

THOMAS MCFARLAND

# Romanticism and the Forms of Ruin

*Wordsworth, Coleridge, the Modalities  
of Fragmentation*



PENGUIN CLASSICS EDITION

# Romanticism And The Forms Of Ruin Wordsworth Coleridge And Modalities Of Fragmentation

**Michael O'Neill**



## **Romanticism And The Forms Of Ruin Wordsworth Coleridge And Modalities Of Fragmentation:**

**Romanticism and the Forms of Ruin** Thomas McFarland, 2014-07-14 Despite their hopeful aspirations to wholeness in life and spirit Thomas McFarland contends the Romantics were ruins amidst ruins fragments of human existence in a disintegrating world Focusing on Wordsworth and Coleridge Professor McFarland shows how this was true not only for each of these Romantics in particular but also for Romanticism in general Originally published in 1981 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905

**Romanticism and the forms of ruin** Thomas MacFarland, 1981 Keats Thomas McFarland, 1982 Despite their hopeful aspirations to wholeness in life and spirit Thomas McFarland contends the Romantics were ruins amidst ruins fragments of human existence in a disintegrating world Focusing on Wordsworth and Coleridge Professor McFarland shows how this was true not only for each of these Romantics in particular but also for Romanticism in general Originally published in 1981 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These paperback editions preserve the original texts of these important books while presenting them in durable paperback editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905

**Romanticism and the Forms of Ruin** Thomas McFarland, 1981-01-01 *Romanticism and Aesthetic Life in Postcolonial Writing* Philip Dickinson, 2018-02-08 This book explores Romanticism as a force that exerts an insistent but critically neglected pressure on the postcolonial imagination From the decolonizing poetics of the Caribbean to the white writing of South Africa from the aesthetics of post imperial disappointment to postcolonial theory itself it develops an account of the textual and philosophical interpenetration of postcolonial aesthetics with Romantic ideas about sense history and world What emerges is a reading of Romantic postcolonial co involvement that moves beyond well worn models of intercanonical antagonism and the historicizing biases of conventional literary history Caught somewhere between the effects of reanimation and estrangement Romanticism appears here not as a stable textual repository prior to the postcolonial but as echo spectre self interruption or vital force that can yet only emerge in the guise of the afterlife its agency mediated but never exhausted by postcolonial writing

**Romantic Poetry and the Fragmentary Imperative** Christopher A. Strathman, 2012-02-01 Romantic Poetry and the Fragmentary Imperative locates Byron and to a lesser extent Joyce within a genealogy of romantic poetry understood not so much as imaginative self expression or ideological case study but rather as what the German romantics call romantische poesie an

experimental form of poetry loosely based on the fragmentary flexibility and acute critical self consciousness of Socratic dialogue The book is therefore less an attempt to present yet another theory of romanticism than it is an effort to recover a more precise sense of the relationship between Byron's fragmentary or workless poetic and romantic poetry generally and to articulate connections between romantic poetry and modern literature and literary theory The book also argues that the exigency or imperative of the fragmentary works of Schlegel Byron Joyce and Blanchot is not so much the expression of a style as it is an acknowledgment of what remains unthought in thinking

Wordsworth's Poetic Collections, Supplementary Writing and Parodic Reception Brian R Bates, 2015-10-06 Wordsworth's process of revision his organization of poetic volumes and his supplementary writings are often seen as distinct from his poetic composition Bates asserts that an analysis of these supplementary writings and paratexts are necessary to a full understanding of Wordsworth's poetry

Locke, Literary Criticism, and Philosophy William Walker, 1994-12 Bridges the gap between philosophical and literary critical discussions of Locke's Essay concerning Human Understanding

**Romanticism and Visuality** Sophie Thomas, 2007-12-12 This book investigates the productive crosscurrents between visual culture and literary texts in the Romantic period focusing on the construction and manipulation of the visual the impact of new visual media on the literary and historical imagination and on fragments and ruins as occupying the shifting border between the visible and the invisible It examines a broad selection of instances that reflect debates over how seeing should itself be viewed instances from Daguerre's Diorama to the staging of Coleridge's play *Remorse* to the figure of the Medusa in Shelley's poetry and at the Phantasmagoria in which the very act of seeing is represented or dramatized In reconsidering literary engagements with the expanding visual field this study argues that the popular culture of Regency Britain reflected not just emergent and highly capitalized forms of mass entertainment but also a lively interest in the aesthetic and conceptual dimensions of looking What is commonly thought to be the Romantic resistance to the visible gives way to a generative fascination with the visual and its imaginative even spectacular possibilities

**T&T Clark Handbook of Colin Gunton** Andrew Picard, Murray Rae, Myk Habets, 2021-01-14 The T T Clark Handbook of Colin Gunton is a theological companion to the study of Gunton's theology and a resource for thinking about Gunton's importance in modern theology Each of the essays brings Gunton's depth to a broad range of contemporary theological concerns The volume unveils cutting edge Gunton scholarship for a new generation and at the same time enables readers to see the timely significance of Gunton today Each of the essays not only introduces readers to key themes in the Gunton corpus but also provides readers with fresh interpretations that are fully conversant with the contemporary theological problems facing the church Designed as both a guide for students and a reference point for scholars the companion seeks both to outline the frameworks of key Gunton debates while at all times pushing forward fresh interpretative strategies concerning his thought

*Self, Text, and Romantic Irony* Frederick Garber, 2014-07-14 Frederick Garber takes up in detail several problems of the self broached in his previous book *The Autonomy of the Self* from

Richardson to Huysmans Princeton 1982 Using patterns in Byron's canon as models he focuses on the relations of self making and text making as a central Romantic issue For Byron and many of his contemporaries putting a text into the world meant putting a self there along with it and it also meant that the difficulties of establishing the one inevitably reflect the parallel difficulties in the other Professor Garber discusses some of Byron's key texts and shows how their development leads to an impasse involving both self and text Byron's way out of these dilemmas was the mode of Romantic irony of which he is one of the greatest exemplars The study then moves into broader areas of Anglo European literature its ultimate purpose being to argue not only for the efficacy of such irony but for its position as something more than a mere alternative to Romantic organicism Originally published in 1988 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905 *Routledge Library Editions: Romanticism* Various, 2021-08-05 This set reissues 28 books on Romanticism originally published between 1940 and 2006 Routledge Library Editions Romanticism provides an outstanding collection of scholarship which explores not only Romantic literature but the Romantic Movement as a whole including art philosophy and science *The Romantic Legacy of Paradise Lost* Jonathon Shears, 2016-12-05 *The Romantic Legacy of Paradise Lost* offers a new critical insight into the relationship between Milton and the Romantic poets Beginning with a discussion of the role that seventeenth and eighteenth century writers like Dryden Johnson and Burke played in formulating the political and spiritual mythology that grew up around Milton Shears devotes a chapter to each of the major Romantic poets contextualizing their misreadings of Milton within a range of historical aesthetic and theoretical contexts and discourses By tackling the vexed issue of whether *Paradise Lost* by its nature makes available and encourages alternate readings or whether misreadings are imposed on the poem from without Shears argues that the Romantic inclination towards fragmentation and a polysemous aesthetic leads to disrupted readings of *Paradise Lost* that obscure the theme or warp the grain of the poem Shears concludes by examining the ways in which the legacy of Romantic misreading continues to shape critical responses to Milton's epic *Romanticism/Judaica* Dr Sheila A Spector, 2013-04-28 The twelve essays in *Romanticism Judaica* explore the four major cultural strands that have converged from the French Revolution to the present The first section Nationalism and Diasporianism contains essays on the diasporian mentality of the Romantics Byron's attitude towards nationalism and Polish immigrant Hyman Hurwitz's attempt to gain acceptance among the British by having Coleridge translate his Hebrew elegy for Princess Charlotte Essays of the second section Religion and Anti-Semitism deal with the complexities of Jewish-Christian relations in the Romantic Period Specifically they discuss philosopher Solomon Maimon's lack of response to Kant's anti-Semitism novelist Maria Polack's use

of Christian subject matter to combat anti-Semitism and short story writer Grace Aguilar's incorporation of the British Bible-centered Evangelical culture along with various strands of British Romanticism. In the third section Individualism and Assimilationism essays consider different ways the Jews were assimilated into the dominant culture specifically through the theater, sports, and post-Enlightenment philosophy. Finally, the volume concludes with Criticism and Reflection, a reevaluation of earlier scholarship on Anglo-Jewish literature, the establishment of Harold Fisch's covenantal hermeneutics as a model for reading Keats, and an analysis of Lionel Trilling, M. H. Abrams, Harold Bloom, and Geoffrey Hartman in terms of their Jewish origins, suggesting the further implications for Romanticism as a field.

*Romanticism, Hermeneutics and the Crisis of the Human Sciences* Scott Masson, 2017-11-28. The human sciences established and developed in the nineteenth century have slowly disintegrated. It is an ironic end. It was in the name of the greater legitimacy of more universal psychological criteria that its architects disavowed the traditional theological standard for valuing and evaluating human words and deeds. With hindsight, we can see that universality was indeed gained but only at the cost of alienating any sense of common legitimacy. Harold Bloom, defending the canon largely in the humanising moral sense, convention of critics operating since Matthew Arnold, has resolutely maintained the common legitimacy of aesthetic value against the claims of particular interest groups. But the very universality attached to aesthetic value is at odds with the world of common sense and thus lies at the root of the problem. To complicate matters, this universality has been understood as a traditional criterion. A more radical treatment of the subject is needed. This study begins by surveying the field of modern hermeneutics. Noting its repeated crises of self-legitimation, it traces these to circular beliefs bequeathed by Romanticism that human nature is self-begetting and can thus be known intimately and autonomously. After providing a historical overview of how human nature had been understood, the focus shifts to the attack in Coleridge's *Biographia Literaria* on Wordsworth's 1802 Preface to *Lyrical Ballads* and to a reading of some key Romantic texts. It reads Coleridge's famous definition of the imagination as an attack on Romantic hermeneutics rooted in the traditional view that man has been created in *Imago Dei*.

**Literary Relations** Jane Spencer, 2005-10-27. The English literary tradition has been constituted as a patriarchal family. Great fathers are supposed to pass on a place to worthy sons, and the status of women's writing within the canon is contested. This book shows how kinship and mentoring relationships between writers helped to form the national tradition. Writers featured include Dryden, Congreve, Johnson, Burney, the Fieldings, the Wordsworths, and Austen.

**Grotesque Anatomies** David Musgrave, 2014-10-16. *Grotesque Anatomies* is a study of Menippean satire in English since the Renaissance. It consists of revisionist close readings of canonical works such as Eliot's *The Waste Land* and Pope's *Dunciad* among others, and investigates how identifying them as Menippean satires changes our understanding of them. The initial chapter offers a comprehensive account of the form from antiquity to the present day, identifying its bifurcated development in the shorter form (Seneca, Lucian, Julian) and the longer, more encyclopedic form (Varro, Petronius, Boethius) and their subsequent fusion.

during the Renaissance It also contains an account of the critical reception of the genre with the term Menippean satire first being used by Justus Lipsius in 1581 Finally Menippean satire is described as a literary version of the grotesque and a brief theory of the grotesque in the modern period as radical heterogeneity is outlined This is also the foundation of a new definition of Menippean satire drawing on previous definitions by Frye Bakhtin and Kirk and revising them for the modern period The following chapters examine iconic works as examples of Menippean satire and of the grotesque Chapter 2 offers an overview of the nose in Menippean satire and comic literature generally and reads Rushdie s *Midnight s Children* in this context It also gives an account of metaphor as a grotesque transformation Chapter 3 examines the figure of the stomach in Menippean satire and symposiastic literature and reads Peacock s *Gryll Grange* in this context The link between the stomach as a figure of thinking in comic literature is the basis for an account of symbolic structuring as grotesque association Chapter 4 is a close reading of the scatological imagery of Pope s *Dunciad* and how scatology generally tends towards a cyclical metaphysics It also relates changes in print technology and copyright laws to the reticular scatological structure of the *Dunciad* Chapter 5 argues for Eliot s *The Waste Land* as a Menippean satire focusing on the rhetorical figure of the enthymeme as a missing premise as an example of under mindedness and as an ironic aspect of the fragmentation typical of late Romantic Menippean satires Chapter 6 examines Urquhart s eccentric *The Jewel* as a satire on the referential function of language reading it in the context of projections for a universal language from this period The final chapter identifies some key works by Derrida and Barthes as Menippean satires noting the resurgence of the form in some postmodern and deconstructive writing

**Bodily Pain in Romantic Literature** Jeremy Davies, 2014-03-14 Shortlisted for the University English Early Career Book Prize 2016 Shortlisted for the British Association for Romantic Studies First Book Prize 2015

When writers of the late eighteenth and early nineteenth centuries explored the implications of organic and emotional sensitivity the pain of the body gave rise to unsettling but irresistible questions Urged on by some of their most deeply felt preoccupations and in the case of figures like Coleridge and P B Shelley by their own experiences of chronic pain many writers found themselves drawn to the imaginative scrutiny of bodies in extremis *Bodily Pain in Romantic Literature* reveals the significance of physical hurt for the poetry philosophy and medicine of the Romantic period This study looks back to eighteenth century medical controversies that made pain central to discussions about the nature of life and forward to the birth of surgical anaesthesia in 1846 It examines why Jeremy Bentham wrote in defence of torture and how pain sparked the imagination of thinkers from Adam Smith to the Marquis de Sade Jeremy Davies brings to bear on Romantic studies the fascinating recent work in the medical humanities that offers a fresh understanding of bodily hurt and shows how pain could prompt new ways of thinking about politics ethics and identity

**The Poet-Hero in the Work of Byron and Shelley** Madeleine Callaghan, 2019-02-28 Byron s and Shelley s experimentation with the possibilities and pitfalls of poetic heroism unites their work *The Poet Hero in the Work of Byron and Shelley* traces the evolution of the poet hero in the work of both

poets revealing that the struggle to find words adequate to the poet's imaginative vision and historical circumstance is their central poetic achievement Madeleine Callaghan explores the different types of poetic heroism that evolve in Byron's and Shelley's poetry and drama Both poets experiment with challenge and embrace a variety of poetic forms and genres and this book discusses such generic exploration in the light of their developing versions of the poet hero The heroism of the poet as an idea an ideal and an illusion undergoes many different incarnations and definitions as both poets shape distinctive and changing conceptions of the hero throughout their careers The Cambridge History of English Poetry Michael O'Neill, 2010-04-29 Poetry written in English is uniquely powerful and suggestive in its capacity to surprise unsettle shock console and move The Cambridge History of English Poetry offers sparkingly fresh and dynamic readings of an extraordinary range of poets and poems from Beowulf to Alice Oswald An international team of experts explores how poets in England Scotland Wales and Ireland use language and to what effect examining questions of form tone and voice they comment too on how formal choices are inflected by the poet's time and place The Cambridge History of English Poetry is the most comprehensive and authoritative history of the field from early medieval times to the present It traces patterns of continuity transformation transition and development Covering a remarkable array of poets and poems and featuring an extensive bibliography the scope and depth of this major work of reference make it required reading for anyone interested in poetry



The book delves into Romanticism And The Forms Of Ruin Wordsworth Coleridge And Modalities Of Fragmentation. Romanticism And The Forms Of Ruin Wordsworth Coleridge And Modalities Of Fragmentation is an essential topic that needs to be grasped by everyone, ranging from students and scholars to the general public. This book will furnish comprehensive and in-depth insights into Romanticism And The Forms Of Ruin Wordsworth Coleridge And Modalities Of Fragmentation, encompassing both the fundamentals and more intricate discussions.

1. The book is structured into several chapters, namely:
  - Chapter 1: Introduction to Romanticism And The Forms Of Ruin Wordsworth Coleridge And Modalities Of Fragmentation
  - Chapter 2: Essential Elements of Romanticism And The Forms Of Ruin Wordsworth Coleridge And Modalities Of Fragmentation
  - Chapter 3: Romanticism And The Forms Of Ruin Wordsworth Coleridge And Modalities Of Fragmentation in Everyday Life
  - Chapter 4: Romanticism And The Forms Of Ruin Wordsworth Coleridge And Modalities Of Fragmentation in Specific Contexts
  - Chapter 5: Conclusion
2. In chapter 1, this book will provide an overview of Romanticism And The Forms Of Ruin Wordsworth Coleridge And Modalities Of Fragmentation. The first chapter will explore what Romanticism And The Forms Of Ruin Wordsworth Coleridge And Modalities Of Fragmentation is, why Romanticism And The Forms Of Ruin Wordsworth Coleridge And Modalities Of Fragmentation is vital, and how to effectively learn about Romanticism And The Forms Of Ruin Wordsworth Coleridge And Modalities Of Fragmentation.
3. In chapter 2, the author will delve into the foundational concepts of Romanticism And The Forms Of Ruin Wordsworth Coleridge And Modalities Of Fragmentation. The second chapter will elucidate the essential principles that must be understood to grasp Romanticism And The Forms Of Ruin Wordsworth Coleridge And Modalities Of Fragmentation in its entirety.
4. In chapter 3, this book will examine the practical applications of Romanticism And The Forms Of Ruin Wordsworth Coleridge And Modalities Of Fragmentation in daily life. The third chapter will showcase real-world examples of how Romanticism And The Forms Of Ruin Wordsworth Coleridge And Modalities Of Fragmentation can be effectively utilized in everyday scenarios.
5. In chapter 4, the author will scrutinize the relevance of Romanticism And The Forms Of Ruin Wordsworth Coleridge And Modalities Of Fragmentation in specific contexts. This chapter will explore how Romanticism And The Forms Of Ruin

Wordsworth Coleridge And Modalities Of Fragmentation is applied in specialized fields, such as education, business, and technology.

6. In chapter 5, this book will draw a conclusion about Romanticism And The Forms Of Ruin Wordsworth Coleridge And Modalities Of Fragmentation. This chapter will summarize the key points that have been discussed throughout the book. This book is crafted in an easy-to-understand language and is complemented by engaging illustrations. This book is highly recommended for anyone seeking to gain a comprehensive understanding of Romanticism And The Forms Of Ruin Wordsworth Coleridge And Modalities Of Fragmentation.

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