

Edited by
Mark L. Greenberg

SPEAK



Rhetoric
and
Culture in
Blake's
*Poetical
Sketches*

SILENCE

Speak Silence Rhetoric And Culture In Blakes Poetical Sketches

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Speak Silence Rhetoric And Culture In Blakes Poetical Sketches:

Speak Silence Mark L. Greenberg, 1996 Published in 1783 *Poetical Sketches* was William Blake's first volume of poetry and his only published work to appear in letterpress. This little book has been relegated by some critics to the periphery of the Blake canon. Yet the book's uniqueness and authorship have drawn scholars to it, resulting in often illuminating criticism. *Speak Silence* continues in this line and represents the first and only collection of essays devoted solely to exploring *Poetical Sketches*. Mark Greenberg's critical introduction traces the historical tendency both to denigrate and to praise the *Sketches*. The other chapters in this collection, written by distinguished scholars Susan J. Wolfson, Stuart Peterfreund, Thomas A. Vogler, Vincent DeLuca, Nelson Hilton, and Robert F. Gleckner, analyze traditional elements of poetry as they appear in the *Sketches*. This analysis reveals how fully Blake, as a young poet, absorbed these elements and how deftly he manipulated and transvalued them in his early ambitious and revolutionary experiments with language, voice, and rhetorical form. This volume also focuses on the *Sketches'* politics, originality, and complex connections with Blake's poetic precursors and with other cultural institutions. What is most compelling about *Speak Silence* is the way in which the chapters are in dialogue with one another. The collection resembles a conversation between its notable contributors, inviting readers to witness the developmental process of particular ideas about Blake's early art and its relation to his later work as they solidify, are transformed, or dissolve.

Madness and the Romantic Poet James Whitehead, 2017-07-14 *Madness and the Romantic Poet* examines the longstanding and enduringly popular idea that poetry is connected to madness and mental illness. The idea goes back to classical antiquity but it was given new life at the turn of the nineteenth century. The book offers a new and much more complete history of its development than has previously been attempted, alongside important associated ideas about individual genius, creativity, the emotions, rationality, and the mind in extreme states or disorder—ideas that have been pervasive in modern popular culture. More specifically, the book tells the story of the initial growth and wider dissemination of the idea of the Romantic mad poet in the nineteenth century, how and why this idea became so popular, and how it interacted with the very different fortunes in reception and reputation of Romantic poets, their poetry, and attacks on or defences of Romanticism as a cultural trend, generally again leaving a popular legacy that endured into the twentieth century. Material covered includes nineteenth-century journalism, early literary criticism, biography, medical and psychiatric literature, and poetry. A wide range of scientific and pseudoscientific thinkers are discussed alongside major Romantic authors, including Wordsworth, Coleridge, Blake, Hazlitt, Lamb, Percy Bysshe Shelley, Keats, Byron, and John Clare. Using this array of sources and figures, the book asks: was the Romantic mad genius just a sentimental stereotype or a romantic myth? Or does its long popularity tell us something serious about Romanticism and the role it has played or has been given in modern culture?

Blake, Nationalism, and the Politics of Alienation Julia M. Wright, 2004 Despite his reputation as a staunch individualist and repeated attacks on institutions that constrain the individual's imagination, Julia Wright argues that William

Blake rarely represents isolation positively and explores his concern with the kind of national community being established

The Visual and Verbal Sketch in British Romanticism Richard C. Sha, 2016-11-11 With their broken lines and hasty brushwork sketches acquired enormous ideological and aesthetic power during the Romantic period in England Whether publicly displayed or serving as the basis of a written genre these rough drawings played a central role in the cultural ferment of the age by persuading audiences that less is more **The Visual and Verbal Sketch in British Romanticism** investigates the varied implications of sketching in late eighteenth and early nineteenth century culture Calling on a wide range of literary and visual genres Richard C Sha examines the shifting economic and aesthetic value of the sketch in sources ranging from auction catalogs and sketching manuals to novels that employed scenes of sketching and courtship He especially shows how sketching became a double edged accomplishment for women when used to define proper femininity Sha s work offers fresh readings of Austen Gilpin Wordsworth and Byron as well as less familiar writers and provides sophisticated interpretations of visual sketches As the first full length work about sketching during the Romantic era this volume is a rich interdisciplinary study of both representation and gender

Romantic Generations Robert F. Gleckner, 2001 These essays express a common belief that the study of Romantic literature must be at once professionally serious and personally engaging Topics discussed range from Wordsworth to Lady Caroline Lamb and from Blake and Burke to the contemporary Irish poet Paul Muldoon Each essay also offers close readings of essential works on English and Irish Romanticism Introducing the collection is a tribute by the celebrated Romanticist Peter Manning

Blake, 1998 An illustrated quarterly

Prism(s), 1993

William Blake William Blake, 2008 This comprehensive selection includes complete texts of all Blake s best known work *The Songs of Innocence and of Experience* *The Marriage of Heaven and Hell* *The Book of Thel* *Visions of the Daughters of Albion* *America* *The Book of Urizen* and *Laocoon* All Blake s significant lyric poems are included and there are generous selections from *The Four Zoas* *Milton* *Jerusalem* and *The Everlasting Gospel* Each work including the individual Songs has an introduction describing a range of critical opinion The annotation the most detailed of any single volume Blake glosses difficult terms provides information on Blake s intellectual and poetic sources and his historical contexts describes significant differences between the unique individual copies of each illuminated book and discusses all aspects of contemporary Blake scholarship Modernization addresses the difficulties of Blake s text for first time readers The visual aspects of Blake s composite verbal visual art is fully acknowledged every design from the illuminated books selected is described in detail The book also contains overall introductions to discuss critical approaches to Blake s poetry interpreting his designs and the issue of modernizing his text

American Book Publishing Record, 1996-05

Current Contents. Arts & Humanities Institute for scientific information (Philadelphie, Pa)., The Eighteenth Century Kevin L. Cope, Robert C. Leitz, III, 2003 This reference work provides bibliographic details for students of 18th century studies

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