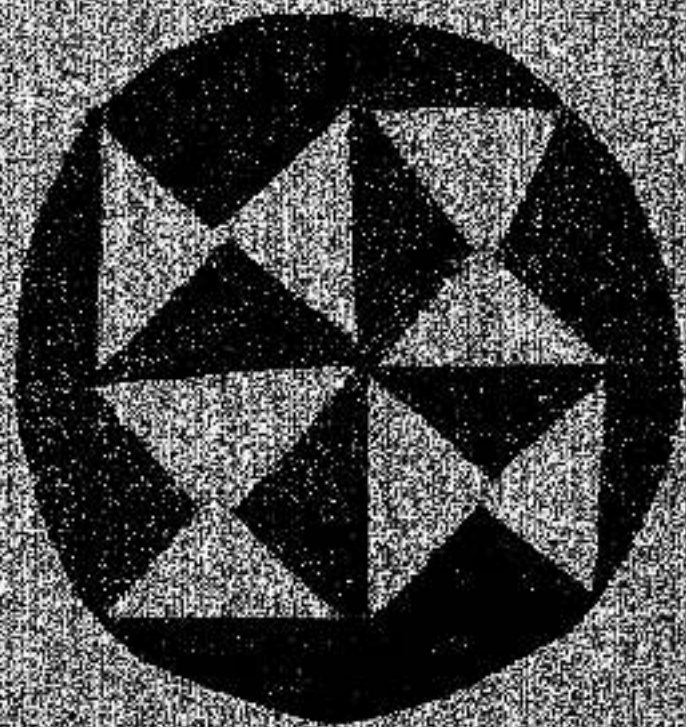


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ANATOMY OF CRITICISM

BY ROBERT C. MARCUS

WITH AN AFTERWORD



ANATOMY OF CRITICISM

Four Essays

Anatomy of Criticism

FOUR ESSAYS

by NORTHROP FRYE

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PREFATORY STATEMENTS AND ACKNOWLEDGMENTS

This book forced itself on me while I was trying to write something else, and it probably still bears the marks of the reluctance with which a great part of it was composed. After completing a study of William Blake (*Fearful Symmetry*, 1947), I determined to apply the principles of literary symbolism and Biblical typology which I had learned from Blake to another poet, preferably one who had taken these principles from the critical theories of his own day, instead of working them out by himself as Blake did. I therefore began a study of Spenser's *Fairie Queene*, only to discover that in my beginning was my end. The introduction to Spenser became an introduction to the theory of allegory, and that theory obstinately adhered to a much larger theoretical structure. The basis of argument became more and more discursive, and less and less historical and Spenserian. I soon found myself entangled in those parts of criticism that have to do with such words as "myth," "symbol," "ritual," and "archetype," and my efforts to make sense of these words in various published articles met with enough interest to encourage me to proceed further along these lines. Eventually the theoretical and the practical aspects of the task I had begun completely separated. What is here offered is pure critical theory, and the omission of all specific criticism, even, in three of the four essays, of quotation, is deliberate. The present book seems to me, so far as I can judge at present, to need a complementary volume concerned with practical criticism, a sort of morphology of literary symbolism.

I am grateful to the J. S. Guggenheim Memorial Foundation for a Fellowship (1950-1951) which gave me leisure and freedom to deal with my Protean subject at the time when it stood in the greatest need of both.

I am also grateful to the Class of 1952 of Princeton University, and to the Committee of the Special Program in the Humanities at Princeton, for providing me with a most stimulating term of work, in the course of which a good deal of the present book took its final shape. This book contains the substance of the four public lectures delivered in Princeton in March 1951.

The "Polemical Introduction" is a revised version of "The

Function of Criticism at the Present Time," *University of Toronto Quarterly*, October 1949; also reprinted in *Our Sense of Identity*, ed. Malcolm Ross, Toronto, 1954. The first essay is a revised and expanded version of "Towards a Theory of Cultural History," *University of Toronto Quarterly*, July 1953. The second essay incorporates the material of "Levels of Meaning in Literature," *Kerzon Review*, Spring 1950; of "Three Meanings of Symbolism," *Yale French Studies* No. 9 (1952); of "The Language of Poetry," *Explorations* 4 (Toronto, 1955); and of "The Archetypes of Literature," *Kerzon Review*, Winter 1951. The third essay contains the material of "The Argument of Comedy," *English Institute Essays* 1948, Columbia University Press, 1949; of "Characterization in Shakespearean Comedy," *Shakespeare Quarterly*, July 1953; of "Comic Myth in Shakespeare," *Transactions of the Royal Society of Canada* (Section II), June 1952; and of "The Nature of Satire," *University of Toronto Quarterly*, October 1944. The fourth essay contains the material of "Music in Poetry," *University of Toronto Quarterly*, January 1942; of "A Conspectus of Dramatic Genres," *Kerzon Review*, Autumn 1951; of "The Four Forms of Prose Fiction," *Hudson Review*, Winter 1950; and of "Myth as Information," *Hudson Review*, Summer 1954. I am greatly obliged to the courtesy of the editors of the above-mentioned periodicals, the Columbia University Press, and the Royal Society of Canada, for permission to reprint this material. I have also transplanted a few sentences from other articles and reviews of mine, all from the same periodicals, when they appeared to fit the present context.

For my further obligations, all that can be said here, and is not less true for being routine, is that many of the virtues of this book are due to others: the errors of fact, taste, logic, and proportion are poor things, but my own.

N. F.

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ANATOMY OF CRITICISM

Four Essays

Polemical Introduction

This book consists of "essays," in the word's original sense of a trial or incomplete attempt, on the possibility of a synoptic view of the scope, theory, principles, and techniques of literary criticism. The primary aim of the book is to give my reasons for believing in such a synoptic view; its secondary aim is to provide a tentative version of it which will make enough sense to convince my readers that a view, of the kind that I outline, is attainable. The gaps in the subject as treated here are too enormous for the book ever to be regarded as presenting my system, or even my theory. It is to be regarded rather as an interconnected group of suggestions which it is hoped will be of some practical use to critics and students of literature. Whatever is of no practical use to anybody is expendable. My approach is based on Matthew Arnold's precept of letting the mind play freely around a subject in which there has been much endeavor and little attempt at perspective. All the essays deal with criticism, but by criticism I mean the whole work of scholarship and taste concerned with literature which is a part of what is variously called liberal education, culture, or the study of the humanities. I start from the principle that criticism is not simply a part of this larger activity, but an essential part of it.

The subject-matter of literary criticism is an art, and criticism is evidently something of an art too. This sounds as though criticism were a parasitic form of literary expression, an art based on pre-existing art, a second-hand imitation of creative power. On this theory critics are intellectuals who have a taste for art but lack both the power to produce it and the money to patronize it, and thus form a class of cultural middlemen, distributing culture to society at a profit to themselves while exploiting the artist and increasing the strain on his public. The conception of the critic as a parasite or artist *mouqué* is still very popular, especially among artists. It is sometimes reinforced by a dubious analogy between the creative and the procreative functions, so that we hear about the "impotence" and "sterility" of the critic, of his hatred for genuinely creative people, and so on. The golden age of anti-critical criticism was the latter part of the nineteenth century, but some of its prejudices are still around.

However, the fate of art that tries to do without criticism is

instinctive. The attempt to reach the public directly through "popular" art assumes that criticism is artificial and public taste natural. Behind this is a further assumption about natural taste which goes back through Tolstoy to Romantic theories of a spontaneously creative "folk." These theories have had a fair trial; they have not stood up very well to the facts of literary history and experience, and it is perhaps time to move beyond them. An extreme reaction against the primitive view, at one time associated with the "art for art's sake" catchword, thinks of art in precisely the opposite terms, as a mystery, an initiation into an esoterically civilized community. Here criticism is restricted to ritual, Masonic gestures, to raised eyebrows and cryptic comments and other signs of an understanding too occult for syntax. The fallacy common to both attitudes is that of a rough correlation between the merit of art and the degree of public response to it, though the correlation assumed is direct in one case and inverse in the other.

One can find examples which appear to support both these views; but it is clearly the simple truth that there is no real correlation either way between the merits of art and its public reception. Shakespeare was more popular than Webster, but not because he was a greater dramatist, Keats was less popular than Montgomery, but not because he was a better poet. Consequently there is no way of preventing the critic from being, for better or worse, the pioneer of education and the shaper of cultural tradition. Whatever popularity Shakespeare and Keats have now is equally the result of the publicity of criticism. A public that tries to do without criticism, and asserts that it knows what it wants or likes, brutalizes the arts and loses its cultural memory. Art for art's sake is a retreat from criticism which ends in an impoverishment of civilized life itself. The only way to forestall the work of criticism is through censorship, which has the same relation to criticism that lynching has to justice.

There is another reason why criticism has to exist. Criticism can talk, and all the arts are dumb. In painting, sculpture, or music it is easy enough to see that the art shows forth, but cannot say anything. And, whatever it sounds like to call the poet inarticulate or speechless, there is a most important sense in which poems are as silent as statues. Poetry is a disinterested use of words: it does not address a reader directly. When it does so, we usually feel that the poet has some distrust in the capacity of readers and critics to

interpret his meaning without assistance, and has therefore dropped into the sub-poetic level of metrical talk ("verse" or "doggerel") which anybody can learn to produce. It is not only crassness that impels a poet to invoke a Muse and protest that his utterance is involuntary. Nor is it strained wit that causes Mr. MacLeish, in his famous *Ars Poetica*, to apply the words "mute," "dumb," and "wordless" to a poem. The artist, as John Stuart Mill saw in a wonderful flash of critical insight, is not heard but overheard. The axiom of criticism must be, not that the poet does not know what he is talking about, but that he cannot talk about what he knows. To defend the right of criticism to exist at all, therefore, is to assume that criticism is a structure of thought and knowledge existing in its own right, with some measure of independence from the art it deals with.

The poet may of course have some critical ability of his own, and so be able to talk about his own work. But the Dante who writes a commentary on the first canto of the *Paradiso* is merely one more of Dante's critics. What he says has a peculiar interest, but not a peculiar authority. It is generally accepted that a critic is a better judge of the value of a poem than its creator, but there is still a lingering notion that it is somehow ridiculous to regard the critic as the final judge of its meaning, even though in practice it is clear that he must be. The reason for this is an inability to distinguish literature from the descriptive or assertive writing which derives from the active will and the conscious mind, and which is primarily concerned to "say" something.

Part of the critic's reason for feeling that poets can be properly assessed only after their death is that they are then unable to presume on their merits as poets to tease him with hints of inside knowledge. When Ibsen maintains that *Emporio* and *Cañleón* is his greatest play and that certain episodes in *Peer Gynt* are not allegorical, one can only say that Ibsen is an indifferent critic of Ibsen. Wordsworth's Preface to the *Lyrical Ballads* is a remarkable document, but as a piece of Wordsworthian criticism nobody would give it more than about a B plus. Critics of Shakespeare are often supposed to be ridiculed by the assertion that if Shakespeare were to come back from the dead he would not be able to appreciate or even understand their criticism. This in itself is likely enough: we have little evidence of Shakespeare's interest in criticism, either of himself or of anyone else. Even if there were

such evidence, his own account of what he was trying to do in Hamlet would no more be a definitive criticism of that play, clearing all its puzzles up for good, than a performance of it under his direction would be a definitive performance. And what is true of the poet in relation to his own work is still more true of his opinion of other poets. It is hardly possible for the critical poet to avoid expanding his own tastes, which are intimately linked to his own practice, into a general law of literature. But criticism has to be based on what the whole of literature actually does: in its light, whatever any highly respected writer thinks literature in general ought to do will show up in its proper perspective. The poet speaking as critic produces, not criticism, but documents to be examined by critics. They may well be valuable documents: it is only when they are accepted as directives for criticism that they are in any danger of becoming misleading.

The notion that the poet necessarily is or could be the definitive interpreter of himself or of the theory of literature belongs to the conception of the critic as a parasite or jackal. Once we admit that the critic has his own field of activity, and that he has autonomy within that field, we have to concede that criticism deals with literature in terms of a specific conceptual framework. The framework is not that of literature itself, for this is the parasite theory again, but neither is it something outside literature, for in that case the autonomy of criticism would again disappear, and the whole subject would be assimilated to something else.

This latter gives us, in criticism, the fallacy of what in history is called determinism, where a scholar with a special interest in geography or economics expresses that interest by the rhetorical device of putting his favorite study into a causal relationship with whatever interests him less. Such a method gives one the illusion of explaining one's subject while studying it, thus wasting one's time. It would be easy to compile a long list of such determinisms in criticism, all of them, whether Marxist, Thomist, liberal-humanist, neo-Classical, Freudian, Jungian, or existentialist, substituting a critical attitude for criticism, all proposing, not to find a conceptual framework for criticism within literature, but to attach criticism to one of a miscellany of frameworks outside it. The axioms and postulates of criticism, however, have to grow out of the art it deals with. The first thing the literary critic has to do is to read literature, to make an inductive survey of his own field and let his critical

principles shape themselves solely out of his knowledge of that field. Critical principles cannot be taken over ready-made from theology, philosophy, politics, science, or any combination of these.

To subordinate criticism to an externally derived critical attitude is to exaggerate the values in literature that can be related to the external source, whatever it is. It is all too easy to impose on literature an extra-literary schematism, a sort of religio-political color-filter, which makes some poets leap into prominence and others show up as dark and faulty. All that the disinterested critic can do with such a color-filter is to murmur politely that it shows things in a new light and is indeed a most stimulating contribution to criticism. Of course such filtering critics usually imply, and often believe, that they are letting their literary experience speak for itself and are holding their other attitudes in reserve, the coincidence between their critical valuations and their religious or political views being silently gratifying to them but not explicitly forced on the reader. Such independence of criticism from prejudice, however, does not invariably occur even with those who best understand criticism. Of their inferiors the less said the better.

If it is insisted that we cannot criticize literature until we have acquired a coherent philosophy of life with its center of gravity in something else, the existence of criticism as a separate subject is still being denied. But there is another possibility. If criticism exists, it must be an examination of literature in terms of a conceptual framework derivable from an inductive survey of the literary field. The word "inductive" suggests some sort of scientific procedure. What if criticism is a science as well as an art? Not a "pure" or "exact" science, of course, but these phrases belong to a nineteenth-century terminology which is no longer with us. The writing of history is an art, but no one doubts that scientific principles are involved in the historian's treatment of evidence, and that the presence of this scientific element is what distinguishes history from legend. It may also be a scientific element in criticism which distinguishes it from literary parasitism on the one hand, and the superimposed critical attitude on the other. The presence of science in any subject changes its character from the casual to the causal, from the random and intuitive to the systematic, as well as safeguarding the integrity of that subject from external invasions. However, if there are any readers for whom the word "scientific"

conveys emotional overtones of unimaginative barbarism, they may substitute "systematic" or "progressive" instead.

It seems absurd to say that there *may* be a scientific element in criticism when there are dozens of learned journals based on the assumption that there is, and hundreds of scholars engaged in a scientific procedure related to literary criticism. Evidence is examined scientifically; previous authorities are used scientifically; fields are investigated scientifically; texts are edited scientifically. Prosody is scientific in structure; so is phonetics; so is philology. Either literary criticism is scientific, or all these highly trained and intelligent scholars are wasting their time on some kind of pseudo-science like phrenology. Yet one is forced to wonder whether scholars realize the implications of the fact that their work is scientific. In the growing complication of secondary sources one misses that sense of consolidating progress which belongs to a science. Research begins in what is known as "background," and one would expect it, as it goes on, to start organizing the foreground as well. Telling us what we should know about literature ought to fulfil itself in telling us something about what it is. As soon as it comes to this point, scholarship seems to be dammed by some kind of barrier, and washes back into further research projects.

So to "appreciate" literature and get more direct contact with it, we turn to the public critic, the Lamb or Hazlitt or Arnold or Sainte-Beuve who represents the reading public at its most expert and judicious. It is the task of the public critic to exemplify how a man of taste uses and evaluates literature, and thus show how literature is to be absorbed into society. But here we no longer have the sense of an impersonal body of consolidating knowledge. The public critic tends to episodic forms like the lecture and the familiar essay, and his work is not a science, but another kind of literary art. He has picked up his ideas from a pragmatic study of literature, and does not try to create or enter into a theoretical structure. In Shakespearean criticism we have a fine monument of Augustan taste in Johnson, of Romantic taste in Coleridge, of Victorian taste in Bradley. The ideal critic of Shakespeare, we feel, would avoid the Augustan, Romantic, and Victorian limitations and prejudices respectively of Johnson, Coleridge, and Bradley. But we have no clear notion of progress in the criticism of Shakespeare, or of how a critic who read all his predecessors could, as

a result, become anything better than a monument of contemporary taste, with all its limitations and prejudices.

In other words, there is as yet no way of distinguishing what is genuine criticism, and therefore progresses toward making the whole of literature intelligible, from what belongs only to the history of taste, and therefore follows the vacillations of fashionable prejudice. I give an example of the difference between the two which amounts to a head-on collision. In one of his curious, brilliant, scatter-brained footnotes to *Munera Poëtica*, John Ruskin says:

Of Shakspeare's names I will afterwards speak at more length; they are curiously—often barbarously—mixed out of various traditions and languages. Three of the clearest in meaning have been already noticed. Desdemona—"desdampnia," miserable fortune—is also plain enough. Othello is, I believe, "the carefull"; all the calamity of the tragedy arising from the single flaw and error in his magnificently collected strength. Ophelia, "serviciable-ness," the true, lost, wife of Hamlet, is marked as having a Greek name by that of her brother Laertes; and its signification is once exquisitely alluded to in that brother's last word of her, where her gentle preciousness is opposed to the uselessness of the churlish clergy:—"A ministering angel shall my sister be, when thou dost howling."

On this passage Matthew Arnold comments as follows:

Now, really, what a piece of extravagance all that is! I will not say that the meaning of Shakspeare's names (I put aside the question as to the correctness of Mr. Ruskin's etymologies) has no effect at all, may be entirely lost sight of; but to give it that degree of prominence is to throw the reins to one's whim, to forget all moderation and proportion, to lose the balance of one's mind altogether. It is to show in one's criticism, to the highest excess, the note of promiscuity.

Now whether Ruskin is right or wrong, he is attempting genuine criticism. He is trying to interpret Shakespeare in terms of a conceptual framework which belongs to the critic alone, and yet relates itself to the plays alone. Arnold is perfectly right in feeling that this is not the sort of material that the public critic can directly use. But he does not seem even to suspect the existence

of a systematic criticism as distinct from the history of taste. Here it is Arnold who is the provincial. Ruskin has learned his trade from the great iconological tradition which comes down through Classical and Biblical scholarship into Dante and Spenser, both of whom he had studied carefully, and which is incorporated in the medieval utopianism he had pored over in such detail. Arnold is assuming, as a universal law of nature, certain "plain sense" critical axioms which were hardly heard of before Dryden's time and which can assuredly not survive the age of Freud and Jung and Frazer and Cassirer.

What we have so far is, on one side of the "study of literature," the work of the scholar who tries to make it possible, and on the other side the work of the public critic who assumes that it exists. In between is "Literature" itself, a game preserve where the student wanders with his native intelligence his only guide. The assumption seems to be that the scholar and the public critic are connected by a common interest in literature alone. The scholar lays down his materials outside the portals of literature: like other offerings brought to unseen consumers, a good deal of such scholarship seems to be the product of a rather touching faith, sometimes only a hope that some synthesizing critical Messiah of the future will find it useful. The public critic, or the spokesman of the imposed critical attitude, is apt to make only a random and haphazard use of this material, often in fact to treat the scholar as Hamlet did the grave-digger, ignoring everything he throws out except an odd skull which he can pick up and moralize about.

Those who are concerned with the arts are often asked questions, not always sympathetic ones, about the use or value of what they are doing. It is probably impossible to answer such questions directly, or at any rate to answer the people who ask them. Most of the answers, such as Newman's "liberal knowledge is its own end," merely appeal to the experience of those who have had the right experience. Similarly, most "defenses of poetry" are intelligible only to those well within the defenses. The basis of critical apologetics, therefore, has to be the actual experience of art, and for those concerned with literature, the first question to answer is not "What use is the study of literature?" but, "What follows from the fact that it is possible?"

Everyone who has seriously studied literature knows that the mental process involved is as coherent and progressive as the study

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