

Romantics Rebels And Reactionaries English Literature And Its Background 1760 1830

Studies of British Romanticism have traditionally tended to envisage it as an intensely local, indeed insular, phenomenon. Yet, just as the seemingly isolated British Isles became more and more central in international geo-political and economic contexts between the 1780s and the 1830s, so too literature and culture were characterized by an increasingly close and relevant dialogue with foreign and especially Continental European traditions, both past and contemporary. Diego Saglia casts new light on the significantly transformative impact of this dialogue on Britain during the years that saw a return to unimpeded cross-border cultural traffic after the end of the Napoleonic emergency. Focusing on modes of translation and appropriation in a variety of literary and cultural forms, this book reconsiders the notion of the supposed intrinsic insularity of Britain through the lens of new key questions about the national, international and transnational features of Romantic-period literature and culture.

During the 1790s and 1800s, cultural critics became convinced that Britain was being 'inundated' by pernicious literary translations imported from the European Continent. British Romanticism and Continental Influences discusses Romantic writers' complex and ambivalent responses to this threatening literary invasion. Confronted with foreign texts that seemed both attractive and repulsive, Mortensen argues, Romantic writers such as Wordsworth and Coleridge publicly distanced themselves from European sensationalism, even as they assimilated and revised its conventions in their own writing.

"A splendidly pithy and provocative introduction to the culture of Romanticism."—The Sunday Times "[Tim Blanning is] in a particularly good position to speak of the arrival of Romanticism on the European scene, and he does so with a verve, a breadth, and an authority that exceed every expectation."—National Review From the preeminent historian of Europe in the eighteenth and nineteenth centuries comes a superb, concise account of a cultural upheaval that still shapes sensibilities today. A rebellion against the rationality of the Enlightenment, Romanticism was a profound shift in expression that altered the arts and ushered in modernity, even as it championed a return to the intuitive and the primitive. Tim Blanning describes its beginnings in Rousseau's novel *La Nouvelle Héloïse*, which placed the artistic creator at the center of aesthetic activity, and reveals how Goethe, Goya, Berlioz, and others began experimenting with themes of artistic madness, the role of sex as a psychological force, and the use of dreamlike imagery. Whether unearthing the origins of "sex appeal" or the celebration of accessible storytelling, *The Romantic Revolution* is a bold and brilliant introduction to an essential time whose influence would far outlast its age. "Anyone with an interest in cultural history will revel in the book's range and insights. Specialists will savor the anecdotes, casual readers will enjoy the introduction to rich and exciting material. Brilliant artistic output during a time of transformative upheaval never gets old, and this book shows us why."—The Washington Times "It's a pleasure to read a relatively concise piece of scholarship of so high a caliber, especially expressed as well as in this fine book."—Library Journal

As a result of Napoleon's campaigns in Italy, Old Master art flooded into Britain and its acquisition became an index of national prestige. Maureen McCue argues that their responses to these works informed the writing of Romantic period authors, enabling them to forge often surprising connections between Italian art, the imagination and the period's political, social and commercial realities. Dr McCue examines poetry, plays, novels, travel writing, exhibition catalogues, early guidebooks and private experiences recorded in letters and diaries by canonical and noncanonical authors, including Felicia Hemans, William Buchanan, Henry Sass, Pierce Egan, William Hazlitt, Percy Shelley, Lord Byron, Anna Jameson, Maria Graham Callcott and Samuel Rogers. Her exploration of the idea of connoisseurship shows the ways in which a knowledge of Italian art became a key marker of cultural standing that was no longer limited to artists and aristocrats, while her chapter on the literary production of post-Waterloo Britain traces the development of a critical vocabulary equally applicable to the visual arts and literature. In offering cultural, historical and literary readings of the responses to Italian art by early nineteenth-century writers, Dr McCue illuminates the important role they played in shaping the themes that are central to our understanding of Romanticism.

English Literature and Its Background 1760-1830

Material Artifacts, Cultural Practices, and Reception History

Political Essayist

British Women Writers of the Romantic Period

Writing in an Age of Europhobia

What the Victorians Made of Romanticism

Michael Gardiner examines the ideology of the discipline of English Literature, arguing that it is intimately linked with the emergence of the English State.

A wide-ranging collection of the key contextual documents which inform the Romantic period. It includes material on fiercely debated areas such as the French Revolution, women, the slave trade, science and religion. Documents are supported by substantial editorial material, drawing connections to the major Romantic texts.

This new edition of The Cambridge Companion to British Romanticism has been fully revised and updated and includes two wholly new essays, one on recent developments in the field, and one on the rapidly expanding publishing industry of this period. It also features a comprehensive chronology and a fully up-to-date guide to further reading. For the past decade and more the Companion has been a much-admired and widely-used account of the phenomenon of British Romanticism that has inspired students to look at Romantic literature from a variety of critical angles and approaches. In this new incarnation, the volume will continue to be a standard guide for students of Romantic literature and its contexts.

The Age of Revolutions and its aftermath is unparalleled in English literature. Its poets include Blake, Wordsworth, Coleridge, Byron, Shelley, and Keats; its novelists, Jane Austen and Scott. But how is it that some of these writers were apparently swept up in Romanticism, and others not? Studies of Romanticism have tended to adopt the Romantic viewpoint. They value creativity, imagination and originality - ideas which nineteenth-century writers themselves used to promote a new image of their calling.

The Reception, Translation, and Transformation of Romantic Literature in India and East Asia

A Kaleidoscopic Art

Women, Epic, and Transition in British Romanticism

A Sourcebook

British Romanticism and the Critique of Political Reason

James Hogg and British Romanticism

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 modern concept of disability did not exist in the Romantic period. This study addresses the anachronistic use of 'disability' in scholarship of the Romantic era, providing a disability studies theorized account that explores the relationship between ideas of function and aesthetics. Unpacking the politics of ability, the book reveals the centrality of capacity and weakness concepts to the egalitarian politics of the 1790s, and the importance of deont theory to debates about sentiment and the charitable relief of impaired soldiers, clarifying the aesthetics of deformity as distinct from discussions of ability. Joshua uncovers a controversy over the use of deformity in picturesque aesthetics, offers accounts of deformity that anticipate recent disability studies theory, and discusses deformity and monstrosity as a blended category in Frankenstein. Setting aside the modern concept of disability, Joshua cogently argues for the historical and critical value of period-specific terms.

This first full-length study of Romantic writers' obsession with Napoleon focuses on the writings of Wordsworth, Coleridge, Southey, Byron and Hazlitt.

Introduces the elements considered essential to English literature, in which writing became more personal and had a new sense of humanity.

Percy Bysshe Shelley

The Cambridge Companion to British Romantic Poetry

Global Romanticism

Teaching Later British Literature

The Protestant Discovery of Tradition

Real and Imagined Women in British Romanticism

This fascinating interdisciplinary study examines the relationship between literary interest in visionary kinds of experience and medical ideas about hallucination and the nerves in the first half of the nineteenth century, focusing on canonical Romantic authors, the work of women writers influenced by Romanticism, and visual culture.

Romantics, Rebels and ReactionariesEnglish Literature and Its Background 1976-1830

What role should reason play in the creation of a free and just society? Can we claim to know anything in a field as complex as politics? And how can the cause of political rationalism be advanced when it is seen as having blood on its hands? These are the questions that occupied a group of British poets, philosophers, and polemicists in the years following the French Revolution. Timothy Michael argues that much literature of the period is a trial, or a critique, of reason in its political capacities and a test of the kinds of knowledge available to it. For Wordsworth, Coleridge, Shelley, Burke, Wollstonecraft, and Godwin, the historical sequence of revolution, counter-revolution, and terror in France—and radicalism and repression in Britain—occasioned a dramatic reassessment of how best to advance the project of enlightenment. The political thought of these figures must be understood, Michael contends, in the context of their philosophical thought. Major poems of the period, including *The Prelude*, *The Excursion*, and *Prometheus Unbound*, are in this reading an adjudication of competing political and epistemological claims. This book bridges for the first time two traditional pillars of Romantic studies: the period's politics and its theories of the mind and knowledge. Combining literary and intellectual history, it provides an account of British Romanticism in which high rhetoric, political prose, poetry, and poetics converge in a discourse of enlightenment and emancipation.

Using Philippe Lacoue-Labarthe and Jean-Luc Nancy's groundbreaking study of the persistence of German Idealist philosophy as his starting point, Justin Clemens presents a valuable study of the links between Romanticism and contemporary theory. The central contention of this book is that contemporary theory is still essentially Romantic - despite all its declarations to the contrary, and despite all its attempts to elude or exceed the limits bequeathed it by Romantic thought. The argument focuses on the ruses of Romanticism's indefinable character' under two main rubrics, 'Contexts' and 'Interventions'. The first three chapters investigate 'Contexts', examining some of the broad trends in the historical and institutional development of Romantic criticism: the second section, 'Interventions', comprises close readings of the work of Jacques Lacan, Gilles Deleuze and Felix Guattari, Eve Kosofsky Sedgwick, Ian Hunter and Alain Badiou. In the first chapter Clemens identifies and traces the development of two interlocking recurrent themes in Romantic criticism: the Romantic desire to escape Romanticism, and the problem posed to aesthetic-philosophical thought by the modern diagnosis of philosophy in the university. He develops these themes in the second chapter by examining the link forged between aesthetics and the subject in the work of Immanuel Kant. In the third chapter, Clemens shows how the Romantic problems of the academic institution and aesthetics were effectively bound together by the philosophical diagnosis of nihilism.

Chapter Four discusses two key moments in the work of Jacques Lacan - his theory of the 'mirror stage' and his 'formulas of sexuation' - and demonstrates how Lacan returns to the grounding claims of Kantian aesthetics in such a way as to render him complicit with the Romantic thought he often seems to contest. In the following chapter, taking Deleuze and Guattari's notion of 'multiplicity' as a guiding thread, Clemens links their account to their professed 'anti-Platonism', showing how they find themselves forced back onto emblematically Romantic arguments. Chapter Six provides a close reading of Sedgwick's most influential text, *Epistemology of the Closet*. Clemens' reading localizes her practice both in the newly consolidated academic field of 'Queer Theory' and in a conceptual genealogy whose roots can be traced back to a particular anti-Enlightenment strain of Romanticism. Clemens next turns to the professedly anti-Romantic arguments of Ian Hunter, a major figure in the ongoing re-writing of modern histories of education. In the final chapter he examines the work of the contemporary French philosopher Alain Badiou. Clemens argues

that, if Badiou's hostility to the diagnosis of nihilism, his return to Plato and mathematics, and his expulsion of poetry from philosophical method, all place him at a genuine distance from dominant Romantic trends, even this attempt admits ciphered Romantic elements. This study will be of interest to literary theorists, philosophers, political theorists, and cultural studies scholars.

British Romanticism and the Reception of Italian Old Master Art, 1793-1840

The Cambridge Introduction to British Romantic Poetry

Transcendent Vision and Bodily Spectres, 1789-1852

1800-1840

English Literature and Its Background 1976-1830

Designed for both first-time teachers of survey courses in later British literature and more experienced instructors seeking a new way to approach familiar material, 'A Handbook to Teaching Later British Literature' seeks to recapture the interconnectedness within and among Romantic, Victorian and Modern literature. Focusing on some of the defining historical, intellectual and artistic preoccupations that individual works explore in common with their literary peers, the book also invites teachers to help their students to rethink the criteria by which periods of Handbook for Teaching Later British Literature' is suitable for reading alongside any of the anthologies used in courses that survey the second half of British literature - from the advanced high school classroom to the lower-division university lecture hall - and seeks to complement their already robust content by offering teachers a synthetic and highly adaptable framework for guiding students through British literary history from the 1780s through the 1940s.

This insightful and elegantly written book examines how the popular media of the Victorian era sustained and transformed the reputations of Romantic writers. Tom Mole provides a new reception history of Lord Byron, Felicia Hemans, Sir Walter Scott, Percy Bysshe Shelley, and William Wordsworth—one that moves beyond the punctual historicism of much recent criticism and the narrow horizons of previous reception histories. He attends instead to the material artifacts and cultural practices that remediated Romantic writers and their works amid shifting and commodified Romantic writers in a changed media ecology. He shows how illustrated books renovated Romantic writing, how preachers incorporated irreligious Romantics into their sermons, how new statues and memorials integrated Romantic writers into an emerging national pantheon, and how anthologies mediated their works to new generations. This ambitious study investigates a wide range of material objects Victorians made in response to Romantic writing—such as photographs, postcards, books, and collectibles—that in turn remade the publics underwritten by the material culture of the period.

This timely anthology offers a broad selection of critical texts - introductions, prefaces, periodical essays, literary reviews - written by women of the Romantic era. The collection offers fuel for some of the most topical debates in British Romantic period studies including professionalism, nationalism and the literary canon.

This book demonstrates the legacies of Romanticism which animate the poetry and poetics of Eavan Boland, Gillian Clarke, John Burnside, and Kathleen Jamie. It argues that the English Romantic tradition serves as a source of inspiration and critical contention for these Irish, Welsh, and Scottish poets, and it relates this engagement to wider concerns with gender, nation, and nature which have shaped contemporary poetry in Britain and Ireland. Covering a substantial number of works from the 1980s to the 2010s, the book discusses how Boland and Clarke, an Anglocentric lyric tradition and thus rework notions of the Romantic. It examines how Burnside and Jamie challenge, adopt, and revise Romantic aesthetics of nature and environment. The book is the first in-depth study to read Boland, Clarke, Burnside, and Jamie as post-Romantics. By disentangling the aesthetic and critical conceptions of Romanticism which inform their inheritance, it develops an innovative approach to the understanding of contemporary poetry and literary influence.

Post-Romantic Aesthetics in Contemporary British and Irish Poetry

Romanticism

English Literature and Its Background

Romanticism's Debatable Lands

Napoleon and English Romanticism

A Thematic Approach

Examining the memoirs and autobiographies of British soldiers during the Romantic period, Neil Ramsey explores the effect of these as cultural forms mediating warfare to the reading public during and immediately after the French Revolutionary and Napoleonic wars. Forming a distinct and commercially successful genre that in turn inspired the military and nautical novels that flourished in the 1830s, military memoirs profoundly shaped nineteenth-century British culture's understanding of war as Romantic adventure, establishing images of the nation's middle-class soldier heroes that would be of enduring significance through the nineteenth and twentieth centuries. As Ramsey shows, the military memoir achieved widespread acclaim and commercial success among the reading public of the late Romantic era. Ramsey assesses their influence in relation to Romantic culture's wider understanding of war writing, autobiography, and authorship and to the shifting relationships between the individual, the soldier, and the nation. The memoirs, Ramsey argues, participated in a sentimental response to the period's wars by transforming earlier, impersonal traditions of military memoirs into stories of the soldier's personal suffering. While the focus on suffering established in part a lasting strand of anti-war writing in memoirs by private soldiers, such stories also helped to foster a sympathetic bond between the soldier and the civilian that played an important role in developing ideas of a national war and functioned as a central component in a national commemoration of war.

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.

This book examines the reception of British Romanticism in India and East Asia (including China, Japan, Korea and Taiwan). Building on recent scholarship on "Global Romanticism", it develops a reciprocal, cross-cultural model of scholarship, in which "Asian Romanticism" is recognized as itself an important part of the Romantic literary tradition. It explores the connections between canonical British Romantic authors (including Austen, Blake, Byron, Shelley, and Wordsworth) and prominent Asian writers (including Natsume Soseki, Rabindranath Tagore, and Xu Zhimo). The essays also challenge Eurocentric assumptions about reception and periodization, exploring how, since the early nineteenth century, British Romanticism has been creatively adapted and transformed by Asian writers.

This book is a major new contribution to the study of cultural identities in Britain and Ireland from the Reformation to Romanticism. It provides a fresh perspective on the rise of interest in British vernacular (or "folk") cultures, which has often been elided with the emergence of British Romanticism and its Continental precursors. Here the Romantics' discovery of and admiration for vernacular traditions is placed in a longer historical timeline reaching back to the controversies sparked by the Protestant Reformation. The book charts the emergence of a nuanced discourse about vernacular cultures, developing in response to the Reformers' devastating attack on customary practices and beliefs relating to the natural world, seasonal festivities, and rites of passage. It becomes a discourse grounded in humanist Biblical and antiquarian scholarship; informed by the theological and pastoral problems of the long period of religious instability after the Reformation; and, over the course of the eighteenth century, colored by new ideas about culture drawn from Enlightenment historicism and empiricism. This study shows that Romantic literary primitivism and Romantic social thought, both radical and conservative, grew out of this rich context. It will be welcomed by historians of early modern and eighteenth-century Britain and those interested in the study of religious and vernacular cultures.

The Cambridge Companion to English Literature, 1740-1830

ROMANTIC MOVEMENT: A Journey to Nature, Beauty and Imagination, Idealization of Women and Rejection of Industrialization

Spain in British Romanticism

The Romantic Revolution

Origins, Orientations, and Engagements, 1760-1820

In 'Percy Bysshe Shelly: A Literary Life', Michael O'Neill gives a knowledgeable and balanced account of Shelley's literary career from his earliest published work to his last unfinished masterpiece, *The Triumph of Life*. The book draws on recent research about the poet and his age, but its sense of the ways in which texts and contexts interact is sharply independent. Issues discussed include Shelley's social background, his radical politics and his complex response to Enlightenment rationalism. O'Neill stresses Shelley's often disappointed search for an audience, connecting it with the growing sophistication of his poetry and poetics. For Shelley, a poet was the 'combined product' of 'internal powers' and 'external influences' (preface to *Prometheus Unbound*); this book explores how such a combination manifests itself in his own writings.

This book uses the theme of 'debatable lands', to explore aspects of writing in the Romantic period. Walter Scott brought it to a wider public, and the phrase came to be applied to debates which were intellectual, political or artistic. These debates are pursued in a collection of essays grouped under the headings such as 'Britain and Ireland'. This study argues for Hogg's centrality to British Romanticism, resituating his work in relation to many of his more famous Romantic contemporaries. Hogg creates a unique literary style which, the author argues, is best described as 'kaleidoscopic' in view of its similarities with David Brewster's kaleidoscope, invented in 1816.

Building on postcolonial and transatlantic paradigms as well as new theoretical developments like Actor-Network-Theory, Global Romanticism: Origins, Orientations, and Engagements, 1760-1820 views the literature and culture of late-eighteenth- and early-nineteenth-century Britain and beyond through the lens of long-durational globalization.

British Women Poets and the Romantic Writing Community

Mapping Mythologies

The State, the Nation and the Canon

Romanticism, Medicine and the Natural Supernatural

The Oxford Handbook of British Romanticism

Institution, Aesthetics, Nihilism

The Oxford Handbook of British Romanticism offers a comprehensive guide to the literature and thought of the Romantic period, and an overview of the latest research on this topic. Written by a team of international experts, the Handbook analyses all aspects of the Romantic movement, pinpointing its different historical phases and analysing the intellectual and political currents which shaped them. It gives particular attention to devolutionary trends, exploring the English, Scottish, Welsh, and Irish strands in 'British Kingdom' at a time of revolutionary turbulence and international conflict. It also gives extensive coverage to the publishing and reception history of Romantic writing, highlighting the role of readers, reviewers, publishers, and institutions in shaping Romantic literary culture and transmitting its ideas and values. Divided into ten sections, each containing four or five chapters, the Handbook covers key themes and concepts in Romantic studies as well as less chartered topics such as freedom of speech, literature and drama included along with numerous lesser-known writers, the emphasis throughout being on the diversity of Romantic writing and the complexities and internal divisions of the culture that sustained it. The volume strikes a balance between familiarity and novelty to provide an accessible guide to current thinking and a conceptual reorganization of this fast-moving field.

Over the years, the literary career that extended from the lingering Malthusian controversies of the late eighteenth century to the brink of the Reform Act of 1832. William Hazlitt produced a remarkable body of committed radical journalism. Against the view that partisan passion undermined his aesthetic judgment and compromised his celebrated disinterestedness, William Hazlitt: Political Essayist restores politics to the center of his achievement as a critic and essayist. In doing so Kevin Gilmartin explores his consistent desire to reflect critically on radical politics and express his own doubts about social progress. Early chapters attend closely to his critical method and matters of style and form, focusing on the political development of his contradictory prose manner. Paradox and inconsistency are central to his attack on 'Legitimacy', a term he drew from the lexicon of post-Napoleonic political journalism. In treating legitimate government as a revived form of divine right monarchy, Hazlitt often produced harrowing visions of the perils of the present. At the same time he found ways to preserve his commitment to oppositional political expression and the redemptive necessity of what he termed "a word uttered against". Later chapters bring together the spiritual heritage of rational Dissent and emerging democratic developments in London to understand Hazlitt's distinctive mobilization of radical memory as a way of contending with present injustice and envisioning a political future.

The Handbook of British Romanticism is a state of the art investigation of Romantic literature and theory, a field that probably changed more quickly and more fundamentally than any other traditional era in literary studies. Since the early 1980s, Romantic studies has widened its scope significantly. The canon has been expanded, hitherto ignored genres have been investigated and new topics of research explored. After these profound changes, intensified by the general crisis of literary theory since the turn of the millennium as paradigms defining Romanticism. The handbook will feature discussions of key concepts such as history, class, gender, science and the use of media as well as a thorough account of the most central literary genres around the turn of the 19th century. The focus of the book, however, will lie on a discussion of key literary texts in the light of the most recent theoretical developments. Thus, the Handbook of British Romanticism will provide students with an introduction to Romantic literature in general and literary theory in particular. 'In vain I have struggled. It will not do. My feelings will not be repressed. You must allow me to tell you how ardently I admire and love you.' Pride and Prejudice by Jane Austen Changes in society, beginning in the 18th century and continuing into our own time, underlie the Romantic Movement. It starts as a reaction against the intellectualism of the Enlightenment, against the rigidity of social structures protecting privilege, and against the materialism of an age which, in the first stirring of the Industrial Revolution, environments.

English Literature from the Restoration Through the Romantic Period

An Anthology of their Literary Criticism

The Military Memoir and Romantic Literary Culture, 1780-1835

A Literary Life

The Romanticism of Contemporary Theory

A History

"Real and Imagined Women in British Romanticism uses feminist ideology and deconstructive criticism to reconstruct the cultural context embedded in Romantic canonical texts. To achieve this end, the book undertakes a close textual study of these texts and places them in the intellectual context of Mary Wollstonecraft's critique of culture. As a result of intellectual contextualizing as well as theoretical applications, the Romantic imagination, as represented by William Wordsworth and John Keats, emerges as the place where gender division and gender certitude break down. This book intervenes in the traditional critical debates about the Romantic imagination to show that the Romantic imagination, as set forth in these texts, registers the vigorous cultural politics of gender and aesthetics that defined the 1790s and continued to exert influence for decades."—Book Jacket.

This collection of thirteen specially commissioned essays by international scholars takes a fresh look at the profound impact of the Peninsular War on Romantic British literature and culture. The expertly authored chapters explore the valorization of Spain by nineteenth-century poets such as Lord Byron, William Wordsworth, Robert Southey, S.T. Coleridge, the Shelleys, and Felicia Hemans in contrast to the Enlightenment-era view of Spain as a backwards nation in decline. Topics discussed include the vision of Spain in Gothic fiction, Spanish experiences of exile as exemplified by the conflict between Valentin de Llanos and Joseph Blanco White, and British women writers' approach to peninsular fiction. Spain in British Romanticism: 1800-1840 is essential reading for scholars and enthusiasts of Romantic literature and Spanish history.

Introduction: women and the romantic writing community – Women writers, radical rhetoric and the public – Women poets during the war years – Women and the sonnet – The long and short of it: experimenting with genre – Scottish women poets – Irish women poets

An engaging guide to reading, understanding and enjoying Romantic verse, designed for students approaching the period for the first time.

Handbook of British Romanticism

British Romanticism in Asia

Romantics, Rebels and Reactionaries

Visions of British Culture from the Reformation to Romanticism

The Constitution of English Literature

The Cambridge Companion to British Romanticism

The last major work by Marilyn Butler, leading literary critic of the late twentieth century, on imaginative ideas of nationhood.

Women, Epic, and Transition in British Romanticism argues that early nineteenth-century women poets contributed some of the most daring work in modernizing the epic genre. The book examines several long poems to provide perspective on women poets working with and against men in related efforts, contributing together to a Romantic movement of large-scale genre revision. Women poets challenged longstanding categorical approaches to gender and nation in the epic tradition, and they raised politically charged questions about women's importance in moments of historical crisis. While Romantic epics did not all engage in radical questioning or undermining of authority, this study calls attention to some of the more provocative poems in their approach to gender, culture, and history. This study prioritizes long poems written by and about women during the Romantic era, and does so in context with influential epics by male contemporaries. The book takes its cue from a dramatic increase in the publication of epics in the early nineteenth-century. At their most innovative, Romantic epics provoked questions about the construction of ideological meaning and historical memory, and they centralized women's experiences in entirely new ways to reflect on defeat, loss, and inevitable transition. For the first time the epic became an attractive genre for ambitious women poets. The book offers a timely response to recent groundbreaking scholarship on nineteenth-century epic by Herbert Tucker and Simon Dentith, and should be of interest to Romanticists and scholars of 18th- and 19th-century literature and history, gender and genre, and women's studies.

European Literatures in Britain, 18–15–1832: Romantic Translations

William Hazlitt

Physical Disability in British Romantic Literature