

SCHEMA THEORY AND THE ANALYSIS OF TEXT WORLDS IN POETRY

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Presentation by Atula Ahuja



Swinburnes Theory Of Poetry

Elizabeth Prettejohn



Swinburnes Theory Of Poetry:

Swinburne's Theory of Poetry Thomas Edmund Connolly, 1965-01-01 Charles Algernon Swinburne's literary reputation rests almost exclusively upon his poetry and though his critical writings were voluminous they are usually slighted by literary historians. Examinations of Swinburne's aesthetic principles too are generally based upon interpretations of his poetry though these may be as misleading as the discrepancies between other artists' principles and practices. Believing that a solid and consistent core of poetic theory underlay all of Swinburne's critical essays, casual pieces and letters, Professor Connolly has attempted to reconstruct the theory from a careful analysis of this body of writing. In this book he sets forth his findings as general principles and as they apply to lyric and dramatic poetry. Swinburne was a far sounder and more consistent critic than he is usually given credit for being. Professor Connolly concludes and the various critical principles that can be discovered in his essays hang together in a more integrated theory of poetry than is usually imagined. He had, as other critics had, a number of basic principles and themes that he used with astonishing versatility in his criticism. The successful poet who is also a critic usually has a valuable contribution to make to the general understanding and appreciation of poetry.

Swinburne in this respect was not an exception. **Swinburne's Theory of Poetry** Thomas E. Connolly, 1965-06-30 Charles Algernon Swinburne's literary reputation rests almost exclusively upon his poetry and though his critical writings were voluminous they are usually slighted by literary historians. Examinations of Swinburne's aesthetic principles too are generally based upon interpretations of his poetry though these may be as misleading as the discrepancies between other artists' principles and practices. Believing that a solid and consistent core of poetic theory underlay all of Swinburne's critical essays, casual pieces and letters, Professor Connolly has attempted to reconstruct the theory from a careful analysis of this body of writing. In this book he sets forth his findings as general principles and as they apply to lyric and dramatic poetry. Swinburne was a far sounder and more consistent critic than he is usually given credit for being. Professor Connolly concludes and the various critical principles that can be discovered in his essays hang together in a more integrated theory of poetry than is usually imagined. He had, as other critics had, a number of basic principles and themes that he used with astonishing versatility in his criticism. The successful poet who is also a critic usually has a valuable contribution to make to the general understanding and appreciation of poetry. Swinburne in this respect was not an exception. *Swinburne's Apollo* Yisrael

Levin, 2016-04-01 Focusing on Algernon Charles Swinburne's poems on Apollo, Yisrael Levin calls for a re-examination of the poet's place in Victorian studies in light of his contributions to nineteenth-century intellectual history. Swinburne's Apollonian poetry, Levin argues, shows the poet's active participation in late Victorian debates about the nature and function of faith in an age of changing religious attitudes. Levin traces the shifts that took place in Swinburne's conception of Apollo over a period of four decades, from Swinburne's attempt to define Apollo as an alternative to the Judeo-Christian deity to Swinburne's formation of a theological system revolving around Apollo and finally to the ways in which Swinburne's view of Apollo led to

his agnostic view of spirituality Even though Swinburne had lost his faith and rejected institutional religion by his early twenties he retained a distinct interest in spiritual issues and paid careful attention to developments in religious thought Levin persuasively shows that Swinburne was not simply a poet provocateur who enjoyed controversy but failed to provide valid cultural commentary but was rather a profound thinker whose insights into nineteenth century spirituality are expressed throughout his Apollonian poetry

Victorian Poetry Isobel Armstrong,2019-01-30 In Victorian Poetry Poetry Poetics and Politics Isobel Armstrong rescued Victorian poetry from its longstanding sepia image as a moralised form of romantic verse and unearthed its often subversive critique of nineteenth century culture and politics In this uniquely comprehensive and theoretically astute new edition Armstrong provides an entirely new preface that notes the key advances in the criticism of Victorian poetry since her classic work was first published in 1993 A new chapter on the alternative fin de siècle sees Armstrong discuss Michael Field Rudyard Kipling Alice Meynell and a selection of Hardy lyrics The extensive bibliography acts as a key resource for students and scholars alike

The Oxford Handbook of Victorian Poetry Matthew Bevis,2013-10-31 I am inclined to think that we want new forms as well as thoughts confessed Elizabeth Barrett to Robert Browning in 1845 The Oxford Handbook of Victorian Poetry provides a closely read appreciation of the vibrancy and variety of Victorian poetic forms and attends to poems as both shaped and shaping forces The volume is divided into four main sections The first section on Form looks at a few central innovations and engagements Rhythm Beat Address Rhyme Diction Syntax and Story The second section Literary Landscapes examines the traditions and writers from classical times to the present day that influence and take their bearings from Victorian poets The third section provides Readings of twenty three poets by concentrating on particular poems or collections of poems offering focused nuanced engagements with the pleasures and challenges offered by particular styles of thinking and writing The final section The Place of Poetry conceives and explores place in a range of ways in order to situate Victorian poetry within broader contexts and discussions the places in which poems were encountered the poetic representation and embodiment of various sites and spaces the location of the Victorian alongside other territories and nationalities and debates about the place and displacement of poetry in Victorian society This Handbook is designed to be not only an essential resource for those interested in Victorian poetry and poetics but also a landmark publication provocative seminal volume that will offer a lasting contribution to future studies in the area

The Post-Romantics Donald Thomas,2016-04-20 The Post Romantics first published in 1990 provides a clear introductory guide to the literary careers and reputations of five major Victorian poets Tennyson Browning Arnold Swinburne and Clough Heirs to the Romantics tradition the predecessors of the moderns This accessible and invaluable guide with help readers to develop an informed individual response to the poetry of the post romantics

Routledge Library Editions: Romanticism Various,2021-08-05 This set reissues 28 books on Romanticism originally published between 1940 and 2006 Routledge Library Editions Romanticism provides an outstanding collection of scholarship which explores not only Romantic

literature but the Romantic Movement as a whole including art philosophy and science **A.C. Swinburne and the Singing Word** Yisrael Levin, 2016-03-16 Focusing on Algernon Charles Swinburne's later writings this collection makes a case for the seriousness and significance of the writer's mature work While Swinburne's scandalous early poetry has received considerable critical attention the thoughtful rich spiritually and politically informed poetry that began to emerge in his thirties has been generally neglected This volume addresses the need for a fuller understanding of Swinburne's career that includes his fiction aesthetic ideology and analyses of Shakespeare and the great French writers Among the key features of the collection is the contextualizing of Swinburne's work in new contexts such as Victorian mythography continental aestheticism positivism and empiricism Individual essays examine among other topics the dialect poems and Swinburne's position as a regional poet Swinburne as a transition figure from nineteenth century aesthetic writing to the professionalized criticism that dominates the twentieth century Swinburne's participation in the French literary scene Swinburne's friendships with women writers and the selections made for anthologies from the nineteenth century to the present Taken together the essays offer scholars a richer portrait of Swinburne's importance as a poet critic and fiction writer

Algernon Charles Swinburne Catherine Maxwell, Stefano Evangelista, 2017-10-03 Algernon Charles Swinburne 1837-1909 dramatist novelist and critic was late Victorian England's unofficial Poet Laureate Swinburne was admired by his contemporaries for his technical brilliance his facility with classical and medieval forms and his courage in expressing his sensual erotic imagination He was one of the most important Victorian poets the founding figure for British aestheticism and the dominant influence for fin de siècle and many modernist poets This collection of eleven new essays by leading international scholars offers a thorough revaluation of this fascinating and complex figure It situates him in the light of current critical work on cosmopolitanism politics from Victorian Hellenism gender and sexuality the arts and aestheticism and its contested relation to literary modernism The essays in this collection reassess Swinburne's work and reconstruct his vital and often provocative contribution to the Victorian cultural debate **The Female Sublime from Milton to**

Swinburne Catherine Maxwell, 2001 This innovative study of vision gender and poetry traces Milton's mark on Shelley Tennyson Browning and Swinburne to show how the lyric male poet achieves vision at the cost of symbolic blindness and feminisation Drawing together a wide range of concerns including the use of myth the gender of the sublime the lyric fragment and the relation of pain to creativity this book is a major re-evaluation of the male poet and the making of the English poetic tradition The female sublime from Milton to Swinburne examines the feminisation of the post-Miltonic male poet not through cultural history but through a series of mythic or classical figures which include Philomela Orpheus and Sappho It recovers a disfiguring sublime imagined as an aggressive female force which feminises the male poet in an act that simultaneously deprives and energises him This book will be required reading for anyone with a serious interest in the English poetic tradition and Victorian poetry Republican Politics and English Poetry, 1789-1874 Stephanie Kuduk

Weiner,2005-08-03 This study explores how poets who espoused republican political ideals sought to embody and advance those principles in their verse By examining a range of canonical and non canonical authors including Blake Shelley Cooper Linton Landon Meredith Thomson and Swinburne Kuduk Weiner connects the formal strategies of republican poems to the political theory and expressive cultures of republican radicalism Her new study traces a strain of powerful complex political poetry that casts new light on the political and literary history of nineteenth century England *The Modern Portrait Poem* Frances Dickey,2012-06-29 In *The Modern Portrait Poem* Frances Dickey recovers the portrait as a poetic genre from the 1860s through the 1920s Combining literary and art history she examines the ways Dante Gabriel Rossetti Algernon Swinburne and J M Whistler transformed the genre of portraiture in both painting and poetry She then shows how their new ways of looking at and thinking about the portrait subject migrated across the Atlantic to influence Ezra Pound T S Eliot William Carlos Williams Amy Lowell E E Cummings and other poets These poets creatively exposed the Victorian portrait to new influences ranging from Manet s realism to modern dance Futurism and American avant garde art They also condensed expanded and combined the genre with other literary modes including epitaph pastoral and Bildungsroman Dickey challenges the tendency to view Modernism as a break with the past and as a transition from aural to visual orientation She argues that the Victorian poets and painters inspired the new generation of Modernists to test their vision of Aestheticism against their perception of modernity and the relationship between image and text In bridging historical periods national boundaries and disciplinary distinctions Dickey makes a case for the continuity of this genre over the Victorian Modernist divide and from Britain to the United States in a time of rapid change in the arts *After the Pre-Raphaelites* Elizabeth Prettejohn,1999 Victorian aestheticism is reinterpreted here as a significant exploration of what it might mean to produce works of art in the modern world This study addresses not only art for art s sake but its links with science and morality

Perspectives on Manet Therese Dolan,2017-07-05 Bringing forth fresh perspectives on Manet s art by established scholars this volume places this compelling and elusive artist s painted uvre within a broader cultural context and links his artistic preoccupations with literary and musical currents Rather than seeking consensus on his art through one methodology or focusing on one crucial work or period this collection investigates the range of Manet s art in the context of his time and considers how his vision has shaped subsequent interpretations Specific essays explore the relationship between Manet and Whistler Emile Zola s attitude toward the artist Manet s engagement with moral and ethical questions in his paintings and the heritage of Charles Baudelaire and Clement Greenberg in critical responses to Manet Through these and other analyses this volume illuminates the scope of Manet s career and indicates the crucial position the artist held in generating a modernist avant garde aesthetic **A Literary History of England Vol. 4** A. Baugh,Kemp Malone,1959 **Camelot in the Nineteenth Century** Robert Thomas Lambdin,Laura Lambdin,2000-07-30 For centuries accounts of King Arthur and his court have fascinated historians scholars poets and readers Each age has added material to reflect its own cultural attitudes

but no era has supplemented the earlier versions more than the poets of the Medieval Revival of nineteenth century England. This book examines how Arthurian legend was read and rewritten during that period by four enduring writers: Alfred Lord Tennyson, Matthew Arnold, William Morris, and Algernon Charles Swinburne. While other works have looked at Arthurian legend in light of nineteenth century social conditions, this volume focuses on how these poets approached love and death in their works and how the legend of Arthur shaped their vision. An introductory chapter traces Arthurian legend from its inception. The chapters that follow are each devoted to a particular author's use of Arthurian material in an exploration of love and death. For Tennyson, love leads to trust, and when trust is shattered, death soon follows. Arnold, on the other hand, advocates moderation so that the loss of a loved one produces neither debilitating agony nor only a mild melancholy. Morris concentrates on the differences between physical and spiritual love, while Swinburne presents a world tormented by love and in which death is the only release.

Algernon Charles Swinburne Algernon Charles Swinburne, John Stewart Bryan University Professor, Jerome McGann, 2004-01-01. Algernon Charles Swinburne (1837-1909) is with Browning and Tennyson one of the touchstone Victorian poets. He was a major critic and an important fiction writer as well. Emerging out of the Pre-Raphaelite circle, his bold and innovative work made him both a celebrated and controversial writer at home and a figure of international importance. Hugo Baudelaire and Mallarmé were among his great admirers. Jerome McGann and Charles L. Sligh now present a generous sampling of Swinburne's poetry and prose. This wide-ranging collection satisfies a long need for a comprehensive selection of Swinburne's work. It is accompanied by learned and critically incisive commentaries and notes.

Victorian Poetry, 2009 *High Victorian Culture* D. Morse, 1993-01-21. An illuminating survey work by a robust and powerful intelligence with an impressive grasp of a great deal of material. Tony Tanner, *The Times Literary Supplement*. *High Victorian Culture* is an in-depth study of Victorian literature and culture in its heyday from the accession to the throne by Queen Victoria in 1837 to her proclamation as Empress of India in 1877, the age of Dickens, Carlyle, Mill, George Eliot, Tennyson, and Browning. It is a time of growing national self-confidence and of impressive industrial, scientific, and literary achievements, yet it is also an age marked by dislocation and uncertainty. Freedom of speech and openness of discussion were values on which Victorians ostensibly prided themselves, yet the actual prospect was one which high Victorian culture found deeply troubling.

Swinburne Harold Nicolson, 1926

Unveiling the Power of Verbal Beauty: An Emotional Sojourn through **Swinburnes Theory Of Poetry**

In a world inundated with monitors and the cacophony of instant conversation, the profound power and psychological resonance of verbal artistry often fade in to obscurity, eclipsed by the constant onslaught of noise and distractions. However, located within the lyrical pages of **Swinburnes Theory Of Poetry**, a captivating function of fictional beauty that pulses with raw feelings, lies an remarkable journey waiting to be embarked upon. Published by a virtuoso wordsmith, that interesting opus courses visitors on an emotional odyssey, lightly revealing the latent potential and profound affect embedded within the elaborate internet of language. Within the heart-wrenching expanse with this evocative analysis, we can embark upon an introspective exploration of the book is main styles, dissect their fascinating publishing model, and immerse ourselves in the indelible impression it leaves upon the depths of readers souls.

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Swinburnes Theory Of Poetry Introduction

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