

# Abrams The Mirror And The Lamp

Joseph Carroll

**The Mirror and the Lamp** Meyer Howard Abrams, 1977

**The Mirror and the Lamp** Meyer Howard Abrams, 1971 This highly acclaimed study analyzes the various trends in English criticism during the first four decades of this century.

The Mirror and the Lamp M. H. Abrams, 2003 with this book, M.H. Abrams has given us a remarkable study, admirably conceived and executed, a book of quite exceptional and no doubt lasting significance for a number of fields- for the history of ideas and comparative literature as well as for English literary history, criticism and aesthetics.'

**The Mirror and the Lamp** M. h Abrams, 1953

**The Mirror and the Lamp. Romantic Theory and the Critical Tradition. (Repr.).** , 1980

**Wallace Stevens and the Limits of Reading and Writing** Bart Eeckhout, 2002 Often considered America's greatest twentieth-century poet, Wallace Stevens is without a doubt the Anglo-modernist poet whose work has been most scrutinized from a philosophical perspective. Wallace Stevens and the Limits of Reading and Writing both synthesizes and extends the critical understanding of Stevens's poetry in this respect. Arguing that a concern with the establishment and transgression of limits goes to the heart of this poet's work, Bart Eeckhout traces both the limits of Stevens's poetry and the limits of writing as they are explored by that poetry. Stevens's work has been interpreted so variously and contradictorily that critics must first address the question of limits to the poetry's signifying potential before they can attempt to deepen our appreciation of it. In the first half of this book, the limits of appropriating and contextualizing Stevens's *The Snow Man*, in particular, are investigated. Eeckhout does not undertake this reading with the negative purpose of disputing earlier interpretations but with the more positive intention of identifying the intrinsic qualities of the poetry that have been responsible for the remarkable amount of critical attention it has received.

**The Mirror and the Lamp** Meyer Howard Abrams, 1960

*Evolution and Literary Theory* Joseph Carroll, 1995 Over the past two decades, poststructuralism in its myriad forms has come to dominate literary criticism to the exclusion of virtually any other point of view. Few scholars have escaped the coercive authority of its programmatic radicalism. In *Evolution and Literary Theory*, Joseph Carroll vigorously attacks the foundational principles of poststructuralism and offers in their stead a bold new theory that situates literary criticism within

the matrix of evolutionary theory.

**Secular Vocations** Bruce Robbins, 1993-07-17 During the 1980s, university-based intellectuals came under heavy fire from both radicals and conservatives. They were accused by the former of betraying their public duty as general critics of society, and by the latter of promulgating radical ideologies and corrupting the young. In this work, the author counters both left and right, arguing that the professionalization of literary study was inevitable and fortuitous. Robbins undertakes close studies of such figures as Edward Said, Fredric Jameson and Raymond Williams, while considering the major trends in contemporary cultural studies and giving significant attention to relevant developments in such disciplines as ethnology and sociology. *Secular Vocations* ranges over materials from Britain, France and the US, knitting them together in a synthesis that places, in bold relief, many of the major controversies in contemporary intellectual life. It concludes with a plea for what Robbins calls “comparative cosmopolitanism” to displace the more militantly particularist projects that have come to dominate the human sciences.

*In Other Words* Charles H. Cosgrove, W. Dow Edgerton, 2007-04-26 Foreword by Don Wardlaw This exceptional book by Charles Cosgrove and Dow Edgerton will be a rich resource for pastors wanting to reach their congregations in a fresh way. Rather than discussing preaching in general or even a specific approach to preaching, it focuses on a new way of engaging the biblical text for preaching. *In Other Words* combines Cosgrove and Edgerton's critical acumen, creative imagination, and pastoral discernment to present contemporizing restatements of Scripture, speaking timeless truths in modern speech. In describing their incarnational translation, the authors invite readers to imagine what the text might have looked like if produced in the preacher's own culture, time, and place. Drawing on translation theory, genre studies, and recent hermeneutical theory, they offer both a comprehensive theory of incarnational translation and a set of specific guidelines and examples for carrying it out.

**Coleridge's Chrysopoetics** Kiran Toor, 2011-01-18 This book is an attempt to assess the creative potential of alchemy as a master trope in Coleridge's conception of authorship and imagination. It begins with a challenge to the idea that an autonomous author is at the centre of a literary work. This idea is crucial to the reception of literature and to the way in which concepts of “originality” and “authorship” are typically understood. Against this marking out of an author as a singular, autonomous, and uniquely privileged “self,” it is posited that, for Coleridge, authorship occurs in a transformative or alchemical interspace between the desire for self-expression and the necessarily other-determined nature of creativity. Offering an alternative trajectory for the author, Coleridge elaborates an imaginative strategy in which the dislocation of the self from itself is the truest path to self-expression, and the author must become other in order to become more fully himself. Demonstrating a unique link between plagiarism and creativity, this book suggests that alchemy, better than any other system, accounts for Coleridge's propensity for plagiarism and for an aesthetic of artifice. In an attempt to trace Coleridge's

familiarity with Hermetic and alchemical discourses throughout his life, it has been necessary to review works as varied as those of Plato, Marsilio Ficino, Ralph Cudworth, Jacob Boehme, Herman Boerhaave, and F. W. J. Schelling. It is then suggested how Coleridge appropriates alchemical terminology to his own aesthetic and imaginative ends. Unable to resolve the desire for aesthetic autonomy with the impossibility of asserting the self in one's own voice, Coleridge "plays" in the hermeneutic interspace between selfhood and otherness, creativity and counterfeit, authority and artifice in order to arrive at an entirely unique strategy of alchemical self-exposition. Arriving at authorial selfhood through the odyssey of alterity, Coleridge's "play"giarisms, in this view, do not violate the principles of originality, but redefine them. The book ends with a consideration of the necessarily negotiated fiction of all acts of imagination and authorship.

**The Old Testament: Canon, Literature and Theology** John Barton, 2016-02-17 This collection of John Barton's work engages with current concern over the biblical canon, in both historical and theological aspects; with literary reading of the Bible and current literary theory as it bears on biblical studies; and with the theological reading and use of the biblical text. John Barton's distinctive writing reflects a commitment to a 'liberal' approach to the Bible, which places a high value on traditional biblical criticism and also seeks to show how evocative and full of insight the biblical texts are and how they can contribute to modern theological concerns. This invaluable selection of published writings by one of the leading authorities on biblical text and canon, also includes new essays and editorial introductions from the author.

**Encyclopedia of Contemporary Literary Theory** Irene Rima Makaryk, 1993-01-01 The last half of the twentieth century has seen the emergence of literary theory as a new discipline. As with any body of scholarship, various schools of thought exist, and sometimes conflict, within it. I.R. Makaryk has compiled a welcome guide to the field. Accessible and jargon-free, the Encyclopedia of Contemporary Literary Theory provides lucid, concise explanations of myriad approaches to literature that have arisen over the past forty years. Some 170 scholars from around the world have contributed their expertise to this volume. Their work is organized into three parts. In Part I, forty evaluative essays examine the historical and cultural context out of which new schools of and approaches to literature arose. The essays also discuss the uses and limitations of the various schools, and the key issues they address. Part II focuses on individual theorists. It provides a more detailed picture of the network of scholars not always easily pigeonholed into the categories of Part I. This second section analyses the individual achievements, as well as the influence, of specific scholars, and places them in a larger critical context. Part III deals with the vocabulary of literary theory. It identifies significant, complex terms, places them in context, and explains their origins and use. Accessibility is a key feature of the work. By avoiding jargon, providing mini-bibliographies, and cross-referencing throughout, Makaryk has provided an indispensable tool for literary theorists and historians and for all scholars and students of contemporary criticism and culture.

*The Pursuit of Signs* Jonathan D. Culler, 2002 This widely acclaimed work remains an important and vital work of literary

scholarship. Covering semiotics, reader response criticism, and the value of the apostrophe, this work provides a detailed analysis of literary criticism.

**Mimesis and Its Romantic Reflections** Frederick Burwick, 2010-11-01 In Romantic theories of art and literature, the notion of mimesis—defined as art’s reflection of the external world—became introspective and self-reflexive as poets and artists sought to represent the act of creativity itself. Frederick Burwick seeks to elucidate this Romantic aesthetic, first by offering an understanding of key Romantic mimetic concepts and then by analyzing manifestations of the mimetic process in literary works of the period. Burwick explores the mimetic concepts of &art for art's sake,& &Idem et Alter,& and &palingenesis of mind as art& by drawing on the theories of Philo of Alexandria, Aristotle, Immanuel Kant, Friedrich Schiller, Friederich Wilhelm Joseph von Schelling, Thomas De Quincey, and Germaine de Staël. Having established the philosophical bases of these key mimetic concepts, Burwick analyzes manifestations of mimesis in the literature of the period, including ekphrasis in the work of Thomas De Quincey, mirrored images in the poems of Samuel Taylor Coleridge and William Wordsworth, and the twice-told tale in the novels of Charles Brockden Brown, E. T. A. Hoffmann, and James Hogg. Although artists of this period have traditionally been dismissed in discussions of mimesis, Burwick demonstrates that mimetic concepts comprised a major component of the Romantic aesthetic.

*New Critical Nostalgia* Christopher Rovee, 2024-01-02 *New Critical Nostalgia* weighs the future of literary study by reassessing its past. It tracks today's impassioned debates about method back to the discipline’s early professional era, when an unprecedented makeover of American higher education with far-reaching social consequences resulted in what we might call our first crisis of academic life. Rovee probes literary study’s nostalgic attachments to this past, by recasting an essential episode in the historiography of English—the vigorous rejection of romanticism by American New Critics—in the new light of the American university’s tectonic growth. In the process, he demonstrates literary study’s profound investment in romanticism and reveals the romantic lyric’s special affect, nostalgia, as having been part of English’s professional identity all along. *New Critical Nostalgia* meticulously shows what is lost in reducing mid-century American criticism and the intense, quirky, and unpredictable writings of central figures, such as Cleanth Brooks, Josephine Miles, and W. K. Wimsatt, to a glib monolith of New Critical anti-romanticism. In Rovee’s historically rich account, grounded in analysis of critical texts and enlivened by archival study, readers discover John Crowe Ransom’s and William Wordsworth’s shared existential nostalgia, witness the demolition of the “immature” Percy Shelley in the revolutionary textbook *Understanding Poetry*, explore the classroom give-and-take prompted by the close reading of John Keats, consider the strange ambivalence toward Lord Byron on the part of formalist critics and romantic scholars alike, and encounter the strikingly contemporary quantitative studies by one of the mid-century’s preeminent poetry scholars, Josephine Miles. These complex and enthralling engagements with the romantic lyric introduce the reader to a dynamic intellectual milieu, in which professionals with varying methodological

commitments (from New Critics to computationalists), working in radically different academic locales (from Nashville and New Haven to Baton Rouge and Berkeley), wrangled over what it means to read, with nothing less than the future of the discipline at stake.

Kubrick's Hope Julian Rice, 2008-09-29 There have been two common assumptions about Stanley Kubrick: that his films portray human beings who are driven exclusively by aggression and greed, and that he pessimistically rejected meaning in a contingent, postmodern world. However, as Kubrick himself remarked, 'A work of art should be always exhilarating and never depressing, whatever its subject matter may be.' In this new interpretation of Kubrick's films, Julian Rice suggests that the director's work had a more positive outlook than most people credit him. And while other studies have recounted Kubrick's life and production histories, few have offered lucid explanations of specific sources and their influence on his films. In *Kubrick's Hope*, Rice explains how the theories of Freud and Jung took cinematic form, and also considers the significant impression left on the director's last six films by Robert Ardrey, Bruno Bettelheim, and Joseph Campbell. In addition to providing useful contexts, Rice offers close readings of the films, inviting readers to note details they may have missed and to interpret them in their own way. By refreshing their experience of the films and discarding postmodern clichés, viewers may discover more optimistic themes in the director's works. Beginning with *2001: A Space Odyssey* and continuing through *A Clockwork Orange*, *Barry Lyndon*, *The Shining*, *Full Metal Jacket*, and *Eyes Wide Shut*, Rice illuminates Kubrick's thinking at the time he made each film. Throughout, Rice examines the compelling political, psychological, and spiritual issues the director raises. As this book contends, if these works are considered together and repeatedly re-viewed, Kubrick's films may help viewers to personally grow and collectively endure.

**Associationism and the Literary Imagination** Craig Cairns Craig, 2020-03-31 Associationism and the Literary Imagination traces the influence of empirical philosophy and associationist psychology on theories of literary creativity and on the experience of reading literature. It runs from David Hume's *Treatise of Human Nature* in 1739 to the works of major literary critics of the twentieth century, such as I.A. Richards, W.K. Wimsatt and Northrop Frye. Cairns Craig explores the ways in which associationist conceptions of literature gave rise to some of the key transformations in British writing between the romantic and modernist periods. In particular, he analyses the ways in which authors' conceptions of the form of their readers' aesthetic experience led to radical developments in literary style, from the fragmentary narrative of Sterne's *Tristram Shandy* in 1760 to Virginia Woolf's experiments in the rendering of characters' consciousness in the 1920s; and from Wordsworth's poetic use of autobiography to J.G. Frazer's exploration of a mythic unconscious in *The Golden Bough*. Detailed analyses are offered of the ways in which a wide variety of major British writers, including Scott, Lady Morgan, Dickens, Tennyson, Hardy, Yeats, Joyce and Woolf developed their literary techniques on the basis of associationist conceptions of the mind, and of how modern literary criticism - from Arthur Symonds to Roland Barthes - is founded on

associationist principles. Associationism and the Literary Imagination relocates the traditions of British writing since the eighteenth century within the neglected context of its native empirical philosophy, and reveals how many of the issues assumed to be products of 'postmodern' or 'deconstructive' theory have long been foregrounded and debated within the traditions of British empiricism. This is a work which provides a radical new perspective on the history of literature in Britain and Ireland and challenges many of the assumptions of contemporary theoretical debate about the

Truth, Beauty, and Goodness in Biblical Narratives Kris Sonek, 2009-05-05 A modern reader studying biblical narratives encounters various literary approaches and ways of understanding interpretive concepts. Hence an attempt to put forward a comprehensive hermeneutical model of reading biblical narratives. Such a model should aim at a synthesis of various approaches, and show how they are interrelated. The book proposes a hermeneutical theory which uses modern approaches to literary texts for the exegesis of biblical narratives. The book discusses three spheres of the reader's knowledge about reality: immanent, narrative, and transcendental. The move from immanent to transcendental knowledge through the mediation of narrative knowledge results from the mediatory role played by the biblical text, which refers the reader to a transcendent reality. This theory is then applied to the exegesis of Genesis 21:1-21, and involves the evaluation of the New Criticism, rhetorical criticism, structuralism and narrative analysis, reader-response criticism, the historical-critical method, as well as deconstruction. In order to satisfy the postulate of pluralism in interpretation, the hermeneutical theory draws upon a variety of ancient and modern sources such as Aristotle, T. S. Eliot, Hans Urs von Balthasar, and Paul Ricœur.

**Biblical Tradition in Blake's Early Prophecies** Leslie Tannenbaum, 2017-03-14 In a detailed examination of the ways in which Blake's use of biblical tradition gives form and meaning to his early prophetic books, Leslie Tannenbaum shows what Blake meant when he called the Bible the Great Code of Art. Originally published in 1982. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

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