

*The Imaginative
World of*
ALEXANDER POPE



Leopold Damrosch, Jr.

The Imaginative World Of Alexander Pope

Harry M. Solomon



The Imaginative World Of Alexander Pope:

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of the Text Harry M. Solomon, 1993 Solomon English Auburn U deconstructs the two centuries of criticism of Pope's long philosophical poem which was loved by his contemporaries and has been denigrated and trivialized by recent critics He concludes that literary critics should not try to interpret philosophy Annotation copyright by Book News Inc Portland OR

The Cambridge Companion to Alexander Pope Pat Rogers, 2007-12-06 Alexander Pope was the greatest poet of his age and the dominant influence on eighteenth century British poetry His large oeuvre written over a thirty year period encompasses satires odes and political verse and reflects the sexual moral and cultural issues of the world around him often in brilliant lines and phrases which have become part of our language today This is the first overview to analyse the full range of Pope's work and to set it in its historical and cultural context Specially commissioned essays by leading scholars explore all of Pope's major works including the sexual politics of *The Rape of the Lock* the philosophical enquiries of *An Essay on Man* and the *Moral Essays* and the mock heroic of *The Dunciad* in its various forms This volume will be indispensable not only for students and scholars of Pope's work but also for all those interested in the Augustan age **Augustan Subjects**

Albert J. Rivero, 1997-06 The fifteen essays in this volume written by friends colleagues and former students attempt both to acknowledge and to honor Martin C Battestin's many contributions to our understanding of the literature and art of the so called Augustan period **Ridicule, Religion and the Politics of Wit in Augustan England** Roger D. Lund, 2016-03-23 Arguing for the importance of wit beyond its use as a literary device Roger D Lund outlines the process by which writers in Restoration and eighteenth century England struggled to define an appropriate role for wit in the public sphere He traces its unpredictable effects in works of philosophy religious pamphlets and legal writing and examines what happens when literary wit is deliberately used to undermine the judgment of individuals and to destabilize established institutions of church and state Beginning with a discussion of wit's association with deception Lund suggests that suspicion of wit and the imagination emerges in attacks on the Restoration stage in the persecution of *The Craftsman* and in criticism directed at Thomas Hobbes's *Leviathan* and works by writers like the Earl of Shaftesbury Thomas Woolston and Thomas Paine Anxieties about wit Lund

shows were in part responsible for attempts to suppress new communal venues such as coffee houses and clubs and for the Church's condemnation of the seditious pamphlets made possible by the lapse of the Licensing Act in 1695. Finally the establishment's conviction that wit, ridicule, satire and innuendo are subversive rhetorical forms is glaringly at play in attempts to use libel trials to translate the fear of wit as a metaphorical transgression of public decorum into an actual violation of the civil code.

Alexander Pope John Barnard, 2003-09-02 The Critical Heritage gathers together a large body of critical sources on major figures in literature. Each volume presents contemporary responses to a writer's work enabling students and researchers to read for themselves for example comments on early performances of Shakespeare's plays or reactions to the first publication of Jane Austen's novels. The carefully selected sources range from landmark essays in the history of criticism to journalism and contemporary opinion and little published documentary material such as letters and diaries. Significant pieces of criticism from later periods are also included in order to demonstrate the fluctuations in an author's reputation. Each volume contains an introduction to the writer's published works, a selected bibliography and an index of works, authors and subjects. The Collected Critical Heritage set will be available as a set of 68 volumes and the series will also be available in mini sets selected by period in slipcase boxes and as individual volumes.

Criteria Of Certainty Kevin L. Cope, 2021-10-21 British writers of the Restoration and eighteenth century initiated a critique of human knowledge unrivaled in both its scope and its enthusiasm. Author Kevin L. Cope now attempts to provide a coherent evocative account of explanatory rhetoric in early modern Britain. Critics and historians Cope argues have done an admirable job of describing the details of the intellectual movements of this period but they have failed to examine the intellectual, social and psychological implications of explanation itself. Criteria of Certainty makes up for this shortcoming by treating explanation as a composite literary and philosophical mode as a kind of master genre governing the development of a variety of genres from pithy maxims and lyric poems to lengthy treatises and epics of explanation. Cope's probing and inventive analyses of seven writers Rochester, Halifax, Dryden, Locke, Swift, Pope and Smith shed new light on many major issues in both eighteenth century studies and critical theory. Discussing the gradual enlargement of the claims of explanatory discourse, Cope explores the problematic psychological relation between philosophizing authors and their expansionist, systematizing discourse. By applying the methods of recent literary criticism to philosophical texts, Cope reexamines the possibility of a philosophical reading of literary texts, opens the possibility of characterizing an age and sets a variety of genres on a common intellectual foundation. Drawing on both canonical and overlooked authors, he also shows how the writers of the Restoration and eighteenth century may help us to understand the immensity, vitality and irresistibility of explanatory rhetoric in our own age.

Byron and the Best of Poets Nicholas Gayle, 2016-08-17 Byron was a man of many passions, always fiercely held and defended, but his intense devotion to the poetry of Alexander Pope seemed to characterise a man standing a little to the left of the Romantic universe. While Pope largely left a taste of dust in the mouths of the Romantics, Byron continued to defend the

little Queen Anne's man in letters and in print as if he were arguing for the reputation of a lover so much so that we are left to wonder what kind of impression did the greatest poet of the eighteenth century leave upon the work of the seminal poet of the nineteenth. How far and in what way did Byron's adoration of Pope imprint itself upon his own poetry in conscious and unconscious echoes in parallels of thought and expression in the unexpected unlooked-for congruence. This book identifies and lays out the most significant strands of that influence following them wherever they lead. Through exploring both poets' satirical portraits of men and women, their expression of love and forbidden passion, their various poetic techniques, the influence of the Roman poet Horace and the dual resonance of Eden and paradise in their work, a picture emerges of Pope touching the deepest recesses of Byron's poetic thought. Amongst the particular themes discussed here are the presence of women in the lives and poetry of both men, the disentangling of the sense of alienation and exile exhibited in their authorial psyches, the significance of the doppelgänger for their satire and a weighing of the deep contrapuntal nature of Byron's thought contrasting it with Pope's. Byron and the Best of Poets is the first major study of its kind to explore these multiple aspects and to unpack them in the work of both poets.

The Columbia History of British Poetry Carl R. Woodring, James Shapiro, 2007-09-07. The Columbia Anthology of British Poetry brings together the most remarkable verse written in the British Isles over the course of the past twelve centuries, offering the greatest diversity of poetic voices in any anthology of its kind. From Shakespeare's memorable sonnets to Keats's haunting odes to T. S. Eliot's meditations on the conditions of modern life, the collection contains many of the best-loved treasures of British poetry. Longer and much-celebrated poems that rarely find their way into anthologies, including Pope's *Rape of the Lock* and Coleridge's *Rime of the Ancient Mariner*, claim a place in this collection. Queen Elizabeth I, Anne Killigrew, Aphra Behn, Elizabeth Barrett Browning, and Felicia Hemans are among dozens of women writers renowned in their own day and now restored to their rightful prominence. Scottish, Welsh, and Irish poets, often excluded from anthologies of British poetry, are here as well, including such extraordinary voices as Lady Grisell Baillie, Robert Burns, Hugh MacDiarmid, and Seamus Heaney. The finest contemporary poets are fully represented, also, from Thom Gunn to Eavan Boland. The result is an amazingly rich and wide-ranging conversation among British poets that transcends the boundaries of time and place. Carl Woodring and James Shapiro, the team of scholars who edited *The Columbia History of British Poetry*, have written incisive introductions to the careers of the poets, making this the most accessible and comprehensive anthology of British verse in print. Covering the new and the ancient, the classic and the rediscovered, this generous volume reimagines the horizons of British poetry.

The Triumph of Augustan Poetics Blanford Parker, 1998-06-11. *The Triumph of Augustan Poetics* offers an important re-evaluation of the transition from Baroque to Augustan in English literature. Starting with Butler's *Hudibras*, Blanford Parker describes Augustan satire as a movement away from the controversial disputation of the seventeenth century to a general satire which ridicules Protestant, Anglican, and Catholic in equal measure as well as the poetic traditions that supported them. Once the dominant forms of late medieval and Baroque

thought analogical and fideist a fully symbolic world and an empty wilderness were erased a novel space for the imagination was created Here a literalism new to European thought can be seen to have replaced the general satire and at this moment Pope and Thomson create a new art of natural and quotidian description in parallel with the rise of the novel Parker's account concludes with the ambiguous or hostile reaction to this new mode seen in the works of Samuel Johnson and others

Imperial Characters Tara Ghoshal Wallace, 2010 In a searching but sympathetic series of textual analyses Wallace argues that the canon of eighteenth century English Literature was born out of the interplay between literary nationalism and an imperial internationalism *Imperial Characters* will add considerably to the globalization of the discipline that has been underway for some years now Suvir Kaul University of Pennsylvania

The Alexander Pope Encyclopedia Pat Rogers, 2004-03-30 Alexander Pope 1688-1744 was the most important English poet of the 18th century as well as an essayist satirist and critic Many of his sayings are still quoted today His *Essay on Criticism* shaped the aesthetic views of English Neoclassicism while his *Essay on Man* reflected the moral views of the Enlightenment He participated fully in the critical debates of his time and was one of the few poets who supported himself through his writing This reference conveniently summarizes his life and works Included are several hundred alphabetically arranged entries on Pope's works subjects that interested him historical events that impacted Pope's life and work cultural terms and categories Pope's family members and acquaintances major scholars and critics and various other topics related to his writings The entries reflect current scholarship and cite works for further reading The encyclopedia also provides a chronology and concludes with a selected general bibliography Because of Pope's central importance to the Enlightenment this book is also a useful companion to 18th century literary and intellectual culture

Lyric Generations G. Gabrielle Starr, 2015-11-01 Eighteenth century British literary history was long characterized by two central and seemingly discrete movements the emergence of the novel and the development of Romantic lyric poetry In fact recent scholarship reveals that these genres are inextricably bound constructions of interiority developed in novels changed ideas about what literature could mean and do encouraging the new focus on private experience and self perception developed in lyric poetry In *Lyric Generations* Gabrielle Starr rejects the genealogy of lyric poetry in which Romantic poets are thought to have built solely and directly upon the works of Chaucer Spenser Shakespeare and Milton She argues instead that novelists such as Richardson Haywood Behn and others while drawing upon earlier lyric conventions ushered in a new language of self expression and community which profoundly affected the aesthetic goals of lyric poets Examining the works of Cowper Smith Wordsworth Coleridge and Keats in light of their competitive dialogue with the novel Starr advances a literary history that considers formal characteristics as products of historical change In a world increasingly defined by prose poets adapted the new forms characters and moral themes of the novel in order to reinvigorate poetic practice

African-British Writings in the Eighteenth Century Helena Woodard, 1999-01-30 The eighteenth century was a time of great cultural change in Britain It was a period marked by

expeditions to the New World Africa and the Orient and these voyages were reflected in the travel literature of the era It was also a period in which seventeenth century empiricism and the scientific method became dominant and in which society became increasingly secular Fundamental to the eighteenth century worldview was the notion of the Great Chain of Being in which all creatures and their Creator stood in a hierarchical relationship with one another The years from 1660 to 1833 witnessed both Britain's participation in slavery and the appropriation of the Great Chain of Being by social anthropologists and political leaders With the rise of the slave trade blacks were brought to Britain against their will where they were enslaved At the same time intellectuals of the period tried to place these slaves within the hierarchical frame provided by the Great Chain of Being The presence of slavery in Britain aroused much debate among blacks and whites alike and the literature of the eighteenth century reflects that debate This book examines representations of blacks in eighteenth century British literature to illuminate the discussions about race during that period The volume begins with a discussion of Alexander Pope's popularization of the Great Chain of Being in his *Essay on Man* which argued the universal ranking of humanity and which provided an intellectual foundation for slavery It then examines the works of several white canonical writers including Defoe Addison and Steele Swift and Sterne to see how blacks are portrayed in their works The volume also examines works by African British writers such as James Albert Ukawsaw Gronniosaw and Quobna Ottobah Cugoana who expose exclusionary practices among some theologians Ignatius Sancho whose *Letters* show how slaves were taught to be grateful and how those lacking gratitude were considered inhuman and Olaudah Equiano who shows how racial hierarchies function as a literary trope particularly in travel literature The final chapter on *The History of Mary Prince* examines the interaction of race and gender

The Skeptical Sublime James Noggle, 2001-11-01 This book argues that philosophical skepticism helps define the aesthetic experience of the sublime in late seventeenth and eighteenth century British literature especially the poetry of Alexander Pope Skeptical doubt appears in the period as an astonishing force in discourse that cannot be controlled doubt's boundless Sea in Rochester's words and as such is consistently seen as affiliated with the sublime itself emerging as an important way to conceive of excessive power in rhetoric nature psychology religion and politics This view of skepticism as a force affecting discourse beyond its practitioners' control links Noggle's discussion to other theoretical accounts of sublimity especially psychoanalytic and ideological ones that emphasize the sublime's activation of unconscious personal and cultural anxieties and contradictions But because *The Skeptical Sublime* demonstrates the sublime's roots in the epistemological obsessions of Pope and his age it also grounds such theories in what is historically evident in the period's writing The skeptical sublime is a concrete primary instance of the transformation of modernity's main epistemological liability its loss of certainty into an aesthetic asset retaining however much of the unsettling irony of its origins in radical doubt By examining the cultural function of such persistent instability this book seeks to clarify the aesthetic ideology of major writers like Pope Swift Dryden and Rochester among others who have been seen sometimes

confusingly as both reactionary and supportive of the liberal Whig model of taste and civil society increasingly dominant in the period While they participate in the construction of proto aesthetic categories like the sublime to stabilize British culture after decades of civil war and revolution their appreciation of the skepticism maintained by these means of stabilization helps them express ambivalence about the emerging social order and distinguishes their views from the more providentially assured appeals to the sublime of their ideological opponents

Air's Appearance Jayne Elizabeth Lewis, 2024-05-31 In *Air's Appearance* Jayne Elizabeth Lewis enlists her readers in pursuit of the elusive concept of atmosphere in literary works She shows how diverse conceptions of air in the eighteenth century converged in British fiction producing the modern literary sense of atmosphere and moving novelists to explore the threshold between material and immaterial worlds *Air's Appearance* links the emergence of literary atmosphere to changing ideas about air and the earth's atmosphere in natural philosophy as well as to the era's theories of the supernatural and fascination with social manners or as they are now known airs Lewis thus offers a striking new interpretation of several standard features of the Enlightenment the scientific revolution the decline of magic character based sociability and the rise of the novel that considers them in terms of the romance of air that permeates and connects them As it explores key episodes in the history of natural philosophy and in major literary works like *Paradise Lost* *The Rape of the Lock* *Robinson Crusoe* and *The Mysteries of Udolpho* this book promises to change the atmosphere of eighteenth century studies and the history of the novel

Literary Authority Claude Willan, 2023-03-07 This book is the cultural history of an idea which now seems so self evident as barely to be worth stating through writing imaginative literature an author can accrue significant and lasting economic and cultural power We take for granted now that authority dwells in literature and in being its author This state of affairs was not naturally occurring but deliberately invented This book tells the story of that invention The story's central figures are Alexander Pope and Samuel Johnson But its narrative begins in the 1680s with the last gasp of the bond linking literary to political authority While Jacobite poets celebrated and mourned the Stuart dynasty Whig writers traced the philosophical and aesthetic consequences of the accession of William of Orange Both groups left behind sets of literary devices ready made to confer and validate authority Claude Willan challenges the continued reign of the Scriblerian model of the period and shows how that reign was engineered In so doing he historicizes the relationship between good and bad writing and suggests how we might think about literature and beauty had Pope and Johnson not taken literary authority for themselves What might literature have looked like and what could we use it for he provocatively asks

Pope Brean S. Hammond, 2014-09-19 This collection of essays represents some of the best critical thinking on Pope in recent years Professor Hammond examines the main issues in the debate in particular why Pope's writing has been so resistant to modern methodologies such as deconstruction The essays focus on particular poems or themes and exemplify different theoretical perspectives both traditional and modern The editor's notes clarify the differences that exist and what those differences can teach the student about theory in practice

Playwrights and Plagiarists in Early Modern England Laura J. Rosenthal, 2019-05-15 Passage of the first copyright law in 1710 marked a radical change in the perception of authorship According to Laura J Rosenthal the new construction of the author as the owner of literary property bore different consequences for women than for men for amateurs than for professionals and for playwrights than for other authors Rosenthal explores distinctions between legitimate and illegitimate forms of literary appropriation in drama from 1650 to 1730 In considering the alleged plagiarists Margaret Cavendish the Duchess of Newcastle Aphra Behn John Dryden Colley Cibber and Susanna Centlivre Rosenthal maintains that accusations had less to do with the degree of repetition in texts than with the gender of the authors and the cultural location of the plays Questions of literary property then became not just legal matters but part of a discourse aimed at conferring or withholding cultural authority Struggles over literary property must be seen in the context of competing conceptions of property in general Rosenthal asserts and she shows how both Filmerian and Lockean models gender the position of the owner Drawing on feminist theory and from scholarship in history philosophy and political science Rosenthal debates the relationship between women and property in modern England Gender and class she contends continue to influence judgments as to what stories a playwright can own or use as to whom critics praise as heirs to Shakespeare and Jonson and as to whom they damn as plagiarists

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