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| 1. Record Nr.           | UNIPARTHENOE000024460   |
| Autore                  | Tinbergen, Jan  |
| Titolo                  | Selected papers / Jan Tinbergen ; edited by L. H. Klaassen, L. M. Koyck and H. J. Witteveen |
| Pubbl/distr/stampa      | Amsterdam : North-Holland, 1959   |
| Titolo uniforme         | Selected papers   |
| Descrizione fisica      | XII, 318 p. : ill. ; 23 cm  |
| Collocazione            | 111/27  |
| Lingua di pubblicazione | Inglese   |
| Formato                 | Materiale a stampa  |
| Livello bibliografico   | Monografia  |
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| 2. Record Nr.           | UNISALENTO991003000059707536                                 |
| Autore                  | Waller, Leslie   |
| Titolo                  | Havana Tango / Leslie Waller                                 |
| Pubbl/distr/stampa      | Roma : Newton Compton, 1993                                  |
| ISBN                    | 8879833022   |
| Descrizione fisica      | 286 p. ; 22 cm.  |
| Collana                 | I nuovi best-seller ; 2<br>Grandi tascabili economici Newton |
| Lingua di pubblicazione | Italiano   |
| Formato                 | Materiale a stampa   |
| Livello bibliografico   | Monografia   |
| Note generali           | Ed. per i lettori della Gazzetta del Mezzogiorno.            |

3. Record Nr.	UNINA9910524699503321
Autore	Krause Sydney J (Sydney Joseph)
Titolo	Mark Twain as Critic / [by] Sydney J. Krause
Pubbl/distr/stampa	Johns Hopkins University Press, 2019 Baltimore, : Johns Hopkins Press, [1967] ©[1967]
ISBN	0-8018-0348-9 1-4214-3456-3
Edizione	[1st ed.]
Descrizione fisica	1 online resource (xi, 308 p.) : port
Soggetti	Literature: history & criticism Electronic books.
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di bibliografia	"A bibliography of Mark Twain's criticism: his literary essays, miscellaneous critical commentaries ...": p. 296-302. Bibliographical footnotes .
Nota di contenuto	Cover -- Copyright -- Contents -- Abbreviations -- Introduction -- PART I. Twain's Early Criticism: The Critic as Muggins -- 1. Mark Twain and the Critical Fool -- 2. Theatrical Criticism: A Dude before Nudes -- 3. Extravagant Romanticism: Playing Dumb -- 4. Of Journalism and Art: A Mad and a Frustrated Fool -- 5. Of Poetry and Sunday-School Tales: Anger and the Fool -- PART II. Twain's Later Criticism: The Critic as Grumbler -- 6. The Grumbling Mark Twain -- 7. Boys, Girls, and Goldsmith: Sense vs. Sensibility -- 8. Cooper's Literary Offenses: Mark Twain in Wonderland -- 9. "The Sir Walter Disease": A Sick South and Sickened Mark Twain -- 10. Bret Harte: The Grumbling Realist's Friend and Foe -- PART III. Twain's Appreciative Criticism: From History into Life -- 11. Macaulay: Living History by Antitheses -- 12. Howells and the Poetics of Appreciation -- 13. Howe and Zola: The Opposing Truth -- 14. Wilbrandt: The Tragic Conquest of Evil -- Bibliography -- Index.
Sommario/riassunto	Originally published in 1967. Mark Twain's literary criticism is a significant branch of his writing that is relatively less explored and appreciated than his other writing. Sydney Krause analyzes the full range of Twain's criticism, much of which has lain neglected in

notebooks, letters, marginalia, and autobiographical dictations. This body of work demonstrates that, in addition to being an acute critic given to close reading, Twain thought enough of his criticism to present much of it in an enveloping literary form. In his early criticism Twain used the mask of an ignorant fool (or Muggins), while in his later criticism he used the mask of a world-weary malcontent (or Grumbler). The resulting cross fire from extremes of innocence and experience proved effective against a wide range of literary targets. The Muggins dealt mainly with theater, journalism, oratory, and popular poetry; the grumbler with such writers as Goldsmith, Cooper, Scott, and Hare. Much of this criticism was an outgrowth of Twain's romanticism and therefore has importance for the history of American realism. Mark Twain's criticism was not wholly depreciatory, however. He liked Macaulay, Howells, Howe, Zola, and Wilbrandt, for example, because he found in some of their works the realization of history as an immediate presence. The evidence presented in this book challenges the view that Twain was not a serious student of the craft of writing; he possessed the combination of sensitivity and judgment that all great critics have.

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