

POLITICS, PHILOSOPHY,
and the PRODUCTION of
ROMANTIC TEXTS



Terence Allan Hoagwood

Politics Philosophy And The Production Of Romantic Texts

T. Hoagwood



Politics Philosophy And The Production Of Romantic Texts:

Politics, Philosophy, and the Production of Romantic Texts Terence Allan Hoagwood, 1996 Works by authors of the Romantic period have often been viewed primarily as expressions of escapism disillusionment or apostasy on the part of the writer In contrast Hoagwood shows that political repression had important effects on the production of Romantic texts Far from disengaging from the political world works by Wordsworth Coleridge Blake Shelley Hays and Smith written at a time when overt expression was dangerous express their author s contentions with political repression through duplicitous meaning and figural terminology By emphasizing the material textuality of Romantic writing Hoagwood provides a new model for interpretation in the tradition of countering Romantic ideology Hoagwood demonstrates how political pressures and the institutions of publishing helped to shape the meanings of Romantic texts He argues for the importance of a book s historically specific and material form in influencing the way critics and scholars view a given work Literary theory and textual criticism come together in this book to show the new ranges of significance that can emerge when a poetic work is studied as a material artifact The study concludes with a comparative analysis of critical theory in the Romantic period and in our own addressing ways in which the differences between modernity and romanticism have affected interpretations of Romantic works Hoagwood suggests that the political forces shaped the formulations of philosophic questions concerning interpretation and fictionality in much the same way they influenced the writing of Romantic literature The Challenge of Coleridge David P. Haney, 2010-11 Interweaving past and present texts The Challenge of Coleridge engages the British Romantic poet critic and philosopher Samuel Taylor Coleridge in a conversation in Hans Georg Gadamer s sense with philosophical thinkers today who share his interest in the relationship of interpretation to ethics and whose ideas can be both illuminated and challenged by Coleridge s insights into and struggles with this relationship In his philosophy poetry theology and personal life Coleridge revealed his concern with this issue as it manifests itself in the relation between technical and ethical discourse between fact and value between self and other and in the ethical function of aesthetic experience and the role of love in interpretation and ethical action Relying on Gadamer s hermeneutics to supply a framework for his approach Haney connects Coleridge s ideas with among others Emmanuel Levinas s other oriented notion of ethical subjectivity Paul Ricoeur s view about the other s implication in the self reinterpretations of Greek drama by Bernard Williams and Martha Nussbaum and Gianni Vattimo s post Nietzschean hermeneutics Coleridge is treated not as a product of Romantic ideology to be deconstructed from a modern perspective but as a writer who offers a challenge to our modern tendency to compartmentalize interpretive issues as a concern for literary theorists and ethical issues as a concern for philosophers Looking at the two together Haney shows through his reading of Coleridge can enrich our understanding of both

Romanticism and the Gothic Michael Gamer, 2000-09-04 This is the first full length study to examine the links between high Romantic literature and what has often been thought of as a merely popular genre the Gothic Michael Gamer offers a

sharply focused analysis of how and why Romantic writers drew on Gothic conventions whilst at the same time denying their influence in order to claim critical respectability He shows how the reception of Gothic literature including its institutional and commercial recognition as a form of literature played a fundamental role in the development of Romanticism as an ideology In doing so he examines the early history of the Romantic movement and its assumptions about literary value and the politics of reading writing and reception at the end of the eighteenth century As a whole the book makes an original contribution to our understanding of genre tracing the impact of reception marketing and audience on its formation 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 Conversion and Reform in the British Novel in the 1790s A. Markley, 2008-12-22 Conversion and Reform analyzes the work of those British reformists writing in the 1790s who reshaped the conventions of fiction to reposition the novel as a progressive political tool Includes new readings of key figures such as Mary Wollstonecraft and Thomas Holcroft British Romantic Drama Terence Allan Hoagwood, Daniel P. Watkins, 1998 The present volume attempts a systematic explanation of various dimensions of Romantic drama by foregrounding both the theoretical and practical questions bearing on Romantic drama in its historical situation In this effort the volume intentionally gravitates toward discussion of lesser known works of the period rather than such major dramas as Manfred or Prometheus Unbound This is because the poetic dramas by Byron and Shelley have already been the subject of many useful historicist investigations and also because lesser known works for instance the dramas of Scott Wordsworth s Borderers and the many revolutionary and counter revolutionary dramas of the period provide avenues into historical and ideological issues that cannot be adequately addressed by exclusive attention to dramas long recognized as canonical Shelley's Intellectual System and its Epicurean Background Michael Vicario, 2017-09-25 Scholars do not agree on how best to describe Shelley s philosophical stance His work has been variously taken to be that of a skeptic or a skeptical and subjective idealist The study presents a new interpretation of Shelley s thinking an interpretation that places intellectual system squarely within the Epicurean tradition of Lucretius casting both poets as theistic empiricists To establish Shelley as working in the Epicurean tradition this study explores Lucretius De Rerum Natura as edited translated and interpreted by two Epicurean scholars roughly contemporary with Shelley Gilbert Wakefield and John Mason Good These scholars rehabilitated Lucretius by drawing on three major

seventeenth century thinkers Pierre Gassendi Ralph Cudworth and Nicholas Malebranche Like Shelley each of these thinkers rejected the reduction of philosophy to mechanical and atomistic elements a reduction which Shelley referred to as materialism or popular dualism What Shelley rejected is a clue to what he embraced a fusion of Enlightenment Rationalism with British Empiricism Such a fusion is the distinguishing mark of the work of Sir William Drummond the only contemporary philosopher that Shelley consistently praised This is the tradition within which Shelley ultimately stands one that brings into balance what is given to the mind a priori and what the mind creates

Natural Rights and the Birth of Romanticism in the 1790s R. White, 2005-11-22 Following the American War of Independence and the French Revolution ideas of the Natural Rights of Man later distinguished into particular issues like rights of association rights of women slaves children and animals were publicly debated in England Literary figures like Wollstonecraft Godwin Thelwall Blake and Wordsworth reflected these struggles in their poetry and fiction With the seminal influences of John Locke and Rousseau these and many other writers laid for high Romantic Literature foundations that were not so much aesthetic as moral and political This new study by R S White provides a reinterpretation of the Enlightenment as it is currently understood

Satire and Romanticism S. Jones, 2000-04-21 This remarkable study of the constructive and ultimately canon forming relationship between satiric and Romantic modes of writing from 1760 to 1832 provides us with a new understanding of the historical development of Romanticism as a literary movement Romantic poetry is conventionally seen as inward turning sentimental sublime and transcendent whereas satire with its public profane and topical rhetoric is commonly cast in the role of generic other as the un Romantic mode This book argues instead that the two modes mutually defined each other and were subtly interwoven during the Romantic period By rearranging reputations changing aesthetic assumptions and re distributing cultural capital the interaction of satiric and Romantic modes helped make possible the Victorian and modern construction of English Romanticism

The Modern World-System IV Immanuel Wallerstein, 2011-06-10 Immanuel Wallerstein s highly influential multi volume opus The Modern World System is one of this century s greatest works of social science An innovative panoramic reinterpretation of global history it traces the emergence and development of the modern world from the sixteenth to the twentieth century This new volume encompasses the nineteenth century from the revolutionary era of 1789 to the First World War In this crucial period three great ideologies conservatism liberalism and radicalism emerged in response to the worldwide cultural transformation that came about when the French Revolution legitimized the sovereignty of the people Wallerstein tells how capitalists and Great Britain brought relative order to the world and how liberalism triumphed as the dominant ideology

Seditious Allegories Michael Scrivener, 2010-11 The multifaceted career of John Thelwall 1764 1834 poet novelist playwright journalist politician scientist is the lens through which we are offered here a new look at the phenomenon of British Jacobinism long distorted by the critical view of it as intellectually weak bequeathed to us by Coleridge and Wordsworth once Jacobins themselves This book the first on Thelwall in almost one hundred years

combines literary analysis and historical description to show how this innovative political activist remained true to his radicalism while adapting his methods in the face of the anti Jacobin reaction that Paine's *The Rights of Man* helped set off. The three parts of the book set Thelwall's achievements and challenges in the political and literary context of his times. Part One Jacobin's Writing focuses on the most essential aspects ideologically and formally of the insurgent writing of the 1790s to which Thelwall contributed. Part Two *The Voice of the People* treats both Thelwall's radical oratory and journalism as well as his writings and activities as a natural scientist and rhetorician, a professor and technician of elocution. Part Three *Jacobin Allegory* expounds on Thelwall's characteristic strategy of indirect expression through synecdoche and allegory which he used in his later career after repression forced him out of politics. Through Thelwall's life Michael Scrivener succeeds in revealing how British Jacobinism reshaped the public sphere initiating numerous literary experiments with oratory pamphlets, periodicals, popularizations, and songs in the spaces opened up by political associations, lectures, meetings, and trials. Jacobinism thus altered the very institutions of reading and writing by expanding literacy, restructuring the popular arena for reading, and generating a body of diverse texts that were seditious allegories.

Early Romanticism and Religious Dissent Daniel E. White, 2007-01-25 Religious diversity and ferment characterize the period that gave rise to Romanticism in England. It is generally known that many individuals who contributed to the new literatures of the late eighteenth century came from Dissenting backgrounds, but we nonetheless often underestimate the full significance of nonconformist beliefs and practices during this period. Daniel White provides a clear and useful introduction to Dissenting communities, focusing on Anna Barbauld and her familial network of heterodox liberal Dissenters whose religious, literary, educational, political, and economic activities shaped the public culture of early Romanticism in England. He goes on to analyze the roles of nonconformity within the lives and writings of William Godwin, Mary Wollstonecraft, Samuel Taylor Coleridge, and Robert Southey, offering a Dissenting genealogy of the Romantic movement.

The Iconic Page in Manuscript, Print, and Digital Culture George Bornstein, Theresa Lynn Tinkle, 1998 Crystallizes advanced research on the meanings that are created by a work's physical construction.

The Truth about Romanticism Tim Milnes, 2010-06-03 How have our conceptions of truth been shaped by romantic literature? This question lies at the heart of this examination of the concept of truth both in romantic writing and in modern criticism. The romantic idea of truth has long been depicted as aesthetic, imaginative, and ideal. Tim Milnes challenges this picture, demonstrating a pragmatic strain in the writing of Keats, Shelley, and Coleridge in particular that bears a close resemblance to the theories of modern pragmatist thinkers such as Donald Davidson and Jürgen Habermas. Romantic pragmatism, Milnes argues, was in turn influenced by recent developments within linguistic empiricism. This book will be of interest to readers of romantic literature but also to philosophers, literary theorists, and intellectual historians.

A Mad, Bad, and Dangerous People? Boyd Hilton, 2006-02-16 This was a transformative period in English history. In 1783 the country was at one of the lowest points in its fortunes, having just lost its American colonies in warfare. By 1846 it was once

more a great imperial nation as well as the world's strongest power and dominant economy having benefited from what has sometimes if misleadingly been called the first industrial revolution. In the meantime it survived a decade of invasion fears and emerged victorious from more than twenty years of war to the death against Napoleonic France. But if Britain's external fortunes were in the ascendant the situation at home remained fraught with peril. The country's population was growing at a rate not experienced by any comparable former society and its manufacturing towns especially were mushrooming into filthy disease-ridden gin-sodden hell holes in turn provoking the phantasmagoria of a mad, bad and dangerous people. It is no wonder that these years should have experienced the most prolonged period of social unrest since the seventeenth century or that the elite should have been in constant fear of a French style revolution in England. The governing classes responded to these new challenges and by the mid-nineteenth century the seeds of a settled two-party system and of a more socially interventionist state were both in evidence though it would have been far too soon to say at that stage whether those seeds would take permanent root. Another consequence of these tensions was the intellectual engagement with society as for example in the Romantic Movement a literary phenomenon that brought English culture to the forefront of European attention for the first time. At the same time the country experienced the great religious revival loosely described under the heading evangelicalism. Slowly but surely the raffish and rakish style of eighteenth century society having reached a peak in the Regency then succumbed to the new norms of respectability popularly known as Victorianism.

Rethinking

Historicism from Shakespeare to Milton Ann Baynes Coiro, Thomas Fulton, 2012-10-22 Reading literary texts in their historical contexts has been the dominant form of interpretation in literary criticism for the past thirty years. This collection of essays reflects on the origins of historicism and its present usefulness as a mode of literary analysis, its limitations and its future. The volume provides a brief history of the practice from its Renaissance origins offering examples of historicist work that not only demonstrate the continuing vitality of this methodology but also suggest new directions for research. Focusing on the major figures of Shakespeare and Milton these essays provide important and concise representations of trends in the field. Designed for scholars and students of early modern English literature 1500-1700 the volume will also be of interest to students of literature more generally and to historians.

The Modern World-system Immanuel Maurice Wallerstein, 1974 The Modern World System Immanuel Wallerstein's influential multivolume reinterpretation of global history traces the emergence and development of the modern world from the sixteenth century to the twentieth. From publisher's description.

Radical Contra-Diction Björn Bosserhoff, 2016-05-11 Samuel Taylor Coleridge is chiefly remembered as the Romantic poet who wrote *The Ancient Mariner* and *Kubla Khan* as Wordsworth's collaborator on the *Lyrical Ballads* as the myriad-minded philosopher who introduced his countrymen to the thought of Kant as one of the foremost critics of Shakespeare and as a supremely gifted conversationalist who put a spell on any visitor to his Highgate home. In his own day however Coleridge was most notorious for his political apostasy. With the Revolution across the Channel once celebrated as the harbinger of a

new age deteriorating into the terreur and the Pitt ministry desperately trying to contain revolutionary activities on British soil public intellectuals were compelled to take sides As it turned out the choices they made during the 1790s would haunt them well into the 1810s This first book length study of Coleridge s reactions to the French Revolution examines his trajectory from radical to conservative and challenges the very notion that these labels can be applied to him Particular focus is given to the part his friend Robert Southey played in Coleridge s political coming of age as well as to William Hazlitt s role as his relentless prosecutor in later life As such the book offers an accessible portrayal of the first generation Romantics and their political sensibilities

From Song to Print T. Hoagwood,2010-03-01 From Song to Print is a study of the major cultural transition from oral forms of art and discourse to the commercial culture of print that happened during the Industrial Revolution Through a discussion of ancient musical forms classical biblical and early modern poetry of song this book explores the typographical simulation of music and oral poetry during the nineteenth century Original and innovative this work shows how the musical writings of Romantic poets such as Wordsworth Coleridge Byron and Keats evoke antique cultures and ancient settings while offering a critique of their own imitative forms and the modern commercial context in which they appear

British Identities, Heroic Nationalisms, and the Gothic Novel, 1764-1824 T. Wein,2002-07-22 British Identities Heroic Nationalisms and the Gothic Novel 1764 1824 considers three interlocking developments of this period the emergence of the Gothic novel at a time when national upheavals required the construction of a new nationalist identity the Gothic novel s redefinition of heroes and heroism in that nationalist debate and changes within class and gender as well as audience and author relations The scope of this study extends beyond the confines of the novel proper to include chapbooks and illustrated redactions

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