

1. Record Nr.	UNINA9910814756003321
Autore	Frye Northrop
Titolo	Interviews with Northrop Frye . Volume 24 // edited by Jean O'Grady
Pubbl/distr/stampa	Toronto, [Ontario] ; ; Buffalo, [New York] ; ; London, [England] : , : University of Toronto Press, , 2008 ©2008
ISBN	1-4426-9228-6 1-4426-8837-8
Descrizione fisica	1 online resource (1267 p.)
Collana	Collected Works of Northrop Frye ; ; Volume 24
Disciplina	801.95092
Soggetti	Critics - Canada Literature - History and criticism - Theory, etc Interviews. Criticism, interpretation, etc. Electronic books. Canada
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Includes index.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Contents -- Preface -- Credits -- Abbreviations -- Introduction -- 1 What Has Become of Conversation? -- 2 On Human Values -- 3 University -- 4 Literary Trends of the Twentieth Century -- 5 The Voice and the Crowd -- 6 Breakthrough -- 7 Style and Image in the Twentieth Century -- 8 Dix Ans avant la Neo-critique -- 9 B.K. Sandwell -- 10 Engagement and Detachment -- 11 La€?Anti-McLuhan -- 12 Student Protest Movement -- 13 CRTC Guru -- 14 The Only Genuine Revolution -- 15 The Limits of Dialogue -- 16 a€?There Is Really No Such Thing As Methodologya€? 17 Into the Wilderness 18 The Magic of Words -- 19 Two Heretics: Milton and Melville -- 20 Notes on a Maple Leaf -- 21 The Canadian Imagination -- 22 Poets of Canada: 1920 to the Present -- 23 On Evil -- 24 Blakea€?s Cosmos -- 25 Science Policy and the Quality of Life -- 26 Modern Education -- 27 Symmetry in the Arts: Blake -- 28 Harold Innis: Portrait of a Scholar -- 29 Easter -- 30 Impressions -- 31 CRTC Hearings -- 32 Canadian Voices -- 33 Sacred and Secular Scriptures --

34 Education, Religion, Old Age -- 35 The Future Tense  
36 "A Literate Person Is First and Foremost an Articulate Person"  
37 The Education of Mike McManus -- 38 An Eminent Victorian -- 39  
Between Paradise and Apocalypse -- 40 Frye's Literary Theory in the  
Classroom: A Panel Discussion -- 41 Getting the Order Right -- 42  
Tradition and Change in the College -- 43 The New American Dreams  
over the Great Lakes -- 44 Four Questions for Northrop Frye -- 45 a  
"I Tried to Shatter the Shell of Historicism" -- 46 The Wisdom of  
the Reader -- 47 Identity and Myth -- 48 Literature in Education  
49 Northrop Frye: Signifying Everything50 The Critical Path -- 51  
Regionalism in Canada -- 52 Canadian Energy: Dialogues on Creativity  
-- 53 From Nationalism to Regionalism: The Maturing of Canadian  
Culture -- 54 Commemorating the Massey Lectures -- 55 Marshall  
McLuhan -- 56 Storytelling -- 57 A Fearful Symmetry -- 58 Medium  
and Message -- 59 Scientist and Artist -- 60 The Art of Bunraku -- 61  
On The Great Code (I) -- 62 Chatelaine's Celebrity I.D. -- 63 On The  
Great Code (II) -- 64 Towards an Oral History of the University of  
Toronto  
65 Back to the Garden66 On The Great Code (III) -- 67 Maintaining  
Freedom in Paradise -- 68 On The Great Code (IV) -- 69 Making the  
Revolutionary Act New -- 70 Visualization in Reading -- 71 Hard Times  
in the Ivory Tower -- 72 Frye at the Forum -- 73 The Scholar in Society  
-- 74 Inventing a Music: MacMillan and Walter in the Past and Present  
-- 75 Criticism after Anatomy -- 76 Richard Cartwright and the Roots  
of Canadian Conservatism -- 77 Les Lecteurs doivent manger le livre  
-- 78 The Darkening Mirror: Reflections on the Bomb and Language

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Sommario/riassunto

"Although Northrop Frye's first book, *Fearful Symmetry* (1947), elevated the reputation of William Blake from the status of a minor eccentric to that of a major Romantic poet, Frye in fact saw Blake as a poet (and, consequently, himself as a critic) not of the Romantic period, but of the Renaissance. As such, Frye's meditations on the Renaissance are particularly valuable. This volume collects six of Frye's notebooks and five sets of his typed notes on subjects related to Renaissance literature." "Michael Dolzani divides these notes into three categories: those on Spenser and the epic tradition; those on Shakespearean drama and, more widely, the dramatic tradition from Old Comedy to the masque; and those on lyric poetry and non-fiction prose. The organization of this volume reflects the comprehensive study of Renaissance symbolism in three volumes that Frye proposed to the Guggenheim Foundation in 1949. Frye received a Guggenheim fellowship, but never completed this work; nevertheless, his application, part of which is also included here, is an important document. It not only reveals the outlines of Frye's thinking about literature, it also uncovers his plans for his future creative life during the crucial period between his completion of *Fearful Symmetry* and his absorption in the writing of *Anatomy of Criticism*." "In addition to providing insight into Frye's thinking process, the material collected here is of unique importance because much of it touches on topics not fully explored in his other published works."--Jacket

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