

A Romantic-style landscape painting. In the foreground, two figures are visible: one on the left, a woman in a light-colored dress with her arms raised, and another on the right, a man in a dark coat. They are standing on a dark, rocky outcrop. In the background, there are rolling hills and mountains under a warm, golden sky, suggesting a sunset or sunrise. A large, dark tree stands on the right side of the image. The overall mood is contemplative and majestic.

Romantic Aversions

AFTERMATHS
OF CLASSICISM
IN WORDSWORTH
AND COLERIDGE

J. Douglas Kneale

Romantic Aversions

Uttara Natarajan



Romantic Aversions:

Romantic Aversions J. Douglas Kneale, 1999 Romanticism is often regarded as a turning point in literary history the time when writers such as Wordsworth and Coleridge renounced the common legacy of poets and sought to create a new literature Yet despite their emphasis on originality genius and spontaneity the first generation Romantics manifest a highly intertextual style that while repressing certain classical and neoclassical literary conventions reveals a deep dependence on those same rhetorical practices Repression results in the symptoms of originality but it inevitably leads to the return of tradition in a different form **Neoclassical Satire and the Romantic School 1780-1830** Rolf P. Lessenich, 2012 Romanticism was not only heterogeneous and disunited It also had to face the hostile counter movement of the Enlightenment and Augustan Neoclassicism still going strong at the time of and in the decades following the French Revolution due to support from the ruling Establishment the ancien regime of the Crown and Church of England Neoclassicists regarded Romanticism as a heteretical amalgam of dissenting new schools which threatened the monopoly of the Classical Tradition The acrimonious debates in aesthetics and politics were conducted with the traditional strategies of the classical ars disputandi on both sides Under the duress of the heaviest satirical attacks Romanticism began gradually to see itself as one movement giving rise to the problematic opposition of Classical and Romantic The construction of this rough divide however was indispensable for the clarification of different positions in the hubbub of conflicting voices and has also proved critical in literary and cultural studies which cannot do without such subsumptions The Classical Tradition encompassing Christianity emerges as an ongoing event from Greek and Latin antiquity running through to our time

Rhetorical Traditions and British Romantic Literature Don H. Bialostosky, Lawrence D. Needham, 1995 The contributors are Stephen C Behrendt Don H Bialostosky Jerome Christensen Richard W Clancey Klaus Dockhorn James Engell David Ginsberg Bruce E Graver Scott Harshbarger Theresa M Kelley J Douglas Kneale John R Nabholz Lawrence D Needham Marie Secor Nancy S Struever Leslie Tannenbaum and Susan J Wolfson *Romantic Localities* Christoph Bode, Jacqueline Labbe, 2015-10-06 Romantic Localities explores the ways in which Romantic period writers of varying nationalities responded to languages landscapes both geographical and metaphorical and literatures **Romantic Revisions in Novels from the Americas** Lauren Rule Maxwell, 2013 Returning to British Romantic poetry allows the novels to extend the Romantic poetics of landscape that traditionally considered the British subject's relation to place By recasting Romantic poetics in the Americas these novels show how negotiations of identity and power are defined by the legacies of British imperialism illustrating that these nations their peoples and their works of art are truly postcolonial While many postcolonial scholars and critics have dismissed the idea that Romantic poetry can be used to critique colonialism Maxwell suggests that on the contrary it has provided contemporary writers across the Americas with a means of charting the literary and cultural legacies of British imperialism in the New World The poems of the British Romantics offer postcolonial writers particularly rich

material Maxwell argues because they characterize British influence at the height of the British empire Poetry's Touch William Waters, 2018-05-31 To whom does a poem speak Do poems really communicate with those they address Is reading poems like overhearing Like intimate conversation Like performing a script William Waters pursues these questions by closely reading a selection of poems that say you to a human being to the reader to the beloved or to the dead In any account of reading lyric poetry Waters argues there will be places where the participant roles of speaker intended hearer and bystander melt together or away these are moments of wonder Looking both at poetry's you and at how readers encounter it Waters asserts that poetic address shows literature pressing for a close relation with those into whose hands it may fall What is at stake for us as readers and critics is our ability to acknowledge the claims made on us by the works of art with which we engage In second person poems in a poem's touch we may come to see why poetry matters to us and how we in turn come to feel answerable to it Poetry's Touch takes as a central thread the poetry of Rainer Maria Rilke a writer whose work is unusually self-conscious about poetic address The book also draws examples from a gamut of European and American poems ranging from archaic Greek inscriptions to Keats Dickinson and Ashbery **Romantic Prayer** Christopher Stokes, 2021-01-21 Whilst religion and the secular have been continually debated contexts for literature of the Romantic era the dominant scholarly focus has been on doctrines and denominations In analysing the motif of devotion Romantic Prayer shifts attention to the quintessential articulation of religion as lived experience as practice and as a performative rather than descriptive phenomenon In an era when the tenability and rationality of prayer was much contested poetry a form with its own interlinked history with prayer was a unique place to register what prayer meant in modernity This study illustrates how the discourse of prayer continually intervened in the way that poetic practices evolved and responded to the religious and secular questions of the eighteenth and nineteenth century moment After laying out the details of prayer's historical position in the Romantic era across a spread of religious traditions Romantic Prayer turns to a range of writers from the identifiably religious to the staunchly sceptical William Cowper and Anna Letitia Barbauld are shown to use poetry to reflect and reinvent the ideals of prayer inherited from their own denominational histories Samuel Taylor Coleridge's work is analysed as part of a long engagement with the rationality of prayer culminating in an explicit philosophy of prayer William Wordsworth by contrast keeps prayer at an aesthetic distance continually alluding to prayerful language but rarely committing to devotional voice itself John Keats Percy Bysshe Shelley and Lord Byron are treated in the context of departing from Christianity under the influence of Enlightenment materialist and atheist critiques what happens to prayer in poetry when prayer as a language traditionally conceived is becoming impossible to maintain *Wordsworth's Poetry, 1815-1845* Tim Fulford, 2019-02-08 The later poetry of William Wordsworth popular in his lifetime and influential on the Victorians has with a few exceptions received little attention from contemporary literary critics In Wordsworth's Poetry 1815-1845 Tim Fulford argues that the later work reveals a mature poet far more varied and surprising than is often acknowledged Examining the most

characteristic poems in their historical contexts he shows Wordsworth probing the experiences and perspectives of later life and innovating formally and stylistically He demonstrates how Wordsworth modified his writing in light of conversations with younger poets and learned to acknowledge his debt to women in ways he could not as a young man The older Wordsworth emerges in Fulford's depiction as a love poet of companionate tenderness rather than passionate lament He also appears as a political poet bitter at capitalist exploitation and at a society in which vanity is rewarded while poverty is blamed Most notably he stands out as a history poet more probing and more clear sighted than any of his time in his understanding of the responsibilities and temptations of all who try to memorialize the past

William Hazlitt Kevin Gilmartin, 2015-06-11 Over the course of a literary career that extended from the lingering Malthusian controversies of the late eighteenth century to the brink of the Reform Act of 1832 William Hazlitt produced a remarkable body of committed radical journalism Against the view that partisan passion undermined his aesthetic judgment and compromised his celebrated disinterestedness William Hazlitt Political Essayist restores politics to the center of his achievement as a critic and essayist In doing so Kevin Gilmartin explores his constructive relationship with the early nineteenth century popular reform movement while acknowledging his desire to reflect critically on radical politics and express his own doubts about social progress Early chapters attend closely to his critical method and matters of style and form focusing on the political development of his contradictory prose manner Paradox and inconsistency are central to his attack on Legitimacy a term he drew from the lexicon of post Napoleonic political journalism In treating legitimate government as a revived form of divine right monarchy Hazlitt often produced harrowing visions of the perfect refinement of oppressive power and the complete elimination of any principle of liberty or resistance At the same time he found ways to preserve his commitment to oppositional political expression and the redemptive necessity of what he termed a word uttered against Later chapters bring together the spiritual heritage of rational Dissent and emerging democratic developments in London to understand Hazlitt's distinctive mobilization of radical memory as a way of contending with present injustice and envisioning a political future

The Princeton Handbook of Poetic Terms Roland Greene, Stephen Cushman, 2016-07-26 An essential handbook for literary studies The Princeton Handbook of Poetic Terms drawn from the latest edition of the acclaimed Princeton Encyclopedia of Poetry and Poetics provides an authoritative guide to the most important terms in the study of poetry and literature Featuring 226 fully revised and updated entries including 100 that are new to this edition the book offers clear and insightful definitions and discussions of critical concepts genres forms movements and poetic elements followed by invaluable up to date bibliographies that guide users to further reading and research Because the entries are carefully selected and adapted from the Princeton Encyclopedia the Handbook has unrivalled breadth and depth for a book of its kind in a convenient portable size Fully indexed for the first time and complete with an introduction by the editors this is an essential volume for all literature students teachers and researchers as well as other readers and writers Drawn from the latest edition of the acclaimed

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Wordsworth and the Poetics of Air Thomas H. Ford, 2018-07-05 Before the ideas we now define as Romanticism took hold the word atmosphere meant only the physical stuff of air afterwards it could mean almost anything from a historical mood or spirit to the character or style of an artwork Thomas H Ford traces this shift of meaning which he sees as first occurring in the poetry of William Wordsworth Gradually air and atmosphere took on the new status of metaphor as Wordsworth and other poets re imagined poetry as a textual area of aerial communication conveying the breath of a transitory moment to other times and places via the printed page Reading Romantic poetry through this ecological and ecocritical lens Ford goes on to ask what the poems of the Romantic period mean for us in a new age of climate change when the relationship between physical climates and cultural political and literary atmospheres is once again being transformed

Sublime Coleridge M. Evans, 2016-01-08 Sublime Coleridge focuses on the role of the Opus Maximum in explaining Samuel Taylor Coleridge s ideas about religion psychology and the sublime This book is an introduction a reader s guide and an interpretation of this central text in British Romanticism

The Neural Sublime Alan Richardson, 2010-06-15 Alan Richardson is an acknowledged pioneer in cognitive approaches to literature His command of Romantic literature the history of ideas of the Romantic era and contemporary cognitive research is authoritative In The Neural Sublime he expands on his previous groundbreaking work in cognitive historicism by applying contemporary neuroscience to Romantic era works Nancy Easterlin University of New Orleans Book Jacket

The Romantic Poets Uttara Natarajan, 2008-04-15 This welcome addition to the Blackwell Guides to Criticism series provides students with an invaluable survey of the critical reception of the Romantic poets Guides readers through the wealth of critical material available on the Romantic poets and directs them to the most influential readings Presents key critical texts on each of the major Romantic poets Blake Wordsworth Coleridge Byron Shelley and Keats as well as on poets of more marginal canonical standing Cross referencing between the different sections highlights continuities and counterpoints

Tears, Liquids and Porous Bodies in Literature Across the Ages Norbert Lennartz, 2021-08-26 Taking in works from writers as diverse as William Shakespeare William Wordsworth Charlotte Bront John Keats James Joyce and D H Lawrence this book spans approximately 300 years and unpacks how bodily liquidity porosity and petrification recur as a pattern and underlie the chequered history of the body and genders in literature Lennartz examines the precarious relationship between porosity and its opposite closure containment and stoniness and explores literary history as a meandering narrative in which female porosity and manly stoniness clash showing how different societies and epochs respond to and engage with bodily porosity This book considers the ways that this relationship is constantly renegotiated and

where effusive and feminine genres such as sloppy letters and streams of consciousness are pitted against stony and astringent forms of masculinity like epitaphs sonnets and the Bildungsroman *The Oxford Handbook of Eighteenth-century Satire* Paddy Bullard,2019 This handbook is a guide to the kinds of satire written in English during the long eighteenth century and it focuses on texts that appeared between the restoration of the Stuart monarchy in 1660 and the outbreak of the French Revolution in 1789 *Against Life* Alastair Hunt,Stephanie Youngblood,2016-03-15 The contributors to *Against Life* think critically about the turn to life in recent theory and culture Editors Alastair Hunt and Stephanie Youngblood shape their collection to provocatively challenge the assumption rife throughout the humanities that life needs to be cultivated affirmed and redeemed The editors and their contributors explore how we might be better off daring to think ethics and politics as well as the project of the humanities in more radical terms as a refusal to choose life What forms of equality and freedom might emerge if we did not organize being together under signs of life Taken together the essays in *Against Life* mark an important turn in the ethico political work of the humanities **William Wordsworth, Updated Edition** Harold Bloom,2009 Presents a collection of critical essays on English poet laureate William Wordsworth and his works *Lives of the Sonnet, 1787-1895* Marianne Van Remoortel,2016-05-06 In a series of representative case studies Marianne Van Remoortel traces the development of the sonnet during intense moments of change and stability continuity and conflict from the early Romantic period to the end of the nineteenth century Paying particular attention to the role of the popular press which served as a venue of innovation and as a site of recruitment for aspiring authors Van Remoortel redefines the scope of the genre including the ways in which its development is intricately related to issues of gender Among her subjects are the Della Cruscans and their primary critic William Gifford the young Samuel Taylor Coleridge and his circle Elizabeth Barrett Browning s Sonnets from the Portuguese George Meredith s Modern Love Dante Gabriel Rossetti s House of Life and Augusta Webster s Mother and Daughter As women became a force to be reckoned with among the reading public and the writing community the term sonnet often operated as a satirical label that was not restricted to poetry adhering to the strict formalities of the genre Van Remoortel s study in its attentiveness to the sonnet s feminization during the late eighteenth century offers important insights into the ways in which changing attitudes about gender and genre shaped critics interpretations of the reception histories of nineteenth century sonnet sequences *A Modern Coleridge* A. Timár,2015-06-24 *A Modern Coleridge* shows the interrelatedness of the discourses of cultivation addiction and habit in Coleridge s poetry and prose and argues that these all revolve around the problematic nexus of a post Kantian idea of free will essential to Coleridge s eminently modern idea of the human

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