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ROMANTICISM, ENTHUSIASM
AND REGULATION

*Poetics and the Policing of Culture
in the Romantic Period*

JON MEE

Romanticism Enthusiasm And Regulation Poetics And The Policing Of Culture In The Romantic Period

Georgina Green



Romanticism Enthusiasm And Regulation Poetics And The Policing Of Culture In The Romantic Period:

Romanticism, Enthusiasm, and Regulation Jon Mee, 2005 This study looks at the way writers in the Romantic period both canonical and popular attempted to situate themselves in relation to enthusiasm frequently craving the idea of its therapeutic power but often also seeking to distinguish their writing from what many regarded as its destructive and pathological power

Romanticism, Enthusiasm, and Regulation Jon Mee, 2005 Although enthusiasm might be thought of as a distinctly Romantic term this study looks at the way the inherited discourse on enthusiasm structured most writing of the Romantic period Many of those new to writing as a career in the period took enthusiasm to licence their feelings as a legitimate basis for turning to print Others took this as an alarming version of the old virus 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 Romantic writing was meant to enshrine is at the centre of Romanticism Enthusiasm and Regulation R sum de l diteur

The Oxford Handbook of British Romanticism David Duff, 2018 This Handbook provides a comprehensive overview of British Romantic literature and an authoritative guide to all aspects of the movement including its historical cultural and intellectual contexts and its connections with the literature and thought of other countries All the major Romantic writers are covered alongside lesser known writers

Poetry and the Creation of a Whig Literary Culture 1681-1714 Abigail Williams, 2005-03-24 Poetry and the Creation of a Whig Literary Culture offers a new perspective on early eighteenth century poetry and literary culture arguing that long neglected Whig poets such as Joseph Addison John Dennis Thomas Tickell and Richard Blackmore were more popular and successful in their own time than they have been since These and other Whig writers produced elevated poetry celebrating the political and military achievements of William III s Britain and were committed to an ambitious project to create a distinctively Whiggish English literary culture after the Revolution of 1688 Far from being the penniless hacks and dunces satirized by John Dryden and the Scriblerians they were supported by the patronage of the wealthy Whig aristocracy and their works promoted as a new English literature to rival that of classical Greece and Rome Poetry and the Creation of a Whig Literary Culture maps for the first time the evolution of an alternative early eighteenth century poetic tradition which is central to our understanding of the literary history of the period

The Majesty of the People Georgina Green, 2014-02-13 The Majesty of the People links emerging Romantic ideas about the role of the writer to the ambivalence of the concept of popular sovereignty By closely examining how theories about the role of the intellectual or the writer are developed as part of the 1790s contestation of the concept of the majesty of the people Georgina Green provides a coherent account of debates about popular sovereignty and contributes to understanding of authorship and the rise of culture in this period Part one the political existence of the people shows how the history of ideas

about the political role of the people in the eighteenth century meant there was a role for writers and organisations who could challenge the invisibility of the people out of doors Part two the sovereignty of justice shows how this urge to give the people a tangible form was moderated by the tension between the sovereignty of will and the sovereignty of justice a tension foregrounded by Revolutionary France and addressed in the writing of Thomas Paine Helen Maria Williams and William Godwin Part three analyses how this potential tension between popular sovereignty and absolute values such as reason justice or divinity pressurizes Wordsworth and Coleridge's conception of their role as writers These enquiries demonstrate the impact of the idea of the Majesty of the People in the 1790s and in emerging conceptions of the role of culture in society

Romantic Misfits R. Miles, 2008-10-31 This book explores the false starts and disturbances of Romantic writing in Britain misfits and misfittings as both a constitutive challenge to canonical romanticism and a distinctive literary field worth examining on its own account Misfits include the Shakespeare forger W H Ireland the novel itself and the culture of Dissent

Blake on Language, Power, and Self-Annihilation J. Jones, 2010-05-24 Against a historical backdrop that includes eighteenth century language theory children's literature and education debates on the French Revolution Biblical interpretation and print culture Blake on Language Power and Self Annihilation breaks new ground in the study of William Blake This book analyzes the concept of self annihilation in Blake's work using the language theories of Mikhail Bakhtin to elucidate the ways in which his discourse was open to the viewpoints of others undermines institutional authority and restores dialogue This book not only uncovers the importance of self annihilation to Blake's thinking about language and communication but it also develops its centrality to Blake's poetic practice

Politics and Emotions in Romantic Periodicals Jock Macleod, William Christie, Peter Denney, 2019-12-20 This book comprises eleven essays by leading scholars of early nineteenth century British literature and periodical culture The collection addresses the many and varied links between politics and the emotions in Romantic periodicals from the revolutionary decade of the 1790s to the 1832 Reform Bill In so doing it deepens our understanding of the often conflicted relations between politics and feelings and raises questions relevant to contemporary debates on affect studies and their relation to political criticism The respective chapters explore both the politics of emotion and the emotional register of political discussion in radical reformist and conservative periodicals They are arranged chronologically covering periodicals from Pigs Meat to Blackwood's Edinburgh Magazine and the Spectator Recurring themes include the contested place of emotion in radical political discourse the role of the periodical in mediating action and performance the changing affective frameworks of cultural politics especially concerning gender and nation and the shifting terrain of what constitutes appropriate emotion in public political discourse

William Blake's Religious Vision Jennifer Jesse, 2013-02-14 In this innovative study Jesse challenges the prevailing view of Blake as an antinomian and describes him as a theological moderate who defended an evangelical faith akin to the Methodism of John Wesley She arrives at this conclusion by contextualizing Blake's works not only within Methodism but in relation to other

religious groups he addressed in his art including the Established Church deism and radical religions Further she analyzes his works by sorting out the theological road signs he directed to each audience This approach reveals Blake engaging each faction through its most prized beliefs manipulating its own doctrines through visual and verbal guide posts designed to communicate specifically with that group She argues that once we collate Blake s messages to his intended audiences sounding radical to the conservatives and conservative to the radicals we find him advocating a system that would have been recognized by his contemporaries as Wesleyan in orientation This thesis also relies on an accurate understanding of eighteenth century Methodism Jesse underscores the empirical rationalism pervading Wesley s theology highlighting differences between Methodism as practiced and as publicly caricatured Undergirding this project is Jesse s call for more rigorous attention to the dramatic character of Blake s works She notes that scholars still typically use phrases like Blake says or Blake believes followed by some claim made by a Blakean character without negotiating the complex narrative dynamics that might enable us to understand the rhetorical purposes of that statement as heard by Blake s respective audiences Jesse maintains we must expect to find reflections in Blake s works of all the theologies he engaged The question is what was he doing with them and why In order to divine what Blake meant to communicate we must explore how those he targeted would have perceived his arguments Jesse concludes that by analyzing the dramatic character of Blake s works theologically through this wide angled audience oriented approach we see him orchestrating a grand rapprochement of the extreme theologies of his day into a unified vision that integrates faith and reason

Romantic Prayer Christopher Stokes, 2021-01-21 Whilst religion and the secular have been continually debated contexts for literature of the Romantic era the dominant scholarly focus has been on doctrines and denominations In analysing the motif of devotion Romantic Prayer shifts attention to the quintessential articulation of religion as lived experience as practice and as a performative rather than descriptive phenomenon In an era when the tenability and rationality of prayer was much contested poetry a form with its own interlinked history with prayer was a unique place to register what prayer meant in modernity This study illustrates how the discourse of prayer continually intervened in the way that poetic practices evolved and responded to the religious and secular questions of the eighteenth and nineteenth century moment After laying out the details of prayer s historical position in the Romantic era across a spread of religious traditions Romantic Prayer turns to a range of writers from the identifiably religious to the staunchly sceptical William Cowper and Anna Letitia Barbauld are shown to use poetry to reflect and reinvent the ideals of prayer inherited from their own denominational histories Samuel Taylor Coleridge s work is analysed as part of a long engagement with the rationality of prayer culminating in an explicit philosophy of prayer William Wordsworth by contrast keeps prayer at an aesthetic distance continually alluding to prayerful language but rarely committing to devotional voice itself John Keats Percy Bysshe Shelley and Lord Byron are treated in the context of departing from Christianity under the influence of Enlightenment materialist and atheist critiques what happens to prayer in poetry when prayer as a language

traditionally conceived is becoming impossible to maintain **Unbounded Attachment** Harriet Guest, 2013-10 This title discusses a range of British women writers from Mary Wollstonecraft to Jane Austen and considers the political implications of the language of feeling they use in their work *The Cambridge Companion to British Literature of the French Revolution in the 1790s* Pamela Clemit, 2011-02-10 The French Revolution ignited the biggest debate on politics and society in Britain since the Civil War 150 years earlier The public controversy lasted from the initial positive reaction to French events in 1789 to the outlawing of the radical societies in 1799 This Cambridge Companion highlights the energy variety and inventiveness of the literature written in response to events in France and the political reaction at home It contains thirteen specially commissioned essays by an international team of historians and literary scholars a chronology of events and publications and an extensive guide to further reading Six essays concentrate on the principal writers of the Revolution controversy Burke Paine Godwin and Wollstonecraft Others deal with popular radical culture counter revolutionary culture the distinctive contribution of women writers novels of opinion drama and poetry This volume will serve as a comprehensive yet accessible reference work for students advanced researchers and scholars **Sympathy and the State in the Romantic Era** Robert Mitchell, 2013-10-31 Sympathy and the State in the Romantic Era explores a fascinating connection between two seemingly unrelated Romantic era discourses outlining the extent to which eighteenth and early nineteenth century theories of sympathy were generated by crises of state finance Through readings of authors such as David Hume Adam Smith William Wordsworth and P B Shelley this volume establishes the ways in which crises of state finance encouraged the development of theories of sympathy capable of accounting for both the fact of social systems as well as the modes of emotional communication by means of which such systems bound citizens to one another Employing a methodology that draws on the systems theory of Niklas Luhmann Michel Serres and Giovanni Arrighi as well as Gilles Deleuze's theories of time and affect this book argues that eighteenth and early nineteenth century philosophies of sympathy emerged as responses to financial crises Individual chapters focus on specific texts by David Hume Adam Smith Jean Jacques Rousseau Ann Yearsley William Wordsworth and P B Shelley but Mitchell also draws on periodicals pamphlets and parliamentary hearings to make the argument that Romantic era theories of sympathy developed new discourses about social systems intended both to explain as well as contain the often disruptive effects of state finance and speculation **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 *The Corinna of England, or a Heroine in the Shade; A Modern Romance* Sylvia Bordon, 2015-09-30 A novel that helps you understand the British reaction to Corinne as well as of its cultural social and gender implications *Awakening Verse* Wendy Raphael Roberts, 2020 Introduction Revival Poetry Chapter One The Sound in Faith The Calvinist Couplet and the Poetics of Espousal Chapter Two A Lady in New England Forms of the Poet Minister Chapter Three Evangelical Harmony and the Discord of Taste Chapter Four The Ethiop's Verse The Limits of Poetic Capacity and Espousal Piety Chapter Five A Revivalist Ars Poetica for an Itinerant Coterie Evangelical Wit Punctiliar Revision and Poetic Address Conclusion Conversions of Poetic History Appendix A Revival Poets and Poetry Appendix B Selected Verse **Coleridge's Political Poetics** Jacob Lloyd, 2023-12-18 This book considers Samuel Taylor Coleridge's engagement with Whig poetry a tradition of verse from the eighteenth century which celebrated the political and constitutional arrangements of Britain as guaranteeing liberty It argues that during the 1790s Coleridge was able to articulate radical ideas under the cover of widely accepted principles through his references to this poetry He positioned his poetry within a mainstream discourse even as he favoured radical social change Jacob Lloyd argues that the poets Mark Akenside William Lisle Bowles and William Cowper each provided Coleridge with a kind of Whig poetics to which he responded When these references are understood much of Coleridge's work which seems purely personal or imaginative gains a political dimension In addition Lloyd reassesses Coleridge's relationship with Thomas Percy's *Reliques of Ancient English Poetry* to provide an original political reading of *The Rime of the Ancient Mariner* This book revises our understanding of the political and poetic development of a major poet and in doing so provides a new model for the origins of British Romanticism more broadly *The Cambridge Companion to English Literature, 1740-1830* Thomas Keymer, Tom Keymer, Jon Mee, 2004-06-17 This volume offers an introduction to British literature that challenges the traditional divide between eighteenth century and Romantic studies Contributors explore the development of literary genres and modes through a period of rapid change They show how literature was shaped by historical factors including the development of the book trade the rise of literary criticism and the expansion of commercial society and empire The wide scope of the collection juxtaposing canonical authors with those now gaining new attention from scholars makes it essential reading for students of eighteenth century literature and Romanticism *Wordsworth and Coleridge* Nicholas Roe, 2018-11-22 This volume offers a reappraisal of Wordsworth's and Coleridge's radical careers before their emergence as major poets Updated revised and with new manuscript material this expanded new edition responds to

the most significant critical work on Wordsworth's and Coleridge's radical careers in the three decades since the book first appeared. Fresh material is drawn from newspapers and printed sources; the poetry of 1798 is given more detailed attention and the critical debate surrounding new historicism is freshly appraised. A new introduction reflects on how the book was originally researched, offers new insights into the notorious Leonard Bourdon killings of 1793 and revisits John Thelwall's predicament in 1798. University politics, radical dissent and first-hand experiences of Revolutionary France form the substance of the opening chapters. Wordsworth's and Coleridge's relations with William Godwin and John Thelwall are tracked in detail and both poets are shown to have been closely connected with the London Corresponding Society. Godwin's diaries, now accessible in electronic form, have been drawn upon extensively to supplement the narrative of his intellectual influence. Offering a comparative perspective on the poets and their contemporaries, the book investigates the ways in which 1790s radicals coped with personal crisis, arrests, trumped-up charges and prosecutions. Some fled the country becoming refugees; others went underground, hiding away as 'inner migrants'. Against that backdrop, Wordsworth and Coleridge opted for a different revolution: they wrote poems that would change the way people thought.

British Poetry and the Revolutionary and Napoleonic Wars Simon Bainbridge, 2003. This book argues that poetry played a major role in the mediation of the Revolutionary and Napoleonic wars to the British public and that the wars had a significant impact on poetic practices and theories in the Romantic period. It examines a wide range of writers, both canonical (Wordsworth, Coleridge and Byron) and non-canonical (Smith, Southey, Scott and Hemans) and locates their work within the huge amount of war poetry published in newspapers and magazines. It shows that poetry was a crucial form through which what were seen as the first modern or total wars were imagined in Britain and that it was central to the cultural and political debates over the conflict with France. While the Revolutionary and Napoleonic wars compelled poets to re-examine their roles, it was poetry itself which produced a major transformation of the imagining of war that would be influential throughout the nineteenth century.

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