

## Principles Of Literary Criticism By I A Richards

Ralph Waldo Emerson has always fascinated students of criticism and of American literature and thought. Emerson's Literary Criticism supplies the continuing need for an anthology. This collection brings together Emerson's literary criticism from a wide variety of sources. Eric W. Carlson has culled both the major statements of Emerson's critical principles and many secondary observations that illuminate them. Here are more than sixty selections on thirty-five critical topics. Headnotes provide valuable background. Carlson relates Emerson's critical principles to his philosophy, social thought, and literary milieu, and also to biographical details. Intended for the student as well as the researcher, this book amply illustrates Alfred Kazin's contention that Ralph Waldo Emerson was "one of the shrewdest critics who ever lived." No Treatment Of Modern Criticism Is Possible Without Discussing I.A. Richards, Since In The Most Literal Sense His Influence Combined With That Of T.S. Eliot And F.R. Leavis Served To Create It. As One Of Seminal Thinkers Paving The Way For The Development Of New Criticism, Richards Made A Systematic Attempt To Formulate A Theory Of Poetry In Consonance With The Demands Of Modern Scientific Thought. The Present Book Stems From The Need To Offer An Objective Appraisal Of Richards Thought System In The Context Of The Evolution Of His Ideas In Foundations Of Aesthetics, The Meaning Of Meaning, Principles Of Literary Criticism, Science And Poetry (Later Reissued As Poetries And Sciences) And Practical Criticism. In The Context Of Wide-Spread Misinterpretations And Distortions Of Richards Point Of View, The Author Has Tried Throughout This Inter-Disciplinary Work To Allow Richards To Speak For Himself. While Unfolding The Subtle, Suggestive And Consistent Nature Of Richards Early Writings, The Book Studies His Criticism Of Modern Poets Like T.S. Eliot, W.B. Yeats, G.M. Hopkins, Thomas Hardy And D.H. Lawrence. The Chapter On Practical Criticism Throws Light On Richards Technique Of Evaluating Poems And Teaches The Art Of Appreciating Poetry.

With an alertness to the psychological and emotional effects of language, this work aims to present an understanding both of literature and of the role of the reader.

Unlike some other reproductions of classic texts (1) We have not used OCR(Optical Character Recognition), as this leads to bad quality books with introduced typos. (2) In books where there are images such as portraits, maps, sketches etc We have endeavoured to keep the quality of these images, so they represent accurately the original artefact. Although occasionally there may be certain imperfections with these old texts, we feel they deserve to be made available for future generations to enjoy.

This Is A New Release Of The Original 1899 Edition.

Presents a theoretical framework and methodological approach for the practice and teaching of modern literary criticism, based on an analysis of varied responses to thirteen different poems

Ivor Armstrong Richards was one of the founders of modern literary criticism. He enthused a generation of writers and readers and was an influential supporter of the young T.S. Eliot. Principles of Literary Criticism was the text that first established his reputation and pioneered the movement that became known as the 'New Criticism'. Highly controversial when first published, Principles of Literary Criticism remains a work which no one with a serious interest in literature can afford to ignore.

This book is a guide to the history of literary criticism from antiquity to the present day. It not only provides an overview of the major movements, figures, and texts of literary criticism, but also supplies the cultural, historical, and philosophical background which enables

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students to see them in context. The organization of the book is broadly chronological. Starting with a comprehensive section on classical literary criticism, it shows how the central philosophical principles of Plato and Aristotle not only underlie their specific comments on literature, but also lay out the foundations and categories of much subsequent Western thought. Similarly, for each subsequent period, the book combines back ground information, whether on the philosophy of Locke, the history of the French Revolution, the political theories of Marx and Engels, or Freud's views on civilization with coverage of the major figures and texts of literary-critical thought.

Principles of Literary Criticism Routledge

Study of Bernard Shaw, 1856-1950, as a literary critic.

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Excerpt from Some Principles of Literary Criticism The following chapters were first prepared for the college lecture room, and, although since rewritten, they doubtless still betray by a certain dull, didactic manner the place of their origin. While directing the work of college classes, I had often looked about for a book that should give a compendious statement of the essentials of literature and the grounds of critical estimate. Finding no such book, I essayed to make one. Two or three books on the subject - born, I judge, of the same want that produced this one - have indeed appeared since these lectures were first written; but their purpose and method are quite different from those I have had in mind. I have attempted neither to expound a philosophy of criticism nor to elaborate a critical method; but simply to state, as plainly as I might, some qualities that by common consent are to be found in all writing deserving to be called literature, and to lay down some fundamental principles that must be assumed in all sound critical judgments. About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at [www.forgottenbooks.com](http://www.forgottenbooks.com) This book is a reproduction of an important historical work. Forgotten Books uses state-of-the-art technology to digitally reconstruct the work, preserving the original format whilst repairing imperfections present in the aged copy. In rare cases, an imperfection in the original, such as a blemish or missing page, may be replicated in our edition. We do, however, repair the vast majority of imperfections successfully; any imperfections that remain are intentionally left to preserve the state of such historical works.

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