ential view of art. Some of James's words about Balzac—that "he sits there, in
spite of us, so massively, for orientation" (120)—probably do not apply to his
feelings about Hawthorne, whom James usually does not figure as massive. And
the argument may rely a bit heavily on the cultural occasion that the Atlantic's
elevation of Hawthorne (and other New England authors) provides to locate a
general shift toward the division between high and low culture in the 1850s. The
visual arts seem to have been stratified much earlier; Washington Allston's anxi-
eties about completing one of his excursions into high art—Belshazzar's Feast—
were already legendary in the 1830s.

But such minor quibbles are lost in the overall impression of this important
book. Brodhead's illuminating readings of both institutions and texts, as well as
the brief history of literary canons in nineteenth- and twentieth-century America
with which he brackets his study, suggest new ways of understanding both the
period and its related issues of cultural authority and literary productivity.

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HENRY DAVID THOREAU: A REFERENCE GUIDE 1835–1899. By Ray-

Raymond Borst, who in 1982 published a descriptive bibliography of Thoreau's
works, has turned to the secondary bibliography and produced this very useful
guide to "the writings about Henry David Thoreau from the first discovered
notice of his name in public print to the last day of the nineteenth century" (vii).
There are few, if any, previously unrecorded citations here, but, building upon
Francis H. Allen's 1908 bibliography, Borst has brought together the sprawling
multitude of additions since documented in the Thoreau Society bulletins, in the
numerous volumes of reprints edited by Kenneth W. Cameron, and in miscella-
neous sources. Thoreau scholars should be aware of some notable omissions,
flaws, and oddities in this book, some of which I will enumerate presently, but my
reservations should not ultimately detract from my appreciation for the great
convenience of Borst's compilation and the general soundness of his annotations.

As Borst acknowledges, both wisely and modestly, "No bibliography is ever
complete. The day it is published it is outdated" (ix); yet even acknowledging this
disclaimer, Borst has fallen somewhat short of his desired aims. In compiling the
nineteenth-century public print references to Thoreau, Borst explains, "I have
listed all the references I could discover made to him in print during his lifetime.
Subsequent to his death, only substantial statements about him are included" (vii).
For all the usefulness of this book, Borst has missed some previously documented
references to Thoreau during his life, and his implicit judgments about what con-
stitutes a "substantial statement" and what does not are occasionally questionable.

For references to Thoreau during his lifetime, for example, Borst includes
only one citation for 1842—a report in the Concord Freeman of the death of
Thoreau's brother, John. He misses several significant notices of The Dial for
July, however, which included Thoreau's first nature essay, the "Natural History
of Massachusetts"; the New York Tribune, the Boston Morning Post, and the Knickerbocker Magazine all comment favorably upon Thoreau's essay. Similarly, for 1843, Borst misses both the New York Tribune's review of the January Dial, which comments on Thoreau's translation of "Prometheus Bound," and a significantly favorable notice of "A Winter Walk" in the Knickerbocker's review of the October Dial. All of these notices are cited by Joel Myerson, either in his 1973 essay "Thoreau and the Dial: A Survey of the Contemporary Press" (Thoreau Journal Quarterly 5.1:4-7) or his 1980 study, The New England Transcendentalists and the Dial—neither of which seems to have been consulted by Borst (an especially curious lapse considering that Myerson is the general editor of this series of G. K. Hall reference guides to literature). In his record for 1849, Borst again misses several previously documented references: he notes the Tribune's 2 April editorial on Thoreau's Walden experiment and the subsequent reprints of it in Washington and Philadelphia papers, but he fails to note the reprint and editorial commentary on it in Concord's Yeoman's Gazette, titled "Our Townsman, Mr. Thoreau," which has been reprinted in Walter Harding's The Days of Henry Thoreau (1965; another source not listed by Borst). Borst is also incomplete in recording 1849 reviews of Aesthetic Papers, which included Thoreau's "Resistance to Civil Government." Admittedly, several reviews of the journal do not even deign to mention Thoreau or his essay, and so might reasonably be excluded from this compilation (though these reviews are in some respects equally revealing about the contemporary response to Thoreau); but Borst also overlooks some reviews which do comment on Thoreau's essay. Clarence Gohdes cites two reviews of the journal in his The Periodicals of American Transcendentalism (1931), for example, and while Gohdes does not enumerate the contents of these, a search reveals that one of them, in the Boston Daily Traveller, provides a rare contemporary defense of Thoreau's essay.

There are a few other omissions from Borst's guide (for example, he cites the reprint of extracts from "Ktaadn" in the Tribune for 17 November 1848, but misses the further extracts printed there the following day), but I highlight these in particular because they are cited in such obvious and readily available sources. Unlike the other omissions I noted, Borst's failure to record the Daily Traveller review of Aesthetic Papers is probably due to the fact that (assuming Borst even consulted Gohdes's book) Gohdes does not explicitly state that these reviews mention Thoreau. This suggests another limitation of Borst's book: because he has merely compiled previously documented references to Thoreau and not done further original research, he not only misses some rather easy opportunities to expand the bibliography but occasionally perpetuates some inaccuracies or misrepresentations. For example, Borst lists a review of Aesthetic Papers appearing in the Boston Courier for 1850; his source is Kenneth Cameron's Transcendental Log (1973). But an examination of the review photocopied in Cameron's book makes it clear that Cameron has a later reprint, in an unidentified paper, from the Courier, and not the original review. A search of the Courier for 1850 would fail to yield this review; a little independent leg-work would have uncovered the fact that the original Courier review appeared on 19 June 1849. Borst's compilation is extremely useful, of course, in eliminating the need to search the bulletins of the Thoreau Society and Cameron's volumes one-by-one for these references,
but his book is only as good as his available sources—and, as I have indicated, he misses some of these.

Borst's list of citations from 1863 to 1899 must be evaluated by different standards, since different standards were applied in the compilation. He does not elaborate on his criteria for what constitutes a "substantial statement" about Thoreau. Is a paragraph on Thoreau by an insubstantial writer more or less "substantial" than a single phrase about him by a substantial writer? Borst includes the major commentaries on Thoreau by Thomas Wentworth Higginson and by James Russell Lowell, but he does not include the numerous references to Thoreau in these same writers' own nature sketches: Higginson makes at least passing references to Thoreau in four of the essays included in his Out-Door Papers (1863), and Lowell quotes and comments on Thoreau's "A Winter Walk" in his essay "A Good Word for Winter" (1870). Are these references less "substantial" than such entries as a column on "Emerson's Home" in the Utica Daily Press (1882), which makes passing mention of Thoreau; or George MacDonald's Lilith/A Romance (1895), which begins with an epigraph from "Walking"; or a report of an interview with novelist Herman Suderman who noted that he did not know Thoreau, Whitman, or Hawthorne at all? Borst is not aiming for comprehensiveness, so such questionable judgments along the boundaries of his list are perhaps inevitable; such entries, however, do raise questions about his principles for inclusion. In general, his list from 1863–99 is quite useful, and readers need simply to keep in mind that this section is necessarily more subjective than the earlier section.

The succinct annotations of entries throughout the guide are useful and sound, and they are particularly helpful in evaluating the "significance" of entries in the latter part of the book. Occasionally one wishes for a bit more information—for example, he attributes the New York Tribune review of A Week to George Ripley without any mention of the disputes surrounding this attribution—but in general his notes are informative, clear, and admirably objective. The index is similarly concise and functional, though a somewhat more detailed index might have been a great aid to scholars. Borst indexes only by author and title, but since so much of the material appeared in newspapers and magazines, the inclusion of listings by periodical title would have been both helpful and informative. Nevertheless, the great utility of this guide certainly outweighs its flaws and limitations. One hopes that Borst will be encouraged to issue new editions of this guide periodically, in which he can refine as well as update the bibliography.

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The term "Western literature" is most often assumed to refer to romantic tales of cowboys, cavalry scouts, rustlers, and Indians, published in inexpensive editions...