

EDITH WHARTON NEWSLETTER

Volume II, No. 2

Fall 1983

A GUIDE TO WHARTON CRITICISM, 1974-1983

This issue of the *Edith Wharton Newsletter* is devoted to updating Marlene Springer's annotated guide to Wharton criticism. The ten years covered in this survey were among the most important ones in the history of Wharton criticism. Several first-rate books, including R.W.B. Lewis' distinguished biography, led to an enhanced appreciation of Wharton's achievement and of her place in the canon of our major writers. While critics continued to explore such issues as Wharton's contribution to the novel of manners and her relationship to Henry James, the central focus of critical interest shifted to a subject that had previously received little attention: Wharton's fascination with the aspirations and frustrations of women. Wharton's artistic techniques and her treatment of psychological issues also received more sophisticated critical attention than at any previous time.

Wharton criticism flourished during the decade surveyed in this guide, but much work still needs to be done. The purpose of this guide is to make that work easier by providing scholars with a convenient source of reliable information. The dozen scholars who collaborated on this project share a devotion to Wharton studies. We have attempted to offer a clear, concise, and accurate account of the major work on Wharton during 1974-1983. Future issues of the *Newsletter* will continue to provide updated information on Wharton scholarship. We would appreciate hearing from anyone who knows of material inadvertently omitted.

Alfred Bendixen
Bibliographic Editor

1974: Review by E. Suzanne Owens

Ammons, Elizabeth. "The Business of Marriage in EW's *The Custom of the Country*." *Criticism*, 16: 326-338. Analyzes novel as example of W's satirical treatment of marital customs and W's belief that "within marriage, there is for women no admirable way to accept or escape male proprietorship."

Ammons, Elizabeth Miller. "E W's Heroines: Studies in Aspiration and Compliance." *D.A.I.* 35: 7292A.

Auchincloss, Louis. "E W." pp. 308-330 in *American Writers: A Collection of Literary Biographies*. ed. Leonard Unger. New York: Scribner's, 1974. Biographical overview.

Evans, Elizabeth. "Musical Allusions in *The Age of Innocence*." *Notes on Contemporary Literature*, 4: 4-7. Suggests that the musical allusions mirror "the static and polite behavior of characters" and draws special attention to performances of Gounod's *Faust*.

Lawson, Richard H. *E W and German Literature*. Bonn: Bouvier, 1974. Explores influence of German writers, particularly Goethe (and the *bildungsroman*), Nietzsche, Sudermann, and Keller. Bibliography includes German criticism of W's works.

L'Enfant, Julia Chandler. "E W and Virginia Woolf: Tradition and Experiment in the Modern Novel." *D.A.I.* 35:4531A.

McDowell, Margaret B. "Viewing the Custom of her Country: E W's Feminism." *Contemporary Literature*, 15: 521-538. Infers W's feminist philosophy from the short fiction and novels: W documented changing public attitudes towards women, and explored the aspirations and deprivations of women in a male-dominated society.

Potter, Rosemary. "The Mistakes of Lily in *The House of Mirth*." *Texas A & I University Studies*, 5: 89-93. Starting with Lily's rendezvous in Selden's apartment, traces Lily's moral blunders, each one entailing another moral gaffe until the linked chain exiles her from society.

Sasaki, Miyoko "The Sense of Horror in E W." *D.A.I.*, 34: 7244A.

Tintner, Adeline R. "'The Hermit and the Wild Woman': E W's 'Fictioning' of Henry James." *Journal of Modern Literature*, 4: 32-42. Argues that the Hermit in "The Hermit and the Wild Woman" and "Ogrin the Hermit" is a disguised Henry James and that these works "cross-reference" with James' treatment of W in "The Velvet Glove."

Wolfe, Robert F. "The Restless Women of E W." *D.A.I.* 34:1130A

MEETINGS AT THE MLA CONVENTION, CHICAGO Sunday, December 29, 1985

502. Edith Wharton and Naturalism

3:30-4:45 p.m., New Orleans, WT, Hyatt

533. Cash Bar following "Wharton and Naturalism"

5:15-6:45 p.m., New Orleans, WT, Hyatt.

Annual business meeting of the Edith Wharton Society will take place here. Prospective members welcome.

Wolff, Cynthia G. "Lily Bart and the Beautiful Death." *American Literature*, 46: 36-40. Examines *The House of Mirth* in the context of late 19th and early 20th century American art, particularly *art nouveau*, in which woman becomes the idealized symbol of mixed purity and latent sexuality. Lily Bart's tragedy is her confused existence as the "ultimate exquisite" divorced from social reality.

1975: Review by Wendy Gimbel

Clark, Kenneth. "A Full-length Portrait." *Times Literary Supplement*, 19 Dec.: 1502-3. Suggests that Lewis' biography reinstates W as a lovable human being as well as a considerable writer.

Dahl, Curtis. "E W's *The House of Mirth*: Sermon on a Text." *Modern Fiction Studies*, 21: 572-576. Explores the novel's relationship to the first twelve verses of Ecclesiastes 7 from which the title is taken.

The Edith Wharton Newsletter Edith Wharton Society

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Goldberg Raquel Prado-Totaro. "The Artist Fiction of James, W, and Cather." *D.A.I.* 36: 4475A.

Lewis, R.W.B. *E W: A Biography*. New York: Harper & Row, 1975. A widely praised, prize winning biography which revealed new information and drew increased attention to W. See other entries for sample reviews.

Lewis, R.W.B. "Powers of Darkness." *Times Literary Supplement*, 13 June: 644-46. Review praises ghost stories, calling W one of the ablest practitioners of this underrated genre. With great skill, W summoned back the ghosts of her childhood and ordered them into narrative.

Lewis, R.W.B. "E W: The Beckoning Quarry." *American Heritage*, 26, vi: 53-56, 73. Discusses the biographer's discovery of W's affair with Fullerton and her pornographic fragment, "Beatrice Palmato."

Lindberg, Gary H. *E W and the Novel of Manners*. Charlottesville: Univ. Press of Virginia, 1975. Arguing that W's central subject is the role of manners and society in human affairs, this book offers close readings of *The House of Mirth*, *The Custom of the County*, and *The Age of Innocence*.

Robinson, James A. "Psychological Determinism in *The Age of Innocence*." *Markham Review*, 5: 1-5. Focuses on W's anthropological interest in ritual and custom and explores Newland Archer's conflict between the "responsible, socially-determined side" (May) and the "imaginative, aesthetic side" (Ellen). Explains why "Escape with Ellen was never a realistic possibility for a man of Archer's background and personality."

Sasaki, Miyoko. "The Dance of Death: A Study of E W's Short Stories." *Studies in English Literature* (English Literary Society of Japan), 51, i-ii: 67-90.

Sklepowich, Edward A. "E W." *American Literary Realism*, 8: 331-40. Review of dissertations noting that one area that had been neglected or poorly treated was W's "position as a female writer."

Turner, Jean. "The Ideology of Women in the Fiction of E W, 1899-1920." *D.A.I.* 36:5307A.

Widmer, Eleanor. "E W: The Nostalgia for Innocence." pp. 27-38 in *The Twenties: Fiction, Poetry, Drama*. ed. Warren French. Deland, Florida: Everett/Edwards, Inc. 1975. W is not really a modern writer but part of a lost Georgian world. Her best novels explore the past. When she tried to write about her contemporary world, her vision no longer had congenity.

1976: Review by Carol J. Singley.

Ammons, Elizabeth. "Fairy-Tale Love and *The Reef*." *American Literature*, 47: 615-628. *The Reef* critiques romantic female fantasies about love and marriage. Anna Leath must wake from the Sleeping Beauty dream of "waiting for a man's passion to animate her"; Sophie Viner must forego the Cinderella "myth of economic salvation." For both women, expecting male "rescue" means accepting "the double standard" and "male proprietorship."

Beauchamp, Andrea. "The Heroine of Our Common Scene: Portrayals of American Women in Four Novels by E W and Henry James." *D.A.I.* 37:965A.

Blom, T.E. "Anita Loos and Sexual Economics: *Gentlemen Prefer Blondes*." *Canadian Review of American Studies*, 7: 39-47. Both W and Faulkner praised *Gentlemen Prefer Blondes*, W enthusiastically calling it "the Great American novel (at last!)."

Edel, Leon. "A Stone in the Mirror." *The American Scholar*, 45: 826-30. Review credits R.W.B. Lewis' *E W: A Biography* with shaping abundant materials but feels Lewis fails to discover the "grand design" in Wharton's life and work. One such psychological "key," Edel suggests, may be in W's relationship with her father and husband.

Ellman, Mary. "Manners, Morals, and Mrs. Wharton." *Sewanee Review*, 84: 528-32. Review states that R.W.B. Lewis' *E W: A Biography* presents a "believable and thorough history" but overemphasizes W's social activities and concern for profits; the biography also lacks detailed footnotes and critical sharpness. Gary Lindberg's *E W and the Novel of Manners* is "dense" but "intelligent" and "thorough."

Finn, Helena Kane. "Design of Despair: The Tragic Heroine and the Imagery of Artifice in Novels by Hawthorne, James, and W." *D.A.I.* 37: 5827A.

Gargano, James W. "E W's *The Reef*: The Genteel Woman's Quest for Knowledge." *Novel*, 10: 40-48. Anna Leath's ultimate repudiation of Darrow and Sophie proceeds from a "vision of the individual lie as a vital service in behalf of the moral structure of society." Links W's conservatism, with its "dignity and a certain austere beauty," to T.S. Eliot's need to preserve fragile human and cultural values.

Goodman, Debra Joy. "The Scapegoat Motif in the Novels of E W." *D.A.I.* 37: 5121A.

Henry, Mary Joanne. "The Theme of Success in the Writings of E W." diss. (Harvard, 1976).

Howard, Richard. "Henry James, E W." *Yale Review* 65: 243-51. Review applauds the rich material of R.W.B. Lewis' *E W: A Biography* as well as its success in rekindling interest in W's fiction, but laments Lewis' lack of psychological investigation, careless writing, and lack of "image" and "focus."

L'Enfant, Julie. "E W: Room with a View." *The Southern Review*, 12: 398-406. Review says that R.W.B. Lewis' *E W: A Biography* "expands our notion of Mrs. W's emotional perimeter," showing that her art was neither as "objective" nor "effortless" as she would have us think, and captures "on a public level the story of her houses...and friends."

Lindberg, Gary. "The Making of E W." *The Virginia Quarterly Review*, 52: 139-45. A largely positive review, praising R.W.B. Lewis' *E W: A Biography* for revealing W's eroticism, professionalism, wanderlust, and "home-making."

McDowell, Margaret. *E W*. Boston: Twayne, 1976. Surveys the major fiction and sees W. as a "moralist as well as mannerist" who "transcends the realistic aspect of her world by striking intuitions into the psychic motivations of her characters." Also argues that W "continued to develop and to explore with versatility new genres, techniques, and subject materials" until just before her death.

Nevius, Blake. *American Literature*, 48: 239-41. Review praises Gary Lindberg's *E W and the Novel of Manners* for its close reading of W's novels and contribution to the theory of the novel.

Ozick, Cynthia. "Justice (Again) to E W." *Commentary*, 62 Oct.: 48-57. Laments treatment of W by both orthodox critics and "new feminists" who pay more attention to her life than her writings; argues that W's life was marked by "spiralling solipsism and tragic drift."

Price, Richard Alan. "The Culture of Despair: Characters and Society in the Novels of E W and Theodore Dreiser." *D.A.I.* 37:315A.

Rooke, Constance. "Beauty in Distress: *Daniel Deronda* and *The House of Mirth*." *Women and Literature*, 4: 28-39. Both Gwendolyn Hareth and Lily Bart "are caught forever between a world in which they may appear to rule but are in fact up at auction, and a world not yet realized in which they can own and be themselves."

Sasaki, Miyoko. *Senritsu to Risei: E W no Sekai* Tokyo: Kenkyusha, 1976. (*Shiver and Reason: E W's World*.)

Sasaki, Miyoko. "E W no Kyojo to Jitsuzo: Lewis Kyojo no Shinhyoden." *Eigo Seinen*, 121: 588-89. ("Virtual and Real Image of E W: New Critical Biography by Lewis")

Springer, Marlene. *E W and Kate Chopin: A Reference Guide*. Boston: G.K. Hall, 1976. An annotated guide to Wharton criticism up through 1973.

Stineback, David C. "'The whirling surfaces of existence': E W's *The House of Mirth* (1905)." *Shifting World: Social Change and Nostalgia in the American Novel*. Lewisburg, Pa.: Bucknell Univ. Press, 1976, pp. 87-100. Places Lily's downfall into the context of social change "in an increasingly affluent democracy" marked by "impermanence, unpredictability, and insecurity."

Westbrook, Wayne W. "*The House of Mirth* and the Insurance Scandal of 1905." *American Notes and Queries*, 14: 134-37. The title of the novel "may derive its source and meaning from the prevailing practices of high finance and the Wall Street-related insurance scandal of 1905," which popularized the phrase, "house of mirth."

Winner, Viola Hopkins. *American Literature*, 48: 398-400. Review notes that R.W.B. Lewis' *E W: A Biography* "brings his subject to life, but he has been perhaps too chary of conceptualizing and concluding - socially as well as psychologically." Also notes the lack of both documentation and an "interpretative principle."

Woolf, Cynthia Griffin. "*The Age of Innocence*: Wharton's 'Portrait of a Gentleman'." *The Southern Review*, 12: 640-658. *The Age of Innocence* is "neither a celebration of the past nor a condemnation of it; it is the determined effort to discover a basis for human growth and continuity." Using Eriksonian psychology linking maturity and social progress to tradition, Woolf shows how Archer, with May's and

Ellen's help, comes to understand the realities of his situation and choose "a good life" of "family affection" and "community concerns."

1977: Review by Paula Berggren.

Bloom, Lillian D. "On Daring to Look Back with W and Cather." *Novel*, 10: 167-78. Review of Gary Lindberg's *E W and the Novel of Manners* and David Stouck's *Willa Cather's Imagination* compares W and Cather as conservative, realistic novelists who value manners and view the past "as a pejorative commentary upon the present."

Brooke, Pamela. "The Essence of a Life." *Humanities* (NEH) May 4-7.

Eggenschwiler, David. "The Ordered Disorder of *Ethan Frome*." *Studies in the Novel*, 9: 237-46. "W will have it both ways, showing that man does determine his life in a universe that is not chaotic, but also showing that his lot is hard, his choices difficult, his sacrifices many, his strengths inseparable from his weaknesses..."

MEETINGS ARRANGED BY THE EDITH WHARTON SOCIETY THE ANNUAL 1985 MLA CONFERENCE, CHICAGO.

502. Edith Wharton and Naturalism

3:30-4:45 p.m., New Orleans, WT, Hyatt, Dec. 29.

A Special Session: Session Leader: Katherine Joslin-Jeske, Northwestern Univ.

1. "American Naturalism in its 'Perfect' State: *The Age of Innocence* and *An American Tragedy*," Donald Pizer, Tulane Univ.

2. "Dreiser's Cowperwood and Wharton's Undine Spragg: A Match Made in Spencer's Heaven," Alan Price, Pennsylvania State Univ.

3. "Entrapment in *The Age of Innocence* and *Main Street*," Judith Saunders, Marymount College.

4. "Wharton, Freud, and Incest: Psychic Determinism in *The House of Mirth*," Annette Zilversmit, Long Island Univ., Brooklyn Campus.

533. Cash Bar Arranged in Conjunction with Special Session, "Wharton and Naturalism"

5:15-6:45 p.m. New Orleans, WT, Hyatt, Dec. 29.

Annual business meetings of Society will also take place. ALL NEW AND PROSPECTIVE MEMBERS WELCOME.

Fetterley, Judith. "'The Temptation to be a Beautiful Object': Double Standard and Double Bind in *The House of Mirth*." *Studies in American Fiction*, 5: 199-211. A victim of sex more than class, Lily Bart runs into the double standard every time she seeks to make capital of her gifts. By admiring the self-destructive acts which ennoble Lily, W judges her heroine more harshly than she does the men in the novel and "is complicit in the double binds which destroy Lily."

Friedl, Hedwig. "E W: Von Nutzen und Nachteil einer Biographie fuer die Literaturkritik." *Archiv*, 214: 82-88.

Hays, Peter L. "First and Last in *Ethan Frome*." *Notes on Modern American Literature*, 1: Item 15. Ethan's chivalric decision to sit first in the sled ironically results in Mattie's crippled survival. "For putting others' needs ahead of his own all too often," Ethan is punished.

Krenn, Heliena. "The American Identity in the 'Novels of Manners'." *Fu Jen Studies* (Republic of China), 10: 41-57.

Lawson, Richard H. *E W*. New York: Ungar, 1976. A brief biographical essay followed by individual chapters on *The Age of Innocence*, *The House of Mirth*, *The Custom of the Country*, *The Reef*, *Ethan Frome*, and the short stories. Stresses W's social insights and cites "plotting and style" as her "special gifts."

Lawson, Richard H. "Thematic Similarities in E W and Thomas Mann." *Twentieth Century Literature*, 23 (October 1977) 289-98. Suggests that W may have read Mann and explores similarities.

Lischer, Tracy. "The Passive Voice in American Literature: Vehicle for Tragedy in Brown, Hawthorne, O'Neill, W, and Frost." *D.A.I.* 39:1573A.

Patterson, Eric Haines. "The Most Stately Mansions: An Analysis of the Social Functions of Domestic Architecture among the Affluent in America in the Later Nineteenth Century and a Discussion of the Manner in which E W, Henry Blake Fuller, and Theodore Dreiser Interpreted the Domestic Architecture of the Affluent as a Social Artifact in Fiction." *D.A.I.* 39:1680A.

Peterman, Michael Alan. "The Post-War Novels of E W, 1917-1938." *D.A.I.* 39:4248A.

Peterman, Michael A. "A Neglected Source for *The Great Gatsby*: The Influence of E W's *The Spark*." *Canadian Review of American Studies*, 8: 26-35. Fitzgerald may owe a debt to *The Spark*'s portrayal of Long Island high society. Despite their obvious differences, Hayley Delane and Jay Gatsby both were forever changed by a crucial early experience that makes them mysterious and misunderstood.

Rose, Alan Henry. "'Such Depths of Sad Initiation': E W and New England." *New England Quarterly*, 50: 423-39. The barren void in W's New England fiction deprives her characters of the "thick cultural environment" of her urban world and blocks them from achieving emotional maturity; instead, her New England protagonists retreat into incestuous passivity.

Saunders, Judith. P. "Ironic Reversal in E W's *Bunner Sisters*." *Studies in Short Fiction*, 14: 241-45. *Bunner Sisters* challenges the notions that marriage is woman's salvation and self-sacrifice her duty. A *Bildungsroman* in reverse, the story forces Ann Eliza to unlearn these beliefs when her renunciation of courtship in favor of her sister destroys Evalina.

Tintner, Adeline R. "A Source from *Roderic Hudson* for the Title of *The Custom of the Country*." *Notes on Modern American Literature* 1: Item 34. Focuses on influence of scene in James' novel (New York ed., I, 200).

Welling, Evalynn Beatrice. "E W and Ellen Glasgow: A Critique of the Small Society." diss. (Harvard, 1977).

Wharton, Edith. *Fast and Loose, A Novelette by David Olivieri*, ed. Viola Hopkins Winner. Charlottesville: University Press of Virginia, 1977. First printing of 111-page novel of manners by fourteen-year-old Edith Jones, with a personal foreword by William Royall Tyler, a critical introduction by Winner. Appended are three self-mocking reviews in the styles of different journals by the youthful author.

Wolff, Cynthia Griffin. *A Feast of Words: The Triumph of E W*. New York: Oxford, 1977. Biography and criticism based on psychological analysis of childhood repressions gradually exorcised

through the writing of fiction. Detailed analyses of the major fiction and such works as the "Beatrice Palmatto" fragment explore the psychological tensions underlying W's achievement.

Wolff, Cynthia Griffin. "E W and the 'Visionary' Imagination." *Frontiers: A Journal of Women Studies*, 2, #3: 24-30. Relates W's "ambivalence about the creative process" to feminist issues. "E W met the challenge of her imaginative power by transforming the merely 'visionary' into increasingly forceful works of art."

Zoltnik, Jan. "The Virgin and the Dynamo: A Study of the Woman as Hero in the Novels of E W, Ellen Glasgow, and Willa Cather." *D.A.I.* 39:878A.

1978: Review by Margaret B. McDowell

Candido, Joseph. "E W's Final Alterations of *The Age of Innocence*." *Studies in American Fiction*, 6: 21-31. Studies of the galleys of *The Age of Innocence* reveal W's meticulous discipline and love for subtle nuance. Nearly all changes are deletions -- of adjectives, concrete details, and descriptive phrases. They change mood and characterization, particularly through greater understatement of feeling and greater emphasis on restraint and control in the love scenes between Archer and Ellen.

Golden, Arline. "E W's Debt to Meredith in 'The Mortal Lease.'" *Yale University Library Gazette*, 53: 100-108. W's 8-sonnet sequence reflects the influence of George Meredith's *Modern Love*, in which Sonnet 29 supplies the title. The diction, imagery, and tone, as well as the chief theme -- impermanence of love -- are similar.

Miller, Karl. "E W's Secret." *New York Review of Books*, 25 (Feb 23, 1978) 10-15. An extended commentary on W's personal development as revealed in her fiction precedes a short review of Cynthia Wolff's *A Feast of Words*. Because he knew W, Percy Lubbock's biography may be better than biographies by Wolff and R.W.B. Lewis.

Stansell, Christine. "E W: A Biography." *Signs* 3: 924-25. Review suggests that in R.W.B. Lewis' *E W: A Biography*, his feminist empathy precludes shrewd and objective criticism. Lewis dwells on W's wealth and class but fails to show their strong effect on her career.

Stouck, David. "Women Writers in the Mainstream." *Texas Studies in Language and Literature*, 20: 660-70. Recent books belatedly draw Willa Carter, Gertrude Stein, Ellen Glasgow, and E W into the mainstream of American literature. Wolff's *A Feast of Words* is "truly remarkable," and Elizabeth Ammons and Margaret B. McDowell "are two other critics who write with insight on W."

Vidal, Gore. "Of Writers and Class: In Praise of E W." *Atlantic*, 241 (Feb. 1978) 64-7. Reprinted as "Introduction" to *The E W Omnibus*. New York: Charles Scribner's Sons, 1978, pp. vii-xiii. Until recently, gender and class have prevented W's full recognition, with Henry James, as one of the "two great American masters of the novel...they are giants, equals, the tutelary and benign gods of our American literature." *The Age of Innocence* is "unusually beautiful" in style, and "there is no woman in American literature as fascinating as the doomed Madame Olenska." "One needs a well-defined society to make good novels."

1979: Review by Alan Price

Ammons, Elizabeth. "E W's *Ethan Frome* and the Question of Meaning." *Studies in American Fiction*, 7: 127-40. Reads *Ethan Frome* as a bizarre fairy tale in which the economically and socially repressed women become witches.

Andrews, Maridella Elizabeth. "Initiation and Growth in E W's Fiction." *D.A.I.* 40: 1463A.

Collins, Alexandra. "The Death of the Soul: A Study of E W's Fiction." diss. (Univ. of Calgaly, 1979).

Davidson, Cathy. "Kept Women in *The House of Mirth*." *Markham Review*, 9: 10-13. Examines the ways in which women are restrained and exploited in the society of *The House of Mirth*.

Kozikowski, Stanley J. "Unreliable Narration in Henry James's 'The Two Faces' and EW's 'The Dilettante'." *Arizona Quarterly*, 35: 357-72. Comparison reveals W's artistry and independence from Jamesian influence; W's skillful story "reflects her own ideas about how the reflector should be placed within a narrative."

Lawson, Richard H. "Nietzsche, E W, and 'The Blond Beast.'" pp. 169-172 in *Proceedings of the 7th Congress of the International Comparative Literature Association*. eds. Milan V. Dimic and Juan Ferrate. Stuttgart: Biebr, 1979. Discusses Nietzsche's influence on W. Also available as chapter in Lawson's *E W and German Literature* (1974).

Lawson, Richard H. "E W, Gaylord Wilshire and Hermann Sudermann." *South Atlantic Bulletin*, 44: 82-92. Further consideration of W's relationship to German literature.

Mirabella, Bella Maryanne. "Art and Imagination in W's *House of Mirth*." (part of 3-part diss.) *D.A.I.* 40: 4056.

Morante, Linda Maria. "E W: The House of the Past." *D.A.I.* 40:2684A.

Stein, Alan F. "W's *Blithedale*: A New Reading of *The Fruit of the Tree*." *American Literary Realism*, 12: 330-37. Argues that W's novel focuses on the "limitations inherent in human nature" and the folly that results from ignoring those limitations.

Tyree, Wade. "Puritan in the Drawing Room: The Puritan Aspects of E W and her Novels." *D.A.I.* 40: 4047A.

Wershoven, Carol Jean. "The Female Intruder in the Novels of E W." *D.A.I.* 41: 675A.

Westbrook, Wayne. "Lily — Bartering on the New York Social Exchange in *The House of Mirth*." *Ball State University Forum*, 20: 59-64. Sees *The House of Mirth* as a part of a group of Wall Street novels in which a marriage exchange works as a trading market between men and women in New York Society.

1980: Review by Kathy A. Fedorko

Ammons, Elizabeth. *E W's Argument with America*. Athens: University of Georgia Press, 1980. W's argument is that women, no matter how privileged or assertive, are not free to control their own lives. Explores W's works through an approach which merges literary analysis with biography and social history.

Barnett, Louise K. "American Novelists and the 'Portrait of Beatrice Cenci.'" *The New England Quarterly*, 53: 168-83. Considers the influence of the famous portrait and the way it evokes the theme of incest in W's *The House of Mirth*, *The Mother's Recompense*, and "Beatrice Palmato" as well as in Melville's *Pierre* and Hawthorne's *The Marble Faun*.

Bose, Mita. "Fictional Conventions in the Novels of Henry James and E W." *D.A.I.* 42: 212A.

Bremer, Sidney H. "American Dreams and American Cities in Three Post-World War I Novels." *South Atlantic Quarterly*, 79: 274-85. The city's ability, after WWI, to sustain individual dreams or the myth of community is questioned by W's *The Age of Innocence*, Fitzgerald's *The Great Gatsby*, and West's *Xiss Lonelyhearts*. Metaphors in *The Age of Innocence* emphasize the deadening quality of old New York's community.

Chu, Li-min. "The Ghostly Stories of E W." *Bulletin of National Taiwan University*, 26: 417-48.

Collinson, C.S. "The Whirlpool and *The House of Mirth*." *Gissing Newsletter*, 16: 12-16. W was probably familiar with Gissing's *The Whirlpool*. Although both novels deal with the adventures of an admirably drawn heroine, W is the more professional of the two writers.

Hays, Peter L. "Bearding the Lily: W's Names." *American Notes and Queries*, 18: 75-76. W chose her characters' names with elaborate care and an awareness of their multiple meanings.

Kimbel, Ellen. "Chopin, W, Cather, and the New American Fictional Heroine." *D.A.I.* 42: 703A.

Langley, Martha R. "Botanical Language in E W's *The House of Mirth*." *Notes on Modern American Literature*, 5: Item 3. Suggests that Lily needs the "hothouse" of New York society.

Lidoff, Joan. "Another Sleeping Beauty: Narcissism in *The House of Mirth*." *American Quarterly*, 32: 519-39. Reprinted in *American Realism: New Essays*. ed. Eric J. Sundquist. Baltimore: John Hopkins, Univ. Press. 1982, 238-58. Uncovers the romance of identity beneath this novel of manners and sees "the conflicts that Lily encounters as...internal, and the other characters as aspects of her own need and feeling structure." Arrested in narcissistic infantile longings, Lily, unlike other male heroes who make similar allegorical journeys to maturity, persists in rejecting adult sexuality and assertion.

Miller, Carol Ann. "Natural Magic: Irony as a Unifying Strategy in the Fiction of E W." *D.A.I.* 41: 4400A.

Monteiro, George. "Addenda to the Bibliographies of Boyle, Conrad, Eliot, Ford, Hemingway, Huxley, Wharton, and Woolf." *Papers of the Bibliographical Society of America*, 74: 153-55. Adds a review of *A Backward Glance*: Sorani, Aldo. *Pan* (Rome) 3 (Jan. 1935), 147-50.

Price, Alan. "Lily Bart and Carrie Meeber: Cultural Sisters." *American Literary Realism*, 13: 238-45. Traces similarities between these two heroines, who both find a fulfilled life impossible in the culture of late 19th-century America.

Price, Alan. "The Composition of E W's *The Age of Innocence*." *Yale University Library Gazette*, 55: 22-30. W made significant revisions while writing the novel. Artistic problems in three alternative plot outlines were worked out as W clarified her story.

Saunders, Judith. "A New Look at the Oldest Profession in W's 'New Year's Day.'" *Studies in Short Fiction*, 17: 121-26. W's story focuses on the "cultural degradation of women." Although Lizzie Hazeldean seems to be taking her life in her own hands, she is still trapped in her social environment. Prostitution is an extreme version of the "business" of amusing men engaged in by women in her society.

Schriber, MarySue. "Darwin, W, and 'The Descent of Man': Blueprints of American Society." *Studies in Short Fiction*, 17: 31-38. W's short story, "The Descent of Man," is an ironic commentary on the evolutionary progress of humankind and on optimistic predictions about the future of science.

Schriber, Mary Suzanne. "E W and the French Critics, 1906-1937." *American Literary Realism*, 13: 61-72. During W's career, several of her books were translated into French, and for a time she received substantial attention from French critics who looked to her for insights into "the New World soul." Includes bibliography.

Seifert, Charlene Simo. "Houses of Mirth: E W's Hieroglyphic World." diss. (Chicago, 1980).

Smith, Allan Gardner. "E W and the Ghost Story." *Women and Literature* 1: 149-59. W's ghost stories explore experiences that her society "preferred to be unable to see," especially experiences dealing with sexuality. Four stories are used to show that the horror of the suppressed natural is greater than the horror of the conventionally supernatural.

Spangler, George M. "Suicide and Social Criticism: Durkheim, Dreiser, Wharton, and London." *American Quarterly*, 31: 496-516. In *Suicide*, *Sister Carrie*, *The House of Mirth*, and *Martin Eden*, the four authors all reach the same conclusion: that modern society is a killer and the suicide is its victim.

Tintner, Adeline R. "Jamesean Structures in *The Age of Innocence* and Related Stories." *Twentieth Century Literature*, 26: 332-47. Argues that W's work reveals greater technical dependence on James' fictional structures than previously thought. Offers detailed discussion of Jamesean echoes in W's "old New York" fiction.

Tintner, Adeline R. "Mothers, Daughters, and Incest in the Late Novels of E W." pp. 147-156 in *The Lost Tradition: Mothers and Daughters in Literature*. eds. Cathy N. Davidson and E.M. Broner. New York: Ungar 1980. *The Old Maid*, *The Mother's Recompense*, and *Twilight Sleep* are W's "Sophoclean trilogy," dealing with the drama of the mother/daughter struggle for the father. This struggle wounds the relationship between mothers and daughters in the late novels.

Zilversmit, Annette Claire Schreiber. "Mothers and Daughters: The Heroines in the Novels of E W." *D.A.I.* 41: 5104A.

1981: Review by Ellen P. Stengel

Ballorain, Rollande. "From Childhood to Womanhood (or from Fusion to Fragmentation): a study of the Growing up Process in 20th Century American Women's Fiction." *Revue Francaise d'Etudes Americaines* 6.ii: 97-112. Employing Jungian methodology, Ballorain divides 20th-century American literature written by and for women into three periods shaped by varying degrees of "feminist consciousness" of growth towards "individuation of self." Ellen Olenska (*The Age of Innocence*) and Judith Wheeler (*The Children*) typify the ideal of "fusion" while May Welland- (*Innocence*) exemplifies "fragmentation."

Bradley, Jennifer. "Valedictory Performances of Three American Women Novelists." *D.A.I.* 42: 4825.

Castro, Ginette. "The House of Mirth: Chronique d'une femme et d'une societe." pp. 131-46 in *Seminaires 1980*. eds. Jean Beranger, Jean Cazemajou, and Pierre Spriet. Talence, France: Pubs. de la Maisons de Science de l'homme d'Aquitaine, Univ. de Bordeaux, 1981.

Edel, Leon. "The Nature of Literary Psychology." *Journal of the American Psychoanalytic Association*, 29: 447-67. In defining "literary psychology," Edel shows how "All Souls," one of W's "most chilling stories of the supernatural" and her last completed tale, derives its horror from W's life.

French, Marilyn. "Introductions" to paperback reprints of *The House of Mirth*, *Summer*, *The Custom of the Country*, *Roman Fever and Other Stories*, and *Old New York*. New York: Berkley, 1981. These introductions are listed together because they share essentially the same long opening section which presents W as an under-rated writer whose literary achievement was based on her "awareness that females are illegitimate in the world." The discussions of individual novels also reflect a feminist perspective. The most original comments are in French's account of *Summer*, which she calls "W's greatest novel."

Gray, Patrice K. "The Lure of Romance and the Temptation of Feminine Sensibility: Literary Heroines in Selected Popular and 'Serious' American Novels, 1891-1915." *D.A.I.* 42: 2130A.

Hammer, Andrea Gale. "Recitations of the Past: Identity in Novels by E W, Ellen Glasgow, and Carson McCullers." *D.A.I.* 42: 5121A.

Hanley, Lynne T. "The Eagle and the Hen: E W and Henry James." *Research Studies*, 49: 143-53. Hanley qualifies the extent of Henry James' literary influence on E W, who "remained suspicious of the master's preoccupation with theory, aesthetic control, and detachment from life." In their personal relationship, W was the more "masculine" and aggressive, but as an artist, she advocated a more passive, "feminine" creative process.

Koprince, Susan Jean Fehrenbacher. "The Fictional Houses of E W." *D.A.I.* 42: 2677.

Leder, Priscilla Gay. "'Snug Contrivances': The Classic American Novel as Reformulated by Kate Chopin, Sarah Orne Jewett, and E W." *D.A.I.* 42: 4000A.

Link, Franz. "A Note on 'The Apparition of these Faces...' in *The House of Mirth* and 'In a Station of the Metro.'" *Paideuma*, 10: 327. Argues that Wharton may have influenced Pound's famous poem.

Loney, Glenn. *The House of Mirth: The Play of the Novel*. Rutherford: Fairleigh Dickinson Univ. Press, 1981. Provides the text of the play version prepared by W and Clyde Fitch along with introductory material, notes, and appendices. Recounts the failure of the dramatic version and discusses the relationship between the novel and the play.

Okada, Akiko. "E W." *American Bungaku no Jiko Keisei: 20 Seiki America Bungaku*. ed. Toshihiko Ogata. Kyoto, Japan: Yamaguchi, 1981, 167-93. Vol 1.

Panaro, Lydia Adriana. "Desperate Women: Murderers and Suicides in Nine Modern Novels." *D.A.I.* 42: 3150A.

1982: Review by Sandra Seabury and Sivaporn Leerabhandh

Ammons, Elizabeth. "Cool Diana and the Blood-Red Muse: E W on Innocence and Art." pp. 209-224 in *American Novelists Revisited: Essays in Feminist Criticism*. ed. Fritz Fleischmann, Boston: G.K. Hall, 1982. Focuses on the unconventional woman as a threat to American society's "deluded obsession with innocence." Draws parallels to W's own estrangement from New York society.

6 Anderson, Linda C. "E W's Heroes." *D.A.I.* 43: 2664A.

Collins, Alexandra. "The Art of Self-Perception in Virginia Woolf's *Mrs. Dalloway* and *E W's The Reef*." *Atlantic* 7: 47-58. Both W and Woolf endow their heroines with the "creative impulse" which enables them to withstand "the predatory forces in both nature and society."

Crowley, John W. "The Unmastered Streak: Feminist Themes in W's *Summer*." *American Literary Realism*, 15: 86-96. W transforms a conventional romance and trite plot into a "radically feminist" novel which rejects the idea of salvation by marriage and depicts Charity's "final entrapment" in a "dependent childish identity."

Cuddy, Lois A., "Triangles of Defeat and Liberation: The Quest for Power in E W's Fiction." *Perspectives on Contemporary Literature*, 8: 18-26. An examination of the tripartite relationships in *The House of Mirth*, *Ethan Frome*, and *The Age of Innocence* reveals W's growing sense of "female supremacy."

Garrison, Stephen M. "A Descriptive Bibliography of E W." *D.A.I.* 43: 1971A.

Gimbel, Wendy. "E W: Orphanhood and Survival." *D.A.I.* 43:168A.

Godfrey, David Allen. "A Real Relation to Life: Self and Society in E W's Major Novels." *D.A.I.* 44: 168A.

Hatch, Ronald B. "E W: A Forward Glance." pp. 7-20 in *The Twenties* ed. Barbara Smith Lemeunier, Aix-en-Provence: Univ. de Provence, 1982.

Howard, Maureen. "City of Words." pp. 42-48 in *Women, the Arts and the 1920's in Paris and New York*." eds. Kenneth W. Wheeler and Virginia Lee Lussier. New Brunswick: Transaction Books, 1982. Explores the role of the city in the works of several American women writers.

Meral, Jean. "E W, Dorothy Canfield, John Dos Passos et la Presence Americaine dans le Paris de la Grande Guerre." *Caliban*, 19 (1982) 73-82.

Morante, Linda. "The Desolation of Charity Royall: Imagery in E W's *Summer*." *Colby Library Quarterly*, 18: 241-248. W "creates a tapestry of wasteland imagery to portray the isolation, deprivation, and entrapment of the self" in the cultural aridity of America.

Saunders, Judith P. "Becoming the Mask: E W's Ingenues." *Massachusetts Studies in English*, 7 iv: 33-39. Analyzes May Welland to show that innocence can be a "mask" and that W's women characters are entrapped "from within as well as from without."

Strout, Cushing. "Complementary Portraits: James' Lady and W's Age." *Hudson Review*, 35: 405-415. Argues that Wharton's novel was a response to James' and that comparison reveals "their different ways of telling a story" and "their mutual capacity for appreciating renunciation as both a moral decision and a culturally formed trait."

Tintner, Adeline R. "Two Novels of 'the Relatively Poor': *New Grub Street* and *The House of Mirth*." *Notes on Modern American Literature*, 6: Item 12. Argues that Gissing's novel influenced W's treatment of poverty and "the republic of the spirit." Also suggests the influence of Henry James.

Tuttleton, James W. "E W." pp. 433-50 in *Dictionary of Literary Biography*, Vol. 12., Detroit: Gale, 1982. Provides a concise but thorough summary of W's literary career and achievement.

Wershoven, Carol. *The Female Intruder in the Novels of E W*. Rutherford, N.J.: Fairleigh Dickinson Univ. Press, 1982. W's fiction often relies on "the female intruder," an outsider who functions as a critic of society and the carrier of positive values. The four variations in the pattern consist of the intruder in the novels of social climbing, the intruder as part of a romantic triangle, the double intruders, and the intruder as teacher, all of whom are illustrated by the female protagonists of W's novels.

Wershoven, Carol. "E W's Final Vision: *The Buccaneers*." *American Literary Realism*, 15: 209-220. In her last novel, "W's fears" are "transformed into a new hope" for the union of "the best of the traditional and the modern." Instead of focusing on isolation, the novel affirms the possibility of "alliances, connections, links."

Whaley, Ruth M. "Landscape in the writing of E W." *D.A.I.* 43: 2995A.

Worby, Diana Zacharia. "The Ambiguity of E W's 'Lurking Feminism'." *Mid-Hudson Language Studies*, 5: 81-90. Contends that Wharton equivocates about women's rights in her fiction, frequently destroying women who defy society and rewarding those "who are chaste and proper." Suspects W was uncomfortable with "the female sensibility," and preferred men as friends, disliking their wives, and even contemporary woman writers such as Virginia Woolf.

1983: Review by Judith E. Funston

Brazin, Nancy Topping. "The Destruction of Lily Bart: Capitalism, Christianity, and Male Chauvinism." *Denver Quarterly*, 17: 97-108. W is most powerful when depicting Lily's destruction, which is rooted in her socialization and "subsequent inability to act with conviction." However, W sentimentalizes the domestic ideal, the working class, and death, thereby weakening the novel.

WHARTON COUP: *The Library Chronicle* of the University of Texas at Austin, New Series Number 31, 1985, has published 26 of Wharton's love letters to Morton Fullerton from its archives. The issue also contains two articles of commentary on the whole Fullerton-Wharton correspondence by Alan Gribben and Clare Colquitt. The editors announce that this correspondence is in anticipation of the forthcoming *The Letters of Edith Wharton* to be edited by R.W.B. and Nancy Lewis and published finally by Charles Scribner's Sons in 1987.

Finucci, Valeria. "A Woman on the Mind: Aspects of Monomaniacal Love." *D.A.I.* 44: 1783A.

Fryer, Judith. "E W's 'Tact of Omission': Harmony and Proportion in *A Backward Glance*." *Biography*, 6: 148-169. W had two selves: one, ornamental and social; the other, "consumed by a passion to 'make up' stories." Her autobiography is a reconciliation of the two, and "the presentation of a final, perfected version of her life."

Gupta, Linda Roberts. "Fathers and Daughters in Women's Novels." *D.A.I.* 44: 1783A.

Huh, Joonok. "Shifting Sexual Roles in Selected American Novels, 1870-1920." *D.A.I.* 44: 752A.

O'Neal, Michael J. "Point of View and Narrative Technique in the Fiction of E W." *Style*, 17: 270-289. Examines features of W's language that assist the reader in recognizing the various "layers" of her narrative voice and judging her characters.

Papke, Mary Elizabeth. "'Abysses of Solitude': The Social Fiction of Kate Chopin and E W." *D.A.I.* 44:1451A.

Poirier, Suzanne. "The Weir Mitchell Rest Cure: Doctor and Patients." *Women's Studies*, 10: 15-40. Concludes that Mitchell helped many women despite his sexist theories. W's case, however, is ironic: Mitchell encouraged her to write to compensate for her empty marriage and thereby contributed to her subsequent divorce.

Rahi, G.S. *E W: A Study of her Ethos and Art*. Amritsar: Guru Nanak Dev University Press, 1983. W neither blindly accepted nor totally rejected the ethical and social values of her class. Her best work balances sympathy and intellectual judgment; her art declines when "she is swayed by prejudice and exasperation."

Rusch, Frederik L. "Reality and the Puritan mind: Jonathan Edwards and Ethan Frome." *Journal of Evolutionary Psychology*, 4: 238-47. Links Edwards' belief in man's ability to choose and his subsequent moral responsibility to Ethan Frome's decisions. Thus, while the consequences of Ethan's choices seem to suggest despair, "the fact that Ethan could make those choices is cause for some celebration."

Schriber, Mary Suzanne. "Convention in the Fiction of E W." *Studies in American Fiction*, 11: 189-201. Though convention is both useful and necessary, it can restrict "human possibility." In W's fiction, "when convention is used to close rather than open life's possibilities," the woman characters usually are the ones who suffer.

Tintner, Adeline R. "Mothers vs. Daughters in the Fiction of E W and Henry James." *AB Bookman's Weekly*, 71 (June 6, 1983), 4324, 4326-4329. Argues that W depicts poor mother-daughter relationships because she was influenced by James' treatment of the subject and not because of her negative feelings about her own mother.

Trechsel, Gisela Brigitte. "The Single Parent in the Fiction of Henry James and E W." *D.A.I.* 44:491A.

Tuttleton, James W. "E W." pp. 71-107 in *American Women Writers: Bibliographical Essays*, eds. Maurice Duke, Jackson R. Bryer, and M. Thomas Inge. Westport, CT: Greenwood Press, 1983. Updated version of the essay which originally appeared in *Resources for American Literary Study*, 3 (1973) 163-202; includes material published up to 1979.

Walker, Nancy A. "'Seduced and Abandoned': Convention and Reality in E W's *Summer*." *Studies in American Fiction*, 11 (Spring 1983) 107-14. W's *Summer* transforms the conventional "seduced and abandoned" heroine into a realistic and unsentimental portrayal.

Wolff, Cynthia Griffin. "The Women in My Life." *Massachusetts Review*, 24: 438-52. Wolff describes the growth of her interest in W, the writing of *A Feast of Words*, and her sense of desolation when she completed the biography.

