

ROUSSEAU IN ENGLAND

THE CONTEXT FOR
SHELLEY'S CRITIQUE OF THE
ENLIGHTENMENT

EDWARD DUFFY

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Rousseau In England

John Churton Collins



Rousseau In England:

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imperfections that remain are intentionally left to preserve the state of such historical works *Rousseau's Hand* Angelica Goodden, 2013-10 Rousseau's Hand explores Rousseau's involvement in and promotion of craft in the context of the technological developments of the Enlightenment and his own European celebrity as a writer **VOLTAIRE**

MONTESQUIEU & ROUSSEAU John Churton 1848-1908 Collins, 2016-08-28 Romanticism, Enthusiasm, and Regulation Jon Mee, 2003 What is enthusiasm Enthusiasm for most of the eighteenth century was identified with excess of religious feeling although it came increasingly to be used to describe the unregulated and infectious urgings of the crowd more generally Yet there was a developing alternative understanding of the term which identified it with a therapeutic influx of feeling in an increasingly formalistic and commodified world This understanding came to be particularly identified with poetry Enthusiasm was deemed a necessary condition of poetry by the end of the century but not a sufficient one For without proper regulation poetic enthusiasm might become nothing more than the formless emotionalism of the crowd that the literary elite perceived all around them Although enthusiasm might be thought of as a distinctly Romantic term this study looks at the way the inherited discourse of enthusiasm structured most writing of the Romantic period Many of those new to writing as a career in the period took enthusiasm to license their feelings as a legitimate basis for turning to print Others took this as an alarming version of the old virus A few elite writers Coleridge and Wordsworth included did not take pains to show they were on the right side of the fence that separated the noble enthusiasm of the poet from either the fanaticism of the crowd or the undisciplined pretensions of hacks and scribblers Understanding the influence of these processes of regulation and the difficulty faced by writers in clearly articulating the difference they were meant to enshrine is at the centre of Romanticism Enthusiasm and Regulation *Britain, France and the Gothic, 1764-1820* Angela Wright, 2013-04-18 In describing his proto Gothic fiction *The Castle of Otranto* 1764 as a translation Horace Walpole was deliberately playing on national anxieties concerning the importation of war fashion and literature from France in the aftermath of the Seven Years War In the last decade of the eighteenth century as Britain went to war again with France this time in the wake of revolution the continuing connections between Gothic literature and France through the realms of translation adaptation and unacknowledged borrowing led to strong suspicions of Gothic literature taking on a subversive role in diminishing British patriotism Angela Wright explores the development of Gothic literature in Britain in the context of the fraught relationship between Britain and France offering fresh perspectives on the works of Walpole Radcliffe Monk Lewis and their contemporaries **Eighteenth Century English Literature and Its Cultural Background** James Edward Tobin, 1967

Shelley and the Revolutionary Sublime Cian Duffy, 2005-10-06 Offering a genuinely fresh set of perspectives on Shelley's texts and contexts Cian Duffy argues that Shelley's engagement with the British and French discourse on the sublime had a profound influence on his writing about political change in that age of revolutionary crisis Examining Shelley's extensive use of sublime imagery and metaphor Duffy offers not only a substantial reassessment of Shelley's work but also a significant re

appraisal of the sublime's role in the cultural history of Britain during the Romantic period as well as Shelley's fascination with natural phenomena **The Nation** ,1912 The Philosophical Works of David Hume David Hume,2020-07-22
 Reproduction of the original The Philosophical Works of David Hume by David Hume Rousseau's Dialogues James Fleming Jones,1991 **The New Cambridge Bibliography of English Literature: Volume 2, 1660-1800** George Watson,Ian R. Willison,1971-07-02 More than fifty specialists have contributed to this new edition of volume 2 of The Cambridge Bibliography of English Literature The design of the original work has established itself so firmly as a workable solution to the immense problems of analysis articulation and coordination that it has been retained in all its essentials for the new edition The task of the new contributors has been to revise and integrate the lists of 1940 and 1957 to add materials of the following decade to correct and refine the bibliographical details already available and to re shape the whole according to a new series of conventions devised to give greater clarity and consistency to the entries **The Cambridge Companion to Rousseau's Social Contract** David Lay Williams,Matthew W. Maguire,2024-02-22 What is freedom What is equality And what is sovereignty A foundational text of modern political philosophy Rousseau's Social Contract has generated much debate and exerted extraordinary influence not only on political thought but also modern political history by way of the French Revolution and other political events ideals and practices The Social Contract is regularly studied in undergraduate courses of philosophy political thought and modern intellectual history as well as being the subject of graduate seminars in numerous disciplines The book inspires an ongoing flow of scholarly articles and monographs Few texts have offered more influential and important answers to research questions than Rousseau's Social Contract and in this new Cambridge Companion a multidisciplinary team of contributors provides new ways to navigate this masterpiece of political philosophy and its animating questions **The Philosophical Works of David Hume** David Hume,1854 **Readers' Guide to Periodical Literature** ,1912 The Influence of Rousseau in England Between 1780 and 1800 as Reflected in the Monthly Review and the Critical Review Ruth Shirley,1923

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