

Wordsworth and Coleridge

## Lyrical Ballads

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# Lyrical Ballads Academic Division

**SA Adler**



## **Lyrical Ballads Academic Division:**

*Catalogue of the Educational Division of the South Kensington Museum* South Kensington Museum, 1876 *Catalogue of the University of Cincinnati* University of Cincinnati, 1904 *The Detroit Educational Bulletin* Detroit (Mich.). Board of Education, 1926 Vols 2-7 contain also Special bulletins pub during the same period *Veteran Poetics* Catherine Mary McLoughlin, 2018-05-24 Illustrates how war veterans have been used in British literature since the 1790s to explore being knowing and storytelling *The Cambridge History of English Poetry* Michael O'Neill, 2010-04-29 A literary historical account of English poetry from Anglo Saxon writings to the present **A Companion to the Classical Tradition** Craig W. Kallendorf, 2010-02-01 A Companion to the Classical Tradition accommodates the pressing need for an up to date introduction and overview of the growing field of reception studies A comprehensive introduction and overview of the classical tradition the interpretation of classical texts in later centuries Comprises 26 newly commissioned essays from an international team of experts Divided into three sections a chronological survey a geographical survey and a section illustrating the connections between the classical tradition and contemporary theory *The University of Michigan, an Encyclopedic Survey ...: pt. 3. College of Literature, Science, and the Arts, I. pt. 4. College of Literature, Science, and the Arts, II. Summer session. pt. 5. Medical School. University Hospital. Law School* University of Michigan, 1951 **The Academic Postmodern and the Rule of Literature** David Simpson, 1995-12 This critique of the postmodern turn discusses the distinctive aspects of postmodern scholarship the pervasiveness of the literary and the flight from grand theory to local knowledge Defining features of postmodern thought are also discussed here such as storytelling and localism **The University of Michigan, an Encyclopedic Survey** University of Michigan, 1942 *Tragic Coleridge* Chris Murray, 2016-02-24 To Samuel Taylor Coleridge tragedy was not solely a literary mode but a philosophy to interpret the history that unfolded around him *Tragic Coleridge* explores the tragic vision of existence that Coleridge derived from Classical drama Shakespeare Milton and contemporary German thought Coleridge viewed the hardships of the Romantic period like the catastrophes of Greek tragedy as stages in a process of humanity's overall purification Offering new readings of canonical poems as well as neglected plays and critical works Chris Murray elaborates Coleridge's tragic vision in relation to a range of thinkers from Plato and Aristotle to George Steiner and Raymond Williams He draws comparisons with the works of Blake the Shelleys and Keats to explore the factors that shaped Coleridge's conception of tragedy including the origins of sacrifice developments in Classical scholarship theories of inspiration and the author's quest for civic status With cycles of catastrophe and catharsis everywhere in his works Coleridge depicted the world as a site of tragic purgation and wrote himself into it as an embattled sage qualified to mediate the vicissitudes of his age **Coleridge and Kantian Ideas in England, 1796-1817** Monika Class, 2013-03-14 Author of *Biographia Literaria* 1817 and *The Friend* 1809 10 1812 and 1818 Samuel Taylor Coleridge was the central figure in the British transmission of German idealism in the 19th century The

advent of Immanuel Kant in Coleridge's thought is traditionally seen as the start of the poet's turn towards an internalized Romanticism. Demonstrating that Coleridge's discovery of Kant came at an earlier point than has been previously recognized, this book examines the historical roots of Coleridge's life-long preoccupation with Kant over a period of 20 years from the first extant Kant entry until the publication of his autobiography. Drawing on previously unpublished contemporary reviews of Kant and seeking socio-political meaning outside the literary canon in the English radical circles of the 1790s, Monika Class here establishes conceptual affinities between Coleridge's writings and that of Kant's earliest English mediators and in doing so revises Coleridge's allegedly non-political and solitary response to Kant. The Romantic Poetry Handbook Michael O'Neill, Madeleine Callaghan, 2017-12-18 An absorbing survey of poetry written in one of the most revolutionary eras in the history of British literature. This comprehensive survey of British Romantic poetry explores the work of six poets whose names are most closely associated with the Romantic era: Wordsworth, Coleridge, Blake, Keats, Byron, and Shelley, as well as works by other significant but less widely studied poets such as Leigh Hunt, Charlotte Smith, Felicia Hemans, and Letitia Elizabeth Landon. Along with its exceptional coverage, the volume is alert to relevant contexts and opens up ways of understanding Romantic poetry. The Romantic Poetry Handbook encompasses the entire breadth of the Romantic Movement, beginning with Anna Laetitia Barbauld and running through to Thomas Lovell Beddoes and John Clare. In its central section, Readings, it explores tensions, change, and continuity within the Romantic Movement and examines a wide range of individual poems and poets through sensitive, attentive, and accessible analyses. In addition, the authors provide a full introduction, a detailed historical and cultural timeline, biographies of the poets whose works are featured in the Readings section, and a helpful guide to further reading. The Romantic Poetry Handbook is an ideal text for undergraduate and postgraduate study of British Romantic poetry. It also will appeal to every reader with an interest in the Romantics and in poetry generally.

*Literature in the Making* Nancy Glazener, 2015-10-15 In the eighteenth century, literature meant learned writings by the twentieth century, literature had come to be identified with imaginative, aesthetically significant works, and academic literary studies had developed special protocols for interpreting and valuing literary texts. *Literature in the Making* examines what happened in between: how literature came to be more precisely specified and valued, how it was organized into genres, canons, and national traditions, and how it became the basis for departments of modern languages and literatures in research universities. Modern literature, the version of literature familiar today, was an international invention, but it was forged when literary cultures, traditions, and publishing industries were mainly organized nationally. *Literature in the Making* examines modern literature's coalescence and institutionalization in the United States, considered as an instructive instance of a phenomenon that was going global. Since modern literature initially offered a way to formulate the value of legacy texts by authors such as Homer, Cervantes, and Shakespeare, however, the development of literature and literary culture in the U.S. was fundamentally transnational. *Literature in the Making* argues that Shakespeare studies, one of the richest tracts of nineteenth

century U S literary culture was a key domain in which literature came to be valued both for fuelling modern projects and for safeguarding values and practices that modernity put at risk a foundational paradox that continues to shape literary studies and literary culture Bringing together the histories of literature s competing conceptualizations its print infrastructure its changing status in higher education and its life in public culture during the long nineteenth century *Literature in the Making* offers a robust account of how and why literature mattered then and matters now By highlighting the lively collaboration between academics and non academics that prevailed before the ascendancy of the research university starkly divided experts from amateurs *Literature in the Making* also opens new possibilities for envisioning how academics might partner with the reading public

**Textual Practice** Terence Hawkes, 2005-07-18 First Published in 1987 Routledge is an imprint of Taylor Francis an informa company

*The University of Michigan* University of Michigan, 1941

**Coleridge and the Romantic Newspaper** Heidi Thomson, 2016-09-24 This book examines how Coleridge staged his private woes in the public space of the newspaper It looks at his publications in the *Morning Post* which first published one of his most famous poems *Dejection An Ode* It reveals how he found a socially sanctioned public outlet for poetic disappointments and personal frustrations which he could not possibly articulate in any other way Featuring fresh contextual readings of established major poems original readings of epigrams sentimental ballads and translations analyses of political and human interest stories this book reveals the remarkable extent to which Coleridge used the public medium of the newspaper to divulge his complex and ambivalent private emotions about his marriage his relationship with the Wordsworths and the Hutchinsons and the effect of these dynamics on his own poetry and poetics

**The Work of Revision** Hannah Sullivan, 2013-01-01 Revision might seem to be an intrinsic part of good writing But Hannah Sullivan argues that we inherit our faith in the virtues of redrafting from early twentieth century modernism Closely examining changes made in manuscripts typescripts and proofs by T S Eliot Ezra Pound Ernest Hemingway James Joyce Virginia Woolf and others she shows how modernist approaches to rewriting shaped literary style and how the impulse to touch up alter and correct can sometimes go too far In the nineteenth century revision was thought to mar a composition s originality a prejudice cultivated especially by the Romantics who believed writing should be spontaneous and organic and that rewriting indicated a failure of inspiration Rejecting such views avant garde writers of the twentieth century devoted themselves to laborious acts of rewriting both before and after publishing their work The great pains undertaken in revision became a badge of honor for writers anxious to justify the value and difficulty of their work In turn many of the distinctive effects of modernist style ellipsis fragmentation parataxis were produced by zealous experimental acts of excision and addition The early twentieth century also saw the advent of the typewriter It proved the ideal tool for extensive multi stage revisions superior even to the word processor in fostering self scrutiny and rereading across multiple drafts Tracing how master stylists from Henry James to Allen Ginsberg have approached their craft *The Work of Revision* reveals how techniques developed in the service of avant garde experiment have become compositional orthodoxy

*The Cambridge Companion to Wordsworth* Stephen Gill, 2003-06-12 The Cambridge Companion to Wordsworth provides a wide ranging account of one of the most famous Romantic poets Specially commissioned essays cover all the important aspects of this multi faceted writer the volume examines his poetic achievement with a chapter on poetic craft while other chapters focus on the origin of his poetry and on the challenges it presented and continues to present Further contributions include discussions of *The Prelude* and *The Recluse* Wordsworth as philosophic poet his writing in relation to European Romanticism and Wordsworth as Nature poet The collection by an international team of established specialists concludes with a lucid account of the history of Wordsworth s texts and offers students invaluable reference material including a chronology and guides to further reading The volume aims to ensure that its readers will be grounded in the history of Wordsworth s career and his critical reception **Educational Review** ,1892 Educational Review Nicholas Murray Butler, Frank Pierrepont Graves, William McAndrew, 1892 Vols 19 34 include Bibliography of education for 1899 1906 compiled by James I Wyer and others

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