

Romantic Verse Narrative

The History of a Genre

Hermann Fischer

Translated from the German by
Sue Bollans

CAMBRIDGE

Romantic Verse Narrative The History Of A Genre

N Colangelo



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Romantic Verse Narrative Hermann Fischer, 2006-03-09 Hermann Fischer's lively and original study of Romantic verse narrative traces the origins and development of this poetic form in the late eighteenth and early nineteenth centuries. It brings together the longer epic verse tales of Scott, Byron and Southey and the more lyrical forms of Romantic narrative poetry in the revealing but neglected context of the genre and its history. Professor Fischer addresses the question of genre from both theoretical and historical viewpoints. His study illuminates many areas of Romantic literature including the role of the medieval revival and the decline of neoclassicism, the relative importance of popular and more literary sources and questions of changing taste and the reading public. This translation extensively revised and updated makes Hermann Fischer's acclaimed study available for the first time in English.

Romanticism and the Uses of Genre David Duff, 2009-11-12 This wide-ranging book explores the generic innovations that drive the Romantic revolution in literature but also the fascination with archaic forms such as the ballad, sonnet, epic and romance whose revival and transformation make Romanticism a retro as well as a revolutionary movement.

Romantic Women Poets, 2015-07-14 *Romantic Women Poets: Genre and Gender* focuses on the part played by women poets in the creation of the literary canon in the Romantic period in Britain. Its thirteen essays enrich our panoramic view of an age that is traditionally dominated by male authors such as Wordsworth, Coleridge, Byron, Shelley, Keats and Scott. Instead, the volume concentrates on the poetical theory and practice of such extraordinary and fascinating women as Joanna Baillie, Charlotte Smith, Anna Laetitia Barbauld, Dorothy Wordsworth, Helen Maria Williams, Lady Morgan, Ann Radcliffe, Mary Shelley, Letitia Elizabeth Landon, Anna Seward and Lady Caroline Lamb. Female and male poetics, gender and genres, literary forms and poetic modes are extensively discussed together with the diversity of behaviour and personal responses that the individual women poets offered to their age and provoked in their readers. There have been several important collections of essays in this particular area of study in the last few years but this volume reflects and complements much of this earlier critical work with specific strengths of its own.

Romantic Poetry Angela Esterhammer, 2002-06-04 *Romantic Poetry* encompasses twenty-seven new essays by prominent scholars on the influences and interrelations among Romantic movements throughout Europe and the Americas. It provides an expansive overview of eighteenth and nineteenth-century poetry in the European languages. The essays take account of interrelated currents in American, Argentinian, Brazilian, Bulgarian, Canadian, Caribbean, Chilean, Colombian, Croatian, Czech, Danish, English, Estonian, Finnish, French, German, Greek, Hungarian, Irish, Italian, Mexican, Norwegian, Peruvian, Polish, Romanian, Russian, Serbian, Slovak, Spanish, Swedish and Uruguayan literature. Contributors adopt different models for comparative study, tracing a theme or motif through several literatures, developing innovative models of transnational influence, studying the role of Romantic poetry in socio-political developments or focusing on an issue that appears most prominently in one national literature yet is illuminated by the international context. This collaborative volume provides an invaluable resource for students of

comparative literature and Romanticism SPECIAL OFFER 30% discount for a complete set order 5 vols The Romanticism series in the Comparative History of Literatures in European Languages is the result of a remarkable international collaboration The editorial team coordinated the efforts of over 100 experts from more than two dozen countries to produce five independently conceived yet interrelated volumes that show not only how Romanticism developed and spread in its principal European homelands and throughout the New World but also the ways in which the affected literatures in reaction to Romanticism have redefined themselves on into Modernism A glance at the index of each volume quickly reveals the extraordinary richness of the series total contents Romantic Irony sets the broader experimental parameters of comparison by concentrating on the myriad expressions of irony as one of the major impulses in the Romantic philosophical and artistic revolution and by combining cross cultural and interdisciplinary studies with special attention also to literatures in less widely diffused language streams Romantic Drama traces creative innovations that deeply altered the understanding of genre at large fed popular imagination through vehicles like the opera and laid the foundations for a modernist theater of the absurd Romantic Poetry demonstrates deep patterns and a sharing of crucial themes of the revolutionary age which underlie the lyrical expression that flourished in so many languages and environments Nonfictional Romantic Prose assists us in coping with the vast array of writings from the personal and intimate sphere to modes of public discourse including Romanticism s own self commentary in theoretical statements on the arts society life the sciences and more Nor are the discursive dimensions of imaginative literature neglected in the closing volume Romantic Prose Fiction where the basic Romantic themes and story types the romance novel novella short story and other narrative forms are considered throughout Europe and the New World This enormous realm is seen not just in terms of Romantic theorizing but in the light of the impact of Romantic ideas and narration on later generations As an aid to readers the introduction to Romantic Prose Fiction explains the relationships among the volumes in the series and carries a listing of their tables of contents in an appendix No other series exists comparable to these volumes which treat the entirety of Romanticism as a cultural happening across the whole breadth of the Old and New Worlds and thus render a complex picture of European spiritual strivings in the late eighteenth and the nineteenth centuries a heritage still very close to our age

Letitia Elizabeth Landon and Metrical Romance Serena Baiesi, 2010 Letitia Elizabeth Landon 1802 1838 was one of the leading women poets of the second generation of English Romantic writers Following her predecessor Walter Scott and her contemporary Lord Byron she was a fluent practitioner and essential innovator of the metrical romance and exerted a strong influence on the work of Victorian poets especially Elizabeth Barrett Browning Robert Browning and Christina Rossetti This book analyses Landon s poetics with particular reference to the close relationship between the narrative poem as literary genre and its gender implications Landon was both an eclectic writer and a literary businesswoman she was an extremely effective promoter of her literary work in order to support her independent life in London Furthermore she was the editor of several annuals and gift books

wrote for magazines and published numerous poems novels and editorials Her active life and mysterious and premature death in Africa attracted the curiosity of many biographers during the twentieth century but only in recent times has critical attention been paid to her rich literary output This volume aims to discuss and analyse the work of a talented artist whose metrical romance strongly influenced the poetics of late Romanticism and prefigured a highly successful genre widely adopted during the Victorian age the dramatic monologue *English Romantic Poetry* Harold Bloom, Sterling Professor of Humanities Harold Bloom, Henry W, Albert A Berg, 2009 Examines the Romantic period in poetry that includes the works of Byron Shelley Keats and others Victorian Poetry and Modern Life Natasha Moore, 2015-12-26 Faced with the chaos and banality of modern everyday life a number of Victorian poets sought innovative ways of writing about the unpoetic present in their verse Their varied efforts are recognisably akin not least in their development of mixed verse forms that fused novel and epic to create something equal to the miscellaneousness of the age *Women, Epic, and Transition in British Romanticism* Elisa Beshero-Bondar, 2011-05-31 *Women Epic and Transition in British Romanticism* argues that early nineteenth century women poets contributed some of the most daring work in modernizing the epic genre The book examines several long poems to provide perspective on women poets working with and against men in related efforts contributing together to a Romantic movement of large scale genre revision Women poets challenged longstanding categorical approaches to gender and nation in the epic tradition and they raised politically charged questions about women s importance in moments of historical crisis While Romantic epics did not all engage in radical questioning or undermining of authority this study calls attention to some of the more provocative poems in their approach to gender culture and history This study prioritizes long poems written by and about women during the Romantic era and does so in context with influential epics by male contemporaries The book takes its cue from a dramatic increase in the publication of epics in the early nineteenth century At their most innovative Romantic epics provoked questions about the construction of ideological meaning and historical memory and they centralized women s experiences in entirely new ways to reflect on defeat loss and inevitable transition For the first time the epic became an attractive genre for ambitious women poets The book offers a timely response to recent groundbreaking scholarship on nineteenth century epic by Herbert Tucker and Simon Dentith and should be of interest to Romanticists and scholars of 18th and 19th century literature and history gender and genre and women s studies Published by University of Delaware Press Distributed worldwide by Rutgers University Press The Perversity of Poetry Dino Franco Felluga, 2012-02-01 Once the dominant literary form poetry was gradually eclipsed by the realist novel indeed by 1940 W H Auden was able to note Poetry makes nothing happen In *The Perversity of Poetry* Dino Franco Felluga explores the cultural background of poetry s marginalization by examining nineteenth century reactions to Romantic poetry and ideology Focusing on the work of Sir Walter Scott and Lord Byron as well as periodical reviews student manuals and contemporary medical journals the book details the period s two contending and equally outrageous claims regarding poetry Scott s poetry on the

one hand was continually represented as a panacea for a modern world overtaken by new principles of utilitarianism capitalism industrialism and democracy Byron s by contrast was represented either as a cancer in the heart of the social order or as a contagious pandemic leading to various pathological symptoms The book concludes with a coda on Alfred Lord Tennyson which illustrates how the Victorian reception of Scott and Byron affected the most popular poetic genius of midcentury Ultimately The Perversity of Poetry uncovers how the shift to a rhetoric of health allowed critics to oppose what they perceived as a potent and potentially dangerous influence on the age the very thing that would over the course of the century be marginalized into such obscurity poetry thanks to its perverse insistence on making something happen *The Rhetoric of Topics and Forms* Gianna Zocco, 2021-01-18 The fourth volume of the collected papers of the ICLA congress The Many Languages of Comparative Literature includes articles that study thematic and formal elements of literary texts Although the question of prioritizing either the level of content or that of form has often provoked controversies most contributions here treat them as internally connected While theoretical considerations inform many of the readings the main interest of most articles can be described as rhetorical in the widest sense given that the ancient discipline of rhetoric did not only include the study of rhetorical figures and tropes such as metaphor irony or satire but also that of topoi which were originally viewed as the places where certain arguments could be found but later came to represent the arguments or intellectual themes themselves Another feature shared by most of the articles is the tendency of undeclared thematology which not only reflects the persistence of the charge of positivism but also shows that most scholars prefer to locate themselves within more specific often interdisciplinary fields of literary study In this sense this volume does not only prove the ongoing relevance of traditional fields such as rhetoric and thematology but provides contributions to currently flourishing research areas among them literary multilingualism literature and emotions and ecocriticism

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