

Romanticism and Ideology

Peckham, Morse

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Romanticism And Ideology

Various



Romanticism And Ideology:

The Romantic Ideology Jerome J. McGann, 1985-02-15 Claiming that the scholarship and criticism of Romanticism and its works have for too long been dominated by a Romantic ideology by an uncritical absorption in Romanticism's own self-representations Jerome J. McGann presents a new critical view of the subject that calls for a radically revisionary reading of Romanticism. In the course of his study McGann analyzes both the predominant theories of Romanticism those deriving from Coleridge, Hegel and Heine and the products of its major English practitioners Wordsworth, Coleridge, Shelley and Byron are considered in greatest depth but the entire movement is subjected to a searching critique. Arguing that poetry is produced and reproduced within concrete historical contexts and that criticism must take these contexts into account McGann shows how the ideologies embodied in Romantic poetry and theory have shaped and distorted contemporary critical activities.

Romanticism and Ideology Morse Peckham, 1985 A preeminent critic's classic collection available for the first time in paper.

Romanticism and Ideology David Aers, Jonathan Cook, David Punter, 2016-03-31 First published in 1981 The primary purpose of this book is to serve as an introduction to writing in the late eighteenth and early nineteenth centuries. In addition to major Romantic poets Blake, Wordsworth, Coleridge and Shelley the authors discuss writers such as Austen, Hazlitt and Burke who are usually studied in a different context and genres such as fiction and political writing which are often cut off from the central body of poetry. An original and highly stimulated study this book will appeal to all those who are dissatisfied with the conventional categories into which writers and literary movements are usually placed.

A Handbook of Romanticism Studies Joel Faflak, Julia M. Wright, 2016-01-19 The Handbook to Romanticism Studies is an accessible and indispensable resource providing students and scholars with a rich array of historical and up-to-date critical and theoretical contexts for the study of Romanticism. Focuses on British Romanticism while also addressing continental and transatlantic Romanticism and earlier periods. Utilizes keywords such as imagination, sublime, poetics, philosophy, race, historiography and visual culture as points of access to the study of Romanticism and the theoretical concerns and the culture of the period. Explores topics central to Romanticism studies and the critical trends of the last thirty years.

The Ideology of Imagination Forest Pyle, 1995 To demonstrate his thesis the author undertakes critical readings of four major Romantic authors: Coleridge, Wordsworth, Shelley and Keats and shows how the legacy of ideology and imagination is reflected in the novels of George Eliot. He shows that for each of these writers the imagination is neither a faculty that can be presumed nor one idea among others; it is something that must be theorized and in Coleridge's words instituted. Once instituted Coleridge asserts the imagination can address England's fundamental social antagonisms and help restore national unity. More pointedly the institution of the imagination is the cornerstone of a revolution in philosophy that would prevent the importation of a more radical and more French political revolution.

Musical Genre and Romantic Ideology Matthew Gelbart, 2022 Musical Genre and Romantic Ideology charts the workings and legacies of Romantic artistic values such as originality and anti

commercialism in relation to musical genre In case studies from across nineteenth century Europe author Matthew Gelbart explores the processes through which composers performers critics and listeners gave sounds and themselves a sense of belonging *The Romanticism Handbook* Sue Chaplin, Joel Faflak, 2011-03-10 A one stop resource containing introductory material through to practical case studies in reading primary and secondary texts to introducing criticism and new directions in research Rethinking Nathaniel Hawthorne and Nature Steven Petersheim, 2020-02-14 A friend and associate of the Transcendentalists in Concord Nathaniel Hawthorne has rarely been taken seriously as a writer interested in the natural world This book seeks to redress this omission by elucidating the sense of environmentality that emanates from Hawthorne s romances and other writings Hawthorne s sense of kinship with the natural world runs deep in his work particularly when his fiction is examined alongside his voluminous notebooks *Rethinking Nathaniel Hawthorne and Nature* also contributes to the growing scholarly work aiming to illuminate Hawthorne as a writer deeply engaged in the issues of his day particularly involving the environment rather than an author simply interested in reinterpreting colonial history Today s readers stand to gain a rich new understanding of Hawthorne by reassessing Hawthorne s attitude toward the natural world

Romanticism, History, Historicism Damian Walford Davies, 2009-01-21 The re turn to history in Romantic Studies in the 1980s marked the beginning of a critical orthodoxy that continues to condition if not define our sense of the Romantic period twenty five years on Romantic New Historicism s revisionary engagements have played a central role in the realignment of the field and in the expansion of the Romantic canon In this major new collection of eleven essays critics reflect on New Historicism s inheritance its achievements and its limitations Integrating a self reflexive engagement with New Historicism s history and detailed attention to a range of Romantic lives and literary texts the collection offers a close up view of Romanticism s hybrid present and a dynamic vision of its future Romanticism, Lyricism, and History Sarah MacKenzie Zimmerman, 1999-01-01 Arguing against a persistent view of Romantic lyricism as an inherently introspective mode this book examines how Charlotte Smith William Wordsworth and John Clare recognized and employed the mode s immense capacity for engaging reading audiences in reflections both personal and social Zimmerman focuses new attention on the Romantic lyric s audiences not the silent passive auditor of canonical paradigms but historical readers and critics who can tell us more than we have asked about the mode s rhetorical possibilities She situates poems within the specific circumstances of their production and consumption including the aftermath in England of the French Revolution rural poverty the processes of parliamentary enclosure the biographical contours of poet s careers and the myriad exchanges among poets patrons publishers critics and readers in the literary marketplace **Romanticism, Literature and Philosophy** Simon Swift, 2006-06-19 A highly original and well researched monograph covering Romanticism and philosophy focusing particularly on aesthetics and reason now available in paperback *Romanticism/Judaica* Dr Sheila A Spector, 2013-04-28 The twelve essays in *Romanticism Judaica* explore the four major cultural strands that have converged

from the French Revolution to the present The first section Nationalism and Diasporeanism contains essays on the diasporean mentality of the Romantics Byron s attitude towards nationalism and Polish immigrant Hyman Hurwitz s attempt to gain acceptance among the British by having Coleridge translate his Hebrew elegy for Princess Charlotte Essays of the second section Religion and Anti-Semitism deal with the complexities of Jewish-Christian relations in the Romantic Period Specifically they discuss philosopher Solomon Maimon s lack of response to Kant s anti-Semitism novelist Maria Polack s use of Christian subject matter to combat anti-Semitism and short story writer Grace Aguilar s incorporation of the British Bible-centered Evangelical culture along with various strands of British Romanticism In the third section Individualism and Assimilationism essays consider different ways the Jews were assimilated into the dominant culture specifically through the theater sports and and post-Enlightenment philosophy Finally the volume concludes with Criticism and Reflection a revaluation of earlier scholarship on Anglo-Jewish literature the establishment of Harold Fisch s covenantal hermeneutics as a model for reading Keats and an analysis of Lionel Trilling M H Abrams Harold Bloom and Geoffrey Hartman in terms of their Jewish origins suggesting the further implications for Romanticism as a field

Legacies of Romanticism Carmen Casaliggi, Paul March-Russell, 2013-03-05 This book visits the Romantic legacy that was central to the development of literature and culture from the 1830s onward Although critical accounts have examined aspects of this long history of indebtedness this is the first study to survey both Nineteenth and Twentieth century culture The authors consider the changing notion of Romanticism looking at the diversity of its writers the applicability of the term and the ways in which Romanticism has been reconstituted The chapters cover relevant historical periods and literary trends including the Romantic Gothic the Victorian era and Modernism as part of a dialectical response to the Romantic legacy Contributors also examine how Romanticism has been reconstituted within postmodern and postcolonial literature as both a reassessment of the Modernist critique and of the imperial contexts that have throughout this time frame underpinned the Romantic legacy bringing into focus the contemporaneity of Romanticism and its political legacy This collection reveals the diversity and continuing relevance of the genre in new and exciting ways offering insights into writers such as Browning Ruskin Pater Wilde Lewis MacNeice and Auster

Beyond Romanticism Stephen Copley, John Whale, 2016-04-14 First published in 1992 Beyond Romanticism represents a substantial challenge to traditional views of the Romantic period and provides a sustained critique of Romantic ideology The debates with which it engages had previously been underrepresented in the study of Romanticism where the claims of history had never had quite the same status as they have had in other periods and where confidence in poetic literary value remains high Individual essays examine the philosophical underpinnings of Romantic discourse they survey analogous and competing discourses of the period such as mesmerism Hellenism orientalism and nationalism and analyse both the manifestations of Romanticism in particular historical and textual moments and the texts and modes of writing which have been historically marginalized or silenced by the Romantic This title will be of interest to

students of literature The Emergence of Romanticism Nicholas V. Riasanovsky, 1995-05-18 Although primarily known as an eminent historian of Russia Nicholas Riasanovsky has been a longtime student of European Romanticism In this book Riasanovsky offers a refreshing and appealing new interpretation of Romanticism's goals and influence He searches for the origins of the dazzling vision that made the great early Romantic poets in England and Germany Wordsworth Coleridge Novalis and Friedrich Schlegel look at the world in a new way He stresses that Romanticism was produced only by Western Christian civilization with its unique view of humankind's relationship to God The Romantic's frantic and heroic striving after unreachable goals mirrors Christian beliefs in human inability to adequately address God speak to God or praise God Further Riasanovsky argues that Romantic thought had important political implications playing a key role in the rise of nationalism in Europe Offering a historical examination of an area often limited to literary analysis this book gracefully makes a larger historical statement about the nature and centrality of European Romanticism Metaromanticism Paul

Hamilton, 2003-07-15 This bracing study redefines romanticism in terms of its philosophical habits of self-consciousness According to Paul Hamilton metaromanticism or the ways in which writers of the romantic period generalized their own practices was fundamentally characteristic of the romantic project itself Through a close look at the aesthetics of Friedrich Schiller and Jean Jacques Rousseau and key works by Samuel Taylor Coleridge Percy and Mary Shelley John Keats Sir Walter Scott Jane Austen and many others Hamilton shows how the romantic movement's struggle with its own tenets was not an effort to seek an alternative way of thought but instead a way of becoming what it already was And yet as he reveals the romanticists were still not content with their own self-consciousness Pushed to the limit such contemplation either manifested itself as self-disgust or found aesthetic ideas regenerated in discourses outside of aesthetics altogether

Routledge Library Editions: Romanticism Various, 2021-08-05 This set reissues 28 books on Romanticism originally published between 1940 and 2006 Routledge Library Editions Romanticism provides an outstanding collection of scholarship which explores not only Romantic literature but the Romantic Movement as a whole including art philosophy and science

Romantic Parodies, 1797-1831 David A. Kent, D. R. Ewen, 1992 This is the first collection of literary parodies both poetry and prose written during the English Romantic period Many anthologies of literary parody have been published during the past century but no previous selection has concentrated so intensively on a single period in English literary history and no period in that history was more remarkable for the quantity and diversity of its parody There was no Romantic writer untouched by parody either as subject or as author or even occasionally as both Most parodies were intended to discredit the Romantics not only as poets but as individuals and to disarm the threat they were seen as posing to establish literary and social norms Because it focuses on the swarm of imitative writers about whom Robert Southey complained in an 1819 letter to Walter Savage Landor this collection throws light on a large and often overlooked body of work whose authors had much more serious purposes than mere ridicule or amusement Romantic parody situates itself between the eighteenth century

craft of burlesque and the nonsense verse that Victorian parody often became This anthology demonstrates that parody is concerned with power that it expresses ideological conflict dramatizing clashes of ideas styles and values between different generations of writers different classes and social groups and even between writers of the same generation and class Parody is not an inherently conservative mode politically it serves the whole range of opinion from extreme left to extreme right While several of the parodies are playful a few even affectionate most angrily testify to the political social and aesthetic divisions embittering the times Some parodies have aged more gracefully than others But all contribute to a more vivid understanding of the era and to the reception accorded the most important Romantic writers The venom and alarm of the response those writers provoked may surprise anyone who takes it for granted that the Romantics easily made their way into the mainstream of English literature This volume reprints parodies by the major Romantics including Coleridge Keats Byron and Shelley as well as by minor obscure and anonymous contemporaries Several longer better known texts are given in their entirety e g Peter Bell Peter Bell III and The Vision of Judgment and there are also examples from distinguished collections such as Rejected Addresses The Poetic Mirror and Warreniana Numerous shorter works are taken from periodicals of the time such as Blackwood's or The Satirist and many of these are reprinted for the first time since their initial publication The foreword by Linda Hutcheon Parody and Romantic Ideology examines the theoretical implications of Romantic parodies The introduction headnotes and annotations by the editors place the parodies in their historical social and literary contexts

Post-Romantic Aesthetics in Contemporary British and Irish Poetry Stefanie John, 2021-06-23 This book demonstrates the legacies of Romanticism which animate the poetry and poetics of Eavan Boland Gillian Clarke John Burnside and Kathleen Jamie It argues that the English Romantic tradition serves as a source of inspiration and critical contention for these Irish Welsh and Scottish poets and it relates this engagement to wider concerns with gender nation and nature which have shaped contemporary poetry in Britain and Ireland Covering a substantial number of works from the 1980s to the 2010s the book discusses how Boland and Clarke as women poets from the Republic of Ireland and Wales react to a male dominated and Anglocentric lyric tradition and thus rework notions of the Romantic It examines how Burnside and Jamie challenge adopt and revise Romantic aesthetics of nature and environment The book is the first in depth study to read Boland Clarke Burnside and Jamie as post Romantics By disentangling the aesthetic and critical conceptions of Romanticism which inform their inheritance it develops an innovative approach to the understanding of contemporary poetry and literary influence Gender, Genre, and the Romantic Poets Philip Cox, 1996 This book offers new insights into the ambiguous masculinity within male romantic poetry discussing the work of Byron Wordsworth Shelley Keats and Coleridge among others

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