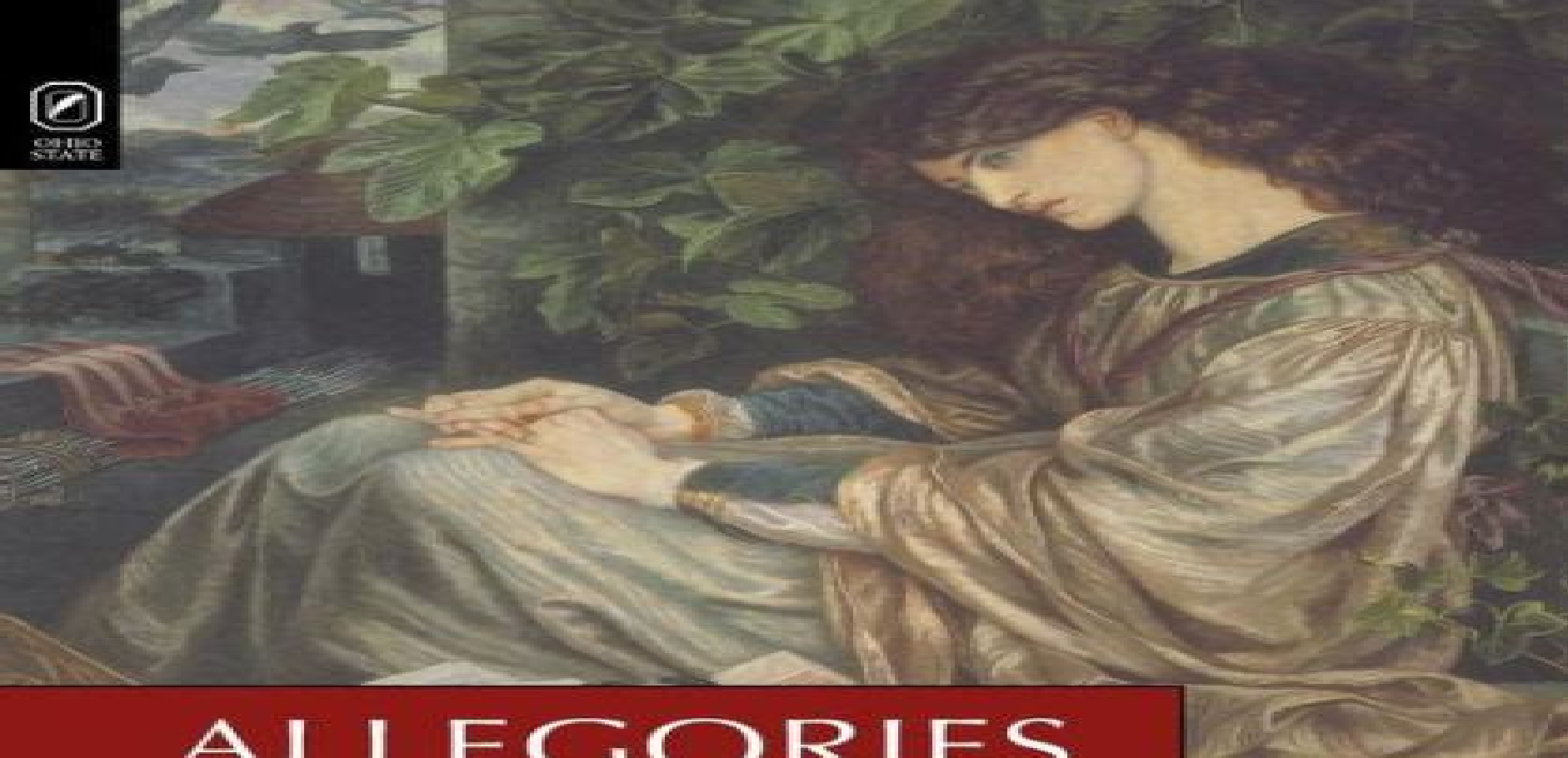




ALLEGORIES

of

One's Own Mind

MELANCHOLY IN VICTORIAN POETRY

DAVID G. RIEDE

Allegories Of Ones Own Mind Melancholy In Victorian Poetry

David G. Riede



Allegories Of Ones Own Mind Melancholy In Victorian Poetry:

Allegories of One's Own Mind David G. Riede, 2005 Perhaps because major Victorians like Thomas Carlyle and Matthew Arnold proscribed Romantic melancholy as morbidly diseased and unsuitable for poetic expression critics have neglected or understated the central importance of melancholy in Victorian poetry *Allegories of One's Own Mind* re-directs our attention to a mode that Arnold was rejecting as morbid but also acknowledging when he disparaged the widely current idea that the highest ambition of poetry should be to present an allegory of the poet's own mind This book shows how early Victorian poets suffered from and railed against what they perceived to be a disabling post Wordsworthian melancholy we might refer to it as depression and yet benefited from this self absorbed or love obsessed state which ironically made them more productive David G Riede argues that the dominant thematic and formal concerns of the age in fact are embodied in the ambivalence of Carlyle Arnold and others who pitted a Victorian ideology of duty rationality and high moral character against a still compelling Romantic cultivation of the deep self intuited as melancholy Such ambivalence in fact is in itself constitutive of melancholy long understood as the product of conscience raging against inchoate desire and it constitutes the mood of the age's most important poetry represented here in the major works of Alfred Tennyson Elizabeth Barrett Browning and even in the notoriously optimistic Robert Browning David G Riede is professor of English at The Ohio State University *Allegories of One's Own Mind* David G. Riede, 2005

Victorian Poetry Now Valentine Cunningham, 2011-06-03 This book is the definitive guide to Victorian poetry which its author approaches in the light of modern critical concerns and contemporary contexts Valentine Cunningham exhibits encyclopedic knowledge of the poetry produced in this period and offers dazzling close readings of a number of well known poems Draws on the work of major Victorian poets and their works as well as many of the less well known poets and poems Reads poems and poets in the light of both Victorian and modern critical concerns Places poetry in its personal aesthetic historical and ideological context Organized in terms of the Victorian anxieties of self body and melancholy Argues that rhyming repetition is the major formal feature of Victorian poetry Highlights the Victorian obsession with small subjects in small poems Shows how Victorian poetry attempts to engage with the modern subject and how its modernity segues into modernism and postmodernism

Amorous Aesthetics Seth T. Reno, 2019-03-27 *Amorous Aesthetics* traces the development of intellectual love from its first major expression in Baruch Spinoza's *Ethics* through its adoption and adaptation in eighteenth century moral and natural philosophy to its emergence as a Romantic tradition in the work of six major poets

Victorian Poetry and the Culture of Evaluation Clara Dawson, 2020-02-27 *Victorian Poetry and the Culture of Evaluation* argues that the dialectic and dynamic relationship between the periodical review and poetry creates a culture of evaluation which shapes Victorian poetic form The mediation of poetry by the periodical review orients poets towards public readership and reception heightening their self consciousness about their audience and generating a poetics of publicness Using methodologies associated with historical poetics and new formalism the book examines the

dialogues between poets and periodical reviews from the 1830s to the 1860s It juxtaposes male and female poets and canonical and uncanonical texts Challenging the critical binaries of fame and celebrity the culture of evaluation posits a new way of reading Victorian poetry It illuminates poets engagement with the immediacy and inevitability of writing for the present and for the contemporary media through which poetry was read and disseminated New patterns of reception were created by mass print culture and both poets and reviewers were preoccupied with reaching the newly constituted mass audience The changes to the material forms of poetry e g through the periodical or gift book and the subjection to the commercial imperatives of the literary marketplace encouraged bold experiment with verse The book identifies three poetic strategies for articulating the preoccupation with a mass audience and the demands of mass media voice style and address Chapters on voice style and address explore the development of poetic form in dialogue with periodical reviews

Victorian Poetry and Modern Life Natasha Moore, 2015-12-26 Faced with the chaos and banality of modern everyday life a number of Victorian poets sought innovative ways of writing about the unpoetic present in their verse Their varied efforts are recognisably akin not least in their development of mixed verse forms that fused novel and epic to create something equal to the miscellaneousness of the age

Symbolism 2019 Natasha Lushetich, 2019-11-18 Special Focus editor Natasha Lushetich Series editors R diger Ahrens Florian Kl ger Klaus Stierstorfer Symbolism is cohesive It gathers heterogeneity over time across fields of human endeavor and systems of communication Non sequiturs paradox and tautology appear dissipative Yet they are highly productive in reticular and fractal ways Suffice it to look at the philosophical tautology of Parmenides s kind which suggests that being is at the practice of the koan which collapses dualistic thinking by way of incompatible propositions such as the Eastern hill keeps running on the water at logical paradoxes in which the operative logic is sabotaged by its own means as in Hempel s paradox at absurdist dramatic texts in which protagonists record empty time in order to mark the emptiness of the time they are recording as in Beckett s Krapp s Last Tape or at paradoxical games like Maciunas s Prepared Table Tennis played with paddles that have huge holes in them In all of these examples the existence apprehending processes occur via unexpected itineraries in vacant but nevertheless enunciative codes in seemingly futile yet calibrating performances and in a temporality that is the cumulative time s other They catapult the mind into the realm of the extra linguistic the para logical and the meta experiential or they transfigure it through a series of reticular iterations Forty years after Varela et al s groundbreaking work on the embodied emotional and environmentally embedded mind that marked a definitive departure from its former strictly rational conception there is a need to re examine the territory that lies beyond mind for a different reason the proliferation of algorithmic logics that rely on the idea of a rational agent human or algorithmic making logical self serving decisions This special issue explores neither rational nor irrational forms of thinking and making It sketches a cartography of a rational processes of meaning and knowledge production that operate across numerous sites practices and disciplines visual and media art literature art history music dance film

intermedia and photography Part I Ahistoricity Assemblages and Interpretative Reversals focuses on the legacy of the neo avant garde and amodernism Part II Destinerrance Labyrinths and Folds investigates the ways in which the Derridian delays detours and the Deleuzian folding function as concrete ways of embodied knowledge production Part III Immanent Transcendence offers a glimpse into the reticular and iterative structuring of transcendence that does not pre exist immanence but is its residue

The Gothic Forms of Victorian Poetry Olivia Loksing Moy,2023-08-30 A lonely damsel imprisoned within a castle or convent cell The eavesdropping of a prisoner next door The framed image of a woman with a sinister past These familiar tropes from 1790s novels and tales exploded onto the English literary scene in low brow titles of Gothic romance Surprisingly however they also re emerged as features of major Victorian poems from the 1830s to 1870s Such signature tropes inquisitional overhearing female confinement and the damsel in distress supernatural switches between living and dead bodies were transfigured into poetic forms that we recognise and teach today as canonically Victorian The Gothic Forms of Victorian Poetry identifies a poetics of Gothic enclosure constitutive of high Victorian poetry that came to define key nineteenth century poetic forms from the dramatic monologue to women s sonnet sequences and metasonnets to Pre Raphaelite picture poems

The Oxford Handbook of Victorian Poetry Matthew Bevis,2013-10-31 I am inclined to think that we want new forms as well as thoughts confessed Elizabeth Barrett to Robert Browning in 1845 The Oxford Handbook of Victorian Poetry provides a closely read appreciation of the vibrancy and variety of Victorian poetic forms and attends to poems as both shaped and shaping forces The volume is divided into four main sections The first section on Form looks at a few central innovations and engagements Rhythm Beat Address Rhyme Diction Syntax and Story The second section Literary Landscapes examines the traditions and writers from classical times to the present day that influence and take their bearings from Victorian poets The third section provides Readings of twenty three poets by concentrating on particular poems or collections of poems offering focused nuanced engagements with the pleasures and challenges offered by particular styles of thinking and writing The final section The Place of Poetry conceives and explores place in a range of ways in order to situate Victorian poetry within broader contexts and discussions the places in which poems were encountered the poetic representation and embodiment of various sites and spaces the location of the Victorian alongside other territories and nationalities and debates about the place and displacement of poetry in Victorian society This Handbook is designed to be not only an essential resource for those interested in Victorian poetry and poetics but also a landmark publication provocative seminal volume that will offer a lasting contribution to future studies in the area

Victorian Poets Valentine Cunningham,2014-01-13 Victorian Poets A Critical Reader features a collection of critical essays focusing on various aspects of Victorian era poetry from the 1830s to the 1890s Presents key criticism on Victorian poetry Features contributions from a variety of scholars in the field Illustrates the full range of critical approaches to the Victorian poets including attention to texts words forms modes and sub genres Offers fresh reinterpretations many driven by contemporary ideological interests

including gender questions selfhood and body issues

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