

1: British Criticisms Of American Writings | Download eBook PDF/EPUB

It was an essayist, Irving, a novelist, Cooper, and a poet, Bryant, who formed the center of the new group of American writers. All three of these are familiar to every American schoolboy, and notwithstanding change of taste, and the greater achievement of their successors they are not neglected by.

Literary criticism endeavours to establish the literary genres types or categories of the various biblical documents and to reach conclusions about their structure, date, and authorship. These conclusions are based as far as possible on internal evidence, but external evidence is also very important. Functions The functions of literary criticism vary widely, ranging from the reviewing of books as they are published to systematic theoretical discussion. The minimal condition for such a new appraisal is, of course, that the original text survive. The literary critic is sometimes cast in the role of scholarly detective, unearthing, authenticating, and editing unknown manuscripts. Weekly and biweekly magazines serve to introduce new books but are often more discriminating in their judgments, and some of these magazines, such as The London Times Literary Supplement and The New York Review of Books, are far from indulgent toward popular works. Misguided or malicious critics can discourage an author who has been feeling his way toward a new mode that offends received taste. Pedantic critics can obstruct a serious engagement with literature by deflecting attention toward inessential matters. As the French philosopher-critic Jean-Paul Sartre observed, the critic may announce that French thought is a perpetual colloquy between Pascal and Montaigne not in order to make those thinkers more alive but to make thinkers of his own time more dead. Criticism can antagonize authors even when it performs its function well. Authors who regard literature as needing no advocates or investigators are less than grateful when told that their works possess unintended meaning or are imitative or incomplete. What such authors may tend to forget is that their works, once published, belong to them only in a legal sense. The true owner of their works is the public, which will appropriate them for its own concerns regardless of the critic. Justification for his role rests on the premise that literary works are not in fact self-explanatory. A critic is socially useful to the extent that society wants, and receives, a fuller understanding of literature than it could have achieved without him. In filling this appetite, the critic whets it further, helping to create a public that cares about artistic quality. Without sensing the presence of such a public, an author may either prostitute his talent or squander it in sterile acts of defiance. In this sense, the critic is not a parasite but, potentially, someone who is responsible in part for the existence of good writing in his own time and afterward. Although some critics believe that literature should be discussed in isolation from other matters, criticism usually seems to be openly or covertly involved with social and political debate. Since literature itself is often partisan, is always rooted to some degree in local circumstances, and has a way of calling forth affirmations of ultimate values, it is not surprising that the finest critics have never paid much attention to the alleged boundaries between criticism and other types of discourse. Especially in modern Europe, literary criticism has occupied a central place in debate about cultural and political issues. Similarly, some prominent American critics, including Alfred Kazin, Lionel Trilling, Kenneth Burke, Philip Rahv, and Irving Howe, began as political radicals in the 1930s and sharpened their concern for literature on the dilemmas and disillusionments of that era. Such a reconciliation is bound to be tentative and problematic if the critic believes, as Trilling does, that literature possesses an independent value and a deeper faithfulness to reality than is contained in any political formula. In Marxist states, however, literature has usually been considered a means to social ends and, therefore, criticism has been cast in forthrightly partisan terms. Where this utilitarian view prevails, the function of criticism is taken to be continuous with that of the state itself, namely, furtherance of the social revolution. In periods of severe orthodoxy, the practice of literary criticism has not always been distinguishable from that of censorship. Historical development Antiquity Although almost all of the criticism ever written dates from the 20th century, questions first posed by Plato and Aristotle are still of prime concern, and every critic who has attempted to justify the social value of literature has had to come to terms with the opposing argument made by Plato in The Republic. The poet as a man and poetry as a form of statement both seemed untrustworthy to Plato, who depicted the physical world as an imperfect copy of transcendent ideas

and poetry as a mere copy of the copy. Thus, literature could only mislead the seeker of truth. Plato credited the poet with divine inspiration, but this, too, was cause for worry; a man possessed by such madness would subvert the interests of a rational polity. Poets were therefore to be banished from the hypothetical republic. Such imitation presumably has a civilizing value for those who empathize with it. Tragedy does arouse emotions of pity and terror in its audience, but these emotions are purged in the process katharsis. In this fashion Aristotle succeeded in portraying literature as satisfying and regulating human passions instead of inflaming them. Although Plato and Aristotle are regarded as antagonists, the narrowness of their disagreement is noteworthy. Both maintain that poetry is mimetic, both treat the arousing of emotion in the perceiver, and both feel that poetry takes its justification, if any, from its service to the state. It was obvious to both men that poets wielded great power over others. Unlike many modern critics who have tried to show that poetry is more than a pastime, Aristotle had to offer reassurance that it was not socially explosive. Poetic modes are identified according to their means of imitation, the actions they imitate, the manner of imitation, and its effects. These distinctions assist the critic in judging each mode according to its proper ends instead of regarding beauty as a fixed entity. The ends of tragedy, as Aristotle conceived them, are best served by the harmonious disposition of six elements: Much ancient criticism, such as that of Cicero, Horace, and Quintilian in Rome, was absorbed in technical rules of exegesis and advice to aspiring rhetoricians. This work was later to be prized by Neoclassicists of the 17th century not only for its rules but also for its humour, common sense, and appeal to educated taste. Medieval period In the Christian Middle Ages criticism suffered from the loss of nearly all the ancient critical texts and from an antipagan distrust of the literary imagination. Such Church Fathers as Tertullian, Augustine, and Jerome renewed, in churchly guise, the Platonic argument against poetry. But both the ancient gods and the surviving classics reasserted their fascination, entering medieval culture in theologically allegorized form. Encyclopaedists and textual commentators explained the supposed Christian content of pre-Christian works and the Old Testament. Although there was no lack of rhetoricians to dictate the correct use of literary figures, no attempt was made to derive critical principles from emergent genres such as the fabliau and the chivalric romance. Criticism was in fact inhibited by the very coherence of the theologically explained universe. When nature is conceived as endlessly and purposefully symbolic of revealed truth, specifically literary problems of form and meaning are bound to be neglected. Even such an original vernacular poet of the 14th century as Dante appears to have expected his Divine Comedy to be interpreted according to the rules of scriptural exegesis. By the Poetics had been rendered into Italian as well. From this period until the later part of the 18th century Aristotle was once again the most imposing presence behind literary theory. Critics looked to ancient poems and plays for insight into the permanent laws of art. Classicism, individualism, and national pride joined forces against literary asceticism. Neoclassicism and its decline The Renaissance in general could be regarded as a neoclassical period, in that ancient works were considered the surest models for modern greatness. Neoclassicism, however, usually connotes narrower attitudes that are at once literary and social: Criticism of the 17th and 18th centuries, particularly in France, was dominated by these Horatian norms. French critics such as Pierre Corneille and Nicolas Boileau urged a strict orthodoxy regarding the dramatic unities and the requirements of each distinct genre, as if to disregard them were to lapse into barbarity. The poet was not to imagine that his genius exempted him from the established laws of craftsmanship. Neoclassicism had a lesser impact in England, partly because English Puritanism had kept alive some of the original Christian hostility to secular art, partly because English authors were on the whole closer to plebeian taste than were the court-oriented French, and partly because of the difficult example of Shakespeare, who magnificently broke all of the rules. The science of Newton and the psychology of Locke also worked subtle changes on neoclassical themes. His preference for forthright sincerity left him impatient with such intricate conventions as those of the pastoral elegy. The decline of Neoclassicism is hardly surprising; literary theory had developed very little during two centuries of artistic, political, and scientific ferment. Emphasis shifted from concern for meeting fixed criteria to the subjective state of the reader and then of the author himself. The new recognition of strangeness and strong feeling as literary virtues yielded various fashions of taste for misty sublimity, graveyard sentiments, medievalism, Norse epics and forgeries, Oriental tales, and the verse of plowboys. Romantics tended to

regard the writing of poetry as a transcendently important activity, closely related to the creative perception of meaning in the world. In England, however, only Coleridge in his *Biographia Literaria* embraced the whole complex of Romantic doctrines emanating from Germany; the British empiricist tradition was too firmly rooted to be totally washed aside by the new metaphysics. Most of those who were later called Romantics did share an emphasis on individual passion and inspiration, a taste for symbolism and historical awareness, and a conception of art works as internally whole structures in which feelings are dialectically merged with their contraries. Romantic criticism coincided with the emergence of aesthetics as a separate branch of philosophy, and both signalled a weakening in ethical demands upon literature. The lasting achievement of Romantic theory is its recognition that artistic creations are justified, not by their promotion of virtue, but by their own coherence and intensity. Courtesy of The National Portrait Gallery, London The late 19th century The Romantic movement had been spurred not only by German philosophy but also by the universalistic and utopian hopes that accompanied the French Revolution. Some of those hopes were thwarted by political reaction, while others were blunted by industrial capitalism and the accession to power of the class that had demanded general liberty. Advocates of the literary imagination now began to think of themselves as enemies or gadflies of the newly entrenched bourgeoisie. Post-Romantic disillusion was epitomized in Britain in the criticism of Matthew Arnold, who thought of critical taste as a substitute for religion and for the unsatisfactory values embodied in every social class. Several intellectual currents joined to make possible the writing of systematic and ambitious literary histories. For other critics of comparable stature, such as Charles Sainte-Beuve in France, Benedetto Croce in Italy, and George Saintsbury in England, historical learning only threw into relief the expressive uniqueness of each artistic temperament. Page 1 of 2.

2: American Writings | Download eBook PDF/EPUB

Full text of "*British criticisms of American writings, ; a contribution to the study of Anglo-American literary relationships*"
See other formats.

3: Literary criticism | www.enganchecubano.com

*British criticisms of American writings, A contribution to the study of Anglo-American relationships [William B. Cairns] on www.enganchecubano.com *FREE* shipping on qualifying offers.*

4: Browse subject: Criticism | The Online Books Page

British criticisms of American writings, a contribution to the study of Anglo-American literary relationships, schema:name "University of Wisconsin studies in language and literature. no

5: British Criticism of American Writings,

/ General American Literary Criticism Books British Criticisms of American Writings, ; A Contribution to the Study of Anglo-American Literary Relationships Average rating: 0 out of 5 stars, based on 0 reviews Write a review.

6: British Criticisms of American Writings,

British criticisms of American writings, a contribution to the study of Anglo-American library relationships. PS C28 Liberty of the Imagination: Aesthetic Theory, Literary Form, and Politics in the Early United States / Edward Cahill.

7: CiNii Books Author - Cairns, William B.

Note: Citations are based on reference standards. However, formatting rules can vary widely between applications and

BRITISH CRITICISMS OF AMERICAN WRITINGS, 1815-1833 pdf

fields of interest or study. The specific requirements or preferences of your reviewing publisher, classroom teacher, institution or organization should be applied.

8: Holdings : British criticisms of American writings, : | York University Libraries

As one of the premier rare book sites on the Internet, Alibris has thousands of rare books, first editions, and signed books available. With one of the largest book inventories in the world, find the book you are looking for. To help, we provided some of our favorites. With an active marketplace of.

9: Best free ebooks by genre Nonfiction. Read online at www.enganchecubano.com Page()

Download british criticisms of american writings or read online here in PDF or EPUB. Please click button to get british criticisms of american writings book now. All books are in clear copy here, and all files are secure so don't worry about it.

A Dictionary of the Language of Bugotu, Santa Isabel Island, Solomon Islands Sealskin Trousers Extreme Dinosaurs! Q&A Sacred Language of the Vlach Bread : illustrated book and dictionary in 40 pictures How England averted a revolution of force Firehole River Murder Peavey xr 600 manual Jason capital power switch Womanly dominion deceitfully assaulted The Well of Pen Morfa Cross-Country Course Design and Construction Inside Songwriting Central of Georgia Railway album Origins of food production Check Up from the Neck Up Towards a Re-Evaluation of the Philosophical Investigations Report of Her Majestys commissioners appointed to inquire into the management and government of the Colle Ch. 7. Leaving the barrio Cell cycle control and plant development. Young Oxford history of women in the United States Y to pass nclex review manual Shall We Gather at the Garden Cambridge-Some Russian Collections Daybook of critical ing grade 5 teachers edition Remembering Elizabeth Bishop The 29th Pan book of horror stories Philosophy and psychopathology Social Change and Corporate Strategy Ragged Lady, Part 2 Sonnets of Edwin Arlington Robinson 1889 to 1927 Cfa standards of practice handbook 2016 The Lives Of The Sheridans V1 In the junkyard Grandmaster flash Unbuilding cities Biomarker methods in drug discovery and development Architecture of Iraq in the third millennium B.C. Dental management of thalassemia patient Getting a job in radiology ument Under the Blood-Red Sun Barcelona Catalonia