

THOMAS MCFARLAND

# Romanticism and the Forms of Ruin

*Wordsworth, Coleridge, the Modalities  
of Fragmentation*



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# Romanticism The Forms Of Ruin

**Marjorie Levinson**



## **Romanticism The Forms Of Ruin:**

Romanticism and the Forms of Ruin Thomas McFarland, 2014-07-14 Despite their hopeful aspirations to wholeness in life and spirit Thomas McFarland contends the Romantics were ruins amidst ruins fragments of human existence in a disintegrating world Focusing on Wordsworth and Coleridge Professor McFarland shows how this was true not only for each of these Romantics in particular but also for Romanticism in general Originally published in 1981 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905 **Romanticism and the forms of ruin** Thomas MacFarland, 1981 Keats Thomas McFarland, 1982

Despite their hopeful aspirations to wholeness in life and spirit Thomas McFarland contends the Romantics were ruins amidst ruins fragments of human existence in a disintegrating world Focusing on Wordsworth and Coleridge Professor McFarland shows how this was true not only for each of these Romantics in particular but also for Romanticism in general Originally published in 1981 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These paperback editions preserve the original texts of these important books while presenting them in durable paperback editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905 The Romantic Fragment Poem Marjorie Levinson, 2017-11-01 The fragment poem long regarded as a peculiarly Romantic phenomenon has never been examined outside the context of thematic and biographical criticism By submitting the unfinished poems of the English Romantics to both a genetic investigation and a reception study Marjorie Levinson defines the fragment's formal character at various moments in its historical career She suggests that the formal determinancy of these works hence their expressive or semantic affinities is a function of historical conditions and projections The English Romantic fragment poems share not so much a particular mode of production as a myth of production Levinson pries apart these two dimensions and analyzes each independently to consider their relationship By reconstructing the contemporary reception of such works as Wordsworth's *Nutting* Coleridge's *Christabel* and *Kubla Khan* Shelley's *Julian and Maddalo* and Keats's *Hyperion* fragments and juxtaposing this model against dominant twentieth century critical paradigms Levinson discriminates layers phases and kinds of intentionality in the poems and considers the ideological implications of this diversity This study is the first to investigate the English Romantic fragment poem by identifying the assumptions contemporary and belated that govern interpretative procedures In a substantial summary chapter Levinson reflects upon the meaning and effects of these assumptions with respect to the facts and fictions

of literary production in the period and to the processes of canon formation Originally published in 1986 A UNC Press Enduring Edition UNC Press Enduring Editions use the latest in digital technology to make available again books from our distinguished backlist that were previously out of print These editions are published unaltered from the original and are presented in affordable paperback formats bringing readers both historical and cultural value Rubble, Ruins and Romanticism Martina Möller,2014-03-15 Traditional criticism on German post war cinema tends to define rubble films as simplistic texts of low artistic quality which serve to reaffirm the spectator s image of him or herself as a good German during bad times Yet this study asserts that some rubble films are actually informed by a type of visual and narrative Romantic discourse which aims at provoking a critical discussion on German national identity and its reconstruction in the aftermath of the Third Reich Considering the lack of previous analyses with regard to the key aspects of Romantic visual style narration and literary motifs in rubble films this study points to a major gap in research **The Encyclopedia of Romantic Literature, 3 Volume Set** Frederick Burwick,Nancy Moore Goslee,Diane Long Hoeveler,2012-01-30 The Encyclopedia of Romantic Literature is an authoritative three volume reference work that covers British artistic literary and intellectual movements between 1780 and 1830 within the context of European transatlantic and colonial historical and cultural interaction Comprises over 275 entries ranging from 1 000 to 6 500 words arranged in A Z format across three fully cross referenced volumes Written by an international cast of leading and emerging scholars Entries explore genre development in prose poetry and drama of the Romantic period key authors and their works and key themes Also available online as part of the Wiley Blackwell Encyclopedia of Literature providing 24 7 access and powerful searching browsing and cross referencing capabilities **Fracture and Fragmentation in British Romanticism** Alexander Regier,2010-03-25 This book explains why fracture and fragmentation are two critical concepts that are particularly suited to understanding what is special about Romanticism The book also discusses how Romanticism comes to be both an historical as well as a philosophical category and offers new readings of key Romantic writers *Encyclopedia of Romanticism (Routledge Revivals)* Laura Dabundo,2009-10-15 First Published in 1992 this encyclopedia is designed to survey the social cultural and intellectual climate of English Romanticism from approximately the 1780s and the French Revolution to the 1830s and the Reform Bill Focussing on the spirit of the age the book deals with the aesthetic scientific socioeconomic indeed the human environment in which the Romantics flourished The books considers poets playwrights and novelists critics editors and booksellers painters patrons and architects as well as ideas trends fads and conventions the familiar and the newly discovered The book will be of use for everyone from undergraduate English students through to thesis driven graduate students to teaching faculty and scholars The Romantic Poets Blake, Wordsworth and Coleridge Joseph Pearce,Robert Asch,2015-06-15 The word romantic has so many varied meanings that C S Lewis quipped it should be deleted from our vocabulary Yet from the perspective of English literature romantic is associated first and foremost with the poetry of

Romanticism the movement that accentuated the aesthetic value of emotion human experience and the majesty of nature In this volume the finest works of the first generation of Romantic Poets Blake Wordsworth and Coleridge are assembled in an accessible and yet scholarly manner together with a selection of contemporary criticism by tradition oriented experts in order to introduce these poets to a new generation of readers *Inchbald, Hawthorne and the Romantic Moral Romance* Ben P Robertson, 2015-10-06 Explores the connections between British and American Romanticism focusing on the novels of Elizabeth Inchbald 1753 1821 and Nathaniel Hawthorne 1804 64 This study argues that Inchbald and Hawthorne are representative of a larger British American cultural confluence during the eighteenth and nineteenth centuries John Clare's Romanticism Adam White, 2017-07-19 This book offers a major reassessment of John Clare s poetry and his position in the Romantic canon Alert to Clare s knowledge of the work of his Romantic contemporaries and near contemporaries it puts forward the first extended series of comparisons of Clare s poetry with texts we now think of as defining the period in particular poems by Robert Burns William Wordsworth Lord Byron and John Keats It makes fully evident Clare s original contribution to the aesthetic culture of the age by analysing how he explores a wide range of concerns and preoccupations which are central to and especially privileged in Romantic period poetics including fancy the sublime childhood ruins joy poesy and a love lyric marked by a peculiar self consciousness about sincere expression At the heart of this book is the claim that the hitherto under scrutinised subjective stances transcendent modes and abstract qualities of Clare s lyric poetry situate him firmly within and as fundamentally part of Romanticism at the same time as his writing constitutes a distinctive contribution to one of the most fascinating eras of English literature Prose Poetry Paul Hetherington, Cassandra Atherton, 2020-10-13 An engaging and authoritative introduction to an increasingly important and popular literary genre *Prose Poetry* is the first book of its kind an engaging and authoritative introduction to the history development and features of English language prose poetry an increasingly important and popular literary form that is still too little understood and appreciated Poets and scholars Paul Hetherington and Cassandra Atherton introduce prose poetry s key characteristics chart its evolution from the nineteenth century to the present and discuss many historical and contemporary prose poems that both demonstrate their great diversity around the Anglophone world and show why they represent some of today s most inventive writing A prose poem looks like prose but reads like poetry it lacks the line breaks of other poetic forms but employs poetic techniques such as internal rhyme repetition and compression *Prose Poetry* explains how this form opens new spaces for writers to create riveting works that reshape the resources of prose while redefining the poetic Discussing prose poetry s precursors including William Wordsworth and Walt Whitman and prose poets such as Charles Simic Russell Edson Lydia Davis and Claudia Rankine the book pays equal attention to male and female prose poets documenting women s essential but frequently unacknowledged contributions to the genre Revealing how prose poetry tests boundaries and challenges conventions to open up new imaginative vistas this is an essential book for all readers students teachers and writers of prose

poetry     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

**The Knowledge that Endures** Gerald McNeice, 1992-01-12     **The Poetics of Decline in British Romanticism** Jonathan Sachs, 2018-01-18 Offers fresh understanding of British Romanticism by exploring how anxieties about decline impacted debates about literature's form and meaning     **The Romantic Legacy of Paradise Lost** Jonathon Shears, 2009 The Romantic Legacy of Paradise Lost offers a new critical insight into the relationship between Milton and the Romantic poets Shears devotes a chapter to each of the six major Romantics contextualizing their misreadings of Milton's Paradise Lost within a range of historical aesthetic and theoretical contexts Shears argues that the Romantic inclination towards fragmentation and a polysemous aesthetic leads to disrupted readings of Paradise Lost that obscure the theme or warp the grain of the poem     *Romanticism and Form* A. Rawes, 2007-04-26 This book offers new analyses of canonical texts contextualizations of Romantic forms in relation to war nationalism and empire reassessments of neglected and marginalized writers and explorations of the relationship between form and reader It showcases a range of new approaches that are informed by deconstruction theology and new technology     Resurrection Songs Michael Bradshaw, 2018-10-24 This title was first published in 2001 Thomas Lovell Beddoes 1803-49 was a powerful poet of the English Romantic period who has been and is still strangely neglected by critics His macabre blank verse dramatic writings and his delicately balanced lyrics have both won ardent admirers such as Browning Gosse Pound and Christopher Ricks Yet there are formal and generic problems in Beddoes's writings which continue to marginalize him as merely an eccentric and the canon of Romanticism seems to have found no place for him     **Romanticism and Visuality** Sophie Thomas, 2007-12-12 This book investigates the productive crosscurrents between visual culture and literary texts in the Romantic period focusing on the construction and manipulation of the visual the impact of new visual media on the literary and historical imagination and on fragments and ruins as occupying the shifting border between the visible and the invisible It examines a broad selection of instances that reflect debates over how seeing should itself be viewed instances from Daguerre's Diorama to the staging of Coleridge's play

Remorse to the figure of the Medusa in Shelley's poetry and at the Phantasmagoria in which the very act of seeing is represented or dramatized. In reconsidering literary engagements with the expanding visual field, this study argues that the popular culture of Regency Britain reflected not just emergent and highly capitalized forms of mass entertainment but also a lively interest in the aesthetic and conceptual dimensions of looking. What is commonly thought to be the Romantic resistance to the visible gives way to a generative fascination with the visual and its imaginative even spectacular possibilities.

*Romanticism, Memory, and Mourning* Mark Sandy, 2016-04-08. The subject of Romanticism: Memory and Mourning could not be timelier with Žižek's recent proclamation that we are living in the end times and in an era which is preoccupied with the process and consequences of ageing. We mourn both for our pasts and futures as we now recognise that history is a continuation and record of loss. Mark Sandy explores the treatment of grief, loss and death across a variety of Romantic poetic forms including the ballad, sonnet, epic, elegy, fragment, romance and ode in the works of poets as diverse as Smith, Hemans, Blake, Wordsworth, Coleridge, Byron, Shelley, Keats and Clare. Romantic meditations on grief, however varied in form and content, are self-consciously aware of the complexity and strength of feelings surrounding the consolation or disconsolation that their structures of poetic memory afford those who survive the imaginary and actual dead. Romantic mourning, Sandy shows, finds expression in disparate poetic forms and how it manifests itself both as the spirit of its age, rooted in precise historical conditions, and as a prophetic power of lasting transhistorical significance. Romantic meditations on grief and loss speak to our contemporary anxieties about the inevitable but unthinkable event of death itself.

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