fearing, Leane Zugsmith, Pietro di Donato, Edwin Scaver, Catharine Brody, Albert Halper. Much proletarian fiction and poetry failed because authors attempted to write propoganda, apparently failing to realize that a good, artistic novel or poem about a social problem is the best possible propoganda. Nevertheless a comparatively small group has produced a powerful body of work, with Halper's *THE FOUNDRY* and Zugsmith's *A TIME TO REMEMBER* as good samples. Upton Sinclair's recent *FLIVVER KING* concerning Henry Ford and the autoworkers has had wide circulation and influence. (See Reading List X)

THE CIVIL WAR BACKGROUND

The Civil War has given rise not only to many histories and biographies, but also to a respectable body of fiction and poetry, all part of the new examination of the American tradition, the American background. Some of the best of the books occasioned by the Civil War in recent years, such as Benet's *JOHN BROWN'S BODY*, Kantor's *LONG REMEMBER*, and Scott's

THE WAVE, afford a pleasant and dramatic contrast to the host of rural and small town novels being written and published in this time. (See Reading List XI.)

THE AMERICAN NEGRO

The rise of the American Negro has been markedly demonstrated in American literature, from Booker T. Washington's **UP FROM SLAVERY** to Richard Wright's **NATIVE SON**, Book of the Month Club choice for March, 1940. From folk lore through a period of imitative literature to the present realistic regional writing, the Negro has emerged with an American voice growing in importance. There is also a large literature of Negro life by non-Negro authors in the regional field. (Consult Reading Lists XII and XIII.)

AMERICAN HUMOR

The tradition of a purely American humor can be traced as far back as Benjamin Franklin's **POOR RICHARD'S ALMANAC**. It is manifest in the work of Washington Irving, and embraces many of the typical tall tales in various regions of the United States. Crockett, Downing, Josh Billings, and Artemus Ward make a direct trail to Mark Twain and Bret Harte; from them we go on to Bill Nye, Joel Chandler Harris, Mr. Dooley, John Kendrick Bangs, George Ade, Don Marquis, O. Henry, Ring Lardner and Irvin S. Cobb. (See Reading List XIV.)

NATURE WRITING

In connection with fundamental background study, the nature writers of America are worth examination. Beginning with John James Audubon and Henry David Thoreau, the naturalists in prose have made an important contribution to American letters. Certain of their books represent the best prose in the American tradition, notably those of Thoreau, Brewster, Burroughs, Peattie. (See Reading List XV.)

AMERICA'S PAST

The investigation of America's past apart from prose and poetry has taken many forms. Especially notable have been many books of personal reminiscence, such as **MAUD, IN THOSE DAYS**, etc., the excellent **RIVERS OF AMERICA** Series, the various volumes of folk songs and ballads, books devoted to certain aspects of American life of the past such as those of Marion Nicholl Rawson, books recording past and present of certain American regions such as those of Cornelius Weygant. All such books are definitely regional, are usually historically accurate but are not orthodox histories, having a personal flavor that makes for far more pleasant reading. (See Reading List XVI.)

READING LIST I

AMERICAN REGIONAL WRITING PRIOR TO 1900

- Aldrich, Thomas Bailey
*THE STORY OF A BAD BOY (1869)
- Cooke, Rose Terry (1827-1892)
HUCKLEBERRIES GATHERED FROM THE
NEW ENGLAND HILLS (1891)
- Deland, Margaret
*OLD CHESTER TALES (1898)
- Eggleston, Edward
*THE HOOSIER SCHOOLMASTER (1871)
- Frederic, Harold
THE DAMNATION OF THERON WARE
- Garland, Hamlin
*A SON OF THE MIDDLE BORDER (1917)
*MAIN TRAVELLED ROADS (1899)
- Harte, Bret
*THE LUCK OF ROARING CAMP (1870)
- Hawthorne, Nathaniel
*THE HOUSE OF THE SEVEN GABLES (1851)
- Howe, Edgar Watson
*THE STORY OF A COUNTRY TOWN (1884)
- Howells, William Dean (1837-1920)
*A BOY'S TOWN (1890)
- Jewett, Sarah Orne
*BEST STORIES OF SARAH ORNE JEWETT
- Kirkland, Joseph (1925)
ZURY (1877)
- Knight, Sarah
JOURNAL (1704)
- Lewis, Alfred Henry
*WOLFFVILLE DAYS (1902)
- Norris, Frank
*THE OCTOPUS (1901)
- Sewall, Samuel
DIARY (1674-1729) (1878)
- Stowe, Harriet Beecher
*OLDTOWN FOLKS (1896)
- Thoreau, Henry David
*WALDEN (1854)
*THE HEART OF THOREAU'S JOURNALS (1927)
- Twain, Mark (Samuel Clemens)
*ADVENTURES OF TOM SAWYER (1876)
*ADVENTURES OF HUCKLEBERRY FINN (1885)
*ROUGHING IT (1872)
*LIFE ON THE MISSISSIPPI (1899)
- Wescott, Edward Noyes
*DAVID HARUM (1898)
- Whitman, Walt
*LEAVES OF GRASS (1855)
- Wilkins-Freeman, Mary E.
*BEST STORIES OF MARY E. WILKINS
(1927)

For supplementary works, consult titles from the following:

- Adams, Andy
*THE LOG OF A COWBOY (1903)
- Aldrich, Thomas Bailey
*THE STILLWATER TRAGEDY (1880)
- Bachelor, Irving
*EBEN HOLDEN (1901)
- Beecher, Henry Ward
NORWOOD, OR VILLAGE LIFE IN
NEW ENGLAND (1867)
- Bliss, William R.
*COLONIAL TIMES ON BUZZARDS
BAY (1888)
- Brown, Alice
*MEADOW GRASS (1895)
*TIVERTON TALES (1899)
*COUNTRY NEIGHBORS (1910)
*BROMLEY NEIGHBORHOOD (1915)
*JEREMY HAMLIN (1934)
- Cable, George Washington
*JOHN MARCH, SOUTHERNER (1899)
- Catherwood, Mary H.
*THE SPIRIT OF AN ILLINOIS TOWN (1897)
- Cooper, James Fenimore
*THE PIONEERS (1823)
NOTIONS OF THE AMERICANS (1828)
THE AMERICAN DEMOCRAT (1838)
CHRONICLES OF COOPERSTOWN (1838)
*THE PATHFINDER (1840)
HOME AS FOUND
- Cooper, William
A GUIDE IN THE WILDERNESS (1810)
- Deland, Margaret
JOHN WARD, PREACHER (1888)
*DR. LAVENDER'S PEOPLE (1903)
*AROUND OLD CHESTER (1915)
*NEW FRIENDS IN OLD CHESTER (1924)

- Dwight, Timothy
GREENFIELD HILL (1794 - written 1787)
- Eggleston, Edward
THE CIRCUIT RIDDER (1874)
*THE GRAYSONS (1898)
- Emerson, Ralph Waldo
*THE HEART OF EMERSON'S JOURNALS
- Frederic, Harold (1926)
SETH'S BROTHER'S WIFE (1887)
THE COPPERHEAD (1894)
*IN THE VALLEY (1890)
- Freneau, Philip
POEMS - particularly poem called
AMERICAN VILLAGE - 1772 et seq
- Garland, Hamlin
PRAIRIE FOLKS (1893)
*ROSE OF DUTCHER'S COOLLY (1895)
*BOY LIFE ON THE PRAIRIE (1907)
THE EAGLE'S HEART (1900)
*OTHER MAIN TRAVELLED ROADS (1910)
- Harris, Joel Chandler
*UNCLE REMUS
FREE JOE AND OTHER GEORGIA SKETCHES
(1887)

*GABRIEL TOLLIVER (1902)
- Harris, George Washington
SUT LOVINGOOD: YARNS SPUN BY A
"NAT'RAL BORN DURN'D FOOL" (1867)
- Harte, Bret
TALES OF TRAIL AND TOWN (1898)
*GABRIEL CONROY (1867)
- Hawthorne, Nathaniel
*THE SCARLET LETTER (1850)
*TWICE TOLD TALES (1837)
*MOSES FROM AN OLD MANSE (1846)
*THE HEART OF HAWTHORNE'S JOURNALS
(1929)
- Howe, Edgar Watson
A MOONLIGHT BOY (1886)
- Howells, William Dean (1837-1920)
MY YEAR IN A LOG CABIN (1893)
*NEW LEAF MILLS (1913)
*YEARS OF MY YOUTH (1916)
*A MODERN INSTANCE (1882)
- Janvier, Thomas A.
SANTA FE'S PARTNER (1907)
- Jewett, Sarah Orne
*THE COUNTRY OF THE POINTED FIRS
*DEEPHAVEN (1877) (1896)
TALES OF NEW ENGLAND (1879)
- Johnson, Richard Malcolm
OLD TIMES IN MIDDLE GEORGIA (1897)
- Judd, Sylvester
MARGARET (1845)
- Lewis, Alfred Henry
WOLFVILLE (1897)
SANDBURRS (1900)
WOLFVILLE NIGHTS (1902)
*WOLFVILLE FOLKS (1908)
FARO NELL AND HER FRIENDS (1913)
- Longfellow, Henry Wadsworth
*COURTSHIP OF MILES STANDISH (1858)
*KAVANAGH: A TALE (1849)
- Lowell, James Russell
*A FABLE FOR CRITICS (1848)
- Motley, John Lathrop (1814-1887)
MERRY MOUNT OR ROMANCE OF THE
MASSACHUSETTS COLONY (1849)
- Noble, Annette
IN A COUNTRY TOWN (1890)
- Robinson, Rowland E.
DAVIS FOLKS (1894)
UNCLE 'LISHA'S SHOP (1897)
- Sedgwick, Katharine Maria
HOPE LESLIE (1827)
- Slosson, Annie Trumbull
SEVEN DREAMERS (1891)
THE HERESY OF MEHETABEL CLARK (1892)
- Smith, Francis Hopkinson
*COLONEL CARTER OF CARTERSVILLE (1891)
- Snelling, William J.
TALES OF THE NORTHWEST (1830)
- Stowe, Harriet Beecher
*THE MINISTER'S WOOING (1859)
THE PEARL OF ORR'S ISLAND (1862)
OLDTOWN FIRESIDE STORIES (1872)
POGANUC PEOPLE (1878)
- Twain, Mark
*PUDD'NHEAD WILSON (1894)
*MAN WHO CORRUPTED HADLEYBURG (1900)
- White, William Allen
THE COURT OF BOYVILLE (1899)
- Whittier, John Greenleaf
MARGARET SMITH'S JOURNAL IN THE
PROVINCE OF MASSACHUSETTS BAY
- Wilkins-Freeman (1852-1930) (1678-9)
*A HUMBLE ROMANCE AND OTHER STORIES
(1887)
*A NEW ENGLAND NUN AND OTHER STORIES
JANE FIELD (1893) (1891)
*PEMBROKE (1894)

READING LIST II

AMERICAN REGIONAL WRITING PRIOR TO 1925

(Those titles marked with the # in this list as in those following, indicate outstanding works done by each author.)

- Anderson, Sherwood
*#WINESBURG, OHIO (1919)
MARCHING MEN (1917)
#WINDY McPHERSON'S SON (1916)
*#TAR
* MID-AMERICAN CHANTS (1918)
A NEW TESTAMENT
#HORSES AND MEN
#MANY MARRIAGES
*#POOR WHITE (1929)
*#A STORY TELLER'S STORY
Cather, Willa Siebert
*#O PIONEERS! (1913)
*#MY ANTONIA (1918)
* THE SONG OF THE LARK (1915)
*#DEATH COMES TO THE ARCHBISHOP
* A LOST LADY (1923)
Dell, Floyd
*#MOON CALF (1920)
* THE BRIARY-BUSH (1921)
JANET MARCH (1924)
Dreiser, Theodore
*#SISTER CARRIE (1901-7)
*#JENNIE GERHARDT (1911)
*#THE GENIUS (1915)
*#THE FINANCIER (1917)
* AN AMERICAN TRAGEDY
*#TWELVE MEN
Fisher, Dorothy Canfield
*#HILLSBORO PEOPLE (1915)
* ROUGH-HEWN (1922)
* RAW MATERIAL (1923)
Frost, Robert
*#COLLECTED POEMS
Gale, Zona
*#BIRTH (1918)
*#MISS LULU BETT (1920)
*#FAINT PERFUME (1922)
* FRIENDSHIP VILLAGE (1908)
Garland, Hamlin
*#A DAUGHTER OF THE MIDDLE BORDER (1921)
*#A SON OF THE MIDDLE BORDER (1917)
* OTHER MAIN-TRAVELLED ROADS (1910)
Haldeman-Julius, Anna and Emanuel
*#DUST (1921)
Howe, Edgar Watson
#THE ANTHOLOGY OF ANOTHER TOWN (1920)
Lardner, Ringold
*#THE LOVE NEST AND OTHER STORIES (1926)
*#ROUND UP: THE COLLECTED STORIES
Lewis, Sinclair
*#MAIN STREET (1920)
*#BABBITT (1922)
Lincoln, Joseph C.
* CAP'N ERI (1904)
* PARTNERS OF THE TIDE (1905)
* OUR VILLAGE (1909)
* THE POSTMASTER (1912)
* FAIR HARBOR (1922)
* DR. NYE OF NORTH OSTABLE (1923)
Lindsay, Nicholas Vachel
*#COLLECTED POEMS (1923)
Masters, Edgar Lee
*#SPOON RIVER ANTHOLOGY (1915)
*#MITCH MILLER (1920)
*#SKIBETERS KIRBY (1923)
*#KIT O'BRIEN (1927)
*#THE NEW SPOON RIVER (1924)
STARVED ROCK (1919)
* CHILDREN OF THE MARKET PLACE (1922)
*#DOMESDAY BOOK (1920)
*#THE FATE OF THE JURY (1921)
*#ACROSS SPOON RIVER: AN AUTOBIOGRAPHY
*#JACK KELSO (1936)
SELECTED POEMS
GODBAY
THE SERPENT IN THE WILDERNESS
* WHITMAN
MARK TWAIN
Quick, Herbert
* VANDEMARK'S FOLLY (1922)
* THE HAWKEYE (1923)
* THE INVISIBLE WOMAN (1924)
Reese, Lizette Woodworth
* A VICTORIAN VILLAGE (1920)
*#SELECTED POEMS
Robinson, Edwin Arlington
*#COLLECTED POEMS (1929)
Sachs, Emalie
* STALK (1924)
Sandburg, Carl
*#SLABS OF THE SUNBURNT WEST
*#SELECTED POEMS
Tarkington, Booth
*#PENROD (1914)
* PENROD AND SAM (1916)
*#SEVENTEEN (1916)
*#THE MAGNIFICENT AMBERSONS (1918)
*#ALICE ADAMS (1921)
Wharton, Edith
*#ETHAN FROME (1912)

READING LIST III

CONTEMPORARY REGIONAL WRITING: THE MIDDLEWEST

- Aldrich, Bess Streeter
 **#SONG OF YEARS (1939)
 **#THE RIM OF THE PRAIRIE
 * A LANTERN IN HER HAND (1928)
 * A WHITE BIRD FLYING
 **#THE MAN WHO CAUGHT THE WEATHER
 * SPRING CAME ON FOREVER
- Bahr, Jerome
 #ALL GOOD AMERICANS (1937)
- Bessie, Alvah C.
 #DWELL IN THE WILDERNESS (1935)
- Braden, Louise
 DAY OF ESCAPE (1937)
- Bromfield, Louis
 **#THE FARM (1933)
 **#EARLY AUTUMN (1926)
 **#POSSESSION (1925)
 **#THE GREEN BAY TREE (1924)
- Burke, Kenneth
 #WHITE OXEN (1924)
- Callaghan, Morley
 **#A NATIVE ARGOSY (1929)
 #NOW THAT APRIL'S HERE (1936)
- Colby, Merle
 **#ALL YE PEOPLE (1931)
- Corbett, Elizabeth
 **#MOUNT ROYAL (1936)
- Corey, Paul
 **#THREE MILES SQUARE (1939)
- Croy, Homer
 **#WEST OF THE WATER TOWER (1923)
 * R. F. D. NO. 3 (1924)
- Darrow, Clarence
 **#FARMINGTON (1904)
- DeJong, David Cornel
 #BELLY FULLA STRAW (1934)
- Dell, Floyd
 #JANET MARCH (1923)
 **#MOON CALF (1920)
- Derleth, August
 **#STILL IS THE SUMMER NIGHT (1937)
 **#PLACE OF HAWKS (1935)
 * WIND OVER WISCONSIN (1938)
 * RESTLESS IS THE RIVER (1939)
 * HAWK ON THE WIND (1938)
 **#MAN TRACK HERE (1939)
 ATMOSPHERE OF HOUSES (1940)
 HERE ON A DARKLING PLAIN (1940)
 #COUNTRY GROWTH (1940)
- Dorrance, Ward
 #WHERE THE RIVERS MEET (1939)
- dos Passos, John
 #U.S.A. (1938)
- Duncan, Thomas W.
 **#O, CHAUTAUQUA (1935)
 WE PLUCK THIS FLOWER (1937)
- Engle, Paul
 **#AMERICAN SONG (1934)
 WORN EARTH
 BREAK THE HEART'S ANGER (1936)
 CORN (1939)
- Engstrand, Stuart David
 **#THE INVADERS (1937)
 **#THEY SOUGHT FOR PARADISE (1939)
- Faulkner, Fritz
 # WINDLESS SKY (1937)
- Ferber, Edna
 **#THE GIRLS (1921)
 **#SHOW BOAT (1926)
 **#SO BIG (1924)
 **#A PECULIAR TREASURE (1939)
 **#COME AND GET IT (1934)
 **#CIMARRON (1930)
- Flandrau, Grace
 #INDEED THIS FLESH (1934)
- Foster, Michael
 **#AMERICAN DREAM (1937)
 FORGIVE ADAM
 * TO REMEMBER AT MIDNIGHT (1938)
- Fowler, Gene
 **#SALUTE TO YESTERDAY (1937)
- Frederick, John T.
 **#GREEN BUSH (1925)
 **#DRUIDA (1923)
 #STORIES FROM THE MIDLAND (1924)
- Fuller, Lola
 * THE LOON FEATHER (1940)
- Furnas, Marthedith
 #THE NIGHT IS COMING (1939)
- Gale, Zona
 **#YELLOW GENTIAN AND BLUE (1927)
 **#PORTAGE WISCONSIN AND OTHER ESSAYS (1928)
- Garland, Hamlin
 MEMORIES OF THE MIDDLE BORDER (1926)
 **#TRAIL-MAKERS OF THE MIDDLE BORDER (1926)
 **#BACK-TRAILERS FROM THE MIDDLE BORDER (1928)
- Haldeman-Julius, Anna & Emanuel
 **#DUST (1921)
- Hallet, Richard Matthews
 * MICHAEL BEAM (1939)
- Hansen, Harry
 **#YOUR LIFE LIES BEFORE YOU (1935)
- Hatcher, Harlan
 #TUNNEL HILL (1931)
 **#PATTERNS OF WOLF PEN (1934)
- Hathaway, Baxter
 * THE STUBBORN WAY (1937)
- Havighurst, Walter
 **#THE QUIET SHORE (1937)
 THE WINDS OF SPRING (1940)

- Hearst, James
#COUNTRY MEN (1937)
- Hecht, Ben
#1001 AFTERNOONS IN CHICAGO (1922)
- Herrmann, John
#SUMMER IS ENDED (1932)
WHAT HAPPENS (1930)
- Horan, Kenneth
*#REMEMBER THE DAY (1937)
*#OH, PROMISE ME (1938)
* IT'S NOT MY PROBLEM (1938)
- Heyliger, William
* BRAVE YEARS (1937)
- Johnson, Josephine
*#NOW IN NOVEMBER (1934)
#WINTER ORCHARD AND OTHER STORIES
- Kantor, MacKinlay (1935)
*#THE VOICE OF BUGLE ANN (1936)
* THE ROMANCE OF ROSY RIDGE (1937)
* THE NOISE OF THEIR WINGS (1938)
- Lane, Rose Wilder
*#FREE LAND (1938)
*#OLD HOME TOWN (1935)
- Lardner, Ringold W.
*#ROUND UP (1929)
*#FIRST AND LAST (1934)
- Latimer, Margery
* WE ARE INCREDIBLE (1928)
#NELLIE BLOOM AND OTHER STORIES (1929)
THIS IS MY BODY (1930)
#GUARDIAN ANGEL AND OTHER STORIES (1932)
- Leonard, William Ellery
*#TWO LIVES (1924)
*#RED BIRD (1923)
*#A SON OF EARTH (1928)
*#THE LOCOMOTIVE GOD (1929)
*#THE LYNCHING BEE
- Le Sueur, Meridel
#CORN VILLAGE (1931)
#SALUTATION TO SPRING (1940)
- Lewis, Janet
*#THE INVASION (1932)
- Lewis, Sinclair
*#ARROWSMITH (1925)
* ELMER GENTRY
*#DODSWORTH (1929)
* SELECTED SHORT STORIES (1935)
* IT CAN'T HAPPEN HERE (1935)
- Lovell, E. W.
*#LEGACY (1934)
- Lutes, Della T.
*#THE COUNTRY KITCHEN (1936)
*#HOME GROWN (1937)
*#MILLBROOK (1938)
*#GABRIEL'S SEARCH (1940)
- MacLeod, Leroy
#THREE STEEPLES (1931)
DRIVEN (1929)
* THE YEARS OF PEACE (1932)
#THE CROWDED HILL (1934)
- McNally, William
*#THE HOUSE OF VANISHED SPLendor (1932)
*#THE ROOFS OF ELM STREET (1936)
- March, William
#THE LITTLE WIFE AND OTHER STORIES (1935)
#SOME LIKE THEM SHORT (1939)
- Marquis, Don
#SONS OF THE PURITANS (1939)
#SUN DIAL TIME
*#THE OLD SOAK
- Masters, Edgar Lee
*#ACROSS SPOON RIVER: AN AUTOBIOGRAPHY
* INVISIBLE LANDSCAPES (1936) (1936)
PEOPLE (1938)
#MORE PEOPLE (1939)
- Millspaugh, C. A.
#IN SIGHT OF MOUNTAINS (1936)
MEN ARE NOT STARS (1938)
- Moody, Minnie Hite
*#OLD HOME WEEK (1938)
LONG MEADOWS (1940)
- North, Jessica Nelson
*#ARDEN ACRES (1935)
- North, Sterling
* PLOWING ON SUNDAY (1935)
*#NIGHT OUTLASTS THE WHIPPOORWILL (1936)
- O'Neill, George
#THAT BRIGHT HEAT (1928)
- Peattie, Donald Culross
*#A PRAIRIE GROVE (1938)
- Peattie, Louise Redfield
*#AMERICAN ACRES (1936)
- Pound, Arthur
*#ONCE A WILDERNESS (1934)
* SECOND GROWTH (1935)
* HAWK OF DETROIT (1939)
- Prokosch, Frederic
*#NIGHT OF THE POOR (1939)
- Read, Opie
I REMEMBER (1930)
- Rolvaa, Ole E.
*# GIANTS IN THE EARTH (1927)
*# PEDAR VICTORIOUS (1928)
* THEIR FATHER'S GOD (1929)
- Sandburg, Carl
*#ABRAHAM LINCOLN: THE PRAIRIE YEARS
* THE WAR YEARS (1939)
*#THE PEOPLE YES (1938)
- Sarett, Lew
*#WINGS AGAINST THE MOON (1931)
*#SLOW SMOKE
#MANY MANY MOONS
*#THE BOX OF GOD

- Schorer, Mark
* A HOUSE TOO OLD (1935)
- Showerman, Grant
* A COUNTRY CHRONICLE (1916)
* A COUNTRY CHILD (1917)
- Sinclair, Harold
**AMERICAN YEARS (1938)
#THE YEARS OF GROWTH (1940)
- Stegner, Wallace
**REMEMBERING LAUGHTER (1937)
#ON A DARKLING PLAIN (1940)
- Stong, Phil
* STATE FAIR (1932)
**VILLAGE TALE (1934)
**THE LONG LANE (1939)
* BUCKSKIN BREECHES (1937)
* THE REBELLION OF LENNIE BARLOW (1937)
- Suckow, Ruth
**COUNTRY PEOPLE (1924)
**THE ODYSSEY OF A NICE GIRL (1925)
**IOWA INTERIORS (1926)
**THE BONNEY FAMILY (1928)
**THE FOLKS (1934)
**CARRY-OVER (1936)
**CORA (1929)
**THE KRAMER GIRLS (1930)
#CHILDREN AND OTHER PEOPLE (1931)
- Swanson, Neil H.
THE SILENT DRUM (1940)
- Walker, Mildred
**FIREWEED (1934)
- Wescott, Glenway
**THE APPLE OF THE EYE (1926)
**THE GRANDMOTHERS (1927)
**GOODBYE, WISCONSIN (1928)

READING LIST IV

CONTEMPORARY REGIONAL WRITING: NEW ENGLAND

- Abbe, George
**VOICES IN THE SQUARE (1938)
#WAIT FOR THESE THINGS (1940)
- Bachelor, Irving
**EBEN HOLDEN (1901)
- Benet, Stephen Vincent
**THIRTEEN O'CLOCK (1937)
**TALES BEFORE MIDNIGHT (1939)
**JAMES SHORE'S DAUGHTER
**BURNING CITY
- Burlingame, Roger
**THREE BAGS FULL (1936)
- Burton, Thomas
AND SO DEDICATED (1940)
- Cannon, LeGrand Jr.
#A MIGHTY FORTRESS (1937)
* THE KENTS (1938)
- Carroll, Gladys Hasty
**AS THE EARTH TURNS (1933)
**A FEW FOOLISH ONES (1935)
* NEIGHBORS TO THE SKY (1937)
- Carter, John Franklin
**THE RECTORY FAMILY (1937)
- Christman, W. W.
#THE UNTILLABLE HILLS (1937)
#WILD PASTURE PINE (1936)
SONGS OF THE HELLERHILLS
SONGS OF THE WESTERN GATEWAY
- Coatsworth, Elizabeth
**HERE I STAY
- Coffin, Robert P. Tristram
**COLLECTED POEMS (1939)
**PORTRAIT OF AN AMERICAN (1931)
**LOST PARADISE (1931)
- Cozzens, John Gould
**THE LAST ADAM (1933)
- Damon, Bertha
**GRANDMA CALLED IT CARNAL (1938)
- Day, Clarence
**LIFE WITH FATHER
**LIFE WITH MOTHER
- Deland, Margaret
**OLD CHESTER DAYS (1937)
* DR. LAVENDAR'S PEOPLE
- Dell, Floyd
#AN OLD MAN'S FOLLY (1926)

- Dreier, Thomas
#SUNNY MEADOWS (1933)
THE MOUNTAIN ROAD (1935)
- Edmonds, Walter D.
**ROME HAUL (1929)
**THE BIG BARN (1930)
**ERIE WATER (1933)
**MOSTLY CANALLERS (1934)
**DRUMS ALONG THE MOHAWK (1936)
**CHAD HANNA (1940)
- Evans, Abbie Huston
**OUTCROP (1928)
THE BRIGHT NORTH (1938)
- Ferber, Edna
* AMERICAN BEAUTY (1931)
- Field, Rachel
**POINTS EAST (1930)
**TIME OUT OF MIND (1935)
- Flint, Margaret
**THE OLD ASHBURN PLACE, (1936)
- Frost, Frances
**INNOCENT SUMMER (1936)
* YOKE OF STARS (1939)
#UNCLE SNOWBALL (1940)
#HEMLOCK WALL
**BLUE HARVEST
- Frost, Robert
**COLLECTED POEMS (1939)
- Garside, E.
CRANBERRY RED (1938)
- Graves, Merle Dixon
BUBBLIN'S AN' BILIN'S AT THE CENTER
(1934)
- Grayson, David (Ray Stannard Baker)
**ADVENTURES IN CONTENTMENT (1907)
**ADVENTURES IN FRIENDSHIP (1908)
**THE FRIENDLY ROAD (1913)
**GREAT POSSESSIONS (1917)
**HEMPFIELD (1915)
- Hall, Leland
**THEY SELDOM SPEAK (1936)
- Harris, Cyril
* TRUMPETS AT DAWN (1938)
- Hawthorne, Hazel
#THREE WOMEN (1938)
- Hergesheimer, Joseph
**QUIET CITIES (1928)
**THE THREE BLACK PENNYS
- Hergesheimer, Joseph
* LINDA CONDON
CYTHEREA
**THE BRIGHT SHAWL
**THE HAPPY END
#THE DARK FLEECE
**THE FOOLSCAP ROSE (1934)
**THE LIMESTONE TREE (1931)
- Hillyer, Robert
* RIVERHEAD (1932)
- Hughes, Rupert
**STATELY TIMBER (1939)
**THE OLD HOME TOWN (1926)
- Kempton, Kenneth Payson
#OLD MAN GREENLAW (1936)
*MONDAY GO TO MEETING (1937)
- Lanham, Edwin
**ANOTHER OPHELIA (1938)
- Lincoln, Joseph C.
**CAPE COD YESTERDAYS (1937)
- Longstreet, Stephen
DECADE (1940)
- McConnaughey, James
#VILLAGE CHRONICLE (1936)
- McCord, David
**THE CROWS (1934)
- Merrick, Elliott
#EVER THE WINDS BLOW (1936)
* TRUE NORTH
- Meyer, John de
#VILLAGE TALE (1938)
- Morris, Hilda
**THE LONG VIEW (1937)
* THE MAIN STREAM (1939)
- Nathan, Robert
**AUTUMN (1921)
- Paul, Elliot
#THE GOVERNOR OF MASSACHUSETTS (1930)
#LOW RUN TIDE AND LAVA ROCK (1929)
#INDELIBLE
- Raynolds, Robert
#SAUNDERS OAK (1933)
- Rice, Jennings
**THE MAN WHO INSULTED SOMERSVILLE (1938)
- Richardson, A.P.
**BARNEGAT WAYS (1931)
- Schumann, Mary
#STRIFE BEFORE DAWN (1939)
- Smith, Chard Powers
**ARTILLERY OF TIME (1939)
- Stevens, Barbara B.
**WALK HUMBLY (1935)
**THE STRONGEST SON (1938)
- Turnbull, Agnes Sligh
**THE ROLLING YEARS (1936)
* REMEMBER THE END (1938)
* OLD HOME TOWN (1933)
- Van Doren, Mark
#COLLECTED POEMS (1939)
**WINDLESS CABINS (1940)
- Verrill, A. Hyatt
BARTON'S MILLS (1932)
- Wayne, Donald
FINE FLOWERS IN THE VALLEY (1937)
- Wharton, Edith
**ETHAN FROME (1911)
**GHOSTS (1937)
- Whitcomb, Catharine
**IN THE FINE SUMMER WEATHER (1938)

Wickenden, Dan
 *#WALK LIKE A MORTAL (1940)
 *#THE RUNNING OF THE DEER (1938)
 Wilder, Thornton
 *#OUR TOWN (1938)
 Williams, Ben Ames
 *#COME SPRING (1940)

Williams, William Carlos
 #WHITE MULE (1934)
 #LIFE ALONG THE PASSAIC RIVER (1938)
 #THE GREAT AMERICAN NOVEL
 #IN THE AMERICAN GRAIN
 #THE KNIFE OF THE TIMES (1932)
 Young, Stanley
 SONS WITHOUT ANGER (1939)
 Zugsmith, Leane
 #HOME IS WHERE YOU HANG YOUR CHILDHOOD
 (1937)

READING LIST V

CONTEMPORARY REGIONAL WRITING: THE BORDER STATES

Bell, Ed
 #FISH ON THE STEEPLE (1935)
 Bishop, John Peale
 *#MANY THOUSANDS GONE
 #ACT OF DARKNESS
 #NOW WITH HIS LOVE (poems)
 #MINUTE PARTICULARS (poems)
 Boone, Jack
 DOSSIE BELL IS DEAD (1939)
 Chapman, Maristan
 * THE HAPPY MOUNTAIN
 * HOMEPLACE
 *#THE WEATHER TREE (1932)
 * GLEN HAZARD
 Davidson, Donald
 #LEE IN THE MOUNTAINS
 *#THE TALL MEN
 Fletcher, John Gould
 COLLECTED POEMS (1938)
 Glasgow, Ellen
 *#BARREN GROUND
 * THE MILLER OF OLD CHURCH
 *#THE ROMANTIC COMEDIANS
 *#THEY STOOPED TO FOLLY
 *#THE SHELTERED LIFE
 *#VEIN OF IRON
 Gordon, Caroline
 *#PENHALLY (1931)
 *#ALECK MAURY, SPORTSMAN (1934)
 * THE GARDEN OF ADONIS (1937)
 Gowen, Emmett
 * MOUNTAIN BORN
 #DARK MOON OF MARCH (1933)
 OLD HELL (1938)
 Green, Paul
 *#THE LAUGHING PIONEER (1932)
 Hogue, Wayman
 * BACK YONDER (1932)
 Johnston, Mary
 *#TO HAVE AND TO HOLD

Kroll, Harry Harrison
 *#I WAS A SHARECROPPER
 THREE BROTHERS AND SEVEN DADDIES (1932)
 CABIN IN THE COTTON
 Lytle, Andrew Nelson
 *#THE LONG NIGHT (1936)
 McGehee, Thomasine
 * JOURNEY PROUD (1939)
 McMeekin, Clark
 * SHOW ME A LAND
 Meade, Julian
 * I LIVE IN VIRGINIA
 * THE BACK DOOR (1938)
 Randolph, Vance
 FROM AN OZARK HOLLER (1933)
 AN OZARK ANTHOLOGY
 Roberts, Elizabeth Madox
 *#THE TIME OF MAN (1926)
 *#MY HEART AND MY FLESH (1927)
 *#THE HAUNTED MIRROR (1932)
 *#BLACK IS MY TRUELOVE'S HAIR (1938)
 #COLLECTED POEMS (1940)
 *#THE GREAT MEADOW (1930)
 Sachs, Emanie
 *#TALK (1924)
 Still, James
 #HOUNDS OF THE MOUNTAIN (poems) (1938)
 #RIVER OF EARTH (1940)
 Stribling, Thomas B.
 *#BIRTHRIGHT (1922)
 *#TREETALLOW (1926)
 *#THE FORGE (1931)
 #BACKWATER (1930)
 *#THE STORE (1932)
 *#UNFINISHED CATHEDRAL (1934)
 Stuart, Jesse
 #MAN WITH A BULL-TONGUE PLOW (poems)
 #HEAD O' W-HOLLOW
 *#BEYOND DARK HILLS
 *#TREES OF HEAVEN (1940)

Tate, Allen
 *#THE FATHERS (1939)
 #SELECTED POEMS (1937)
 Thomas, Jeanette (Bell)
 *#THE TRAIPSIN' WOMAN (1931)
 DEVIL'S DITTIES (1931)
 THE SINGIN' FIDDLER OF LOST HOPE
 HOLLOW
 *#BALLAD MAKIN IN THE MOUNTAINS OF
 KENTUCKY (1939)
 #BIG SANDY (1940)

Warren, Robert Penn
 #NIGHT RIDER (1938)
 I'LL TAKE MY STAND
 #THIRTY-SIX POEMS
 Williamson, Thames
 *#THE WOODS COLT (1933)

READING LIST VI

CONTEMPORARY REGIONAL WRITING: THE SOUTH

Aiken, Conrad
 *#SELECTED POEMS (1930)
 Basso, Hamilton
 *#CINNAMON SEED (1934)
 #COURTHOUSE SQUARE (1936)
 IN THEIR OWN IMAGE (1935)
 Bristow, Gwen
 *#THE HANDSOME ROAD (1938)
 *#DEEP SUMMER (1937)
 * THIS SIDE OF GLORY (1940)
 Burman, Ben Lucian
 *#STEAMBOAT ROUND THE BEND (1935)
 *#BLOW FOR A LANDING (1938)
 Caldwell, Erskine
 #TOBACCO ROAD (1932)
 #GOD'S LITTLE ACRE (1931)
 #WE ARE THE LIVING (1933)
 #AMERICAN EARTH (1931)
 #SOUTHWAYS (1938)
 #KNEEL TO THE RISING SUN (1936)
 #JOURNEYMAN (1935)
 #SUMMER IN JULY (1940)
 *#YOU HAVE SEEN THEIR FACES (1937)
 Cohen, Octavius Roy
 #WITH BENEFIT OF CLERGY (1935)
 Edmunds, Murrell
 BETWEEN THE DEVIL (1939)
 Faulkner, William
 #AS I LAY DYING (1930)
 #DOCTOR MARTINO (1934)
 THE WILD PALMS (1939)
 #THESE THIRTEEN (1931)
 * MOSQUITOES
 #THE SOUND AND THE FURY (1929)
 SANCTUARY (1931)
 SOLDIERS' PAY (1926)
 *#SARTORIS (1929)
 #ABSALOM, ABSALOM: (1936)
 #LIGHT IN AUGUST (1932)
 #THE HAMLET (1940)
 Fleming, Berry
 *#SIESTA (1935)

Godchaux, Elma
 STUBBORN ROOTS (1936)
 Green, Paul
 *#THIS BODY THE EARTH (1935)
 *#OUT OF THE SOUTH (1939)
 Griswold, Francis
 *#A SEA ISLAND LADY (1939)
 Haardt, Sara
 #SOUTHERN ALBUM (1936)
 Hamilton, Harry
 WATCH US GROW (1940)
 * BANJO ON MY KNEE (1936)
 Harris, Bernice Kelly
 *#PURSLANE (1939)
 Harris, Cora
 *#A CIRCUIT RIDER'S WIFE
 *#MY BOOK AND HEART
 Harriss, R. P.
 *#THE FOXES (1936)
 Hayes, Nelson
 * DILDO CAY (1940)
 Heard, Annette
 #RETURN NOT AGAIN (1937)
 Herbst, Josephine
 *#THE EXECUTIONER WAITS (1934)
 *#PITY IS NOT ENOUGH (1933)
 Heyward, DuBose
 *#MAMBA'S DAUGHTERS
 Huggins, Clelie Benton
 *#POINT NOIR (1937)
 Hughes, Langston
 *#NOT WITHOUT LAUGHTER (1930)
 Hughes, Rupert
 *#THE OLD HOME TOWN (1925)
 Kroll, Harry Harrison
 THE KEEPERS OF THE HOUSE (1940)
 Lee, Harry
 * FOX IN THE CLOAK (1938)
 McCullers, Carson
 THE MUTE (1940)

- March, William
#THE TALLONS (1936)
*#COME IN AT THE DOOR (1934)
*#COMPANY K (1933)
- Mencken, H. L.
*#HAPPY DAYS (1940)
- Miller, Caroline
*#LAMB IN HIS BOSOM (1933)
- O'Donnell, E. P.
*#GREEN MARGINS (1936)
- Paillou, Emile R.
HOME TOWN SKETCHES (1926)
- Palmer, Florence Glass
SPRING WILL COME AGAIN (1940)
- Parrish, Anne
*#THE PERENNIAL BACHELOR (1925)
- Perry, James Robert
STARK SUMMER (Harpers) (1939)
- Peterkin, Julia
*#BLACK APRIL
*#GREEN THURSDAY
*#SCARLET SISTER MARY (1926)
*#ROLL, JORDAN ROLL
- Rawlings, Marjorie Kinnan
*#SOUTH MOON UNDER (1933)
*#GOLDEN APPLES (1935)
*#THE YEARLING (1938)
#THE WHIPPOORWILL -- (1940)
- Reese, Lizette Woodward
#PASTURES (1933)
#WHITE APRIL (1930)
*#SELECTED POEMS (1926)
#A QUIET ROAD (1916)
#A WAYSIDE LUTE (1909)
#WILD CHERRY (1923)
*#SPICEWOOD (1920)
#THE OLD HOUSE IN THE COUNTRY (1936)
*#THE YORK ROAD (1931)
#A BRANCH OF MAY
#A HANDFUL OF LAVENDER
WORLEYS: A STORY
*#A VICTORIAN VILLAGE (1920)
#LITTLE HENRIETTA
- Rutledge, Archibald
*#WILD LIFE OF THE SOUTH (1935)
*#OLD PLANTATION DAYS
- Rylee, Robert
*#ST. GEORGE OF WELDON (1937)
*#DEEP DARK RIVER (1935)
- Saxon, Lyle
* CHILDREN OF STRANGERS (1937)
- Strauss, Theodore
NIGHT AT HOGWALLOW (1937)
- Street, James H.
*#LOOK AWAY! (1936)
- Turpin, Waters E.
*#THESE LOW GROUNDS (1938)
- Vines, Howell
*#A RIVER GOES WITH HEAVEN (1930)
- Waldman, Emerson
THE LAND IS LARGE
BROAD IS THE WAY (1939)
- Wolfe, Thomas
*#LOOK HOMEWARD, ANGEL (1929)
*#OF TIME AND THE RIVER (1933)
#FROM DEATH TO MORNING (1934)
*#THE WEB AND THE ROCK (1939)
*#THE FACE OF A NATION (1939)
YOU CAN'T GO HOME AGAIN (1940)
- Wright, Richard
*# UNCLE TOM'S CHILDREN
NATIVE SON (1940)
- Young, Stark
*#SO RED THE ROSE (1935)
*#SOUTHERN TREASURY OF LIFE AND LITERATURE
*#FELICIANA (1935) (1937)
#HEAVEN TREES
* RIVER HOUSE

READING LIST VII

CONTEMPORARY REGIONAL WRITING: THE PLAINS STATES

- Aydelotte, Dora
 *#LONG FURROWS (1935)
 *#FULL HARVEST (1939)
 *#TRUMPETS CALLING (1938)
 #RUN OF THE STARS (1940)
- Carson, Katharine
 *#MRS. PENNINGTON (1939)
- Cather, Willa
 *#LUCY GAYHEART (1935)
 *#DEATH COMES FOR THE ARCHBISHOP (1927)
 *#OBSCURE DESTINIES (1932)
 *#A LOST LADY (1923)
- Davis, Clyde Brion
 *#NEBRASKA COAST (1939)
 * "THE GREAT AMERICAN NOVEL": (1938)
- Downing, J. Hyatt
 *#A PRAYER FOR TOMORROW (1938)
 * HOPE OF LIVING (1939)
- Ehrlich, Leonard
 *#GOD'S ANGRY MAN (1932)
- Horgan, Paul
 FIGURES IN A LANDSCAPE (1940)
- Howe, Edgar Watson
 * PLAIN PEOPLE (1929)
- John, William M.
 SEVEN WOMEN (1929)
- Johnson, Alvin
 *#SPRING STORM (1936)
- Lee, C. P.
 #THE UNWILLING JOURNEY (1940)
- Milburn, George
 #OKLAHOMA TOWN (1931)
 *#NO MORE TRUMPETS (1933)
 *#CATALOGUE (1936)
- Neihardt, John G.
 *#INDIAN TALES AND OTHERS (1926)
 *#THE SONG OF THREE FRIENDS
 * THE SONG OF HUGH GLASS
 * THE SONG OF THE INDIAN WARS
 * THE SONG OF THE MESSIAH (1935)
- Oskison, John
 *#BROTHERS THREE (1935)
- Peck, Elizabeth
 AMERICAN FRONTIER (1937)
- Stegner, Wallace
 #ON A DARKLING PLAIN (1940)
- Thomas, Dorothy
 *#THE HOME PLACE (1936)
 #MA JEETER'S GIRLS (1933)
- White, W. L.
 *#WHAT PEOPLE SAID (1938)
- Winslow, Thyra Samter
 #MY OWN, MY NATIVE LAND (1935)

READING LIST VIII

CONTEMPORARY REGIONAL WRITING: THE SOUTH-WEST

- Austin, Mary
 *#EARTH HORIZON (1932)
 *#ONE-SMOKE STORIES (1934)
 *#THE AMERICAN RHYTHM (1930)
- Bayley, Marjorie
 #IN FRIENDS WE TRUST (1938)
- Botkin, B. A. (editor)
 #FOLK-SAY (1929)
 #FOLK SAY (1930)
 #FOLK-SAY (1931)
 #FOLK-SAY (1932)
 THE SOUTHWEST SCENE (1931)
- (Dr. Botkin is the earliest anthologist and editor to recognize the Regional movement, and his Regional Miscellanies are important contributions to the Regional movement.)
- Byrd, Sigman
 *#TALL GREW THE PINES (1936)
 * THE REDLANDER (1939)
- Ferril, Thomas Hornsby
 #HIGH PASSAGE
 #WESTERING (1934)
- Horgan, Paul
 *#MAIN LINE WEST (1936)
 * A LAMP ON THE PLAINS (1937)
 * FAR FROM CIBOLA (1938)
 *#THE RETURN OF THE WEED (1936)
- La Farge, Oliver
 *#LAUGHING BOY
 *#THE ENEMY GODS (1938)
 *#SPARKS FLY UPWARD
 *#ALL THE YOUNG MEN
 *#LONG PENNANT

- Lanham, Edwin
*#THE WIND BLEW WEST (1935)
#THE STRICKLANDS (1939)
#BANNER AT DAYBREAK (1937)
- Lewis, Flannery
*#SUNS GO DOWN (1937)
*#BROOKS TOO BROAD FOR LEAPING (1938)
* ABEL DAYTON (1939)
- Peattie, Louise Redfield
THE CALIFORNIANS (1940)
- Porter, Katherine Anne
*#PALE HORSE, PALE RIDER (1939)
*#FLOWERING JUDAS (1931)
- Richter, Conrad
*#THE SEA OF GRASS (1937)
* EARLY AMERICANA AND OTHER STORIES
*#THE TREES (1940) (1936)
- Sandoz, Mari
*#OLD JULES (1935)
*#SLOGUM HOUSE (1938)
- Taylor, Ross McLaurry
BRAZOS (1938)
- Terrell, Upton
*#ADAM CARGO (1935)
- Thomason, John W.
*#GONE TO TEXAS (1937)
- Welch, Marie De L.
THIS IS OUR OWN (1940)
- Wellman, Paul I.
*#BRONCHO APACHE (1936)
- White, Stuart Edward
* WILD GEESE CALLING (1940)

READING LIST IX

CONTEMPORARY REGIONAL WRITING: THE COASTAL NORTH-WEST REGION

- Albee, George
YOUNG ROBERT (1937)
- Binns, Archie
*#THE LAND IS BRIGHT (1939)
- Boyd, James
*#BITTER CREEK (1939)
- Davis, H. L.
*#HONEY IN THE HORN (1935)
- Fisher, Vardis
*#CHILDREN OF GOD (1939)
#IN TRAGIC LINE (1934)
#PASSIONS SPIN THE PLOT (1935)
#WE ARE BETRAYED (1935)
#NO VILLAIN NEED BE (1936)
DARK BRIDWELL (1932)
TOILERS OF THE HILLS
- Jones, Nard
*#WHEAT WOMEN (1933)
OREGON DETOUR (1932)
#SWIFT FLOWS THE RIVER (1940)
- Lampson, Robin
#LAUGHTER OUT OF THE GROUND (1935)
#DEATH LOSES A PAIR OF WINGS (1939)
- Mabie, Mary Louise
*#THE LONG KNIVES WALKED (1932)
- Paul, Louis
*#THE PUMPKIN COACH (1935)
- Shippey, Lee
*#WHERE NOTHING EVER HAPPENS (1935)
- Steinbeck, John
*#THE LONG VALLEY (1938)
* OF MICE AND MEN (1938)
*#THE GRAPES OF WRATH (1939)
*#THE PASTURES OF HEAVEN (1932)
*#TORTILLA FLAT (1935)
#IN DUBIOUS BATTLE (1936)
(See: THE NOVELS OF JOHN STEINBECK,
by Harry T. Moore - 1939)
- White, Stewart Edward
*#FOLDED HILLS (1934)
*#THE FOREST
*#THE CABIN
*#RANCHERO
*#THE LONG RIFLE
*#ARIZONA NIGHTS
*#THE MOUNTAINS
*#CAMP AND TRAIL

READING LIST X

PROLETARIAN LITERATURE

- | | |
|---------------------------------------|---------------------------------------|
| Algren, Nelson | Halper, Albert |
| #SOMEBODY IN BOOTS (1935) | *#ON THE SHORE (1934) |
| Brody, Catharine | *#UNION SQUARE |
| * NOBODY STARVES | *#THE CHUTE |
| Bruncken, Herbert | #THE FOUNDRY |
| *#HALL BEDROOM (1936) | Herbst, Josephine |
| Cantwell, Robert | *#PITY IS NOT ENOUGH (1933) |
| *#THE LAND OF PLENTY (1934) | * THE EXECUTIONER WAITS (1934) |
| LAUGH AND LIE DOWN (1933) | Johnson, Josephine |
| Conroy, Jack | #JORDANSTOWN (1937) |
| *#THE DISINHERITED (1933) | Paul, Elliott |
| di Donato, Pietro | #THE STARS AND STRIPES FOREVER (1939) |
| *#CHRIST IN CONCRETE (1939) | Sandburg, Carl |
| Farrell, James T. | *#THE PEOPLE, YES (1936) |
| #STUDS LONIGAN (A trilogy) | Seaver, Edwin |
| #A WORLD I NEVER MADE | #THE COMPANY |
| #CAN ALL THIS GRANDEUR PERISH? (1937) | Steinbeck, John |
| GAS-HOUSE MCGINTY | #IN DUBIOUS BATTLE |
| #CALICO SHOES | *#THE GRAPES OF WRATH (1939) |
| GUILLOTINE PARTY | Tully, Jim |
| Fearing, Kenneth | #SHADOWS OF MEN (1930) |
| #DEAD RECKONING (1938) | *#BEGGARS OF LIFE |
| *#THE HOSPITAL (1939) | *#SHANTY IRISH |
| Fruchs, Daniel | Zugsmith, Leane |
| #LOW COMPANY (1937) | *#A TIME TO REMEMBER |
| SUMMER IN WILLIAMSBURG | |
| Gold, Michael | |
| #JEWS WITHOUT MONEY | |

READING LIST XI

THE CIVIL WAR BACKGROUND

- | | |
|-----------------------------|---------------------------|
| Allen, Hervey | Kantor, MacKinlay |
| *#ACTION AT AQUILA (1938) | *#LONG REMEMBER |
| Benet, Stephen Vincent | * AROUSE AND BEWARE |
| *#JOHN BROWN'S BODY | Krey, Laura |
| Brier, Royce | * AND TELL OF TIME (1938) |
| *#BOY IN BLUE (1937) | Lytle, Andrew Nelson |
| Dowdey, Clifford | *#THE LONG NIGHT |
| #BUGLES BLOW NO MORE (1937) | Mitchell, Margaret |
| Faulkner, William | * GONE WITH THE WIND |
| #THE UNVANQUISHED (1938) | Scott, Evelyn |
| Gordon, Caroline | *#THE WAVE (1929) |
| *#NONE SHALL LOOK BACK | Young, Stark |
| | *#SO RED THE ROSE |

READING LIST XII

THE AMERICAN NEGRO AS AUTHOR

- | | |
|--------------------------------|-----------------|
| Chesnutt, Charles W. | Cullen, Countee |
| *#THE CONJURE WOMAN (1899) | *#COPPER SUN |
| THE MARROW OF TRADITION (1901) | *#COLOR |
| THE COLONEL'S DREAM (1905) | |

DuBois, W. E. Burghardt
 DARK PRINCESS (1928)
 *#THE SOULS OF BLACK FOLK (1911)
 Dunbar, Paul Laurence
 #THE SPORT OF THE GODS (1902)
 FOLKS FROM DIXIE (1926)
 #CANDLE-LIGHTIN' TIME (1901)
 * COMPLETE POEMS (1913)
 Fauset, Jessie Redmon
 * THERE IS CONFUSION (1924)
 *PLUM BUN (1929)
 Fisher, Rudolph
 #THE WALLS OF JERICO (1928)
 Hughes, Langston
 *#NOT WITHOUT LAUGHTER (1930)
 Hurston, Zora Neale
 #MULES AND MEN
 #JONAH'S GOURD VINE
 * THEIR EYES WERE WATCHING GOD (1937)
 Johnson, James Weldon
 *#AUTOBIOGRAPHY OF AN EX-COLOURED MAN
 (1927)

Larsen, Nella
 QUICKSAND (1928)
 PASSING (1929)
 Locke, Alain
 *#THE NEW NEGRO (1925)
 McKay, Claude
 #BANJO (1929)
 #HOME TO HARLEM (1928)
 Schuyler, George S.
 BLACK NO MORE (1931)
 Thurman, Wallace
 THE BLACKER THE BERRY (1929)
 Toomer, Jean
 #CANE (1923)
 Turpin, Waters
 *#THESE LOW GROUNDS (1938)
 Walrond, Eric
 #TROPIC DEATH (1926)
 Washington, Booker T.
 *#UP FROM SLAVERY (1901)
 White, Walter F.
 *#THE FIRE IN THE FLINT (1925)
 FLIGHT (1926)
 Wright, Richard
 *#UNCLE TOM'S CHILDREN (1937)
 #NATIVE SON (1940)

READING LIST XIII

NEGRO LIFE PORTRAYED BY NON-NEGRO AUTHORS

Barton, Rebecca Chalmers
 #RACE CONSCIOUSNESS AND THE AMERICAN
 NEGRO (1934)
 Bradford, Roark
 *#OL' MAN ADAM AN' HIS CHILLUN
 * OL' KING DAVID AN' THE PHILISTINE BOYS
 *#JOHN HENRY (1931)
 * THE THREE-HEADED ANGEL (1937)
 *#THIS SIDE OF JORDAN
 *#KINGDOM COMING
 *#LET THE BAND PLAY DIXIE
 Coleman, Richard
 * DON'T YOU WEEP, DON'T YOU MOAN (1935)

Connelly, Marc
 *#GREEN PASTURES
 Odum, Howard W.
 *#COLD BLUE MOON (1931)
 *#RAINBOW ROUND MY SHOULDER (1928)
 *#WINGS ON MY FEET (1930)
 Peterkin, Julia
 *#SCARLET SISTER MARY
 *#BLACK APRIL
 *#GREEN THURSDAY

READING LIST XIV

AMERICAN HUMOR

Ade, George (1866-)
 #FABLES IN SLANG
 MODERN FABLES
 MORE FABLES IN SLANG
 Adeler, Max (Charles Heber Clark:
 1841-1915)
 OUT OF THE HURLY BURLY (1874)
 ELBOW ROOM

Bangs, John Kendrick (1877-1923)
 GHOSTS I HAVE MET
 *#HOUSEBOAT ON THE STYX
 * PURSUIT OF THE HOUSEBOAT
 * HALF-HOURS WITH THE IDIOT
 Benchley, Robert C. (1889-)
 *#OF ALL THINGS

Billings, Josh (Henry W. Shaw: 1818-1885)

ANY WRITINGS

ANSWERS TO CORRESPONDENCE

Bunner, H.C.

*#SHORT SIXES

Butler, Ellis Parker

*#PIGS IS PIGS

Cable, George Washington (1844-1925)

*#OLD CREOLE DAYS

Cobb, Irvin S. (1876-)

#HERE COMES THE BRIDE

* OLD JUDGE PRIEST

Dunne, Finley Peter (1867-)

*#THE BEST OF MR. DOOLEY (1937)

Glass, Montague (1877-1923)

* POTASH AND PERLMUTTER

Harris, Joel Chandler (1848-1908)

*#UNCLE REMUS

*#NIGHTS WITH UNCLE REMUS

Harte, Francis Bret (1836-1902)

#CONDENSED NOVELS

Irwin, Wallace (1876-)

*#LETTERS OF A JAPANESE SCHOOLBOY

Lardner, Ringold W. (1885-1933)

*#YOU KNOW ME, AL

*#GULLIBLE'S TRAVELS

*#ROUND-UP

O. Henry (Sidney Porter)

*#SELECTED SHORT STORIES

Riddell, John (Corey Ford)

*#THE JOHN RIDDELL MURDER CASE

#MEANING NO OFFENSE

*#SALT WATER TAFFY

Thurber, James

*#IS SEX NECESSARY?

Twain, Mark (Samuel L. Clemens)

*#ROUGHING IT

*#THE INNOCENTS ABROAD

*#THE ADVENTURES OF TOM SAWYER

*#THE ADVENTURES OF HUCKLEBERRY FINN

Ward, Artemus (died 1867)

SELECTED WORK

#ARTEMUS WARD: HIS BOOK

* COMPLETE WORKS

READING LIST XV

NATURE WRITING

Audubon, John James (1780-1851)

*#DELINEATION OF AMERICAN SCENERY AND CHARACTER (1926)

*#THE BIRDS OF AMERICA (1937)

Brewster, William (1851-1919)

*#OCTOBER FARM (1936)

#CONCORD RIVER (1937)

Burroughs, John (1837-1921)

*#WAKE-ROBIN (1871)

#WINTER-SUNSHINE(1876)

#PEPACTON (1881)

#RIVERBY (1894)

#THE LIGHT OF DAY (1905)

#WAYS OF NATURE (1905)

(COMPLETE WORKS: 24 Volumes)

Canby, Henry Seidel

*#THOREAU (1939)

Devoe, Alan

#PHUDD HILL (1937)

#DOWN TO EARTH (1940)

Grayson, David (Ray Stannard Baker)

*#THE COUNTRYMAN'S YEAR (1936)

Halle, Louis J., Jr. (1910-)

*#BIRDS AGAINST MEN (1938)

Mills, Enos A. (1870-1922)

* BIRD MEMORIES OF THE ROCKIES (1931)

Muir, John (1838-1914)

*#THE MOUNTAINS OF CALIFORNIA (1894)

*#MY FIRST SUMMER IN THE SIERRA (1911)

* THE YOSEMITE (1912)

Muir, John

*#JOHN OF THE MOUNTAINS: JOURNALS OF JOHN MUIR (1938)

Parkman, Francis (1823-1893)

*#THE OREGON TRAIL (1849)

Peattie, Donald Culross (1898-)

*#AN ALMANAC FOR MODERNS (1935)

*#A BOOK OF HOURS (1937)

*#A PRAIRIE GROVE (1938)

*#FLOWERING EARTH (1939)

Quinn, Vernon

*#SEEDS: THEIR PLACE IN LIFE AND LEGEND (1936)

*#LEAVES: THEIR PLACE IN LIFE AND LEGEND (1937)

*#ROOTS: THEIR PLACE IN LIFE AND LEGEND (1938)

Remington, Frederic (1861-1909)

*#PONY TRACKS (1895)

* CROOKED TRAILS (1898)

* MEN WITH THE BARK ON (1900)

Robinson, Rowland E. (1833-1900)

#UNCLE LISHA'S SHOP (1887)

#IN NEW ENGLAND FIELDS AND WOODS (1896)

SAM LOVEL'S CAMPS (1889)

Seton, Ernest Thompson (1860-)

*#TWO LITTLE SAVAGES

* WILD ANIMALS I HAVE KNOWN

Sharp, Dallas Lore (1870-1929)
*#WILD LIFE NEAR HOME (1901)
*#THE LAY OF THE LAND (1908)
*#ROOF AND MEADOW (1904)
*#THE FACE OF THE FIELDS (1911)
* WHERE ROLLS THE OREGON (1914)
*#THE HILLS OF HINGHAM (1916)
Thoreau, Henry David (1817-1862)
*#A WEEK ON THE CONCORD AND MERRIMACK
(1849)
*#WALDEN (1854)
*#EXCURSIONS (1863)
*#THE MAINE WOODS (1864)
*#CAPE COD AND MISCELLANIES (1906)
*#THE HEART OF THOREAU'S JOURNALS (1928)
(COMPLETE WORKS: 6 to 12 Volumes)
*#WORKS OF THOREAU (1 volume) (1938)

Torrey, Bradford (1843-1912)
#BIRDS IN THE BUSH (1885)
SPRING NOTES FROM TENNESSEE (1898)
THE WORLD OF GREEN HILLS (1913)
NATURE'S INVITATION (1904)
* FIELD-DAYS IN CALIFORNIA (1913)
#THE CLERK OF THE WOODS (1914)
#THE FOOT-PATH WAY (1892)
#A RAMBLER'S LEASE (1889)

READING LIST XVI

AMERICA'S PAST

Allen, Frederick Lewis
*#ONLY YESTERDAY (1931)
*#SINCE YESTERDAY (1940)
Allis, Marguerite
CONNECTICUT RIVER (1939)
Benton, Thomas
*#AN ARTIST IN AMERICA (1937)
Beston, Henry
*#AMERICAN MEMORY (1937)
Brown, Harriet Connor
*#GRANDMOTHER BROWN'S HUNDREY YEARS
Burt, Struthers (1929)
* POWDER RIVER: LET 'ER BUCK (1938)
Calkins, Earnest Elmo
*#THEY BROKE THE PRAIRIE (1937)
Carmer, Carl
*#THE HUDSON (1939)
Carmer, Carl
*#LISTEN FOR A LONESOME DRUM (1936)
*#STARS FELL ON ALABAMA (1934)
Coffin, Robert P. Tristram
* KENNEBEC: CRADLE OF AMERICANS (1937)
Cornplanter, Jesse
LEGENDS OF THE LONG HOUSE (1938)
Dana, Julian
* THE SACRAMENTO: RIVER OF GOLD (1939)
Dashiell, Alfred (editor)
#LIFE IN THE UNITED STATES (1933)
Daugherty, James
*#THEIR WEIGHT IN WILDCATS
Davis, Glyde Brion
THE ARKANSAS (1940)
Greenbie, Marjorie Barstow
*#AMERICAN SAGA (1939)

Havighurst, Walter
* UPPER MISSISSIPPI: A WILDERNESS SAGA
(1937)
Hertzler, Arthur E.
*#THE HORSE AND BUGGY DOCTOR (1938)
Holbrook, Stewart H.
*#HOLY OLD MACKINAW (1938)
Kemp, Harry
#TRAMPING ON LIFE (1922)
Lange, Dorothea & Taylor, Paul
#AMERICAN EXODUS
Lomax, John A., and Allan
*#AMERICAN BALLADS AND FOLK SONGS (1934)
*#COWBOY SONGS AND OTHER FRONTIER
BALLADS (1938)
* NEGRO FOLK SONGS AS SUNG BY LEAD
BELLY (1939)
THIS SINGING COUNTRY (1940)
Lorentz, Pare
*#THE RIVER
#THE PLOUGH AND THE PLAINS
Matschat, Cecile Hulse
#SUWANEE RIVER: STRANGE GREEN LAND
PREACHER ON HORSEBACK (1940) (1938)
McHugh, Vincent
#CALEB CATLUM'S AMERICA (1936)
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#TALL TALES OF THE SOUTHWEST (1930)
Mitchell, Edwin Valentine
*#AMERICAN VILLAGE (1938)
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**COUNTRY LAWYER (1939)
- Rawson, Marion Nicholl
**FOREVER THE FARM (1939)
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- Thompson, Harold W.
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**THE OLD SANTA FE TRAIL (1939)
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**DEATH ON THE PRAIRIE (1934)
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- Weygandt, Cornelius
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**A PASSING AMERICA (1932)
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