English Romanticism and the French TraditionRomanticism and the Rise of English Romantic PoetsThe Oxford Handbook of British RomanticismThe Romantic PeriodRomanticism and IdeologyRomanticism and the Rise of the Mass PublicUrbanization and English Romantic PoetryLiterary Magazines and British RomanticismEnglish RomanticismThe RomanticsEnglish LiteratureA History of English Romanticism in the Eighteenth CenturyThe Cambridge History of English Romantic LiteratureLyrical BalladsThe Romantic ReformationPoetry of the Romantic Period 1789-1830English Literature and Its Backgrounds: From the forerunners of romanticism to the presentRomantics, Rebels and ReactionariesRomanticismWilliam Wordsworth and the Age of English RomanticismEnglish Romantic PoetryThe Mirror and the LampA Concise Companion to the Romantic AgeBackgrounds to English Literature: The romanticsRomanticismCall of Classical Literature in the Romantic AgeSamuel JohnsonEnglish Romantic WritersThe Cambridge Introduction to British Romantic PoetryEnglish Literature in ContextBodily Pain in Romantic LiteratureThe Beginnings of the English Romantic MovementThe Penguin Book of Romantic PoetryNapoleon and the English Romantic TraditionThe Visionary Company A Concise Companion to the Romantic Age provides new perspectives on the relationships between literature and culture in Britain from 1780 to 1830. Provides original essays from a variety of multi-disciplinary scholars on the Romantic era. Includes fresh insights into such topics as religious controversy and politics, empire and nationalism, and the relationship of Romanticism to modernist aesthetics. Ranges across the Romantic era's literary, visual, and non-fictional genres.English Fiction of the Romantic Period 1789-1830 is the first comprehensive historical survey of fiction from that period for many decades. It combines a clear awareness of the period's social history with recent developments in literary criticism, theory and history, and explains the astounding variety of forms in Romantic fiction in terms of the various cultural, political, social, regional and gender conflicts of the time. It provides a broad-ranging survey from the major authors and works through to the sub-genres of the period. Jan Austin and Alison Scott are discussed alongside the Gothic Romance, political and feminist fiction, social satire and regional, rural and historical novels. It also provides a comparison of the methods of distribution and marketing and the availability of books then and now; examines cheap popular fiction and children's fiction, and considers the recent debate about the place of prose fiction in a Romantic literature hitherto dominated by poetry. Romanticism was a reaction against the Neoclassicism that invaded the nineteenth century, and marked a First book to examine the Romantic poets' engagement with the religious debates that dominated the period. Rich selection of 123 poems by six great English Romantic poets: William Blake (24 poems), William Wordsworth (27 poems), Samuel Taylor Coleridge (10 poems), Lord Byron (16 poems), Percy Bysshe Shelley (24 poems) and John Keats (22 poems). Introduction and brief commentaries on the poets. Includes 2 selections from the Common Core State Standards Initiative: "Ozymandias" and "Ode on a Grecian Urn." Originally published in 1926, this book examines the extent to which interest in German literature in England grew immediately before and during the Romantic period, and the impact that German writers had on English authors of the time. Stokoe addresses many different types of English imitative literature, including propaganda and the works of Byron. This book will be of value to anyone with an interest in Anglo-German cultural exchange or Romanticism. The Romantic Period was one of the most exciting periods in English literary history. This book provides a comprehensive and up-to-date account of the intellectual and cultural background to Romantic literature. It is accessibly written and avoids theoretical jargon, providing a solid foundation for students to make their own sense of the poetry, fiction and other creative writing that emerged as part of the Romantic literary tradition. Traces the evolution of the Romantic approach to literary criticism and compares it to the other methods which prevailed in the early nineteenth century. ENGLISH ROMANTIC WRITERS offers selections from authors who have traditionally held a large place in our consciousness of English Romanticism, but it also includes other figures--especially women--who have been less emphasized in the past. The intellectual discourses of the age concerning governance, politics, the impact of the French Revolution, gender and the status of women, the nature of nature and of human psychology, and the theory of literature and art are represented in the prose and poetry of writers like Wordsworth, Coleridge, the Shelleys, and Keats. This handbook provides a comprehensive overview of British Romantic
literature and an authoritative guide to all aspects of the movement including its historical, cultural, and intellectual contexts, and its connections with the literature and thought of other countries. All the major Romantic writers are covered alongside lesser known writers. The Romanticism that emerged after the American and French revolutions of 1776 and 1789 represented a new flowering of the imagination and the spirit, and a celebration of the soul of humanity with its capacity for love. This extraordinary collection sets the acknowledged genius of poems such as Blake's 'Tyger', Coleridge's 'Khubla Khan' and Shelley's 'Ozymandias' alongside verse from less familiar figures and women poets such as Charlotte Smith and Mary Robinson. We also see familiar poets in an unaccustomed light, as Blake, Wordsworth and Shelley demonstrate their comic skills, while Coleridge, Keats and Clare explore the Gothic and surreal. Shortlisted for the University English Early Career Book Prize 2016 Shortlisted for the British Association for Romantic Studies First Book Prize 2015 When writers of the late eighteenth and early nineteenth centuries explored the implications of organic and emotional sensitivity, the pain of the body gave rise to unsettling but irresistible questions. Urged on by some of their most deeply felt preoccupations—and in the case of figures like Coleridge and P. B. Shelley, by their own experiences of chronic pain—many writers found themselves drawn to the imaginative scrutiny of bodies in extremis. Bodily Pain in Romantic Literature reveals the significance of physical hurt for the poetry, philosophy, and medicine of the Romantic period. This study looks back to eighteenth-century medical controversies that made pain central to discussions about the nature of life, and forward to the birth of surgical anaesthesia in 1846. It examines why Jeremy Bentham wrote in defence of torture, and how pain sparked the imagination of thinkers from Adam Smith to the Marquis de Sade. Jeremy Davies brings to bear on Romantic studies the fascinating recent work in the medical humanities that offers a fresh understanding of bodily hurt, and shows how pain could prompt new ways of thinking about politics, ethics, and identity. Discusses the works of William Blake, William Wordsworth, Samuel Taylor Coleridge, George Gordon, Lord Byron, Percy Bysshe Shelley, John Keats, Thomas Lovell Beddoes, John Clare, George Darley, and others. On its first appearance English Poetry of the Romantic Period was widely praised as one of the best introductions to the subject. This edition includes updated material in the light of recent work in Romanticism and Romantic poetry. The book discusses the concerns that linked the Romantic poets, from their responses to the political and social upheavals around them to their interest in the poet's visionary and prophectic role. It includes helpful and authoritative discussions of figures such as Blake, Clare, Coleridge, Crabbe, Keats, Scott, Shelley and Wordsworth. "Romanticism Keywords offers readers an invaluable collection of 70 key terms most frequently discussed by authors of the Romantic period—and most often deliberated and debated by contemporary critics and literary historians of the era"—Provides cultural, historical, and social contexts for the study of English literature, covering leaders, laws, social movements, scientific developments, religious changes, and the details of everyday life. Named a CHOICE Outstanding Academic Title for 2009 Romanticism and the Rise of English addresses a peculiar development in contemporary literary criticism: the disappearance of the history of the English language as a relevant topic. Elfenbein argues for a return not to older modes of criticism, but to questions about the relation between literature and language that have vanished from contemporary investigation. His book is an example of a kind of work that has often been called for but rarely realized—a social philology that takes seriously the formal and institutional forces shaping the production of English. This results not only in a history of English, but also in a recovery of major events shaping English studies as a coherent discipline. This book points to new directions in literary criticism by arguing for the need to reconceptualize authorial agency in light of a broadened understanding of linguistic history. Discusses the poetry, painting, and science of the Romantic period and explains how the Romantics invented the past, studied nature, and created the gothic style Defines the interdisciplinary field of Rural Modernity through analysis of British literature, art and culture. 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. From Anglo-Saxon runes to postcolonial rap, this undergraduate textbook covers the social and historical contexts of the
whole of the English literature. This title sets out the historical, economic and social framework of the Romantic period, as well as looking at the cult of the individual, the gothic and supernatural, painting and music and post-Romanticism. English Literature: From Romanticism to Postmodernism is an anthology of 24 essays of varying length and complexity arranged to provide readers with an impression of literary theory as it has evolved from the Romantic period (1790s to the 1850s) through to the post-modern period (roughly defined as peaking in the 1960s and 1970s). In between lie the movements of Realism, Naturalism, Modernism, and more. Through the contexts of Morality, Gender, Identity, Conflict and Social Awareness, these essays seek to enlighten the reader on the influences and techniques of some of the most highly regarded and critically renowned novels, plays and poetry. The works discussed feature Wordsworth's Book First of The Prelude, Jane Austen's Northanger Abbey, Charlotte Bronte's Jane Eyre, Mary Shelley's Frankenstein, George Eliot's Middlemarch, Emile Zola's Germinal, Henry James' Portrait of a Lady, Joseph Conrad's Heart of Darkness, Anton Chekov's The Cherry Orchard, Virginia Woolf's Orlando, Daphne du Maurier's Rebecca, Samuel Beckett's Waiting For Godot, Philip K. Dick's Do Androids Dream of Electric Sheep?, and the poetry of Edward Thomas, Walter de la Mare, W.H.Auden, Allen Ginsberg, and Seamus Heaney. Also discussed are the intricate debates about the meaning and function of Literature as perceived by critics, such as Walter Scott, George Henry Lewes, Walter Pater, Walter Besant, Sally Shuttleworth, Virginia Woolf, Michael H. Whitworth and Kathyn N. Benzel. This in an excellent introduction for all those seeking to study literature of the past two centuries. Also includes 3 bonus essays on Shakespeare's Henry V, Euripides' Medea, and Jean-Jacques Rousseau's The Social Contract. This highly acclaimed volume contains thirty essays by such leading literary critics as A.O. Lovejoy, Lionel Trilling, C.S. Lewis, F.R. Leavis, Northrop Frye, Harold Bloom, Geoffrey Hartman, Jonathan Wordsworth, and Jack Stillinger. Covering the major poems by each of the important Romantic poets, the contributors present many significant perspectives in modern criticism—old and new, discursive and explicative, mimetic and rhetorical, literal and mythical, archetypal and phenomenological, pro and con. This book re-orientates the relationship between urbanization and English Romantic poetry by focusing on urban aspects of Romantic poems. First published in 1981. The primary purpose of this book is to serve as an introduction to writing in the late eighteenth and early nineteenth centuries. In addition to major Romantic poets – Blake, Wordsworth, Coleridge and Shelly – the authors discuss writers such as Austen, Hazlitt and Burke, who are usually studied in a different context, and genres such as fiction and political writing, which are often cut off from the central body of poetry. An original and highly stimulated study, this book will appeal to all those who are dissatisfied with the conventional categories into which writers and literary movements are usually placed. Dramatic changes in the reading public and literary market in early nineteenth-century England not only altered the relationship between poet and reader, these changes prompted marked changes in conceptions of the poetic text, literary reception, and authorship. With the decline of patronage, the rise of the novel and the periodical press, and the emergence of the mass reading public, poets could no longer assume the existence of an audience for poetry. Andrew Franta examines how the reconfigurations of the literary market and the publishing context transformed the ways poets conceived of their audience and the forms of poetry itself. Through readings of Wordsworth, Byron, Shelley, Keats, Hemans, and Tennyson, and with close attention to key literary, political, and legal debates, Franta proposes a unique reading of Romanticism and its contribution to modern conceptions of politics and publicity. "A landmark in Romanticism, and one of the most celebrated of all collaborative literary works, Lyrical Ballads includes Wordsworth's 'Tintern Abbey' and the earliest version of Coleridge's 'Rime of the Ancyent Marinere'. Originally the poem 'Lewti' appeared on pages 63-7; but as this was known to be by Coleridge and the authors wished to preserve their anonymity, these leaves were cancelled before publication and replaced by 'The Nightingale'. The corresponding change was made in the table of contents" -- Abebooks website. Pagination errors remained as a result of the substitution of 'The Nightingale.' "This first full-length study of Romantic writers' obsession with Napoleon focuses on the writings of Wordsworth, Coleridge, Southey, Byron and Hazlitt. The Romantic period was one of the most creative, intense and turbulent periods of English literature, an age marked by revolution, reaction, and reform in politics, and by the invention of imaginative literature in its distinctively modern form. This History presents an engaging account of six decades of literary production around the turn of the nineteenth century. Reflecting the most up-to-date research, the essays are designed both to provide a narrative of Romantic literature, and to offer new and stimulating readings of the key texts. One group of essays addresses the various locations of literary activity - both in England and, as writers developed their interests in travel and foreign cultures, across the world. A second set of essays traces how texts responded to great historical
and social change. With a comprehensive bibliography, timeline and index, this volume will be an important resource for research and teaching in the field. In this study, Mark Parker proposes that literary magazines should be an object of study in their own right. He argues that magazines such as the London Magazine, Blackwood’s Edinburgh Magazine, and the New Monthly Magazine, offered an innovative and collaborative space for writers and their work - indeed, magazines became one of the pre-eminent literary forms of the 1820s and 1830s. Examining the dynamic relationship between literature and culture which evolved within this context, Literary Magazines and British Romanticism claims that writing in such a setting enters into a variety of alliances with other contributions and with ongoing institutional concerns that give subtle inflection to its meaning. The book provides an extended treatment of Lamb's Elia Essays, Hazlitt's Table-Talk Essays, Noctes Ambrosianae, and Carlyle's Sartor Resartus in their original contexts, and should be of interest to scholars of cultural and literary studies as well as Romanticists. An analysis of the life and thought of the writer Samuel Johnson from an historian's viewpoint. Re-examining English Romanticism through Hegel's philosophy, this book outlines and expands upon Hegel's theory of recognition. Deakin critiques four canonical writers of the English Romantic tradition, Coleridge, Wordsworth, P.B. Shelley and Mary Shelley, arguing that they, as Hegel, are engaged in a struggle towards philosophical recognition.

Copyright code: 4ee5cbde70b8f9d1bb823f9916112c38