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The Mirror And Lamp Romantic

Romanticism evolved as a criticism of that metaphor, more or less. Where the neo-classicists saw ART AS A MIRROR, the nascent Romantic movement of the 18th century saw ART AS A LAMP- as something that came from within and shed light on the world.

Amazon.com: The Mirror and the Lamp: Romantic Theory and ...

Up until 200 odd years ago, the artist's job had been to act as a mirror, reflecting the world as accurately as possible. The Romantics sought to reverse over 2000 years of previous art criticism by pushing the artist to the forefront and insisting that he be seen as a lamp, illuminating the world with his imagination and vision.

Mirror and the lamp: Romantic Theory and the Critical ...

After Wordsworth and Coleridge, it began to be accessible to anybody with a pen and paper. The central metaphor lies in the mirror and the lamp. To oversimplify the book, poets prior to the Romantics held the "mirror up to nature", reflecting truths they identified in the real world.

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In M.H. Abrams. With his second work, *The Mirror and the Lamp: Romantic Theory and the Critical Tradition* (1953), an expanded version of his Ph.D. dissertation, he joined the front rank of Romantic-literature scholars. The book's title denotes the two metaphors by which Abrams characterized 18th- and 19th-century English literature, respectively—the former....

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Traces the evolution of the Romantic approach to literary criticism and compares it to the other methods which prevailed in the early nineteenth century. Reviews of the *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*

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The Mirror and the Lamp. Abrams shows that until the Romantics, literature was typically understood as a mirror reflecting the real world in some kind of mimesis; whereas for the Romantics, writing was more like a lamp: the light of the writer's inner soul spilled out to illuminate the world.

M. H. Abrams - Wikipedia

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