

Contents

Introduction	1
PART I. IDEA: THE NATURE OF LITERATURE AND OF LITERARY STUDY, 1939-1971	
1. James M. Osborn, The Search for English Literary Documents, 1939	13
2. W. H. Auden, Mimesis and Allegory, 1940	15
3. René Wellek, The Parallelism between Literature and the Arts, 1941	32
4. Donald A. Stauffer, The Modern Myth of the Modern Myth, 1947	44
5. Wallace Stevens, Imagination as Value, 1948	66
6. Leslie A. Fiedler, The Defense of the Illusion and the Creation of Myth: Device and Symbol in the Plays of Shakespeare, 1948	83
7. Philip Wheelwright, Mimesis and Katharsis: an Archetypal Consideration, 1951	97
8. Walter J. Ong, S. J., Ramus: Rhetoric and the Pre-Newtonian Mind, 1952	110
9. M. H. Abrams, Belief and the Suspension of Disbelief, 1957	128
10. E. Talbot Donaldson, Patristic Exegesis in the Criticism of Medieval Literature: the Opposition, 1958	149
11. Lionel Trilling, The Fate of Pleasure: Wordsworth to Dostoevski, 1962	170
12. Geoffrey H. Hartman, Ghostlier Demarcations [Frye's Archetypes], 1965	189
13. Hugh M. Davidson, Sign, Sense, and Roland Barthes, 1971	212
14. George Steiner, Whorf, Chomsky and the Student of Literature, 1971	228
	242

PART II. ACT: ENGLISH LITERATURE, 1600-1950 (Works, Authors, Periods, Types)	263
1. John Hollander, <i>Musica Mundana</i> and <i>Twelfth Night</i> (1956)	265
2. Stephen Booth, <i>On the Value of Hamlet</i> (<i>Institute Papers</i> , 1969)	284
3. Daniel Seltzer, <i>Shakespeare's Texts and Modern Productions</i> (1968)	311
4. EXCURSUS: Harry Levin, <i>The Example of Cervantes: The Novel as Parody</i> (1955)	330
5. Ray L. Heffner Jr., <i>Unifying Symbols in the Comedy of Ben Jonson</i> (1954)	346
6. Helen Vendler, <i>The Re-invented Poem: George Herbert's Alternatives</i> (1969)	362
7. C. L. Barber, <i>A Mask Presented at Ludlow Castle: The Masque as a Masque</i> (1964)	382
8. Louis L. Martz, <i>The Rising Poet, 1645 [Milton]</i> (1964)	402
9. Cleanth Brooks, <i>Literary Criticism: Marvell's "Horatian Ode"</i> (1946)	423
10. Marvin Mudrick, <i>Restoration Comedy and Later</i> (1954)	444
11. W. K. Wimsatt, <i>Imitation as Freedom: 1717-1798</i> (1968)	463
12. Martha W. England, <i>The Satiric Blake: Apprenticeship at the Haymarket?</i> (1968)	483
13. Harold Bloom, <i>Coleridge: The Anxiety of Influence</i> (1971)	506
14. Martin Price, <i>The Irrelevant Detail and the Emergence of Form [in the novel]</i> (1970)	521
15. Northrop Frye, <i>Dickens and the Comedy of Humors</i> (1967)	537
16. Richard Ellmann, <i>Two Faces of Edward</i> (1959)	560
17. Arthur Mizener, <i>Poetic Drama and the Well-made Play</i> (1949)	576
18. EXCURSUS: Francis Fergusson, <i>Poetry in the Theatre and the Poetry of the Theatre: Cocteau's <i>Infernal Machine</i></i> (1949)	590
19. EXCURSUS: Victor Brombert, <i>Sartre and the Drama of Ensnarement</i> (1963)	602
20. Hugh Kenner, <i>The Urban Apocalypse</i> (1972)	616
Index	637