



IDENTITY AND IDEOLOGY

ROMANTIC

IN BRITISH POETRY.

VOICES

1789-1830

Paul Michael Privitera

Romantic Voices Identity And Ideology In British Poetry 1789 1850

Robin Mookerjee



Romantic Voices Identity And Ideology In British Poetry 1789 1850:

Romantic Voices Paul Michael Privateer, 1991 In *Romantic Voices* Paul Privateer provides a philosophical history of a key component of the Romantic ideology the problem of a speaking self by tracing its migration through the literary theory and poetry of the Romantic period

British Periodicals and Romantic Identity M. Schoenfield, 2008-12-22 When Lord Byron identified the periodical industry as the Literary Lower Empire he registered the cultural clout that periodicals had accumulated by positioning themselves as both the predominant purveyors of scientific economic and social information and the arbiters of literary and artistic taste *British Periodicals and Romantic Identity* explores how periodicals such as the *Edinburgh Blackwood's* and the *Westminster* became the repositories and creators of public opinion In addition Schoenfield examines how particular figures both inside and outside the editorial apparatus of the reviews and magazines negotiated this public and rapidly professionalized space Ranging from Lord Byron whose self identification as lord and poet anticipated his public image in the periodicals to William Hazlitt equally journalist and subject of the reviews this engaging study explores both canonical figures and canon makers in the periodicals and positions them as a centralizing force in the consolidation of Romantic print culture

Encyclopedia of the Romantic Era, 1760-1850 Christopher John Murray, 2013-05-13 In 850 analytical articles this two volume set explores the developments that influenced the profound changes in thought and sensibility during the second half of the eighteenth century and the first half of the nineteenth century The *Encyclopedia* provides readers with a clear detailed and accurate reference source on the literature thought music and art of the period demonstrating the rich interplay of international influences and cross currents at work and to explore the many issues raised by the very concepts of Romantic and Romanticism

Romantic Echoes in the Victorian Era Andrew Radford, 2017-03-02 In tracing those deliberate and accidental Romantic echoes that reverberate through the Victorian age into the beginning of the twentieth century this collection acknowledges that the Victorians decided for themselves how to define what is Romantic The essays explore the extent to which Victorianism can be distinguished from its Romantic precursors or whether it is possible to conceive of Romanticism without the influence of these Victorian definitions *Romantic Echoes in the Victorian Era* reassesses Romantic literature's immediate cultural and literary legacy in the late nineteenth century showing how the Victorian writings of Matthew Arnold Wilkie Collins the Brontës the Brownings Elizabeth Gaskell Charles Dickens Gerard Manley Hopkins Thomas Hardy and the Rossettis were instrumental in shaping Romanticism as a cultural phenomenon Many of these Victorian writers found in the biographical literary and historical models of Chatterton Coleridge Byron Shelley Keats and Wordsworth touchstones for reappraising their own creative potential and artistic identity Whether the Victorians affirmed or revolted against the Romanticism of their early years their attitudes towards Romantic values enriched and intensified the personal creative and social dilemmas described in their art Taken together the essays in this collection reflect on current critical dialogues about literary periodisation and contribute to our understanding of how

these contemporary debates stem from Romanticism's inception in the Victorian age

Identity and Society in American Poetry Robin Mookerjee, 2008

Romanticism and the Rise of English Andrew Elfenbein, 2008-10-30 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.

The Poetry of Clare, Hopkins, Thomas, and Gurney Andrew Hodgson, 2019-12-31

This book attends to four poets: John Clare, Gerard Manley Hopkins, Edward Thomas, and Ivor Gurney, whose poems are remarkable for their personal directness and distinctiveness. It shows how their writing conveys a potentially individual quality of feeling, perception, and experience: each poet responds with unusual commitment to the Romantic idea of art as personal expression. The book looks closely at the vitality and intricacy of the poets' language, the personal candour of their subject matter, and their sense of obdurate but persuasive of their own strangeness. As it traces the tact and imagination with which each of the four writers realises the possibilities of individualism in lyric, it affirms the vibrancy of their contributions to nineteenth and twentieth century poetry.

Coleridge and Shelley Sally West, 2016-05-23

Sally West's timely study is the first book-length exploration of Coleridge's influence on Shelley's poetic development. Beginning with a discussion of Shelley's views on Coleridge as a man and as a poet, West argues that there is a direct correlation between Shelley's desire for political and social transformation and the way in which he appropriates the language, imagery, and forms of Coleridge, often transforming their original meaning through subtle readjustments of context and emphasis. While she situates her work in relation to recent concepts of literary influence, West is focused less on the psychology of the poets than on the poetry itself. She explores how elements such as the development of imagery and the choice of poetic form, often learnt from earlier poets, are intimately related to poetic purpose. Thus, on one level, her book explores how the second generation Romantic poets reacted to the beliefs and ideals of the first, while on another, it addresses the larger question of how poets become poets by returning the work of one writer to the literary context from which it developed. Her book is essential reading for specialists in the Romantic period and for scholars interested in theories of poetic influence.

Poetics of Self and Form in Keats and Shelley Mark Sandy, 2017-03-02

Beginning with a reassessment of contemporary Romantic studies, this book provides a modern critical comparison of Keats and Shelley. The study offers detailed close readings of a variety of literary genres, including the romance, lyric, elegy, and literary fragment, adopted by Keats and Shelley to explore their poetic treatment of self.

and form The poetic careers of Keats and Shelley embrace a tragic affirmation of those darker elements latent in the earlier writings to meditate on their own posthumous reception and reputation Fresh readings of Keats and Shelley show how they conceive of the self as fictional and anticipate Nietzsche's modern theories of subjectivity Nietzsche's conception of the subject as a site of conflicting fictions usefully measures this emergent sense of poetic self and form in Keats and Shelley This Nietzschean perspective enriches our appreciation of the considerable artistic achievement of these two significant second generation romantic poets

The Revolutionary 'I' A. Nichols, 1998-07-07 In the winter of 1798-99 shut up in the freezing German town of Goslar William Wordsworth began producing a series of lyrical fragments that appeared first in letters written to Coleridge and emerged eventually as source texts for *The Prelude* These lyrics are revolutionary because they construct a new version of the autobiographical I *The Revolutionary I* explores the numerous voices of the poetic speaker Wordsworth and their relationship to the historical figure who shared the same name

Musical Wordsworth Yimon Lo, 2023-02-15 In his *Essay* of 1815 Wordsworth asserts that a pure and refined scheme of harmony must prevail in all higher poetry This idea of a structured and complex form of harmony was similarly noted earlier in *The Prelude* 1805 where Wordsworth famously claimed that the human mind is framed even like the breath And harmony of music *Musical Wordsworth* presents an original understanding of Wordsworthian harmony by examining an organised but dynamic sense of musicality that shapes his poetic theory and practice This book is the first study to draw on music psychology and aesthetics to interpret the function and mechanism of Wordsworth's aural structure and movement Engaging with scholarship from the fields of literature and music it defines Wordsworth's poetry and the imagination through musical conceptions and establishes various modes and forms of poetic listening as experiences of musical performance and appreciation Each chapter explores a pair of musical abstractions Lyricism and Musicality Breath and Harmony Repetition and Resonance Expectation and Surprise Rhythm and Dynamics Rest and Silence *Musical Wordsworth* will be of interest to students and researchers of Romantic poetry long nineteenth century literature and music

Buried Communities Kurt Fosso, 2004-01-01 Offers an explanation for the poet's mysterious and longstanding preoccupation with death and grief

Poetic Castles in Spain Diego Saglia, 2021-12-28 British culture of the Romantic period is distinguished by a protracted and varied interest in things Spanish The climax in the publication of fictional and especially poetical narratives on Spain corresponds with the intense phase of Anglo Iberian exchanges delimited by the Peninsular War 1808-14 on the one hand and the Spanish experiment of a constitutional monarchy that lasted from 1820 until 1823 on the other Although current scholarship has uncovered and reconstructed several foreign maps of British Romanticism from the Orient to the South Seas exotic European geographies have not received much attention Spain in particular is one of the most neglected of these imaginary Romantic geographies even if between the 1800s and the 1820s and beyond it was a site of wars and invasions the object of foreign economic interests relating to its American colonies and a geopolitical area crucial to the European balance designed by the

post Waterloo Vienna settlement This study considers the various ways in which Spain figured in Romantic narrative verse recovering the discursive materials employed in fictional representation and assessing the relevance of this activity in the context of the dominant themes and preoccupations in contemporary British culture The texts examined here include medievalizing and chivalric fictions Orientalist adventures set in Islamic Granada and modern day tales of the anti Napoleonic campaign in the Peninsula Recovering some of the outstanding works and issues elaborated by British Romanticism through the cultural geography of Spain this study shows that the Iberian country was an inexhaustible source of imaginative materials for British culture at a time when its imperial boundaries were expanding and its geopolitical influence was increasing in Europe and overseas

Romantic Migrations M. Wiley, 2008-03-31 Analyzing real speculative and imaginary schemes of migration to and from Britain this book addresses three interrelated movements between France and Britain after the French Revolution between Britain and North America also after the Revolution and between West Africa and Britain in the years leading to the Revolution

Northrop Frye Jonathan Hart, 2005-09-29 An indispensable introduction to one of the great critics of the twentieth century whose work on ideology aesthetics and social criticism has ensured his place at the centre of cultural studies and contemporary theoretical debates

Shelley Among Others Stuart Peterfreund, 2002 This is a comprehensive reading of Shelley's oeuvre through the lens of developments in literary and psychoanalytic theory The author provides though provoking readings of well known works and also explores less familiar pieces

Ideas of Landscape Matthew Johnson, 2008-04-15 Ideas of Landscape discusses the current theory and practice of landscape archaeology and offers an alternative agenda for landscape archaeology that maps more closely onto the established empirical strengths of landscape study and has more contemporary relevance The first historical assessment of a critical period in archaeology Takes as its focus the so called English landscape tradition the ideological underpinnings of which come from English Romanticism via the influence of the father of landscape history W G Hoskins Argues that the strengths and weaknesses of landscape archaeology can be traced back to the underlying theoretical discontents of Romanticism Offers an alternative agenda for landscape archaeology that maps more closely onto the established empirical strengths of landscape study and has more contemporary relevance

Byron's Poetic Experimentation Alan Rawes, 2017-03-02 In this study the author examines the evolution of Byron's poetry from Childe Harold I and II through to the composition of Beppo Beginning with a close reading of the sustained poetic experimentation that constitutes Childe Harold I and II he charts the progress of that experimentation in the Tales where Byron's poetry gets entrenched in a tragic idiom The author then describes Byron's prolonged struggle to break clear of the imaginative limitations imposed by that tragic idiom and to break into a sustainable comic mode a struggle that drives Childe Harold III The Prisoner of Chillon and The Dream only to culminate in success in Childe Harold IV It is here as Rawes demonstrates that the path forward into the comic mode of Beppo and Don Juan is discovered Byron's Poetic Experimentation also offers a substantial reconsideration of

Byron's shifting attitude towards Wordsworthian idealism and a detailed analysis of the structured eclecticism of Manfred

Romanticism and the Anglican Newman David Goslee, 1996 Goslee's study maintains that Newman's Anglican writing although widely considered irrelevant to the main currents of the post Enlightenment in fact reinterprets Romantic transcendence within a uniquely dialogic paradigm It is this paradigm he argues that critics need to explore as a link between sacred and secular domains within Victorian culture Goslee's own exploration is accomplished in three parts First he describes Newman's early renunciation of modern thought then analyzes the dialogic Romanticism that informs Newman's Anglican works particularly its power to expand his conception of personal identity spiritual election militant purpose self criticism and cultural critique Finally he follows the collapse of this Romantic synthesis under the burden of its own success natural and preternatural presences break into Newman's dialogue with his God and then his God becomes transformed into a threat that must be constrained within an institutional church Throughout this study Goslee follows a hermeneutic strategy suggested by Newman's own descriptions of his compositional practice examining thematically related passages from different times and contexts to see just how far Newman's ideas might take him Goslee concludes that this leading nineteenth century religious writer who rejected Romanticism for its decadent modern subjectivity nevertheless clearly participated in the secular Romanticism of his day

Brüchiges Seemannsgarn Julika Griem, 1995

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