

ROMANCE AND REVOLUTION

*Shelley and the Politics
of a Genre*

DAVID DUFF



Romance And Revolution Shelley And The Politics Of A Genre

Evy Varsamopoulou



Romance And Revolution Shelley And The Politics Of A Genre:

Romance and Revolution David Duff, 1994-09 Relates the revival of literary romance to the French Revolution's imaginative impact on English Romanticism David Duff, Romance and Revolution: Shelley and the Politics of a Genre, Michael Eberle Sinatra provides a review of the book entitled *Romance and Revolution Shelley and the Politics of a Genre* by David Duff and published in 1994 in Cambridge England by Cambridge University Press The review has been written by Mark Sandy and was originally published in the February 1996 issue of *Romanticism on the Net* an online journal Sandy discusses the English Romantic movement in literature of the 19th century and the effect that the French Revolution 1789-1799 had on 19th century English literature Sandy discusses Duff's analyses of the literary works of the English poet Percy Bysshe Shelley 1792-1822 Sexual Politics and the Romantic Author Sonia Hofkosh, 1998-06-18 Exploring a range of early nineteenth century cultural materials from canonical poetry and critical prose to women's magazines and gift book engravings *Sexual Politics and the Romantic Author* offers new perspectives on the role of gender in Romanticism's defining paradigms of authorship The Romantic author's claim to individual agency is complicated by its articulation in a market system perceived to be impelled in large part by fantasies of female desire by what women read and write what they buy and sell how they look and where they look for pleasure These studies in the contested public spaces of literary labour elaborate the fundamental if invisible function of the woman as embodiment of authorial ambivalence in writing by Austen Byron Coleridge William Hazlitt Sarah Hazlitt Leigh Hunt Keats Mary Shelley William Wordsworth and others **Science, Politics, and Friendship in the Works of Thomas Lovell Beddoes** Ute Berns, 2012 This study reevaluates the work of the scientist and radical poet and dramatist and English exile in Germany Thomas Lovell Beddoes 1803-1849 While his writing has elicited high praise from poets ranging from Robert Browning through Ezra Pound to John Ashbery scholars have frequently neglected it on grounds of its purportedly morbid and opaque eccentricity Countering this scholarly perception this book deftly relocates Beddoes's poetry drama and prose at the centre of Anglo-German debates on aesthetics and life science politics and theatre in an early nineteenth century European context Aided by his letters from Germany the book re-creates the intercultural discursive universe in which Beddoes easily moves from Shakespeare's plays or the aesthetic experiments of Shelley and his circle to Goethe and to topics debated among Heinrich Heine and the Jungdeutschen from the most advanced contemporary scientific research to the post-Napoleonic politics of the German radical students' organisations and from Byron Baillie and London's illegitimate theatre to Schiller's and Tieck's highly charged reflections on male-male friendship The study combines historicist strategies with theories of performance performativity and visibility as it focuses in particular on Beddoes's major and defining work *Death's Jest Book* first completed in 1829 and published posthumously after much revision in 1850 This study shows how *Death's Jest Book* as both drama and poetry devises complex perspectives on scientifically inspired notions of life and history how it forges a radical vision for post-Napoleonic Europe and how it links this

vision to a daring conception of desiring gendered selves The book pays close attention to the dialogue Beddoes's writing maintains with Early Modern literature and it highlights the proto modernist features that link his work to that of Bchner Grabbe and a European theatre avant garde This innovative study of Beddoes's work cutting across current investigations into politics gender and science in intercultural Romantic Studies should be of interest to scholars and students of British Romantic and Victorian studies as well as of German Vorm rz studies and to students and scholars of drama and theatre as well as Queer studies

Shelley's Textual Seductions Samuel Lyndon Gladden, 2016-01-08 First published in 2002 This book surveys how and to what effect Shelley uses erotic narratives to mask political rhetoric within his attempts to describe and bring forth utopia Posing erotic relationships as both an exemplar of the inequities of power and a paradigm for alternative social orders that dismantle oppressive structures it argues Shelley's work imagines a space where the rigidity of tyranny succumbs to the liberation of ecstatic union From the Romantics to the Aesthetes it argues that this model contributed to a counter tradition in British literature which situates the erotic as a trope for political discourse This work will be of interest to students of literature

Romanticism and the Human Sciences Maureen N. McLane, 2000-09-14 This study published in 2000 examines the dialogue between Romantic poetry and the human sciences of the period Maureen McLane reveals how Romantic writers participated in a new found consciousness of human beings as a species by analysing their work in relation to discourses on moral philosophy political economy and anthropology Writers such as Wordsworth Coleridge Mary Shelley and Percy Shelley explored the possibilities and limits of human being language and hope They engaged with the work of theorists of the human sciences Malthus Godwin and Burke among them The book offers original readings of canonical works including Lyrical Ballads Frankenstein and Prometheus Unbound to show how the Romantics internalised and transformed ideas about the imagination perfectibility immortality and population which so energised contemporary moral and political debates McLane provides a defence of poetry in both Romantic and contemporary theoretical terms reformulating the predicament of Romanticism in general and poetry in particular

Shelleyan Reimaginings and Influence Michael O'Neill, 2019-02-20 Through attuned close readings this volume brings out the imaginative and formal brilliance of Percy Bysshe Shelley's writing as it explores his involvement in processes of dialogue and influence Shelley recognizes that poetic individuality is the reward of connectedness with other writers and cultural influences A great Poem is a fountain forever overflowing with the waters of wisdom and delight he writes and after one person and one age has exhausted all its divine effluence which their peculiar relations enable them to share another and yet another succeeds and new relations are ever developed the source of an unforeseen and an unconceived delight A Defence of Poetry He is among the major Romantic poetic exponents and theorists of influence because of his passionately intelligent commitment to the onward dissemination of ideas and feelings and to the unpredictable ways in which poets position themselves and are culturally positioned between past and future The book has a tripartite structure The first three chapters

seek to illuminate his response to representative texts figures and themes that constitute the triple pillars of his cultural inheritance the classical world Plato Renaissance poetry Spenser and Milton Christianity and in particular the concept of deity and the Bible The second and major section of the book explores Shelley's relations and affinities with as well as differences from his immediate predecessors and contemporaries Hazlitt and Lamb Wordsworth Coleridge Southey Byron Keats including the influence of Dante on Shelley's elegy for his fellow Romantic and the great painter J M W Turner with whom he is often linked The third section considers Shelley's reception by later nineteenth century writers figures influenced by and responding to Shelley including Beddoes Hemans Landon Tennyson and Swinburne A coda discusses the body of critical work on Shelley produced by A C Bradley a figure who stands at the threshold of twentieth century thinking about Shelley

Romantic Futures Evy Varsamopoulou, 2023-12-15 *Romantic Futures* is a collection which explores the significance of futurity in British Romanticism from a comparative perspective in three defining manifestations the future as conscious legacy by which is meant both influences or continuities and the anticipations of impact on the future the future as revealed by prophecy whether via religious figures or superstitions and a meditation on the temporality of the future or the future as a concept The book brings together a wide range of theoretical and disciplinary perspectives from utopian studies history religion and cultural theory to future studies neuroscience video games and art history Aiming to increase and diversify current critical engagement and highlight the contemporary relevance of the Romantics multivalent preoccupation with the future this collection renews the dialogue between Romanticism and our critical relation to its contemporaneity especially as it speaks to current understandings of the future in the sciences arts and humanities

The Female

Romantics Caroline Franklin, 2012-09-10 Awarded the Elma Dangerfield Prize by the International Byron Society in 2013 The nineteenth century is sometimes seen as a lacuna between two literary periods In terms of women's writing however the era between the death of Mary Wollstonecraft and the 1860s feminist movement produced a coherent body of major works impelled by an ongoing dialogue between Enlightenment feminism and late Romanticism This study focuses on the dynamic interaction between Lord Byron and Madame de Staël Lady Morgan Mary Shelley and Jane Austen challenging previous critics segregation of the male Romantic writers from their female peers The Romantic movement in general unleashed the creative ambitions of nineteenth century female novelists and the public voice of Byron in particular engaged them in transnational issues of political national and sexual freedom Byronism had itself been shaped by the poet's incursion onto a literary scene where women readers were dominant and formidable intellectuals such as Madame de Staël were lionized Byron engaged in rivalrous dialogue with the novels of his female friends and contemporaries such as Caroline Lamb Mary Shelley and Jane Austen whose critiques of Romantic egotism helped prompt his own self parody in *Don Juan* Later Victorian novelists such as George Sand the Brontë sisters and Harriet Beecher Stowe wove their rejection of their childhood attraction to Byronism and their dawning awareness of the significance for women of Lady Byron's actions into the feminist fabric of

their art

Romantic Poets and the Laughter of Feeling Matthew Ward, 2024-04-05 The Romantic period witnessed decisive interest in how feeling might align with forms of artistic expression Many critical studies have focused on the serious side and melancholic moods of Romantic poets *Romantic Poets and the Laughter of Feeling* instead embraces the sublime and the ridiculous to offer an original and compelling new reading of British Romanticism It reveals the decisive role laughter and the laughable play in Romantic aesthetics emotions and ethics Matthew Ward shows that laughter was one of the primary means by which Romantics embraced and expanded upon but also frequently aped and lampooned sympathetic feeling The laughter of feeling is both the expression of sympathy and an articulation of its implications prejudices and constraints For Romantic poets like Wordsworth Shelley and Keats the sound of laughter carries the hope that greater knowledge of others derives from feeling for and with them through poetry and this might lead to a better understanding of oneself Yet laughter also makes these poets acutely aware that our emotional lives are utterly unfamiliar and perhaps ultimately unknowable Their prosody of laughter enlivens and exposes it embodies their sense of and ambitions for poetry and yet calls those matters into the most comical and gravest doubt Laughter helps define what it is to be human This book shows that it also defines what it is to be a Romantic poet

Women, Nationalism, and the Romantic Stage Betsy Bolton, 2001-04-19 This 2001 book examines how Romantic women performers and playwrights used theatrical conventions to intervene in politics

Romantic Poets and the Culture of Posterity Andrew Bennett, 1999-12-02 This 1999 book examines the way in which the Romantic period's culture of posterity inaugurates a tradition of writing which demands that the poet should write for an audience of the future the true poet a figure of neglected genius can be properly appreciated only after death Andrew Bennett argues that this involves a radical shift in the conceptualization of the poet and poetic reception with wide ranging implications for the poetry and poetics of the Romantic period He surveys the contexts for this transformation of the relationship between poet and audience engaging with issues such as the commercialization of poetry the gendering of the canon and the construction of poetic identity Bennett goes on to discuss the strangely compelling effects which this reception theory produces in the work of Wordsworth Coleridge Keats Shelley and Byron who have come to embody for posterity the figure of the Romantic poet

Urbanization and English Romantic Poetry Stephen Tedeschi, 2018 This book re-orientates the relationship between urbanization and English Romantic poetry by focusing on urban aspects of Romantic poems

Romanticism in the Shadow of War Jeffrey N. Cox, 2014-08-21 Jeffrey N Cox reconsiders the history of British Romanticism seeing the work of Byron the Shelleys and Keats responding not only to the first generation Romantics led by Wordsworth but more directly to the cultural innovations of the Napoleonic War years Recreating in depth three moments of political crisis and cultural creativity the Peace of Amiens the Regency Crisis and Napoleon's first abdication Cox shows how second generation Romanticism drew on cultural border raids seeking a global culture at a time of global war This book explores how the introduction on the London stage of melodrama in 1803 shaped Romantic drama how Barbauld's

prophetic satire Eighteen Hundred and Eleven prepares for the work of the Shelleys and how Hunt's controversial *Story of Rimini* showed younger writers how to draw on the Italian cultural archive Responding to world war these writers sought to embrace a radically new vision of the world

Art, Science, and the Body in Early Romanticism Stephanie O'Rourke, 2021-11-04 Innovative alternative account of romanticism exploring how art and science together contested the evidentiary authority of the human body

Caricature and Realism in the Romantic Novel Olivia Ferguson, 2023-11-02 A counter intuitive history of literary caricature exploring how caricature helped make the realist novel in the Romantic period

The Romantic Tavern Ian Newman, 2019-03-28 An examination of taverns in the Romantic period with a particular focus on architecture and the culture of conviviality

Physical Disability in British Romantic Literature Essaka Joshua, 2020-11-12 The modern concept of disability did not exist in the Romantic period This study addresses the anachronistic use of disability in scholarship of the Romantic era providing a disability studies theorized account that explores the relationship between ideas of function and aesthetics Unpacking the politics of ability the book reveals the centrality of capacity and weakness concepts to the egalitarian politics of the 1790s and the importance of desert theory to debates about sentiment and the charitable relief of impaired soldiers Clarifying the aesthetics of deformity as distinct from discussions of ability Joshua uncovers a controversy over the use of deformity in picturesque aesthetics offers accounts of deformity that anticipate recent disability studies theory and discusses deformity and monstrosity as a blended category in *Frankenstein* Setting aside the modern concept of disability Joshua cogently argues for the historical and critical value of period specific terms

William Wordsworth, Second-Generation Romantic Jeffrey Cox, 2021-05-20 Comprehensive reading of late Wordsworth considering his work in dialogue with the poetic cultural and political battles of his day

The Poetics of Decline in British Romanticism Jonathan Sachs, 2018-01-18 Anxieties about decline were a prominent feature of British public discourse in the late eighteenth and early nineteenth century These anxieties were borne out repeatedly in books and periodicals pamphlets and poems Tracing the reciprocal development of Romantic era Britain's rapidly expanding literary and market cultures through the lens of decline Jonathan Sachs offers a fresh way of understanding British Romanticism The book focuses on three aspects of literary experience questions of value the fascination with ruins and the representation of slow time to explore how shifting conceptions of progress and change inform a post enlightenment sense of cultural decline Combining close readings of Romantic literary texts with an examination of works from political economy historical writing classical studies and media history the book reveals for the first time how anxieties about decline impacted literary form and shaped Romantic debates about poetry and the meaning of literature

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