



J.B.Bullen

**THE MYTH OF THE  
RENAISSANCE IN  
NINETEENTH-  
CENTURY WRITING**

**OXFORD**

# Myth Of The Renaissance In Nineteenth Century Writing

**Victoria Margree, Daniel Orrells, Minna  
Vuohelainen**

## Myth Of The Renaissance In Nineteenth Century Writing:

*The Myth of the Renaissance in Nineteenth-century Writing* J. B. Bullen, 1994 Discussing a range of authors from Arnold Browning and George Eliot to Ruskin and Voltaire this innovative study traces the genesis and development of the concept of Renaissance in the literary political religious and critical writing of the late 18th and 19th centuries *The Myth of the Renaissance in Nineteenth-century Writing* J. B. Bullen, 1994 This work traces the genesis and development of the concept of the Renaissance in the literary religious political and critical writing of the late 18th and 19th centuries Among the authors discussed in this book are Voltaire Ruskin Browning George Eliot Swinburne Arnold and Pater *Writing and Victorianism* J.B. Bullen, 2014-06-06 *Writing and Victorianism* asks the fundamental question what is Victorianism and offers a number of answers taken from methods and approaches which have been developed over the last ten years This collection of essays written by both new and established scholars from Britain and the U S A develops many of the themes of nineteenth century studies which have lately come to the fore touching upon issues such as drugs class power and gender Some essays reflect the interaction of word and image in the nineteenth century and the notion of the city as spectacle others look at Victorian science finding a connection between writing and the growth of psychology and psychiatry on the one hand and with the power of scientific materialism on the other As well as key figures such as Dickens Tennyson and Wilde a host of new names are introduced including working class writers attempting to define themselves and writers in the Periodical press who once anonymous exercised a great influence over Victorian politics taste and social ideals From these observations there emerges a need for self definition in Victorian writing History ancestry and the past all play their part in figuring the present in the nineteenth century and many of these studies foreground the problem of literary social and psychological identity *The Homosexual Revival of Renaissance Style, 1850-1930* Y. Ivory, 2009-05-07 Why were so many late nineteenth century homosexuals passionate about the Italian Renaissance This book answers that question by showing how the Victorian coupling of criminality with self fashioning under the sign of the Renaissance provided queer intellectuals with an enduring model of ruthlessly permissive individualism **Walter Pater and Persons** Stephen Cheeke, 2024-07-12 *Walter Pater and Persons* investigates the vital concept of the Person in the work of Walter Pater a major influence on late nineteenth and early twentieth century literature Stephen Cheeke explores the intersections of the person persona and personality in Pater's work re-examines arguments about his famously personal prose style traces Pater's ambivalent fascination with impersonality and asceticism considers the poetics of personification in his writings about Greek myth and religion in the divine logos of early Christianity and in the theory of Platonic Universals and explores his fascination with metempsychosis the many persons through whom the individual soul transmigrates Cheeke also explores the networks in which Pater was interpreted and misinterpreted by different persons and personalities such as Oscar Wilde Arthur Symonds and W B Yeats Their misreadings of Pater and rebellions against his work from Decadent antinomian and mystical perspectives reveal the

ways in which Pater's writing had always been in a critical dialogue with its own thinking as well as a prescient one in relation to his reception. The philosophical question of what is a person a crucial one for the nineteenth century and with an increasing urgency in our own times is illuminated throughout this work. **Nineteenth-century Literature**, 1995. The Historical Present Walter Kudrycz, 2011-03-17 The changing understandings of the Middle Ages from the Age of Reason to the present and how these relate to wider historiographical and philosophical developments. *Visual Time* Keith Moxey, 2013-06-17 Visual Time offers a rare consideration of the idea of time in art history. Non-Western art histories currently have an unprecedented prominence in the discipline. To what extent are their artistic narratives commensurate with those told about Western art? Does time run at the same speed in all places? Keith Moxey argues that the discipline of art history has been too attached to interpreting works of art based on a teleological categorization demonstrating how each work influences the next as part of a linear sequence which he sees as tied to Western notions of modernity. In contrast he emphasizes how the experience of viewing art creates its own aesthetic time where the viewer is entranced by the work itself rather than what it represents about the historical moment when it was created. Moxey discusses the art and writing about the art of modern and contemporary artists such as Gerard Sekoto, Thomas Demand, Hiroshi Sugimoto and Cindy Sherman as well as the sixteenth-century figures Pieter Bruegel the Elder, Albrecht Dürer, Matthias Grünewald and Hans Holbein. In the process he addresses the phenomenological turn in the study of the image, its application to the understanding of particular artists, the ways verisimilitude eludes time in both the past and the present and the role of time in nationalist accounts of the past. Flesh in the Age of Reason Roy Porter, 2004 Starting with the grim Britain of the Civil War era with its punishing sense of the body as a corrupt vessel for the soul, Roy Porter charts how through figures as diverse as Locke, Swift, Johnson and Gibbon ideas about medicine, politics and religion fundamentally changed notions of self. He shows how the Enlightenment with its explosion of rational thinking and scientific invention of the eighteenth and nineteenth centuries provided a lens through which we can best see the profound shift from the theocentric otherworldly Dark Ages to the modern, earthly, body-centered world we live in today. As man made in God's image gave way to the Enlightenment's notion of the Self-made man, the body moved center stage. Porter writes brilliantly on the ways in which men and women flaunted decorated, tanned and dieted themselves activities that we find familiar but that a Puritan divine would have considered satanic. And he explores how at the end of the century the human soul took on a new significance in the works of Wordsworth, Blake and Byron.

BOOK JACKET Title Summary field provided by Blackwell North America Inc. All Rights Reserved. Models of the History of Philosophy Gregorio Piaia, Giuseppe Micheli, Giovanni Santinello, 2022-03-08 This is the fourth volume of Models of the History of Philosophy, a collaborative work on the history of the history of philosophy dating from the Renaissance to the end of the nineteenth century. The volume covers the so-called Hegelian age in which the approach to the past of philosophy is placed at the foundation of doing philosophy up to identifying with the same philosophy. A philosophy which is however

understood in a different way as dialectical development as hermeneutics as organic development as eclectic option as a philosophy of experience as a progressive search for truth through the repetition of errors The material is divided into four large linguistic and cultural areas the German French Italian and British It offers the detailed analysis of 10 particularly significant works of the way of conceiving and reconstructing the general history of philosophy from its origins to the contemporary age This systematic exposure is preceded and accompanied by lengthy introductions on the historical background and references to numerous other works bordering on philosophical historiography *Creating the "Divine" Artist* Patricia A. Emison, 2004 An investigation of why Michelangelo first and then many other Renaissance artists and works were called divine by contemporaries this study ranges from fourteenth century praise of Dante to a variety of sixteenth century habits of courtly compliment **The Genius of John Ruskin** John Ruskin, John D. Rosenberg, 1997 This volume powerfully demonstrates the range and inexhaustible vitality of Ruskin's prose and will once again become an indispensable reference for Victorianists from a range of disciplines **George Eliot's Intellectual Life** Avrom Fleishman, 2010-02-18 It is well known that George Eliot's intelligence and her wide knowledge of literature history philosophy and religion shaped her fiction but until now no study has followed the development of her thinking through her whole career This intellectual biography traces the course of that development from her initial Christian culture through her loss of faith and working out of a humanistic and cautiously progressive world view to the thought provoking achievements of her novels It focuses on her responses to her reading in her essays reviews and letters as well as in the historical pictures of Romola the political implications of Felix Holt the comprehensive view of English society in Middlemarch and the visionary account of personal inspiration in Daniel Deronda This portrait of a major Victorian intellectual is an important addition to our understanding of Eliot's mind and works as well as of her place in nineteenth century British culture *Vernon Lee* Christa Zorn, 2003 A startlingly original study Vernon Lee adds new dimensions to the legacy of this woman of letters whose career spans the transition from the late Victorian to the modernist period Christa Zorn draws on archival materials to discuss Lee's work in terms of British aestheticism and in the context of the Western European history of ideas **French Grand Opera and the Historical Imagination** Sarah Hibberd, 2009-04-30 Closely examining five French operas this book reveals how and why grand opera sought to bring the past alive *The Female Sublime from Milton to Swinburne* Catherine Maxwell, 2001 This innovative study of vision gender and poetry traces Milton's mark on Shelley Tennyson Browning and Swinburne to show how the lyric male poet achieves vision at the cost of symbolic blindness and feminisation Drawing together a wide range of concerns including the use of myth the gender of the sublime the lyric fragment and the relation of pain to creativity this book is a major re-evaluation of the male poet and the making of the English poetic tradition The female sublime from Milton to Swinburne examines the feminisation of the post-Miltonic male poet not through cultural history but through a series of mythic or classical figures which include Philomela Orpheus and Sappho It recovers a disfiguring sublime imagined as an

aggressive female force which feminises the male poet in an act that simultaneously deprives and energises him This book will be required reading for anyone with a serious interest in the English poetic tradition and Victorian poetry From Author to Text Caroline Levine, Mark W Turner, 2019-06-04 First published in 1998 this volume proposes to shift the critical emphasis from a canonical author to her uncanonical text from George Eliot to her novel *Romola* and contends that this choice both broadens the range of interpretive possibilities and brings them into sharper focus The editors invited a variety of critics to put their different critical models to work on *Romola* and the results are fertile and suggestive among the issues explored here are the domestic politics of marriage the relationship between narrative and epistemology the materiality of the text the novel's relation to nineteenth century narratives of martyrdom and the gendering of space Such theoretical eclecticism when focused on a common reference point necessarily opens out into a dialogue among critical and interpretive models Theory throws light onto *Romola* just as *Romola* throws light onto theory *Richard Marsh, popular fiction and literary culture, 1890-1915* Victoria Margree, Daniel Orrells, Minna Vuohelainen, 2018-03-31 Richard Marsh was one of the most popular and prolific authors of the late Victorian and Edwardian periods His bestselling *The Beetle A Mystery* 1897 outsold Bram Stoker's *Dracula* A prolific author within a range of genres including Gothic crime humour and romance Marsh produced stories about shape shifting monsters morally dubious heroes lip reading female detectives and objects that come to life However while Marsh's work appealed to a public greedy for sensationalist fiction both the cultural elite of the day and twentieth century literary critics looked askance at his popular middlebrow fiction In the wake of the recent rediscovery of Marsh's fiction this essay collection builds on burgeoning scholarly interest in the author Marsh emerges here as a fascinating writer who helped shape the genres of popular fiction and whose stories offer surprising responses to issues of criminality gender and empire in this period of cultural transition **Democratising Beauty in Nineteenth-Century Britain** Lucy Hartley, 2017-08-03 Could the self interested pursuit of beauty actually help to establish the moral and political norms that enable democratic society to flourish In this book Lucy Hartley identifies a new language for speaking about beauty which begins to be articulated from the 1830s in a climate of political reform and becomes linked to emerging ideals of equality liberty and individuality Examining British art and art writing by Charles Lock Eastlake John Ruskin Walter Pater Edward Poynter William Morris and John Addington Symonds Hartley traces a debate about what it means to be interested in beauty and whether this preoccupation is necessary to public political life Drawing together political history art history and theories of society and supplemented by numerous illustrations *Democratising Beauty in Nineteenth Century Britain* offers a fresh interdisciplinary understanding of the relation of art to its publics **A Cultural History of Ideas in the Renaissance** Jill Kraye, 2025-05-15 PRAISE FOR A CULTURAL HISTORY OF IDEAS VOLUMES 1 6 A 2024 CHOICE OUTSTANDING ACADEMIC TITLE 2023 AAP PROSE AWARDS WINNER BEST HUMANITIES REFERENCE WORK The Renaissance is famous as a period of intellectual and cultural flourishing associated with the rebirth of antiquity It is now

recognized however that there was considerable continuity with the preceding medieval centuries While much that was new about the Renaissance derived from the recovery restoration and revival of ancient ideas and culture the process of renewal took place against the backdrop of intellectual and cultural structures inherited from the Middle Ages This volume of A Cultural History of Ideas explores the ways in which distinctively Renaissance ideas and a distinctively Renaissance culture emerged from the complex interaction of ancient and medieval influences The emphasis is on the interplay between culture and ideas observed at close quarters through studies of scholars physicians botanists and scientists popes cardinals and bishops Catholics Lutherans Calvinists Anabaptists and heretics missionaries and Mughal administrators artists craftsmen merchants and butchers Contributors to the volume look not only at philosophical scientific medical pharmacological astronomical astrological and cosmological treatises but also at gardens botanical collections and drawings woodcuts broadsides frontispieces peace treaties and commercial contracts The 6 volume set A Cultural History of Ideas is part of The Cultural Histories Series Titles are available in print for individuals or for libraries needing just one subject or preferring a tangible reference for their shelves or as part of a fully searchable digital library The digital product is available to institutions by annual subscription or on perpetual access via [www.bloomsburyculturalhistory.com](http://www.bloomsburyculturalhistory.com) Individual volumes for academics and researchers interested in specific historical periods are also available in print or digitally via [www.bloomsburycollections.com](http://www.bloomsburycollections.com)

## Embracing the Melody of Phrase: An Mental Symphony within **Myth Of The Renaissance In Nineteenth Century Writing**

In some sort of eaten by displays and the ceaseless chatter of immediate interaction, the melodic beauty and mental symphony developed by the prepared term often diminish in to the back ground, eclipsed by the persistent sound and distractions that permeate our lives. But, nestled within the pages of **Myth Of The Renaissance In Nineteenth Century Writing** a stunning literary value filled with organic thoughts, lies an immersive symphony waiting to be embraced. Crafted by an elegant musician of language, that fascinating masterpiece conducts readers on an emotional journey, skillfully unraveling the concealed songs and profound affect resonating within each cautiously crafted phrase. Within the depths of the poignant analysis, we will explore the book is central harmonies, analyze their enthralling writing fashion, and submit ourselves to the profound resonance that echoes in the depths of readers souls.

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