


# TERMS *of* RESPONSE

Language and Audience in  
Seventeenth- and Eighteenth-Century  
Theory 

Robert L. Montgomery

# Terms Of Response Language And The Audience In Seventeenth And Eighteenth Century Theory

**EW Minium**



## **Terms Of Response Language And The Audience In Seventeenth And Eighteenth Century Theory:**

**Terms of Response** Robert Montgomery, 1991-09-15 This book takes a new look at the place occupied by medieval Spanish epic within European folk and literary tradition Thomas Montgomery traces the origins of key parts of most known medieval Spanish epics to an ancient myth He shows how the myth of the initiation of the young warrior shown by Georges Dumézil to be fundamental to the belief systems of widely distributed Indo European peoples was variously adapted to shape the action of texts including the *Siete Infantes de Lara* the *Mocedades de Rodrigo* and the *Poema de Mio Cid* in which it accounts for the peculiar behavior of the Infantes de Carri n Montgomery also connects the same mythic tradition to works as diverse as *Tristan* and the *Chanson de Roland* In a preliterate society the oral presentation of this archetypal lore required a special language capable of re creating the ritualized behavior of the epic characters and maintaining the ceremonial tone of the performance Focusing on the *Poema de Mio Cid* Montgomery examines the ways in which the poetic language worked to evoke a feeling of group unity that absorbed the audience and still works its spell upon today s readers **Terms of**

**Response** Robert L. Montgomery, 2010-11-01 **Literary Knowing in Neoclassical France** Ann T. Delehanty, 2013 *Literary Knowing in Neoclassical France* analyzes the work of several literary critics in France and England at the end of the seventeenth and beginning of the eighteenth centuries who were inspired by the idea that literature especially the literary sublime might offer us the deepest kind of knowledge Dominique Bouhours Nicolas Boileau Ren Rapin John Dennis and the abbé Dubos believed that literature could deliver truths that transcend our world and were analogous or even equal to the truths of divine revelation Ann Delehanty argues that this shift towards the transcendental realm pushed the definition of the literary work away from describing its objective properties and towards its effects on the mind of the reader After placing these ideas about literature in the context of the religious and philosophical thinking of Blaise Pascal Delehanty traces the evolution of a debate about literature in the writings of the critics in question They embraced theories of sentiment and the passions as the epistemological means of identifying and knowing the transcendental aspects of a literary work that eventually came to be known as aesthetics By tracing the historical evolution of the relationship between transcendentalism and aesthetics in French and English neoclassical thought *Literary Knowing in Neoclassical France* provides new and engaging insights into an important moment in our literary history **The Oxford Handbook of the Georgian Theatre**

**1737-1832** Julia Swindells, David Francis Taylor, 2014-01-16 *The Oxford Handbook of the Georgian Theatre 1737-1832* provides an essential guide to theatre in Britain between the passing of the Stage Licensing Act in 1737 and the Reform Act of 1832 a period of drama long neglected but now receiving significant scholarly attention Written by specialists from a range of disciplines its forty essays both introduce students and scholars to the key texts and contexts of the Georgian theatre and also push the boundaries of the field asking questions that will animate the study of drama in the eighteenth and early nineteenth centuries for years to come The Handbook gives equal attention to the range of dramatic forms not just

tragedy and comedy but the likes of melodrama and pantomime as they developed and overlapped across the period and to the occasions communities and materialities of theatre production It includes sections on historiography the censorship and regulation of drama theatre and the Romantic canon women and the stage and the performance of race and empire In doing so the Handbook shows the centrality of theatre to Georgian culture and politics and paints a picture of a stage defined by generic fluidity and experimentation by networks of performance that spread far beyond London by professional women who played pivotal roles in every aspect of production and by its complex mediation of contemporary attitudes of class race and gender

**The Physiology of the Novel** Nicholas Dames, 2007-09-27 How did the Victorians read novels Nicholas Dames answers that deceptively simple question by revealing a now forgotten range of nineteenth century theories of the novel a range based in a study of human physiology during the act of reading He demonstrates the ways in which the Victorians thought they read and uncovers surprising responses to the question of what might have transpired in the minds and bodies of readers of Victorian fiction His detailed studies of novelcritics who were also interested in neurological science combined with readings of novels by Thackeray Eliot Meredith and Gissing propose a vision of the Victorian novel reader as far from the quietly immersed being we now imagine as instead a reader whose nervous system was addressed attacked andsoothed by authors newly aware of the neural operations of their public Rich in unexpected intersections from the British response to Wagnerian opera to the birth of speed reading in the late nineteenth century *The Physiology of the Novel* challenges our assumptions about what novel reading once did and still does to the individual reader and provides new answers to the question of how novels influenced a culture s way of reading responding and feeling

*The Rhetoric of Diversion in English Literature and Culture, 1690-1760* Darryl P. Domingo, 2016-03-29 Why did eighteenth century writers employ digression as a literary form of diversion and how did their readers come to enjoy linguistic and textual devices that self consciously disrupt the reading experience Darryl P Domingo answers these questions through an examination of the formative period in the commercialization of leisure in England and the coincidental coming of age of literary self consciousness in works published between approximately 1690 and 1760 During this period commercial entertainers tested out new ways of gratifying a public increasingly eager for amusement while professional writers explored the rhetorical possibilities of intrusion obstruction and interruption through their characteristic use of devices like digression Such devices adopt similar forms and fulfil similar functions in literature as do diversions in culture they unbend the mind and reveal the complex reciprocity between commercialized leisure and commercial literature in the age of Swift Pope and Fielding

*Art, Science, and the Body in Early Romanticism* Stephanie O'Rourke, 2021-11-04 Innovative alternative account of romanticism exploring how art and science together contested the evidentiary authority of the human body

**Literary Intention, Literary Interpretations, and Readers** John Maynard, 2009-04-17 This accessible personal and provocative study returns to the major subject in literary discussion before and during the relatively recent flourishing of literary theory that of literary intention Does the

author's personal intention or historical site determine a correct interpretation of a literary work Probing the entire range of issues connected with this many faceted and knotty concept this book engages with interpretation on both theoretical and practical levels It argues that the hard questions about interpretation connected to issues of intention cannot be sidestepped or ignored It does not argue for conservative concepts of literature itself nor against the major historical engagements of critics in our time But in addressing those who continue to read or teach literature it does insist on a level of sophistication in issues of literary interpretation that cannot be assured by historical research and knowledge of the social and cultural connections to literary works The overall aim of the work is to recall readers to the great complexity pleasure and interest of literary interpretation

**Journeys of the Slave Narrative in the Early Americas** Nicole N. Aljoe, Ian Finseth, 2014-11-14 Focusing on slave narratives from the Atlantic world of the eighteenth and early nineteenth centuries this interdisciplinary collection of essays suggests the importance even the necessity of looking beyond the iconic and ubiquitous works of Olaudah Equiano Frederick Douglass and Harriet Jacobs In granting sustained critical attention to writers such as Briton Hammon Omar Ibn Said Juan Francisco Manzano Nat Turner and Venture Smith among others this book makes a crucial contribution not only to scholarship on the slave narrative but also to our understanding of early African American and Black Atlantic literature The essays explore the social and cultural contexts the aesthetic and rhetorical techniques and the political and ideological features of these noncanonical texts By concentrating on earlier slave narratives not only from the United States but from the Caribbean South America and Latin America as well the volume highlights the inherent transnationality of the genre illuminating its complex cultural origins and global circulation

Carnal Reading Joseph Pappa, 2011-05-16 The question of an erotic readership has always vexed scholars With little evidence of anyone's actually reading erotic material scholars have had to make do with variations of an ideal reader approach Insofar as it presupposes authorial intention and a stable meaning this theoretical model proves unsatisfactory Using an interdisciplinary approach *Carnal Reading* Early Modern Language and Bodies proposes a new theory of erotic reading that refigures bodily responses as constitutive of cognitive understanding In its content and style erotic writing was perceived to interact physically with the reader's body or more specifically the sensitive soul via the imagination Lively descriptions infused desires that could permanently affect not only the entire animal economy or constitution but also a person's reasoning faculties All good writing was meant to move the passions but there was no way to determine whether the warmth derived from reading was erotic or otherwise Chapter 1 *Thoughts Swelled with Carnosity* Imagination Enthusiasm and Love briefly rehearses Adrian John's account of how religious reading can inspire enthusiasm in readers This understanding of how religious reading inflames the imagination applies equally well to amorous discourses The *Passions Music Infusion* and *Teen Age Reading Habits* chapter 2 examines early modern conduct books and discourses about music to illustrate the notion of the early modern body as permeable and as such impressionable to all forms of stimulating media The chapter offers a close reading of Manley's *New Atalantis* to

demonstrate how reading habits could transform a young person's constitution Chapter 3 The Physiological Aesthetics of Erotic Response Intention Style Association focuses on contemporary literary critiques that privilege lively depictions and the consequences that style has on authorial intention The final chapter Sexy Rhetoric Nice Figures or Books that Do It the old Grammar rule

**Reading Genesis** Ronald Hendel, 2010-09-27 Reading Genesis presents a panoramic view of the most vital ways that Genesis is approached in modern scholarship Essays by ten eminent scholars cover the perspectives of literature gender memory sources theology and the reception of Genesis in Judaism and Christianity Each contribution addresses the history and rationale of the method insightfully explores particular texts of Genesis and deepens the interpretive gain of the method in question These ways of reading Genesis which include its classic past readings map out a pluralistic model for understanding Genesis in and for the modern age

**Sociable Criticism in England, 1625-1725** Paul Trolander, Zeynep Tenger, 2007 Sociable Criticism in England explores how from 1625 to 1725 cultural practices and discourses of sociability rules for small group discussion friendship discourse and patron client relationships determined the venues within which critical judgments were rendered disseminated and received It establishes how individuals operating in small groups were authorized to circulate critical judgments and commentary why certain modes of critical exchange were treated as beyond the ken of good social manners and how such expectations were subverted or manipulated to avoid the imputation that individuals had violated the standards for offering public criticism Philips George Villiers John Dryden Lady Margaret Cavendish John Dennis and Joseph Addison this study argues that seventeenth and early eighteenth century criticism could circulate either orally in manuscript or in print so long as it appeared to originate in interpersonal encounters considered appropriate to critical discussion

**Tragic Coleridge** Chris Murray, 2016-02-24 To Samuel Taylor Coleridge tragedy was not solely a literary mode but a philosophy to interpret the history that unfolded around him Tragic Coleridge explores the tragic vision of existence that Coleridge derived from Classical drama Shakespeare Milton and contemporary German thought Coleridge viewed the hardships of the Romantic period like the catastrophes of Greek tragedy as stages in a process of humanity's overall purification Offering new readings of canonical poems as well as neglected plays and critical works Chris Murray elaborates Coleridge's tragic vision in relation to a range of thinkers from Plato and Aristotle to George Steiner and Raymond Williams He draws comparisons with the works of Blake the Shelleys and Keats to explore the factors that shaped Coleridge's conception of tragedy including the origins of sacrifice developments in Classical scholarship theories of inspiration and the author's quest for civic status With cycles of catastrophe and catharsis everywhere in his works Coleridge depicted the world as a site of tragic purification and wrote himself into it as an embattled sage qualified to mediate the vicissitudes of his age

**The Johns Hopkins Guide to Literary Theory and Criticism** Michael Groden, Martin Kreiswirth, Imre Szeman, 2005 Publisher Description

**The Frame of Art** David Marshall, 2005-11-23 Marshall asks what it means for these authors to view the world through the frame of art

**Sources of Dramatic Theory: Volume 2, Voltaire**

**to Hugo** Michael J. Sidnell, 1991 This is the second volume in the series Sources of Dramatic Theory This volume includes the major theoretical writing on drama and theatre from the eighteenth and early nineteenth centuries focusing on issues that are still relevant to our understanding of drama and theatre Among the writers represented by their own essays or substantial extracts from longer works are Voltaire Diderot Goldoni Dr Johnson Lessing Goethe Schiller Hegel and Coleridge Many of the texts have been newly translated for this volume and all have been newly annotated and introduced Recurrent topics and allusions are traced by a system of cross references Economic and Business Management Xiaoxia Huang, Feng Zhang, 2022-03-22 With the rapid development and drastic change of the world economy Digital Finance Internet Finance Science and Technology Finance have become new hotspots which also represent the future trend of economy development in the era of big data Enterprises are facing more uncertainty opportunities coexist with challenges There are more possibilities for economic development and enterprise management to accelerate the integration of cutting edge research results to deepen hot topics discussion and to promote opinion exchanges among academic and business circles The Sixth International Conference on Economic and Business Management FEBM2021 was successfully held online on October 16 17 2021 and aimed to provide a platform for researchers engineers academics as well as industry professionals from all over the world to present their latest research findings and development activities in economic and business management These proceedings include 51 accepted articles selected from 94 submissions Diderot studies, 1998 Strategic Rewriting David Lee Rubin, 2002 A broad based innovative survey of rewriting in several modalities translation adaptation recycling appropriation and re mediation along with the effect of each on form and meaning kind and canon historical and discursive continuity as well as the conceptualizing of gender Essays on Du Bellay Montaigne La Cepp de Tb ophile de Viau Corneille d Aubignac La Fontaine Diderot and recent Anglo American translations of La Princesse de Cleves Il Marmo spirante Joris van Gastel, 2013-06-28 The sculptors of the Roman Baroque including masters such as Gian Lorenzo Bernini Alessandro Algardi and Giuliano Finelli managed to achieve an unprecedented vivaciousness in their works And yet the apparent life of these sculptures is persistently obscured by their materiality Soft undulating flesh dramatic movements and fluttering draperies are captured in hard and lifeless marble Thus sculpture challenges the beholder is cause for confusion or frustration Taking the manner in which the beholder s engagement with sculpture is played out in contemporary poetry and other sources as a point of departure and also introducing ideas from modern day psychology this study explores the various ways contemporary viewers dealt with sculpture s double character As a result a new light is shed on some of the unquestionable masterpieces of European art Die Bildhauer des r mischen Barock darunter Meister wie Gian Lorenzo Bernini Alessandro Algardi und Giuliano Finelli erreichten eine beispiellose Lebendigkeit ihrer Werke Dem augenscheinlichen Leben widerspricht jedoch beharrlich die harte Materialit t dieser Skulpturen Weiches bewegtes Fleisch dramatische Bewegungen und flatternde Stoffe sind in hartem leblosem Marmor gefangen So fordert die Skulptur den Betrachter heraus und sorgt f r

Verwirrung oder auch Enttuschung Anhand zeitgenössischer Poesie und anderer Quellen welche die Interaktion zwischen Betrachter und Skulptur reflektieren untersucht diese Studie wie Zeitgenossen mit diesem Doppelcharakter der Skulptur umgingen Dabei werden auch Ansätze der modernen Psychologie miteinbezogen Das Ergebnis ist ein neuer Zugang zu einigen der höchstgeschätzten Meisterwerke europäischer Kunst



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