



Samuel Richardson Minute Particulars Within The Large Design

Sylvia Kasey Marks



Samuel Richardson Minute Particulars Within The Large Design:

Samuel Richardson Marijke Rudnik-Smalbraak, 2023-08-21 **Samuel Richardson** Jocelyn Harris, 1987-02-26 This book provides a concise introduction to Richardson by combining a close reading of Pamela Clarissa and Sir Charles Grandison with a discussion of their central themes An outsider by birth education and profession Richardson found common cause with women in a world that needed change Employing forms familiar to them letters and tales of courtship and marriage he urged his mainly female readers to train their powers of reason and morality by debating the issues of his novels Dr Harris explores Richardson s vision that the relationship between men and women is as politically charged as that between monarch and subject In Clarissa this relationship is imaginatively represented by means of the characters archetypes Evne Lucretia and queen Elizabeth on the one hand Sarah don Juan Fault and King on the other In Grandison Richardson shows men what they must be if they wish to marry women like Clarissa and argues that marriage then the necessary female destiny can only thus be made to work to women s advantage Censored Sentiments Barbara Maria Zaczek, 1997 Samuel Richardson s Clarissa illustrates this shift because it proves the inefficacy of the control imposed from the outside and advocates the necessity of placing responsibility onto the letter writer tutored in decorum by conduct books Clarissa commits a sin of communication that leads to her ruin and death because she has disregarded the guidelines for safe correspondence provided by conduct book writers Clarissa reflects the gradual substitution of the letter as a means of transgression to the letter as a means of control and manipulation **Samuel Richardson: Minute Particulars Within the Large Design** Maria Elizabeth Smalbraak, 1983 *Sir Charles Grandison* Sylvia Kasey Marks, 1986 The first book length monograph to examine Samuel Richardson s last and least known work Marks considers this novel a natural outgrowth and culmination of the conduct book form indeed the finest example of the genre **An Everyday Life of the English Working Class** Carolyn Steedman, 2013-12-05 This book concerns two men a stockingmaker and a magistrate who both lived in a small English village at the turn of the nineteenth century It focuses on Joseph Woolley the stockingmaker on his way of seeing and writing the world around him and on the activities of magistrate Sir Gervase Clifton administering justice from his country house Clifton Hall Using Woolley s voluminous diaries and Clifton s magistrate records Carolyn Steedman gives us a unique and fascinating account of working class living and loving and getting and spending Through Woolley and his thoughts on reading and drinking sex the law and social relations she challenges traditional accounts which she argues have overstated the importance of work to the working man s understanding of himself as a creature of time place and society She shows instead that for men like Woolley law and fiction were just as critical as work in framing everyday life The Pure Language of the Heart Annemieke Meijer, 1998 This is the first book length study of Sentimentalism in the Netherlands Taking for its starting point the polemic between Rhijnvis Feith the champion of the Dutch Sentimental vogue and his chief opponent Willem Emmery de Perponcher a polemic that lasted from 1786 to 1789 the author places the Dutch

debate over Sentimentalism in a wider socio cultural context The Dutch had their own version of Sentimentalism Its specific nature and the themes that were touched upon in the debate which it evoked are here described and analysed against the European background of English Sensibility and German Empfindsamkeit The Pure Language of the Heart also discusses authors such as Elisabeth Maria Post and Jacob Eduard de Witte It traces the vocabulary of eighteenth century Dutch sentimental discourse and contains an extensive bibliography of contemporary material relating to the Sentimental

Historiography of women's cultural traditions Maaïke Meijer, Jetty Schaap, Culture and Female Future 1986, Utrecht Symposium Language, 2020-02-10 No detailed description available for Historiography of women s cultural traditions

Text W. S. Hillis, Edward Burns, Peter Shillingsburg, 1999-10-31 Another volume in the distinguished annual **Patterns of a Rebel** Colleen Patricia Paretty, 1986 **The Exemplary Form in Samuel Richardson's Sir Charles Grandison and Its Influence on the Novels of Fanny Burney, Marie Edgeworth, and Jane Austen** Esther M. Leysorek, 1987 Space and the Eighteenth-Century English Novel Simon Varey, 1990-07-27 In this challenging and illustrated study first published in 1990 Simon Varey relates the idea of space in the major novels of Defoe Fielding and Richardson to its use in the theory and practice of eighteenth century architecture Concepts of divine design expressed in the work of philosophers and theologians introduced an ideological element to the notion of space which gave it a heightened significance in contemporary thought Professor Varey s central argument is that space becomes a political instrument used to establish conformity assert power and give form to the aspirations of social classes He draws on a wide range of architectural books both English and European and on the example of Bath focusing in particular on its chief architect in the eighteenth century John Wood The discussion of novels such as Robinson Crusoe Tom Jones and Clarissa examines narrative as a form of spatial design the use of architectural imagery to describe people and the political control of social space *A Bookseller's Hobby-horse and the Rhetoric of Translation* Agnes Maria Zwaneveld, 1996 A Bookseller s Hobby Horse and the Rhetoric of Translation is a study of the first Dutch translation of Tristram Shandy 1759 67 as a product of and factor in the reception of Sterne s novel in the Netherlands and as a specific manifestation of this reception a derived text based on interpretation of the original It took sixteen years for this translation to appear Why was this so And why did its publication 1776 79 prove unrewarding to the publisher To answer the first question Agnes Zwaneveld relates the development of Sterne appreciation in the Netherlands from neglect in the 1760s to a literary craze in the 1780s to a number of socio cultural factors including a growing interest in German literature This relation with German literature is reflected in the choice of books published by A E Munnikhuisen a Sterne enthusiast and conscientious publisher but also an outsider in the book trade whose audacity led to the commercial failure of his enterprise A different question tackled in this study is to what extent the translation reflects the original text Can it be accepted as a faithful rendering or rather as an adaptation an imitation in the classical tradition To understand what norms the translator Bernardus Brunius followed and what effects he can have been aiming at his work is described in terms

of the rhetorical theory of translation adhered to in his day To avoid subjectivity in assessing the resemblance between translation and original the comparison focuses on composition and the use of rhetorical figures as formal aspects which can be easily recognised across the centuries The textual comparison was limited to the opening chapter of Tristram Shandy seen as the novel's exordium in which both author and translator are likely to have made a show of their intentions Close reading of this chapter resulted in an interpretation of Tristram's authorial performance as inspired by both Quintilian and Longinus

The Conversational Circle Betty Schellenberg, 2014-10-17 The Conversational Circle offers a model for exploring a range of novels that experiment with narrative patterns It makes a compelling case that teleological approaches to novel history that privilege the conflict between the individual and society are quite simply ahistorical Twentieth century historians of the early novel most prominently Ian Watt Mikhail Bakhtin and Terry Castle have canonized fictions that portray the individual in sustained tension with the social environment Such fictions privilege a strongly linear structure Recent reexaminations of the canon however have revealed a number of early novels that do not fit this mold Betty Schellenberg identifies another kind of plot one that focuses on the social group the conversational circle as a model that can affirm traditional values but just as often promotes an alternative sense of community Schellenberg selects a group of mid eighteenth century novels that experiment with this alternative plot structure embodied by the social circle Both satirical and sentimental canonical and non canonical these novels demonstrate a concern that individualistic desire threatened to destabilize society Writing that reflects a circular structure emphasizes conversation and consensus over individualism and conquest As a discourse that highlights negotiation and harmony conversation privileges the social group over the individual These fictions of the conversation circle include lesser known works by canonical authors Henry Fielding's *Amelia* and Richards's *Sir Charles Grandison* as well as his sequel to *Pamela* long neglected novels by women Sarah Fielding's *David Simple* and its sequel *Volume the Last* and Sarah Scott's *Millenium Hall* and Tobias Smollet's last novel *Humphrey Clinker* Because they do not fit the linear model such works have long been dismissed as ideologically flawed and irrelevant *Swiss Studies in English*

, 1936 **Spirals and Circles** Horst S. Daemmrich, Ingrid Daemmrich, 1994 The study of themes and motifs in Western Literature has occupied the authors over two decades They have previously presented their findings in *Wiederholte Spiegelungen Themen und Motive in der Literatur* 1978 *Themes and Motifs in Western Literature* 1987 and *Themen und Motive in der Literatur Ein Handbuch* 1987 *The Scriblerian and the Kit-Cats*, 1989 *Pamela* Samuel

Richardson, 2016-12-30 *Pamela* es una novela compuesta de cartas y diarios en la que Richardson se presenta como el editor de ese material La novela es la historia de una joven bella virtuosa y orgullosa que defiende su dignidad y su castidad de los constantes asedios de un caballero de buena posici n que vali ndose de su superioridad social pretende conseguir a la joven tanto por la fuerza como proponi ndole matrimonio Su inicial y constante rechazo termina finalmente en boda con el caballero y hacen de *Pamela* un modelo de virtud **Formen der Rezeptionslenkung im Briefroman des 18.**

Jahrhunderts Monika Moravetz, 1990 *A Bookseller's Hobby-Horse, and the Rhetoric of Translation* Agnes M.

Zwaneveld, 2022-06-13 *A Bookseller's Hobby Horse and the Rhetoric of Translation* is a study of the first Dutch translation of Tristram Shandy 1759/67 as a product of and factor in the reception of Sterne's novel in the Netherlands and as a specific manifestation of this reception a derived text based on interpretation of the original. It took sixteen years for this translation to appear. Why was this so? And why did its publication 1776/79 prove unrewarding to the publisher? To answer the first question Agnes Zwaneveld relates the development of Sterne appreciation in the Netherlands from neglect in the 1760s to a literary craze in the 1780s to a number of socio-cultural factors including a growing interest in German literature. This relation with German literature is reflected in the choice of books published by A. E. Munnikhuisen a Sterne enthusiast and conscientious publisher but also an outsider in the book trade whose audacity led to the commercial failure of his enterprise. A different question tackled in this study is to what extent the translation reflects the original text. Can it be accepted as a faithful rendering or rather as an adaptation an imitatio in the classical tradition? To understand what norms the translator Bernardus Brunius followed and what effects he can have been aiming at his work is described in terms of the rhetorical theory of translation adhered to in his day. To avoid subjectivity in assessing the resemblance between translation and original the comparison focuses on composition and the use of rhetorical figures as formal aspects which can be easily recognised across the centuries. The textual comparison was limited to the opening chapter of Tristram Shandy seen as the novel's exordium in which both author and translator are likely to have made a show of their intentions. Close reading of this chapter resulted in an interpretation of Tristram's authorial performance as inspired by both Quintilian and Longinus.

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