

EDITED BY

STEVEN E. JONES

THE SATIRIC EYE

FORMS OF SATIRE IN THE ROMANTIC PERIOD



Satiric Eye Forms Of Satire In The Romantic Period

Steven Edward Jones



Satiric Eye Forms Of Satire In The Romantic Period:

The Satiric Eye Steven Edward Jones, 2003 The Satiric Eye is a compelling collection of essays on satiric writing images and theatrical performances from 1780-1832. The title alludes to Wordsworth's famous inward eye, which is the bliss of solitude and is meant to raise significant critical questions about inwardness, solitude, sincerity, and authenticity in the period. Questions which all these essays address. These diverse contributions range from advertising to Jane Austen, graphic pamphlets to the pantomime and illuminate with a satiric eye many presuppositions about early nineteenth-century literature. Taken together, they challenge the critical conventions about what matters in the Romantic period: the preoccupation with nature, the Gothic revolution, sentiment, beauty, and literary aesthetics. In their stunning range, the essays both decenter Romanticism and reorient the canonical works, authors, and the critical constructs that have defined it. **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 régime 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. **Mary Robinson and the Genesis of Romanticism** Ashley

Cross, 2016-08-19 First coming to prominence as an actress and scandalous celebrity, Mary Robinson created an identity for herself as a Romantic poet and novelist in the 1790s. Through a series of literary dialogues with established writers, Robinson put herself at the center of Romantic literary culture as observer, participant, and creator. Cross argues that Robinson's dialogues shaped the nature of Romantic writing, both in content and form, and influenced second-generation Romantics. These dialogues further establish the idea of Romantic discourse as essentially interactive and conversational, not the work of original geniuses working in isolation and positions Robinson as a central player in its genesis. **Key Concepts in**

Romantic Literature Jane Moore, John Strachan, 2010-09-10 Key Concepts in Romantic Literature is an accessible and easy-to-use scholarly guide to the literature, criticism, and history of the culturally rich and politically turbulent Romantic era, 1789-1832. The book offers a comprehensive and critically up-to-date account of the fascinating poetry, novels, and drama which characterized the Romantic period, alongside an historically informed account of the important social, political, and aesthetic

contexts which shaped that body of writing The epochal poetry of William Wordsworth William Blake Mary Robinson S T Coleridge Charlotte Smith P B Shelley Lord Byron John Keats Felicia Hemans and Letitia Elizabeth Landon the drama of Joanna Baillie and Charles Robert Maturin the novels of Jane Austen and Mary Shelley all of these figures and many more are insightfully discussed here together with clear and helpful accounts of the key contexts of the age s literature including the French Revolution slavery industrialisation empire and the rise of feminism as well as accounts of perhaps less familiar aspects of late Georgian culture such as visionary spirituality atheism gambling fashion music and sport This is the broadest guide available to late eighteenth and early 19th century British and Irish literature history and culture **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 Romanticism and Form A. Rawes, 2007-04-26 This book offers new analyzes of canonical texts contextualizations of Romantic forms in relation to war nationalism and empire reassessments of neglected and marginalized writers and explorations of the relationship between form and reader It showcases a range of new approaches that are informed by deconstruction theology and new technology

The Encyclopedia of Romantic Literature, 3 Volume Set Frederick Burwick, Nancy Moore Goslee, Diane Long Hoeveler, 2012-01-30 The Encyclopedia of Romantic Literature is an authoritative three volume reference work that covers British artistic literary and intellectual movements between 1780 and 1830 within the context of European transatlantic and colonial historical and cultural interaction Comprises over 275 entries ranging from 1 000 to 6 500 words arranged in A Z format across three fully cross referenced volumes Written by an international cast of leading and emerging scholars Entries explore genre development in prose poetry and drama of the Romantic period key authors and their works and key themes Also available online as part of the Wiley Blackwell Encyclopedia of Literature providing 24 7 access and powerful searching browsing and cross referencing capabilities *Distance, Theatre, and the Public Voice, 1750-1850* M. Nuss, 2012-12-05 As theatres expanded in the eighteenth and nineteenth centuries the distance between actor and audience became a telling metaphor for the distance emerging between writers and readers Nuss explores the ways in which theatre helped authors imagine connecting with a new mass audience *Staging Romantic Chameleons and Imposters* William D. Brewer, 2015-01-15 Examining chameleonic identities as seen in theatrical performances and literary texts during the Romantic period this study explores cultural attitudes toward imposture and how it reveals important and much debated issues about this time period Brewer shows chameleonism evoked anxieties about both social instability and British selfhood

Satirizing Modernism Emmett Stinson, 2017-06-01 Satirizing Modernism examines 20th century novels that satirize avant garde artists and authors while also using experimental techniques associated with literary modernism. These novels, such as Wyndham Lewis's *The Apes of God*, William Gaddis's *The Recognitions*, and Gilbert Sorrentino's *Imaginative Qualities of Actual Things*, were under recognized and received poor reviews at the time of publication but have increasingly been acknowledged as both groundbreaking and deeply influential. *Satirizing Modernism* analyzes these novels in order to present an alternative account of literary modernism which should be viewed neither as a radical break with the past nor an outmoded set of aesthetics overtaken by a later postmodernism. In self reflexively critiquing their own aesthetics, these works express an unconventional modernism that both revises literary history and continues to be felt today. [Drink in the Eighteenth and Nineteenth Centuries](#) Barbara Schmidt-Haberkamp, 2015-10-06 This collection of essays covers the representation and practice of drinking a variety of beverages across eighteenth and nineteenth century Britain and North America. The case studies in this volume cover drinking culture from a variety of perspectives including literature history, anthropology, and the history of medicine. **Shakespearean Gothic** Christy Desmet, Anne Williams, 2009-09-15 This book explores the paradox that the Gothic today's werewolves, vampires, and horror movies owe their origins and their legitimacy to eighteenth century interpretations of Shakespeare. As Shakespeare was being established as the supreme British writer throughout the century, he was cited as justification for early Gothic writers' fascination with the supernatural, their abandoning of literary decorum, and their fascination with otherness and extremes of every kind. This book addresses the gap for an up to date analysis of Shakespeare's relation to the Gothic. An authority on the Gothic, E. J. Clery has stated that "It would be impossible to overestimate the importance of Shakespeare as touchstone and inspiration for the terror mode, even if we feel the offspring are unworthy of their parent." Scratch the surface of any Gothic fiction and the debt to Shakespeare will be there. This book therefore addresses Shakespeare's importance to the Gothic tradition as a whole and also to particular well known and often studied Gothic works. It also considers the influence of the Gothic on Shakespeare both in print and on stage in eighteenth and nineteenth century Britain. The introductory chapter places the chapters within the historical development of both Shakespearean reception and Gothic Studies. The book is divided into three parts: 1. Gothic Appropriations of Shakespeare; 2. Rewriting Shakespearean Plays and Characters; 3. Shakespeare Before/After the Gothic. [Shelley's Radical Stages](#) Dana Van Kooy, 2016-03-31 Dana Van Kooy draws critical attention to Percy Bysshe Shelley as a dramatist and argues that his dramas represent a critical paradigm of romanticism in which history is staged. Reading Shelley's dramas as a series of radical stages, historical reenactments, and theatrical reproductions, Van Kooy highlights the cultural significance of the drama and the theatre in shaping and contesting constructions of both the sovereign nation and the global empire in the post Napoleonic era. This book is about the power of performance to challenge and reformulate cultural memories that were locked in historical narratives and in Britain's theatrical repertoire. It examines each of Shelley's dramas as a specific radical

stage that reformulates the familiar cultural performances of war revolution slavery and domestic tyranny Shelley's plays invite audiences to step away from these horrors and to imagine their lives as something other than a tragedy or a melodrama where characters are entrapped in cycles of violence or struck blind or silent by fear Although Shelley's dramas are few in number they engage a larger cultural project of aesthetic and political reform that constituted a groundswell of activism that took place during the Romantic period

The Boy-Man, Masculinity and Immaturity in the Long Nineteenth Century Pete Newbon, 2018-09-04 This book explores the evolution of male writers marked by peculiar traits of childlike immaturity The Boy Man emerged from the nexus of Rousseau's counter Enlightenment cultural primitivism Sensibility's Man of Feeling the Chattertonian poet maudit and the Romantic idealisation of childhood The Romantic era saw the proliferation of boy men who congregated around such metropolitan institutions as The London Magazine These included John Keats Leigh Hunt Charles Lamb Hartley Coleridge Thomas De Quincey and Thomas Hood In the period of the French Revolution terms of childishness were used against such writers as Wordsworth Keats Hunt and Lamb as a tool of political satire Yet boy men writers conversely used their amphibian child adult literary personae to critique the masculinist ideologies of their era However the growing cultural and political conservatism of the nineteenth century and the emergence of a canon of serious literature inculcated the relegation of the boy men from the republic of letters

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

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

Dialogue, Didacticism and the Genres of Dispute Adrian J Wallbank, 2015-10-06 Dialogue was a pivotal genre for the spread of Enlightenment ideas Focusing on non canonical British writers Wallbank examines the evolution of dialogue as a genre during the Romantic period

Petrarch in Romantic England E. Zuccato, 2015-12-26 The Petrarchan revival in Romantic England was a unique phenomenon which involved an impressive number of scholars translators and poets This book analyses the way Petrarch was read and re written by Romantic figures The result is a history of the Romantic era sonnet and a new lens for understanding English Romantic poetry

Sensibility and Female Poetic Tradition, 1780-1860 Claire Knowles, 2016-04-01 Arguing that the end of the eighteenth century witnessed the emergence of an important female poetic tradition Claire Knowles analyzes the poetry of several key women writing between 1780 and 1860 Knowles provides important context by demonstrating the influence of the Della Cruscan in exposing the constructed and performative nature of the trope of sensibility a revelation that was met with critical hostility by a literary culture that valorised sincerity This sets the stage for Charlotte Smith who pioneers an autobiographical approach to poetic production that places increased emphasis on the connection between the poet's physical body and her body of work Knowles shows the poets Susan Evance Letitia Elizabeth Landon and Elizabeth Barrett Browning advancing Smith's poetic strategy as they seek to elicit a powerful sympathetic response from readers by highlighting a connection between their actual suffering and the production of poetry From this environment a specific tradition in female poetry arises that is identifiable in the work of twentieth century writers like Sylvia Plath and continues to pertain today Alongside this new understanding of poetic tradition Knowles provides an innovative account of the central role of women writers to an emergent late eighteenth century mass literary culture and traces a crucial discursive shift that takes place in poetic production during this period She argues that the movement away from the passionate discourse of sensibility in the late eighteenth century to the more contained rhetoric of sentimentality in the early nineteenth had an enormous effect not only on female poets but also on British literary culture as a whole

The Cambridge Companion to British Romanticism Stuart Curran, 2010-07-22 This new edition of The Cambridge Companion to British Romanticism has been fully revised and updated and includes two wholly new essays one on recent developments in the field and one on the rapidly expanding publishing industry of this period It also features a comprehensive chronology and a fully up to date guide to further reading For the past decade and more the Companion has been a much admired and widely used account of the phenomenon of British Romanticism that has inspired students to look at Romantic literature from a variety of critical angles and approaches In this new incarnation the volume will continue to be a standard guide for students of Romantic literature and its contexts

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