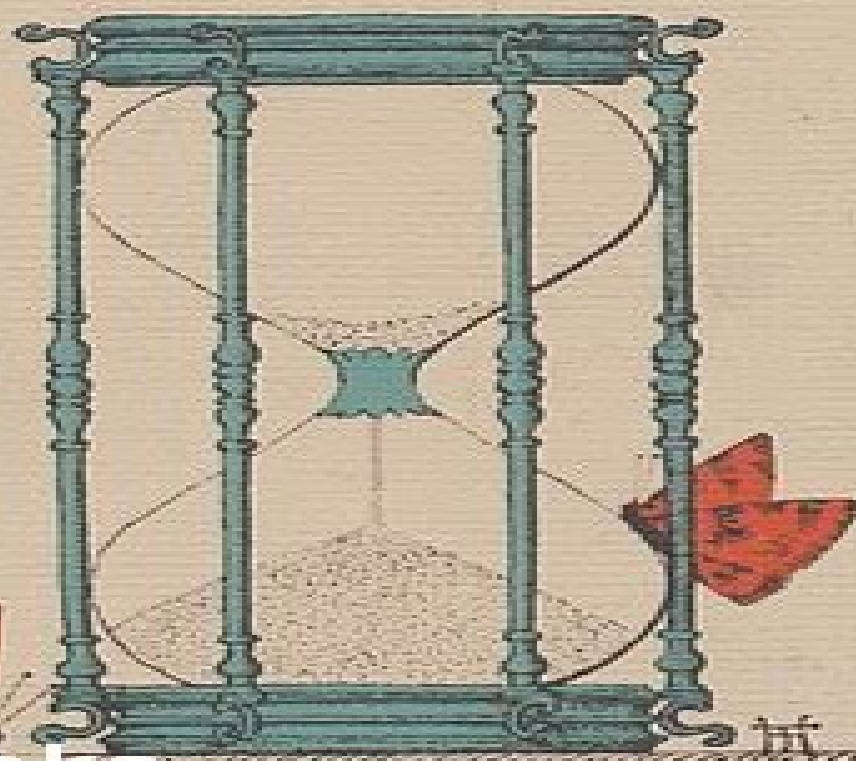


Swinburne, Hardy,
Lawrence,
and the Burden
of Belief

Ross C Murfin



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Swinburne, Hardy, Lawrence,
and the Burden of Belief

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Swithburne Hardy Lawrence And The Burden Of Belief

Andrew Radford



Swithburne Hardy Lawrence And The Burden Of Belief:

Hardy's Early Poetry James Persoon, 2000-01-01 Not many authors are allowed the privilege of being retrospectively considered both masterful novelists and poets Despite the fact that Thomas Hardy saw himself as a poet first only recently have his poems been accepted as equal to his celebrated novels Persoon explores how Hardy's poetic vision seemingly cemented in his twenties existed in constant tension between Darwin and Wordsworth between a scientific outlook and the poetic temperament Perceiving Hardy's metaphorical double vision physically represented by his own eyes one of which was smaller than the other we see how this bouncing between realism and romanticism informed not only Hardy's poems but also his view of language art architecture religion and even humor Hardy's Early Poetry deserves attention by anyone who is interested in understanding the full richness and complexity of Hardy's work

Swinburne, Hardy, Lawrence, and the Burden of Belief Ross C. Murfin, 1978 **Swinburne and His Gods** Margot Kathleen Louis, 1990 In this richly detailed study Margot Louis combines close readings of Swinburne's poetry with a wide ranging analysis of the pressures which influenced the poet Louis not only examines the ways in which Swinburne was affected by English and French Romantics but comments on the powerful impact on his writing of a childhood steeped in high church theology Swinburne's ideas of alternative concepts of deity are discussed within the context of nineteenth century radical free thought Louis reflects on the depth and diversity of Swinburne's intellectual interests and their effect on the development of his poetic style

Decadence in the Age of Modernism Kate Hext, Alex Murray, 2019-07-16 The first holistic reappraisal of the significance of the decadent movement from the 1900s through the 1930s *Decadence in the Age of Modernism* begins where the history of the decadent movement all too often ends in 1895 It argues that the decadent principles and aesthetics of Oscar Wilde Walter Pater Algernon Swinburne and others continued to exert a compelling legacy on the next generation of writers from high modernists and late decadents to writers of the Harlem Renaissance Writers associated with this decadent counterculture were consciously celebrated but more often blushing denied even as they exerted a compelling influence on the early twentieth century Offering a multifaceted critical revision of how modernism evolved out of and coexisted with the decadent movement the essays in this collection reveal how decadent principles infused twentieth century prose poetry drama and newspapers In particular this book demonstrates the potent impact of decadence on the evolution of queer identity and self fashioning in the early twentieth century In close readings of an eclectic range of works by Virginia Woolf James Joyce and D H Lawrence to Ronald Firbank Bruce Nugent and Carl Van Vechten these essays grapple with a range of related issues including individualism the end of Empire the politics of camp experimentalism and the critique of modernity Contributors Howard J Booth Joseph Bristow Ellen Crowell Nick Freeman Ellis Hanson Kate Hext Kirsten MacLeod Kristin Mahoney Douglas Mao Michèle Mendelssohn Alex Murray Sarah Parker Vincent Sherry *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.

Selected Poems Algernon Charles Swinburne, 2017-09-25 His roots are in the Elizabethans he loved; Landor and Whitman, Johnson and Blake, Baudelaire and the Marquis de Sade. His inclusiveness is tonic. His poems are radical in many ways. This selection draws on the full range of his poetry and includes an introduction and notes.

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.

Influence and Resistance in Nineteenth-Century English Poetry G. Kim Blank, Margot K. Louis, 1994-01-12 To what extent is the distinction between Romantic and Victorian valuable or just? Is the Romantic-Victorian demarcation merely a convenience for the sake of the curriculum? How is the quarrel among different strains of Romanticism continued and developed in the Victorian period? How do Victorian texts interact with, echo, or resist Romantic texts? In what ways did the Romantic poets establish the terms within which, or against which, Victorian poets were debating? This volume of original essays addresses these questions; it also demonstrates how well the Romantics thought and with what ferocious diligence the Victorians explored, resisted, and reworked the Romantic vision.

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

Thomas Hardy and the Survivals of Time Andrew Radford, 2017-03-02 A systematic exploration of Thomas Hardy's imaginative assimilation of particular Victorian sciences this study draws on and swells the widening current of scholarly attention now being paid to the cultural meanings compacted and released by the nascent sciences of man in the nineteenth century Andrew Radford here situates Hardy's fiction and poetry in a context of the new sciences of humankind that evolved during the Victorian age to accommodate an immense range of literal and figurative excavations then taking place Combining literary close readings with broad historical analyses he explores Hardy's artistic response to geological archaeological and anthropological findings In particular he analyzes Hardy's lifelong fascination with the doctrine of survivals a term coined by E B Tylor in *Primitive Culture* 1871 to denote customs beliefs and practices persisting in isolation from their original cultural context Radford reveals how Hardy's subtle reworking of Tylor's doctrine offers a valuable insight into the interpenetration of science and literature during this period An important aspect of Radford's research focuses on lesser-known periodical literature that grew out of a British amateur antiquarian tradition of the nineteenth century His readings of Hardy's literary notebooks disclose the degree to which Hardy's own considerable scientific knowledge was shaped by the middlebrow periodical press Thus *Thomas Hardy and the Survivals of Time* raises questions not only about the reception of scientific ideas but also the creation of nonspecialist forms of scientific discourse This book represents a genuinely new perspective for Hardy studies

The Cambridge Companion to Thomas Hardy Dale Kramer, 1999-06-24 Thomas Hardy's fiction has had a remarkably strong appeal for general readers for decades and his poetry has been acclaimed as among the most influential of the twentieth century His work still creates passionate advocacy and opposition *The Cambridge Companion to Thomas Hardy* is an essential introduction to this most enigmatic of writers These commissioned essays from an international team of contributors comprises a general overview of all Hardy's work and specific demonstrations of Hardy's ideas and literary skills Individual essays explore Hardy's biography aesthetics his famous attachment to Wessex and the impact on his work of developments in science religion and philosophy in the late nineteenth century Hardy's writing is also analysed against developments in contemporary critical theory and issues such as sexuality

and gender The volume also contains a detailed chronology of Hardy's life and publications and a guide to further reading

Tess of the D'Urbervilles: York Notes for A-level ebook edition Karen Sayer, Beth Palmer, 2017-07-27 Get everything you need to achieve your full potential at English Literature A Level or AS with York Notes Study Guides now updated for Assessment Objectives 1 to 5

D. H. Lawrence and the Child Carol Sklenicka, 1991 In the first major work that considers the importance of childhood representations in shaping the modern writer Sklenicka unearths the richness of possibility D H Lawrence found in his depiction of children and the complexities of family life Publishers website [D.H. Lawrence and Germany](#) Carl Krockel, 2007 D H Lawrence has suffered criticism for the emotional excess of his language and for a suspected leaning towards right wing politics This book contextualises his style and political values in German culture especially its Romantic tradition which has been subjected to the same criticism as himself In his writing Lawrence struggles between opposing German cultural elements from the eighteenth century onwards to dramatise the conflicts in Modern European culture and history in the first half of the Twentieth century The book demonstrates how his failures are integral to his achievements and how the self contradictory nature of his art is actually its saving grace This volume surveys the whole span of Lawrence's career it is intended for both students and teachers of the author and for those interested in the cross cultural relations of European Modernism Previous studies have tended to outline references in Lawrence's work to Germany without focusing on the historical cultural and ideological issues at stake These issues are the subject of this book

The Company We Keep Wayne C. Booth, 1988 Bibliography of ethical criticism p 505 534 Presents arguments for the relocation of ethics to the center of literature examining periods genres and particular works

Biblical Echo and Allusion in the Poetry of W.B. Yeats Dwight Hilliard Purdy, 1994 This book treats the poetics of biblical allusion in the lyric poetry of William Butler Yeats and the ways in which the King James Bible became for Yeats a model for poetry as a communal voice shaping a culture The introduction analyzes the critical history of what Eleanor Cook has termed the poetics of allusion emphasizing the work of the Italian rhetorician Gian Biagio Conte and the American critic and poet John Hollander The major topics considered here are allusions as the intersections of texts as figures of speech and as structural signifiers the centrality of the reader in the study of allusion the quality of allusions their placement and varying degrees of clarity and the centrality of the study of allusion to cultural criticism The first chapter is concerned with the development of the Bible as a model for secular poetry from the late eighteenth century to Yeats surveying Bishop Lowth Blake Coleridge Wordsworth Shelley and Matthew Arnold as well as Yeats's references in his prose works to the Bible as a model for art and the artist and his desire to restore the Bible as sacred text yet write his own Bible Chapters 2 through 5 take up in detail the poetics of biblical allusion and echo in the poems Chapter 2 treats the poetry of the nineties here Yeats usually engages the Bible as an antagonist subverting it for the sake of a Celtic consciousness denying its exclusive claim to spiritual truth But many biblical echoes show Yeats's dependence upon the Bible as a guide to poetic language Chapter 3 concerns the poetry from *In the Seven Worlds* to *The*

Wild Swans at Coole Yeats looks on Scripture with an ironic eye often replacing it with what he calls haughtier texts the parables prayers visions and private revelations that mirror biblical models and make biblical texts into warrants for his own theory of rebirth Chapter 4 is a close reading of biblical intertextuality in seven poems The Second Coming Sailing to Byzantium Meditations in Time of Civil War Nineteen Hundred and Nineteen Prayer for My Son Dialogue of Self and Soul and Vacillation In these major poems Yeats displays his antitheticality as Hazard Adams calls it putting into dramatic tension biblical texts and his own heterodox ideas about birth death and resurrection Chapter 5 examines the poetry after Vacillation where Yeats gives biblical texts often text used before a new sensual gloss but also admits the limits of a high talk derived from scriptural language Chapter 6 places Yeats in the broad context of biblical intertextuality working backward from modernism to Romanticism First the study contrasts Yeats with two of his contemporaries D H Lawrence and T S Eliot for whom the Bible always asserts its religious authority in the Victorian tradition of Arnold Clough Browning and Tennyson The study concludes by comparing Yeats to Wordsworth and Shelley Although Yeats is deeply indebted to them his attitude is distinct from theirs even when rejecting the Bible Wordsworth and Shelley accept a dogmatic view of it while Yeats escapes dogmatism BOOK JACKET Title Summary field provided by Blackwell North America Inc All Rights Reserved Professions of Taste Jonathan Freedman,1990 The author traces Henry James s career long encounter with the tradition of British aestheticism and places both in the context of the late 19th century s professionalization and commodification of literary life Professions of Taste reopens the question of later James in a new fashion and with a new perspective A richer genealogy of modernism and indeed postmodernism begins to take shape in which both the problematics of British aestheticism and James s relations with it play an important role This book aims to enlighten the reader s understanding of the way Pre Raphaelite concerns fertilized the aestheticist breeding grounds of Anglo American modernism **The Poetry of D.H. Lawrence** Ross C. Murfin,1983 **Landscape and Literature 1830-1914** R. Ebbatson,2013-05-23 This study examines the vital centrality of readings of nature in a variety of literary forms in the period 1830 1914 It is exploratory and original in approach stressing the philosophical and cultural implications in a range of texts from Tennyson Hardy Jefferies and Thomas **The Celestial Railroad and Other Stories** Nathaniel Hawthorne,2006-08-01 Of Nathaniel Hawthorne s insight into the Puritan s simultaneous need for fulfillment and self destruction D H Lawrence wrote Nathaniel knew disagreeable things in his inner soul He was careful to send them out in disguise By means of artfully crafted and compelling tales Hawthorne explored the destinies and concerns of early American settlers and citizens In several of the stories in this collection characters who hold themselves apart from their fellow man fall prey to the corroding desires of lust for perfection Then they unwittingly commit evils against themselves and others in the name of pride Edgar Allan Poe noted of Hawthorne s writing Every word tells and there is not a word which does not tell

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