

## The Great Gatsby Journal Articles

Ernest Hemingway, F. Scott Fitzgerald, and William Faulkner stand as the American voice of the Great War. But was it warfare that drove them to write? Not according to Keith Gandai, who argues that the authors' famous postwar novels were motivated not by their experiences of the horrors of war but rather by their failure to have those experiences. These 'quintessential' male American novelists of the 1920s were all, for different reasons, deemed unsuitable as candidates for full military service or command. As a result, Gandai contends, they felt themselves emasculated—not, as the usual story goes, due to their encounters with trench warfare, but because they got nowhere near the real action. Bringing to light previously unexamined Army records, including new information about the intelligence tests, The Gun and the Pen demonstrates that the authors' frustrated military ambitions took place in the forgotten context of the unprecedented U.S. mobilization for the Great War, a radical effort to transform the Army into a meritocratic institution, indifferent to ethnic and class difference (though not to racial difference). For these Lost Generation writers, the humiliating failure vis-a-vis The Army meant an embarrassment before women and an inability to compete successfully in a rising social order, against a new set of people. The Gun and the Pen restores these seminal novels to their proper historical context and offers a major revision of our understanding of America's postwar literature.

A deep dive into how F. Scott Fitzgerald's vision of the American Dream has been understood, portrayed, distorted, misused, and kept alive. Renowned critic Greil Marcus takes on the fascinating legacy of F. Scott Fitzgerald's The Great Gatsby. An enthralling parable (or a cheap metaphor) of the American Dream as a beckoning finger toward a con game, a kind of virtual inflecting artists of all sorts over nearly a century, Fitzgerald's story has become a key to American culture and American life itself. Marcus follows the arc of The Great Gatsby from 1925 into the ways it has insinuated itself into works by writers such as Philip Roth and Raymond Chandler; found echoes in the work of performers from Jelly Roll Morton to Lana Del Rey; and continued to rewrite both its own story and that of the country at large in the hands of dramatists and filmmakers from the 1920s to John Collins's 2006 Gatz and Baz Luhrmann's critically reviled (here celebrated) 2013 movie version—the fourth, so far.

101 MLA style citations for the best scholarly secondary sources, peer-reviewed journal articles and critical essays from library databases for when your teacher requires extra resources in MLA format for your research paper.

"A convincing and perceptive analysis that provides a careful sociological portrait of advertising agency people in the 1920s and 1930s. Marchand has rare talent for bringing out things in the ads that the reader would not have seen alone."—Michael Shudson, University of California, San Diego
"This work illuminates some of the most important developments in twentieth-century America."—T.J. Jackson Lears, Rutgers University

Fitzgerald and Hemingway

The European Dream

The Collected Works of F. Scott Fitzgerald

F. Scott Fitzgerald

So We Read On

Our America

Beyond Gatsby

**The Great Gatsby is widely regarded as one of the masterpieces of American fiction. It tells of the mysterious Jay Gatsby's grand effort to win the love of Daisy Buchanan, the rich girl who embodies for him the promise of the American dream. Deeply romantic in its concern with self-making, ideal love, and the power of illusion, it draws on modernist techniques to capture the spirit of the materialistic, morally adrift, post-war era. Fitzgerald dubbed "the jazz age." Gatsby's aspirations remain inseparable from the rhythms and possibilities suggested by modern consumer culture, popular song, the movies; his obstacles inseparable from contemporary American anxieties about social mobility, racial mongrelization, and the fate of Western civilization. This Broadview edition sets the novel in context by providing readers with a critical introduction and crucial background material about the consumer culture in which Fitzgerald was immersed; about the spirit of the jazz age; and about racial discourse in the 1920s.**

**The best-selling author of The End of Work examines the decline of the American Dream as Americans are increasingly overworked, underpaid, and lacking time and describes its alternative as exemplified in the lifestyle of the New Europe, one that is more leisurely, healthy, prosperous, and sustainable.**

**Gall Sinclair --: "Look here, you see?" focusing on myopic vision in The Great Gatsby ; Ted Billy --: Echoes of the Middle Ages: teaching the Medieval in The great Gatsby ; Deborah Davis Schlacks --; Enough guilt to go around: teaching Fitzgerald's lesson in morality ; Peter L. Hays --; Doubling Nick: reading Nick reading Gatsby reading Daisy ; Cecilia Konchar Farr --;**

**Teaching The great Gatsby through examining gender roles ; Marilyn Elkins --; Fiction and film: teaching aspects of narrative in The great Gatsby ; Danuta Fjellestad and Eleanor Wilkbow --; Using music to teach The great Gatsby ; Anthony Berret.**

**A work that corrects many of the enduring myths, contains more facts than any previous biography, and has been acclaimed as definitive and masterful.**

**Evolutionary Perspectives**

**Making Way for Modernity, 1920-1940**

**101 MLA Style Citations: the Great Gatsby**

**Approaches to Teaching Fitzgerald's The Great Gatsby**

**The South Side of Paradise**

**The Liberal Imagination**

**American Icon**

*This book examines selected works in the American literary tradition from an evolutionary perspective. Individual essays address figures ranging from Benjamin Franklin to Billy Collins, targeting a variety of fitness-related issues—courtship, nepotism, competition, cooperation, status, and deception, for example—in the context of both physical and social environment.*

*Discover an "absurd, funny, and thought-provoking" book perfect for "anyone who has ever felt socially awkward or inadequate" (Louis Sachar, author of Holes and the Wayside School series). Dear weird toes, crooked nose, stressed out, left out, freaked out Dear missing parts, broken hearts, picked-on, passed up, misunderstood, Dear everyone, you are cordially invited, come as you are, this party's for you Welcome to Pity Party, where the social anxieties that plague us all are twisted into funny, deeply resonant, and ultimately reassuring psychological thrills. There's a story about a mood ring that tells the absolute truth. One about social media followers who literally follow you around. And one about a kid whose wish for a new, improved self is answered when a mysterious box arrives in the mail. There's also a personality test, a fortune teller, a letter from the Department of Insecurity, and an interactive Choose Your Own Catastrophe. Come to the party for a grab bag of delightfully dark stories that ultimately offers a life-affirming reminder that there is hope and humor to be found amid our misery.*

*This account of America reconstructs literary history as a cultural drama out of which novels and the events emerge as kindred forms of cultural expression.*

*"At the height of their fame, F. Scott and Zelda Fitzgerald dramatized their relationship as a charming romance of regionalism, a Northern man's pursuit of a Southern belle. This books reveals that tensions between sectionalism and nationalism run much deeper in their work than previously appreciated"*-

*Inequality in a Rapidly Changing World*

*Henry James to William Faulkner*

*Fitzgerald's The Great Gatsby in Critical and Cultural Context*

*Gatsby's Oxford: Scott and Zelda in England's Jazz Age: 1904-1929*

*The American Dream*

*The Gun and the Pen*

*Nativism, Modernism, and Pluralism*

Many of the heralded writers of the 20th century—including Ernest Hemingway, John Dos Passos, F. Scott Fitzgerald, and William Faulkner—first made their mark in the 1920s, while established authors like Willa Cather and Sinclair Lewis produced some of their most important works during this period. Classic novels such as The Sun Also Rises, The Great Gatsby, Elmer Gantry, and The Sound and the Fury not only mark prodigious advances in American fiction, they show us the wonder, the struggle, and the promise of the American dream. In Beyond Gatsby: How Fitzgerald, Hemingway, and Writers of the 1920s Shaped American Culture, Robert McParland looks at the key contributions of this fertile period in literature. Rather than provide a compendium of details about major American writers, this book explores the culture that created F. Scott Fitzgerald and his literary contemporaries. The source material ranges from the minutes of reading circles and critical commentary in periodicals to the archives of writers' works—as well as the diaries, journals, and letters of common readers. This work reveals how the nation's fiction stimulated conversations of shared images and stories among a growing reading public. Signifying a cultural shift in the aftermath of World War I, the collective works by these authors represent what many consider to be a golden age of American literature. By examining how these authors influenced the reading habits of a generation, Beyond Gatsby enables readers to gain a deeper comprehension of how literature shapes culture.

'But it hadn't been given for nothing. It had been given, even the most wildly squandered sum, as an offering to destiny that he might not remember the things most worth remembering, the things that he would now always remember' F. Scott Fitzgerald's stories defined the 1920s 'Jazz Age' generation, with their glittering dreams and tarnished hopes. In these three tales of a fragile recovery, a cut-glass bowl and a life lost, Fitzgerald portrays, in exquisite prose and with deep human sympathy, the idealism of youth and the ravages of success. This book includes Babylon Revisited, The Cut-Glass Bowl and The Lost Decade.

This is a compilation of essays, fiction, nonfiction, poetry, and song lyrics written by Denali J. Lathrop. This report examines the links between inequality and other major global trends (or megatrends), with a focus on technological change, climate change, urbanization and international migration. The analysis pays particular attention to poverty and labour market trends, as they mediate the distributional impacts of the major trends selected. It also provides policy recommendations to manage these megatrends in an equitable manner and considers the policy implications, so as to reduce inequalities and support their implementation.

Bright Star, Green Light

The Rich Boy

F. Scott Fitzgerald's Short Fiction

The Romance of Regionalism in the Work of F. Scott and Zelda Fitzgerald

How Europe's Vision of the Future is Quietly Eclipsing the American Dream

Tender is the Night (📖📖📖)

Provides the complete text of Fitzgerald's unfinished novel about Hollywood, and includes information about its background and facsimiles of his working notes

The story of F. Scott Fitzgerald's creation of Jay Gatsby—war hero and Oxford man—at the beginning of the Jazz Age, when the City of Dreaming Spires attracted an astounding array of intellectuals, including the Inklings, W.B. Yeats, and T.S. Eliot. The poet T.S. Eliot. The polo star Tommy Hitchcock. F. Scott and Zelda Fitzgerald. This diverse group of Americans came to Oxford in the first quarter of the twentieth century—the Jazz Age—when the Rhodes Scholar program had begun. In the Great War had enveloped much of Europe, Scott Fitzgerald created his most memorable character—Jay Gatsby, the Oxford man in the pink suit—shortly after his and Zelda's visit to Oxford. Fitzgerald's creation is a cultural reflection of the aspirations of many Americans who came to the University of Oxford seeking beauty, wisdom, and social connections. Beginning in 1904, when the first American Rhodes Scholars arrived in Oxford, this book chronicles the experiences of Americans in Oxford through the Great War and the years of recovery to 1929, the end of Prohibition and the beginning of the Great Depression. This period is interpreted through the pages of The Great Gatsby, producing a vivid cultural history. It shows just how much Fitzgerald, the quintessential American modernist author, owes a debt to the medieval, the Romantic, and the European historical tradition. Archival material covering the first American Rhodes Scholars who came to Oxford during Trinity Term 1919—when Jay Gatsby claims he studied at Oxford—enables the narrative to illuminate a detailed portrait of what a "historical Gatsby" would have looked like, what he would have experienced at the postwar university, and who he would have encountered around Oxford—an impressive array of artists including Eliot, W.B. Yeats, Virginia Woolf, Aldous Huxley, Evelyn Waugh, Winston Churchill, J.R.R. Tolkien, and C.S. Lewis.

By exploring Fitzgerald's fascination with the intertwined spheres of dance, music, theatre and film, this book demonstrates how Fitzgerald innovatively imported practices from other popular cultural media into his short stories, showing how jazz age culture served as more than mere period detail in his work.

How and why Fitzgerald's novel, initially called a failure, has come to be considered a masterpiece of American literature and part of the fabric of the culture.

Includes MLA Style Citations for Scholarly Secondary Sources, Peer-Reviewed Journal Articles and Critical Essays

Works and Days

Pity Party

The Great Gatsby

Tales of the Jazz Age

The Great Gatsby: A Graphic Novel Adaptation

A Short History of an Idea that Shaped a Nation

The word jazz in its progress toward respectability has meant first meal, then dancing, then music. It is associated with a state of nervous stimulation, not unlike that of big cities on the edge of a war zone.

A sumptuously illustrated adaptation casts the powerful imagery of F. Scott Fitzgerald's great American novel in a vivid new format. From the green light across the bay to the billboard with spectacled eyes, F. Scott Fitzgerald's 1925 American masterpiece roars to life in K. Woodman-Maynard's exquisite graphic novel—among the first adaptations of the book in this genre. Painted in lush watercolors, the inventive interpretation emphasizes both the extravagance and mystery of the characters, as well as the fluidity of Nick Carraway's unreliable narration. Excerpts from the original text wend through the illustrations, and imagery and metaphors are taken to literal, and often whimsical, extremes, such as when a beautiful partygoer blooms into an orchid and Daisy Buchanan pushes Gatsby across the sky on a cloud. This faithful yet modern adaptation will appeal to fans with deep knowledge of the classic, while the graphic novel format makes it an ideal teaching tool to engage students. With its timeless critique of class, power, and obsession, The Great Gatsby Graphic Novel captures the energy of an era and the enduring resonance of one of the world's most beloved books.

The first "narrative history" traces the thread that binds the dreams and aspirations of most Americans together, exploring shared history and sacred texts—the Constitution and the Declaration of Independence—in search of the origins of these ideas.

Tales of the Jazz Age (1922) is a collection of eleven short stories by F. Scott Fitzgerald. Divided into three separate parts, according to subject matter, it includes one of his better-known short stories, "The Curious Case of Benjamin Button". All of the stories had been published earlier, independently, in either Metropolitan Magazine (New York), Saturday Evening Post,

Smart Set, Collier's, Chicago Sunday Tribune, or Vanity Fair.

The Great Gatsby and Modern Times

Some Sort of Epic Grandeur

The Epic of America

How Fitzgerald, Hemingway, and Writers of the 1920s Shaped American Culture

Echoes of the Jazz Age

A Western

The Man and His Work

The Jungle is a 1906 novel written by the American journalist and novelist Upton Sinclair (1878 – 1968). Sinclair wrote the novel to portray the lives of immigrants in the United States in Chicago and similar industrialized cities. Many readers were most concerned with his exposure of health violations and unsanitary practices in the American meatpacking industry during the early 20th century, based on an investigation he did for a socialist newspaper. The book depicts working class poverty, the lack of social supports, harsh and unpleasant living and working conditions, and a hopelessness among many workers. These elements are contrasted with the deeply rooted corruption of people in power. A review by the writer Jack London called it, "the Uncle Tom's Cabin of wage slavery." Sinclair was considered a muckraker, or journalist who exposed corruption in government and business. He first published the novel in serial form in 1905 in the Socialist newspaper, Appeal to Reason, between February 25, 1905, and November 4, 1905. In 1904, Sinclair had spent seven weeks gathering information while working incognito in the meatpacking plants of the Chicago stockyards for the newspaper. It was published as a book on February 26, 1906 by Doubleday and in a subscribers' edition.

Writing the American Classics

Discover the benefits—and drawbacks—of Google® Google® has become a nearly omnipresent tool of the Internet, with its potential only now beginning to be realized. How can librarians effectively integrate this powerful search engine to provide service to their patrons? Libraries and Google® presents leading authorities discussing the many possibilities of using Google® products as effective, user-friendly tools in libraries. Google Scholar and Print are extensively explored with an eye toward offering an expanded view of what is and may be possible for the future, with practical insights on how to make the most of the product' s capabilities. It seems certain that Google® is here to stay. Libraries and Google® comprehensively examines this " disruptive technology " that is seen as both a threat and an opportunity by both librarians and publishers. Both perspectives are explored in depth, along with practical applications of this and other Google® technology that may be new to librarians. Google® products and other more familiar research tools are compared for effectiveness and ease of use. The various unique needs of users and scholars are detailed and considered as a springboard for insightful discussion of the future role of librarians in today' s world. Potential problems are closely examined, such as copyright issues of digitization, and privacy concerns sparked by its collection of personal information about its users. The book comprehensively explores the path libraries need to travel to benefit from the search tool, rather than being overwhelmed and destroyed by it. Topics in Libraries and Google® include: the viewpoint that Google® may make libraries obsolete new opportunities for libraries through using Google® products technical aspects of purchasing and implementing Google® search products with proprietary vendor databases testing the performance of Google Scholar and Print practical use of Google®' s products personal privacy issues making digitized library resources more accessible digitization of copyrighted materials much, much more! Libraries and Google® is horizon-expanding reading for all librarians, library science educators and students, library administrators, publishers, and university presses. Volume 2 of Libraries and Google® is in preparation. Google® is a Registered Service Mark of Google, Inc., Mountain View, California. Libraries and Google® is an independent publication offered by The Haworth Press, Inc., Binghamton, New York, and is not affiliated with, nor has it been authorized, sponsored, endorsed, licensed, or otherwise approved by Google, Inc.

This book has been considered by academicians and scholars of great significance and value to literature. This forms a part of the knowledge base for future generations. So that the book is never forgotten we have represented this book in a print format as the same form as it was originally first published. Hence any marks or annotations seen are left intentionally to preserve its true nature.

Fitzgerald: The Love of the Last Tycoon

American Classics

Hemingway, Fitzgerald, Faulkner, and the Fiction of Mobilization

The Beautiful Works and Damned Lives of John Keats and F. Scott Fitzgerald

The Encyclopaedia Britannica

{ - } A Compilation of Short Works

How The Great Gatsby Came to Be and Why It Endures

*"The Fresh Air" book critic investigates the enduring power of The Great Gatsby -- "The Great American Novel we all think we've read, but really haven't." Conceived nearly a century ago by a man who died believing himself a failure, it's now a revered classic and a rite of passage in the reading lives of millions. But how well do we really know The Great Gatsby? As Maureen Corrigan, Gatsby lover extraordinaire, points out, while Fitzgerald's masterpiece may be one of the most popular novels in America, many of us first read it when we were too young to fully comprehend its power. Offering a fresh perspective on what makes Gatsby great and utterly unusual-So We Read On takes us into archives, high school classrooms, and even out onto the Long Island Sound to explore the novel's hidden depths, a journey whose revelations include Gatsby's surprising debt to hard-boiled crime fiction, its rocky path to recognition as a "classic," and its profound commentaries on the national themes of race, class, and gender. With rigor, wit, and infectious enthusiasm, Corrigan inspires us to re-experience the greatness of Gatsby and the heart of why we are, as a culture, "born back ceaselessly" into its thrill. Along the way, she spins a new and fascinating story of her own.*
*An immensely pleasurable biography of two interwoven, tragic figures: John Keats and F. Scott Fitzgerald in this radiant dual biography, Jonathan Bate explores the fascinating parallel lives of John Keats and F. Scott Fitzgerald, writers who worked separately—on different continents, a century apart, in distinct genres—but whose lives uncannily echoed. Not only was Fitzgerald profoundly influenced by Keats, tiding Tender Is the Night and other works from the poet's lines, but the two shared similar fates: both died young, loved to drink, were plagued by tuberculosis, were haunted by their first love, and wrote into a new decade of release, experimentation, and decadence. Both were outsiders and Romantics, longing for the past as they sped blazingly into the future. Using Plutarch's ancient model of "parallel lives," Jonathan Bate recasts the inspired lives of two of the greatest and best-known Romantic writers. Commemorating both the bicentenary of Keats' death and the centenary of the Roaring Twenties, this is a moving exploration of literary influence.*

*The Rich Boy - Francis Scott Fitzgerald - Fitzgerald's short story "The Rich Boy" (like his novel The Great Gatsby) utilizes an outside narrator to tell the story of a wealthy protagonist in a sympathetic but still somewhat distanced way. Here the protagonist is Anson Hunter, a well-to-do young New Yorker, who would seem to have the whole world ahead of him and the streets of New York City at his feet. In his twenties, he has found his ideal woman as well: the exquisite -- and very rich -- Paula Legendre. On the surface, Paula would not seem to be the type of girl that would exert such a pull on Anson. Anson seems to have a lot of oats to sow, and Fitzgerald describes Paula as being "conservative and rather proper." But he is, nonetheless, obsessed by her, not because she represents the money he wants -- after all, he already has enough of his own -- but because she represents the social system that justifies his existence. In his world, responsible older men (like his uncle Robert) hold the reins of government and business; chaste and proper women (like Paula and her mother) maintain the rules of propriety and etiquette; and, until they get old enough to assume the mantle of responsible older manhood, playboys like Anson play. That is all Anson thinks he is doing right now. Just as he sees in himself the undeveloped kernel of a future leader, he sees in Paula the kernel of a future society matron. He thinks they would make a good pair. What he doesn't realize, however, is that his virtually unlimited wealth has within it the power to corrupt him, and it's already doing a good job. His first problem is that he sees himself as superior. He carries himself that way; Fitzgerald says that "... He had a confident charm and a certain brusque style, and the upper-class men who passed him on the street knew without being told that he was a rich boy and had gone to one of the best schools. . . . Anson accepted without reservation the world of high finance and high extravagance, of divorce and dissipation, of snobbery and of privilege."*

*F. Scott Fitzgerald and Ernest Hemingway might have been contemporaries, but our understanding of their work often rests on simple differences. Hemingway wrestled with war, fraternity, and the violence of nature. Fitzgerald satirized money and class and the never-ending pursuit of a material tomorrow. Through the provocative arguments of Scott Donaldson, however, the two authors become these two authors become brilliantly clear. The result is a reorientation of how we read twentieth-century American literature. Known for his penetrating studies of Fitzgerald and Hemingway, Donaldson traces the creative genius of these authors and the surprising overlaps among their works. Fitzgerald and Hemingway both wrote fiction out of their experiences rather than about them. Therefore Donaldson pursues both biography and criticism in these essays, with a deep commitment to close reading. He traces the influence of celebrity culture on the legacies of both writers, matches an analysis of Hemingway's Spanish Civil War writings to a treatment of Fitzgerald's left-leaning tendencies, and contrasts the averted gaze in Hemingway's fiction with the role of possessions in The Great Gatsby. He devotes several essays to four novels, Gatsby, Tender Is the Night, The Sun Also Rises, and A Farewell to Arms, and others to lesser-known short stories. Based on years of research in the Fitzgerald and Hemingway archives and brimming with Donaldson's trademark wit and insight, this irresistible anthology moves the study of American literature in bold new directions.*

*Babylon Revisited*

*A Cultural History of the American Novel, 1890-1940*

*Mr. Tasker's Gods*

*Libraries and Google*

*Advertising the American Dream*

*Under the Red White and Blue*

*From Ragtime to Swing Time*

Arguing that the contemporary commitment to the importance of cultural identity has renovated rather than replaced an earlier commitment to racial identity, Walter Benn Michaels asserts that the idea of culture, far from constituting a challenge to racism, is actually a form of racism. Our America offers both a provocative reinterpretation of the role of identity in modernism and a sustained critique of the role of identity in postmodernism. "We have a great desire to be supremely American," Calvin Coolidge wrote in 1924. That desire, Michaels tells us, is at the very heart of American modernism, giving form and substance to a cultural movement that would in turn redefine America's cultural and collective identity—ultimately along racial lines. A provocative reinterpretation of American modernism, Our America also offers a new way of understanding current debates over the meaning of race, identity, multiculturalism, and pluralism. Michaels contends that the aesthetic movement of modernism and the social movement of nativism came together in the 1920s in their commitment to resolve the meaning of identity—linguistic, national, cultural, and racial. Just as the Johnson Immigration Act of 1924, which excluded aliens, and the Indian Citizenship Act of the same year, which honored the truly native, reconceptualized national identity, so the major texts of American writers such as Cather, Faulkner, Hurston, and Williams reinvented identity as an object of pathos—something that can be lost or found, defended or betrayed. Our America is both a history and a critique of this invention, tracing its development from the white supremacy of the Progressive period through the cultural pluralism of the Twenties. Michaels's sustained rereading of the texts of the period—the canonical, the popular, and the less familiar—exposes recurring concerns such as the reconception of the image of the Indian as a symbol of racial purity and national origins, the relation between World War I and race, contradictory appeals to the family as a model for the nation, and anxieties about reproduction that subliminally tie whiteness and national identity to incest, sterility, and impotence.

Francis Scott Key Fitzgerald was an American author of novels and short stories, whose works are the paradigm writings of the Jazz Age, a term he coined himself. He is widely regarded as one of the greatest American writers of the 20th century. Fitzgerald is considered a member of the "Lost Generation" of the 1920s. He finished four novels: This Side of Paradise, The Beautiful and Damned, his most famous, The Great Gatsby and what is now considered his true masterpiece, Tender Is the Night. A fifth, unfinished novel, The Love of the Last Tycoon, was published posthumously.

Fitzgerald also wrote many short stories that treat themes of youth and promise along with despair and age. This meticulously edited collection includes the following works: This Side of Paradise (1920), The Beautiful and the Damned (1922), The Mystery of the Raymond Mortgage (1909), Reade, Substitute Right Half (1910), A Debt of Honor (1910), The Room with the Green Blinds (1911), A Luckless Santa Claus (1912), Pain and the Scientist (1913), The Trail of the Duke (1913), Shadow Laurels (1915), The Ordeal (1915), Little Minnie McCloskey: A story for girls (1916), The old frontiersman: A story of the frontier (1916), The diary of a sophomore (1917), The prince of pests: A story of the war (1917), Cedric the stoker (1917), The Spire and the Gargoyle (1917), Tarquin of Cheapside (1917), Babes in the Woods (1917), Sentiment-And the Use of Rouge (1917), The Pierian Springs and the Last Straw (1917), Porcelain and Pink (1920), Head and Shoulders (1920), Benediction (1920), Dalrymple Goes Wrong (1920), Myra Meets His Family (1920), Mister Icky (1920), The Camel's Back (1920), Bernice Bobs Her Hair (1920), The Ice Palace (1920), The Offshore Pirate (1920), The Cut-Glass Bowl (1920), The Four Fists (1920), The Smilers (1920), May Day (1920), The Jelly-Bean (1920), The Lees of Happiness (1920)...

The Liberal Imagination is one of the most admired and influential works of criticism of the last century, a work that is not only a masterpiece of literary criticism but an important statement about politics and society. Published in 1950, one of the chillier moments of the Cold War, Trilling's essays examine the promise –and limits– of liberalism, challenging the complacency of a naïve liberal belief in rationality, progress, and the panaceas of economics and other social sciences, and asserting in their stead the irreducible complexity of human motivation and the tragic inevitability of tragedy. Only the imagination, Trilling argues, can give us access and insight into these realms and only the imagination can ground a reflective and considered, rather than programmatic and dogmatic, liberalism. Writing with acute intelligence about classics like Huckleberry Finn and the novels of Henry James and F. Scott Fitzgerald, but also on such varied matters as the Kinsey Report and money in the American imagination, Trilling presents a model of the critic as both part of and apart from his society, a defender of the reflective life that, in our ever more rationalized world, seems ever more necessary—and ever more remote.

The Life of F. Scott Fitzgerald

A Dictionary of Arts, Sciences, Literature And General Information (Volume I) A To Androphagi

World Social Report 2020

The Jungle

Writing the American Classics

Patriotism, Disenchantment and the Stubborn Myth of the Great Gatsby