

*Earl R. Wasserman*

# *The Subtler Language*

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CRITICAL READINGS  
OF NEOCLASSIC  
AND ROMANTIC POEMS

CLEAR, ELEMENTAL SHAPES, WHOSE SMALLEST CHANGE  
A SUBTLER LANGUAGE WITHIN LANGUAGE BROUGHT:  
THE KEY OF TRUTH. — *Shelley*

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# Subtler Language Critical Readings Of Neoclassic And

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## **Subtler Language Critical Readings Of Neoclassic And:**

The Subtler Language Earl Reeves Wasserman,1964      *The Subtler Language* Earl Reeves Wasserman,1964      **The Subtler Language. Critical Readings of Neoclassic and Romantic Poems, Etc** Earl Reeves WASSERMAN,1959      **The Subtler Language; Critical Readings of Neo-classic and Romantic Poesm** Earl Reeves Wasserman,1959      Blake, Politics, and History Jackie DiSalvo,G. A. Rosso,Christopher Z. Hobson,2015-08-14 First published in 1998 this book formed part of an ongoing effort to restore politics and history to the centre of Blake studies It adopts a three pronged approach when presenting its essays seeking to promote a return to the political Blake to deepen the understanding of some of the conversations articulated in Blake s art by introducing new historical material or new interpretations of texts and to highlight differing perspectives on Blake s politics among historically focused critics The collection contains essays with varying methodological assumptions and differing positions on questions central to historicist Blake scholarship      Blake, Politics, and History George A. Jr. Rosso Jr.,Christopher Z. Hobson,2013-05-13 This anthology of essays charts the work of William Blake combining traditional and current historicist methods with a plurality of other approaches While many essays here recuperate a radical Blake opposed to imperialism slavery and patriarchy differences emerge over the nature of Blake s radicalism and his stance on revolution violence and democratic pluralism Contributors may champion a Blake critical of patriarchal discourse and practice but they remain cautious about Blake s homocentric solutions In the Blake and women section authors seek to reorient discussions by connecting Blake to historical issues concerning women particularly domestic ideology and the idealised female of the conduct books      **Frankenstein, Creation, and Monstrosity** Stephen Bann,1994 Deals with the place of the monster in Western      **The English Civil Wars in the Literary Imagination** Claude J. Summers,Ted-Larry Pebworth,1999      **Representation, Heterodoxy, and Aesthetics** Ashley Marshall,2014-12-23 The chapters constituting this book are different in subject and method striking testimony to the range of Paulson s interests and the versatility of his critical powers In his prolific career he has produced extensive analysis of art poetry fiction and aesthetics produced in England between 1650 and 1830 Paulson s unique contribution has to do with his understanding of seeing and reading as closely related enterprises and popular forms in art and literature as intimately connected connections illustrated by literary critics and art historians here Every essay shares some of the concerns and methods that characterize Paulson s wonderfully idiosyncratic thought except for the final essay an attempt systematically to analyze Paulson s critical principles and methods Recurrent themes are a concern with satire in the eighteenth century a connection between verbal and visual reading an insistence on the importance of individual artistic choices to the history of culture an attention to the aims and motives of individual makers of art and a sensitivity to the crucial links between high and low art This volume offers rich explorations of a range of subjects Swift s relationship to Congreve Zoffany s condemnation of Gillray and Hogarth and broader implications for the role of art in public discourse the presentation of mourning in the work of the Welsh artist and

writer Edward Pugh G M Woodward s Coffee House Characters representing a turn from satire on morals towards satire on manners Adam Smith s evolving aesthetic program Samuel Richardson s notions of social reading The discussions represent a variety of exemplifications of the Paulsonesque showing a concern with satiric representation in mixed media with different forms of heterodoxy and iconoclasm and with the values of producers of popular and polite culture in this period **Writing the Poetry of Place in Britain, 1700-1807** Elizabeth R. Napier,2022-11-30 This book discusses the intrusion often inadvertent of personal voice into the poetry of landscape in Britain 1700 1807 It argues that strong conventions such as those that inhere in topographical verse of the period invite original poets to overstep those bounds while also shielding them from the repercussions of self expression Working under cover of convention in this manner and because for many of these poets place is tied in significant ways to personal history poets of place may launch unexpected explorations into memory personhood and the workings of consciousness This book thus supplements past largely political readings of landscape poetry turning to questions of self articulation and self expression in order to argue that the autobiographical impulse is a distinctive and innovative feature of much great eighteenth century poetry of place Among the poets under examination are Pope Thomson Duck Gray Goldsmith Crabbe Cowper Smith and Wordsworth *Strange Truths in Undiscovered Lands* Nahoko Miyamoto Alvey,2009-01-01 *Strange Truths in Undiscovered Lands* examines the ways in which Shelley developed a Romantic geography to provide visionary alternatives to an earth devastated by a new type of European colonialism and global expansion **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 *The Translator's Invisibility* Lawrence Venuti,2017-11-27 Since publication over twenty years ago *The Translator s Invisibility* has provoked debate and controversy within the field of translation and become a classic text Providing a fascinating account of the history of translation from the seventeenth century to the present day Venuti shows how fluency prevailed over other translation strategies to shape the canon of foreign literatures in English and investigates the cultural consequences of the receptor values which were simultaneously inscribed and masked in foreign texts during this period Reissued with a new introduction in which the author provides a clear detailed account of key concepts and arguments in order to issue a counterblast against simplistic interpretations *The Translator s Invisibility* takes its well deserved place as part of the Routledge Translation Classics series This book is essential reading for students of translation studies at all levels [The Unfinished Manner](#)

Elizabeth Wanning Harries, 1994 *The Unfinished Manner* examines the fragments produced by European writers and artists in the eighteenth century and earlier fragments that were not the result of an inability to finish either texts or buildings but rather deliberate refusals to make the traditional gestures of conclusion. Most books published in the past few years on the fragment and the unfinished see it as a peculiarly Romantic early nineteenth century exclusively poetic form. Elizabeth Wanning Harries argues instead that the fragment not only had a long history beginning with Petrarch but also played an important part in the history of the novel and other kinds of prose. Conceptualizing the fragment as a genre, Harries sheds a new light on the practice of reading fiction and reading ruins in the eighteenth century, complex practices that often require oscillation between two perspectives or ways of reading. She also explores the gendering of forms in eighteenth century aesthetics, the perception of fragments as feminine beautiful rather than masculine sublime, and speculates on the fragment's meaning within the context of eighteenth century social mythologies as well as those of later eras. Finally, she rereads Coleridge's *Kubla Khan* to show its roots in eighteenth century fragmentary textual practices. *The Unfinished Manner* takes up the questions that arise when writers and artists treat apparently unfinished forms, fragments, ruins, torsos, sketches as finished, both in the eighteenth century and implicitly today. Harries's treatments of Petrarch as the initiator of the fragment tradition of Sterne in relation to biblical criticism of Coleridge's *Kubla Khan* in relation to Sterne's *Tristram Shandy* and of fragments in their relation to the feminine are original and revisionary contributions that seriously challenge some critical assumptions about Romanticism and its relationship to eighteenth century texts. BOOK JACKET Title Summary field provided by Blackwell North America Inc. All Rights Reserved

**A Preface to Pope** Ian Robert Fraser Gordon, 2017-09-08 This second edition of Ian Gordon's *A Preface to Pope* places the poet within the social, cultural, and intellectual context of his time. It throws new light on the theoretical and imaginative structures of Pope's poetry, focusing on the linguistic complexity at its centre. It offers a critical survey of his work and also contains introductory essays. The book concludes with a reference section which includes indispensable information on places and people in Pope's poetry, together with a glossary of technical terms and a guide to further reading.

[Home and Nation in British Literature from the English to the French Revolutions](#) A. D. Cousins, Geoffrey Payne, 2015-11-05 In a world of conflicting nationalist claims, mass displacements, and asylum seeking, a great many people are looking for home or struggling to establish the nation. These were also important preoccupations between the English and the French revolutions, a period when Britain was first at war within itself, then achieved a confident if precarious equilibrium, and finally seemed to have come once more to the edge of overthrow. In the century and a half between revolution experienced and revolution observed, the impulse to identify or implicitly appropriate home and nation was elemental to British literature. This wide-ranging study by international scholars provides an innovative and thorough account of writings that vigorously contested notions and images of the nation and of private domestic space within it, tracing the larger patterns of debate while at the same time exploring how particular writers situated themselves within it and gave

it shape     **The Picturesque and the Sublime** Susan Glickman, 2000 Winner of the Gabrielle Roy Prize in English and the Raymond Klibansky Prize The Picturesque and the Sublime is a cultural history of two hundred years of nature writing in Canada from eighteenth century prospect poems to contemporary encounters with landscape Arguing against the received wisdom made popular by Northrop Frye and Margaret Atwood that Canadian writers view nature as hostile Susan Glickman places Canadian literature in the English and European traditions of the sublime and the picturesque Glickman argues that early immigrants to Canada brought with them the expectation that nature would be grand mysterious awesome even terrifying and welcomed scenes that conformed to these notions of sublimity She contends that to interpret their descriptions of nature as negative as so many critics have done is a significant misunderstanding Glickman provides close readings of several important works including Susanna Moodie's Enthusiasm Charles G D Roberts's Ave and Paulette Jiles's Song to the Rising Sun and explores the poems in the context of theories of nature and art Instead of projecting backward from a modernist perspective Glickman reads forward from the discovery of landscape as a legitimate artistic subject in seventeenth century England and argues that picturesque modes of description and a sublime aesthetic have governed much of the representation of nature in this country Susan Glickman is a poet living in Toronto She is the author of Complicity The Power to Move Henry Moore's Sheep and Other Poems and Hide and Seek     Romanticism, Self-Canonization, and the Business of Poetry Michael Gamer, 2017-02-17 Michael Gamer explodes the myth of the unworldly Romantic poet showing writers interest in public presence and profit and loss     *Literature and Union* Gerard Carruthers, Colin Kidd, 2018-01-05 Literature and Union opens up a new front in interdisciplinary literary studies There has been a great deal of academic work both in the Scottish context and more broadly on the relationship between literature and nationhood yet almost none on the relationship between literature and unions This volume introduces the insights of the new British history into mainstream Scottish literary scholarship The contributors who are from all shades of the political spectrum will interrogate from various angles the assumption of a binary opposition between organic Scottish values and those supposedly imposed by an overbearing imperial England Viewing Scottish literature as a clash between Scottish and English identities loses sight of the internal Scottish political and religious divisions which far more than issues of nationhood and union were the primary sources of conflict in Scottish culture for most of the period of Union until at least the early twentieth century The aim of the volume is to reconstruct the story of Scottish literature along lines which are more historically persuasive than those of the prevailing grand narratives in the field The chapters fall into three groups 1 those which highlight canonical moments in Scottish literary Unionism John Bull Rule Britannia Humphry Clinker Ivanhoe and England their England 2 those which investigate key themes and problems including the Unions of 1603 and 1707 Scottish Augustanism the Burns Cult Whig Presbyterian and sentimental Jacobite literatures and 3 comparative pieces on European and Anglo Irish phenomena     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

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