

# A Moment's Monument

Revisionary Poetics and the  
Nineteenth-Century English Sonnet

Jennifer Ann Wagner

WITHDRAWN



Madison • Toronto  
Fairleigh Dickinson University Press  
London: Associated University Presses

# A Moments Monument The Development Of The Sonnet

**Michael J. Allen**



## **A Moments Monument The Development Of The Sonnet:**

*A Moment's Monument* Jennifer A. Wagner-Lawlor, Jennifer Ann Wagner, 1996 Seven chapters take up readings of sonnets by Wordsworth Shelley Keats D G Rossetti Hopkins and to draw out the implications of this study into our own century Robert Frost Close readings of individual Wordsworth sonnets in chapter 1 sketch out a constellation of themes and tropes as well as a fundamental revisionary poetic that the very form of the sonnet tropes Both those tropes and that procedure are problematized and in some cases deconstructed by subsequent poets Far from accepting Wordsworth's visionary claim for the sonnet this study goes on to show how profoundly those claims were critiqued *A Moment's Monument* Joan G. Rosen, 1972 *The Modern Irish Sonnet* Tara Guissin-Stubbs, 2020-10-10 The Modern Irish Sonnet Revision and Rebellion discusses how and why the sonnet appeals to Irish poets and has grown in popularity over the last century Using a thematic approach Tara Guissin Stubbs argues for the significance of the Irish sonnet as a discrete entity within modern and contemporary poetry and shows how the Irish sonnet has become a debating chamber for discussions concerning the relationship between Irish and British culture poetry and gender and revision and rebellion The text reshapes the poetic and critical field exploring canonical and non canonical poems by male and female poets so as to challenge outmoded views of the thematic and formal limitations of the sonnet *The Sonnet* Stephen Regan, 2019-02-28 The Sonnet provides a comprehensive study of one of the oldest and most popular forms of poetry widely used by Shakespeare Milton and Wordsworth and still used centuries later by poets such as Seamus Heaney Tony Harrison and Carol Ann Duffy This book traces the development of the sonnet from its origins in medieval Italy to its widespread acceptance in modern Britain Ireland and America It shows how the sonnet emerges from the aristocratic courtly centres of Renaissance Europe and gradually becomes the chosen form of radical political poets such as Milton The book draws on detailed critical analysis of some of the best known sonnets written in English to explain how the sonnet functions as a poetic form and it argues that the flexibility and versatility of the sonnet have given it a special place in literary history and tradition *The Anthem Anthology of Victorian Sonnets* Michael J. Allen, 2011 The Anthem Anthology of Victorian Sonnets is a comprehensive collection of three thousand sonnets written by poets between 1836 and the early years of the twentieth century The work contains a representative selection of sonnets for each individual poet in order to display the diversity and innovation brought to the sonnet form by Victorian poets **The Variorum Edition of the Poetry of John Donne, Volume 7, Part 1** John Donne, Gary A. Stringer, Paul A. Parrish, 2005-12-01 Praise for previous volumes This variorum edition will be the basis of all future Donne scholarship Chronicle This is the 4th volume of The Variorum Edition of the Poetry of John Donne to appear This volume presents a newly edited critical text of the Holy Sonnets and a comprehensive digest of the critical scholarly commentary on them from Donne's time through 1995 The editors identify and print both an earlier and a revised authorial sequence of sonnets as well as presenting the scribal collection which contains unique authorial versions of several of the

sonnets inscribed by Donne's friend Rowland Woodward in the Westmoreland manuscript

**The Picturesque and the Sublime** Susan Glickman, 2000 Winner of the Gabrielle Roy Prize in English and the Raymond Klibansky Prize The Picturesque and the Sublime is a cultural history of two hundred years of nature writing in Canada from eighteenth century prospect poems to contemporary encounters with landscape Arguing against the received wisdom made popular by Northrop Frye and Margaret Atwood that Canadian writers view nature as hostile Susan Glickman places Canadian literature in the English and European traditions of the sublime and the picturesque Glickman argues that early immigrants to Canada brought with them the expectation that nature would be grand mysterious awesome even terrifying and welcomed scenes that conformed to these notions of sublimity She contends that to interpret their descriptions of nature as negative as so many critics have done is a significant misunderstanding Glickman provides close readings of several important works including Susanna Moodie's Enthusiasm Charles G D Roberts's Ave and Paulette Jiles's Song to the Rising Sun and explores the poems in the context of theories of nature and art Instead of projecting backward from a modernist perspective Glickman reads forward from the discovery of landscape as a legitimate artistic subject in seventeenth century England and argues that picturesque modes of description and a sublime aesthetic have governed much of the representation of nature in this country Susan Glickman is a poet living in Toronto She is the author of Complicity The Power to Move Henry Moore's Sheep and Other Poems and Hide and Seek

**Handbook of Poetic Forms** Jessica Bundschuh, Irmtraud Huber, 2025-10-06 This Handbook of Poetic Forms aims to offer historically informed approaches to a wide variety of poetic forms A particular emphasis will be on considering poetic form in dialogue with the cultural context in which it is being used as well as within the literary tradition of each form and to explore the stable as well as the historically variable affordances of each form in such contexts Hereby the focus lies on prescriptive forms that is on poetic forms which are defined by or at least associated with specific metrical stanzaic or overall structures or the absence of such rather than poetic genres that are primarily characterised by similarities in subject matter like the elegy or the ode While this Handbook should be accessible to students its aim is not to offer basic introductions but rather to broaden a historical and functional understanding of the poetic forms it covers and to engage with poetic forms not as givens but as historically contingent processes of formation Above all this Handbook's formalism is new formalist in emphasising historical awareness and contextualisation

**Melodious Guile** John Hollander, 1990-07-25 Demonstrating a poet's imaginative ear and a critic's range of concern John Hollander here writes about the melodious guile of poetry explaining how poems frame parables about themselves Hollander considers works by Spenser Milton Wordsworth chiefly plus a range of other poets including Chaucer Keats Rossetti Tennyson Frost Stevens and Auden He also presents certain poems of his own showing how they anticipate and exemplify the observations contained in this volume

**Calendar of Queen's College and University, Kingston, Canada for the Year ...** Queen's University (Kingston, Ont.), 1911

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