

Literary taste. - How to form it.

George H. Doran Co. - Literary Taste



Description: -

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Portuguese newspapers -- Coimbra (District) -- Bibliography

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English literature -- Bibliography.

Book collecting.

Books and reading. Literary taste. - How to form it.

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This edition was published in 1900



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Literary Taste: How to Form it

Decidedly you will never assert that you care nothing for style, that your enjoyment of an author's matter is unaffected by his style.

The Project Gutenberg eBook of Literary Taste: How to Form It, by Arnold Bennett

Your sensations after reading this poem, and perhaps one or two other narrative poems of Wordsworth, such as Michael, will be different from the sensations produced in you by reading an ordinary, or even a very extraordinary, short story in prose. Or am I born without the faculty of pure taste in literature, despite my vague longings? If hitherto you have failed to perceive that a historian is a being in strong emotion, trying to convey his emotion to others, read the passage in the Memoirs of Gibbon, in which he describes how he finished the Decline and Fall. The total amount of fine literature created in a given period of time differs from epoch to epoch, but it does not differ much.

Literary Taste (how to form it) by Arnold Bennett

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They are gross, like the joy of Worcester sauce on the palate.

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But we do need our project, and as such we clearly need the guidance of established classics: Modern works have to pass before the bar of the taste of successive generations. .

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Fortunately it is the fact that no single book of recognised first-rate general importance is conspicuously dear. A proper taste has then been developed that enables one to recognize an An enjoyable encouragement to develop a literary taste through reading classic literature. Do you ever pause to make a valuation, in terms of your own life, of that which you are daily absorbing, or imagine you are absorbing? Indeed, it is important, if you wish ultimately to have a wide, catholic taste, to guard against the too common assumption that nothing modern will stand comparison with the classics.

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