English student
Joseph Sampleman

Friday, 14/05/2010
Sunday, 16/05/2010
Monday, 17/05/2010
“I’ve always loved English, and Oxford offers the best. That’s why I applied.”

Joseph Sampleman
Letter to Benjamin Bailey, 22 November 1815

My dear Bailey,

I will put over the first part of this (tender) Letter to you in order to throw light upon the affair that has occurred. I’ve received a Letter from John [illegible] on Friday, the 25th of this month, which contains the greatest part of what Mr. [illegible] said to me when we met last week. I was not able to understand it all, and I think it contains some novel ideas. I am afraid it may be [illegible] and I am not sure of his meaning. I hope you will be able to help me understand it. I will send my respects to [illegible] and Whitbread.

Joseph Sampleman
Poems,

by

JOHN KEATS.

"What more beauty can fail to create,
Than to enjoy delight with liberty."

Face of the Butterfly—Spenser.

LONDON:

PRINTED FOR

C. & J. OLLIER, 3, WELBECK STREET,
CAVENDISH SQUARE.

1817.

Fig. 4. Title page of Keats's Poems (1817). (By permission of the Newberry Library.)

his early impressions of that generous smile remained a crucial
source of reassurance throughout his participation in the second
Re

sn

ose. Again and again, it brought him back to Spenser for spe-

This nearness in being that second temple. As his thinking mas-

sion. It also helped inspire and sustain the increasing sophisticat-

ion of his Spenserian revision.

II

Now, notwithstanding the unique inspiration of this less "haughty"
muse,

there was another significant factor in Keats's early attachment to

Spenser. From the time Keats first began thinking of himself as a

poet, the support of England's current writers meant as much to him

as the imagined approval of an old bard. Becoming a part of Low-

don's literary circles was another important means of validating his

work. In many of his early works, for instance, he con-

structed his creative identity in terms of his association with estab-

lished writers like Byron and Hunt. We have seen how appreciation

of Spenser's beauty, his playfulness, and his geniality had become a

special unifying principle among writers as diverse as Wordsworth,

Coleridge, Lamb, Southey, Byron, Hazlitt, and Hunt. To share their

appreciation of Spenser meant making a certain vicarious claim to

membership in their circle. It took Keats some time before he could

fully appreciate what they were saying about Spenser's doubleness.

But he understood their comments about his beauty and gentleness

from the beginning and set about appropriating those ideas with a

me that had as much to do with the embrace of contemporaries like

Hunt as with the kinship of Spenser.

Keats's first responses to Spenser made up the stuff of literary

legend. By late adolescence, his literary knowledge was limited and

he had yet to write a poem. Then, probably in 1814, he discovered

the Epistles under Clarke's guidance. Something in its made him

curious about Spenser, and he requested the loan of Clarke's Faerie

Queene. Immediately he "breathed" in Spenser's art "like a new

world," "ramp'd" through it "like a young horse turned into a

spring meadow," hoisted himself up to look "burlly and dominant" in

sympathy with the grand scale of Spenserian images like the "sea-

shouldering whales" of the Perilous Sea, and thus became a poet

himself (KC 2:55, 148-49; Clarke 120). The dramatic accounts by

Clarke and Brown of this experience have encouraged Keats's mod-

Joseph Sampleman

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Appointments

College, Hall, and Society

College Administrator

Applications are invited for the post of College Administrator at Magdalen College, Oxford. The post is Grade 6 and 1/2, 18.5 hours per week. The closing date for applications is 25th March 2015.

The role of the College Administrator is to provide administrative and clerical support to the master and the college committee. This includes: managing the day-to-day running of the college; maintaining the college's records; preparing correspondence; and ensuring that all administrative work is completed in a timely and efficient manner.

Applications should be submitted to the master of Magdalen College, Magdalen College, Oxford, OX1 4TG, or by email to magdalen.office@magd.ox.ac.uk. The closing date is 25th March 2015.

Further details and an application form are available from the master of Magdalen College, Magdalen College, Oxford, OX1 4TG, or by email to magdalen.office@magd.ox.ac.uk.

Joseph Sampleman
fri_17.19_taylorian_the_verse_revolutionaries
Joseph Sampleman
Joseph Sampleman

fri_19.49_my_room_'the_cockney_school_of_poetry_number_iv'
OXFORDISING

BRIEF ENCOUNTERS

You smiled at me in the经济学系的 coffee shop. I was reading a book and I thought I saw you. I asked you if you were the girl who had asked me to go to the coffee shop. You said yes and we went inside. We sat down and talked about our classes and we realized we were both taking the same course. We exchanged numbers and promised to meet up next week. It was a simple encounter, but it made my day.

Joseph Sampleman
Keats, Narrative and Audience: The Posthumous Life of Writing

ANDREW BENNETT
Negative Capability. The Intuitive Approach in Keats.

This is No. 23 of the Harvard Honors Theses in English, and is hence presented to us bound in laurel. No man is to be grieved at lawfully and academically acquired honors; and I beg, with appropriate respect, to offer Mr. Bate my sincere congratulations. He has composed a thesis admirable in its kind—clear, concise, carefully documented, and enforced by appeals to a number of established authorities. This, however, will not preclude a painstaking reviewer from a few observations in disproof.

Mr. Bate takes for his title a phrase which Keats applies, in an eminent degree, to Shakespeare—"Negative Capability." This characteristic Keats explains as present "when a man is capable of being in uncertainties, mysteries, doubts, without any irritable reaching after fact and reason." The poetic character, Keats further remarks, "has no self—it is everything and nothing. It has as much delight in conceiving an Iago as an Isehins." As such it is contrasted by Keats with "the Woolfwhornian or epoetistical sublime." Further, the Imagination apprehends its object by intuition. It discards the retrospective process of arriving at truth by slow stages, and wins by instant apprehension. The poet arrives at his goal at a stroke by identifying himself with the object apprehended. He becomes as a hawk or a mist. And what the Imagination sees as Beauty must be Truth. -- "Beauty is Truth, Truth Beauty," we are really told in the famous dream.
sun_18.55_my_room_keats
Joseph Sampleman
We went inside, where it looked nothing like my real parents' house, and I relaxed. The most immediately memorable feature of the decor was the carpeting. A startlingly synthetic flavor of sky blue, it illuminated the whole floor of the place, like a lit ceiling, and sent my first minute in Jane's house I felt subliminally but undeniably upside down. The furniture had been accumulated rather than chosen. An empy wicker hutch bang in the corner of the living room, its bottom still lined with newspaper and its water bottle a quarter full. They had panned the dining room from the living room with an ugly stack of cabinets that held Jane's many gold to-

mon_9.30_my_room_mysteries_of_pittsburgh

Joseph Sampleman
Language into Literature 2: Genre Trouble
Matthew Reynolds

1. Different genre from:

Register - We use the term register in the sense of a variety of language determined by topic, subject matter of activity, such as the register of mathematics, the register of medicine, or the register of pigeon-fancying. In English this is almost exclusively a matter of tone, although some registers, notably the register of law, are known to have special syntactic characteristics.


Discourse - A way language as discourse is to study it in its communicative context, as language society and historically situated. The structures of discourse, as opposed to the more limited structures of text, reflects the whole complex process of people interacting with one another in live situations and within the structure of social forces. Roger Ewerle, Language Critique, 2nd edn., 1996, p. 83.

2. Genre as an inventory

3. Genre as a context

4. Genre as a perspective

Professor Martin Fitzgerald says that when, in the case of air London through Rotherhithe - Hackney, the use of 'action 44' stop and search powers expanded like the floods of Pompeii to millions, as who did narcotics swell like an angry jellyfish. Also to the language of news reporting.

There is back and forth between the use of stop and search powers by the Metropolitan police and reductions to hate crimes, according to some figures published by a leading criminologist.

And again on the language of news reporting:

There is little link between the use of police powers to stop and search and the diminution of hate crimes, according to some figures published by a crank criminologist.

The interpretive power of readers' expectations:

Tony Platt, The Tale of Troy, British peak Gillespie-Germany

Wells
An Introduction to Genre Theory

Daniel Chandler

The problem of definition

A number of prominent directors praise genre theory. Are genres really "out there" in the world, or are they merely the constructions of analysts? Is there a finite inventory of genres or are they in principle infinite? How many genres are there? Are genres a fact of nature? Are genres "natural" or are they imposed by convention?

The term "genre" comes from the French word for "genre" or "type". The French term is widely used in character, literary theory, media theory, and more recently, film studies. The term covers a range of theoretical and philosophical concepts and is often used interchangeably with the English term "genre". In film studies, the term is used to refer to a category of films that share certain characteristics, such as comedy, horror, or science fiction. The term is also used to refer to a type of narrative, such as a novel or a play. In literature, the term is used to refer to a category of works that share certain characteristics, such as comedy, horror, or science fiction. The term is also used to refer to a type of narrative, such as a novel or a play.

Since classical times, literary critics have been interested in the nature of genres. Aristotle, for example, divided literary genres into four categories: tragedy, comedy, poetry, and philosophy. These categories were later expanded by the Roman poet Horace, who divided genres into two categories: tragedy and comedy. In the Middle Ages, the French philosopher and poet Thomas Aquinas divided genres into four categories: tragedy, comedy, poetry, and philosophy. These categories were later expanded by the French philosopher and poet Thomas Aquinas, who divided genres into four categories: tragedy, comedy, poetry, and philosophy.

The relationship between genres and narrative structures is a complex one. Genres can be seen as frameworks that organize narrative structures, providing a context for the content of a story. Genres can also be seen as influences on the structure of a story, shaping the way in which a story is told. Genres can also be seen as constraints on the structure of a story, limiting the ways in which a story can be told. Genres can also be seen as influences on the content of a story, shaping the themes and motifs of a story. Genres can also be seen as constraints on the content of a story, limiting the themes and motifs that can be included in a story.

The classification of genres is not a neutral process. The term "genre" can be used to refer to a type of narrative, such as a novel or a play. The term can also be used to refer to a category of works that share certain characteristics, such as comedy, horror, or science fiction. The term can also be used to refer to a type of narrative, such as a novel or a play. The term can also be used to refer to a category of works that share certain characteristics, such as comedy, horror, or science fiction. The term can also be used to refer to a type of narrative, such as a novel or a play.
mon_16.05_LMH_gardens_mysteries_of_pittsburgh

Joseph Sampleman