

1: A Modern Book of Criticism

*A Modern Book of Criticism (Classic Reprint) [Ludwig Lewisohn] on www.enganchecubano.com *FREE* shipping on qualifying offers. Excerpt from A Modern Book of Criticism Criticism is no isolated thing; it is not an amusement of elegant trii-,ers; it is not - as many people think - a sport of aloof academicians.*

The Christian View of the Old Testament â€” Frederick Carl Eiselen No careful observer can doubt that modern criticism has exerted a marked influence upon the attitude of many Christian people toward the Bible. Both those in sympathy with new ideas and those opposed to them frequently speak of the crisis which this criticism has brought about. McFadyen, a believer in the methods and results of modern criticism, "that the Church to-day in all her branches is face to face with a crisis of the most serious kind. There are, however, three questions which are worthy of serious consideration: What, then, is biblical criticism? It is defined by Nash as "the free study of all the facts," [3] which definition McFadyen expands so as to read, "the free and reverent study of all the biblical facts. The investigation is free in the sense that though it is not disrespectful to traditional beliefs, it is not prevented by them from marking out new paths if the facts so demand. It is reverent because it deals with a book that has played a unique part in the religious life and thought of many centuries, and has been received as a book in which the voice of God may be heard. It is primarily a study of the facts presented by the book, not of theories or speculations, though in the study of these facts much may be learned from the theories of the past, and the study may give rise to new theories. For convenience sake it has become customary to distinguish four phases of Old Testament, or biblical, criticism: Close students of the Hebrew text of the Old Testament have been compelled to admit that even the oldest Hebrew manuscripts now known are not free from errors and blemishes, and it is the office of textual criticism to remove such errors by the use of all legitimate methods and means and to restore the ipsissima verba of the author. The presence of corruptions in the text is established by facts like these: For example, in 1 Sam. The Hebrew reads, literally, "The son of a year was Saul in his reigning," which may be rendered, "Saul was a year old when he began to reign. In this case, it is the duty of textual criticism to supply, if possible, the age of Saul when he was made king. In the absence of all external evidence the textual critic must fall back upon conjecture. This the translators of the Revised Version did, for in the English Revised Version we find in brackets the word "thirty," in the American Revised Version "forty. The attempt to restore the original text rests upon conjecture. A good illustration is seen in Psa. These two passages were undoubtedly identical in the beginning; but even the oldest existing manuscripts show more than seventy variants between the two chapters. For example, in Josh. Another illustration of a similar character is found in Psa. Passages like these, in which the text has evidently suffered in the course of transmission, might be multiplied a hundredfold, and it is generally considered a legitimate ambition to attempt the restoration of the Hebrew text to its original form. Linguistic criticism deals with difficult and obscure passages. Sometimes the meaning of single words or phrases is uncertain, as, for example, in Isa. It is the duty of linguistic criticism to determine the exact meaning of the word. Sometimes grammatical constructions are ambiguous. Very familiar are the words in Isa. There are other passages, some among the sublimest prophetic utterances, in which it is by no means clear whether the reference is to the past or to the present or to the future. There is, indeed, plenty of room for the most painstaking work of the linguistic critic. The literary criticism concerns itself with the literary history of Old Testament books. The Bible may be more than a human production, but in outward form it has the appearance of an ordinary work of literature; and, so far as its history as a collection of literary productions is concerned, it has not escaped the fortunes or misfortunes of other ancient literary works. Some ancient books have been interpolated and added to from time to time; for example, the Sibylline Oracles, the religious books of the Hindus. Some ancient books are compilations rather than original productions; for example, the Diatessaron of Tatian, or the religious books of the Babylonians, which give abundant evidence of compilation. The discoveries of these phenomena in extra-biblical books naturally raised the question whether similar phenomena might not be found in the books of the Old Testament. It is the duty of literary criticism to throw light on these questions; to decide whether all the Old Testament books are rightly ascribed to the men whose

names they bear, whether they are original productions or compilations from earlier material, and whether any of the books have received additions or interpolations in the course of their literary history. Hand in hand with literary criticism goes historical criticism. The student of Old Testament history seeks to trace the development of the history of Israel by combining in a scientific manner the historical material scattered throughout the Old Testament. To do this is the duty of historical criticism. It inquires, for example, whether the records are approximately contemporaneous with the events they record; if so, whether the writers were qualified to observe the events accurately, or to record and interpret them correctly; and, if the accounts were written a considerable time subsequent to the events recorded, whether they were colored in any way by the beliefs and practices of the time in which they were written or compiled. This line of investigation is almost thrust upon the Bible student by a comparison of the books of Kings with the books of Chronicles, which in many portions cover the same ground; and yet, there are marked differences between the descriptions of the two. These are the different phases of criticism. Ordinarily, however, only two kinds are distinguished: The aims of textual criticism are described above. The higher criticism combines the functions of literary and historical criticism, while linguistic criticism is considered a part of exegesis or interpretation, not a separate branch of Bible study. The legitimacy of textual criticism is universally recognized. Its importance in a comprehensive study of the Bible is clearly implied in these words of W. It is not an arbitrary but a judicial process, based on fixed and intelligible principles and conducted in a determinate manner, in which all the evidence is diligently collected, thoroughly sifted, and accurately weighed, and the decision given in accordance with the ascertained facts. A few expressions will illustrate the feeling with which some regard this kind of study: One writer says, "Neither hard times nor higher criticism nor infidelity Whether or not higher criticism is guilty of the things charged against it will probably appear in the further discussion, for from now on chief emphasis will be placed upon the bearing of the higher criticism on the Christian view of the Old Testament. First of all, it may be well to define, if possible, the term "higher criticism. The designation may be unfortunate, but thus far no clearer or less objectionable substitute has been found. But what is higher criticism? Higher criticism may be defined as a process of scientific investigation for the purpose of determining the origin, original form, and intended value of literary productions. It cannot be emphasized too strongly that higher criticism is nothing more than a process of study or investigation. It is not a set of conclusions respecting the books of the Bible; it is not a philosophical principle underlying the investigation; it is not a certain attitude of mind toward the Bible; it is not a theory of inspiration nor a denial of inspiration. Higher criticism is none of these things. It is simply a process of study to determine certain truths concerning literary productions. Again, higher criticism, as a process of study, is not confined to the study of the Bible. It was applied to extra-biblical books long before there was any thought of applying it to the Old or New Testament. Eichhorn, who first applied the term to Old Testament study, has this to say: In the words of Professor Zenos: It may result in the confirmation of the old, or in the substitution of the new for the old It is no respecter of antiquity or novelty; its aim is to discover and verify the truth, to bring facts to light whether these validate or invalidate previously held opinions. In reality, it has confirmed traditional views at least as often as it has shown them to be untenable. It does not approach its investigations even with a suspicion of the correctness of tradition; it starts out with the tradition, it accepts it as correct until the process of investigation has brought to light facts and indications which cannot be harmonized with tradition. In such a case criticism believes itself bound to supply a satisfactory explanation of the facts, though such explanation may be contrary to the claims of tradition. That it is desirable to answer questions concerning the origin, form, and value of biblical books no one will dispute. Mead, exceedingly cautious and conservative, says: Genuine criticism is nothing but the search after truth, and of this there cannot be too much. When, where, by whom, to whom, under what circumstances, for what purpose? A knowledge of the form of the writing is also essential to a proper understanding of the same. Is it history or poetry? In a similar manner it is important, though not always easy, to know the value a given literary work was intended to have. Is it to be understood as literal history? Are the religious and ethical truths taught intended to be final, or do they mark a stage in the development toward perfection and finality? These and other important questions of a similar nature the higher criticism seeks to answer. Some one may say, "Scholars in all ages have sought to answer these questions;

why is it, then, that modern higher criticism reaches conclusions concerning the origin, form, and value of Old Testament writings not dreamed of a few centuries ago? It may best be answered by asking another question: Men in all ages have studied the earth, the sun, the stars, and other phenomena of nature; how is it that modern scientists have reached conclusions unknown and undreamed of a few centuries ago? The modern higher criticism, like all modern science, is the outgrowth of the awakening during the Middle Ages which revolutionized the whole world of science, literature, and religion. In the Renaissance men began to think for themselves in matters of science and literature; in the Reformation they began to think for themselves in matters of religion. But this Jewish criticism did not at the time exert any influence in the Christian Church. Only after criticism had secured a foothold among Christian scholars were the results of Jewish investigation made use of. In the same way the purely negative conclusions of some of the early Christian heretics, based upon dogmatic considerations rather than historical investigations, have no organic connection with the investigations and results of modern criticism. It is perfectly correct, therefore, to state that the modern higher criticism had its birth in the great awakening of the Renaissance and the Reformation. They gave to it a life and an impetus which from that day to this have not abated in the least. Some of the reformers themselves and their coworkers advanced views which later investigation has confirmed and expanded. The freedom with which Luther criticized both the Old and the New Testament books is well known. Concerning the Old Testament, he admitted that the books of Kings were more credible than Chronicles. The testimony of the psalm titles he does not regard as conclusive. He admits chronological difficulties and contradictions in the statements of historical facts. He concedes that we do not always hear God himself speaking in the Old Testament. Esther might well have been left out of the canon, and First Maccabees might have been included. If this is not criticism, what is? The case of Luther has been mentioned simply to show the absurdity of the claim that modern higher criticism is the outgrowth of German rationalism or English deism or infidelity; or that a man who pursues Old Testament study on the line of the higher criticism is necessarily an infidel, a rationalist, or a fool. The vast majority of the so-called higher critics do not deserve the denunciations heaped upon them by some who consider themselves sole defenders of the faith. Most of them are Christian men whose loyalty to Christ, whose devotion to the truth, and whose sincerity of motive no one has reason or right to question or doubt.

2: Biblical Criticism

Criticism is no isolated thing; it is not an amusement of elegant trippers; it is not "as many people think" a sport of aloof academicians. It is as present as the air, as concrete as bread, and far more necessary to human civilization than steam or petrol. The proverbial Philistine who.

You can help by adding to it. August In the Enlightenment period s to s , literary criticism became more popular. During this time period literacy rates started to rise in the public, no longer was reading exclusive for the wealthy or scholarly. With the rise of the literate public and swiftness of printing, criticism arose too. Reading was no longer viewed solely as educational or as a sacred source of religion; it was a form of entertainment. German Romanticism , which followed closely after the late development of German classicism , emphasized an aesthetic of fragmentation that can appear startlingly modern to the reader of English literature, and valued Witz "that is, "wit" or "humor" of a certain sort" more highly than the serious Anglophone Romanticism. The late nineteenth century brought renown to authors known more for their literary criticism than for their own literary work, such as Matthew Arnold. The New Criticism[edit] However important all of these aesthetic movements were as antecedents, current ideas about literary criticism derive almost entirely from the new direction taken in the early twentieth century. Early in the century the school of criticism known as Russian Formalism , and slightly later the New Criticism in Britain and in the United States, came to dominate the study and discussion of literature, in the English-speaking world. This emphasis on form and precise attention to "the words themselves" has persisted, after the decline of these critical doctrines themselves. In his works Frye noted that some critics tend to embrace an ideology , and to judge literary pieces on the basis of their adherence to such ideology. This has been a highly influential viewpoint among modern conservative thinkers. Michael Jones , for example, argues in his *Degenerate Moderns* that Stanley Fish was influenced by his adulterous affairs to reject classic literature that condemned adultery. In the British and American literary establishment, the New Criticism was more or less dominant until the late s. Around that time Anglo-American university literature departments began to witness a rise of a more explicitly philosophical literary theory , influenced by structuralism , then post-structuralism , and other kinds of Continental philosophy. It continued until the mids, when interest in "theory" peaked. Many later critics, though undoubtedly still influenced by theoretical work, have been comfortable simply interpreting literature rather than writing explicitly about methodology and philosophical presumptions. History of the book[edit] Related to other forms of literary criticism, the history of the book is a field of interdisciplinary inquiry drawing on the methods of bibliography , cultural history , history of literature , and media theory. Principally concerned with the production, circulation, and reception of texts and their material forms, book history seeks to connect forms of textuality with their material aspects. Among the issues within the history of literature with which book history can be seen to intersect are: Current state[edit] Today, interest in literary theory and continental philosophy coexists in university literature departments with a more conservative literary criticism of which the New Critics would probably have approved. Disagreements over the goals and methods of literary criticism, which characterized both sides taken by critics during the "rise" of theory, have declined. Many critics feel that they now have a great plurality of methods and approaches from which to choose. Ecocritics have drawn connections between literature and the natural sciences. Darwinian literary studies studies literature in the context of evolutionary influences on human nature. Many literary critics also work in film criticism or media studies. Some write intellectual history ; others bring the results and methods of social history to bear on reading literature. Value of academic criticism[edit] The value of extensive literary analysis has been questioned by several prominent artists. Vladimir Nabokov once wrote that good readers do not read books, and particularly those which are considered to be literary masterpieces, "for the academic purpose of indulging in generalizations". *Dubliners* and *A Portrait of the Artist as a Young Man* can be picked up, read, and enjoyed by virtually anybody without scholarly guides, theories, and intricate explanations, as can *Ulysses*, if you forget about all the hue and cry.

3: Full text of "A Modern Book of Criticism"

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He puts a powerful case It is a book for everybody who wants to learn how to write or who needs to do some writing to get through the day, as almost everybody does in *The Uses of Enchantment: Analyzing a wide range of traditional stories, from the tales of He asserts the priority of the political interpretation of literary texts, claiming it to be at the center of all reading and understanding, not just a supplement This "Penguin Classics" edition is edited with an introduction by Oliver Stallybrass, and features a new preface Why Americans think home in on something is a mistake and Brits think hone in is. Is it OK to spell OK okay? Was Alanis Morissette ever ironic? Fry offers in this welcome book a guided tour of the main trends in twentieth-century literary theory. What is literature, how is it One of the most widely used texts in fiction courses, it is a standard reference point in advanced discussions of how fictional form works, how authors make Fussell describes how the futility and insanity of war defined the thinking of a generation and led England away from Romantacism. The book won the In a sensitive analysis that weaves together literary criticism and historical narrative, Crain describes the How to Write a Sentence: These serio-comic essays bear a message, lightly Widely acclaimed upon publication, it has since taken its place among a handful of books considered mandatory reading for all Bachelard takes us on a journey, from cellar to attic, to show how our perceptions of houses and other shelters shape our They chart a tangible desire expressed for freedom from the restraints of a confining patriarchal society and trace a distinctive female literary tradition. In seeking to establish the status It also provides the best, most sustained exposure possible to the most wide-ranging, acute, and original Principles of Literary Criticism By I. He enthused a generation of writers and readers and was an influential supporter of the young T. Principles of Literary Criticism was the text that first established his reputation and pioneered the movement that became David Bromwich explores the importance of imagination and sympathy to suggest how these faculties may illuminate the motives of human action and the reality of justice. This widely popular primer--translated into eight languages--remains the first choice in all disciplines for writers who seek straightforward guidance about But until the first publication of *Fairy Tales and the Art of Subversion*, little attention had been paid to the ways in which the writers and collectors of tales used traditional Many, once you have an idea, show you how to express it clearly and elegantly. And many handbooks offer reliable advice on the use of commas, semicolons, and *Negotiating with the Dead: Is he or she an entertainer? A high priest of the god Art? And who, for that matter, are these mysterious readers? In this wise and irresistibly quotable book, What Ever Happened to Modernism? By Gabriel Josipovici Used Price: For novelist and critic Gabriel Josipovici, the contemporary novel in English is profoundly disappointing - a poor relation of its groundbreaking Modernist forebears. This agile and passionate book asks why. Modernism, Josipovici suggests, is only superficially a reaction Beal and Philip A. Shaw, recounts the history of the English language from its remote ancestry to the present day. As the always clear and direct Stein explains here, "This is not a book of theory. It is a book of Beginning with an essay on the attributes that define a classic number one - classics are those books that people always say they are Long celebrated as a pathbreaking In establishing the role of the political novel and tracing its growth into the twentieth century, Mr. Today she remains one of the foremost figures in the study of world literature and its cultural consequences. In this new book she declares the death of By Leo Tolstoy Used Price: These works culminated in What is Art? Impassioned and iconoclastic, this powerfully influential work both criticizes the The art of fiction is considered under a wide range of headings, such as the Intrusive Author, Suspense, the Epistolary First published in , this remarkable collection is a testament to It offers a fresh, distinctive and beautifully written synthesis of the discipline. David Morley discusses where creative writing comes from, the various forms and camouflages it has taken, and why we teach Lewis Why do we read literature and how do we judge it? His writings had a potency that was irresistible to the intellectual scene that swept post-war Europe, and**

have left a vital inheritance to contemporary thought. The central tenet of the Existentialist movement Pieces range from reflections on the daily craft of writing It is a primer for the reader who wants to maintain an active, critical mind and become Finding it hard to get to grips with your essay topics? Does your writing sometimes lack structure and style? Would you like to improve your grades? This text covers everything a student needs to know about writing essays and papers Here, he contributes a new epilogue to his collection of classic lectures on the relationship of fiction to age-old concepts of apocalyptic chaos and crisis. Prompted by the approach of the millennium, he revisits the Playing in the Dark: He was also well known for turning his many book reviews into essays and excursions of his own, in the interest of tracking down the implications of terminologies and What Is World Literature? By David Damrosch Used Price:

4: Criticism | Modern American Poetry

Literary criticism is the study, evaluation, and interpretation of literature. Modern literary criticism is often informed by literary theory, which is the philosophical discussion of its methods and goals.

Source criticism Source criticism is the search for the original sources which lie behind a given biblical text. Form criticism Form criticism breaks the Bible down into sections pericopes, stories , which are analyzed and categorized by genres prose or verse, letters, laws, court archives, war hymns, poems of lament etc. The belief in the priority, stability and even detectability, of oral traditions is now recognised to be so deeply questionable as to render tradition history largely useless, but form criticism itself continues to develop as a viable methodology in biblical studies. Redaction criticism Redaction criticism studies "the collection, arrangement, editing and modification of sources" and is frequently used to reconstruct the community and purposes of the authors of the text. After the groundbreaking work on the New Testament by Friedrich Schleiermacher " , the next generation, which included scholars such as David Friedrich Strauss "74 and Ludwig Feuerbach "72 , analyzed in the midth century the historical records of the Middle East from biblical times, in search of independent confirmation of events in the Bible. Hegel " and the French rationalists. Two of the authors were indicted for heresy and lost their jobs by , but in , they had the judgement overturned on appeal. Some scholars, such as Rudolf Bultmann " have used higher criticism of the Bible to " demythologize " it. John Barton argues that the term "historical-critical method" conflates two nonidentical distinctions, and prefers the term "Biblical criticism": This suggests that the term "historical-critical method" is an awkward hybrid and might better be avoided. From these two principles the Modernists deduce two laws, which, when united with a third which they have already got from agnosticism, constitute the foundation of historical criticism. We will take an illustration from the Person of Christ. In the person of Christ, they say, science and history encounter nothing that is not human. Therefore, in virtue of the first canon deduced from agnosticism, whatever there is in His history suggestive of the divine, must be rejected. Then, according to the second canon, the historical Person of Christ was transfigured by faith; therefore everything that raises it above historical conditions must be removed. Lately, the third canon, which lays down that the person of Christ has been disfigured by faith, requires that everything should be excluded, deeds and words and all else that is not in keeping with His character, circumstances and education, and with the place and time in which He lived. A strange style of reasoning, truly; but it is Modernist criticism. Who is the author of this history? Assuredly, neither of these but the philosopher. From beginning to end everything in it is a priori.

5: A HISTORY OF MODERN CRITICISM: Vol. I & II by Rene Wellek | Kirkus Reviews

A Modern Book of Criticism Average rating: 0 out of 5 stars, based on 0 reviews Write a review This button opens a dialog that displays additional images for this product with the option to zoom in or out.

6: Historical criticism - Wikipedia

The seventh volume of Rene Wellek's monumental history of modern criticism is a comprehensive, clearly written survey of the main currents of twentieth-century criticism in eastern Europe. A forth-coming, and final, volume will cover the same period in western Europe. In volume 7, as in the.

7: Popular Literary Criticism Books

This Anthology Assembles Sixteen Essays On Different Aspects Of Modern Criticism, By Some Of The Best Scholars From Six Countries And Four Continents.

8: A History of Modern Criticism, Summary - www.enganchecubano.com

This book employs phenomenology and semiotics to argue that modern literature is strongly concerned with the role of time in the construction of the self. [Alterity and Criticism: Retracing Time in Modern Literature](http://www.enganchecubano.com) argues that the role of time in canonical literature underlies the experience of alterity and requires a new hermeneutic to clarify.

9: Literary Criticism Books

Literary criticism (or literary studies) is the study, evaluation, and interpretation of www.enganchecubano.com literary criticism is often influenced by literary theory, which is the philosophical discussion of literature's goals and methods.

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