

PROPHETIC STRAIN



*The Greater Lyric in the
Eighteenth Century*

ANNE WILLIAMS

Prophetic Strain The Greater Lyric In The Eighteenth Century

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Prophetic Strain The Greater Lyric In The Eighteenth Century:

Prophetic Strain Anne Williams, 1984 **Patriotism and Poetry in Eighteenth-Century Britain** Dustin Griffin, 2005-11-17 The poetry of the mid and late eighteenth century has long been regarded as primarily private and apolitical in this wide ranging study Dustin Griffin argues that in fact the poets of the period were addressing the great issues of national life rebellion at home imperial wars abroad an expanding commercial empire an emerging new British national identity Taking up the topic of patriotic verse Griffin shows that poets such as Thomas Gray Christopher Smart Oliver Goldsmith and William Cowper were engaged in the century long debate about the nature of true patriotism Reading Eighteenth-Century Poetry Patricia Meyer Spacks, 2009-02-17 Reading Eighteenth Century Poetry recaptures for modern readers the urgency distinctiveness and rewarding nature of this challenging and powerful body of poetry An essential guide to reading eighteenth century poetry written by world renowned critic Patricia Meyer Spacks Exposes the multiplicity of forms tones and topics engaged by poets during this period Provides in depth analysis of poems by established figures such as Alexander Pope and Jonathan Swift as well as work by less familiar figures including Anne Finch and Mary Leapor A broadly chronological structure incorporates close reading alongside insightful contextual and historical detail Captures the power and uniqueness of eighteenth century poetry creating an ideal guide for those returning to this period or delving into it for the first time Lyric Generations G. Gabrielle Starr, 2015-11-01 Eighteenth century British literary history was long characterized by two central and seemingly discrete movements the emergence of the novel and the development of Romantic lyric poetry In fact recent scholarship reveals that these genres are inextricably bound constructions of interiority developed in novels changed ideas about what literature could mean and do encouraging the new focus on private experience and self perception developed in lyric poetry In *Lyric Generations* Gabrielle Starr rejects the genealogy of lyric poetry in which Romantic poets are thought to have built solely and directly upon the works of Chaucer Spenser Shakespeare and Milton She argues instead that novelists such as Richardson Haywood Behn and others while drawing upon earlier lyric conventions ushered in a new language of self expression and community which profoundly affected the aesthetic goals of lyric poets Examining the works of Cowper Smith Wordsworth Coleridge and Keats in light of their competitive dialogue with the novel Starr advances a literary history that considers formal characteristics as products of historical change In a world increasingly defined by prose poets adapted the new forms characters and moral themes of the novel in order to reinvigorate poetic practice *The Oxford Handbook of British Poetry, 1660-1800* Jack Lynch, 2016-11-24 In the most comprehensive and up to date overview of the poetry published in Britain between the Restoration and the end of the eighteenth century forty four authorities from six countries survey the poetry of the age in all its richness and diversity serious and satirical public and private by men and women nobles and peasants whether published in deluxe editions or sung on the streets The contributors discuss poems in social contexts poetic identities poetic subjects poetic form poetic genres poetic devices and

criticism Even experts in eighteenth century poetry will see familiar poems from new angles and all readers will encounter poems they've never read before The book is not a chronologically organized literary history nor an encyclopaedia nor a collection of thematically related essays rather it is an attempt to provide a systematic overview of these poetic works and to restore it to a position of centrality in modern criticism *Poetry, Enclosure, and the Vernacular Landscape, 1700-1830* Rachel Crawford, 2002-09-05 Publisher Description *Churchyard Poetics* James Metcalf, 2025-01-12 The familiar literary critical category of graveyard poetry has made the eighteenth century churchyard a commonplace in the period's cultural imaginary a location in which melancholy religious poets get lost in imaginative reveries or didactic visions of the afterlife By contrast *Churchyard Poetics Landscape Labour and the Legacy of Genre* shows how the churchyard takes on a new shape and a fresh importance for a counter tradition of women and labouring class poets for whom this landscape is a resting place with no closure In work by Mary Leapor Ann Yearsley Charlotte Smith and John Clare but also for Robert Blair Thomas Gray and William Wordsworth the churchyard emerges as a contested space of social life through a shared focus on the body as the instrument of labour *Churchyard Poetics* focuses on how these poets use genres like georgic pastoral topographical poetry and elegy to locate the churchyard in a broader terrain of laborious life disarranged in the press towards industrial capitalism Managing the material of their violently reordered world through genre and other aesthetic strategies these poets articulate the pressures on working bodies and the associated structures of feeling attendant on the experience of history at its sharpest edge The poems examined in *Churchyard Poetics* thus strain against without resolving the ideal the churchyard is made to express that collective life is reassuringly organised around places of burial and remembrance Declining continuity or consolation the poets at the centre of this book refigure the churchyard as a traumatised landscape and unearth from its wounded ground an affective archive of social injury of bodies compelled into service by new regimes of labour and dispatched to the churchyard when their usefulness runs out *Authoring the Self* Scott Hess, 2005-01-01 Drawing upon historicist and cultural studies approaches to literature this book argues that the Romantic construction of the self emerged out of the growth of commercial print culture and the expansion and fragmentation of the reading public beginning in eighteenth century Britain Arguing for continuity between eighteenth century literature and the rise of Romanticism this groundbreaking book traces the influence of new print market conditions on the development of the Romantic poetic self

Thomas Gray Robert L. Mack, 2000-01-01 Mack incorporates recent scholarship on Gray drawing on developments in 18th century and gender studies as well as on extensive archival research into the life of the poet and his family The result is an eloquent and enlightening book sure to be the definitive biography of this great poet a forefather of the Romantic Movement 50 illustrations **Art of Darkness** Anne Williams, 2009-02-15 *Art of Darkness* is an ambitious attempt to describe the principles governing Gothic literature Ranging across five centuries of fiction drama and verse including tales as diverse as Horace Walpole's *The Castle of Otranto* Shelley's *Frankenstein* Coleridge's *The Rime of the Ancient Mariner* and

Freud's *The Mysteries of Enlightenment* Anne Williams proposes three new premises that Gothic is poetic not novelistic in nature that there are two parallel Gothic traditions Male and Female and that the Gothic and the Romantic represent a single literary tradition Building on the psychoanalytic and feminist theory of Julia Kristeva Williams argues that Gothic conventions such as the haunted castle and the family curse signify the fall of the patriarchal family Gothic is therefore poetic in Kristeva's sense because it reveals those others most often identified with the female Williams identifies distinct Male and Female Gothic traditions In the Male plot the protagonist faces a cruel violent and supernatural world without hope of salvation The Female plot by contrast asserts the power of the mind to comprehend a world which though mysterious is ultimately sensible By showing how Coleridge and Keats used both Male and Female Gothic Williams challenges accepted notions about gender and authorship among the Romantics Lucidly and gracefully written *Art of Darkness* alters our understanding of the Gothic tradition of Romanticism and of the relations between gender and genre in literary history

The Cambridge History of the Gothic: Volume 1, Gothic in the Long Eighteenth Century Angela Wright, Dale Townshend, 2020-08-06 This first volume of *The Cambridge History of the Gothic* provides a rigorous account of the Gothic in Western civilisation from the Goths sacking of Rome in 410 AD through to its manifestations in British and European culture of the long eighteenth century Written by an international cast of leading scholars the chapters explore the interdisciplinary nature of the Gothic in the fields of history literature architecture and fine art As much a cultural history of Gothic as an account of the ways in which the Gothic has participated within a number of formative historical events across time the volume offers fresh perspectives on familiar themes while also drawing new critical attention to a range of hitherto overlooked concerns From writers such as Horace Walpole and Ann Radcliffe to eighteenth century politics and theatre the volume provides a thorough and engaging overview of early Gothic culture in Britain and beyond

Performing Shakespearean Appropriations Darlena Ciraulo, Matthew Kozusko, Robert Sawyer, 2022-06-29 *Performing Shakespearean Appropriations* explores the production and consumption of Shakespeare in acts of adaptation and appropriation across time periods and through a range of performance topics The ten essays moving from the seventeenth to the twenty first century address uses of Shakespeare in the novel television cinema and digital media Drawing on Christy Desmet's work several contributors figure appropriation as a posthumanist enterprise that engages with electronic Shakespeare by dismantling reassembling and recreating Shakespearean texts in and for digital platforms The collection thus looks at media and performance technologies diachronically in its focus on Shakespeare's afterlives Contributors also construe the notion of performance broadly to include performances of selves of communities of agencies and of authenticity either Shakespeare's or the user's or both The essays examine both specific performances and larger trends across media and they consider a full range of modes from formal and professional to casual and amateur from the fixed and traditional to the ephemeral the itinerant and the irreverent

Cognition, Literature, and History Mark J. Bruhn, Donald R. Wehrs, 2013-11-26 *Cognition Literature and*

History models the ways in which cognitive and literary studies may collaborate and thereby mutually advance. It shows how understanding of underlying structures of mind can productively inform literary analysis and historical inquiry and how formal and historical analysis of distinctive literary works can reciprocally enrich our understanding of those underlying structures. Applying the cognitive neuroscience of categorization, emotion, figurative thinking, narrativity, self-awareness, theory of mind, and wayfinding to the study of literary works and genres from diverse historical periods and cultures, the authors argue that literary experience proceeds from qualitatively heightens and selectively informs and even reforms our evolved and embodied capacities for thought and feeling. This volume investigates and locates the complex intersections of cognition, literature, and history in order to advance interdisciplinary discussion and research in poetics, literary history, and cognitive science.

A Reference Guide for English Studies Michael J. Marcuse, 1990-01-01. This text is an introduction to the full range of standard reference tools in all branches of English studies. More than 10 000 titles are included. The Reference Guide covers all the areas traditionally defined as English studies and all the field of inquiry more recently associated with English studies. British and Irish American and world literatures written in English are included. Other fields covered are folklore, film, literary theory, general and comparative literature, language and linguistics, rhetoric and composition, bibliography and textual criticism, and women's studies.

Edinburgh Companion to Gothic and the Arts Punter, David. Punter, David, 2019-08-05. Provides new definitions of the Gothic in a variety of artistic contexts. Explores a range of Gothic from architecture through literature to music and the technological arts. Provides an opportunity to hear new thinking from established scholars as well as showcasing work by new scholars. Highlights new definitions of the Gothic from a wide variety of perspectives. The Gothic in all its artistic forms and ramifications is traced from the medieval to the twenty-first century. From architecture, painting and sculpture through music, ballet, opera and dance to installation art and the graphic novel, each of the 33 chapters reflects on and weighs in on the ways in which the Gothic is taken up in the art forms and modes under examination. An Introduction discusses Gothic as a changing cultural form across the centuries with deep psychological roots. This is followed by sections on architectural arts, the visual arts, music, and the performance arts, the literary arts, and media and cultural arts.

The Poet Without a Name Henry Weinfield, 1991. Henry Weinfield offers a new reading not only of the *Elegy* itself but also of its place in English literary history. His central argument is that in Gray's *Elegy*, the thematic constellation of poverty, anonymity, alienation, and unfulfilled potential, or what Weinfield calls the problem of history, is fully articulated for the first time and that as a result, the *Elegy* represents an important turning point in the history of English poetry.

Women and the Gothic Avril Horner, 2016-02-22. A re-assessment of the Gothic in relation to the female, the feminine, feminism, and post-feminism. This collection of newly commissioned essays brings together major scholars in the field of Gothic studies in order to re-think the topic of Women and the Gothic. The 14 chapters in this volume engage with debates about Female Gothic from the 1970s and 80s through second-wave feminism, theorisations of gender, and a long interrogation

of the women category as well as with the problematics of post feminism now itself being interrogated by a younger generation of women The contributors explore Gothic works from established classics to recent films and novels from feminist and post feminist perspectives The result is a lively book that combines rigorous close readings with elegant use of theory in order to question some ingrained assumptions about women the Gothic and identity Key Features Revitalises the long running debate about women the Gothic and identity Engages with the political agendas of feminism and post feminism Prioritises the concerns of woman as reader author and critic Offers fresh readings of both classic and recent Gothic works

A Companion to Eighteenth-Century Poetry Christine Gerrard, 2014-02-10 A COMPANION TO EIGHTEENTH CENTURY POETRY A COMPANION TO EIGHTEENTH CENTURY POETRY Edited by Christine Gerrard This wide ranging Companion reflects the dramatic transformation that has taken place in the study of eighteenth century poetry over the past two decades New essays by leading scholars in the field address an expanded poetic canon that now incorporates verse by many women poets and other formerly marginalized poetic voices The volume engages with topical critical debates such as the production and consumption of literary texts the constructions of femininity sentiment and sensibility enthusiasm politics and aesthetics and the growth of imperialism The Companion opens with a section on contexts considering eighteenth century poetry s relationships with such topics as party politics religion science the visual arts and the literary marketplace A series of close readings of specific poems follows ranging from familiar texts such as Pope s *The Rape of the Lock* to slightly less well known works such as Swift s *Stella* poems and Lady Mary Wortley Montagu s *Town Eclogues* Essays on forms and genres and a series of more provocative contributions on significant themes and debates complete the volume The Companion gives readers a thorough grounding in both the background and the substance of eighteenth century poetry and is designed to be used alongside David Fairer and Christine Gerrard s *Eighteenth Century Poetry An Annotated Anthology* 3rd edition 2014

[The Eighteenth Century](#) , 1990

Poetic Ethics in Proverbs Anne W. Stewart, 2016 This study explores the sophisticated understanding of the formation of the moral self that emerges in the poetry of Proverbs which many have wrongly dismissed as simplistic Anne W Stewart analyzes images and metaphors to illuminate the Book s views on the role of emotions and desires in shaping moral imaginations

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