

Guide to the William Kurtz Wimsatt Papers

MS 769



by Linda B. Billingsley

July 1977

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Collection Overview

REPOSITORY: Manuscripts and Archives
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CALL NUMBER: MS 769

CREATOR: Wimsatt, William K. (William Kurtz), 1907-1975

TITLE: William Kurtz Wimsatt papers

DATES: 1935-1975

PHYSICAL DESCRIPTION: 26.75 linear feet (64 boxes)

LANGUAGE: English

SUMMARY: The papers are entirely professional including a small amount of correspondence, teaching materials, unpublished speeches and writings, copies of his published works, subject files and notes. Wimsatt's teaching materials, which contain bibliographies, notes on his readings, and outlines for class presentations, make up more than half of the papers. Copies of almost all of Wimsatt's published work together with the related correspondence are also in the papers. His advocacy of the New Criticism and his prominent place in American literary criticism drew letters from Monroe C. Beardsley, Northrop Frye, Marshall McLuhan, I. A. Richards, Allen Tate and Rene'e Wellek. There are a few biographical items, his own student notes and papers, but no personal papers. His interest in Catholic affairs is represented by some miscellaneous correspondence and items in the subject files.

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Key to the container abbreviations used in the PDF finding aid:

b. box
f. folder

Administrative Information

Immediate Source of Acquisition

Gift of Mrs. William K. Wimsatt, 1976.

Conditions Governing Access

Wimsatt's correspondence to his parents is closed to research at the donor's request. The rest of the materials are open for research.

Conditions Governing Use

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Preferred Citation

William Kurtz Wimsatt Papers (MS 769). Manuscripts and Archives, Yale University Library.

Biographical / Historical

William Kurtz Wimsatt, Jr., scholar, critic, and teacher of literature, was born on November 17, 1907, in Washington, D.C. From 1924 to 1929 he attended Georgetown University, where he earned his A.B., *summa cum laude* in 1928 and his M.A. in 1929. While studying at Georgetown Wimsatt contributed reviews, essays, poems, short stories, and translations to the *Georgetown College Journal*. He was on the staff from 1925 to 1928 and served as Managing Editor in 1928.

From 1929 to 1930 Wimsatt taught Latin at Gonzaga High School in Washington, D.C. From 1930 to 1935 he served as Head of the English Department at Portsmouth Priory School, Rhode Island, where he taught both English and Latin. In 1935 Wimsatt served as an assistant instructor in English at Catholic University of America while doing graduate work in Medieval Latin, Old French, French literature, and English literature.

Wimsatt continued his graduate education at Yale University, where he studied Old English, English literature, and bibliography. His poem, *Shapes from Dusk and Winter, I-XV*, won the Yale University Cook Prize for Poetry in 1938. He received his Ph.D. in 1939. His doctoral dissertation, *The Prose Style of Samuel Johnson*, was written under the direction of Frederick A. Pottle and Chauncey B. Tinker and later published as Volume 94 of *Yale Studies in English* (1941). It announced a life-long interest in prose style.

After graduation Wimsatt joined the Yale University English Department faculty as an instructor. In 1943 he advanced to assistant professor, in 1949 to associate professor, and in 1955 to full professor. In 1965 he became the first Frederick Clifford Ford Professor of English. In 1974 he was named Sterling Professor of English.

Wimsatt was active in many learned organizations. He served as Chairman of the English Institute (1954) and edited three volumes of Institute essays: *English Stage Comedy* (1965), *Explication as Criticism* (1963), and *Literary Criticism: Idea and Act* (1974). He served on the Executive Council of the Modern Language Association (1955-1958) and edited *Versification: Major Language Types: Sixteen Essays* (1972) for the Association. He was President of the Connecticut Academy of Arts and Sciences (1969-1970). He served on the College Section Committee of the National Council of Teachers of English and as Chairman of the Executive Committee for the Catholic Committee on Intellectual and Cultural Affairs. He was also involved with many scholarly journals and editions. He was a consultant to the Catholic Renaissance Society (publishers of *Renascence*), an advisor to the Yale Edition of the Private Papers of James Boswell, and a member of the Editorial Committee for the Yale Edition of the Works of Samuel Johnson; he also lent his name and support to less well-known publications, for example, *Style* and *Concerning Poetry*.

During his career Wimsatt received many honors. He held a Guggenheim Fellowship (1946-1947) and a Ford Foundation Fellowship from the Fund for the Advancement of Education (1953-1954). From Georgetown he received the John Carroll Award (1957) and the Alumni Association Educator's Testimonial. The National Council of Catholic Men cited him, along with three other men, for "intellectual excellence" (1963). In 1965 he was elected a Fellow of the American Academy of Arts and Sciences. He received honorary degrees from Villanova University (1962), the University of Notre Dame (1963), St. Louis University (1964), LeMoyne College (1965), and Kenyon College (1970). On his sixty-fifth birthday former students and colleagues published *Literary Theory and Structure: Essays in Honor of William K. Wimsatt* (1973).

Wimsatt was an eminent scholar of eighteenth-century English literature. After his dissertation on Johnson, he wrote two more books on eighteenth-century subjects: *Philosophic Words: A Study of Style and Meaning in the Preamble and Dictionary of Samuel Johnson* (1948) and *The Portraits of Alexander Pope* (1965). He edited *Alexander Pope: Selected Poetry & Prose* (1951) and *Samuel Johnson on Shakespeare* (1960). He co-edited *Boswell for the Defence, 1769-1774* (1959) with F. A. Pottle and *Samuel Johnson: Selected Poetry and Prose* (1977) with Frank Brady. In addition he wrote numerous articles on eighteenth-century subjects, such as "One Relation of Rhyme to Reason: Alexander Pope" (1941), "Rhetoric and Poems: The Example of Pope" (1949), "The Augustan Mode in English Poetry" (1953), "In Praise of *Rasselas*: Four Notes (Converging)" (1968), "Imitation as Freedom, 1717-1798" (1970), and "Belinda Ludens: Strife and Play in *The Rape of the Lock*" (1972).

Wimsatt wrote on a variety of subjects outside the eighteenth century. He produced several articles on Edgar Allan Poe, two on T.S. Eliot, and one on chess problems. His interest in prosody led him to collaborate with Monroe C. Beardsley on "The Concept of Meter: An Exercise in Abstraction" (1959). To answer the questions raised by their initial article they wrote: "On the Objectivity of Meter" (1962) and "Rhythm and 'Exercises in Abstraction'" (1962). Wimsatt further clarified his theory of prosody in "The Rule and the Norm: Halle and Keyser on Chaucer's Meter" (1970). Wimsatt's interest in comedy as a special problem for the literary theorist led him to edit *The Idea of Comedy: Essays in Prose and Verse: Ben Jonson to George Meredith* (1969).

Wimsatt's most important contribution to literary studies was in the area of theory. His contribution began with two polemical essays written in collaboration with M. C. Beardsley: "The Intentional Fallacy" (1946) and "The Affective Fallacy" (1949). He later collaborated with Cleanth Brooks to articulate the history of and theory behind the New Criticism in *Literary Criticism: A Short History* (1957). Wimsatt consistently argued for the art object as an organic whole and as the proper center of critical interest. He summarized and extended earlier theories of tension, irony, and metaphor in such essays as "The Structure of the 'Concrete Universal' in Literature" (1947), "The Substantive Level" (1951), and "Poetic Tension: A Summary" (1958). He expressed his theory of literature and the nature of criticism throughout his practical criticism, reviews, and debates with other critics (e.g., "The Chicago Critics" [1953], "Northrop Frye: Criticism as Myth" [1966], and "Battering the Object: The Ontological Approach" [1970]). René Wellek has written: "I would argue that Wimsatt will be remembered mainly as a theorist of literature. His work

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can be viewed as the culmination or summary of the New Criticism." His writings on the mimetic, moral, and religious aspects of language and literature (e.g., "In Search of Verbal Mimesis" [1976], "Poetry and Morals: A Relation Reargued" [1948], "Poetry and Christian Thinking" [1951], the Epilogue to *Literary Criticism: A Short History* [1957], and "Day of the Leopards" [1969] reflect his concern with and attempt

to define the relationship between literary and other kinds of experience. He collected some of his essays in three volumes: *The Verbal Icon: Studies in the Meaning of Poetry* (1954), *Hateful Contraries: Studies in Literature and Criticism* (1965), and *Day of the Leopards: Essays in Defense of Poems* (1976). *The Verbal Icon* was especially important in popularizing the New Criticism.

Wimsatt died of a heart attack on December 17, 1975.

1. This information on Wimsatt's involvement with the *Journal* comes from an unpublished essay by Frank Mita. The essay, written for an undergraduate American Studies Seminar at Georgetown, discusses whether Wimsatt's college writings foreshadow his later critical writings. The essay also provides an interesting portrait of Georgetown in the 1920's. In a supplement to the essay Mita discusses a visit he had with Wimsatt in March, 1975. For a copy of the essay, supplement, and some correspondence, including a list of Wimsatt's contributions to the *Journal*, see: Series V, SUBJECT FILES, Frank Mita.

2. René Wellek, "The Literary Theory of William K. Wimsatt," *The Yale Review*, 64 (Winter, 1977), pp. 178-179. The article provides an excellent survey of Wimsatt's contribution as a literary theorist.

Scope and Contents

The William Kurtz Wimsatt Papers reflect Wimsatt's interests and contributions as a scholar and teacher from 1935 to 1975 and his involvement with the New Criticism. Wimsatt's student notes and essays, his students' essays, and his teaching notes make it possible to examine the impact of the New Criticism on pedagogical methods.

Correspondence is filed by subject throughout the collection. Most of the correspondence is incoming. Wimsatt usually wrote a note about his reply on the incoming letter itself, but there are few full drafts or copies of Wimsatt's outgoing correspondence. Except for a brief note about Wimsatt's "Comment on 'Two Essays in Criticism'" (1942), there is no important correspondence with Cleanth Brooks, nor is there any with Robert Penn Warren in the collection. There are many short, informative notes from René Wellek and several letters from Allen Tate, especially in his capacity as editor of *The Sewanee Review*. There are occasional notes from I. A. Richards, Marshall McLuhan, and Northrop Frye. There are also many notes, either asking for or acknowledging advice, from Wimsatt's former students. The collection contains a large body of correspondence from Monroe C. Beardsley. Wimsatt's and Beardsley's complete correspondence with and about Ananda K. Coomaraswamy, who objected to their article on "Intention" (for the *Dictionary of World Literature* [1943]), is of special interest, as is their later correspondence concerning prosody. The incoming correspondence in response to controversial articles, such as "The Intentional Fallacy" (1946), "The Chicago Critics" (1953), or "Northrop Frye: Criticism as Myth" (1966) is an index of contemporary critical attitudes and responses to the New Criticism. The collection also contains correspondence concerning specific research, for example, Wimsatt's extensive correspondence with Thomas O. Mabbott about Poe and with a variety of scholars on subjects such as Joyce's aesthetic theory, the relation between pleasure and pain, and the use of value terms in criticism. In Series II the largest body of correspondence is in *Theories of Poetry*, especially in the last quarter of this section. In other series the folder captions signal the presence of correspondence. The collection as a whole reflects the close relationship between Wimsatt's teaching and scholarship. It contains almost no biographical or personal information.

The papers are arranged in five series: Series I TEACHING MATERIALS; Series II STUDENT NOTES AND ESSAYS; Series III UNPUBLISHED SPEECHES AND WRITINGS; Series IV PUBLICATIONS; and Series V SUBJECT FILES.

Series I, TEACHING MATERIALS, contains extensive bibliographies and notes on primary and secondary materials, offprints of relevant articles (often with Wimsatt's annotations), and Wimsatt's class preparations (i.e., outlines, notes, and questions). Wimsatt frequently used his own student notes in teaching, thus most of his early notes on Chaucer, eighteenth-century English literature, bibliography, and literary theory, for example, can be found in this series. Since he used the working papers for his books in teaching, many notes and drafts for *Literary Criticism: A Short History* and his work on eighteenth-

century literature will be found here. Series I also contains essays, written by his students, which Wimsatt considered excellent or especially informative.

This series is divided into five sections: *Freshman English*; *Studies in Literary Form*; *Sophomore English and Representative English Authors*; *The Age of Johnson and English Poetry from Pope to Blake*; and *Theories of Poetry*.

Series II, STUDENT NOTES AND ESSAYS, contains all the essays that Wimsatt wrote and saved as a graduate student. The notes in this series concern either subjects which he had no occasion to teach or information which he did not find directly useful in preparing his own classes.

Series III, UNPUBLISHED SPEECHES AND WRITINGS, consists of speeches which Wimsatt did not revise for publication and some occasional writings. The following lectures may be of special interest: "The Religious Poetry of Gerard Manley Hopkins" (1934), "McCarthyism" (1954), and "Reminiscences of Portsmouth Priory" (1966). Lectures which formed the basis of later articles are filed with their respective articles in Series IV.

Series IV, PUBLICATIONS, contains offprints of almost all Wimsatt's published work. It includes some of his occasional writings, such as a chess anecdote for the *Silliman News* (1974). Several reviews of *The Yale Literary Magazine* (1940-1942, 1948) and comments on questions such as "Is Catholicism Anti-Democratic?" (1950) represent his contribution to *The Yale Daily News*. The file on each publication includes a list of people to whom Wimsatt sent copies. The correspondence about the New Criticism and rival critical attitudes is especially interesting. Wimsatt's "A Distinguished Professor: Reality into Art" (1966), a memoir of John J. Toohey, S.F., and examination of Wimsatt's undergraduate story about him, may have some biographical interest.

Series V, SUBJECT FILES, includes mainly routine correspondence and pictures of famous art works. This series contains some material of biographical interest: Frank Mita's correspondence with and essays on Wimsatt, Wimsatt's survey of his work (1945?) for his Guggenheim application, and a brief memoir of Gonzaga High School (to which a former student replied with a description of Wimsatt's arrival on the first day of class). In his responses to Frank Sheed's and J. M. O'Neill's questions about Catholic students in secular colleges, Wimsatt briefly described his own educational experience. The extensive correspondence concerning the English Institute may also be of some interest.

Arrangement

Arranged in five series: I. Teaching Materials. II. Student Notes and Essays. III. Unpublished Speeches and Writings. IV. Publications. V. Subject Files.

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b. 1, f. 5	Understanding poetry: assignments and notes re: terms used in discussions and individual poems
b. 1, f. 6	Meredith. <i>The Ordeal of Richard Feverel</i> : notes re: family relations and themes
b. 1, f. 7	Hawthorne. <i>The Scarlet Letter</i> : notes re: structure of novel, Puritanism as theme, relationships between characters, symbolism
b. 1, f. 8	Bronte. <i>Wuthering Heights</i> : notes re: chronology of story, narrator, use of nature imagery
b. 1, f. 9	<i>Short Stories for Study</i> : assignments, paper topics, bibliography and notes re: individual stories
b. 1, f. 10	Carlyle. <i>The French Revolution</i> : assignments, quiz and notes re: Carlyle's life, other works and attitude toward history
b. 1, f. 11	Ruskin. <i>Stones of Venice</i> and <i>Modern Painters</i> : assignments and notes re: biography, pathetic fallacy, classicism and modernism, Gothic revival in architecture
b. 1, f. 12	Tennyson: notes re: individual poems
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Sophomore English and Representative English Authors > Chaucer (continued)

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b. 22, f. 305	Bergson. <i>Laughter</i> : notes re: tradition of laughter as triumph, enhancement and liberty, Bergson's theory of knowledge, Claudel's theory of laughter as joy, Freud's theory of wit, Koestler's theory of comedy and critique of Bergson, Sypher's analysis of comic theories and own theory
b. 22, f. 306	Literature and psychology: articles re: Freud, psychological theories of literature and criticism using psychology
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b. 22, f. 308	Plato. <i>Phaedrus</i> : notes re: truth and psychology, progress of soul, inspiration or madness, convergence of love and rhetoric, spoken versus written word, Lysias' biography, Lysias' speech as parody, other parodies by Plato, Socrates and Sophists, history of rhetoric, introduction to Aristotle's <i>Rhetoric</i>
b. 23, f. 309	Aristotle. <i>Rhetoric</i> : notes re: relationship of rhetoric to truth, structure, comparison and contrast to Plato, practical view of rhetoric, enthymemes, verbal style
b. 23, f. 310	Plato. <i>Cratylus</i> : assignment, paper topics, bibliography and notes re: structure of argument, historical content, later comments on dialogue, modern questions about relationship between language and reality, Peirce, de Saussure, and Ullman, opaque and transparent words, onomatopoeia, acoustic, lexical and kinaesthetic theories
b. 23, f. 311	<i>Cratylus</i> : notes re: modern linguistic theories of word formation, etymological imagery, comic qualities through larger structures, ambiguity
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b. 23, f. 313	Horace: assignment, paper topics, bibliography and notes re: <i>Ars Poetica</i> : relationship to Peripatetic tradition, Neoptolemus, Philodemus, and Porphyrio, response to art versus nature, didactic versus hedonistic aim of poetry, function of satire, satire as confessional mode, structure, history and use of terms, poem's formal influence (e.g., Pope's <i>Essay on Criticism</i>), Horace's theory in <i>Satires</i> and <i>Epistles</i> compared to <i>Odes</i> , <i>Ars</i> as commentary on <i>Odes</i>
b. 23, f. 314	Notes re: historical development of genre theory and hierarchy of genres, genre as convention and historical institution, evolutionary theory of genre, problem of decorum, "satura," "satyri" and "sermo" in Horace, question whether satire and comedy are poetry, style in comedy and satire; Roman literary history: Ancients versus Moderns, imitation versus plagiarism, implications for genre theory
b. 23, f. 315	Longinus. <i>On the Sublime</i> : assignment, paper topics, bibliography and notes re: condition of manuscripts, biography, relationship to Caecilius, preliminary approaches to or definitions of the sublime, structure and language of treatise, examples of Longinus' textual analyses, diagram of diagonal fallacy to show relationship of art and nature in treatise
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b. 24, f. 319	Plotinus: assignment, paper topics, bibliography re: Plotinus and his influence on Augustine, Aquinas, Medieval aesthetics, Joyce and Maritain
b. 24, f. 320	Notes re: Neo-Platonic school in Alexandria, biography Porphyry's work on text, terms used, problem of evil, contrast between Neo-Platonism and Christianity, relationship among beauty, nature and art, contrast between Plato and Plotinus on "Idea," problem of ugliness, place of poetry in system
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b. 24, f. 326	Notes re: beauty and aesthetic apprehension, Thomist, Neo-Platonic influences on Joyce's aesthetic
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b. 25, f. 334	Sherry. <i>Treatise of Schemes and Tropes</i> : notes
b. 25, f. 335	Quantitative verse in the English Renaissance: bibliography and notes re: Spenser and Sidney
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b. 25, f. 339	Jonson. <i>Timber</i> : assignment, paper topics, bibliography and notes re: theory of comedy, use of Heinsius, lowness and realism in comedy, theory of humours, poet as critic, character of poet, style of remarks and remarks on style, attitude toward rhyme, Jonson's opinion of Shakespeare and other English writers
b. 25, f. 340	Jonson. <i>Timber</i> : bibliography and notes re: history of concepts of plagiarism and imitation, Jonson's attitude toward imitation, plagiarism and borrowing, sources, estimation and reputation of Jonson's criticism, Theophrastian characters in Jonson's plays, relationship of character idea to humour theory, problem of round and flat characters
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b. 25, f. 342	17th century breakdown in rhetoric: bibliography and notes re: 17th century shift in attitude toward style and rhetoric, historical background, theories of prose style
b. 25, f. 343	Ramus: bibliography and notes re: Ramist theory and influence
b. 25, f. 344	Renaissance rhetoric: articles and notes re: Hale's <i>Ideas on Rhetoric</i>
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b. 26, f. 362	Leibnitz: notes re: theory of perception and aesthetic theory, relationship to Locke and Descartes
b. 26, f. 363	Baumgarten, Mendelssohn and Sulzer: notes re: relationship between sensation and intellect, aesthetic theories
b. 26, f. 364	Taste: bibliography See also: box 8, folder 108
b. 26, f. 365	Berkeley and Newton: articles and lecture [?] by Scott-Craig re: Berkeley and Gestalt theory, Newton and notation of physics
b. 26, f. 366	History and theory of art: Times Literary Supplement reviews and articles
b. 26, f. 367	Baroque and Rococo: bibliography and notes re: use of terms and parallels between arts

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- b. 26, f. 368 Dryden: assignment, paper topics, bibliography and notes re: chronology of works; Preface to *The Rival Ladies*; references to fancy and judgement, bad theory of mutation, defense of rhymes; Preface to *Annus Mirabilis*: discussion of verse forms, wit, and innovation in words; Dryden's relationship to Donne
- b. 27, f. 369 *Essay of Dramatic Poesy*: notes re: critical positions of four speakers, occasion for writing *Essay*, identity of speakers, historical setting in *Essay*, chronology of publication, main points in controversy, argument over rhyme, history of rhyme controversy, argument over unities, Dryden's relationship to Milton and use of rhyme, history of unities, stage design in 18th century and its influence on unities
- b. 27, f. 370 Examen of *The Silent Woman*. notes re: Dryden's attitude toward comedy, references to Jonson and Shakespeare in his work, influences on Dryden's criticism, especially Corneille, Corneille's reputation in England, Dryden's scepticism, prose style, Dryden as critic
- b. 27, f. 371 Second assignment, paper topics, bibliography and notes re: comedy of manners versus comedy of humours, mixed way (i.e., wit and humour), theory of humours, 18th century attitudes toward laughter, shift in focus from tragedy (i.e., Aristotle) to heroic play or poem (i.e., Dryden), definition of heroic play and its relationship to other dramatic forms (e.g., opera, masque, French classical drama and earlier English drama), Dryden's five heroic plays and *The Rehearsal*
- b. 27, f. 372 Bibliography and notes re: criticism of Dryden's heroic plays, Dryden's career as dramatist and ambition to write national epic, comedies, critical problem of relationship between conversation and prose style, Restoration wit, Dryden and Rochester
- b. 27, f. 373 Notes re: French influences, shifts in critical stance, additions to critical vocabulary, poetic justice versus poetic injustice, catharsis, didacticism versus delight, Dryden's phases of literary production in relation to contemporary trends, satires, translations (especially Du Fresnoy), contribution to literary history, opinion of Chaucer
- b. 27, f. 374 Dryden: articles re: Dryden's plays, satires and translations
- b. 27, f. 375 Addison and Pope: assignment, paper topics, bibliography, diagrams and notes re: meaning of wit from 16th to 18th century, Addison's definitions of true, false and mixed wit, Pope's use of "wit" in *Essay on Criticism*, later devaluation of wit
- b. 27, f. 376 Addison: articles
- b. 27, f. 377 *Spectator*: notes re: imagination, primary and secondary pleasures, influence of Locke, art and nature, taste, grace, pictorialism, separation of cause and effect in aesthetic experience, genius versus correctness, relation of imagination to the marvelous, subjectivity as creativity, ballad and theatre criticism, recognition of Milton, praise of Pope's *Essay on Criticism*, Addison as gentleman-critic, forerunner of Romantic criticism
- b. 28, f. 378 Pope. *Essay on Criticism*: notes re: sources (e.g., Boileau), use of "nature," "sense" and "taste," Augustan versus Romantic concept of nature; criticism in prose; Hobbes and Locke: empiricism and theories of imagination
- b. 28, f. 379 "On Gardens" (*Guardian*, 173): bibliography and notes re: Pope's Grotto, rise of landscape gardening
English
See also: [box 9, folder 124](#)
- b. 28, f. 380 Music and poetry: bibliography and notes re: theories of the original relationship between music and poetry, later 18th and 19th century attempts to define and recreate relationship between "sister arts"
- b. 28, f. 381 Lessing: bibliography and notes re: dramatic criticism

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b. 28, f. 382	<i>Laokoön</i> : assignment, paper topics, bibliography and notes re: Lessing's contribution to drama and criticism, relationship between Virgil and sculpture, moment of sculpture, form versus color, history of statue
b. 28, f. 383	<i>Laokoön</i> : articles
b. 28, f. 384	<i>Laokoön</i> : bibliography and notes re: history and influence of <i>ut pictura poesis</i> , division of arts, history of "beaux arts," Ninckelman as critic, Lessing's attack on Spence and Caylus, anticipations of Lessing's distinctions between arts and argument
b. 28, f. 385	Lessing. <i>Laokoön</i> : pictures
b. 28, f. 386	Johnson, Reynolds and Warton: assignment, paper topics, bibliography and notes re: Johnson: generality and particularity in poetry, truth of fact, imagination, moral and mimetic aims of poetry, history of biography, rules versus experience and feeling, the pathetic, the sublime and the beautiful See also: box 14, folder 216 See also: box 9, folder 128
b. 29, f. 388	Reynolds. <i>Discourses</i> : notes re: sources of ideas, universal, relationship of poetry to painting, Blake's annotations, Ruskin's criticisms; Johnson: versification; pictographs, ideograms, development of alphabet; outline for "Lakoön: An Oracle Reconsulted" See also: box 57, folder 242
b. 29, f. 390	<i>Ut pictura, cum poesis</i> : bibliography and notes re: visual or iconographic aspect of language
b. 29, f. 391	Johnson as critic: bibliography and notes re: secondary material
b. 29, f. 392	Technical words: bibliography and notes re: various 18th century opinions on the use of technical words in poetry
b. 29, f. 393	Great Chain of Being: bibliography and notes re: uniformity and diversity, abstract and general theories
b. 29, f. 394	Psychological criticism: bibliography and notes re: 16th through 18th centuries
b. 29, f. 395	Pleasures of tragedy: articles re: 18th century theories of emotions aroused by tragedy
b. 29, f. 396	Association: bibliography and notes re: various 18th century theories and their implications for literary criticism
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b. 29, f. 398	Diderot: bibliography and notes re: theory of language, synaesthesia, decline of poetry in response to civilization
b. 29, f. 398A	Herder: bibliography and notes re: theory of language and literature anticipation of Romantic theories
b. 29, f. 399	Aesthetic autonomy: notes re: 18th century attitudes
b. 29, f. 400	Kant: bibliography and notes re: theory of aesthetic experience, definition of aesthetic autonomy
b. 29, f. 401	Schiller: bibliography and notes re: distinction between naïve and sentimental poetry
b. 29, f. 402	Goethe: bibliography and notes re: classicism and Romanticism versus naïve and sentimental

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b. 30, f. 403	Schelling: bibliography and notes re: creativity, aesthetic experience, poetic forms, absolute idealism, relationship to Fichte and Hegel
b. 30, f. 404	The Schlegels: bibliography and notes re: differences between two brothers, relationship between history and criticism, classic versus romantic, role as popularizers
b. 30, f. 405	Novaks: bibliography and notes re: relationship between music and poetry, Shakespeare criticism, <i>Heinrich von Ofterdinger</i> as fairy tale and opera, <i>Gesamtkunstwerk</i>
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b. 30, f. 407	Solgar: bibliography and notes re: beauty versus interest, function of irony, dualistic idealism
b. 30, f. 408	Schleiermacher: bibliography and notes re: biography and reputation, theory of language, contribution to hermeneutics
b. 30, f. 409	Hegel: bibliography and notes re: theory of art or concrete universal, poetry and painting, poetry and music, meter
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b. 30, f. 412	Romanticism: Wellek articles, "The Concept of 'Romanticism' in Literary History" and "Italian Criticism in the Romantic Age" (from <i>History of Modern Criticism</i>); syllabus for Wellek's "History of Literary Criticism" (Voltaire-Coleridge)
b. 30, f. 413	Babbitt: assignment, paper topics, bibliography and notes re: precursors, stand against Romanticism, definition of Humanism and its relationship to religion, theory of imagination, ethical demand on imagination, relationship to More and Winters
b. 30, f. 414	Poetic diction: bibliography and notes re: definitions, apologies and uses
b. 30, f. 415	Poetic diction: bibliography and notes re: attitudes toward, definitions of and theories of clichés, relationship of clichés to periphrases, examples of how clichés can be used
b. 30, f. 416	Wordsworth and Coleridge: poetic diction: assignment, paper topics, bibliography and notes re: history of terms for poetic diction, 18th century attitudes, examples, uses (e.g., Petrarchan conceit, periphrase), opposition from classicists, Puritans and Romantics
b. 30, f. 417	Poetic diction: notes re: reasons (e.g., Classical epithet, couplet, lack of direct observation, social and philosophical implications); Wordsworth's attitude toward language, the hackneyed in poetry and meter; Coleridge's disagreement with Wordsworth over rusticity, the hackneyed and its sources, strengths and weaknesses of Wordsworth's own poetry, nature of dramatization; antecedents of Wordsworth (e.g., primitive poets of 18th century, Burns, Ossian, ballad revival); origins of poetic language and new words antecedents of Wordsworth. See also: box 15, folder 228 See also: box 16, folder 234 See also: box 17, folder 244 See also: box 17, folder 246
b. 30, f. 418	Joubert: bibliography and notes re: Pensées
b. 30, f. 419	Imagination and fancy: assignment, paper topics, bibliography and notes re: earlier distinctions between imagination and fancy, Wordsworth's and Coleridge's attempt to define and differentiate between imagination and fancy, areas of disagreement, Wordsworth's <i>Guide to the Lakes</i>

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b. 31, f. 422	Imagination and fancy: notes re: Coleridge's Shakespeare criticism; emphasis on emotion; Wordsworth's philosophy and its relationship to poetry and religion; attitudes toward the sublime, relationship of word to object and word play
b. 31, f. 423	Wordsworth: articles by Geoffrey Hartman
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b. 31, f. 428	Emerson and Thoreau: articles re: organic form
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b. 31, f. 435	Shelley, Peacock, Vico, Blake and Poe: assignment, paper topics, bibliography and notes re: biographies of Peacock and Bentham, relationship of Peacock's <i>Four Ages</i> to Shelley's <i>Defence</i> , Bentham's theory of poetry See also: box 17, folder 252
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b. 53, f. 169	"Croce and Art for Art's Sake:" reply to J. C. Maxwell's objection: correspondence and notes English	1956 July
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b. 55, f. 208	Review of J. Thompson, <i>The Founding of English Meter</i> : correspondence and draft	1963 June
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Subjects

Criticism
Educators
English drama -- History and criticism
English literature
Literature -- History and criticism
Poetry
Versification

Names

Beardsley, Monroe C.
Coomaraswamy, Ananda K. (Ananda Kentish),
1877-1947
Frye, Northrop, 1912-1991
Mabbott, Thomas Ollive, 1898-1968
Mita, Frank
O'Neill, James M. (James Milton), 1881-1970
Schorer, Mark, 1908-1977
Sheed, F. J. (Francis Joseph), 1897-1981
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Wellek, René, 1903-1995
Wimsatt, William K. (William Kurtz), 1907-1975

Corporate Bodies

Catholic Church
Catholic Renaissance Society
Yale University. Department of English
Yale University -- Faculty