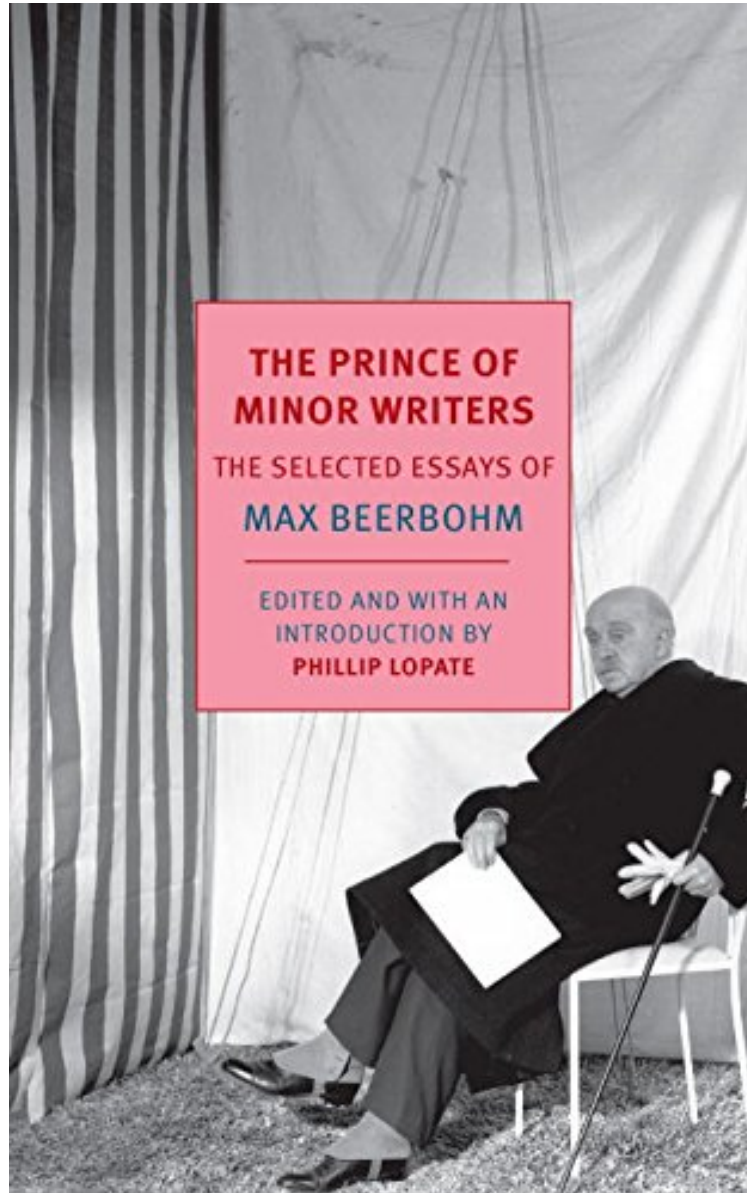


[Free pdf] The Prince of Minor Writers: The Selected Essays of Max Beerbohm

The Prince of Minor Writers: The Selected Essays of Max Beerbohm

Max Beerbohm

*ebooks / Download PDF / *ePub / DOC / audiobook*



DOWNLOAD



READ ONLINE

#923839 in Books New York Review of Books 2015-06-02 2015-06-02Original language:EnglishPDF # 1
8.01 x .90 x 5.04l, .0 #File Name: 1590178289432 pagesNew York Review of Books | File size: 76.Mb

Max Beerbohm : The Prince of Minor Writers: The Selected Essays of Max Beerbohm before purchasing it in order to gage whether or not it would be worth my time, and all praised The Prince of Minor Writers: The Selected Essays of Max Beerbohm:

4 of 5 people found the following review helpful. A Unique Voice By Sonia Kantor Bob Kantor A superb collection of essays. Beerbohm is a peerless writer with a style all his own. 1 of 5 people found the following review helpful. Dated By Semon Strobos Beerbohm is witty and well informed on some unusual and interesting topics not covered by other writers. Still his style is so fustian, wordy and effete that few contemporary readers will have the patience to slog through to the good parts. So instead, some complaints about Kindle. Yes the print is easy to read, especially on the paper white, the selection of books is enormous, the prices cheap and the downloading convenient. But besides the facts that you cannot leave your library to your children, loan your books, easily underline or write comments in the books or find the ones you want to revisit, and that French books are locked away in some copyright struggle, you face two other issues. First, reviews are almost always favorable because only readers who finish a book are asked to review it. Hardly anyone but a professional reviewer will finish a book he doesn't like. Second, when you download a sample--a great idea in itself--you are frequently stuck reading a long boring introduction or preface written by someone in whom you have no interest, who is collecting a publication for himself by editing or prefacing someone else's work. In the case of this book your sample will consist of not a word of Max Beerbohm's, but of endless pages of Phillip Lopate. Had I wanted to read Phillip's Lopate, I would have asked for Phillip Lopate. I am not a fan of Phillip Lopate. He selects quotations well, does a judicious job of introducing and reviewing, but he writes in an idiom I don't care for, the academic essay. I never find he has anything interesting to say, never reaches above mediocrity, and his work seems designed to be professional and competent rather than moving or touching. From some cold disdainful hermetic he never reaches out to a reader. Why am I even reviewing his work? Because I got pages of it instead of Max Beerbohm's, when I asked for a sample of the later, and then had to buy Beerbohm's book to find out I really didn't want to read that either. 11 of 11 people found the following review helpful. Very subtle late Victorian humor By Edmund Pickett If you can comfortably read one hundred year old British prose, then you'll probably enjoy this collection of Beerbohm essays. The sentences are long but the phrases are compacted to gem-like hardness. There can be so many layers of irony that it is often difficult to know whether the author is serious, semi-serious or only conditionally serious. Most 21st century readers will find the social customs of that time and place strange and confusing, but if Trollope and Thackeray are your cup of tea, then you'll like Beerbohm even though he's a generation or two later. Those who study English prose seriously will find treasures here, but not much that can be transported to the present day. The pieces included range from humor and whimsy to straight memoir. The account of Beerbohm's visits to the aged and deaf Swinburne is moving even if, like me, you are unfamiliar with his poems.

AN NYRB CLASSICS ORIGINAL Virginia Woolf called Max Beerbohm "the prince" of essayists, F. W. Dupee praised his "whim of iron" and "cleverness amounting to genius," while Beerbohm himself noted that "only the insane take themselves quite seriously." From his precocious debut as a dandy in 1890s Oxford until he put his pen aside in the aftermath of World War II, Beerbohm was recognized as an incomparable observer of modern life and an essayist whose voice was always and only his own. Here Phillip Lopate, one of the finest essayists of our day, has selected the finest of Beerbohm's essays. Whether writing about the vogue for Russian writers, laughter and philosophy, dandies, or George Bernard Shaw, Beerbohm is as unpredictable as he is unfailingly witty and wise. As Lopate writes, "Today . . . it becomes all the more necessary to ponder how Beerbohm performed the delicate operation of displaying so much personality without lapsing into sticky confession."

"As curmudgeons go, Beerbohm was a gentle and self-effacing one. There are very funny broadsides here against walking, against the cult of children, against writing boring letters and against literary toadyism...an intimate kind of warmth does blossom beneath the surface of many of these pieces; he is a man with a full and rippling heart." —Dwight Garner, *The New York Times* "The great Max Beerbohm may be the paradigm of the minor writer and the happy man. In other words: Max Beerbohm was a good and gracious soul." —Roberto Bolaño, *Between Parentheses* "The essayist and caricaturist Max Beerbohm was one of the great figures of the late Victorian and Edwardian era in London...People who love reading will always love reading Max, because he mocked so wisely, and read so well." —Adam Gopnik, *The New Yorker* "Beerbohm's prose style—clever, fast-paced, and sometimes on the verge of anarchy—balances humor with style, and provides a master class in using irony—the greatest weapon in Beerbohm's arsenal—to look at high culture." —Jason Diamond, *Flavorwire* "[Beerbohm's] works provide a glimpse of daily life in the 19th and early 20th centuries, revealing that while manners and dress have evolved, human nature certainly has not...Beerbohm's essays deserve to be revisited today...his writing is humorous and self-deprecating." —Publishers Weekly "Beerbohm never ceases to entertain with the eloquence of his prose and his dry humor. In a trite, yet appropriate, phrase, he is a master of his craft. His words are beautiful and his thoughts are oftentimes quite profound and universal, relevant not just to late nineteenth/early twentieth century Britain, but to all times...His writing always feels fresh and its essence true...Beerbohm holds an insatiable imagination... Rescue it, read it, and treasure it." —Kenyon Ellefson, *Portland Book* About the Author Max Beerbohm (1872–1956) was born in London and studied at Oxford. He published his first collection of essays, *The Works of Max Beerbohm*, in 1896 and soon developed a reputation as a brilliant caricaturist and critic. He was married to the American actress Florence Kahn and

lived in Rapallo, Italy, for most of his later life. In addition to *The Prince of Minor Writers*, NYRB Classics publishes Beerbohm's *Seven Men*, a short-story collection. Phillip Lopate is the author of the essay collections *Against Joie de Vivre*, *Bachelorhood*, *Being with Children*, *Portrait of My Body*, and *Totally, Tenderly, Tragically*; and of the novels *The Rug Merchant* and *Confessions of a Summer*. His most recent books are *Portrait Inside My Head* and *To Show and to Tell*.