

SUBLIME

Milton to Coleridge STEVEN KNAPP

Personification And The Sublime Milton To Coleridge

David Fairer

Personification And The Sublime Milton To Coleridge:

Personification and the Sublime Steven Knapp, 1985 Eighteenth century and Romantic readers had a peculiar habit of calling personified abstractions sublime This has always seemed mysterious since the same readers so often expressed a feeling that there was something wrong with turning ideas into people or worse turning people into ideas In this wide ranging carefully argued study Steven Knapp explains the connection between personification and the aesthetics of the sublime Personifications such as Milton's controversial figures of Sin and Death in Paradise Lost were seen to embody a unique combination of imaginative power and overt fictionality and these Knapp shows were exactly the conflicting requirements of the sublime in general He argues that the uneasiness readers felt toward sublime personifications was symptomatic of broader ambivalences toward archaic beliefs political and religious violence and poetic fiction as such Drawing on recent interpretations of Romanticism allegory and the sublime Knapp provides important new readings of Coleridge Wordsworth Kant and William Collins His provocative thesis sheds new light on the relationship between Romanticism and the eighteenth century Mind in Creation Ross Greig Woodman, 1992 Seven professors of literature in Canadian universities contribute essays that examine English authors of the Romantic movement using historical textual and deconstructive methodologies Studies of Blake Wordsworth Byron Shelley and Keats are augmented by a review of recent scholarship No index Annotation copyrighted by Book News Inc Portland OR **Wordsworth's Poetry and Prose** (International Student Edition) (Norton Critical Editions) William Wordsworth, 2016-04-04 The most accessible edition of Wordsworth's poetry and prose prepared to meet the needs of both students and scholars This Norton Critical Edition presents a generous selection of William Wordworth's poetry including the thirteen book Prelude of 1805 and prose works along with supporting materials for in depth study Together the Norton Critical Editions of Wordsworth s Poetry and Prose and The Prelude 1799 1805 1850 are the essential texts for studying this author Wordsworth's Poetry and Prose includes a large selection of texts chronologically arranged thereby allowing readers to trace the author's evolving interests and ideas An insightful general introduction and textual introduction precede the texts each of which is fully annotated Illustrative materials include maps manuscript pages and title pages Criticism collects thirty responses to Wordsworth s poetry and prose spanning three centuries by British and American authors Contributors include Samuel Taylor Coleridge Percy Bysshe Shelley Felicia Hemans Ralph Waldo Emerson Lucy Newlyn Stephen Gill Neil Fraistat Mary Jacobus Nicholas Roe M H Abrams Karen Swann Michael O Neill and Geoffrey Hartman among others The volume also includes a Chronology a Biographical Register a Selected Bibliography and an Index of Titles and First Lines of Poems Cosmopolitan Geographies Vinay Dharwadker, 2016-01-20 This book highlights the best new interdisciplinary research on the theory and practice of cosmopolitanism with a special focus on the cosmopolitan literatures of Europe Asia Africa and North America from medieval times to the present The Oxford History of Classical Reception in English Literature: The Oxford History of Classical

Reception in English Literature David Hopkins, Charles Martindale, Norman Vance, Rita Copeland, Patrick Cheney, Philip R. Hardie, Jennifer Wallace, 2012-09-27 The present volume 3 is the first to appear of the five that will comprise The Oxford History of Classical Reception in English Literature henceforth OHCREL Each volume of OHCREL will have its own editor or Beyond Autonomy in Eighteenth-Century British and German Aesthetics Karl team of editors Preface Axelsson, Camilla Flodin, Mattias Pirholt, 2020-10-25 This volume re examines traditional interpretations of the rise of modern aesthetics in eighteenth century Britain and Germany It provides a new account that connects aesthetic experience with morality science and political society In doing so it challenges long standing teleological narratives that emphasize disinterestedness and the separation of aesthetics from moral cognitive and political interests The chapters are divided into three thematic parts The chapters in Part I demonstrate the heteronomy of eighteenth century British aesthetics They chart the evolution of aesthetic concepts and discuss the ethical and political significance of the aesthetic theories of several key figures namely the third Earl of Shaftesbury David Hume and Adam Smith Part II explores the ways in which eighteenth century German and German oriented thinkers examine aesthetic experience and moral concerns and relate to the work of their British counterparts The chapters here cover the work of Kant Moses Mendelssohn Alexander Gottlieb Baumgarten and Madame de Sta l Finally Part III explores the interrelation of science aesthetics and a new model of society in the work of Goethe Johann Wilhelm Ritter Friedrich H Iderlin and William Hazlitt among others This volume develops unique discussions of the rise of aesthetic autonomy in the eighteenth century In bringing together well known scholars working on British and German eighteenth century aesthetics philosophy and literature it will appeal to scholars and advanced students in a range of disciplines who are interested in this topic The Introduction and Chapters 2 10 and 12 of this book are freely available as downloadable Open Access PDFs at http www taylorfrancis com under a Creative Commons Attribution Non Commercial No Derivatives CC BY NC ND 4 0 license **Poetry of Attention in the Eighteenth Century** M. Koehler, 2015-12-17 By identifying a pervasive cultivation of attention as a perceptual and cognitive state in eighteenth century poetry this book explores overt themes of attention and demonstrate techniques of readerly attention The Temporality of Taste in **Eighteenth-Century British Writing** James Noggle, 2012-02-09 Is taste a quick momentary experience in the individual mind Or something durable shaped by slow historical processes affecting groups of people at different times and places British writers in the eighteenth century believed that it was both and the tension between these temporal poles shaped the meaning of taste in the period and set a course for aesthetics in following centuries Focusing on works in many genres Alexander Pope s poems David Hume s historiography essays by Hannah More and Anna Barbauld and novels by Frances Burney and William Beckford this book sees the divided temporality of taste as an unpredictable force in British writing The eighteenth century was the age of taste Writers considered its intense effects on individual minds as especially characteristic of the collective present of British modernity whilst they also recognized the disturbing tendency of taste s immediacy and its

historical roles to interrupt and foreclose on each other While noting how taste s two temporal flavours may be made to agree in order to consolidate various national social and gendered identities this book also demonstrates that taste s dual temporality makes it more disruptive than scholars usually think As such taste models a kind of critical practice that this book itself endeavours to inherit the insistent testing of the moment of discernment and on going patterns of thinking and feeling against each other Locke, Literary Criticism, and Philosophy William Walker, 1994-12 Bridges the gap between philosophical and literary critical discussions of Locke's Essay concerning Human Understanding Romanticism Thomas Pfau, Robert F. Gleckner, 1998 Explores how the Romantic period gave birth to a seductive cognitive cultural program that retains far reaching implications for contemporary views on individuality and relationships between the individual and larger groups of identification Established The Cambridge History of Literary Criticism: Volume **4, The Eighteenth Century** H. B. Nisbet, Claude Rawson, 2005-12-08 This is a comprehensive 1997 account of the history of literary criticism in Britain and Europe between 1660 and 1800 Unlike previous histories it is not just a chronological survey of critical writing but a multidisciplinary investigation of how the understanding of literature and its various genres was transformed at the start of the modern era by developments in philosophy psychology the natural sciences linguistics and other disciplines as well as in society at large In the process modern literary theory at first often implicit in literary texts themselves emancipated itself from classical poetics and rhetoric and literary criticism emerged as a full time professional activity catering for an expanding literate public The volume is international both in coverage and in authorship Extensive bibliographies provide guidance for further specialised study English Poetry of the Eighteenth Century, 1700-1789 David Fairer, 2014-10-13 In recent years the canon of eighteenth century poetry has greatly expanded to include women poets labouring class and provincial poets and many previously unheard voices Fairer's book takes up the challenge this ought to pose to our traditional understanding of the subject This book seeks to question some of the structures categories and labels that have given the age its reassuring shape in literary history In doing so Fairer offers a fresh and detailed look at a wide The Beautiful, Novel, and Strange Ronald Paulson, 2019-12-01 Originally published in 1995 In The range of material Beautiful Novel and Strange Ronald Paulson fills a lacuna in studies of aesthetics at its point of origin in England in the 1700s He shows how aesthetics took off not only from British empiricism but also from such forms of religious heterodoxy as deism The third earl of Shaftesbury the founder of aesthetics replaced the Christian God of rewards and punishments with beauty worship of God with a taste for a work of art William Hogarth reacting against Shaftesbury's disinterestedness replaced his Platonic abstractions with an aesthetics centered on the human body gendered female and based on an epistemology of curiosity pursuit and seduction Paulson shows Hogarth creating first in practice and then in theory a middle area between the Beautiful and the Sublime by adapting Joseph Addison's category in the Spectator of the Novel Uncommon and Strange Paulson retrieves an aesthetics that had strong support during the eighteenth century but has been obscured

both by the more dominant academic discourse of Shaftesbury and later Sir Joshua Reynolds and by current trends in art and literary history Arguing that the two traditions comprised not only painterly but also literary theory and practice Paulson explores the innovations of Henry Fielding John Cleland Laurence Sterne and Oliver Goldsmith which followed and complemented the practice in the visual arts of Hogarth and his followers **Allegorical Poetics and the Epic** Mindele Anne Treip, 2021-10-21 Literary allegory has deep roots in early reading and interpretation of Scripture and classical epic and myth In this substantial study Mindele Treip presents an overview of the history and theory of allegorical exeges s upon Scripture poetry and especially the epic from antiquity to the seventeenth and early eighteenth centuries with close focus on the Renaissance and on the triangular literary relationship of Tasso Spenser and Milton Exploring the different ways in which the term allegory has been understood Treip finds significant continuities within differences in a wide range of critical writings including texts of postclassical patristic and rabbinical writers medieval writers notably Dante Renaissance theorists such as Coluccio Salutati Bacon Sidney John Harrington and rhetoricians and mythographers and the neoclassical critics of Italy England and France including Le Bossu In particular she traces the evolving theories on allegory and the epic of Torquato Tasso through a wide spectrum of his major discourses shorter tracts and letters giving full translations Treip argues that Milton wrote as in part did Spenser within the definitive framework of the mixed historical allegorical epic erected by Tasso and she shows Spenser's and Milton's epics as significantly shaped by Tasso's formulations as well as by his allegorical structures and images in the Gerusalemme liberata In the last part of her study Treip addresses the complex problematics of reading Paradise Lost as both a consciously Reformation poem and one written within the older epic allegorical tradition and she also illustrates Milton's innovative use of biblical Accommodation theory so as to create a variety of radical allegorical metaphors in his poem This study brings together a wide range of critical issues the Homeric Virgilian tradition of allegorical reading of epic early Renaissance theory of all poetry as translation or allegorical metaphor midrashic linguistic techniques in the representation of the Word Milton's God neoclassical strictures on Milton's allegory and allegory in general all of these are brought together in new and comprehensive perspective Majestic Indolence Willard Spiegelman, 1995 Majestic Indolence examines the theme of indolence in both its positive and negative forms as it appears in the work of four canonical Romantic poets Wordsworth s wise passiveness Coleridge s dejection and numbing torpor Shelley s experiments with pastoral dolce far niente and Keats s figures of delicious diligent indolence are treated as individual manifestations of a common theme Spiegelman pursues the trope of indolence to its origins in the economic medical philosophical psychological religious and literary discourses from the middle ages to the late eighteenth century Offering an alternative to recent politically and ideologically motivated literary theory Spiegelman looks closely at how the poems work He argues for renewed appreciation of poetic style literary formalism and aesthetics as the best gauge to the Romantic treatment of nature and the sublime The book concludes by examining the transformation of English Romanticism at the

hands of two American heirs Walt Whitman and Robert Frost "Steel for the Mind" Charles H. Hinnant, 1994 In contrast to the views of many eighteenth century critics from Addison to Lord Kames Johnson maintains that mimesis necessarily implies the absence of what it purports to represent and thus can never achieve what Kames calls ideal presence Consent of the Governed Gillian Brown, 2001 What made the United States what it is began long before a shot was fired at a redcoat in Lexington Massachusetts in 1775 The theories of reading developed by John Locke were the means by which a revolutionary attitude toward authority was disseminated throughout the British colonies in North America **Returns** Deborah Elise White, 2000 Romantic Returns explores the theorization and operation of imagination in pre romantic and romantic writing Drawing on the poetry and prose of William Collins William Hazlitt and Percy Bysshe Shelley it shows the continuing importance of their understanding of imagination for contemporary debates about the historicity of literature Historicist readings of romanticism have done much to establish how and why romantic aesthetics is ideological an illusory if effective evasion of its material conditions Romantic Returns challenges this position by arguing that romantic aesthetics is rather critical a reflective if problematic articulation of those conditions The argument foregrounds the ways in which the aesthetics of romanticism inform its political and economic speculations. The book opens with an examination of mid eighteenth century debates about the role of superstition in the constitution of a national literary tradition It considers in particular how Collins's odes figure Scotland as the site of a superstitious poetry that must be assimilated into British history even as Collins questions the very framework of assimilation This ambiguous defense of superstition in the national polity is rewritten by romanticism as a defense of imagination For the romantics the concept of imagination involves an explicit theorization of how the mind s projections play a constitutive role in what appear to be social norms and economic facts Hazlitt clarifies this position in his Essay on the Principles of Human Action The Essay develops a rhetorical theory of imagination in order to deconstruct the entire metaphysical basis of self interest on which eighteenth and nineteenth century political economy is based Hazlitt's political pamphlets bring this argument to bear on his analysis of the economic interests fueling the Napleonic wars Despite Hazlitt's enormous and widely acknowledged influence his writings have been little studied on their own account Romantic Returns underlies their centrality to the romantic articulation of aesthetics and politics The final sections of the book engage Shelley's complex interrogation of the contradictions involved in just such articulations In both his poetry and prose Shelley turns to law and history as fields in which these contradictions can be negotiated or even resolved But Shelley who once called poets unacknowledged legislators suggests that violence may be unavoidable in any imaginative legislation that attempts to realize itself in properly historical action. The passage from poetry to politics cannot evade the problem of force Tracing the crossings between superstition imagination and history in all three of these writers Romantic Returns shows how difficult it is to maintain such crossings In doing so it shows too the continuing challenge of romanticism to contemporary historicism Eighteenth-Century Environmental Humanities Jeremy

Chow,2022-11-11 This groundbreaking interdisciplinary collection demonstrates how eighteenth century studies can be taught through the lens of the environmental humanities Activating topics such as climate change new materialisms the blue humanities indigeneity and decoloniality and green utopianism to interpret eighteenth century literature and culture each essay includes recommendations for innovative teaching and learning *Eighteenth-Century Poetry and the Rise of the Novel Reconsidered* Kate Parker, Courtney Weiss Smith, 2013-12-24 Eighteenth Century Poetry and the Rise of the Novel Reconsidered beginswith the brute fact that poetry jostledup alongside novels in the bookstallsof eighteenth century England Indeed by exploringunexpected collisions and collusions between poetry and novels this volumeof exciting new essays offers a reconsideration of the literary and cultural history of the period Thenovel poached from and featured poetry and the modern subjects and objects privileged by rise of the novel scholarship are only one part of a world full of animate things and people with indistinct boundaries Contributors Margaret Doody David Fairer Sophie Gee Heather Keenleyside ShelleyKing Christina Lupton Kate Parker Natalie Phillips Aran Ruth Wolfram Schmidgen Joshua Swidzinski and Courtney Weiss Smith

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