The Providence Of Wit Aspects Of Form In Augustan Literature And The Arts

Howard Irving

The Providence of Wit  Martin C. Battestin,1974 By exploring the relationship between the idea of Nature and the idea of Art in the period from 1660-1760, this study attempts to account for the distinctive quality of the 'Augustan mode' in literature in arts. Before what Pope envisioned as the apocalypse of modernism occurred, artists and aestheticians shared the faith of Newton and the divines in providential order, and, refining the neoclassical doctrine of mimesis, they expressed that faith in theory and practice. In shaping his own ideal forms, the Augustan artist took as paradigm the fiat of Genesis. Showing that theories of 'pure form' in the period rest upon the mutually dependent assumptions of ethnology and aesthetics, Professor Battestin first discusses the ways in which ideas of Nature's harmony, symmetry, and variety affected the doctrine of mimesis in the abstract arts of music, architecture, and gardening. Against the background he next examines the idea of Art and the relationship between form and meaning in the poetry of Pope and Gay and the fiction of Fielding and Godlsmith. The final chapter, focusing on the deliberate violation of these formal principles in A Tale of Tub and Tristram Shandy, distinguishes between the Augustan and Modern modes by contrasting Swift's implicit acceptance of the ideals of his age with Sterne's sense that they are no longer relevant either to life or to art.

The providence of wit  Martin Carey Battestin,1974

Augustan Subjects  Albert J. Rivero,1997 The fifteen essays in this volume, written by friends, colleagues, and former students, attempt both to acknowledge and to honor Martin C. Battestin's many contributions to our understanding of the literature and art of the so-called Augustan period.

The Ambiguity of Taste  Jocelyne Kolb,1995 An exploration into the role of food in the aesthetic revolution of Romanticism

Landscape, Literature and English Religious Culture, 1660-1800  R. Mayhew,2004-03-15 Landscape, Literature and English Religious Culture, 1660-1800 offers a powerful revisionist account of the intellectual significance of landscape descriptions during the 'long' Eighteenth-century. Landscape has long been a major arena for debate about the nature of Eighteenth-century English culture; this book surveys those debates and offers a provocative new account. Mayhew shows that describing landscape was a religiously contested practice, and that different theological positions led differing authors to
different descriptive approaches. Landscape description, then, shows English intellectual life still in the grips of a Christian and classical mentality in the 'long' Eighteenth-century.

*From Rhetoric to Aesthetics: Wit and Esprit in the English and French Theoretical Writings of the Late Seventeenth and Early Eighteenth Centuries* Klára Bicanová, 2016-01-01 Práce se zabývá především anglickým termínem wit v jeho moderním i historickém kontextu. Dále se zabývá literárními a estetickými důsledky pojmů wit a esprit a jejich použitím v teoretických spisech několika kritiků v období raně moderní Anglie a Francie. Práce má dva hlavní cíle. Prvním cílem je přehodnocení anglického pojmu wit, který je dnes považován za poněkud zastaralý výrazový prostředek historických poetických systémů a prezentovat jej jako životaschopnou a užitečnou součást současného uměleckého diskurzu. Druhým cílem této práce je poskytnout srovnávací výklad raně moderních anglických a francouzských teoretických textů zabývajících se termíny wit a esprit.

*The Rhetoric of Diversion in English Literature and Culture, 1690–1760* Darryl P. Domingo, 2016-03-29 Why did eighteenth-century writers employ digression as a literary form of diversion, and how did their readers come to enjoy linguistic and textual devices that self-consciously disrupt the reading experience? Darryl P. Domingo answers these questions through an examination of the formative period in the commercialization of leisure in England, and the coincidental coming of age of literary self-consciousness in works published between approximately 1690 and 1760. During this period, commercial entertainers tested out new ways of gratifying a public increasingly eager for amusement, while professional writers explored the rhetorical possibilities of intrusion, obstruction, and interruption through their characteristic use of devices like digression. Such devices adopt similar forms and fulfil similar functions in literature as do diversions in culture: they 'unbend the mind' and reveal the complex reciprocity between commercialized leisure and commercial literature in the age of Swift, Pope, and Fielding.

*Tom Jones* Henry Fielding, 2002-09-10 Tom, a foundling, is discovered one evening by the benevolent Squire Allworthy and his sister Bridget and brought up as a son in their household; when his sexual escapades and general misbehavior lead them to banish him, he sets out in search of both his fortune and his true identity. Amorous, high-spirited, and filled with what Fielding called “the glorious lust of doing good,” but with a tendency toward dissolution, Tom Jones is one of the first characters in English fiction whose human virtues and vices are realistically depicted. This edition is set from the text of the Wesleyan Edition of the Works of Henry Fielding.

*Inspiration in the Age of Enlightenment* Sarah Eron, 2014-03-20 Inspiration in the Age of Enlightenment reconsiders theories of apostrophe and poetic authority to argue that the Augustan age created a new form of inspiration, one that not only changed the relationship of literary production to authority in the modern period but also crucially contributes to defining the movement of secularization in literature from the Renaissance to Romanticism. Seeking to redefine what we
mean by secularization in the early stages of modernity, Eron argues that secularization’s link to enthusiasm, or inspiration, often associated with Romanticism, begins in the imaginative literature of the early eighteenth century. If Romantic enthusiasm has been described through the rhetoric of transport, or “unworlding,” then Augustan invocation appears more akin to a process of “worlding” in its central aim to appeal to the social other as a function of the eighteenth-century belief in a literary public sphere. By reformulating the passive structure of ancient invocation and subjecting it to the more dialogical methods of modern apostrophe and address, authors such as the Third Earl of Shaftesbury, Alexander Pope, Henry Fielding, and Anna Laetitia Barbauld formally revise inspiration in a way that generates a new and distinctive representation of the author. In this context, inspiration becomes a social gesture—an apostrophe to a friend or judging spectator or an allusion to the mental or aesthetic faculties of the author himself, his genius. Articulating this struggle toward modernity at its inception, this book examines modern authority at the moment of its extraordinariness, when it was still tied to the creative energies of inspiration, to the revelatory powers that marked the awakening of a new age, an era and an ethos of Enlightenment.

*The Imaginative World of Alexander Pope* Leopold Damrosch Jr., 2023-04-28 This title is part of UC Press’s Voices Revived program, which commemorates University of California Press’s mission to seek out and cultivate the brightest minds and give them voice, reach, and impact. Drawing on a backlist dating to 1893, Voices Revived makes high-quality, peer-reviewed scholarship accessible once again using print-on-demand technology. This title was originally published in 1987.

*Ancient and Modern* Howard Irving, 2018-12-13 First published 1999, Howard Irving details Croch’s lecturing career and examines the influences of figures such a Charles Burney and Sir Joshua Reynolds on his approach to the ancient-modern debate. Irving also makes available for the first time in a modern edition Crotch’s 1818 lecture series. These texts help to fill a gap in our knowledge of the development of musical classics, as they span a period of years that were crucial to the history of canon formation.

*Imperial Characters* Tara Ghoshal Wallace, 2010 In a searching but sympathetic series of textual analyses, Wallace argues that the canon of eighteenth-century English Literature was bron out of the interplay between literary nationalism and an imperial internationalism. Imperial Characters will add considerably to the globalization of the discipline that has been underway for some years now.---Suvir Kaul, University of Pennsylvania---

*Articulate Images* Richard Wendorf, 1983-10-01 Articulate Images was first published in 1983. Minnesota Archive Editions uses digital technology to make long-unavailable books once again accessible, and are published unaltered from the original University of Minnesota Press editions. Twenty-five years ago, Jean Hagstrum published a pioneering study, The Sister Arts, showing how the visual arts influenced the imagination of seventeenth- and eighteenth-century English poets. Hagstrum's book suggested the intimate (and sometimes troubled) relationship between poetry and painting, and, more than
any other on the subject, provided a basis for subsequent development and refinement within this field of comparative
studies. The nine original essays in Articulate Images address the central issues Hagstrum raised; they serve as an
introduction to current approaches to the sister arts. Fully illustrated, Articulate Images will be enjoyed by readers entering
the field as well as by seasoned votaries of the sister arts.

*Studying English Literature* Ashley Chantler, David Higgins, 2010-02-28 Studying English Literature offers a link between
pre-degree study and undergraduate study by introducing students to: - the history of English literature from the
Renaissance to the present; - the key literary genres (poetry, prose, and drama); - a range of techniques, tools and terms
useful in the analysis of literature; - critical and theoretical approaches to literature. It is designed to improve close critical
reading skills and evidence-based discussion; encourage reflection on texts' themes, issues and historical contexts; and
demonstrate how criticism and literary theories enable richer and more nuanced interpretations. This one-stop resource for
beginning students combines a historical survey of English literature with a practical introduction to the main forms of
literary writing. Case studies of key texts offer practical demonstrations of the tools and approaches discussed. Guided
further reading and a glossary of terms used provide further support for the student. Introducing a wide range of literary
writing, this is an indispensable guide for any student beginning their study of English Literature, providing the tools,
techniques, approaches and terminology needed to succeed at university.

*Manner of Correspondence* Patricia C. Brückmann, 1997-04-05 Tracing their shared vision in such works as Memoirs of
Scriblerus, Gulliver's Travels, The Beggar's Opera, and The Dunciad, Brückmann identifies the pastoral as their common
ideal and analyses their shared hostilities and anxieties regarding the erosion of that ideal in an age they saw as grotesquely
degenerate. She points out that in many ways the group was out of step with its own time and much more attuned to ancient
and traditional images of felicity and to ancient authors who subscribed to these values. The influence of Erasmus and Sir
Thomas More, who both figure as icons in the Scriblerians' work, as well as such authors as Seneca, Lucian, Lucius Apuleius,
and François Rabelais is explored in detail. Looking forward, Brückmann highlights the Scriblerian influence on writers such
as Henry Fielding, Lawrence Sterne, Vladimir Nabokov, John Barth, Robert Coover, and James Joyce, offering a place for
dialogue between modern humanists and their eighteenth-century forebears.

*The English Novel, 1700-1740* Robert Letellier, 2003-02-28 The English novel written between 1700 and 1740 remains a
comparatively neglected area. In addition to Daniel Defoe, whose Robinson Crusoe and Moll Flanders are landmarks in the
history of English fiction, many other authors were at work. These included such women as Penelope Aubin, Jane Barker,
Mary Davys, and Eliza Haywood, who made a considerable contribution to widening the range of emotional responses in
fiction. These authors, and many others, continued writing in the genres inherited from the previous century, such as
criminal biographies, the Utopian novel, the science fictional voyage, and the epistolary novel. This annotated bibliography
includes entries for these works and for critical materials pertinent to them. The volume first seeks to establish the existing studies of the era, along with anthologies. It then provides entries for a wide-ranging selection of works which cover fictional, theoretical, historical, political, and cultural topics, to provide a comprehensive background to the unfolding and understanding of prose fiction in the early 18th century. This is followed by an alphabetical listing of novels, their editions, and any critical material available on each. The next section provides a chronological record of significant and enduring works of fiction composed or translated in this period. The volume concludes with extensive indexes.

**Erstarrtes Denken** Günther Blaicher, 1987

**Literary Historicity** Ruth Mack, 2009 Literary Historicity explores how eighteenth-century British writers considered the past as an aspect of experience. Mack moves between close examinations of literature, historiography, and recent philosophical writing on history, offering a new view of eighteenth-century philosophies of history in Britain. Such philosophies, she argues, could be important literarily without being focused, as has been assumed, on questions of fact and fiction. Eighteenth-century writers—like many twentieth-century philosophers—often used literary form not in order to exhibit a work's fictional status but in order to consider what the relation between the past and present might be. Literary Historicity portrays a British Enlightenment that both embraces the possibility of historical experience and interrogates the terms for such experience, one deeply engaged with historical consciousness not as an inevitability of the modern world, but as something to be understood within it.

**The Eighteenth-century British Novel and Its Background** Henry George Hahn, Carl Behm, 1985 To find more information about Rowman and Littlefield titles, please visit www.rowmanlittlefield.com.

**Laurence Sterne and the Argument about Design** Mark Loveridge, 1982-03-25

**Whispering the Techniques of Language: An Mental Quest through The Providence Of Wit Aspects Of Form In Augustan Literature And The Arts**

In a digitally-driven world wherever displays reign supreme and instant transmission drowns out the subtleties of language, the profound secrets and psychological subtleties concealed within phrases frequently go unheard. However, nestled within the pages of **The Providence Of Wit Aspects Of Form In Augustan Literature And The Arts** a interesting fictional treasure pulsating with raw feelings, lies an exceptional journey waiting to be undertaken. Composed by a talented wordsmith, that charming opus attracts visitors on an introspective trip, gently unraveling the veiled truths and profound impact resonating within ab muscles cloth of each word. Within the emotional depths of the touching evaluation, we can
embark upon a honest exploration of the book is key themes, dissect its charming publishing type, and yield to the effective resonance it evokes serious within the recesses of readers hearts.

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