

CONTENTS

Introduction PAGE vii

PART I

CLASSICAL CRITICISM

- | | |
|--|--------|
| 1. <i>Socrates and the Rhapsode</i> | PAGE 3 |
| 2. <i>Aristotle's Answer: Poetry as Structure</i> | 21 |
| 3. <i>Aristotle: Tragedy and Comedy</i> | 35 |
| 4. <i>The Verbal Medium: Plato and Aristotle</i> | 57 |
| 5. <i>Roman Classicism: Horace</i> | 77 |
| 6. <i>Roman Classicism: Longinus</i> | 97 |
| 7. <i>The Neo-Platonic Conclusion: Plotinus and Some Medieval Themes</i> | 112 |

PART II

NEO CLASSICAL CRITICISM

- | | |
|---|-----|
| 8. <i>Further Medieval Themes</i> | 139 |
| 9. <i>The Sixteenth Century</i> | 155 |
| 10. <i>English Neo-Classicism: Jonson and Dryden</i> | 174 |
| 11. <i>Dryden and Some Later Seventeenth-Century Themes</i> | 196 |
| 12. <i>Rhetoric and Neo-Classic Wit</i> | 221 |
| 13. <i>Addison and Lessing: Poetry as Pictures</i> | 252 |
| 14. <i>Genius, Emotion, and Association</i> | 283 |
| 15. <i>The Neo-Classic Universal: Samuel Johnson</i> | 313 |

PART III	ROMANTIC CRITICISM	
16. <i>Poetic Diction: Wordsworth and Coleridge</i>		339
17. <i>German Ideas</i>		363
18. <i>Imagination: Wordsworth and Coleridge</i>		384
19. <i>Peacock vs. Shelley: Rhapsodic Didacticism</i>		412
20. <i>The Arnoldian Prophecy</i>		432
21. <i>The Real and the Social: Art as Propaganda</i>		454
22. <i>Art for Art's Sake</i>		475
23. <i>Expressionism: Benedetto Croce</i>		499
24. <i>The Historical Method: A Retrospect</i>		522
PART IV	MODERN CRITICISM	
25. <i>Tragedy and Comedy: The Internal Focus</i>		555
26. <i>Symbolism</i>		583
27. <i>I. A. Richards: A Poetics of Tension</i>		610
28. <i>The Semantic Principle</i>		635
29. <i>Eliot and Pound: An Impersonal Art</i>		657
30. <i>Fiction and Drama: The Gross Structure</i>		681
31. <i>Myth and Archetype</i>		699
PART V		
32. <i>Epilogue</i>		723
<i>Index</i>	<i>follows page</i>	756