

# The Correspondence of Jonathan Swift

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EDITED BY  
HAROLD WILLIAMS

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# Satire And The Correspondence Of Swift

**J Spring**



## **Satire And The Correspondence Of Swift:**

**Satire and the Correspondence of Swift** Craig Hawkins Ulman, 1973 Since the first secret publication in 1740 of part of his correspondence with Alexander Pope Jonathan Swift's letters have become a standard source for his biographers and critics Craig Ulman argues that the letters are not entirely reliable for biographical fact and have often been taken too literally In this readable essay Ulman surveys the satiric material in Swift's correspondence highlighting his wit The author views Swift's epistolary writing as very much a literary endeavor He examines the pose and the persona and discusses the satiric methods the letters share with Swift's other published works **Lemuel Gulliver's Mirror for Man** W. B.

Carnochan, **The Practice of Satire in England, 1658-1770** Ashley Marshall, 2013-06-28 An exhaustive study of satire in the long eighteenth century Outstanding Academic Title Choice In The Practice of Satire in England 1658-1770 Ashley Marshall explores how satire was conceived and understood by writers and readers of the period Her account is based on a reading of some 3 000 works ranging from one page squibs to novels The objective is not to recuperate particular minor works but to recover the satiric milieu to resituate the masterpieces amid the hundreds of other works alongside which they were originally written and read The long eighteenth century is generally hailed as the great age of satire and as such it has received much critical attention However scholars have focused almost exclusively on a small number of canonical works such as Gulliver's Travels and The Dunciad and have not looked for continuity over time Marshall revises the standard account of eighteenth century satire revealing it to be messy confused and discontinuous exhibiting radical and rapid changes over time The true history of satire in its great age is not a history at all Rather it is a collection of episodic little histories **The Oxford Handbook of Eighteenth-Century Satire** Paddy Bullard, 2019-07-30 Eighteenth century Britain thought of itself as a polite sentimental enlightened place but often its literature belied this self image This was an age of satire and the century's novels poems plays and prints resound with mockery and laughter with cruelty and wit The street level invective of Grub Street pamphleteers is full of satire and the same accents of raillery echo through the high scepticism of the period's philosophers and poets many of whom were part time pamphleteers themselves The novel a genre that emerged during the eighteenth century was from the beginning shot through with satirical colours borrowed from popular romances and scandal sheets This Handbook is a guide to the different kinds of satire written in English during the long eighteenth century It focuses on texts that appeared between the restoration of the Stuart monarchy in 1660 and the outbreak of the French Revolution in 1789 Outlier chapters extend the story back to the first decade of the seventeenth century and forward to the second decade of the nineteenth The scope of the volume is not confined by genre however So prevalent was the satirical mode in writing of the age that this book serves as a broad and characteristic survey of its literature The Oxford Handbook of Eighteenth Century Satire reflects developments in historical criticism of eighteenth century writing over the last two decades and provides a forum in which the widening diversity of literary intellectual and

socio historical approaches to the period s texts can come together      **The Literature of Satire** Charles A.

Knight,2004-02-12 The Literature of Satire is an accessible but sophisticated and wide ranging study of satire from the classics to the present in plays novels and the press as well as in verse In it Charles Knight analyses the rhetorical problems created by satire s complex relations to its community and examines how it exploits the genres it borrows He argues that satire derives from an awareness of the differences between appearance ideas and discourse Knight provides illuminating readings of such satirists familiar and unfamiliar as Horace Lucian Jonson Moli re Swift Pope Byron Flaubert Ostrovsky Kundera and Rushdie This broad ranging examination sheds light on the nature and functions of satire as a mode of writing as well as on theoretical approaches to it It will be of interest to scholars interested in literary theory as well as those specifically interested in satire      Great authors [selections. (Roy. upper class readers). Great authors,1888      **Satire**

Dustin Griffin,2021-03-17 Here is the ideal introduction to satire for the student and for the experienced scholar an occasion to reconsider the uses problems and pleasures of satire in light of contemporary theory Satire is a staple of the literary classroom Dustin Griffin moves away from the prevailing moral didactic approach established thirty some years ago to a more open view and reintegrates the Menippean tradition with the tradition of formal verse satire Exploring texts from Aristophanes to the moderns with special emphasis on the eighteenth century Griffin uses a dozen figures Horace Juvenal Persius Lucian More Rabelais Donne Dryden Pope Swift Blake and Byron as primary examples Because satire often operates as a mode or procedure rather than as a genre Griffin offers not a comprehensive theory but a set of critical perspectives Some of his topics are traditional in satire criticism the role of satire as moralist the nature of satiric rhetoric the impact of satire on the political order Others are new the problems of satire and closure the pleasure it affords readers and writers and the socioeconomic status of the satirist Griffin concludes that satire is problematic open ended essayistic and ambiguous in its relationship to history uncertain in its political effect resistant to formal closure more inclined to ask questions than provide answers and ambivalent about the pleasures it offers      The New Cambridge Bibliography of English Literature: Volume 2, 1660-1800

George Watson,Ian R. Willison,1971-07-02 More than fifty specialists have contributed to this new edition of volume 2 of The Cambridge Bibliography of English Literature The design of the original work has established itself so firmly as a workable solution to the immense problems of analysis articulation and coordination that it has been retained in all its essentials for the new edition The task of the new contributors has been to revise and integrate the lists of 1940 and 1957 to add materials of the following decade to correct and refine the bibliographical details already available and to re shape the whole according to a new series of conventions devised to give greater clarity and consistency to the entries

Neoclassical Satire and the Romantic School 1780-1830 Rolf P. Lessenich,2012-08-15 Romanticism was not only heterogeneous and disunited It also had to face the counter movements of the Enlightenment and Augustan Neoclassicism which were still gaining momentum in the decades around the French Revolution Neoclassicists regarded Romanticism as a

heretical amalgam of dissenting new schools threatening the monopoly of the Classical Tradition Acrimonious debates in aesthetics and politics were conducted with the traditional strategies of the classical *ars disputandi* on both sides Under the duress of the heaviest satirical attacks Romanticism began to gradually see itself as one movement giving rise to the problematic opposition of Classical with Romantic This construction however was indispensable for the clarification of different positions among the hubbub of conflicting voices It has also proved critical in literary and cultural studies The Classical Tradition emerges as an ongoing event from Greek and Latin antiquity via Neoclassicism and Romanticism to our time

Swift's *Angers* Claude Rawson, 2014-10-23 A study of the brilliant satirist and polemicist Jonathan Swift by one of the foremost scholars of our time

*The Augustan Defence of Satire* Peter Kingsley Elkin, 1973

*Reading Swift's Poetry* Daniel Cook, 2020-08-13 This book explicates Jonathan Swift's poetry reaffirming its prominence in competing literary traditions

English Versions of Roman Satire in the Earlier Eighteenth Century William Kupersmith, 2007 This book discusses Imitations of the ancient Roman verse satirists Horace Juvenal and Persius published in Britain in the first half of the eighteenth century It endeavors to put major writers such as Alexander Pope and Samuel Johnson in the context of lesser writers of the period It also devotes attention to other canonical writers such as Jonathan Swift Henry Fielding and Christopher Smart

**The Poetry of Pope's Dunciad** John E. Sitter, 1971

**The Spectacle of the Growth of Knowledge and Swift's Satires on Science** Beat Affentranger, 2000 This is a revisionist study of seventeenth and eighteenth century satires on science with an emphasis on the writings of Jonathan Swift and to a lesser degree Samuel Butler and other satirists To say as some literary commentators do that the satirists attacked only pseudo scientists who failed to employ the empirical method properly is to beg a crucial question how could the satirists possibly have distinguished the genuine scientist from the crank By a failsafe set of Baconian principles perhaps No the matter is more complicated I read the satiric literature on early modern science against a totally different understanding of what science is how it came into being and how it developed Satire has a decided advantage over scientific discourse It can rely on common sense scientific discourse often cannot There is always a counter intuitive element in the genuinely new New knowledge is in some ways always at odds with received assumptions of what is possible reasonable or probable Satire on science I suggest can be seen as a systematic exploitation of that gap of plausibility Natural philosophers of the late seventeenth and early eighteenth century were keenly aware of their discursive disadvantage and at times even hesitated to publish their material They feared the satirists and the wits who they knew would find it easy to debunk their work on commonsense grounds But commonsense and laughter are unreliable yardsticks for measuring scientific merit Ironically the satirists and the natural philosophers shared some of the most fundamental epistemological assumptions of early English empiricism for instance the stereotypical Baconian assumption that knowledge about nature would come to us unambiguously once the mind was freed from preconception and bias It is an assumption about scientific method that is decidedly hostile towards speculative

hypothesising Indeed the motto of the day was not bold speculation and learning from error but avoiding error at all costs Yet in practice error or what appeared to be erroneous was of course frequent for science is an essentially speculative enterprise Natural philosophers of the early modern period however were embarrassed by their failures and tried to explain them away The satirists on the other hand could prey on these mistakes and conclude that the work of the natural philosophers was purely speculative The reason for this rigid anti speculative epistemological stance I argue was a religious one having to do with the conception of nature as a divine book that could be read like Scripture This conflation of the epistemological and the theological is especially obvious in Swift In both his satirical and non satirical writings he is obsessed with proposing proper standards of interpretation and with criticising those whom he thought had corrupted these standards Dissenters and religious enthusiasts are taken to task for their misreading of Scripture for their corrupt religious doctrine which they erroneously claim to be based on Scripture and reason The natural philosophers are accused of some similar hermeneutic sin only they have committed their interpretive transgressions against the proper interpretive standard of the book of nature Where the natural philosophers claim to have found a new more accurate way of reading the book of nature Swift I argue sees only mis readings Rhetorically Swift s satires on religious dissent perpetuate the typically Tory High Church insinuation of sectarian and heretical sexual promiscuity In his satires on science Swift makes the same insinuation with respect to natural philosophers most vividly so in A Tale of a Tub and the flying island of Laputa The study concludes with a fresh look at Swift s rational horses in part four of Gulliver s Travels

*Infinite Variety* Wolfram Schmidgen, 2021-08-13 Unnerved by the upheavals of the seventeenth century English writers including Thomas Hobbes Richard Blackmore John Locke Jonathan Swift and Daniel Defoe came to accept that disorder rather than order was the natural state of things They were drawn to voluntarism a theology that emphasized a willful creator and denied that nature embodied truth and beauty Voluntarism Wolfram Schmidgen contends provided both theological framework and aesthetic license In *Infinite Variety* he reconstructs this voluntarist tradition of literary invention Once one accepted that creation was willful and order arbitrary Schmidgen argues existing hierarchies of kind lost their normative value Literary invention could be radicalized as a result Acknowledging that the will drives creation such writers as Blackmore and Locke inverted the rules of composition and let energy dominate structure matter create form and parts be valued over the whole In literary religious and philosophical works voluntarism authorized the move beyond the natural toward the deformed the infinite and the counterfactual In reclaiming ontology as an explanatory context for literary invention *Infinite Variety* offers a brilliantly learned analysis of an aesthetic framed not by the rise of secularism but by its opposite It is a book that articulates how religious belief shaped modern literary practices including novelistic realism and one that will be of interest to anyone who thinks seriously about the relationship between literature religion and philosophy

*The Cambridge Companion to Gulliver's Travels* Daniel Cook, Nicholas Seager, 2023-10-19 Jonathan Swift s satirical masterpiece Gulliver s Travels has shocked and delighted

readers worldwide since its publication in 1726 At turns a humorous and harrowing indictment of human behaviour it has been endlessly reinterpreted by critics and adapted across media by other artists The Cambridge Companion to Gulliver s Travels comprises 17 original chapters by leading scholars written in a theoretically informed but accessible style As well as providing detailed close readings of each part of the narrative this Companion relates Gulliver s Travels to the political religious scientific colonial and intellectual debates in which Swift was engaged and it assesses the form of the book as a novel travel book philosophical treatise and satire Finally it explores the Travels rich and varied afterlives the controversies it has fuelled the films and artworks it has inspired and the enduring need authors have felt to write back to Swift s original disturbing and challenging story

**The Genres of Gulliver's Travels** Frederik N. Smith,1990 A reevaluation of Swift s masterpiece and a test of the usefulness of examining a text through the perspective of genre Gulliver is explored from the standpoint of picaresque history novel children s literature illustrated book scientific prose science fiction philosophical treatise and satire

A Companion to Satire Ruben Quintero,2011-05-06 A COMPANION TO SATIRE A COMPANION TO SATIRE This book forms a substantial contribution to literary studies and is likely to be the standard work on the subject for a decade or two The chapters are densely detailed the vocabulary elevated Reference Reviews This sturdy volume should be of use to a variety of readers from advanced undergraduates to scholars seeking refresher or crash courses on either major Studies in English Literature 1500 1900 Offering a valuable contribution to the critical study of satire Quintero has assembled insightful essays by an impressive roster of scholars This book serves as a cogent instructive overview of satire Choice This book obviously brings to readers a dazzling variety of topics relating to satire There is a rich abundance of material here surely something for everyone Indeed the quality of these essays is uniformly high Notes and Queries This collection of twenty nine original essays surveys satire from its emergence in Western literature to the present The Companion is extraordinary in its historical scope tracking satire from its first appearances in the prophetic books of the Old Testament through the Renaissance and the English tradition in satire to Michael Moore s satirical movie Fahrenheit 9 11 While many essays explore literary developments in satire from an historical view other essays reflect directly on topics such as irony and satire modes of satirical mockery the mock biblical and the character sketch All of the contributors are experts published in their field and all are experienced teachers who can treat complex and rich subjects with insight and clarity Contributors to this volume Joseph F Bartolomeo W Scott Blanchard Frank Boyle Peter Brier Valentine Cunningham Edwin M Duval James Engell Alberta Gatti Russell Goulbourne Dustin Griffin Christopher J Herr Thomas Jemielity Ejner J Jensen Steven E Jones Claudia Thomas Kairoff Catherine Keane Laura Kendrick Jos Lanters Jean I Marsden Linda A Morris Frank Palmeri Blanford Parker Ronald Paulson Zoja Pavlovskis Petit Ruben Quintero Melinda Alliker Rabb Timothy Steele Michael F Suarez David F Venturo

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