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Pastoral literature[edit] Pastoral literature in general[edit] Pastoral is a mode of literature in which the author employs various techniques to place the complex life into a simple one. Paul Alpers distinguishes pastoral as a mode rather than a genre, and he bases this distinction on the recurring attitude of power; that is to say that pastoral literature holds a humble perspective toward nature. Thus, pastoral as a mode occurs in many types of literature poetry, drama, etc. Terry Gifford, a prominent literary theorist, defines pastoral in three ways in his critical book *Pastoral*. The first way emphasizes the historical literary perspective of the pastoral in which authors recognize and discuss life in the country and in particular the life of a shepherd. This Golden Age shows that even before Alexandria , ancient Greeks had sentiments of an ideal pastoral life that they had already lost. This is the first example of literature that has pastoral sentiments and may have begun the pastoral tradition. In this artificially constructed world, nature acts as the main punisher. Traditionally, pastoral refers to the lives of herdsmen in a romanticized, exaggerated, but representative way. The pastoral life is usually characterized as being closer to the Golden age than the rest of human life. The setting is a *Locus Amoenus* , or a beautiful place in nature, sometimes connected with images of the Garden of Eden. Come live with me and be my Love, And we will all the pleasures prove That hills and valleys, dale and field, And all the craggy mountains yield. The speaker of the poem, who is the titled shepherd, draws on the idealization of urban material pleasures to win over his love rather than resorting to the simplified pleasures of pastoral ideology. This can be seen in the listed items: The speaker takes on a voyeuristic point of view with his love, and they are not directly interacting with the other true shepherds and nature. Pastoral shepherds and maidens usually have Greek names like Corydon or Philomela, reflecting the origin of the pastoral genre. Pastoral poems are set in beautiful rural landscapes, the literary term for which is "*locus amoenus*" Latin for "beautiful place" , such as Arcadia , a rural region of Greece , mythological home of the god Pan , which was portrayed as a sort of Eden by the poets. The tasks of their employment with sheep and other rustic chores is held in the fantasy to be almost wholly undemanding and is left in the background, abandoning the shepherdesses and their swains in a state of almost perfect leisure. This makes them available for embodying perpetual erotic fantasies. The shepherds spend their time chasing pretty girls – or, at least in the Greek and Roman versions, pretty lads as well. *Georgics* Book III, *Shepherd with Flocks*, Vergil Vatican Library Pastoral literature continued after Hesiod with the poetry of the Hellenistic Greek Theocritus , several of whose *Idylls* are set in the countryside probably reflecting the landscape of the island of Cos where the poet lived and involve dialogues between herdsmen. He wrote in the Doric dialect but the metre he chose was the dactylic hexameter associated with the most prestigious form of Greek poetry, epic. This blend of simplicity and sophistication would play a major part in later pastoral verse. Theocritus was imitated by the Greek poets Bion and Moschus. The Roman poet Virgil adapted pastoral into Latin with his highly influential *Eclogues*. Virgil introduces two very important uses of pastoral, the contrast between urban and rural lifestyles and political allegory [7] most notably in *Eclogues* 1 and 4 respectively. In doing so, Virgil presents a more idealized portrayal of the lives of shepherds while still employing the traditional pastoral conventions of Theocritus. He was the first to set his poems in Arcadia, an idealized location to which much later pastoral literature will refer. But as "the dreaming man" indicates, this is just a dream for Alfius. He is too consumed in his career as a usurer to leave it behind for the country. Italian poets revived the pastoral from the 14th century onwards, first in Latin examples include works by Petrarch , Pontano and Mantuan then in the Italian vernacular Sannazaro , Boiardo. The fashion for pastoral spread throughout Renaissance Europe. In Spain, Garcilaso de la Vega was an important pioneer and his motifs find themselves renewed in the 20th-century Spanish-language poet Giannina Braschi. Leading French pastoral poets include Marot and Ronsard. This image represents copy

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B, printed and painted in and currently held by the Library of Congress. It contains elegies, fables and a discussion of the role of poetry in contemporary England. Spenser and his friends appear under various pseudonyms Spenser himself is "Colin Clout". Additionally, he wrote *Arcadia* which is filled with pastoral descriptions of the landscape. In the 17th century came the arrival of the Country house poem. In , Ben Jonson wrote *To Penshurst*, a poem in which he addresses the estate owned by the Sidney family and tells of its beauty. The basis of the poem is a harmonious and joyous elation of the memories that Jonson had at the manor. It is beautifully written with iambic pentameter, a style that Jonson so eloquently uses to describe the culture of Penshurst. It is very important to note the insertion of Pan and Bacchus as notable company of the manor. Pan, Greek god of the Pastoral world, half man and half goat, was connected with both hunting and shepherds; Bacchus was the god of wine, intoxication and ritual madness. This reference to Pan and Bacchus in a pastoral view demonstrates how prestigious Penshurst was, to be worthy in the company with gods, notions of just how romanticized the estate was. Philips focuses on the joys of the countryside and looks upon the lifestyle that accompanies it as being "the first and happiest life, when man enjoyed himself. The poem is very rich with metaphors that relate to religion, politics and history. It moves through the house itself, its history, the gardens, the meadows and other grounds, the woods, the river, his Pupil Mary, and the future. Marvell used nature as a thread to weave together a poem centered around man. We once again see nature fully providing for man. Marvell also continuously compares nature to art and seems to point out that art can never accomplish on purpose what nature can achieve accidentally or spontaneously. In this pastoral work, he paints the reader a colorful picture of the benefits reaped from hard work. This is an atypical interpretation of the pastoral, given that there is a celebration of labor involved as opposed to central figures living in leisure and nature just taking its course independently. The pastoral elegy is a subgenre that uses pastoral elements to lament a death or loss. Milton used the form both to explore his vocation as a writer and to attack what he saw as the abuses of the Church. The formal English pastoral continued to flourish during the 18th century, eventually dying out at the end. In this work Pope sets standards for pastoral literature and critiques many popular poets, one of whom is Spenser, along with his contemporary opponent Ambrose Phillips. During this time period Ambrose Phillips, who is often overlooked because of Pope, modeled his poetry after the Native English form of Pastoral, employing it as a medium to express the true nature and longing of Man. He strove to write in this fashion to conform to what he thought was the original intent of Pastoral literature. As such, he centered his themes around the simplistic life of the Shepherd, and, personified the relationship that humans once had with nature. Spenser alludes to the pastoral continuously throughout the work and also uses it to create allegory in his poem, with the characters as well as with the environment, both of which are meant to have symbolic meaning in the real world. It is composed of six books but Spenser intended to write twelve. He wrote the poem primarily to honor Queen Elizabeth. William Cowper addressed the artificiality of the fast-paced city life in his poems *Retirement* and *The Winter Noddy*. Burns explicitly addresses the Pastoral form in his *Poem on Pastoral Poetry*. Another subgenre is the Edenic Pastoral, which alludes to the perfect relationship between God, man, and nature in the Garden of Eden. It typically includes biblical symbols and imagery. It is a celebration of Mirth personified, who is the child of love and revelry. It was originally composed to be a companion poem to, *Il Penseroso*, which celebrates a life of melancholy and solitude. Pastoral epic[edit] Milton is perhaps best known for his epic *Paradise Lost*, one of the few Pastoral epics ever written. However, Milton in turn continually comes back to Satan, constructing him as a character the audience can easily identify with and perhaps even like. Pastoral romances[edit] Italian writers invented a new genre, the pastoral romance, which mixed pastoral poems with a fictional narrative in prose. Although there was no classical precedent for the form, it drew some inspiration from ancient Greek novels set in the countryside, such as *Daphnis and Chloe*.

Chapter 2 : Pastoral - Wikipedia

Lyrical Poems, Songs, Pastorals, Roundelays, War Poems, Madrigals [Emily Thornton Charles] on blog.quintoapp.com
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Alvan Fisher , Pastoral Landscape, A pastoral lifestyle see pastoralism is that of shepherds herding livestock around open areas of land according to seasons and the changing availability of water and pasture. It lends its name to a genre of literature, art, and music that depicts such life in an idealized manner, typically for urban audiences. Paul Alpers distinguishes pastoral as a mode rather than a genre, and he bases this distinction on the recurring attitude of power; that is to say that pastoral literature holds a humble perspective toward nature. Thus, pastoral as a mode occurs in many types of literature poetry, drama, etc. Terry Gifford, a prominent literary theorist, defines pastoral in three ways in his critical book *Pastoral*. The first way emphasizes the historical literary perspective of the pastoral in which authors recognize and discuss life in the country and in particular the life of a shepherd. This Golden Age shows that even before Alexandria , ancient Greeks had sentiments of an ideal pastoral life that they had already lost. This is the first example of literature that has pastoral sentiments and may have begun the pastoral tradition. In this artificially constructed world, nature acts as the main punisher. Traditionally, pastoral refers to the lives of herdsmen in a romanticized, exaggerated, but representative way. The pastoral life is usually characterized as being closer to the Golden age than the rest of human life. The setting is a *Locus Amoenus* , or a beautiful place in nature, sometimes connected with images of the Garden of Eden. Come live with me and be my Love, And we will all the pleasures prove That hills and valleys, dale and field, And all the craggy mountains yield. The speaker of the poem, who is the titled shepherd, draws on the idealization of urban material pleasures to win over his love rather than resorting to the simplified pleasures of pastoral ideology. This can be seen in the listed items: The speaker takes on a voyeuristic point of view with his love, and they are not directly interacting with the other true shepherds and nature. Pastoral shepherds and maidens usually have Greek names like Corydon or Philomela, reflecting the origin of the pastoral genre. Pastoral poems are set in beautiful rural landscapes, the literary term for which is "*locus amoenus*" Latin for "beautiful place" , such as Arcadia , a rural region of Greece , mythological home of the god Pan , which was portrayed as a sort of Eden by the poets. The tasks of their employment with sheep and other rustic chores is held in the fantasy to be almost wholly undemanding and is left in the background, abandoning the shepherdesses and their swains in a state of almost perfect leisure. This makes them available for embodying perpetual erotic fantasies. The shepherds spend their time chasing pretty girls " or, at least in the Greek and Roman versions, pretty lads as well. Pastoral poetry *Georgics* Book III, *Shepherd with Flocks*, Vergil Vatican Library Pastoral literature continued after Hesiod with the poetry of the Hellenistic Greek Theocritus , several of whose *Idylls* are set in the countryside probably reflecting the landscape of the island of Cos where the poet lived and involve dialogues between herdsmen. He wrote in the Doric dialect but the metre he chose was the dactylic hexameter associated with the most prestigious form of Greek poetry, epic. This blend of simplicity and sophistication would play a major part in later pastoral verse. Theocritus was imitated by the Greek poets Bion and Moschus. The Roman poet Virgil adapted pastoral into Latin with his highly influential *Eclogues*. Virgil introduces two very important uses of pastoral, the contrast between urban and rural lifestyles and political allegory[7] most notably in *Eclogues* 1 and 4 respectively. In doing so, Virgil presents a more idealized portrayal of the lives of shepherds while still employing the traditional pastoral conventions of Theocritus. He was the first to set his poems in Arcadia, an idealized location to which much later pastoral literature will refer. But as "the dreaming man" indicates, this is just a dream for Alfius. He is too consumed in his career as a usurer to leave it behind for the country. Italian poets revived the pastoral from the 14th century onwards, first in Latin examples include works by Petrarch , Pontano and Mantuan then in the Italian vernacular Sannazaro , Boiardo. The fashion for

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Although there was no classical precedent for the form, it drew some inspiration from ancient Greek novels set in the countryside, such as *Daphnis and Chloe*. Again, there was little Classical precedent, with the possible exception of Greek satyr plays. The forest in *As You*

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Like It can be seen as a place of pastoral idealization, where life is simpler and purer, and its inhabitants live more closely to each other, nature and God than their urban counterparts. However, Shakespeare plays with the bounds of pastoral idealization. Throughout the play, Shakespeare employs various characters to illustrate pastoralism. His protagonists Rosalind and Orlando metaphorically depict the importance of the coexistence of realism and idealism, or urban and rural life. While Orlando is absorbed in the ideal, Rosalind serves as a mediator, bringing Orlando back down to reality and embracing the simplicity of pastoral love. She is the only character throughout the play who embraces and appreciates both the real and idealized life and manages to make the two ideas coexist. Therefore, Shakespeare explores city and country life as being appreciated through the coexistence of the two. The pastoral genre was a significant influence in the development of opera. After settings of pastoral poetry in the pastourelle genre by the troubadours, Italian poets and composers became increasingly drawn to the pastoral. Musical settings of pastoral poetry became increasingly common in first polyphonic and then monodic madrigals: At the same time, Italian and German composers developed a genre of vocal and instrumental pastorals, distinguished by certain stylistic features, associated with Christmas Eve. The pastoral, and parodies of the pastoral, continued to play an important role in musical history throughout the 18th and 19th centuries. Rameau was an outstanding exponent of French pastoral opera. More concerned with psychology than description, he labelled the work "more the expression of feeling than [realistic] painting". They generally sound like a slowed down version of a tarantella, as they encompass many of the same melodic phrases. Pastoral art Idealised pastoral landscapes appear in Hellenistic and Roman wall paintings. Interest in the pastoral as a subject for art revived in Renaissance Italy, partly inspired by the descriptions of pictures Sannazzaro included in his Arcadia. Later, French artists were also attracted to the pastoral, notably Claude, Poussin e. Giorgione, Pastoral Concert. A work which the Louvre now attributes to Titian, c.

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Chapter 3 : What has the author Emily Thornton Charles written

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On the paternal side, the Thorntons were noted as original thinkers. Her father, James M. The Parkers, her maternal ancestors, were among the early Puritans. Deacon Edmund Parker settled in Reading, Massachusetts, about 1630, the family removing thereafter to Pepperell, Massachusetts, which town they helped to found. For more than a century, from father to son, the Parkers were deacons and leaders of the choir in the Congregational Church. Twenty years later, their daughter, Harriet Parker, was married to James M. Thornton, a civil engineer, son of Elisha. The young couple moved to Lafayette, where Mr. Thornton established a large manufactory. As a child in school, she attracted attention by the excellence of her written exercises and her original manner of handling given subjects. She married, in 1830, Daniel B. Charles, son of a businessman long established in Indianapolis. At the age of 24, she was left a widow, in delicate health, with two young children dependent upon her. In 1832, she published her first volume of verse under the title Hawthorn Blossoms Philadelphia. This book was received well and proved a literary and financial success. From 1833 to 1835, she continued to do newspaper work and biographical writing. She was associate editor of Eminent Men of Indiana. In 1836, she accepted a position as managing editor of the Washington World. While recovering slowly, she spent the year in revising and preparing for publication her later poems. That volume fully established her reputation as a national poet. Charles wrote almost exclusively under the name of "Emily Thornton", [2] [4] though "Emily Hawthorne" was also used. On the occasion of her departure from Indiana, when a complimentary farewell testimonial was tendered her by the leading citizens of Indianapolis, in 1837, she made a brilliant address. In 1838, she addressed an audience of 1,000 ex-prisoners of war in Cincinnati, Ohio.

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Chapter 8 : Full text of "Lyrical poems, songs, pastorals, rounddelays, war poems, madrigals"

Emily Thornton Charles has written: 'Lyrical poems, songs, pastorals, rounddelays, war poems, madrigals'.

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Lyrical Poems, Songs, Pastorals, Roundelays, War Poems, Madrigals () In , she began to write for a livelihood, doing reporting and editorial work for Indianapolis papers and correspondence for outside publications.