

*Rhetorical and  
Cultural Dissolution in  
Romanticism*

SPECIAL ISSUE EDITORS

THOMAS PFAU AND RHONDA RAY KERCHMAR



# Rhetorical And Cultural Dissolution In Romanticism

**Anne Collett, Olivia Murphy**



## **Rhetorical And Cultural Dissolution In Romanticism:**

**Rhetorical and Cultural Dissolution in Romanticism** Thomas Pfau, Rhonda Ray Kerckmar, 1996 The essays collected here offer incisive analyses of the historical and ideological formation of English Romanticism and of its rhetorical and cultural dissolution Beginning with the radical millenarianism of the early 1790s and extending through the late nineteenth century reception of Romantic gothicism the texts of this aesthetic that is not one are examined from diverse critical orientations The early Blake is contextualized within the competing spiritual and secular strategies of 1790s radical representation for example while the Songs of Innocence and of Experience is read as a holographic aesthetic medium for dissolution and Blake's agitation is analyzed via Kant's late writings and recent theoretical work by Lyotard Other essays address Romanticism at the macrohistorical level by rethinking its emergence as a distinctive self-conscious cultural movement in conjunction with momentous fiscal policy shifts between 1795 and 1803 or by exploring the convergence of poetics and political economy in Wordsworth's and Malthus's similarly antiurban antitheatrical antifeminist representations of the city Romantic psychology encoded in narrative and lyric texts is explored in one essay through the sexual philosophical dialectic that leads Frankenstein to recoil from its monstrous act of creation only to confront the specter of its interminability another essay applying Kristevan abjection to the Wordsworth Coleridge collaboration reconstructs the historicity of Romantic desire Various enactments of erotic and social class desire are also staged here through the psychodynamics of Romantic theater with queer performativity closeted in the West End and phantom pain disfigured at the Paris Opera

*Rhetorical and Cultural Dissolution in Romanticism*, 1996      **The Romantic National Tale and the Question of Ireland** Ina Ferris, 2002-11-21 Ina Ferris examines the way in which the problem of incomplete union generated by the formation of the United Kingdom in 1800 destabilised British public discourse in the early decades of the nineteenth century Ferris offers the first full length study of the chief genre to emerge out of the political problem of Union the national tale an intercultural and mostly female authored fictional mode that articulated Irish grievances to English readers Ferris draws on current theory and archival research to show how the national tale crucially intersected with other public genres such as travel narratives critical reviews and political discourse In this fascinating study Ferris shows how the national tales of Morgan Edgeworth Maturin and the Banim brothers dislodged key British assumptions and foundational narratives of history family and gender in the period      *The Edinburgh Review in the Literary Culture of Romantic Britain* William Christie, 2016-06-16 From its first issue published on the 10th October 1802 Francis Jeffrey's Edinburgh Review established a strong reputation and exerted a powerful influence This is a literary study of the Edinburgh Review for over fifty years It contextualizes the periodical within the culture wars of the Romantic era      **Blake's 'Jerusalem' As Visionary Theatre** Susanne M. Sklar, 2011-10-20 Susanne Sklar engages with the interpretive challenges of William Blake's illuminated epic poem Jerusalem by considering it as a piece of visionary theatre an imaginative performance in which characters settings and

imagery are not confined by mundane space and time allowing readers to find coherence within its complexities

**Romantic Generations** Robert F. Gleckner, 2001 These essays express a common belief that the study of Romantic literature must be at once professionally serious and personally engaging Topics discussed range from Wordsworth to Lady Caroline Lamb and from Blake and Burke to the contemporary Irish poet Paul Muldoon Each essay also offers close readings of essential works on English and Irish Romanticism Introducing the collection is a tribute by the celebrated Romanticist Peter Manning

**Literary Manuscript Culture in Romantic Britain** Michelle Levy, 2020-02-14 A study of the production and circulation of literary manuscripts in Romantic era Britain Offers a detailed examination of the practices of literary manuscript culture particularly the production circulation and preservation of manuscripts based on extensive archival research Demonstrates how literary manuscript culture co evolved with print culture in a nuanced study of the interactions between the two media Examines the changing cultural attitudes towards literary manuscripts and how these changes affected practices and values Surveys the impact of digital media on our access to and understanding of historical manuscripts This book examines how manuscript practices interacted with an expanding print marketplace to nurture and transform the period's literary culture It unearths the alternative histories manuscripts tell us about British Romantic literary culture describing the practices by which handwritten documents were written shared altered and preserved and explores the functions they served as instruments of expression and sociability By demonstrating how literary manuscript culture co evolved with print culture this study illuminates the complex entanglements between the media of script and print

*Romantic Poets and the Culture of Posterity* Andrew Bennett, 1999-12-02 This 1999 book examines the way in which the Romantic period's culture of posterity inaugurates a tradition of writing which demands that the poet should write for an audience of the future the true poet a figure of neglected genius can be properly appreciated only after death Andrew Bennett argues that this involves a radical shift in the conceptualization of the poet and poetic reception with wide ranging implications for the poetry and poetics of the Romantic period He surveys the contexts for this transformation of the relationship between poet and audience engaging with issues such as the commercialization of poetry the gendering of the canon and the construction of poetic identity Bennett goes on to discuss the strangely compelling effects which this reception theory produces in the work of Wordsworth Coleridge Keats Shelley and Byron who have come to embody for posterity the figure of the Romantic poet

**Literary Networks and Dissenting Print Culture in Romantic-Period Ireland** Jennifer Orr, 2016-04-29 Literary Networks and Dissenting Irish Print Culture examines the origins of Irish labouring class poetry produced in the liminal space of revolutionary Ulster 1790-1815 where religious dissent fostered a unique and distinctive cultural identity

**Scottish and Irish Romanticism** Murray Pittock, 2008-01-24 Scottish and Irish Romanticism is the first single author book to address the main non-English Romanticisms of the British Isles Murray Pittock begins by questioning the terms of his chosen title as he searches for a definition of Romanticism and for the meaning of national literature He

proposes certain determining triggers for the recognition of the presence of a national literature and also deals with two major problems which are holding back the development of a new and broader understanding of British Isles Romanticisms the survival of outdated assumptions in ostensibly more modern paradigms and a lack of understanding of the full range of dialogues and relationships across the literatures of these islands The theorists whose works chiefly inform the book are Bakhtin Fanon and Habermas although they do not define its arguments and an alertness to the ways in which other literary theories inform each other is present throughout the book Pittock examines in turn the historiography prejudices and assumptions of Romantic criticism to date and how our unexamined prejudices still stand in the way of our understanding of individual traditions and the dialogues between them He then considers Allan Ramsay s role in song collecting hybridizing high cultural genres with broadside forms creating in synthetic Scots a language really used by men and promoting a domestic public sphere Chapters 3 and 4 discuss the Scottish and Irish public spheres in the later eighteenth century together with the struggle for control over national pasts and the development of the cults of Romance the Picturesque and Sentiment Macpherson Thomson Owenson and Moore are among the writers discussed Chapter 5 explores the work of Robert Fergusson and his contemporaries in both Scotland and Ireland examining questions of literary hybridity across not only national but also linguistic borders while Chapter 6 provides a brief literary history of Burns descent into critical neglect combined with a revaluation of his poetry in the light of the general argument of the book Chapter 7 analyzes the complexities of the linguistic and cultural politics of the national tale in Ireland through the work of Maria Edgeworth while the following chapter considers of Scott in relation to the national tale Enlightenment historiography and the European nationalities question Chapter 9 looks at the importance of the Gothic in Scottish and Irish Romanticism particularly in the work of James Hogg and Charles Maturin while Chapter 10 Fratriotism explores a new concept in the manner in which Scottish and Irish literary political and military figures of the period related to Empire

**Romantic Ecocriticism** Dewey W. Hall, 2016-03-15 Romantic Ecocriticism Origins and Legacies is unique due to its rare assemblage of essays which has not appeared within an edited collection before Romantic Ecocriticism is distinct because the essays in the collection develop transnational and transhistorical approaches to the proto ecological early environmental aspects in British and American Romanticism First the edition s transnational approach is evident through transatlantic connections such as but are not limited to comparisons among the following writers William Wordsworth William Howitt and Henry D Thoreau John Clare and Aldo Leopold Charles Darwin and Ralph W Emerson Second the transhistorical approach of Romantic Ecocriticism is evident in connections among the following writers William Wordsworth and Emily Bronte Thomas Malthus and George Gordon Byron James Hutton and Percy Shelley Erasmus Darwin and Charlotte Smith Gilbert White and Dorothy Wordsworth among others Thus Romantic Ecocriticism offers a dynamic collection of essays dedicated to links between scientists and literary figures interested in natural history

Romantic Climates Anne Collett, Olivia Murphy, 2019-06-29 This book seeks to

uncover how today's ideas about climate and catastrophe have been formed by the thinking of Romantic poets, novelists and scientists and how these same ideas might once more be harnessed to assist us in the new climate challenges facing us in the present. The global climate disaster following Mt Tambora's eruption in 1815, the Year without a Summer, is a starting point from which to reconsider both how the Romantics responded to the changing climates of their day and to think about how these climatic events shaped the development of Romanticism itself. As the contributions to this volume demonstrate, climate is an inescapable aspect of Romantic writing and thinking. Ideologies and experiences of climate inform everything from scientific writing to lyric poetry and novels. The Diodati circle that assembled in Geneva in 1816, Lord Byron, Percy and Mary Shelley, John Polidori and John Cam Hobhouse and the gothic novelist M.G. Monk Lewis is synonymous with the literature of that dreary, uncanny season. Essays in this collection also consider the work of Jane Austen, John Keats and William Wordsworth along with less well-known figures such as the scientist Luke Howard and later responses to Romantic climates by John Ruskin and Virginia Woolf.

**Romantic Psychoanalysis** Joel Faflak, 2009-01-08 How the Romantics invented psychoanalysis in advance of Freud

**Criticism and Literary Theory 1890 to the Present** Chris Baldick, 2014-06-11 Presents a coherent and accessible historical account of the major phases of British and American Twentieth century criticism from decadent aestheticism to feminist deconstructionist and post colonial theories. Special attention is given to new perspectives on Shakespearean criticism, theories of the novel and models of the literary canon. The book will help to define and account for the major developments in literary criticism during this century, exploring the full diversity of critical work from major critics such as T.S. Eliot and F.R. Leavis to minor but fascinating figures and critical schools. Unlike most guides to modern literary theory, its focus is firmly on developments within the English speaking world.

**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.

**Book-Men, Book Clubs, and the Romantic Literary Sphere** Ina Ferris, 2015-08-29 This book re-reads the tangled relations of book culture and literary culture in the early nineteenth century by restoring to view the figure of the bookman and the effaced history of his book clubs. As outliers inserting themselves into the matrix of literary production rather than remaining within that of reception, both provoked debate by producing writing and circulating books in ways that expanded fundamental points of literary orientation in lateral directions not coincident with those of the literary sphere. Deploying a wide range of historical archival and literary materials, the study combines the history and geography of books, cultural theory and literary history to make visible a bookish array of alternative networks, genres and locations that were obscured by the literary sphere in establishing its authority as arbiter of the modern book.

**Romantic Sobriety** Orrin N. C. Wang, 2011-09-01 Winner 2011 Jean Pierre Barricelli Prize International Conference on Romanticism. This book explores the relationship among Romanticism

deconstruction and Marxism by examining tropes of sensation and sobriety in a set of exemplary texts from Romantic literature and contemporary literary theory Orrin N C Wang explains how themes of sensation and sobriety along with Marxist related ideas of revolution and commodification set the terms of narrative surrounding the history of Romanticism as a movement The book is both polemical and critical engaging in debates with modern thinkers such as Paul de Man Jacques Derrida Walter Benn Michaels and Slavoj i ek as well as presenting fresh readings of late eighteenth and early nineteenth century writers including Wordsworth Kant Shelley Byron Bront and Keats Romantic Sobriety combines deeply complex close readings with a broader reflection on Romanticism and its implications for literary study It will interest scholars who study Romanticism from a number of perspectives including those interested in bodily and social consumption the roles of addiction and abstinence in literature the connection between literary and visual culture the intersection of critical theory and Romanticism and the relationships among language historical knowledge and political practice Why Literary Periods Mattered Ted Underwood,2013-07-24 In the mid nineteenth century the study of English literature began to be divided into courses that surveyed discrete periods Since that time scholars definitions of literature and their rationales for teaching it have changed radically But the periodized structure of the curriculum has remained oddly unshaken as if the exercise of contrasting one literary period with another has an importance that transcends the content of any individual course Why Literary Periods Mattered explains how historical contrast became central to literary study and why it remained institutionally central in spite of critical controversy about literature itself Organizing literary history around contrast rather than causal continuity helped literature departments separate themselves from departments of history But critics long reliance on a rhetoric of contrasted movements and fateful turns has produced important blind spots in the discipline In the twenty first century Underwood argues literary study may need digital technology in particular to develop new methods of reasoning about gradual continuous change **British Romanticism and the Archive** David Kerler,2022-06-06 Taking its cue from Jacques Derrida s concept of le mal d archive this study explores the interrelations between the experience of loss melancholia archives and their self destructive tendencies surfacing in different forms of spectrality in selected poetry of British Romanticism It argues that the British Romantics were highly influenced by the period s archival fever manifesting itself in various historical material technological and cultural aspects and implicitly reflected and engaged with these discourses and materialities medialities in their works This is scrutinized by focusing on two basal closely related facets the subject s feverish desire to archive and the archive s self destructive tendencies which may also surface in an ambivalent melancholic relishing in the archived object s presence within its absence Through this new theoretical perspective details and coherence previously gone unnoticed shall be laid bare ultimately contributing to a new and more profound understanding of British Romanticism s It will be shown that the various discursive and material manifestations of archives and archival practices not only echo the period s technological cultural and historical developments along with its incisive

experiencing of loss but also fundamentally determine Romantic subjectivity and aesthetics      Ecological Literary Criticism

Karl Kroeber, 1994 Kroeber argues that literary criticism needs to reestablish connections to a wide range of social activities especially the thinking of contemporary scientists This new kind of criticism ecological literary criticism sets out to correct the abstractions of current theorizing about literature and to make humanistic studies more socially responsible Though applicable to any writer of any period Kroeber points out that the proto ecological tendencies of the English Romantic poets make them especially useful as a starting point for this approach Since the Romantics believed that people were and should be at home in the natural world Ecological Literary Criticism asks that we examine poetry from a perspective that assumes that the imaginative acts of cultural beings offer valuable insights into how and why cultural and natural phenomena have interrelated in the past and how they could more advantageously interrelate in the future Kroeber argues that this approach to criticism will help us to develop mutually enriching links between humanistic and scientific modes of understanding humankind and the earth we inhabit



## **Rhetorical And Cultural Dissolution In Romanticism** Book Review: Unveiling the Magic of Language

In an electronic era where connections and knowledge reign supreme, the enchanting power of language has been apparent than ever. Its capability to stir emotions, provoke thought, and instigate transformation is truly remarkable. This extraordinary book, aptly titled "**Rhetorical And Cultural Dissolution In Romanticism**," published by a very acclaimed author, immerses readers in a captivating exploration of the significance of language and its profound effect on our existence. Throughout this critique, we shall delve to the book's central themes, evaluate its unique writing style, and assess its overall influence on its readership.

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