

The Permanent Measure
Essay in Character of Measurement

RICHARD HARTER FOGLE

University of Georgia Press, Athens

The Permanent Pleasure Essays On Classics Of Romanticism

R Barnett



The Permanent Pleasure Essays On Classics Of Romanticism:

The Permanent Pleasure Richard Harter Fogle, 1974 Charles J. Rzepka, 1999 The Romantic poetas exemplified by Wordsworth Coleridge and Keats attracted to and made anxious by two opposite ideas of the self On the one hand he identifies with the inner self as a mind wholly at one with its perceptions and with the world as an image within it On the other hand since this inner self is wholly private the poet turns to others for confirmation of its reality either literally in direct confrontations or figuratively in the voice and workmanship of his text Because his dependence on others for a sense of his own reality jeopardizes the poet s feelings of self possession however he tries to minimize this threat by manipulating of preempting others responses to him Previous discussions of the Romantic self have focused on the self as a mental power immanent in the vision of the world it shapes Charles Rzepka now draws our attention to the poet s attitude toward the self as socially formed and confirmed and the effects of this attitude on Romantic poetry and perception The Romantic Fragment Poem Marjorie Levinson, 2017-11-01 The fragment poem long regarded as a peculiarly Romantic phenomenon has never been examined outside the context of thematic and biographical criticism By submitting the unfinished poems of the English Romantics to both a genetic investigation and a reception study Marjorie Levinson defines the fragment s formal character at various moments in its historical career She suggests that the formal determinancy of these works hence their expressive or semantic affinities is a function of historical conditions and projections The English Romantic fragment poems share not so much a particular mode of production as a myth of production Levinson pries apart these two dimensions and analyzes each independently to consider their relationship By reconstructing the contemporary reception of such works as Wordsworth s Nutting Coleridge s Christabel and Kubla Khan Shelley s Julian and Maddalo and Keats s Hyperion fragments and juxtaposing this model against dominant twentieth century critical paradigms Levinson discriminates layers phases and kinds of intentionality in the poems and considers the ideological implications of this diversity This study is the first to investigate the English Romantic fragment poem by identifying the assumptions contemporary and belated that govern interpretative procedures In a substantial summary chapter Levinson reflects upon the meaning and effects of these assumptions with respect to the facts and fictions of literary production in the period and to the processes of canon formation Originally published in 1986 A UNC Press Enduring Edition UNC Press Enduring Editions use the latest in digital technology to make available again books from our distinguished backlist that were previously out of print These editions are published unaltered from the original and are presented in affordable paperback formats bringing readers both historical and cultural value **Ruined Eden of the Present** Gary Richard Thompson, Virgil Llewellyn Lokke, 1981 A recurrent idea in Darrel Abel s criticism of the works of Hawthorne gives this volume its title The idea of a fallen world and its potential for partial redemption through art and the art of criticism is a theme that weaves in and out of the sixteen essays The volume as a whole displays an explicit and implicit concern with critical approaches and reflects an awareness of the fictiveness of critical

resolutions in a world in which boundaries are constantly under challenge for example those which divide textuality from contextuality This collection of essays explores the problems the practical critic and teacher has had to face in the shifts in taste assumptions and methodology in the moves from moral and historical criticism to the New Criticism and to the newer linguistic and semiotic criticism

The Art of Authorial Presence Gary Richard Thompson, 1993 The critical literary world has spent a wealth of thought and words on the question of Hawthorne himself Where does he stand in his works In history In literary tradition In this major new study G R Thompson recasts the Hawthorne question to show how authorial presence in the writer's works is as much a matter of art as the writing itself The Hawthorne who emerges from this masterful analysis is not as has been supposed identical to the provincial narrator of his early tales instead he is revealed to be the skillful manipulator of that narrative voice an author at an ironic distance from the tales he tells By focusing on the provincial tales as they were originally conceived as a narrative cycle Thompson is able to recover intertextual references that reveal Hawthorne's preoccupation with framing strategies and variations on authorial presence The author shows how Hawthorne deliberately constructs sentimental narratives only to deconstruct them Thompson's analysis provides a new aesthetic context for understanding the whole shape of Hawthorne's career as well as the narrative ethical and historical issues within individual works Revisionary in its view of one of America's greatest authors The Art of Authorial Presence also offers invaluable insight into the problems of narratology and historiography ethics and psychology romanticism and idealism and the cultural myths of America

Shelley's Process Jerrold E. Hogle, 1989-01-12 In this set of thorough and revisionary readings of Percy Bysshe Shelley's best known writings in verse and prose Hogle argues that the logic and style in all these works are governed by a movement in every thought memory image or word pattern whereby each is seen and sees itself in terms of a radically different form For any specified entity or figure to be known for what it is it must be reconfigured by and in terms of another one at another level which must then be dislocated itself In so delineating Shelley's process Hogle reveals the revisionary procedure in the poet's various texts and demonstrates the powerful effects of radical transference in Shelley's visions of human possibility

Imageless Truths Karen A. Weisman, 2016-11-11 In Imageless Truths Karen A Weisman offers a new reading of Shelley's work in the context of the poet's changing constructions of poetic fictions Shelley's understanding of language in general and of the fictions and their rhetorical trope in particular evolved throughout his career and Weisman argues that it is in his self-consciousness over these transformations that we can find the primary motivating factor in the poet's philosophical and literary development Weisman discerns in Shelley an ongoing quest for a mode of fiction making that can accommodate both the poet's belief in a metaphysical ultimate and his anxiety over the implications of grounding poetic fictions too firmly in the details of everyday life If Shelley's awareness of fictionality is a major element in the poetry it is an awareness that comes with the troubled sense of the limits of fiction Weisman contends that it is this persistent double-edged anxiety that distinguishes Shelley from the other English Romantics Her point is not

intended to deny the validity or the continuing relevance of the deconstructionist perspective nor the value of its various claims for Shelley she is simply concerned that the instability of poetic fictions was eventually perceived as a given by Shelley as the beginning premise which he acknowledged and then tried to move beyond Imageless Truths will be of interest to students and scholars of English literature **Encyclopedia of American Literature** Manly, Inc.,2013-06 Susan Clair Imbarrato Carol Berkin Brett Barney Lisa Paddock Matthew J Bruccoli George Parker Anderson Judith S **Shelley** Michael O'Neill,2014-09-19 Attacked by T S Eliot and F R Leavis Shelley s poetry has over the last few decades enjoyed a revival of critical interest His radical politics and arrestingly original poetic strategies have been studied from a variety of perspectives formalist deconstructionist new historicist feminist and others Of all the Romantics Shelly has benefited most from the so called theoretical revolution as is borne out by the wide range of recent critical work represented in this volume The 134 essays selected analyse many of Shelley s finest poems including Alastor Julian and Maddalo Prometheus Unbound Adonais and The Triumph of Life Michael O Neill s informed Introduction explores the contours of this debate Detailed headnotes to the individual essays explanations of difficult terms and a further reading section provide invaluable guides to the reader This collection illuminates the enduring and contemporary significance of the work of a major poet **Great Writers Student Library: The Romantic period excluding the novel** ,1980

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