

# Precious Bane

Collins &  
the Miltonic  
Legacy

Paul S.  
Sherwin

# Precious Bane Collins The Miltonic Legacy

**Albert C. Labriola, Edward Sichi**



## **Precious Bane Collins The Miltonic Legacy:**

**Precious Bane** Paul S. Sherwin, 1977      **Precious Bane** Paul S. Sherwin, 2014-09-10 During his brief and sorrowful career William Collins wrote a handful of enduring poems the most powerful and innovative verse of the Age of Sensibility This study traces Collins struggle to assimilate or transcend rather than to be overwhelmed by the influence of his Sublime precursor Milton Collins achievement is remarkably diverse his restless experimentation a manifestation of the quest for imaginative autonomy which is the dominant impulse of all his writing Authoritatively and eloquently Sherwin interprets Collins major works including the Ode to Evening the poem in which Milton s presence is most enriching the Ode on the Poetical Character The Passions Popular Superstitions Ode and the Ode to Fear Collins most haunting and painfully burdened poem Although Harold Bloom and other prominent theorists of literary influence have recognized that Milton is the chief daemonic precursor of the Sensibility poets and the Romantics **Precious Bane** represents the first extensive analysis of Milton s power both to daunt and emancipate an aspirant to the Sublime tradition Bloom writes Paul Sherwin s **Precious Bane** is at once the definitive study of the poetry of William Collins and also the best informed most critically acute book yet written upon the Miltonic influence on subsequent poetry Sherwin s deep learning and original insights illuminate Milton and Keats quite as much as they do Collins and the other tragic poets of Sensibility Readers who seek rich speculation and advanced knowledge on such associated critical and historical problems as Romanticism the Sublime mode the agonies of poetic incarnation and the relation of psychoanalysis to literature will find abundant recompense in Sherwin s pages No one in the future will teach read or write about Collins or the burdens of Miltonic influence without starting from Sherwin s achievement      **Mapping Mythologies** Marilyn Butler, 2015-08-10 The last major work by Marilyn Butler leading literary critic of the late twentieth century on imaginative ideas of nationhood

**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

**Post-structuralist Readings of English Poetry** Richard Machin, Christopher Norris, 1987-01-29 A selection of close readings of canonical English poems with a focus on ideas and debates in critical theory and literary history

**Studies in Eighteenth-Century British Art and Aesthetics** Ralph Cohen, 2023-04-28

The Rhetoric of Romantic Prophecy Ian Balfour, 2002 The Romantic era in England and Germany saw a sudden renewal of prophetic modes of writing Biblical prophecy and to a lesser extent classical oracle again became viable models for poetry and even for journalistic prose Notably this development arose out of the new found freedom of biblical interpretation that began in the mid eighteenth century as the Bible was increasingly seen to be a literary and mythical text Taking Walter Benjamin's thinking about history as a point of departure the author shows how the model for Romantic prophecy emerges less as a prediction of the future than as a call to change in the present even as it quotes at key turns texts from the past After surveying developments in eighteenth century biblical hermeneutics as well as the numerous instances of prophetic eruption in Romantic poetry the book culminates in close readings of works by Blake Hlderlin and Coleridge Each of these writers interpreted the Bible in strong variously radical and conservative ways and each reworked prophetic texts in often startling fashion The author's reading of Blake focuses on the complex temporal and rhetorical dynamics at work in a prophetic tradition with attention paid to the key mediating figure of Milton The chapter on Hlderlin investigates the truth claim of poetry and the consequences of Hlderlin's insight into the necessarily figural character of poetry The analysis of Coleridge correlates his theory of allegory and symbol with his theory and practice of political writing which often relies on mobilizing prophetic authority Together the readings force us to reexamine the claims and practices of Romantic poets and thinkers and their ideas and ideologies not without engendering some allegorical resonance with issues in our own time

Feeling British Evan Gottlieb, 2007 Feeling British argues that the discourse of sympathy both encourages and problematizes a sense of shared national identity in eighteenth century and Romantic British literature and culture Although the 1707 Act of Union officially joined England and Scotland government policy alone could not overcome centuries of feuding and ill will between these nations Accordingly the literary public sphere became a vital arena for the development and promotion of a new national identity Britishness Feeling British starts by examining the political implications of the Scottish Enlightenment's theorizations of sympathy the mechanism by which emotions are shared between people From these philosophical beginnings this study tracks how sympathetic discourse is deployed by a variety of authors including Defoe Smollett Johnson Wordsworth and Scott invested in constructing but also in questioning an inclusive sense of what it means to be British

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

Literary Loneliness in Mid-Eighteenth-Century England John Sitter, 2019-06-30 The middle decades of the eighteenth century the years that fall between the much studied ages of Pope and of Johnson constitute a fascinating though neglected period in English literature John Sitter's book is a literary history of the 1740s and 1750s a time of great experimentation and innovation and a time to which the origins of many of the literary criteria of the current day can be traced Studying the poetry fiction and nonfiction of the mid eighteenth century Sitter attempts to characterize the authors shared pursuits and preoccupations He focuses on what he calls literary loneliness the emerging concept of the isolated writer who creates for a solitary reader a writer who strives for a pure poetry unconnected to political and historical particulars Tracing the literary changes that took place during the period Sitter studies the early works of David Hume and the increasingly visionary writings of William Law he considers the profound and puzzling break with the past manifested in contemporary poetry and he analyzes the similar artistic premises and authorial difficulties apparent in the longer poems of Thomson Young and Akenside and in the last novels of Richardson and Fielding Their literary assumptions are still part of our critical tradition Sitter says and in his conclusion he notes some significant correspondences between mid eighteenth century literature and twentieth century criticism Anyone who studies the literature or the intellectual history of the eighteenth century or who is concerned with the theory of literary history will find

Literary Loneliness rewarding reading **Poetry and the Feminine from Behn to Cowper** Jennifer Keith, 2005 Poetry and the Feminine from Behn to Cowper revisits the foundations of poetic representation and value for women and men poets of the Restoration and eighteenth century including Aphra Behn John Dryden Anne Killigrew Anne Finch and Alexander Pope The author argues that fundamental to poetic innovation in this era are poets revisions of feminine figures such as the muse and nature Feminine Nature serves these poets as an infinitely expandable category of form that allows them to redefine poetry and poetic subjectivity These poetic innovations include exploring the very grounds of mimesis dismantling the hierarchy of poetic kinds and using sensibility to yoke aesthetic and ethical values Using an inclusive framework the author presents a history of poetic change through women's and men's complex dialogues with poetic contexts and conventions

Jennifer Keith is Associate Professor at the University of North Carolina at Greensboro      Lacan and Romanticism Daniela Garofalo, David Sigler, 2019-03-25 Draws from the work of Jacques Lacan to provide innovative readings of Romantic literature in the long nineteenth century Lacan and Romanticism uses the work of psychoanalyst Jacques Lacan to deliver progressive readings of Romanticism by examining canonical Romantic authors such as William Wordsworth Mary Shelley John Keats and Jane Austen as well as lesser known writers such as the graveyard poets and Sarah Scott The contributors develop innovative approaches to Lacanian literary studies focusing on neglected or emergent areas of Lacan's thought and approaching Lacan's best known work in unexpected ways The essay topics include the visible and seeable war the death drive nonhuman sexualities sublimation loss and mourning utopia capitalism fantasy and topology and they range from the mid eighteenth through the early decades of the nineteenth centuries The book reveals new ways of thinking about art and literature with psychoanalytic theory and suggests how theoretical approaches can contribute meaningfully to literary studies in general Reading this book may well entice the Romanticist who isn't already engaged in psychoanalytic theory to do so and the Lacanian scholar who may have concluded erroneously that Lacan's last word on Romanticism was his criticism of some well known lines from the Immortality ode to reconsider the value of returning to Romantic literature and visual culture Guinn Batten author of *The Orphaned Imagination Melancholy and Commodity Culture in English Romanticism*

**The Cambridge Companion to Eighteenth-Century Poetry** John Sitter, 2001-03-26 The Cambridge Companion to Eighteenth Century Poetry analyzes major premises preoccupations and practices of English poets writing from 1700 to the 1790s These specially commissioned essays avoid familiar categories and single author approaches to look at the century afresh Chapters consider such large poetic themes as nature the city political passions the relation of death to desire and dreams appeals to an imagined future and the meanings of sensibility Other chapters explore historical developments such as the connection between poetic couplets and conversation the conditions of publication changing theories of poetry and imagination growing numbers of women poets and readers the rise of a self consciously national tradition and the place of lyric poetry in thought and practice The essays are well supported by supplementary material including a chronology of the period and detailed guides to further reading Altogether the volume provides an invaluable resource for scholars and students

*The Encyclopedia of British Literature, 3 Volume Set* Gary Day, Jack Lynch, 2015-03-09 Provides a comprehensive overview of all aspects of the poetry drama fiction and literary and cultural criticism produced from the Restoration of the English monarchy to the onset of the French Revolution Comprises over 340 entries arranged in A-Z format across three fully indexed and cross referenced volumes Written by an international team of leading and emerging scholars Features an impressive scope and range of subjects from courtship and circulating libraries to the works of Samuel Johnson and Sarah Scott Includes coverage of both canonical and lesser known authors as well as entries addressing gender sexuality and other topics that have previously been underrepresented in traditional scholarship Represents the most

comprehensive resource available on this period and an indispensable guide to the rich diversity of British writing that ushered in the modern literary era 3 Volumes [www.literatureencyclopedia.com](http://www.literatureencyclopedia.com)

**Romantic 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 Napoleonic 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

**Inescapable Romance** Patricia A. Parker, 2015-03-08 Defining romance as a form that simultaneously seeks and postpones a particular end revelation or object Patricia Parker interprets its implications and transformations in the works of four major poets Ariosto Spenser Milton and Keats In placing the texts within their literary and historical contexts Professor Parker provides at once a literary history of romance as genre a fresh reading of individual poems and an exploration of the continuing romance of figurative language itself Originally published in 1979 The

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**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 team of editors.

**Preface**

**Literature of Pity** Punter David Punter, 2018-09-17. Pity represents a combination of fear, helplessness, and overwhelming agitation. It is a term which suffuses our everyday lives; it is also a dangerous term hovering between approval of sympathy and disapproval of emotional wallowing, as in self-pity. This book traces an entire history of pity as an emotion and as an element in the arts, engaging as it does so with a wealth of theoretical ideas including Freud, Derrida, Levinas, and others. It begins with an Introduction Distinguishing Pity, followed by chapters on the Aristotelian framework, Buddhism and pity, the pieties in the Middle Ages and Renaissance, Shakespeare on pity, Milton's pitiless Christianity, pity and charity in the early novel, Blake's views on pity, the Victorian debate from Austen to Dickens and George Eliot, Brecht and Chekhov on pity and self-pity, war and the pity of war, Jean Rhys and Stevie Smith, pity, immigration, and the colony, and finally three contemporary texts by Michel Faber, Kazuo Ishiguro, and Cormac McCarthy. Features Original treatment of the concept of pity, providing detailed textual criticism and speculative argument. Wide-ranging, running from ancient Greek theory to the present day. Covers a wide variety of texts, including fiction, poetry, and drama. Engages with the most recent theoretical debates about literature and the emotions.

*Poetic Form and British Romanticism* Stuart Curran, 1990-02-22. Across Europe and particularly in Great Britain, the Romantic age coincided with a large-scale revival of lost literatures, and the first attempts to create a coherent history of Western literature. Calling into question that history, Stuart Curran demonstrates that the Romantic poets, far from being indifferent or hostile to popular forms of literature, were actually obsessed with them as repositories of literary conventions and conveyors of implicit ideological value. Whether in their preoccupation with fixed forms, which resulted in the incomparable artistry of Romantic odes, or in their rethinking of major genres like the pastoral, the epic, and the romance, the Romantic poets transformed every element they touched to suit their own democratic, secular, and skeptical ethos, a world view recognizably modern in its dimensions.

**Milton's Legacy in the Arts** Albert C. Labriola, Edward Sichi, 1988. Milton's influence upon poets and poetry has been broadly and specifically studied often in collections of essays. The present volume of original essays, by emphasizing and classifying Milton's influence on the arts other than poetry, is a significant addition to interdisciplinary scholarship. The editors choose to interpret John



Good's words literally Milton's influence was powerfully felt upon all the multiplied forms and phases of eighteenth century life and to examine the implications of that assertion even into twentieth century life No other volume considers the certainty or possibility of Milton's influence on arts as diverse as oratorio opera drama dance book illustration sculpture and landscape architecture Beyond Milton's well documented influence on poets and poetry the contributors focus their attention on the other arts and other creative artists whose imaginations were nevertheless affected by the poet Milton at times profoundly so Their chief aim is to be representative not fully comprehensive in defining describing and demonstrating the manifold influence of Milton on the other arts A related aim is to motivate others to do likewise Divided into three parts Milton and book illustrations Milton and the performing arts and Milton and the philosophy of form this book makes a central and significant point about the impact of Milton's work on the imaginations of artists in various disciplines throughout the following centuries Indeed for many of the works of art analyzed in the present volume Milton must be considered their onlie begetter

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