Romantics Rebels And Reactionaries English Literature And Its Background 1760 1830

Natural Supernaturalism

It will interest scholars who study Romanticism from a number of perspectives, including those interested in bodily and social experience, the roles of addiction and abstinence in literature, the connection between literary and visual culture, the intersection of critical theory and Romanticism, and the relationships among language, historical knowledge, and political practice.

Romanticism and Time

How did Italy Italianise Byron? And how did Byron Italianise Italy? These are the key questions that the volume sets out to answer.

Post-Romantic Aesthetics in Contemporary British and Irish Poetry

This book examines the reception of British Romanticism in India and East Asia (including China, Japan, Korea, and Taiwan). Building on recent scholarship on “Global Romanticism”, it develops a reciprocal, cross-cultural model of scholarship, in which “Asian Romanticism” is recognized as itself an important part of the Romantic literary tradition. It explores the connections between canonical British Romantic authors (including Austen, Blake, Byron, Shelley, and Wordsworth) and prominent Asian writers (including Natsume Sōseki, Rabindranath Tagore, and Xu Zhuo). The essays also challenge Eurocentric assumptions about reception and periodization, exploring how, since the early nineteenth century, British Romanticism has been creatively adapted and transformed by Asian thinkers.

British Romanticism in Asia

Introduces the main themes and ideas found in the works from the Romantic Age.

The Companion to Romanticism

The Companion to Romanticism is a major introductory survey from an international galaxy of scholars writing new pieces, specifically for a student readership, under the editorship of Duncan Wu.

The Cambridge Introduction to British Romantic Poetry

This insightful and elegantly written book examines how the popular media of the Victorian era sustained and transformed the reputations of Romantic writers. Tom Mole provides a new reception history of Lord Byron, Felicia Hemans, Sir Walter Scott, Percy Bysshe Shelley, and William Wordsworth—one that moves beyond the punctual historicism of much recent criticism and the narrow horizons of previous reception histories. He attends to the material artifacts and cultural practices that remediated Romantic writers and their works amid shifting understandings of history, memory, and media. Mole scrutinizes Victorian efforts to canonize and commodify Romantic writers in a changed media ecology. He shows how illustrated books reactivated Romantic writing, how preachers incorporated irrelevant Romantic texts into their sermons, how new statues and memorials integrated Romantic writers into an emerging national pantheon, and how anthologies mediated their works to new generations.

Romantic Sobriety

Describes the major themes and ideas found in the works from the Romantic Age.

The Baron in the Trees

This insightful and elegantly written book examines how the popular media of the Victorian era sustained and transformed the reputations of Romantic writers. Tom Mole provides a new reception history of Lord Byron, Felicia Hemans, Sir Walter Scott, Percy Bysshe Shelley, and William Wordsworth—one that moves beyond the punctual historicism of much recent criticism and the narrow horizons of previous reception histories. He attends to the material artifacts and cultural practices that remediated Romantic writers and their works amid shifting understandings of history, memory, and media. Mole scrutinizes Victorian efforts to canonize and commodify Romantic writers in a changed media ecology. He shows how illustrated books reactivated Romantic writing, how preachers incorporated irrelevant Romantic texts into their sermons, how new statues and memorials integrated Romantic writers into an emerging national pantheon, and how anthologies mediated their works to new generations.

Romantics, Rebels and Reactionaries

argues that, if Badiou's hostility to the diagnosis of nihilism, his return to Plato and mathematics, and his expulsion of poetry from philosophical method, all place him at a genuine distance from dominant Romantic trends, even this attempt admits deciphered Romantic elements. This study will be of interest to literary theorists, philosophers, political theorists, and cultural studies scholars.

**British Women Writers of the Romantic Period**

Michael Gardiner examines the ideology of the discipline of English Literature, arguing that it is intimately linked with the emergence of the English State.

**A Companion to Romanticism**

Studies of British Romanticism have traditionally tended to envisage it as an intensely local, indeed insular, phenomenon. Yet, just as the seemingly isolated British Isles became more and more central in international geo-political and economic contexts between the 1780s and the 1830s, so too literature and culture were characterized by an increasingly close and relevant dialogue with foreign and especially Continental European traditions, both past and contemporary. Diego Saglia casts new light on the significantly transformative impact of this dialogue on Britain during the years that saw a return to unimpeded cross-border cultural traffic after the end of the Napoleonic emergency. Focusing on modes of translation and appropriation in a variety of literary and cultural forms, this book reconsiders the notion of the supposed intrinsic insularity of Britain through the lens of new key questions about the national, international and transnational features of Romantic-period literature and culture.

**Jane Austen and the War of Ideas**

Traditionally, Wordworth's greatness is founded on his identity as the poet of nature and solitude. The Wordworthian imagination is seen as an essentially private faculty, its very existence premised on the absence of other people. In this title, first published in 1987, David Simpson challenges this established view of Wordworth, arguing that it fails to recognize and explain the importance of the context of the public sphere and the social environment to the authentic experience of the imagination. Wordworth's preoccupation with the metaphors of property and labour shows him to be acutely anxious about the value of his art in a world that he regarded as corrupted. Through close examination of a few important poems, both well-known and relatively unknown, Simpson shows that there is no unitary, public Wordworth, nor is there a conflict or tension between the private and the public. The absence of any clear kind of authority in the voice that speaks the poems makes Wordworth's poetry, in Simpson's phrase, a 'poetry of displacement'.

**The Cambridge Companion to English Literature, 1740-1830**

A study of English romantic poetry from 1780 to 1830.

**Napoleon and English Romanticism**

The historians of the late 1960s have emphasized the work of a small group of white college activists and the Black Panthers, activists who courageously took to the streets to protest the war in Vietnam and continuing racial inequality. Poor and working-class whites have tended to be painted as spectators, reactionaries and even racists. Tracy and Amy Somme have been interviewing activists from the 1960s for nearly 10 years and here reject this narrative, showing how working-class whites, inspired by the Civil Rights Movement, fought inequality in the 1960s.

**The Visionary Company**

This is the first in-depth study to read Boland, Clarke, Burnside, and Jamie as post-Romantics. By disentangling the aesthetic and critical conceptions of Romanticism which inform their inheritance, it develops an innovative approach to the understanding of contemporary poetry and literary influence.

**Mapping Mythologies**

This book demonstrates the legacies of Romanticism which animate the poetry and poetics of Eavan Boland, Gillian Clarke, John Burnside, and Kathleen Jamie. It argues that the English Romantic tradition serves as a source of inspiration and critical contention for these Irish, Welsh, and Scottish poets, and it relates this engagement to wider concerns with gender, nation, and nature which have shaped contemporary poetry in Britain and Ireland. Covering a substantial number of works from the 1980s to the present, the book discusses how Boland and Clarke, as women poets from the Republic of Ireland and Wales, react to a male-dominated and Anglocentric lyric tradition and thus rework notions of the Romantic. It examines how Burnside and Jamie challenge, adopt, and revise Romantic aesthetics of nature and environment. The book is the first in-depth study to read Boland, Clarke, Burnside, and Jamie as post-Romantics. By disentangling the aesthetic and critical conceptions of Romanticism which inform their inheritance, it develops an innovative approach to the understanding of contemporary poetry and literary influence.

**The Age of Revolutions and its aftermath is unparalleled in English literature. Its poets include Blake, Wordsworth, Coleridge, Byron, Shelley, and Keats; its novelists, Jane Austen and Scott. But how is it that some of these writers were apparently...**

**Romantic Movement: A Journey to Nature, Beauty and Imagination, Idealization of Women and Rejection of Industrialization**

The best way to learn about Romantic poetry is to plunge in and read a few Romantic poems. This book guides the new reader through this experience, focusing on canonical authors - Wordsworth, Coleridge, Byron, Keats, Blake and Shelley - whilst also including less familiar figures as well. Each chapter explains the history and development of a genre or sets out an important context for the poetry, with a wealth of practical examples. Michael Ferber emphasizes connections between poets as they responded to each other and to great literary, social and historical changes around them. A unique appendix resolves most difficulties new readers of works from this period might face: unfamiliar words, unusual word order, the subjunctive mood and meter. This enjoyable and stimulating book is an ideal introduction to some of the most powerful and pleasing poems in the English language, written in one of the greatest periods in English poetry.
swept up in Romanticism, and others not? Studies of Romanticism have tended to adopt the Romantic viewpoint. They value creativity, imagination and originality - ideas which nineteenth-century writers themselves used to promote a new image of their calling.

The Politics of Jane Austen

This volume offers an introduction to British literature that challenges the traditional divide between eighteenth-century and Romantic studies. Contributors explore the development of literary genres and modes through a period of rapid change. They show how literature was shaped by historical factors including the development of the book trade, the rise of literary criticism and the expansion of commercial society and empire. The wide scope of the collection, juxtaposing canonical authors with those now gaining new attention from scholars, makes it essential reading for students of nineteenth-century literature and Romanticism.

Disabling Romanticism

This first full-length study of Romantic writers’ obsession with Napoleon focuses on the writings of Wordsworth, Coleridge, Southey, Byron and Hazlitt.

A Tolerable Anarchy

‘Eternity is in love with the productions of time’. This original edited volume takes William Blake’s aphorism as a basis to explore how British Romantic literature creates its own sense of time. It considers Romantic poetry as embedded in and reflecting on the march of time, regarding it not merely as a reaction to the course of events between the late-eighteenth and mid-nineteenth centuries, but also as a form of creative engagement with history in the making. The authors offer a comprehensive overview of the question of time from a literary perspective, applying a diverse range of critical approaches to Romantic authors from William Blake and Percy Shelley to John Clare and Samuel Rodgers. Close readings uncover fresh insights into these authors and their works, including Frankenstein, the most familiar of Romantic texts. Revising current thinking about periodisation, the authors explore how the Romantic poetries of time bear witness to the ruptures and dislocations at work within chronological time. They consider an array of topics, such as ecological time, futurity, operatic time, or the a-temporality of Venice. As well as surveying the Romantic canon’s evolution over time, these essays approach it as a phenomenon unfolding across national borders. Romantic authors are compared with American or European counterparts including Beethoven, Irving, Nietzsche and Beckett. Romanticism and Time will be of great value to literary scholars and students working in Romantic Studies. It will be of further interest to philosophers and historians working on the connections between philosophy, history and literature during the nineteenth century.

Victorian Poetry

Romantics, Rebels and Reactionaries

This study of the Romantics—Blake, Wordsworth, Coleridge, Austen, Scott, Byron, Shelley, and Keats—places these richly varied writers into their proper historical setting. Butler relates the French and American Revolution, the Napoleonic Wars, the expansion of agriculture, trade, and industry, and growing economic and social pressures to the cultural forces which shaped their work. She reveals the common factors which engaged the separate efforts of so many individual creative minds, and the fierce personal and artistic politics of an age in the midst of profound change. Demonstrating that the literature produced during this dynamic, restless time is not as homogenous as is generally assumed, Butler illuminates the ways in which these various experimental works reflected radically new sensibilities and aspirations.

Romantics, Rebels and Reactionaries

The last major work by Marilyn Butler, leading literary critic of the late twentieth century, on imaginative ideas of nationhood.

Byron and Italy

In a work that is uniquely comprehensive and theoretically astute, Isobel Armstrong rescues Victorian poetry from its longstanding sepia image as ‘a moralised form of romantic verse’, and uneathrs its often subversive critique of nineteenth-century culture and politics.

Romantics, Rebels and Reactionaries

Jane Austen is a formative influence on how we think about ‘England’ and ‘Englishness’, about class, ideology and gender issues. But the critical convoy for ‘Jane’, as she is patronizingly styled, aligns her with conservative views which her texts entertain - but don’t finally sign up for. In fact, as Edward Neill points out in this devastating new study, it is possible to show that ‘Tory Jane’ is largely illusion, and that much traditional critical effort has been fundamentally misdirected. This exhilarating book seeks to ‘liberate’ the reading of Jane Austen by offering a very different critical inflection from those of traditional critical appropriations.

Wordsworth’s Historical Imagination (Routledge Revivals)

Analysis of the great revolution debate of late eighteenth-century England, inspired by the French Revolution, reveals how the passions of oppositional writers were sufficiently aroused to create a “pamphlet war.”

The Romanticism of Contemporary Theory

This new edition of The Cambridge Companion to British Romanticism has been fully revised and updated and includes two wholly new essays, one on recent developments in the field, and one on the rapidly expanding publishing industry of this period. It also features a comprehensive chronology and a fully up-to-date guide to further reading. For the past decade and more the Companion has been a much-admired and widely-used account of the phenomenon of British Romanticism that has inspired students to look at Romantic literature from a variety of critical angles and approaches. In this new incarnation, the volume will continue to be a standard guide for students of Romantic literature and its contexts.

European Literatures in Britain, 1815-1832: Romantic Translations

In A Tolerable Anarchy, Jedediah Purdy traces the history of the American understanding of freedom, an ideal that has inspired the country’s best—and worst—moments, from independence and emancipation to war and economic uncertainty. Working from portraits of famous American lives, like Frederick Douglas and Ralph Waldo Emerson, Purdy asks crucial questions about our relationship to liberty: Does capitalism perfect or destroy freedom? Does freedom mean following tradition, God’s word, or one’s own heart? Can a nation of individuals also be a community of citizens? This is history that speaks plainly to our lives today, urging readers to explore our understanding of our country and ourselves, and a provocative look at one of America’s cherished principles.
What the Victorians Made of Romanticism

In recent years critics of Romantic poetry have divided into two groups that have little to say to one another. One group, as yet the most numerous, insists that to study a poem is to investigate the historical circumstances out of which it was produced; the other retorts that poetry offers pleasures fully available only to readers whose attention is focused on their language. This book attempts to reconcile the two groups by arguing that a poet's most effective political action is the forging of a new language, and that the political import of a poem is a function of its style.

Hillbilly Nationalists, Urban Race Rebels, and Black Power

This book investigates the presence of disability in British Romantic literature, as subject matter, as metaphorical theme, and as lived experience. It is the first collection of its kind, breaking new ground in re-interpreting key texts and providing a challenging overview of this emerging field. The collection offers both a critique of academic Romantic studies and an affirmation of the responsiveness of the Romantic canon to new stimuli. Authors discussed include William Blake, Lord Byron, Ann Batten Cristall, Samuel Taylor Coleridge, George Darley, Richard Payne Knight, William Gilpin, Mary Robinson, Mary Shelley, Robert Southey, and William Wordsworth.

The Politics of Romantic Poetry

A fully updated edition of this popular Companion, with two new essays reflecting new developments in the field.

Romantics, Rebels, and Reactionaries

A pioneer in legal and political theory, Schmitt traces the prehistory of political romanticism by examining its relationship to revolutionary and reactionary tendencies in modern European history. Both the partisans of the French Revolution and its most embittered enemies were numbered among the romantics. During the movement for German national unity at the beginning of the nineteenth century, both revolutionaries and reactionaries counted themselves as romantics. According to Schmitt, the use of the concept to designate opposed political positions results from the character of political romanticism: its unpredictable quality and lack of commitment to any substantive political position. The romantic person acts in such a way that his imagination can be affected. He acts inssofar as he is moved. Thus an action is not a performance or something one does, but rather an affect or a mood, something one feels. The product of an action is not a result that can be evaluated according to moral standards, but rather an emotional experience that can be judged only in aesthetic and emotive terms. These observations lead Schmitt to a profound reflection on the shortcomings of liberal politics. Apart from the liberal rule of law and its institution of an autonomous private sphere, the romantic inner sanctum of purely personal experience could not exist. Without the security of the private realm, the romantic imagination would be subject to unpredictable incursions. Only in a bourgeois world can the individual become both absolutely sovereign and thoroughly privatized: a master builder in the cathedral of his personality. An adequate political order cannot be maintained on such a tolerant individualism, concludes Schmitt.

Sensibility

A young, eighteenth-century Italian nobleman defies parental authority by adopting an exclusively arboreal life, watching from his perch in the trees the passing of the Enlightenment and participating in its various delights and duties.

English Literature from the Restoration Through the Romantic Period

This timely anthology offers a broad selection of critical texts - introductions, prefaces, periodical essays, literary reviews - written by women of the Romantic era. The collection offers fuel for some of the most topical debates in British Romantic period studies including professionalism, nationalism and the literary canon.

Romantics, Rebels and Reactionaries

Ceaseless Music

"In vain I have struggled. It will not do. My feelings will not be repressed. You must allow me to tell you how ardently I admire and love you." Pride and Prejudice by Jane Austen Changes in society, beginning in the 18th century and continuing into our own time, underlie the Romantic Movement. It starts as a reaction against the intellectualism of the Enlightenment, against the rigidity of social structures protecting privilege, and against the materialism of an age which, in the first stirring of the Industrial Revolution, already shows signs of making workers the slaves of machinery and of creating squallid urban environments.

The Cambridge Companion to British Romanticism

Professor Butler examines the very different schools of writing about Austen, and finds in them some unexpected continuities, such as a willingness to recruit her to modern aims, but a reluctance to engage with her own history.

The Constitution of English Literature

This study of the Romantics--Blake, Wordsworth, Coleridge, Austen, Scott, Byron, Shelley, and Keats--places these richly varied writers into their proper historical setting. Butler relates the French and American Revolution, the Napoleonic Wars, the expansion of agriculture, trade, and industry, and growing economic and social pressures to the cultural forces which shaped their work. She reveals the common factors which engaged the separate efforts of so many individual creative minds, and the fierce personal and artistic politics of an age in the midst of profound change. Demonstrating that the literature produced during this dynamic, restless time is not as homogenous as is generally assumed, Butler illuminates the ways in which these various experimental works reflected radically new sensibilities and aspirations.

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