

THE
*Skeptical
Sublime*

A sepia-toned landscape painting of a river valley. In the foreground, a river flows from the left towards the right. On the left bank, there are large, dark trees. In the middle ground, a large, light-colored house with a chimney sits on a slight rise. The background shows more trees and a hazy sky. The overall tone is historical and atmospheric.

Aesthetic Ideology
in Pope and the Tory
Satirists

JAMES NOGGLE

Skeptical Sublime Aesthetics Ideology In Pope And The Tory Satirists

Philip Hardie



Skeptical Sublime Aesthetics Ideology In Pope And The Tory Satirists:

The Skeptical Sublime James Noggle, 2001 This title examines the role of scepticism in initiating the idea of the sublime in early modern British literature James Noggle draws on philosophy intellectual history and critical theory to illuminate the aesthetic ideology of Pope Swift Dryden and Rochester among other important writers of the period The Skeptical Sublime compares the view of sublimity presented by these authors with that of the dominant liberal tradition of 18th century criticism to offer a new understanding of how these writers helped construct proto aesthetic categories that stabilized British culture after years of civil war and revolution while at the same time their scepticism allowed them to express ambivalence about the emerging social order

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

The Major Works Alexander Pope, 2008-10-09 First published with revisions as an Oxford World's Classics paperback 2006

The Sublime Philip Shaw, 2017-04-21 Related to ideas of the great the awe inspiring and the overpowering the sublime has been debated for centuries amongst writers artists philosophers and theorists and has become a complex yet crucial concept in many disciplines In this thoroughly updated edition Philip Shaw looks at Early modern and post Romantic conceptions of the sublime in two brand new chapters The legacy of the earliest classical theories through those of the long eighteenth century to modernist postmodernist and avant

garde conceptions of the sublime Critical Introductions to major theorists of the sublime such as Longinus Burke Kant Schopenhauer Nietzsche Derrida Lyotard Lacan and i ek The significance of the concept through a range of literary readings including the Old and New Testaments Homer Milton and writing from the Romantic period to the present day How the concept of the sublime has affected other art forms such as painting and film from abstract expressionism to David Lynch s neo noir The influence of the sublime on recent debates in the fields of politics theology and psychoanalysis Offering historical overviews and explanations this remarkably clear study is essential reading for students of literature critical and cultural theory

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

Animality in British Romanticism Peter Heymans,2012 The scientific political and industrial revolutions of the Romantic period transformed the status of humans and redefined the concept of species This book examines literary representations of human and non human animality in British Romanticism The book s novel approach focuses on the role of aesthetic taste in the Romantic understanding of the animal Concentrating on the discourses of the sublime the beautiful and the ugly Heymans argues that the Romantics aesthetic views of animality influenced and were influenced by their moral scientific political and theological judgment The study reveals how feelings of environmental alienation and disgust played a positive moral role in animal rights poetry why ugliness presented such a major problem for Romantic period scientists and theologians and how in political writings the violent yet awe inspiring power of exotic species came to symbolize the beauty and terror of the French Revolution Linking the works of Wordsworth Blake Coleridge Byron the Shelleys Erasmus Darwin and William Paley to the theories of Immanuel Kant and Edmund Burke this book brings an original perspective to the fields of ecocriticism animal studies and literature and science studies

English Versions of Roman Satire in the Earlier Eighteenth Century William Kupersmith,2007 This book discusses Imitations of the ancient Roman verse satirists Horace Juvenal and Perseus published in Britain in the first half of the eighteenth century It endeavors to put major writers such as Alexander Pope and Samuel Johnson in the context of lesser writers of the period It also devotes attention to other canonical writers such as Jonathan Swift Henry Fielding and Christopher Smart

Celestial Aspirations Philip Hardie,2022-03 A unique look at how classical notions of ascent and flight preoccupied early modern British writers and artists Between the late sixteenth century and early

nineteenth century the British imagination poetic political intellectual spiritual and religious displayed a pronounced fascination with images of ascent and flight to the heavens *Celestial Aspirations* explores how British literature and art during that period exploited classical representations of these soaring themes through philosophical scientific and poetic flights of the mind the ascension of the disembodied soul and the celestial glorification of the ruler From textual reachings for the heavens in Spenser Marlowe Shakespeare Donne and Cowley to the ceiling paintings of Rubens Verrio and Thornhill Philip Hardie focuses on the ways that the history ideologies and aesthetics of the postclassical world received and transformed the ideas of antiquity In England narratives of ascent appear on the grandest scale in Milton's *Paradise Lost* an epic built around a Christian plot of falling and rising and one of the most intensely classicizing works of English poetry Examining the reception of flight up to the Romanticism of Wordsworth and Tennyson Hardie considers the Whig sublime as well as the works of Alexander Pope and Edward Young Throughout he looks at motivations both public and private for aspiring to the heavens as a reward for political and military achievement on the one hand and as a goal of individual intellectual and spiritual exertion on the other *Celestial Aspirations* offers an intriguing look at how creative minds reworked ancient visions of time and space in the early modern era

Sublimity and Skepticism in Montaigne and Milton David Louis Sedley, 2005 Boldly investigates the relationship between the sublime as an aesthetic category and the emergence of skepticism as a philosophical problem

The Poems of Alexander Pope: Volume One Julian Ferraro, Paul Baines, 2019-03-21

The Poems of Alexander Pope is a multi volume edition of the poetry of Alexander Pope 1688-1744 resulting from a thorough reappraisal of his work from composition through to reception The annotations and headnotes are full and informative and the layout is designed to enable the reader to navigate easily between the poems the record of variants and the editorial commentary The poems are presented in chronological order of publication with original capitalisation italicisation punctuation and spelling preserved A record of variants to each poem illustrates the changes Pope made in subsequent editions and full editorial annotation sets the poems in appropriate literary historical and cultural contexts This volume contains the poetry that appeared between 1709 and 1714 including the Pastorals and the Rape of the Locke Much of the publication history of these poems shows Pope collaborating with the major writers and publishers of his time as might be expected of a writer whose preparation for a literary career was so meticulous But Pope was also beginning to establish himself on his own account publishing at first anonymously a substantial statement of ideas *An Essay on Criticism* Another separate pamphlet *Windsor Forest* constituted his distinctive contribution to the heavy freight of Peace poems prompted by the Treaty of Utrecht In all the poems presented in this volume reveal an engagement with the literary and publishing industry that is at once amenable and independent

Nothing to Admire Christopher Yu, 2003-09-11 *Nothing to Admire* argues for the persistence of a central tradition of poetic satire in English that extends from Restoration England to present day America This tradition is rooted in John Dryden's and Alexander Pope's uses of Augustan metaphor to criticize the abuse

of social and political power and to promote an antithetical ideal of satiric authority based on freedom of mind. Because of their commitment to neoclassical conceptions of political virtue, the British Augustans developed a meritocratic cultural ideal grounded in poetic judgment and opposed to the political institutions and practices of their superiors in birth, wealth, and might. Their Augustanism thus gives a political meaning to the Horatian principle of *nil admirari*. This book calls the resulting outlook cultural liberalism in order to distinguish it from the classical liberal insistence on private property as the basis of political liberty, a conviction that arises within the same general period and often stands in adversarial relation to the Augustan mentality. Dryden and Pope's language of political satire supplies the foundation for the later and more radical liberalisms of Lord Byron, W. H. Auden, and James Merrill, each of whom looks back to the Augustan model for the poetic devices he will use to protest the increasingly conformist culture of mass society. Responding to the banality of this society, the later poets reinvigorate their predecessors' neo-Horatian attitude of skeptical worldliness through iconoclastic comic assaults on the imperial, fascist, heterosexist, and otherwise illiberal impulses of the cultural regimes prevailing during their lifetimes.

[The Encyclopedia of British Literature, 3 Volume Set](#) Gary Day, Jack Lynch, 2015-03-09. Provides a comprehensive overview of all aspects of the poetry, drama, fiction, and literary and cultural criticism produced from the Restoration of the English monarchy to the onset of the French Revolution. Comprises over 340 entries arranged in A-Z format across three fully indexed and cross-referenced volumes. Written by an international team of leading and emerging scholars. Features an impressive scope and range of subjects from courtship and circulating libraries to the works of Samuel Johnson and Sarah Scott. Includes coverage of both canonical and lesser-known authors as well as entries addressing gender, sexuality, and other topics that have previously been underrepresented in traditional scholarship. Represents the most comprehensive resource available on this period and an indispensable guide to the rich diversity of British writing that ushered in the modern literary era. 3 Volumes. www.literatureencyclopedia.com

Milton, Longinus, and the Sublime in the Seventeenth Century Thomas Matthew Vozar, 2024-03-07. In this wide-ranging study in classical reception and the history of ideas, Thomas Matthew Vozar shows how Milton's ideas of the sublime were informed by a deep understanding of Longinus and other ancient sources. The book also demonstrates how Longinus's ideas and writings were far more prevalent in early modern England than previously thought.

Patriotism and Public Spirit Ian Crowe, 2012-08-22. Patriotism and Public Spirit is an innovative study of the formative influences shaping the early writings of the Irish-English statesman Edmund Burke and an early case study of the relationship between the business of bookselling and the politics of criticism and persuasion. Through a radical reassessment of the impact of Burke's Irishness and of his relationship with the London-based publisher Robert Dodsley, the book argues that Burke saw Patriotism as the best way to combine public spirit with the reinforcement of civil order and to combat the use of coded partisan thinking to achieve the dominance of one section of the population over another. No other study has drawn so extensively on the literary and commercial network through which

Burke's first writings were published to help explain them. By linking contemporary reinterpretations of the work of Patriot sympathizers and writers such as Alexander Pope and Lord Bolingbroke with generally neglected trends in religious and literary criticism in the Republic of Letters, this book provides new ways of understanding Burke's early publications. The results call into question fundamental assumptions about the course of Enlightenment thought and challenge currently dominant post-colonialist and Irish nationalist interpretations of the early Burke. **Infinite Variety** Wolfram

Schmidgen, 2021-08-13 Unnerved by the upheavals of the seventeenth century, English writers including Thomas Hobbes, Richard Blackmore, John Locke, Jonathan Swift, and Daniel Defoe came to accept that disorder rather than order was the natural state of things. They were drawn to voluntarism, a theology that emphasized a willful creator and denied that nature embodied truth and beauty. Voluntarism, Wolfram Schmidgen contends, provided both the theological framework and aesthetic license. In *Infinite Variety*, he reconstructs this voluntarist tradition of literary invention. Once one accepted that creation was willful and order arbitrary, Schmidgen argues, existing hierarchies of kind lost their normative value. Literary invention could be radicalized as a result. Acknowledging that the will drives creation, such writers as Blackmore and Locke inverted the rules of composition and let energy dominate structure: matter creates form, and parts are valued over the whole. In literary, religious, and philosophical works, voluntarism authorized the move beyond the natural toward the deformed, the infinite, and the counterfactual. In reclaiming ontology as an explanatory context for literary invention, *Infinite Variety* offers a brilliantly learned analysis of an aesthetic framed not by the rise of secularism but by its opposite. It is a book that articulates how religious belief shaped modern literary practices, including novelistic realism, and one that will be of interest to anyone who thinks seriously about the relationship between literature, religion, and philosophy. *Passion Is the Gale* Nicole

Eustace, 2012-12-01 At the outset of the eighteenth century, many British Americans accepted the notion that virtuous, sociable feelings occurred primarily among the genteel, while sinful and selfish passions remained the reflexive emotions of the masses, from lower-class whites to Indians to enslaved Africans. Yet by 1776, radicals would propose a new universal model of human nature that attributed the same feelings and passions to all humankind and made common emotions the basis of natural rights. In *Passion Is the Gale*, Nicole Eustace describes the promise and the problems of this crucial social and political transition by charting changes in emotional expression among countless ordinary men and women of British America. From Pennsylvania newspapers, pamphlets, sermons, correspondence, commonplace books, and literary texts, Eustace identifies the explicit vocabulary of emotion as a medium of human exchange. Alternating between explorations of particular emotions in daily social interactions and assessments of emotional rhetoric's functions in specific moments of historical crisis, from the Seven Years War to the rise of the patriot movement, she makes a convincing case for the pivotal role of emotion in reshaping power relations and reordering society in the critical decades leading up to the Revolution. As Eustace demonstrates, passion was the gale that impelled Anglo-Americans forward to declare their independence collectively at first and then finally as

individuals **Dryden and Enthusiasm** John West, 2018-01-25 In Dryden's writing enthusiasm is a source of literary authority. It signals divinely inspired literary creativity. It is central to Dryden's theoretical defences of the relationship between literature and the passions. It is also crucial to his poetic practice in a variety of genres from odes to religious poems to translations. Enthusiasm for Dryden ultimately enables literature to break into regions of knowledge beyond rational human comprehension. Yet after the rise of radical sectarianism in the 1640s and 1650s where claims of inspiration legitimised challenges to established political authority, enthusiasm also carried dangerous theological and political connotations. In Dryden's writing enthusiasm is thus also a pejorative term. It is used to attack political radicals and religious dissenters. In the aftermath of the Civil Wars it is at the root of many perceived threats to the stability of the Restoration state. This book explores the paradoxical place of enthusiasm in Dryden's writing and the role he conceived for it in art and society after the violent upheavals of the mid-seventeenth century. Works from across his oeuvre are explored from his early essays and heroic plays to his translations via new readings of his famous political and religious poems. These are read alongside other major writers of the period like Milton and less well-known authors such as John Dennis. The book suggests new ways of conceptualising the relationship between literary practice and ideological allegiance in Restoration England. It reveals Dryden to be a writer who was consistently interested in the limits of what literature could express, what feelings it could provoke, and what it could make people believe at a time when such questions were of uncertain political importance. *The Facts on File Companion to British Poetry* Virginia Brackett, 2008 Presents a comprehensive A to Z reference with approximately 400 entries providing facts about British poets and their poetry from the seventeenth and eighteenth centuries.

Godless Fictions in the Eighteenth Century James Bryant Reeves, 2020-07-09 Although there were no self-avowed British atheists before the 1780s, authors including Jonathan Swift, Alexander Pope, Sarah Fielding, Phebe Gibbes, and William Cowper worried extensively about atheism's dystopian possibilities and routinely represented atheists as being beyond the pale of human sympathy. Challenging traditional formulations of secularization that equate modernity with unbelief, Reeves reveals how reactions against atheism rather helped sustain various forms of religious belief throughout the Age of Enlightenment. He demonstrates that hostility to unbelief likewise produced various forms of religious ecumenicalism, with authors depicting non-Christian theists from around Britain's emerging empire as sympathetic allies in the fight against irreligion. *Godless Fictions in the Eighteenth Century* traces a literary history of atheism in eighteenth-century Britain for the first time, revealing a relationship between atheism and secularization far more fraught than has previously been supposed.

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

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