Commencement Thesis.
Subject: American Critics and Criticism.
Mary Long. June 1896.
Outline:

Introduction.
  1. Beginnings.
  2. Function.
    From when.
  3. A period and evolution.

Body:
  1. Analytical of American criticism.
     Its distinctive spirit.
     Advance or hindrance.
  3. Some particular American critics.
    - Emily Fuller
    - Indell
    - Whipple
    - Huntley
    - Mahie
  4. Their work in general.
Uncrived... unt.

Conclusion:
1. Corrections for American criticism.
American Literature and Criticism.

With the "Survival of the Fittest" still casting a wide net for literary activity. It was found that many of the earlier periods had a more intimate knowledge of the nature of man. This was developed by his thinking and an appreciation of the things that matter in life, and finally that it was the task of the critic to be ever a most powerful factor in the spirit of the nation.

The earlier type of criticism has been rather with described as "textual." It dealt with politics and ethics. It was a purely scientific conception. As an outgrowth of this we find another that critics in their work as made another revolution, divorcing some of its scholarly aspects, and turning into "criticism."
The land of ease and beauty. This
form was the said to exhibiting to
the beginning of this century. But
it was yet without thought of
the human element. It displayed
a distinct inability to recognize
growth, nor as ever before, and had
not yet learned their many 
commands that time, and from
and, as well as mere personal
ity, must we tolerate considera-
tions when critical judgment is
to be passed upon them. And so
we find that, the others have
given way, and a third and
true universal type has been
produced. This last is the form
which the critic of to-day is per-
fecting. Yet he does not forget
that there must always be a beginning—thar
pictorial criticism opened the way
for the yield in which criticism
from the heights around points
knights at hand and perfect
itself, and to establish for the modern critic, a foundation on which he might base his structure and vision. His hand was now raised rather than still held, his working mind gained. From to the older critic, this, and more too, he established a type but also reclaimed a form of how almost unbelievable works of literature. The earliest works of literature, still valued to us is almost infinite.

In Greece and Italian Christmans, and from the minds of men whose advantage was just, modern criticism has been evolved. It spread from Europe, almost in the first, then more rapidly. They came to recognize its scope, its value, and its possibilities. So as a standard which norms aspirants for literary fame, short to reach, consequent in bringing forth, all in his mind, and in reaching the standard.
the form which had created him on
was the one to exist in his highest praise.
It seemed a creation sublime, more
degree of insight, which permitted
ment of mind to the facts of indi-
individual feelings and ideas. The
beauty, all combined to mount
them, not random, but aiming
their ideal works that will last
more in touch with man's intellec-
tual, aesthetic, and ethical nature.

Works not merely a repetition of
the thought of others but works
as genuinely creative as any that
we have.

The spirit of modern criti-
cians has applied the broads across
its mediocrity forms, and we wel-
come it in its new form, to our
own show.

We can find a literary
and not altogether insignificant
and we may have a criticism
if we try. It is yet in its
miserably. For our literature is neare
ably beyond that period, and the
only way must be developed before the
other is possible. Criticism comes to
us struggling with English and
antimaterial differences. Now we
are breathing into if the freedom
of our country, we are fulfilling
some middle but we are breaking
away, we are trading old paths
but at the occasional want a new
one. Yet we cannot take them so
far that our criticism shall distinc
tive the glammrs of English theories
and materialism as still remain up
in some extent—in name and broad-
ening in other directions so are
we not this, we have overthrown old
world ideas in many cases and ul-
timately we will here. This country
is eminently to the production of
broad-minded men, and from
broad-minded men we may a seek
a broad and just criticism. This
necessity demands that we
assure our individuality.
we must do it in the most politic of manners, and move up by degrees to the universal toleration of good in literature, irrespective of man or land. This is far better than to make rapid strides which would leave for the moment but whose enjoy it should harm it that.

In making a review of men who have made themselves known as critics in our land, we find with those early advocates it was not a poet on the first day nor their three to distinguish themselves sit with him at literature's table. Henry Ward Beecher was a great critic of merit, perhaps we knew him better as such, and the strands of the head of a class of men who were both critics and poets. James Russell Lowell ranked highest in the field of American critics.
The field of American poetry is the
most general and kind of entries
but he was also a charming critic.
He was distinctly
a gallery of weird tales and was a
volatile and maddening critic.
Hamathine, Fairman, and Thomas
were among the utmost with rare literary
and were critics - but this was
not their chief work; it was mainly
a side view of observation.

But all of these men were
critics myself. Embodied the fact that
their unskilled labor naturally
interested them in their other
interests they turned the road for
new to publish who might be
entirely and simply
Continuing in the line of
pioneers in which Emerson was
just a pioneer we find his theory
every man in full his several
picture and Margaret Fuller's
spirit and their critics of influence.
Her each having left but little re- 
maine as a record of their ability 
and genius. And we find Whipple 
exercising his pen in American 
critical literature, and he made it 
me that was felt for he instilled 
into it much that was purely 
american. Among a young club 
of men — men who are making 
American criticism fuller and 
clearer the beloved characters — we 
found Woodard, Richard L.) 
White, Edmund Clarence Stedman and 
Hamilton Wright Macie. Macie's 
constant efforts pushing his 
way to the front in his chosen 
professing, and time has not 
time to prove whether we may not 
very quickly accord to him the position 
of great critic and all our literature. 
Another critic in mind — for ap-
preciating to you, a host of Ameri-
can critics would be incomplete 
without the name of William 
Dean Howells.
critics individually, or rather taking one man as representing each school and movement. I have chosen Longfellow as the poet of part of critic. William Dean Howells was a critical, Marquand a critical, William Dean Howells was an ardent advocate at the head of a new school, and Hamilton Wright Mabie because in him we find the culmination of modern critical thought, and the prelude to his brilliant outlook for the future.

Jenny Had ads much Longfellow was a student of all languages and literature, and to the advantage of the student he added an intimate knowledge of manners and the manners of the woman who made the literature. Thus, clearly girted for his work, he carried a time when he was much needed and his kindly help.
solid instruction by means of critical observations was the essential
element to stimulate the literary
activity of his country. He admired
only the good in literature, and
was never critical, because dealing
merely with man’s was a part
that was no necessity of his keep-
ing. However we do that know,
and not an effort, and fail to ap-
preciate what he has done for us.
This line, now by helping to
support the knowledge which
the development of criticism
demands.

James Russell Lowell, who
displayed the finest mind
in American literature. He
was a man who seemed to ac-
ccept in all of his undertaking
the theme and the dignity which
he felt, to the kind of a sometimes
brilliant satirist of his period,
and again with his "Airing my
brain."
Homer, the finest and most gifted of literary critics. He took to this study of letters a mind peculiarly gifted for critical work. Altho' in this phase of the Book's literature, he could recognize  
and examine the mind and genius, he would take into consideration the music and  
environment, intimately akin to real life, as he could tell its close  
relation with the Book. He has some idea of it, but never the less  
related him to-day, as our  
foremost literary critic,  
by an article which  
came out in a 'Public Opinion.'  
W. D. Howells says that the pr  
quest of American criticism  
as never advanced, and its scale  
of excellence is based on the  
 varios into its ranks of many  
women who, with personal  
feelings to have their  
judgment to be as  
true as any  
you cannot expect for this  
Margaret Fuller. For the  

Pamela Whistler. Her work was not so much a war of critical assault, as it was the opening of a way to American journalism to the field of criticism and journalism. Yet Whistler was not only to many as well the philosopher, and the literary critic of her time. Her masculine co-operators to man's return was labor, and this almanac is mainly creditable. Her works are not read to-day but she had her position and was at the head of the wave of American criticism. Administer, Whistler made criticism his life work, or is said of him that he joined "instructive with discursive" analysis with discipline; and that his voice as a critic Ha realized all the possibilities of criticism and
The responsibility of the critic is to hold the people of criticism to its utmost limitations, and view all works from the grand point of time and cause of dramatic success and failure, and the connection of work and man. He paid his emphasis upon character and aalm and centered his weft upon us. Richardson said he had an mitigating "but" he had nothing that was much of another's perspective. In his life, William Dean Howells was a man in some ways broad and in others extremely narrow. He who, when he inaugurated a movement, pushed it ahead with the greatest of fear for this one admire him for the falls when our stand and when we view him as a critic. Much
more liable to let personal feelings enter into his judgments than the woman which he criticizes. He cannot feel that his criticism is either fair or just. If it is not, his writing is accorded with all his own peculiar realistic doctrines of a Whitman. And the condemning of precisely this man is by no means

least in a study of American critics, is Hartkison Wright Marie. A man who is wearing more and more a recognized

student of all literature. A man in sight of true and

scholarly mind, an intuitive

knowledge, a love for humanity. Pity

without cowardice, without vengeance.
the returning I still feeling
he makes me feel justify
his position all over unconsciously
in my recognition the minorities
and truth further with which
he maintains itself. In short
his work is not the clear
rectification of the man him-
self.

These are the men who
have made American critics
what it is to-day, and
to whom still living we stand
duty for equal duties from
in the future.

But still the position
of our critics has been
clarified, defined. We could not
care of this. We could not
want it. It just rises in growth
and development. And we
are given some direction. You can
sense all the stage which
we can feel that our
critical work is on decided
action in foreign as well
As national literature, and
shaped our critics, and must
whose rivalry is appreciated
both at home and abroad,
and whose appreciation
in general will have and
adapt itself in modern litera-
ture, and the
readers, found their
and, and this fact has
all agree in the literary
and especially is this true
England. For English
truly, and no literary
replaced by the literary
understands us American
as an enlargement of our
influence on English litera-
ture. We find, however, a
under methods. Washington
and established a footing in English letters in our cities and
was Banne to give unbounded attention to the strengthening of
this question not merely
that criticism as well as
Christianity must begin at
him... and that a speed of
American literary labor...
ous and in the production of a literature
of new form. But the era is
now, already gather unheeded... and
the mind is one which is
being impeded and hand
with the author comes
the critic; help us to build
up in strength for its beauty
and air quantity, weighting the
wings... and standing astray
the various
And are we doing too
much when we predict for
this type of literature a
most brilliant future? What
was now, and in the
part can still suffer by solace in the future. As man progresses must not his work? As criticism grows in amount it will also grow in thoroughness, as it develops and its practice matures, develop with it. And when all is combined, the result is as a final outgrowth which the mammoth element will be the dominant one and when the world as a whole sometime recognizes a universal literature. For this very reason american with him I will lead in this export must and we the end to our universal standard.
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