

Tennyson and Tradition

Robert Pattison



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Tennyson And Tradition:

Tennyson and Tradition Robert Pattison, 1979 Here is an analysis of Tennyson's major poetry that clarifies the poet's relationship to the artistic traditions he so extensively exploited and so radically modified. It is a portrait of Tennyson as manipulator, not mere borrower of forms. *Tennyson and Tradition* traces the threads that at the same time unite Tennyson's work and tie it to the traditions the poet believed he had inherited. Pattison shows why Tennyson considered the venerable idyll form a fitting vehicle for his modern portraits. Above all, the *Idylls of the King* Analysis of *In Memoriam* brings further understanding of Tennyson's poetic credo. **The Artistry and Tradition of Tennyson's Battle Poetry** Timothy J. Lovelace, 2004-03-01 Many readers are aware of Alfred Tennyson's treatment of legendary battles in such poems as *Boadicea*, *The Revenge*, *Battle of Brunanburh*, and *Achilles over the Trench*. Yet among Tennyson's most neglected works are his first battle poems, pieces that reflect the poet's immersion in the literature of the heroic age. J. Timothy Lovelace argues that Tennyson's war poems reflect image patterns of the *Illiad* and *Aeneid* and reinvigorate the heroic ethos that informs these and other ancient texts. Highlighting the heroic aspects of *Maud* and the *Idylls of the King*, this book shows that Tennyson's early grounding in the Homeric tradition greatly influenced his later celebrated work on martial subjects. *Tennyson's Rapture* Cornelia D. J. Pearsall, 2008-01-29 In the wake of the death of his friend Arthur Henry Hallam, the subject of *In Memoriam*, Alfred Tennyson wrote a range of intricately connected poems, many of which feature pivotal scenes of rapture or being carried away. This book explores Tennyson's representation of rapture as a radical mechanism of transformation, theological, social, political, or personal, and as a figure for critical processes in his own poetics. The poet's fascination with transformation is figured formally in the genre he is credited with inventing, the dramatic monologue. *Tennyson's Rapture* investigates the poet's previously unrecognized intimacy with the theological movements in early Victorian Britain that are the acknowledged roots of contemporary Pentecostalism, with its belief in the oncoming Rapture and its formative relation to his poetic innovation. Tennyson's work recurs persistently, as well, to classical instances of rapture of mortals being borne away by immortals. Pearsall develops original readings of Tennyson's major classical poems through concentrated attention to his profound intellectual investments in advances in philological scholarship and archeological exploration, including pressing Victorian debates over whether Homer's raptured Troy was a verifiable site or the province of the poet's imagination. Tennyson's attraction to processes of personal and social change is bound to his significant but generally overlooked Whig ideological commitments, which are illuminated by Hallam's political and philosophical writings and a half-century of interaction with William Gladstone. Pearsall shows the comprehensive engagement of seemingly apolitical monologues with the rise of democracy over the course of Tennyson's long career. Offering a new approach to reading all Victorian dramatic monologues, this book argues against a critical tradition that sees speakers as unintentionally self-revealing and ignorant of the implications of their speech. *Tennyson's Rapture* probes the complex aims of these discursive

performances and shows how the ambitions of speakers for vital transformations in themselves and their circumstances are not only articulated in but attained through the medium of their monologues **Tennyson's Poems** R. H.

Winnick,2019-04-18 In Tennyson s Poems New Textual Parallels R H Winnick identifies more than a thousand previously unknown instances in which Tennyson phrases of two or three to as many as several words are similar or identical to those occurring in prior works by other hands discoveries aided by the proliferation of digitized texts and the related development of powerful search tools over the three decades since the most recent major edition of Tennyson s poems was published Each of these instances may be deemed an allusion meant to be recognized as such and pointing for definable purposes to a particular antecedent text an echo conscious or not deliberate or not meant to be noticed or not meaningful or not or merely accidental Unless accidental Winnick writes these new textual parallels significantly expand our knowledge both of Tennyson s reading and of his thematic intentions and artistic technique Coupled with the thousand plus textual parallels previously reported by Christopher Ricks and other scholars he says they suggest that a fundamental and lifelong aspect of Tennyson s art was his habit of echoing any work ancient or modern which had the potential to enhance the resonance or deepen the meaning of his poems The new textual parallels Winnick has identified point most often to the King James Bible and to such canonical authors as Shakespeare Milton Dryden Pope Thomson Cowper Shelley Byron and Wordsworth But they also point to many authors rarely if ever previously cited in Tennyson editions and studies including Michael Drayton Richard Blackmore Isaac Watts Erasmus Darwin John Ogilvie Anna L titia Barbauld Letitia Elizabeth Landon John Wilson and with surprising frequency Felicia Hemans Tennyson s Poems New Textual Parallels is thus a major new resource for Tennyson scholars and students an indispensable adjunct to the 1987 edition of Tennyson s complete poems edited by Christopher Ricks *The Arnoldian* ,1988 **Tradition and Romanticism** B. Ifor Evans,2018-01-29 First published in 1940 This title examines the tradition of Romantic literature and the conception of poetry held by poets and critics throughout the centuries Evans explores the writings of Chaucer Shakespeare Wordsworth and Coleridge up until the modernist movement and the works of W B Yeats and T S Eliot This title will be of interest to students of literature **The New Negro** Jeffrey C. Stewart,2018 The definitive biography of Alain Locke the first African American Rhodes Scholar and Harvard PhD in philosophy Howard University philosophy scholar and architect of the Harlem Renaissance who mentored a generation of artists including Langston Hughes and Zora Neale Hurston and promoted the work of African Americans as the quintessential creators of American modernism This biography explores his professional and private life including his relationships with white patrons and his lifelong search for love as a gay man **The Tree of Tradition** Nicholas Hagger,2024-05-31 All writers and thinkers and their works are in a tradition that preceded them In The Tree of Tradition Nicholas Hagger sets out a way for all writers and thinkers to be more aware of the traditions and influences that have shaped their works in all subjects and disciplines in all civilisations using short personal reflections on how influences shaped

his own works as an example Each discipline has metaphysical and secular traditions and Hagger s A New Philosophy of Literature set out the fundamental theme of world literature as a perennial conflict between a Romantic individual quest for Reality the One and a classical condemnation of social follies and vices Hagger s 60 Universalist works are innovatory in seeing the ultimate unity of the universe of all disciplines and of humankind and in reconciling Romanticism and Classicism within a unity he calls Baroque A Universalist writer is influenced by many sub traditions and Hagger particularises the traditions and sub traditions that have inspired or influenced his works in seven disciplines mysticism literature philosophy and the sciences history comparative religion international politics and statecraft and world culture and in the seven branches of literature in which he has written his works poems and poetic epics verse plays and masques short stories diaries autobiographies letters and his statement of the fundamental unity of world literature which he symbolises in a stag s two seven branched antlers This is an inspirational book that throws light on the traditions and influences behind all works in all disciplines and civilisations and the 109 traditions and 84 influences behind Hagger s Universalist works

Domestic and Heroic in Tennyson's Poetry Donald S. Hair, 1981-12-15 Tennyson shared the assumptions of his age concerning the value of family life and treated the domestic as the source of the heroic in both action and character This book provides a critical examination of these major Victorian themes as they appear in Tennyson s poetry and demonstrates how the poet s assumptions illuminate his use of elegy idyl and epyllion and his treatment of romance Professor Hair analyses In Memoriam the English Idylls The Princess and Idylls of the King he examines Tennyson s view of the family as the model of social order a civilizing influence on the nation and a place where the greater man or hero is nurtured and he reveals how much of Tennyson s poetry explores the link between domestic and heroic He also discusses the patterns into which these pervasive domestic concerns fall with emphasis on the most significant separation and reunions The myth of Demeter and Persephone the Biblical story of Ruth and the Sleeping Beauty fairy tale are all versions of Tennyson s treatment of this pattern The English Idylls and other idylls and epyllia are explored as varying combinations of romance satire tragedy comedy and irony with a detailed analysis of The Princess the most complex of these medleys Idylls of the King wherein the fate of Camelot rests on the marriage of Arthur and Guinevere is treated as the fullest exploration of the link between domestic and heroic

The Juvenile Tradition Laurie Langbauer, 2016-03-25 A juvenile tradition of young writers flourished in Britain between 1750 1835 Canonical Romantic poets as well as now unknown youthful writers published as teenagers These teenage writers reflected on their literary juvenilia by using the trope of prolepsis to assert their writing as a literary tradition Precocious writing child prodigies and early genius had been topics of interest since the eighteenth century Child authors girl poets and boy poets schoolboy writers and undergraduate writers juvenile authors of all kinds found new publication opportunities because of major shifts in the periodical press publishing and education School magazines and popular juvenile magazines that awarded prizes to child writers all made youthful authorship more visible Some historians estimate that minors children

and teens comprised over half the population at the beginning of the nineteenth century Modern interest in Romanticism and the self taught and women writers traditions has occluded the tradition of juvenile writers This first full length study to recover the late eighteenth and early nineteenth century juvenile tradition draws on the history of childhood and child studies along with reception study and audience history It considers the literary juvenilia of Thomas Chatterton Henry Kirke White Robert Southey Leigh Hunt Jane Austen and Felicia Hemans then Felicia Dorothea Browne along with the childhood writing of Byron Mary Shelley Percy Shelley and John Keats and a score of other young poets infant bards no longer familiar today Recovering juvenility recasts literary history Adolescent writers acting proleptically ignored the assumptions of childhood development and the disparagement of supposedly immature writing Alfred Lord Tennyson's 'In Memoriam' Anna Barton, 2012-03-05 Introduces Tennyson's famous elegy to first time readers students and teachers of the poem

The Oxford History of Classical Reception in English Literature David Hopkins, Charles Martindale, Norman Vance, Rita Copeland, Patrick Cheney, Jennifer Wallace, Philip R. Hardie, 2012 The Oxford History of Classical Reception OHCREL is designed to offer a comprehensive investigation of the numerous and diverse ways in which literary texts of the classical world have stimulated responses and refashioning by English writers Covering the full range of English literature from the early Middle Ages to the present day OHCREL both synthesizes existing scholarship and presents cutting edge new research employing an international team of expert contributors for each of the five volumes OHCREL endeavours to interrogate rather than inertly reiterate conventional assumptions about literary periods the processes of canon formation and the relations between literary and non literary discourse It conceives of reception as a complex process of dialogic exchange and rather than offering large cultural generalizations it engages in close critical analysis of literary texts It explores in detail the ways in which English writers engagement with classical literature casts as much light on the classical originals as it does on the English writers own cultural context This fourth volume and second to appear in the series covers the years 1790 1880 and explores romantic and Victorian receptions of the classics Noting the changing fortunes of particular classical authors and the influence of developments in archaeology aesthetics and education it traces the interplay between classical and nineteenth century perceptions of gender class religion and the politics of republic and empire in chapters engaging with many of the major writers of this period

The English Alliterative Tradition Thomas Cable, 2016-11-11 The meter of Middle English alliterative poetry Thomas Cable contends holds the key to a reinterpretation of both Old English meter and iambic pentameter which in turn provides a new understanding of Middle English meter itself Drawing upon recent insights in linguistics Cable articulates a revolutionary theory of rhythm in English poetry from its beginnings through the Renaissance and beyond Cable's discussion moves from the rhythms of Old English poetry and prose to the poetry of Chaucer and the Alliterative Revival to Shakespeare and T S Eliot He demonstrates that Middle English poetry does not show the continuity of tradition that standard authorities have asserted With the Norman Conquest of 1066 came a clear break and

what followed was a drastic misreading by the poets of what had come before Throughout the book Cable constantly asks fundamental questions regarding the intentions of the poet the impact of the perceived metrical tradition upon that poet and with reference to Peircean abduction the possibility of constructing any metrical theory especially one from the distant past The answers and their implications metrical cognitive and philosophical provide the foundation for a new understanding of the creation and evolution of English versification from the seventh century to the present The English Alliterative Tradition is a major and controversial study in medieval English poetics that illustrates and clarifies key ideas of the New Philology It will be of interest to scholars and students of Old and Middle English prosody and historical linguistics Afterlives of the Lady of Shalott and Elaine of Astolat Ann F. Howey, 2020-07-31 This book investigates adaptations of The Lady of Shalott and Elaine of Astolat in Victorian and post Victorian popular culture to explore their engagement with medievalism social constructions of gender and representations of the role of art in society Although the figure of Elaine first appeared in medieval texts including Malory's *Le Morte Darthur* Tennyson's poems about the Lady and Elaine drew unprecedented response from musicians artists and other authors whose adaptations in some cases inspired further adaptations With chapters on music art and literature including parody young people's literature and historical fiction and fantasy this book seeks to trace the evolution of these characters and the ways in which they reinforce or challenge conventional gender roles represent the present's relationship to the past and highlight the power of art *King Custom Text - English 1G03: Making and Unmaking Literary Traditions* Broadview Custom Texts, 2021-02-22 This product is a Broadview Custom text made available here for students in Professor James King's English 1G03 Making and Unmaking Literary Traditions course at McMaster University **Great English Poets** Oscar James Campbell, James Francis Augustin Pyre, 1928 **English Poetry of the Nineteenth Century** Oscar James Campbell, James Francis Augustin Pyre, 1929 American and British Poetry Harriet Semmes Alexander, 1984 **Nineteenth Century Prose**, 1988 *Reaping Something New* Daniel Hack, 2017 How African American writers used Victorian literature to create a literature of their own Tackling fraught but fascinating issues of cultural borrowing and appropriation this groundbreaking book reveals that Victorian literature was put to use in African American literature and print culture in the nineteenth and early twentieth centuries in much more intricate sustained and imaginative ways than previously suspected From reprinting and reframing *The Charge of the Light Brigade* in an antislavery newspaper to reimagining *David Copperfield* and *Jane Eyre* as mixed race youths in the antebellum South writers and editors transposed and transformed works by the leading British writers of the day to depict the lives of African Americans and advance their causes Central figures in African American literary and intellectual history including Frederick Douglass Frances Ellen Watkins Harper Charles Chesnutt Pauline Hopkins and W E B Du Bois leveraged Victorian literature and this history of engagement itself to claim a distinctive voice and construct their own literary tradition In bringing these transatlantic transfigurations to light this book also provides strikingly new perspectives on both canonical and little read

works by Charles Dickens George Eliot Tennyson and other Victorian authors The recovery of these works African American afterlives illuminates their formal practices and ideological commitments and forces a reassessment of their cultural impact and political potential Bridging the gap between African American and Victorian literary studies Reaping Something New changes our understanding of both fields and rewrites an important chapter of literary history

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