

Reason, Rule, and Revolt in English Classicism

BY

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Reason Rule And Revolt In English Classicism

Edward Pechter



Reason Rule And Revolt In English Classicism:

Reason, Rule, and Revolt in English Classicism Francis Galloway, 1950 *Formation of English Neo-Classical Thought*
James William Johnson, 2015-12-08 This book reexamines some of the prevalent critical assumptions about English Neo Classical thought and literature and tests them by viewing Neo Classicism within its intellectual tradition and its self defined limits Originally published in 1967 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905 **Dryden's Classical Theory of Literature** Edward Pechter, 1975-03-20 Professor Pechter's book attempts to describe the consistent structure of both style and method within which Dryden examines orders and evaluates literary experience This mode permits Dryden to recognise the real differences between French and English drama Virgilian and Ovidian style judgement and fancy to take some of the more familiar from among Dryden's typical conjunctive pairs without either merging their differences into some grand synthesis or transforming them into mutually exclusive antitheses Dryden's is above all a comprehensive theory of literature which aims at responding to a broad range of various literary styles genres faculties and effects Dryden's balance is classical the poise of the golden mean and Professor Pechter endeavours to give fresh life to classical as an epithet often previously applied to Dryden Ranging among writers in ancient Greece and Rome and among Dryden's contemporaries in England and France the author outlines a rich literary tradition within which Dryden's criticism is more easily appreciated and better understood Genre Theory and Historical Change Ralph Cohen, 2017-11-10 Ralph Cohen was highly regarded as the visionary founding editor of New Literary History but his own theoretical essays appeared in such a scattering of publications that their conceptual originality underlying coherence and range of application have not been readily apparent This new selection of twenty essays many published here for the first time offers a synthesis of Cohen's vital work In these pages Cohen introduces change and continuity as essential modes of discourse in the study of literary behavior an approach that can produce reliable narratives of literary artistic and cultural change Here Cohen conceptualizes and develops a compelling innovative theory of genre that promotes a systematic study of historical change offering rewarding insights for twenty first century scholars *Homer's Original Genius* Kirsti Simonsuuri, 1979-03-15 The querelle des anciens et des modernes the question whether writers should imitate the classics or use literary forms which seemed more suited to their own era had been debated in Europe since the earliest days of the Renaissance This book analyses the development of the querelle following the adoption of the argument of the modernist faction of seventeenth century France Annual Bibliography of English Language and Literature ,
The Cambridge Bibliography of English Literature Frederick Wilse Bateson, 1940 *Studies in Criticism and*

Aesthetics, 1660-1800 Howard Anderson, John S. Shea, 1967-01-01 Studies in Criticism and Aesthetics 1660 1800 was first published in 1967 Minnesota Archive Editions uses digital technology to make long unavailable books once again accessible and are published unaltered from the original University of Minnesota Press editions In this volume nineteen contributors in as many essays discuss various aspects of critical and aesthetic development in the late seventeenth and the eighteenth centuries from the time of Dryden to Wordsworth This was a period in which traditional literary criticism progressed in important new directions and which saw the rise of aesthetic theory The book is published in honor of Samuel Holt Monk professor of English at the University of Minnesota and distinguished American scholar in the field of eighteenth century English literature literary criticism and aesthetics The essays all of which were written for this volume analyze the literary theories and assumptions of some of the most important artists and critics of the time as well as the aesthetic theories which influenced painting and literature During the period under discussion the progress of social and philosophical thought stimulated an intensive examination of the nature and function of art Although neoclassical ideals dominated Restoration criticism and continued to influence Pope and later critics like Johnson and Reynolds other tendencies were gaining ground and throughout the eighteenth century the effort to reconcile a growing interest in the pleasing emotions with the tenets of classicism created criticism and aesthetic theory of extraordinary complexity These essays illuminate that complexity without oversimplifying it The book is illustrated with reproductions of works of art of the period In addition to the essays there is a bibliography of Professor Monk's writings

The Aesthetic State Josef Chytrý, 2024-07-26 Shortly after the middle of the eighteenth century a number of thinkers from the German speaking lands began to create a paradigm drawn from their impressions of a distant historical reality ancient Athens added to it a new mode of thought modern dialectics and at times even paid homage to the ancient Greek deity Dionysos to materialize their longing for an ideal The influence of these forces came to permeate modern German consciousness deifying the concept and activity of art reviving the Platonic and Sanskrit vision of the cosmos as play and aesthetic creation and projecting a way of life and labor that would honor not the commodity but the aesthetic product With rigorous commitment to primary sources and an unflagging critical engagement with the ideas and concrete situations they raise Josef Chytrý provides a comprehensive and extensive study of this central motif in German thought from Winckelmann to Marcuse Chytrý takes aesthetic state to signify the concentrated modern intellectual movement to revitalize the radical Hellenic tradition of the polis as the site of a beautiful or good life The movement begins with the classicism of Winckelmann Weimar aesthetic humanism Wieland Herder Goethe and Schiller's formal theory of the aesthetic state and continues through the idealism of the Swabian dialecticians Holderlin Hegel and Schelling and the realism of Marx Wagner and Nietzsche It culminates in the postrealism of Heidegger Marcuse and the aesthetic modernist artist Walter Spies who initiated a dialogue with the non Western theatre state of the isle of Bali Josef Chytrý concludes that the future speculation on the ideal of an aesthetic state must come to terms with the postrealist themes of ontological

anarchy aesthetic ethos and theatre state In a bold effort to stimulate such speculation Chytry indicates how proponents of the aesthetic state might join forces with Rawlsian political theory to promote further the organon of persuasion that in his view serves as the common fount for the ancient dialectical and contractarian quests for the polis This title is part of UC Press s Voices Revived program which commemorates University of California Press s mission to seek out and cultivate the brightest minds and give them voice reach and impact Drawing on a backlist dating to 1893 Voices Revived makes high quality peer reviewed scholarship accessible once again using print on demand technology This title was originally published in 1989 **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 *Common Sense in Early 18th-Century British Literature and Culture* Christoph Henke,2014-10-14 While the popular talk of English common sense in the eighteenth century might seem a by product of familiar Enlightenment discourses of rationalism and empiricism this book argues that terms such as common sense or good sense are not simply synonyms of applied reason On the contrary the discourse of common sense is shaped by a defensive impulse against the totalizing intellectual regimes of the Enlightenment and the cultural climate of change they promote in order to contain the unbounded discursive proliferation of modern learning Hence common sense discourse has a vital regulatory function in cultural negotiations of political and intellectual change in eighteenth century Britain against the backdrop of patriotic national self concepts This study discusses early eighteenth century common sense in four broad complexes as to its discursive functions that are ethical which at that time implies aesthetic as well transgressive as a corrective political in patriotic constructs of the nation and repressive of otherness The selection of texts in this study strikes a balance between dominant literary culture Swift Pope Defoe Fielding Johnson and the periphery such as pamphlets and magazine essays satiric poems and patriotic songs **The Romantic**

Ethic and the Spirit of Modern Consumerism Colin Campbell,2018-06-05 Originally published in 1987 Colin Campbell s classic treatise on the sociology of consumption has become one of the most widely cited texts in sociology anthropology cultural studies and the history of ideas In the thirty years since its publication The Romantic Ethic and the Spirit of Modern Consumerism has lost none of its impact If anything the growing commodification of society the increased attention to consumer studies and marketing and the ever proliferating range of purchasable goods and services have made Campbell s rereading of Weber more urgent still As Campbell uncovers how and why a consumer oriented society emerged from a

Europe that once embodied Weber's Protestant ethic he delivers a rich theorization of the modern logics and values structuring consumer behavior This new edition featuring an extended Introduction from the author and an Afterword from researcher Karin M Ekström makes clear how this foundational work aligns with contemporary theory in cultural sociology while also serving as major influence on consumer studies

Tragedy and Theory Michelle Zerba, 2014-07-14 Michelle Zerba engages current debates about the relationship between literature and theory by analyzing responses of theorists in the Western tradition to tragic conflict Isolating the centrality of conflict in twentieth century definitions of tragedy Professor Zerba discusses the efforts of modern critics to locate in Aristotle's Poetics the origins of this focus on agon Through a study of ethical and political ideas formative of the Poetics she demonstrates why Aristotle and his Renaissance and Neoclassical beneficiaries exclude conflict from their accounts of tragedy The agonistic element the book argues first emerges in dramatic criticism in nineteenth century Romantic theories of the sublime and more influentially in Hegel's lectures on drama and history This turning point in the history of speculation about tragedy is examined with attention to a dynamic between the systematic aims of theory and the subversive conflicts of tragic plays In readings of various Classical and Renaissance dramatists Professor Zerba reveals that strife in tragedy undermines expectations of coherence closure and moral stability on which theory bases its principles of dramatic order From Aristotle to Hegel the philosophical interest in securing these principles determines attitudes toward conflict Originally published in 1988 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905

Literature and Mass Culture Leo Lowenthal, 2017-09-08 This first volume of the collected writings of sociologist Leo Lowenthal contains his classic theoretical and historical writings on the relationship of art to mass culture This book series presents Lowenthal's contributions to a theory of the role of communication in modern society This volume lays out the basis for a theory of mass culture Lowenthal demonstrates that the juxtaposition of a lowmass culture and a highesoteric culture did not originate in contemporary industrial bourgeois society but can be traced back to the Middle Ages and antiquity

The Literary History of England Donald F. Bond, G. Sherburn, 2003-09-02 English historians in the Middle Ages is an overview of the history of English historians and their works in the Middle Ages English historians helped lay the groundwork for modern historical methodology provided vital accounts of the early history of England its culture and revelations about the historians themselves The most remarkable period of historical writing was during the High Middle Ages in the 12th and 13th centuries when English chronicles produced works with a variety of interest wealth of information and amplitude of range However one might choose to view the reliability

The Image of the Middle Ages in Romantic and Victorian

Literature Kevin L. Morris, 2019-06-26 Originally published in 1984 *The Image of the Middle Ages in Romantic and Victorian Literature* looks at the impact of medievalism in the 18th and 19th centuries and the importance of post Enlightenment literary religious medievalism The book suggests that religious medievalism was not a superficial cultural phenomenon and that the romantic spirit with which it was chronologically connected was intimately associated with the metaphysical The book suggests that this belief gave birth to the metaphysical yearning and cultural expression of the eighteenth and nineteenth century The book seeks to clarify the post Enlightenment relationship between aesthetic culture and aesthetic religion romanticism medievalism and religious trends

Adapting King Lear for the Stage Lynne Bradley, 2016-03-16 Questioning whether the impulse to adapt Shakespeare has changed over time Lynne Bradley argues for restoring a sense of historicity to the study of adaptation Bradley compares Nahum Tate's *History of King Lear* 1681 adaptations by David Garrick in the mid eighteenth century and nineteenth century Shakespeare burlesques to twentieth century theatrical rewritings of *King Lear* and suggests latter day adaptations should be viewed as a unique genre that allows playwrights to express modern subject positions with regard to their literary heritage while also participating in broader debates about art and society In identifying and relocating different adaptive gestures within this historical framework Bradley explores the link between the critical and the creative in the history of Shakespearean adaptation Focusing on works such as Gordon Bottomley's *King Lear's Wife* 1913 Edward Bond's *Lear* 1971 Howard Barker's *Seven Lears* 1989 and the Women's Theatre Group's *Lear's Daughters* 1987 Bradley theorizes that modern rewritings of Shakespeare constitute a new type of textual interaction based on a simultaneous double gesture of collaboration and rejection She suggests that this new interaction provides constituent groups such as the feminist collective who wrote *Lear's Daughters* a strategy to acknowledge their debt to Shakespeare while writing against the traditional and negative representations of femininity they see reflected in his plays

Studies in Criticism and Aesthetics Howard Anderson, **The Cultural Milieu of Addison's Literary Criticism** Lee Andrew Elioseff, 2014-07-03 The whole history of literary criticism is illuminated by this analysis of one English critic's work It is in effect a literary case study presented as partial answer to the complicated question what cultural conditions are conducive to the development of a particular theory of literature Initially Lee Andrew Elioseff defines four difficult responsibilities of the historian of criticism the interpretation of his material in terms of all the cultural circumstances that produced it elimination of the purely chance elements such as private feuds and unimportant personal tastes consideration of those aspects of criticism that best indicate the dominant critical opinions of the age and the principles that are leading it and illumination of the present critical situation Concentrating upon the first three of these obligations Elioseff seeks the sources of modern literary criticism in the works of Joseph Addison and his contemporaries analyzing with great care and accuracy their responses to problems both literary and nonliterary in their culture From the analysis Addison emerges as a very significant figure a critic who moved from Renaissance and neoclassical humanism and became one of the most important predecessors

of romantic criticism a formulator of what was to become the emotive strain in literary criticism an essayist who raised many problems shared by the modern psychological critic whose immediate concern is the effect of the literature upon its audience Drawing abundantly from a wide knowledge of philosophy literature and history and exercising an incisive critical acumen Eliaff discusses Addison's criticism in three aspects The Critical Milieu an interpretation of Addison's relation to his age as it influenced his views on tragedy epic poetry and ballads Addison and Eighteenth Century England a consideration of contemporary political thought morals and theology and the Empirical Tradition an analysis of Addison's critical views as expressed in The Pleasures of the Imagination

A Literary History of England Tucker Brooke, Matthias A. Shaaber, 1959-03-31 First Published in 1959 Routledge is an imprint of Taylor Francis an informa company

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