

RESEMBLANCE



DISGRACE



HELEN DEUTSCH

ALEXANDER POPE
AND THE
DEFORMATION
OF CULTURE

Resemblance And Disgrace Alexander Pope And The Deformation Of Culture

Blair Hoxby, Ann Baynes Coiro



Resemblance And Disgrace Alexander Pope And The Deformation Of Culture:

Resemblance & Disgrace Helen Deutsch,1996 By restoring the poet's image to view against the cultural background that branded it as monstrous Deutsch recasts Pope's literary career from his translations of Homer to his imitations of Horace as itself a form of monstrous embodiment a stamping of his own personal disfigured image on fragments of the cultural past

Anniversary Essays on Alexander Pope's 'The Rape of the Lock' Don Nichol,2016-01-27 Alexander Pope's heroic comical mock epic poem *The Rape of the Lock* continues to sparkle after three hundred years as a peerless gem in the canon of English literature In celebration of its tercentenary this collection brings together ten eminent scholars with new perspectives on the poem Their approaches reflect the vast range of interpretation of Pope's text from discussions of religion gender and eighteenth century biological science to an interview with Sophie Gee about her novelization of the poem in *The Scandal of the Season* These stimulating analyses will be essential reading for students and teachers of *The Rape of the Lock* and a valuable resource for investigating eighteenth century culture

Print, Visuality, and Gender in Eighteenth-Century Satire Katherine Mannheimer,2012-05-23 This study interprets eighteenth century satire's famous typographical obsession as a fraught response to the Enlightenment's ocularcentric epistemological paradigms as well as to a print cultural moment identified by book historians as increasingly visual a moment at which widespread attention was being paid for the first time to format layout and eye catching advertising strategies On the one hand the Augustans were convinced of the ability of their elaborately printed texts to function as a kind of optical machinery rivaling that of the New Science enhancing readers physical but also moral vision On the other hand they feared that an overly scrutinizing gaze might undermine the viewer's natural faculty for candor and sympathy delight and desire In readings of Pope Swift and Montagu Mannheimer shows how this distrust of the empirical gaze led to a reconsideration of the ethics and most specifically the gender politics of ocularcentrism Whereas Montagu effected this reconsideration by directly satirizing both the era's faith in the visual and its attendant publishing strategies Pope and Swift pursued their critique via print itself thus whether via facing page translations fictional editors or disingenuous footnotes these writers sought to ensure that typography never became either a mere tool of or target for the objectifying gaze but rather that it remained a dynamic and interactive medium by which readers could learn both to see and to see themselves seeing

The Oxford Handbook of Eighteenth-century Satire Paddy Bullard,2019 This handbook is a guide to the kinds of satire written in English during the long eighteenth century and it focuses on texts that appeared between the restoration of the Stuart monarchy in 1660 and the outbreak of the French Revolution in 1789

Milton in the Long Restoration Blair Hoxby,Ann Baynes Coiro,2016 Milton criticism often treats the poet as if he were the last of the Renaissance poets or a visionary prophet who remained misunderstood until he was read by the Romantics At the same time literary histories of the period often invoke a long eighteenth century that reaches its climax with the French Revolution or the Reform Bill of 1832 What gets overlooked in

such accounts is the rich story of Milton's relationship to his contemporaries and early eighteenth century heirs. The essays in this collection demonstrate that some of Milton's earliest readers were more perceptive than Romantic and twentieth century interpreters. The translations, editions and commentaries produced by early eighteenth century men of letters emerge as the seedbed of modern criticism and the term neoclassical is itself unmasked as an inadequate characterization of the literary criticism and poetry of the period, a period that could brilliantly define a Miltonic sublime even as it supported and described all the varieties of parody and domestication found in the mock epic and the novel. These essays, which are written by a team of leading Miltonists and scholars of the Restoration and eighteenth century, cover a range of topics from Milton's early editors and translators to his first theatrical producers, from Miltonic similes in Pope's *Iliad* to Miltonic echoes in Austen's *Pride and Prejudice*, from marriage to slavery to republicanism to the heresy of Arianism. What they share in common is a conviction that the early eighteenth century understood Milton and that the Long Restoration cannot be understood without him.

Clothing and Queer Style in Early Modern English Drama James M. Bromley, 2021. Sets out a new history of early modern sexuality by attending to early modern representations of male clothing. Maps utopian fantasies around extravagantly dressed men in early modern theatrical comedies and argues that superficiality and affectation offered alternatives to dominant early modern ideologies governing masculinity and sexuality.

The Skeptical Sublime James Noggle, 2001-11-01. This book argues that philosophical skepticism helps define the aesthetic experience of the sublime in late seventeenth and eighteenth century British literature, especially the poetry of Alexander Pope. Skeptical doubt appears in the period as an astonishing force in discourse that cannot be controlled; doubt's boundless sea in Rochester's words and as such is consistently seen as affiliated with the sublime itself, emerging as an important way to conceive of excessive power in rhetoric, nature, psychology, religion, and politics. This view of skepticism as a force affecting discourse beyond its practitioners' control links Noggle's discussion to other theoretical accounts of sublimity, especially psychoanalytic and ideological ones that emphasize the sublime's activation of unconscious personal and cultural anxieties and contradictions. But because *The Skeptical Sublime* demonstrates the sublime's roots in the epistemological obsessions of Pope and his age, it also grounds such theories in what is historically evident in the period's writing. The skeptical sublime is a concrete primary instance of the transformation of modernity's main epistemological liability, its loss of certainty, into an aesthetic asset, retaining however much of the unsettling irony of its origins in radical doubt. By examining the cultural function of such persistent instability, this book seeks to clarify the aesthetic ideology of major writers like Pope, Swift, Dryden, and Rochester, among others, who have been seen sometimes confusingly as both reactionary and supportive of the liberal Whig model of taste and civil society increasingly dominant in the period. While they participate in the construction of proto-aesthetic categories like the sublime to stabilize British culture after decades of civil war and revolution, their appreciation of the skepticism maintained by these means of stabilization helps them express ambivalence about the emerging social order and distinguishes their views from

the more providentially assured appeals to the sublime of their ideological opponents *Libel and Lampoon* Andrew Benjamin Bricker, 2022-12-07 *Libel and Lampoon* shows how English satire and the law mutually shaped each other during the long eighteenth century Following the lapse of prepublication licensing in 1695 the authorities quickly turned to the courts and newly repurposed libel laws in an attempt to regulate the press In response satirists and their booksellers devised a range of evasions Writers increasingly capitalized on forms of verbal ambiguity including irony allegory circumlocution and indirection while shifty printers and booksellers turned to a host of publication ruses that complicated the mechanics of both detection and prosecution In effect the elegant insults comical periphrases and booksellers tricks that came to typify eighteenth century satire were a way of writing and publishing born of legal necessity Early on these emergent satiric practices stymied the authorities and the courts But they also led to new legislation and innovative courtroom procedures that targeted satire s most routine evasions Especially important were a series of rulings that increased the legal liabilities of printers and booksellers and that expanded and refined doctrines for the courtroom interpretation of verbal ambiguity irony and allegory By the mid eighteenth century satirists and their booksellers faced a range of newfound legal pressures Rather than disappearing however personal and political satire began to migrate to dramatic mimicry and caricature acoustic and visual forms that relied less on verbal ambiguity and were therefore not subject to either the provisions of preperformance dramatic licensing or the courtroom interpretive procedures that had earlier enabled the prosecution of printed satire

Reading Gossip in Early Eighteenth-Century England Nicola Parsons, 2015-12-11 This book analyzes the relation between print cultures and eighteenth century literary and political practices and identifying Queen Anne s England as a crucial moment in the public life of gossip offers readings of key texts that demonstrate how gossip s interpretative strategies shaped readers participation in the literary and public spheres **Changing satire** Cecilia Rosengren, Per Sivefors, Rikard Wingård, 2022-04-12 This edited collection brings together literary scholars and art historians and maps how satire became a less genre driven and increasingly visual medium in the seventeenth through the early nineteenth century Changing satire demonstrates how satire proliferated in various formats and discusses a wide range of material from canonical authors like Swift to little known manuscript sources and prints As the book emphasises satire was a frame of reference for well known authors and artists ranging from Milton to Bernini and Goya It was moreover a broad European phenomenon while the book focuses on English satire it also considers France Italy The Netherlands and Spain and discusses how satirical texts and artwork could move between countries and languages In its wide sweep across time and formats Changing satire brings out the importance that satire had as a transgressor of borders

Unveiling the Energy of Verbal Art: An Emotional Sojourn through **Resemblance And Disgrace Alexander Pope And The Deformation Of Culture**

In a global inundated with screens and the cacophony of immediate transmission, the profound power and mental resonance of verbal beauty frequently disappear into obscurity, eclipsed by the constant onslaught of sound and distractions. However, located within the musical pages of **Resemblance And Disgrace Alexander Pope And The Deformation Of Culture**, a charming function of fictional splendor that pulses with organic thoughts, lies an remarkable trip waiting to be embarked upon. Published with a virtuoso wordsmith, this exciting opus manuals readers on a psychological odyssey, lightly revealing the latent possible and profound affect embedded within the intricate web of language. Within the heart-wrenching expanse of this evocative evaluation, we will embark upon an introspective exploration of the book is central subjects, dissect its interesting writing style, and immerse ourselves in the indelible effect it leaves upon the depths of readers souls.

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