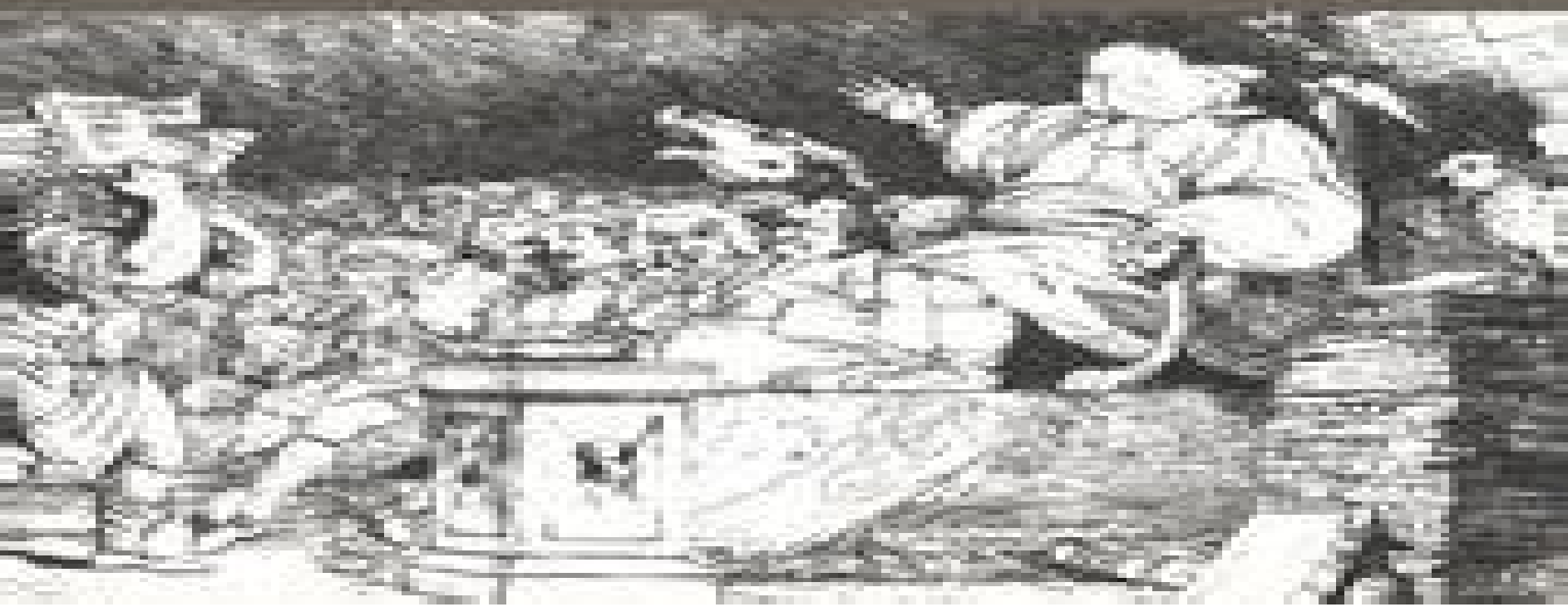


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JOHNSON'S CRITICAL PRESENCE

Image, History, Judgment

PHILIP SMALLWOOD



Johnsons Critical Presence Image History Judgement

Liam Lenihan



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Johnson's Critical Presence Philip Smallwood, 2017-07-05 Samuel Johnson remains one of the most frequently discussed and cited of the eighteenth century critics but historians of criticism have invariably interpreted his work within conventions that have allowed for little evaluative commerce between the needs of the critical present and the voices of the critical past Smallwood's argument is that Johnson's alienation from the modern critical scene stems in part from historians' tendency to tell the story of criticism as a narrative of improvement The image of Johnson conceived by his antagonists in the eighteenth century has been perpetuated by romanticism by nineteenth century representational routines and mediated to the present day most recently by varieties of radical theory In Johnson's Critical Presence Smallwood offers a new account of Johnson's major critical writings conceived according to a different kind of historical potential He suggests that the historicization of eighteenth century criticism can best be understood in the light of the dialogic and translational historiographies of Collingwood Gadamer and Ricoeur and that the explanatory contexts of Johnson's criticism must include poetry in addition to theory in this his study seeks to displace both the history of ideas as the leading paradigm for the history of criticism and to question the developmental narrative on which it relies By in depth analysis of Johnson's response to Shakespeare's plays and to the poetry of Abraham Cowley Smallwood constructs a non reductive context of emotional experience for Johnson's criticism This embraces the dynamic satirical caricatures by James Gillray of Johnson as critic the irony of Johnson's critical affinities with the major romantics and is set against twentieth century responses to the literary canon Smallwood argues that not only Johnson's emotional sensitivities but also the ironic voices within the critical text itself must be fully appreciated before Johnson's current relevance or even his historical value can be grasped *Johnson's Critical Presence* Philip Smallwood, 2017-07-05 Johnson's Critical Presence demonstrates how Johnson's criticism has for long been divided from the issues of modern criticism by historical narratives that have marked the progress of criticism from classic to romantic The image of Johnson constructed by his immediate antagonists has been preserved by the routines of historical representation and mediated to the present day most recently by the characterizations of radical theory By an in depth analysis of major works by Johnson Smallwood argues that the historicization of eighteenth century criticism can be more fruitfully understood in the light of the dialogic and translational historiography of such thinkers as Collingwood and Ricoeur and that the contexts of Johnson's criticism must include the poetry he read as well as the theories he espoused In this way the book reinstates Johnson's presence as critic while displacing the history of ideas as the leading paradigm for conceptualizing the history of criticism **The Writings of James Barry and the Genre of History Painting, 1775-1809** Dr Liam Lenihan, 2014-01-10 Examining the literary career of the eighteenth century Irish painter James Barry 1741 1806 through an interdisciplinary methodology *The Writings of James Barry and the Genre of History Painting 1775 1809* is the first full length study of the artist's writings Liam Lenihan critically assesses the artist's own aesthetic philosophy

about painting and printmaking and reveals the extent to which Barry wrestles with the significant stylistic transformations of the pre eminent artistic genre of his age history painting Lenihan s book delves into the connections between Barry s writings and art and the cultural and political issues that dominated the public sphere in London during the American and French Revolutions ["The Writings of James Barry and the Genre of History Painting, 1775?809 "](#) Liam Lenihan,2017-07-05 Examining the literary career of the eighteenth century Irish painter James Barry 1741 1806 through an interdisciplinary methodology *The Writings of James Barry and the Genre of History Painting 1775 1809* is the first full length study of the artist s writings Liam Lenihan critically assesses the artist s own aesthetic philosophy about painting and printmaking and reveals the extent to which Barry wrestles with the significant stylistic transformations of the pre eminent artistic genre of his age history painting Lenihan s book delves into the connections between Barry s writings and art and the cultural and political issues that dominated the public sphere in London during the American and French Revolutions Barry s writings are read within the context of the political and aesthetic thought of his distinguished friends and contemporaries such as Edmund Burke his first patron Joshua Reynolds his sometime friend and rival Mary Wollstonecraft and William Godwin with whom he was later friends and his students and adversaries William Blake and Henry Fuseli Ultimately Lenihan s interdisciplinary reading shows the extent to which Barry s faith in the classical tradition in general and the genre of history painting in particular is permeated by the hermeneutics of suspicion This study explores and contextualizes Barry s attempt to rethink and remake the preeminent art form of his era *The Emergence of Literary Criticism in 18th-Century Britain* Sebastian Domsch,2014-08-19 This study tries through a systematic and historical analysis of the concept of critical authority to write a history of literary criticism from the end of the 17th to the end of the 18th century that not only takes the discursive construction of its self representation into account but also the social and economic conditions of its practice It tries to consider the whole of the critical discourse on literature and criticism in the time period covered Thus it is distinctive through its methodology there is no systematic account of the historical development of critical authority and no discussion of the institutionalization of criticism of such a scope its material of analysis most of the many hundred texts self reflexively commenting on criticism that are discussed here have been so far virtually ignored and through its results a complex history of criticism in the 18th century that is neither reductive nor the accumulation of isolated aspects or author figures but that probes into the very nature of the activity of criticism The aim of this study is both to provide a thorough historical understanding of the emergence of criticism and as a consequence an understanding of the inner workings and power relations that structure criticism to this day [Howard Weinbrot and the Precincts of Enlightenment](#) Kevin L. Cope,2024-05-07 Seeking to honor and extend the critical legacy of Howard Weinbrot this volume re examines rebuilds and upgrades the most prominent pillars of long eighteenth century scholarship The collection is divided into four thematic sections beginning with a series of chapters offering fresh analyses of Swift Dryden Hogarth and other major authors and

artists of the period In the sections that follow the contributors not only explore biographies of both highly esteemed figures and notorious deviants but also investigate the very concept of Enlightenment as it has evolved from the eighteenth century to today The final section features chapters that probe the complex interaction of identity persona and place traversing the countless locales in which the British and the international eighteenth century emerged The volume ultimately covers a range of experience that extends from the gallows to the landscape garden and from heroic antiquity to Romantic era France Juxtaposing the local and particular against the grand and universal Howard Weinbrot and the Precincts of Enlightenment testifies to the complexity and ongoing significance of eighteenth century culture Samuel Johnson & the Journey Into Words Lynda Mugglestone,2015 This book looks at the range of Johnson s writings on and the complexity of his thinking about language and lexicography It casts new light on Johnson s life in language provides a convincing reassessment of his impact on English culture the making of dictionaries and their role in a nation s identity 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 **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 **The Eighteenth-Century Literature Handbook** Gary Day,Bridget Keegan,2009-09-07 Literature and Culture Handbooks are an

innovative series of guides to major periods topics and authors in British and American literature and culture Designed to provide a comprehensive one stop resource for literature students each handbook provides the essential information and guidance needed from the beginning of a course through to developing more advanced knowledge and skills Written in clear language by leading academics they provide an indispensable introduction to key topics including Introduction to authors texts historical and cultural contexts Guides to key critics concepts and topics An overview of major critical approaches changes in the canon and directions of current and future research Case studies in reading literary and critical texts Annotated bibliography including websites timeline glossary of critical terms The Eighteenth Century Literature Handbook is an invaluable introduction to literature and culture in the eighteenth century [Ridiculous Critics](#) Philip Smallwood, Min Wild, 2014-09-16 Ridiculous Critics is an anthology of eighteenth century writings on the figure of the literary critic and on the critic's mixed and complex role The collection assembles critical texts and satirical images chronologically to suggest a vision of the history of eighteenth century literary criticism Including comic vicious heartfelt and absurd passages from critics poets novelists and literary commentators celebrated and obscure the writings range through poetry fiction drama and periodical writing The anthology also includes two original essays discussing and illustrating the irrepressible spirit of critical ridicule in the period and commending its value and effect The first offers an evaluation of the merciless and sometimes shockingly venomous satirical attacks on critical habits and personalities of the eighteenth century The editors argue that such attacks are reflexive in the sense that criticism becomes increasingly supple and able to observe and examine its own irresponsible ingenuities from within The volume's concluding essay supplies an analysis of modern modes of criticism and critical history and suggests applications across time We propose that humor's vital force was once an important part of living criticism The eighteenth century mockery of critics casts light on a neglected common thread in the history of criticism and its recent manifestations it prompts questions about the relative absence of comedy from the stories we presently tell about critics dead or alive The passages invite laughter both with the critics and at their expense and suggest the place that ridicule might have had since the eighteenth century in the making of judgments and in the pricking of critical pretension For this reason they indicate the role that laughter may still have in criticism today and provide an encouraging precedent for its future [Christopher Smart and Satire](#) Min Wild, 2016-05-23 Christopher Smart and Satire explores the lively and idiosyncratic world of satire in the eighteenth century periodical focusing on the way that writers adopted personae to engage with debates taking place during the British Enlightenment Taking Christopher Smart's audacious and hitherto underexplored Midwife or Old Woman's Magazine 1750-1753 as her primary source Min Wild provides a rich examination of the prizewinning Cambridge poet's adoption of the bizarre sardonic Mary Midnight as his alter ego Her analysis provides insights into the difficult position in which eighteenth century writers were placed as ideas regarding the nature and functions of authorship were gradually being transformed At the same time Wild also demonstrates

that Smart's use of *Mary Midnight* is part of a tradition of learned wit having an established history and characterized by identifiable satirical and rhetorical techniques Wild's engagement with her exuberant source materials establishes the skill and ingenuity of Smart's often undervalued multilayered prose satire As she explores Smart's use of a peculiarly female voice Wild offers us a picture of an ingenious and ribald wit whose satirical overview of society explores overturns and anatomises questions of gender politics and scientific and literary endeavors

Reading Vincent Quinn, 2020-06-01 Why do we read and have we always read in the same way *Reading A cultural practice* uses a rich variety of literary and visual sources to explore how reading has changed and continues to change in response to new technologies and shifting social pressures Drawing on medieval illustrations classic fiction the art and literature of the Bloomsbury Group and contemporary e culture the book shows that there is no single unchanging thing called reading instead it is something that mutates over time Throughout history ways of reading and theories of reading have been shaped by religious and educational institutions This continues to be true but current approaches to reading are also conditioned by debates over digital culture and social media use *Reading A cultural practice* re frames these contemporary preoccupations by offering a long view on how our notions of books and reading alter according to social and historical context

Samuel Johnson in Context John T. Lynch, 2012 A work of reference on the age of Johnson putting literature in the context of the society that produced it

Samuel Johnson Freya Johnston, Lynda Mugglestone, 2012-11-15 *Samuel Johnson The Arc of the Pendulum* offers unique insight into the works of Samuel Johnson by re considering William Hazlitt's oft cited comparison between Johnson's prose and a pendulum In 1819 William Hazlitt condemned Samuel Johnson's prose style as a species of rhyming in which the close of the period follows as mechanically as the oscillation of a pendulum the sense is balanced with the sound Predictable formulaic and unresponsive Hazlitt's Johnson was incapable of latitude and compromise a mere automaton who rebounded from one position to its opposite extreme This collection of essays focuses on Johnson's works rather than perceptions of his personality and argues that Johnson's perceived erratic opinions reflect an understanding of the complexity instability and contradictions of the world in which he lived The volume challenges Hazlitt's influential reading of the Johnsonian pendulum focusing on the uses and enjoyments of inconsistency and the varieties of instability irresolution and active change which are revealed by and within Johnson Chapters from a strong team of contributors present new perspectives on Johnson's work life and reception The chapters address questions of style authority language lexicography and biography across a range of Johnson's writings from the early poetry to the late prose Johnson emerges from these chapters not as a writer trapped within a set of oppositions but as one who engages imaginatively and vigorously with flux dynamism and inconclusiveness From the late eighteenth century onwards to be Johnsonian has typically been made synonymous with firm resolution and trenchant opinion with polysyllabic excess and a style removed from the exigencies and accidents of ordinary existence And yet as this volume suggests Johnson's life and writings embody the critical and creative play of ideas a form of interaction with the

world which is shaped by instability contradiction and combat The Literary Criticism of Samuel Johnson Philip Smallwood,2023-09-21 For Samuel Johnson poetical judgments were no mere exercise in dry evaluation rather they reflected deep emotional responsiveness In this provocative study Philip Smallwood argues for experiencing Johnson s critical texts as artworks in their own right The criticism he suggests often springs from emotional sources of great personal intensity and depth inspiring translation of criticism into poetry and channelling prose s poetic potential Through consideration of other critics Smallwood highlights singularities in Johnson s judgments and approach showing how such judgments are irreducible to philosophical doctrines Ideas otherwise the material of criticism s propensity to systems and theories exist for Johnson as feelings that slumber in the heart Revealing Johnson s humour and intellectual reach Smallwood frames his criticism in unresolved ironies of time and forms of historical change This title is part of the Flip it Open Programme and may also be available Open Access Check our website Cambridge Core for details *Johnson's Milton* Christine Rees,2010-05-06 Samuel Johnson is often represented as primarily antagonistic or antipathetic to Milton Yet his imaginative and intellectual engagement with Milton s life and writing extended across the entire span of his own varied writing career As essayist poet lexicographer critic and biographer above all as reader Johnson developed a controversial fascinating and productive literary relationship with his powerful predecessor To understand how Johnson creatively appropriates Milton s texts how he critically challenges yet also confirms Milton s status and how he constructs him as a biographical subject is to deepen the modern reader s understanding of both writers in the context of historical continuity and change Christine Rees s insightful study will be of interest not only to Milton and Johnson specialists but to all scholars of early modern literary history and biography **Reading Samuel Johnson** Phil Jones,2023-11-15 This book examines how Samuel Johnson was assimilated by later writers ranging from James Boswell to Samuel Beckett It is as much about these writers as Johnson himself showing how they found their own space in part through their response to Johnson which helped shape their writing and view of contemporary literature The Oxford Handbook of Samuel Johnson Jack Lynch,2022-09-08 No major author worked in more genres than Samuel Johnson essays poetry fiction criticism biography scholarly editing lexicography translation sermons journalism His works are more extensive than those of any other canonical English writer and no earlier writer s life was documented as thoroughly by contemporaries Because it s so difficult to know him thoroughly people have made do with surrogates and simplifications But Johnson was much more complicated than the popular image of Dr Johnson suggests socially conservative but also one of the most radical abolitionists of his age a firm believer in social hierarchy but an outspoken supporter of women intellectuals an uncompromising Christian moralist but also a penetrating critic of family structures Labels fit him poorly In *The Oxford Handbook of Samuel Johnson* an international team of thirty six scholars offers the most comprehensive examination ever attempted of one of the most complex figures in English literature The book s first section examines Johnson s life and the texts of his works the second organized by genre explores all his major works and

many of his minor ones the third organized by topic covers the subjects that were most important to him as a writer as a thinker and as a moralist The Oxford History of Classical Reception in English Literature: The Oxford History of Classical Reception in English Literature David Hopkins, Charles Martindale, Norman Vance, Rita Copeland, Patrick Cheney, Philip R. Hardie, Jennifer Wallace, 2012-09-27 The present volume 3 is the first to appear of the five that will comprise The Oxford History of Classical Reception in English Literature henceforth OHCREL Each volume of OHCREL will have its own editor or team of editors Preface

Reviewing **Johnsons Critical Presence Image History Judgement**: Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is really astonishing. Within the pages of "**Johnsons Critical Presence Image History Judgement**," an enthralling opus penned by a very acclaimed wordsmith, readers embark on an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve into the book's central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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