

Chapter 1 : A Prospect of Poetry

*The Academy of American Poets is the largest membership-based nonprofit organization fostering an appreciation for contemporary poetry and supporting American poets.*

His poetic output was small but choice. He subscribed to the idea, popular in the century of Alexander Pope, that excellence of expression trumped originality of concept. Gray felt, too, that true poetry was incompatible with the discourse of the tribe, and it is his artificial diction that earned him an attack from Wordsworth in the preface to the Lyrical Ballads. It begins conventionally enough with a description of Eton seen from afar. We anticipate an idealized evocation of the life of boys on the playing fields of Eton where, 70 years later, the Duke of Wellington would say that the battle of Waterloo was won. The fifth stanza states the enviable condition of youth: There follows an unrelenting list of pains, grievances, ailments, and sufferings—a catalogue without parallel in English lyric poetry. These are different questions—not variants of the same question—and their urgency speaks to the epigrammatic power of what Gray wrote. Ah happy hills, ah pleasing shade, Ah fields beloved in vain, Where once my careless childhood strayed, A stranger yet to pain! I feel the gales, that from ye blow, A momentary bliss bestow, As waving fresh their gladsome wing, My weary soul they seem to soothe, And, redolent of joy and youth, To breathe a second spring. Say, Father Thames, for thou hast seen Full many a sprightly race Disporting on thy margent green The paths of pleasure trace, Who foremost now delight to cleave With pliant arm thy glassy wave? The captive linnet which enthrall? The limits of their little reign, And unknown regions dare descry: Still as they run they look behind, They hear a voice in every wind, And snatch a fearful joy. Gay hope is theirs by fancy fed, Less pleasing when possessed; The tear forgot as soon as shed, The sunshine of the breast: Their buxom health of rosy hue, Wild wit, invention ever-new, And lively cheer of vigour born; The thoughtless day, the easy night, The spirits pure, the slumbers light, That fly the approach of morn. Advertisement Alas, regardless of their doom, The little victims play! No sense have they of ills to come, Nor care beyond today: Ah, show them where in ambush stand To seize their prey the murderous band! Ah, tell them, they are men! These shall the fury Passions tear, The vultures of the mind, Disdainful Anger, pallid Fear, And Shame that skulks behind; Or pining Love shall waste their youth, Or Jealousy with rankling tooth, That inly gnaws the secret heart, And Envy wan, and faded Care, Grim-visaged comfortless Despair, Ambition this shall tempt to rise, Then whirl the wretch from high, To bitter Scorn a sacrifice, And grinning Infamy. Lo, in the vale of years beneath A grisly troop are seen, The painful family of Death, More hideous than their Queen: This racks the joints, this fires the veins, That every labouring sinew strains, Those in the deeper vitals rage: Lo, Poverty, to fill the band, That numbs the soul with icy hand, And slow-consuming Age. To each his sufferings: Since sorrow never comes too late, And happiness too swiftly flies. Thought would destroy their paradise. Jewish Songwriters, American Songs.

**Chapter 2 : Thomas Gray Archive : Texts : Poems : Ode on a Distant Prospect of Eton College**

*The Prospect of Poetry introduces you to many, and I heartily wish you may have a grateful reward for your pretty labours from some generous reader; Indeed it is wrong to call for much beauty labour, but it is pardonable in my sex to want proper language.*

In this model, the claim thesis and the evidence details that support the thesis are linked with a warrant see fig. With the visual example of the Toulmin model, I was able to help students better understand the concept of warranting. I asked them whether a man should give up his seat on a crowded bus and let a woman sit in his place. This generated lively discussion. Through continued class conversation, we were able to articulate the warrant in figure 2. One way to test whether a statement is a warrant is to consider whether or not the principle of logic can be applied in additional sets of circumstances. If the principle of logic is valid in numerous circumstances, it is a very effective warrant. The warrant in figure 2, for example, can serve to link several other pieces of evidence to claims. Public transit passengers are advised to keep luggage out of aisles and refrain from behavior such as loud cell-phone conversations that could distract the bus driver. Can we argue that passengers should do these things? Or, worse, students limited their evidence to details that are self-evident. The Toulmin model emphasizes that the important evidence in a persuasive piece is often the evidence that needs warranting, because the reader may not easily recognize the principle connecting the evidence to the claim. In September, my students had equated the term argument with "fight" or "disagreement. They shared success stories about bargaining with their parents and solving disputes with their siblings. Because she was only two years away from going to college and never having a curfew. We thought about it. Young people best learn responsibility in increments, not all at once. I let go of the notion that composing solid arguments was valuable only for standardized tests, but I still wanted to get to the poetry. And my first attempt had been a disaster. I gave some thought to why my efforts had failed. Students rarely exhibit resistance to the craft of a story or novel the way they do with poetry. The narrative structure is comforting because children have abundant experience with characters, conflicts, and neat resolutions. Stories exhibit the kind of narrative logic that students find comfortingâ€”in part because they are exposed to stories from a very early age. Contemporary poetry, with its frequent disregard for writing conventions, presents difficulty. And that difficulty is typically met with hostility. No wonder students often exhibit frustration, even anger, when asked to consider contemporary poetry. Is a Poem an Argument? I began the discussion with one question: What do you notice? I thought of Dr. Cahir and wondered if there was any way the Toulmin model, and its concept of the warrant, could be applied to help students overcome their resistance to modern poems. I reasoned that perhaps this was possible. I considered the poem itself what we see on the page to be the evidence. I wanted to test this way of looking at a poem. I redistributed the poetry, one poem at a time. These items became our evidence. Laquisha suggested that the author wanted the parenthesis to look like trees bending in opposite directions in the wind; Jesse thought the second parenthesis the shape of an ear, Victor said the author wanted the space between the parenthesis and the words inside them to represent air. All three of these claims could be backed with a similar warrant. Now students plunged into the text, often reading portions aloud. My former poetry lessons consisted of presenting a poetic concept and imploring students to find examples in the poem. Using the Toulmin model, students constructed the poetic concepts themselves. We discussed several poems without disdainful comments. So far, students had read poems as arguments. But what about constructing their own arguments, as they did in their persuasive writing? I wanted to make the transition from reading and talking about poems to writing them. Could they apply the warrants they had discovered in their analysis of the poems they had read to their own poems? How can you use word choice, line length, line and stanza breaks, punctuation, and capitalization to help you communicate the voice of your partner? Student Poets Make Choices Students worked carefully on their poems, many making word, form, and style decisions inspired by the poems they had read. When the drafts were completed and rendered in large font, I posted them on the classroom wall. The next day, as students entered the classroom, they gazed at the wall of poems, looking for the poem in which they were the subject. Now I wanted to take the next step. I

wanted them to look at their poems in the context of the Toulmin model, supplying the claims and warrants for their own poems. I asked them to write an explanation of the choices they made as they wrote their poems. I told them that these explanations would make clear the links between their intentions and their finished poems.

Chapter 3 : The Traveller (poem) - Wikipedia

*A prospect of poetry, with other poems [James De-La-Cour] on theinnatdunvilla.com \*FREE\* shipping on qualifying offers. This book was digitized and reprinted from the collections of the University of California Libraries.*

His father was an English Literature professor at the local grammar school and would often recite Shakespeare to Thomas before he could read. Although both of his parents spoke fluent Welsh, Thomas and his older sister never learned the language, and Thomas wrote exclusively in English. Thomas was a neurotic, sickly child who shied away from school and preferred reading on his own. He read all of D. Fascinated by language, he excelled in English and reading but neglected other subjects. He dropped out of school at sixteen to become a junior reporter for the South Wales Daily Post. By December of , he left his job at the Post and decided to concentrate on his poetry full-time. It was during this time, in his late teens, that Thomas wrote more than half of his collected poems. The book drew from a collection of poetry notebooks that Thomas had written years earlier, as would many of his most popular books. During this period of success, Thomas also began a habit of alcohol abuse. Unlike his contemporaries, T. Auden , Thomas was not concerned with exhibiting themes of social and intellectual issues, and his writing, with its intense lyricism and highly charged emotion, has more in common with the Romantic tradition. Thomas describes his technique in a letter: At the time, she was the mistress of painter Augustus John. Macnamara and Thomas engaged in an affair and married in Despite the passionate love letters Thomas would write to her, the marriage was turbulent, with rumors of both having multiple affairs. If they have a secret it is the one we all share, partly erotic, partly elegiac. The later poems arise out of personality. He had served as an anti-aircraft gunner but was rejected for more active combat due to illness. To avoid the air raids, the couple left London in They eventually settled at Laugharne, in the Boat House where Thomas would write many of his later poems. Thomas recorded radio shows and worked as a scriptwriter for the BBC. Between and , he wrote, narrated, or assisted with over a hundred radio broadcasts. In January , at the age of thirty-five, Thomas visited America for the first time. His reading tours of the United States, which did much to popularize the poetry reading as a new medium for the art, are famous and notorious. Thomas was the archetypal Romantic poet of the popular American imagination—he was flamboyantly theatrical, a heavy drinker, engaged in roaring disputes in public, and read his work aloud with tremendous depth of feeling and a singing Welsh lilt. Thomas toured America four times, with his last public engagement taking place at the City College of New York. A few days later, he collapsed in the Chelsea Hotel after a long drinking bout at the White Horse Tavern. On November 9, , he died at St. He had become a legendary figure, both for his work and the boisterousness of his life.

Chapter 4 : Forgotten poetry of the Lancashire cotton famine | Prospect Magazine

*A prospect of poetry, with other poems* [Item Preview](#) [remove-circle](#) [Share](#) or [Embed This Item](#).

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**Chapter 5 : Singapore Poetry : Individual Poets**

*Prospect Poems. Below are examples of poems about prospect. This list of poetry about prospect is made of PoetrySoup member poems. Read short, long, best, famous, and modern examples of prospect poetry. This list of works about prospect is a great resource for examples of prospect poems and show how.*

Encyclopedia of post-colonial literatures in English. Singapore Book World, Review of Bird with one wing. Goh Poh Seng - Some words. IN Kirpal Singh, ed. Singapore poems in focus. Poetry from the heart: Singapore Book World, 7: Of malls, small and stalking myself. IN Ho, Poh Fun. Katong and other poems. K] Kirpal Singh Brewster, Anne. Review of Twenty poems. Pacific Quarterly Moana, 4 1: South Asian writers and their world. Kirpal Singh - Palm reading. IN Nelson, Emmanuel S. Writers of the Indian diaspora: The poetry of Lee Tzu Pheng: An interview with Lee Tzu Pheng. Times Books International, Review of Against the next wave by Lee Tzu Pheng. Review of Prospect of a drowning by Lee Tzu Pheng. Lee Tzu Pheng - My country, my people. Latest poems echo themes of first collection. Review of Against the next wave. Academic exercise - Dept. IN Kwok, Kian Woon, et al. Our place in time: Singapore Heritage Society, She who peers at us. Review of Prospect of a drowning. Award-winning poet puts herself between the lines. Singapore and the two Ulysses. Lee Tzu Pheng - Leaving. The oyster shares her pearl. The rock of inner realities. Rhyme and reason of women without men. A problematic of identity: Margaret Leong in Singapore. IN Thumboo, Edwin, ed. Times Academic Press for UniPress, Chandran Nair - The land. Chandran Nair - Lallang. His hook catches words like blind fish. A flock of words in sure hands. Sng Boh Khim - Good ching ming day. An interview with Paul Tan. Simon Tay - The magician to his audience. Beyond being a young poet. Review of Ulysses by the Merlion. World Literature Today, 54 4: Edwin Thumboo and the national question. Tamkang Review, 29 2: Singapore University Press, Edwin Thumboo - Ulysses by the Merlion. Interview with Edwin Thumboo. The refractive poetry of Edwin Thumboo. Edwin Thumboo - Gods can die. World Literature Written in English, 17 2: Towards a Singapore classic: Literary Criterion, 15 2: The poetry of Edwin Thumboo: World Literature Written in English, 24 2: The return of Edwin Thumboo. Review of Gods can die. World Literature Today, The conversions of a national poet: English language writing from the Philippines and Singapore. New Day Publishers, Edwin Thumboo interviewed by Peter Nazareth. World Literature Written in English, 18 1: Edwin Thumboo on his own poetry: Pacific Moana Quarterly, 6 2: Two South East Asian poets: Academic exercise - University of Queensland, Notes on a sense of history. The search for style and theme: Journal of English Studies and Comparative Literature, 1 1: World Englishes, 17 3: Review of Superstitions by Wong May. Wong May - The shroud. Hurrah for the circus. Arthur Yap - Dramatis personae. Arthur Yap and Philip Jeyaretnam. Melbourne University Press, The space of city trees: Portrait of the artist as a Singaporean. Poetry between mutter and stutter. Review of Down the line by Arthur Yap. Poetic god of small things. Arthur Yap - 2 mothers in a HDB playground. Southeast Asian Review of English, 8: Robert Yeo - Saigon. A note on Robert Yeo. Responsibility, commitment and the poetry of Robert Yeo. Review of And napalm does not help. I want to talk with Mum. The poetry of Robert Yeo.

Chapter 6 : theinnatdunvilla.com - What is Poetry

*A Prospect of Poetry With Other Poems by James Delacour. A Prospect of Poetry With Other Poems by James Delacour. Download. Read. Paperback. Premium. Clothbound. Excerpt.*

I have attempted to show, that there may be equal happiness in states, that are differently governed from our own; that every state has a particular principle of happiness, and that this principle in each may be carried to a mischievous excess. Then, from a vantage-point in the Alps, he surveys the condition of the world. Every nation, he says, considers itself the happiest, but this is only because each nation judges by its own standards. In fact, happiness is probably equally spread, though in different forms which tend to be mutually exclusive. From Art more various are the blessings sent; Wealth, commerce, honour, liberty, content. Where wealth and freedom reign, contentment fails, And honour sinks where commerce long prevails. Italy is naturally fertile and was formerly successful in commerce, but has since been overtaken by other countries. The remaining great works of art and architecture only inspire a childish love of show in the Italians. The Swiss have poverty, but also equality. They love home-life and simple things, but have no nobility of soul. France is a nation motivated by honour, and is therefore too prone to vanity. Those who have escaped this problem by fleeing across the Atlantic have found a harsh and dangerous land in America. The poem concludes with the thought that happiness lies within: How small, of all that human hearts endure, That part which laws or kings can cause or cure. His travels in Europe in that and the following year gave him much material to draw on, but he seems to have let the poem drop. He resumed it in 1749, by which time he was living at Canonbury House in Islington, and completed it in 1750. The author continued to revise the poem for the rest of his life, so that the ninth edition contained 36 new lines not in the first. In particular, it owes a debt to Dryden and Pope, to whose poems it has often been favourably compared. Many who knew Goldsmith personally, having no great opinion of his abilities, believed that *The Traveller* owed much to the conversation of Dr. Johnson, as may well be the case, or even that Johnson had written a substantial part of it for him. The year-old Charles James Fox admired the poem; a few years later the even younger William Wordsworth read *The Traveller*, and was influenced by it when he wrote his earliest surviving poem, "Lines Written as a School Exercise". The bibliographer Egerton Brydges preferred *The Traveller*: The sentiments are always interesting, generally just, and often new; the imagery is elegant, picturesque, and occasionally sublime; the language is nervous, highly finished, and full of harmony. In *The Traveller*, the execution, though deserving of much praise, is far inferior to the design. No philosophical poem, ancient or modern, has a plan so noble, and at the same time so simple. Arthur Humphreys considered it "a true and thoughtful poem"; [34] Boris Ford noted "the judicious tone, the unruffled movement, the urbane and fluent control of the couplet", which "established him as a great Augustan poet"; [9] and Angus Ross thought that *The Traveller* proved him a poet with an individual voice, citing particularly its "genuine and deep note of feeling".

Chapter 7 : Patrick O'Brian's unknown poems discovered in a drawer | Books | The Guardian

*A Prospect of Poetry, with Other Poems* Average rating: 0 out of 5 stars, based on 0 reviews Write a review This button opens a dialog that displays additional images for this product with the option to zoom in or out.

Poetry Poetry ancient Greek: It consists largely of oral or literary works in which language is used in a manner that is felt by its user and audience to differ from ordinary prose. Poems frequently rely for their effect on imagery, word association, and the musical qualities of the language used. The interactive layering of all these effects to generate meaning is what marks poetry. Because of its nature of emphasising linguistic form rather than using language purely for its content, poetry is notoriously difficult to translate from one language into another: In most poetry, it is the connotations and the "baggage" that words carry the weight of words that are most important. These shades and nuances of meaning can be difficult to interpret and can cause different readers to "hear" a particular piece of poetry differently. While there are reasonable interpretations, there can never be a definitive interpretation. Nature of poetry Poetry can be differentiated most of the time from prose, which is language meant to convey meaning in a more expansive and less condensed way, frequently using more complete logical or narrative structures than poetry does. This does not necessarily imply that poetry is illogical, but rather that poetry is often created from the need to escape the logical, as well as expressing feelings and other expressions in a tight, condensed manner. However, both these forms of poetry use the specific features of verse composition to make these stories more memorable or to enhance them in some way. What is generally accepted as "great" poetry is debatable in many cases. For examples of what is considered "great" poetry, visit the Pulitzer prize and Nobel prize sections for poetry. From these we get three English words: A poet is therefore one who creates and poetry is what the poet creates. The underlying concept of the poet as creator is not uncommon. For example, in Anglo-Saxon a poet is a scop shaper or maker and in Scots makar. Sound in poetry Perhaps the most vital element of sound in poetry is rhythm. Often the rhythm of each line is arranged in a particular meter. In the case of free verse, the rhythm of lines is often organized into looser units of cadence. Poetry in English and other modern European languages often uses rhyme. Rhyme at the end of lines is the basis of a number of common poetic forms, such as ballads, sonnets and rhyming couplets. However, the use of rhyme is not universal. Much modern poetry, for example, avoids traditional rhyme schemes. Furthermore, Classical Greek and Latin poetry did not use rhyme. In fact, rhyme did not enter European poetry at all until the High Middle Ages, when it was adopted from the Arabic language. The Arabs have always used rhymes extensively, most notably in their long, rhyming qasidas. Some classical poetry forms, such as Venpa of the Tamil language, had rigid grammars to the point that they could be expressed as a context-free grammar, which ensured a rhythm. Alliteration played a key role in structuring early Germanic and English forms of poetry called alliterative verse, akin to the role of rhyme in later European poetry. The alliterative patterns of early Germanic poetry and the rhyme schemes of Modern European poetry alike both include meter as a key part of their structure, which determines when the listener expects instances of rhyme or alliteration to occur. In this sense, both alliteration and rhyme, when used in poetic structures, help to emphasise and define a rhythmic pattern. By contrast, the chief device of Biblical poetry in ancient Hebrew was parallelism, a rhetorical structure in which successive lines reflected each other in grammatical structure, sound structure, notional content, or all three; a verse form that lent itself to antiphonal or call- and-response performance. In addition to the forms of rhyme, alliteration and rhythm that structure much poetry, sound plays a more subtle role in even free verse poetry in creating pleasing, varied patterns and emphasising or sometimes even illustrating semantic elements of the poem. Devices such as alliteration, assonance, consonance, dissonance and internal rhyme are among the ways poets use sound. Euphony refers to the musical, flowing quality of words arranged in an aesthetically pleasing way. Poetry and form Compared with prose, poetry depends less on the linguistic units of sentences and paragraphs, and more on units of organisation that are purely poetic. The typical structural elements are the line, couplet, strophe, stanza, and verse paragraph. To be, or not to be: Alternatively a line may end in mid-phrase or sentence: In many instances, the effectiveness of a poem derives from the tension between the use of linguistic and formal units.

With the advent of printing, poets gained greater control over the visual presentation of their work. In its most extreme form, this leads to the writing of concrete poetry. Poetry and rhetoric Rhetorical devices such as simile and metaphor are frequently used in poetry. Indeed, Aristotle wrote in his Poetics that "the greatest thing by far is to be a master of metaphor". However, particularly since the rise of Modernism, some poets have opted for reduced use of these devices, preferring rather to attempt the direct presentation of things and experiences. Other 20th-century poets, however, particularly the surrealists, have pushed rhetorical devices to their limits, making frequent use of catachresis.

History of poetry Poetry as an art form predates literacy. In preliterate societies, poetry was frequently employed as a means of recording oral history, storytelling epic poetry , genealogy, law and other forms of expression or knowledge that modern societies might expect to be handled in prose. The Ramayana, a Sanskrit epic which includes poetry, was probably written in the 3rd century BCE in a language described by William Jones as "more perfect than Latin, more copious than Greek and more exquisitely refined than either. The use of verse to transmit cultural information continues today. An alphabet song teaches the names and order of the letters of the alphabet; another jingle states the lengths and names of the months in the Gregorian calendar. Preliterate societies, lacking the means to write down important cultural information, use similar methods to preserve it. Some writers believe that poetry has its origins in song. However, in the European tradition the earliest surviving poems, the Homeric and Hesiodic epics, identify themselves as poems to be recited or chanted to a musical accompaniment rather than as pure song. Another interpretation, developed from 20th-century studies of living Montenegrin epic reciters by Milman Parry and others, is that rhythm, refrains, and kennings are essentially paratactic devices that enable the reciter to reconstruct the poem from memory. In preliterate societies, all these forms of poetry were composed for, and sometimes during, performance. As such, there was a certain degree of fluidity to the exact wording of poems, given this could change from one performance or performer to another. The introduction of writing tended to fix the content of a poem to the version that happened to be written down and survive. Written composition also meant that poets began to compose not for an audience that was sitting in front of them but for an absent reader. Later, the invention of printing tended to accelerate these trends. Poets were now writing more for the eye than for the ear. The development of literacy gave rise to more personal, shorter poems intended to be sung. These are called lyrics, which derives from the Greek *lura* or lyre, the instrument that was used to accompany the performance of Greek lyrics from about the seventh century BCE onward. In more recent times, the introduction of electronic media and the rise of the poetry reading have led to a resurgence of performance poetry and have resulted in a situation where poetry for the eye and poetry for the ear coexist, sometimes in the same poem. The late 20th-century rise of the singer-songwriter and Rap culture and the increase in popularity of Slam poetry have led to a renewed debate as to the nature of poetry that can be crudely characterised as a split between the academic and popular views. As of , this debate is ongoing with no immediate prospect of a resolution. Love poems proliferate now, in weblogs and personal pages, as a new way of expression and liberty of hearts, "I have won many female relations with this valid resource", has said a contemporaneous writer called Federic P.

*Topographical poetry, verse genre characterized by the description of a particular landscape. A subgenre, the prospect poem, details the view from a height. The form was established by John Denham in with the publication of his poem Cooper's Hill.*

This Season is described as it affects the various parts of Nature, ascending from the lower to the higher; and mixed with Digressions arising from the subject. Its influence on inanimate Matter, on Vegetables, on brute Animals, and last on Man; concluding with a Dissuasive from the wild and irregular passion of love, opposed to that of a purer and more reasonable kind. Collections relating to the History of Mary Queen of Scotland, containing a great number of original Papers, never before printed: With an explanatory Index of the obsolete Words; and Preface, shewing the Importance of these Collections. A System of Heraldry, Speculative and Practical: Together with historical and genealogical Memorials relative thereto. The Peerage of Scotland: Containing an historical and genealogical Account of the Nobility of that Kingdom. Collected from the publick Records of the Nation, the Charters, and other Writings of the Nobility, and from the most approved Histories. Collected from the original Charters, Chartularies, authentick Records, and the most approved Histories: With an Appendix containing several original Papers relating to the Lives, and referring to them. Both by George Craford Esq Folio. Wherein the Affairs and Learning before the Birth of Christ, are also illustrated. To which is subjoined a Discourse to promote the Conversion of the Jews to Christianity. Both by Robert Millar, A. A Vindication of the true Art of Self-Defence. Recommended to all Gentlemen, but particularly to the Soldiery. To which is annexed, A short but very useful Memorial for Sword-Men. By Sir Will Hope Bart. And Britannia, a Poem by Mr. With Cuts; both in 4to and 8vo. The Tragedy of Sophonisba. Both in 4to and 8vo. Written by Philip Frowde Esq [Page] The Works of Mr. To which are added, some Observations on the Office of an Ambassador. By a Person of Honour. The first republished, with many considerable Additions. Inscribed to the late King. By a Gentleman of Middlesex. A Discourse, proving that the Apostles were no Enthusiasts. Wherein the Nature and Influence of Religious Enthusiasm are impartially explained. Woolston alledges with respect to the Resurrection of Jesus Christ. By Archibald Campbell, S. The Regard due to Divine Revelation, and to Pretences to it considered.

Chapter 9 : Topographical poetry | theinnatdunvilla.com

*Ye distant spires, ye antique tow'rs, Thomas Gray is generally considered the second most important poet of the eighteenth century (following the dominant figure of Alexander Pope) and the most disappointing.*

The description of elements in the landscape thus becomes a poetic vehicle through which a personal interpretation is delivered. Tell me my Muse what monstrous dire offence, What crime could any Christian King incense To such a rage? Now the religious spirit unleashed under royal auspices had come to question the constitutionality of the Divine right of kings which had allowed the dismantling of those ancient institutions in the first place. Until then landscape poetry appealed to Classical models. The fierce snowstorm in "Winter", for example, is awe-inspiring but only dangerous for the generalized rustic shepherd struggling through it rather than reading about it, and the sympathy engendered through the former only serves to reaffirm the sensibility and political righteousness of the gentry. Thus, the importance and inevitability of submitting to the authority of nature is connected to the importance of maintaining social order, which the landed classes can do from their relatively safe position in the schema of the poem. In later editions of *The Seasons*, Thomson becomes increasingly explicit about his political message, using the language of the sublime in nature to flatter Whig politicians, a move based in the dedication or compliment to a patron common to topographical poetry in the early 18th century. It suggested that the natural scene corresponded with political dominance, and the presentation of a disinterested but shared value, a non-threatening aesthetic one, socially legitimized this dominance. While with any eye made quiet by the power Of harmony, and the deep power of joy, We see into the life of things. The transition, even in their case however, has been to a subjective viewpoint. This is so even when there is an appeal to the Classical past. The operative emphasis here is on the personal pronoun. A change in the perception and evaluation of landscape was one mark of the entrance into the era of British Romanticism. Visual and literary art as well as political and philosophical prose recorded this change. Gilpin advocated approaching the landscape "by the rules of picturesque beauty," [13] which emphasized contrast and variety. From this time, and into the mid century, a taste for the sublime in landscape emerged with the sublime in language. Thus, this argument connects the prominence of the aesthetic viewpoint that the genre maintained to "the formation of a national culture. The opinions of many learned men on the subject of descriptive poetry, and its occasional embellishments, having differed considerably when their abilities were exercised in examining the productions of authors of the first literary eminence, presented a difficulty of choice in regard to the plan and execution of the subsequent undertaking. It has been the object of the writer to profit by the sentiments of professed critics, given on the works familiar to his own, and by avoiding either extreme, to pursue, as far as his judgment enabled him, an intermediate course. How far he has succeeded in that endeavor, is humbly submitted to the decision of a generous public" [16] Another average poet in the topographical poetry of the late 18th century, John Grisborne , canvasses many of the conventions of the genre in only the first canto of his poem *The vales of Wever*, a loco-descriptive poem, inscribed to the Reverend John Granville, of Calwich, Staffordshire: *Insects living under its Bark. Scenery from his Summit.* Both Bethell and Gisborne include extensive footnotes that elaborate on the particular places mentioned throughout their poems. In these notes, they often address the reader by presuming his or her response, belief or disbelief in the scene. Historical references often account for more than one culture and negotiate the tension between local situations and imperial prerogatives, and thus tend toward an explanatory narrative of Irish institutions which distinguishes the Irish topographical poetry from the British. At times these explanations subordinate aesthetic description. A prospect is a view into the distance space ; it is also a view into the future distance in time , often with the suggestion of opportunity or expectation: Understood in both its spatial and temporal senses, the prospect was a frequent culmination of traditional allegory" [20] The early topographical poems of the 17th century and 18th century centered on urban locales of power and often described aspects of the city such as buildings, major rivers and parks. Later topographical poems written during the romantic period moved away from cities and into the provinces. Romantic poets also rejected the scientific and informative approach employed by the early topographical

poets. Instead of being scientific observers, the romantic poets who wrote prospect poems tried to create a sense of a presence and emotion that gave life to the landscape. The Modern Language Association of America, , p. The Faber Book of Landscape Poetry. Faber and Faber, Landscape, Liberty, and Authority: Poetry, Criticism, and Politics from Thomson to Wordsworth. Cambridge University Press, , pp. Landscape, Liberty, and Authority: Cambridge University Press, , p. Faber and Faber, , p. Associated University Press, Printed for John Stockdale, Piccadilly, London, Topography in Eighteenth-Century Poetry. Three Modes of Scenic Rendering in the Lyric". Topography in Eighteenth-Century Poetry".