

Any feeling which comes strongly to some souls exists in all others to a greater or less degree — joy and fear, for example, but also excitement. This is a kind of agitation by which some people are liable to be possessed; it may arise out of religious melodies, and in this case it is observable that when they have been listening to melodies that have an organic effect on the soul they are removed as if they had undergone a creative and purifying treatment. (473-4 [8.7])

For their purifying power alone, Aristotelian thought lyrics of the eschatological kind were suitable for adults, but he warned that this genre of poetry should not be used for the instruction of the young because it did not possess a sufficiently solid value.

If Aristotle himself was prepared to separate the benefits of visionary experience from the other powers of art, how much more eager would be a writer such as Joseph Warren who believed that the highest virtue of poetry was to affect "our souls with such strong emotions" that "no man of a true poetical spirit, is master of himself while he reads" (Essay on Page 2-409). Warren's emphasis? It is this conception of literature that made the value of "pure poetry" seem unrelated to the larger, broadly ethical concerns of men and women in fiction. It is this conception that made events in a novel that appeared to transgress natural limits seem, at best, to require a special justification and, at worst, to be evidence of an "impure" design.

We can now understand more fully why Romantic readers were prepared to separate the transcendental scenes in *Clarissa* from the larger ethical design of the narrative. When readers elevated a few passages of sublimity and pathos to a position of preeminence, they were only following a logic inherent in the theory of pure poetry. When Hazlitt complained that Richardson wrote "the oddest mixture of poetry and prose" (p.118), he was really testifying to his sense that a novelist who attempted to mix transcendence and ethics — "the romantic air of a pure fiction, with the literal minuteness of a common diary" (p.117) — would inevitably wind up with an impure substance. In the next chapter we shall examine a novel that was written in the midst of the high Romantic era. Perhaps because of the period in which she wrote, Jane Austen regarded the issue of the ethical value of different genres as anything but an abstract literary problem. Her novel *Mansfield Park* represents something of a challenge to the Romantic theory of poetry that values a literature "purified" of ethical concerns.

MANSFIELD PARK

... having talked of poetry, the richness of the Persian age, and gone through a brief comparison of opinion as to the first-rate poets, trying to ascertain whether *Messias* or *The Lady of the Lake* were to be preferred, and have ranked the *Gleaner* and *The Bride of Abydos*; and moreover, how the *Gleaner* was to be pronounced, he derived himself . . . intimately acquainted with all the tenderest songs of the east, and all the impassioned descriptions of hopeless agony of the west.

(*Persuasion*, Vol. 3, Chap. 11)

Messias or *The Lady of the Lake*? Today such a question is hardly calculated to excite our warmest attention. For the reading public in Jane Austen's day, however, it was a matter of some interest. So perhaps it is worth harping on a minor, Captain Berwick, the sentimental lover whose favorite has recently died, would surely give the lead to *The Lady of the Lake*; its portrait of Ellen Douglas, a Romantic maiden harassed by noble suitors yet unashamedly true to her newborn first love, is too interesting by half, whereas the horror of Lord Messias's guilty secret would hold few attractions to an admirer of tender songs. Anne Elliot, on the other hand, a woman of greater sense and more sincere emotion, might well appreciate *Messias*'s treatment of the theme of remorse, although she could scarcely relish a character who lets his lover be buried alive. But perhaps we have got it all wrong. The marital fire of *Messias* might better suit a Captain's taste, whereas the romanticism by King James of his love for Ellen might strike a responsive chord in Anne Elliot's breast. Of course the question cannot be answered, nor was it meant to be. We have taken Captain Berwick's current inquiries more seriously than they were meant, in order to dramatize once again the maximum difference between the world of Jane Austen's fiction and the Romantic poetry of her day.

In the past Austen's opposition to the Romantic movement was taken for granted. The comic undercounting of Gothicism in *Northanger Abbey* or

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the reposed to excessive feelings delivered by *Sense and Sensibility* seemed clear enough at the time; and Scott himself emphasized the younger novelist's distance from his own grand and gloomy subjects, in the course of a generally favorable review of *Rome*. In the latter part of the nineteenth century, much of the discussion of this author revolved around Charlotte Brontë's charge that Austen lacked all poetry and passion.¹ So long as one associated the Romantic with dark cliffs and secluded glens, tumultuous battles and guilty passions, murders, ghosts, and kings, then a novelist of quiet domestic comedies represented the antithesis of everything that Captain Berwick loved in the poetry of his age.

In recent years, however, critics have attempted to bring more sophisticated conceptions of Romanticism to bear on the question of Austen's place in literary history. The contributors to a special issue of *The Wordsworth Circle* looked to theories of Romantic ecstasies, to shared epistemological techniques, and to a common attitude toward the acceleration of history to buttress their contention that Austen should be accorded a place in future accounts of the Romantic movement (Swingle, Kroszner, Walling, respectively); and at least two articles (Tave, Auerbach) and a full-length book (Morgan) have since responded to their suggestions. The pendulum seems to have swung so far in the other direction that one scholar of Romanticism has protested vigorously that the attempt to call Austen a Romantic not only obscures "the special historical significance of Austen's work" but also confuses "the entire subject of Romanticism" (McGaughey 19). It must be admitted that, despite the intelligence of much of the new work on Austen's "Romanticism," the enterprise as a whole has not succeeded in clarifying the novelist's relation to her period. Quite the contrary, Austen's position in literary history seems far more uncertain than it was in the days when Scott could compare her portraits of ordinary life to the works of "the Flemish school of painting" ("A Review of *Rome*" 67).²

Jerome McGaughey is right when he says that Austen's relation to Romanticism has a significance beyond the interpretation of her novels:

Romantic obscures the true significance of the few Romantic elements in her fiction. Both the nature of her opposition to Romanticism and the extent to which she was unable to evade some of its characteristic attitudes tell us something about the degree to which the prevailing ideology of the period was able to dominate its age.

This chapter attempts to clarify Jane Austen's position in literary history by examining the nature of her opposition to Romanticism, particularly as evidenced in her treatment of the central topic of this study, Romantic visionary experience. At the same time, the chapter is an effort to discover some of the consequences of Romantic vision by tracing the objections that were raised to this mode of experience at the time. Although the discussion will not overtly address Austen's political beliefs, its examination of the formal strategies that the novelist employed may suggest the outlines of the ideology that she was attempting to contest. As we saw earlier, the genres, techniques, and structures an author finds effective (or even necessary) can shed light on issues other than formal ones. The author's "problem" novel, *Mansfield Park*, has been chosen for discussion because it engages in a more complex argument with Romantic structures of feeling than any of her other books. *Northanger Abbey* and *Sense and Sensibility* present the case against Romanticism in terms of opposition — imagination versus reality, feeling versus sense — that, however subtly handled, are ultimately too reductionist to be equal to the subject she was challenging. Austen's most recent biographer has called *Mansfield Park* "one of her most autobiographical volumes" (Halperin 223). The part of that autobiography which Fanny Price dramatizes is the author's deep concern with both the attractions and the dangers of a Romantic vision.

A VISIT TO SOUTHAMPTON

Fanny Price, a pale, shy woman of great sensitivity but little strength, possesses many of the qualities of a fine Romantic heroine. She loves nature; her memory delights her. With the right companions, she is apt to fall into a day-dreaming strain; alone, she tends toward melancholy. On

Romantic Vision And The Novel

Richard Maxwell, Katie Trumpener



Romantic Vision And The Novel:

Romantic Vision and the Novel Jay Clayton, 2009-07-02 In this important contribution to the poetics of fiction Dr Jay Clayton examines the way the Romantic visionary moment alters narrative structure in the novel This study provides the first account of the relationship between Romanticism and the English novel giving detailed attention to the formal issues of genre and representation as well as to the social and ethical assumptions that govern apparently formal considerations Informed by literary psychoanalytic and narrative theory *Romantic Vision and the Novel* is written in a clear and forceful style that will help many readers come to terms with these difficult subjects Through detailed and original interpretations of works by Richardson Austen Emily Bronte Dickens George Eliot and Lawrence Clayton establishes the importance for what they can reveal about each other and for what their relationship reveals about the larger functional of literature in society

The Romantic Sublime and Middle-Class Subjectivity in the Victorian Novel Stephen Hancock, 2013-10-31 This study follows the aesthetic of the sublime from Burke and Kant through Wordsworth and the Shelleys into Thackeray Dickens Eliot and Hardy Exploring the continuities between the romantic and Victorian periods that have so often been rather read as differences the book demonstrates that the sublime mode enables the transition from a paradigm of overwhelming power exemplified by the body of the king to the pervasive power of surveillance utilized by the rising middle classes While the domestic woman connected with the rise of the middle class is normally seen as beautiful the book contends that the moral authority given to this icon of depth and interiority is actually sublime The binary of the beautiful and the sublime seeks to contain the sublimity of womanhood by insisting on sublimity's masculine character This is the book's most important claim rather than exemplifying masculine strength the sublime marks the transition to a system of power gendered as feminine and yet masks that transition because it fears the power it ostensibly accords to the feminine This aesthetic is both an inheritance the Victorians receive from their romantic predecessors and more importantly a broad historical phenomenon that questions the artificial boundaries between romantic and Victorian *Romantic Vision* Robert Godwin-Jones, 1995 **The**

Cambridge Companion to British Romantic Poetry Maureen N. McLane, 2008-09-04 More than any other period of British literature Romanticism is strongly identified with a single genre Romantic poetry has been one of the most enduring best loved most widely read and most frequently studied genres for two centuries and remains no less so today This Companion offers a comprehensive overview and interpretation of the poetry of the period in its literary and historical contexts The essays consider its metrical formal and linguistic features its relation to history its influence on other genres its reflections of empire and nationalism both within and outside the British Isles and the various implications of oral transmission and the rapid expansion of print culture and mass readership Attention is given to the work of less well known or recently rediscovered authors alongside the achievements of some of the greatest poets in the English language

Wordsworth Coleridge Blake Scott Burns Keats Shelley Byron and Clare **The Oxford Handbook of the Victorian Novel**

Lisa Rodensky, 2013-07-11 Much has been written about the Victorian novel and for good reason The cultural power it exerted and to some extent still exerts is beyond question The Oxford Handbook of the Victorian Novel contributes substantially to this thriving scholarly field by offering new approaches to familiar topics the novel and science the Victorian Bildungsroman as well as essays on topics often overlooked the novel and classics the novel and the OED the novel and allusion Manifesting the increasing interdisciplinarity of Victorian studies its essays situate the novel within a complex network of relations among for instance readers editors reviewers and the novelists themselves or among different cultural pressures the religious the commercial the legal The handbook's essays also build on recent bibliographic work of remarkable scope and detail responding to the growing attention to print culture With a detailed introduction and 36 newly commissioned chapters by leading and emerging scholars beginning with Peter Garside's examination of the early nineteenth century novel and ending with two essays proposing the last Victorian novel the handbook attends to the major themes in Victorian scholarship while at the same time creating new possibilities for further research Balancing breadth and depth the clearly written nonjargon laden essays provide readers with overviews as well as original scholarship an approach which will serve advanced undergraduates graduate students and established scholars As the Victorians get further away from us our versions of their culture and its novel inevitably change this Handbook offers fresh explorations of the novel that teach us about this genre its culture and by extension our own

The Cambridge Companion to Fiction in the Romantic Period

Richard Maxwell, Katie Trumpener, 2008-02-21 While poetry has been the genre most closely associated with the Romantic period the novel of the late eighteenth and early nineteenth centuries has attracted many more readers and students in recent years Its canon has been widened to include less well known authors alongside Jane Austen Walter Scott Maria Edgeworth and Thomas Love Peacock Over the last generation especially a remarkable range of popular works from the period have been re-discovered and reread intensively This Companion offers an overview of British fiction written between roughly the mid 1760s and the early 1830s and is an ideal guide to the major authors historical and cultural contexts and later critical reception The contributors to this volume represent the most up to date directions in scholarship charting the ways in which the period's social political and intellectual redefinitions created new fictional subjects forms and audiences

Jane Austen and the Romantic Poets William Deresiewicz, 2005-01-05 This elegant and thoughtful work offers an important new way of understanding Jane Austen by defining the fundamental impact and influence of British Romanticism on her later novels In comparing the earlier and later phases of Austen's career Deresiewicz addresses an important yet neglected issue regarding her work the longstanding critical consensus that Austen's last three novels Mansfield Park Emma and Persuasion represent far greater artistic achievements than do her first three Northanger Abbey Sense and Sensibility and Pride and Prejudice Jane Austen and the Romantic Poets offers a rich account of the differences between the two phases of Austen's career In doing so it contextualizes her later novels within the British Romantic movement and the works of

Wordsworth Coleridge Scott and Byron Through close readings of Mansfield Park Emma and Persuasion Deresiewicz reveals the importance of Romantic ideas in Austen's later work considering the ways in which the novels investigate hidden mechanisms of psychic and affective life including substitution ambiguous relationships and widowhood Deresiewicz's innovative approach and its emphasis on Romanticism opens up new perspectives on Austen's later novels by exploring their patterns of imagery narrative logics and social and historical dimensions *The Lyrical Novel* Ralph Freeman, 2015-12-08

The author in defining the genre of lyrical fiction separates a type of fiction that can be legitimately viewed as poetry from other narrative types The lyrical novelist uses fictional devices to find an aesthetic expression for experience achieving an effect most frequently seen in dreams picaresques and allegories Analyzing representative novels by Hermann Hesse Andre Gide and Virginia Woolf Ralph Freedman focuses on the problem of self consciousness His findings are directly applicable to much twentieth century fiction Originally published in 1963 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

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web konstantin grcic is one of the most influential designers of our time combining industrial aesthetics and experimental artistic elements into works that are both avant garde and functional

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web background grcic was born in munich germany in 1965 to a serbian father a german mother and grew up in wuppertal 6 7 8 9 his father born in belgrade former yugoslavia collected 18th century art and his mother was an art dealer 7

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web konstantin grcic was trained as a cabinetmaker at parnham college in dorset before studying industrial design at the royal college of art in london in 1991 he set up his own practice konstantin grcic design the vitra design museum devoted a monographic exhibition to grcic and his

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