

# *High Romantic Argument*

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ESSAYS FOR  
M. H. ABRAMS

EDITED BY  
Lawrence Lipking

Wayne C. Booth  
Jonathan Culler  
Stuart A. Ende  
Geoffrey Hartman

Lawrence Lipking  
Thomas McFarland  
Stephen M. Parrish  
Jonathan Wordsworth

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WITH A REPLY BY  
M. H. ABRAMS

# High Romantic Argument Essays For Mh Abrams

**George J. Leonard**



## **High Romantic Argument Essays For Mh Abrams:**

*High Romantic Argument* Lawrence Lipking, 2010-06-23 M H Abrams's writings on the Romantics have had an incalculable influence on the literary history of his time. *High Romantic Argument* treating as it does various aspects of Abrams's work is in a sense an appraisal of that history. Arising from a conference held in his honor at Cornell University in the spring of 1978 it is made up of essays by six distinguished contributors who explore important critical questions related directly or indirectly to Abrams's work and its broader implications. The essays address Wordsworth as a prophet, Geoffrey Hartman and as a poet of silence, Jonathan Wordsworth, history as metaphor, Wayne C Booth, the nature of the critical canon, Thomas McFarland, the personal element in literary history, Lawrence Lipking and the relation of Abrams's work to current developments in literary criticism, Jonathan Culler. Two central themes run throughout: the radically metaphorical nature of Romantic thought and the tendency of today's students to find Romanticism less rational than Abrams does. While the contributors do not always agree with one another, all are keenly aware of the contemporary challenge to humanistic values. A highlight of this book is the text of Abrams's masterly reply delivered extemporaneously at the end of the conference. Other elements include a bibliography by Stuart A Ende, a preface by Stephen M Parish, and an editor's note. Contributors: M H Abrams, Wayne C Booth, Jonathan Culler, Stuart A Ende, Geoffrey Hartman, Lawrence Lipking, Thomas McFarland, Stephen M Parrish, Jonathan Wordsworth.

***High Romantic Argument , A Handbook of Romanticism Studies*** Joel Faflak, Julia M. Wright, 2016-01-19 The Handbook to Romanticism Studies is an accessible and indispensable resource providing students and scholars with a rich array of historical and up-to-date critical and theoretical contexts for the study of Romanticism. Focuses on British Romanticism while also addressing continental and transatlantic Romanticism and earlier periods. Utilizes keywords such as imagination, sublime, poetics, philosophy, race, historiography, and visual culture as points of access to the study of Romanticism and the theoretical concerns and the culture of the period. Explores topics central to Romanticism studies and the critical trends of the last thirty years.

***Self, Text, and Romantic Irony*** Frederick Garber, 2014-07-14 Frederick Garber takes up in detail several problems of the self broached in his previous book *The Autonomy of the Self* from Richardson to Huysmans. Princeton 1982. Using patterns in Byron's canon as models, he focuses on the relations of self-making and text-making as a central Romantic issue. For Byron and many of his contemporaries, putting a text into the world meant putting a self there along with it, and it also meant that the difficulties of establishing the one inevitably reflect the parallel difficulties in the other. Professor Garber discusses some of Byron's key texts and shows how their development leads to an impasse involving both self and text. Byron's way out of these dilemmas was the mode of Romantic irony, of which he is one of the greatest exemplars. The study then moves into broader areas of Anglo-European literature, its ultimate purpose being to argue not only for the efficacy of such irony but for its position as something more than a mere alternative to Romantic organicism. Originally published in 1988, The Princeton Legacy Library uses the latest print-on-demand technology

to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905 **Wordsworth and the Poetry of What We Are** Paul H. Fry, 2008-10-01 Where others have oriented Wordsworth towards ideas of transcendence nature worship or more recently political repression Paul H Fry argues that underlying all this is a more fundamental insight Wordsworth is most astonished not that the world he experiences has any particular qualities but rather that it simply exists

*The Fate of Progress in British Romanticism* Mark Canuel, 2022-03-10 What did Romantic writers mean when they wrote about progress and perfection This book shows how Romantic writers inventively responded to familiar ideas about political progress which they inherited from the eighteenth century Whereas earlier writers such as Voltaire and John Millar likened improvements in political institutions to the progress of the sciences or refinement of manners the novelists poets and political theorists examined in this book reimagined politically progressive thinking in multiple genres While embracing a commitment to optimistic improvement increasing freedom equality and protection from injury they also cultivated increasingly visible and volatile energies of religious and political dissent Earlier narratives of progress tended not only to edit and fictionalize history but also to agglomerate different modes of knowledge and practice in their quest to describe and prescribe uniform cultural improvement But romantic writers seize on internal division and take it less as an occasion for anxiety exclusion or erasure and more as an impetus to rethink the groundwork of progress itself Political entities from Percy Shelley's plans for political reform to Charlotte Smith's motley associations of strangers in *The Banished Man* are progressive because they advance some version of collective utility or common good But they simultaneously stake a claim to progress only insofar as they paradoxically solicit contending vantage points on the criteria for the very public benefit which they passionately pursue The majestic edifices of Wordsworth's imagined university in *The Prelude* embrace members who are republican or pious not to mention the recalcitrant enthusiast who is the poet himself **New Critical Nostalgia**

Christopher Rovee, 2024-01-02 *New Critical Nostalgia* weighs the future of literary study by reassessing its past It tracks today's impassioned debates about method back to the discipline's early professional era when an unprecedented makeover of American higher education with far reaching social consequences resulted in what we might call our first crisis of academic life Rovee probes literary study's nostalgic attachments to this past by recasting an essential episode in the historiography of English the vigorous rejection of romanticism by American New Critics in the new light of the American university's tectonic growth In the process he demonstrates literary study's profound investment in romanticism and reveals the romantic lyric's special affect nostalgia as having been part of English's professional identity all along *New Critical Nostalgia* meticulously shows what is lost in reducing mid century American criticism and the intense quirky and

unpredictable writings of central figures such as Cleanth Brooks Josephine Miles and W K Wimsatt to a glib monolith of New Critical anti romanticism In Rovee s historically rich account grounded in analysis of critical texts and enlivened by archival study readers discover John Crowe Ransom s and William Wordsworth s shared existential nostalgia witness the demolition of the immature Percy Shelley in the revolutionary textbook Understanding Poetry explore the classroom give and take prompted by the close reading of John Keats consider the strange ambivalence toward Lord Byron on the part of formalist critics and romantic scholars alike and encounter the strikingly contemporary quantitative studies by one of the mid century s preeminent poetry scholars Josephine Miles These complex and enthralling engagements with the romantic lyric introduce the reader to a dynamic intellectual milieu in which professionals with varying methodological commitments from New Critics to computationalists working in radically different academic locales from Nashville and New Haven to Baton Rouge and Berkeley wrangled over what it means to read with nothing less than the future of the discipline at stake

**Encyclopedia of Romanticism (Routledge Revivals)** Laura Dabundo,2009-10-15 First Published in 1992 this encyclopedia is designed to survey the social cultural and intellectual climate of English Romanticism from approximately the 1780s and the French Revolution to the 1830s and the Reform Bill Focussing on the spirit of the age the book deals with the aesthetic scientific socioeconomic indeed the human environment in which the Romantics flourished The books considers poets playwrights and novelists critics editors and booksellers painters patrons and architects as well as ideas trends fads and conventions the familiar and the newly discovered The book will be of use for everyone from undergraduate English students through to thesis driven graduate students to teaching faculty and scholars **Gerard Manley Hopkins and Tractarian Poetry** Margaret Johnson,2016-12-05 Gerard Manley Hopkins and Tractarian Poetry for the first time locates Hopkins and his work within the vital aesthetic and religious cultures of his youth It introduces some of the most powerful cultural influences on his poetry as well as some of the most influential poets from the well known fellow convert John Henry Newman to the almost forgotten historian and poet Richard Dixon From within the context of Hopkins developing catholic sensibilities it assesses the impact of and his responses to issues of the time which related to his own religious and aesthetic perceptions and provides a rich and intricate background against which to view both his early often neglected poetry and the justly famous idiosyncratic and deeply moving verse of his mature years By detailing the influences Tractarian poetry had upon Hopkins early work and applying these to the productions of his later years Gerard Manley Hopkins and Tractarian Poetry demonstrates how Hopkins best known mature works evolved from his upbringing in the Church of England and remained always indebted to this early culture It offers readings of his works in light of a new appraisal of the contexts from which Hopkins himself grew providing a fresh approach to this most challenging and rewarding of poets **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

*Mystical Discourse in Wordsworth and Whitman* D. J. Moores, 2006 In *Mystical Discourse* D. J. Moores builds on the work of current transatlantic scholarship in a lucid analysis of the connections between William Wordsworth and Walt Whitman As he demonstrates the transatlantic bridge between both poets lies in their privileging of a type of mystical language he calls cosmic rhetoric which served the function of ideological resistance as it enabled them to rebel against Enlightenment modes of thinking and being In a thorough engagement with the work of Wordsworth and Whitman Moores shows that the cosmic rhetoric of both writers involves a subversive reorientation towards self and society nature and God and knowledge and religion as well as a radical revisioning of language and poetics

**Wordsworth Before Coleridge** Mark Bruhn, 2018-02-06 Drawing extensively upon archival resources and manuscript evidence *Wordsworth Before Coleridge* rewrites the early history of Wordsworth's intellectual development and thereby overturns a century old consensus that derives his most important philosophical ideas from Coleridge Beginning with Wordsworth's mathematical and poetic studies at Hawkshead Grammar School and Cambridge University both of which tutored the young poet in mind matter dualism the book charts the process by which Wordsworth came not to reject this philosophical foundation but to reevaluate the indispensable role of passion within it Prompted by his reading in 1793 or early 1794 of Dugald Stewart's *Elements of the Philosophy of the Human Mind* Wordsworth rejected the exclusive rationality of William Godwin's political philosophy and the anti-passionate morality of Alexander Pope's philosophical poetics Subsequent exposure between 1795 and 1797 to Cambridge Platonism and English Kantianism supplied

the key ideas of mind nature fitness and multilevel psychological activity that along with Stewart s analysis of imaginative association animate Wordsworth s signature philosophy of feeling intellect from the initial drafts of *The Pedlar* and *The Prelude* in 1798 to the *Prospectus* to *The Recluse* and *The Excursion* published together in 1814 By presenting for the first time a fully nuanced account of Wordsworth s intellectual formation prior to the advent of Coleridge as his close companion and creative collaborator *Wordsworth Before Coleridge* reveals at long last the true sources and abiding originality of the poet s philosophical mind

**The Dark Matter of Words** Timothy Walsh, 1998 Timothy Walsh s study of the function and significance of absence in literature demonstrates its centrality in terms of both literary technique and philosophical consequence Textual gaps narrative lacunae and strategic vagueness together with the uncertainties that such devices inevitably generate have been essential elements of literature from Lao Tzu to Lawrence from Chaucer to Faulkner and beyond Walsh finds that poststructural approaches to indeterminacy tend to overlook the specific and productive roles that absence and uncertainty often play within the overall design of a work The aesthetic generation of uncertainty he demonstrates is not a roadblock on the path to meaning or a sign of some radical and suppressed internal contradiction rather it is as basic an artistic aim as the desire to evoke sympathy laughter or outrage Coining the phrase structured absence to explain a central tenet in his discussion of the mechanics of uncertainty Walsh analyzes various literary devices and tropes involved in generating a felt sense of absence and a purposeful uncertainty Structured absences he demonstrates combine to form intricate patterns and networks which explains how the dynamic potential of uncertainty can increase exponentially through a deft orchestration of absence Walsh argues that the use of absence in works of art of silence shadow blankness and void is a principal means by which the inherent biological limitations of human consciousness and of human language are encoded in aesthetic constructs Because of the limitations of our senses and because we often are more attuned to what lies beyond the threshold of perceptual limits the lacunae in artistic works represent attempts to replicate the real and inescapable limits of human experience

The Third Pillar Geoffrey Hartman, 2011-05-27 Why should we be excluded from the history and literature of Judaism because the world of our fathers and mothers became a secularized one Geoffrey Hartman asks or because religious literacy whatever our faith or community affiliation has gone into relative decline And why he asks do those who have no trouble finding pleasure and intellectual profit in the Greek and Roman classics or in the literary and artistic productions of two millennia of Western Christianity not easily find equal resonance and reward in the major texts in the Jewish tradition For if Christianity and the classical inheritance stand as two pillars of Western civilization surely the third pillar is the Jewish tradition In *The Third Pillar* Hartman one of the most influential scholars and teachers of English and comparative literature of recent decades has brought together some of the most important and eloquent essays he has written since the 1980s on the major texts of the Jewish tradition In three groupings on Bible Midrash and education Hartman clarifies the relevance of contemporary literary criticism to canonical texts in the tradition while demonstrating

what has been and what still remains to be learned from the Midrash to enrich the interpretation of commentary and art sacred or secular The map of the discipline of Jewish studies is still being drawn Hartman writes Barely known areas tempt the explorer and major reinterpretations remain possible This third pillar of our civilization is only now being fully excavated we have discovered something but not everything about its structure and upholding function Historicizing Theory Peter C. Herman, 2012-02-01 Historicizing Theory provides the first serious examination of contemporary theory in relation to the various twentieth century historical and political contexts out of which it emerged Theory a broad category that is often used to encompass theoretical approaches as varied as deconstruction New Historicism and postcolonialism has often been derided as a mere relic of the 1960s In order to move beyond such a simplistic assessment the essays in this volume examine such important figures as Harold Bloom Paul de Man Jacques Derrida Michel Foucault Stephen Greenblatt and Edward Said situating their work in a variety of contexts inside and outside of the 1960s including World War II the Holocaust the Algerian civil war and the canon wars of the 1980s In bringing us face to face with the history of theory Historicizing Theory recuperates history for theory and asks us to confront some of the central issues and problems in literary studies today

*Satire and the Hebrew Prophets* Thomas Jemielity, 1992-01-01 In this book Thomas Jemielity demonstrates the striking relationship between satire and Hebrew prophecy by reviewing the role of ridicule in both and analyzing questions of nature structure form and audience This pioneering study makes compelling reading for all interested in the Bible and Western literature The Literary Currents in Biblical Interpretation series explores current trends within the discipline of biblical interpretation by dealing with the literary qualities of the Bible the play of its language the coherence of its final form and the relationships between text and readers Biblical interpreters are being challenged to take responsibility for the theological social and ethical implications of their readings This series encourages original readings that breach the confines of traditional biblical criticism *Writing the Lives of Writers* Warwick Gould, T. Staley, 1998-07-15 Writing the Lives of Writers ponders that strange ventriloquized dialogue between biographers and their subjects a dialogue all the stranger when the subject is a writer It contains 22 essays by internationally distinguished scholars and biographers including Martin C. Battestin Isobel Grundy John Haffenden Hermione Lee Lawrence Lipking Ray Monk Hazel Rowley Max Saunders Martin Stannard and John Worthen They tackle the lives of Chaucer Tyndale More Fielding and Lady Mary Wortley Montagu Wordsworth Henry James Ford Madox Ford Yeats Lawrence Dorothy Richardson Virginia Woolf Malcolm Lowry F. R. Leavis Richard Wright and Brian Penton *Dark Figures in the Desired Country* Gerda S. Norvig, 2023-12-22 Toward the end of his life William Blake produced a beautiful sequence of 28 watercolor drawings to illustrate Bunyan's Pilgrim's Progress These rarely seen drawings show him at the peak of his powers radically reinterpreting one of the central texts of English literature Gerda Norvig's book with its stunning color reproductions offers the first detailed study of these important works of art Norvig sets the watercolors in the context of Blake's lifelong engagement with Bunyan's myth and in relation to the Puritan



writer's own artistic and critical methods. She shows how deeply Blake's love-hate relationship with Bunyan influenced not only these particular drawings but also Blake's revolutionary theories of art and poetics. With judicious use of psychoanalytical and post-structuralist critical theory, she demonstrates that Blake's pictorial interpretation of *The Pilgrim's Progress* tells a contemporary self-reflexive tale about interpretation. Blake implicates author, narrator, and reader in a dream protagonist's never-ending search for a proper stance on the relations of self and other. Toward the end of his life, William Blake produced a beautiful sequence of 28 watercolor drawings to illustrate Bunyan's *Pilgrim's Progress*. These rarely seen drawings show him at the peak of his powers, radically reinterpreting one of the central texts of the English literary canon. *Into the Light of Things* by George J. Leonard, 1995-06-15. When John Cage opened his compositions to chance sounds in the 1950s and Andy Warhol began exhibiting paintings of Brillo boxes in the 1960s, the art of the commonplace seemed like something radically even frighteningly new. But noting an unprecedented shift around 1800 away from the idealism of Western aesthetics, Leonard shows that attacks on the art object as outspoken as any made by twentieth-century avant-gardists can be found in the works of Wordsworth, Ruskin, Carlyle, Emerson, and Whitman. From Wordsworth to Cage, a certain kind of artist sought to reorient humanity's devotion from the next world to this one, to situate paradise in the simple produce of the common day. Enough of Science and Art. Wordsworth began his first book of poems, *Come forth into the light of things*. Two hundred years later, John Cage would tell us, "We open our eyes and ears, seeing life each day excellent as it is. This realization no longer needs art." By studying artists together with poets, Leonard uncovers the rich tradition that links Wordsworth to Cage and illuminates many figures in between. *Into the Light of Things* transforms our understanding of modern culture. Jacket **British**

**Romanticism and the Science of the Mind** Alan Richardson, 2001-07-26. In this provocative and original study, Alan Richardson examines an entire range of intellectual, cultural, and ideological points of contact between British Romantic literary writing and the pioneering brain science of the time. Richardson breaks new ground in two fields, revealing a significant and undervalued facet of British Romanticism while demonstrating the Romantic character of early neuroscience. Crucial notions like the active mind, organicism, the unconscious, the fragmented subject, instinct, and intuition, arising simultaneously within the literature and psychology of the era, take on unsuspected valences that transform conventional accounts of Romantic cultural history. Neglected issues like the corporeality of mind, the role of non-linguistic communication, and the peculiarly Romantic understanding of cultural universals are reopened in discussions that bring new light to bear on long-standing critical puzzles, from Coleridge's suppression of *Kubla Khan* to Wordsworth's perplexing theory of poetic language, to Austen's interest in head injury.

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- The book is crafted in an easy-to-understand language and is complemented by engaging illustrations. It is highly recommended for anyone seeking to gain a comprehensive understanding of High Romantic Argument Essays For Mh Abrams.

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