

## Chapter 1 : Romanticism - Wikipedia

*In recent years critics of Romantic poetry have divided into two groups that have little to say to one another. One group, as yet the most numerous, insists that to study a poem is to investigate the historical circumstances out of which it was produced; the other retorts that poetry offers pleasures fully available only to readers whose.*

Basic characteristics[ edit ] The nature of Romanticism may be approached from the primary importance of the free expression of the feelings of the artist. Samuel Taylor Coleridge and others believed there were natural laws the imaginationâ€”at least of a good creative artistâ€”would unconsciously follow through artistic inspiration if left alone. The concept of the genius , or artist who was able to produce his own original work through this process of creation from nothingness, is key to Romanticism, and to be derivative was the worst sin. This particularly in the effect of nature upon the artist when he is surrounded by it, preferably alone. In contrast to the usually very social art of the Enlightenment , Romantics were distrustful of the human world, and tended to believe a close connection with nature was mentally and morally healthy. Romantic art addressed its audiences with what was intended to be felt as the personal voice of the artist. So, in literature, "much of romantic poetry invited the reader to identify the protagonists with the poets themselves". The application of the term to literature first became common in Germany, where the circle around the Schlegel brothers, critics August and Friedrich , began to speak of romantische Poesie "romantic poetry" in the s, contrasting it with "classic" but in terms of spirit rather than merely dating. Friedrich Schlegel wrote in his Dialogue on Poetry , "I seek and find the romantic among the older moderns, in Shakespeare, in Cervantes, in Italian poetry, in that age of chivalry, love and fable, from which the phenomenon and the word itself are derived. Margaret Drabble described it in literature as taking place "roughly between and ", [24] and few dates much earlier than will be found. In English literature, M. Abrams placed it between , or , this latter a very typical view, and about , perhaps a little later than some other critics. The early period of the Romantic Era was a time of war, with the French Revolution â€” followed by the Napoleonic Wars until These wars, along with the political and social turmoil that went along with them, served as the background for Romanticism. The first emerged in the s and s, the second in the s, and the third later in the century. That it was part of the Counter-Enlightenment , a reaction against the Age of Enlightenment , is generally accepted in current scholarship. Its relationship to the French Revolution , which began in in the very early stages of the period, is clearly important, but highly variable depending on geography and individual reactions. Most Romantics can be said to be broadly progressive in their views, but a considerable number always had, or developed, a wide range of conservative views, [31] and nationalism was in many countries strongly associated with Romanticism, as discussed in detail below. In philosophy and the history of ideas, Romanticism was seen by Isaiah Berlin as disrupting for over a century the classic Western traditions of rationality and the idea of moral absolutes and agreed values, leading "to something like the melting away of the very notion of objective truth", [32] and hence not only to nationalism, but also fascism and totalitarianism , with a gradual recovery coming only after World War II. This is most evident in the aesthetics of romanticism, where the notion of eternal models, a Platonic vision of ideal beauty, which the artist seeks to convey, however imperfectly, on canvas or in sound, is replaced by a passionate belief in spiritual freedom, individual creativity. Arthur Lovejoy attempted to demonstrate the difficulty of defining Romanticism in his seminal article "On The Discrimination of Romanticisms" in his Essays in the History of Ideas ; some scholars see Romanticism as essentially continuous with the present, some like Robert Hughes see in it the inaugural moment of modernity , [35] and some like Chateaubriand , Novalis and Samuel Taylor Coleridge see it as the beginning of a tradition of resistance to Enlightenment rationalismâ€”a "Counter-Enlightenment"â€” [36] [37] to be associated most closely with German Romanticism. An earlier definition comes from Charles Baudelaire: This movement was led by France, with Balzac and Flaubert in literature and Courbet in painting; Stendhal and Goya were important precursors of Realism in their respective media. However, Romantic styles, now often representing the established and safe style against which Realists rebelled, continued to flourish in many fields for the rest of the century and beyond. In music such works from after about are referred to by some writers as

"Late Romantic" and by others as "Neoromantic" or "Postromantic", but other fields do not usually use these terms; in English literature and painting the convenient term "Victorian" avoids having to characterise the period further. In northern Europe, the Early Romantic visionary optimism and belief that the world was in the process of great change and improvement had largely vanished, and some art became more conventionally political and polemical as its creators engaged polemically with the world as it was. Elsewhere, including in very different ways the United States and Russia, feelings that great change was underway or just about to come were still possible. Displays of intense emotion in art remained prominent, as did the exotic and historical settings pioneered by the Romantics, but experimentation with form and technique was generally reduced, often replaced with meticulous technique, as in the poems of Tennyson or many paintings. If not realist, late 19th-century art was often extremely detailed, and pride was taken in adding authentic details in a way that earlier Romantics did not trouble with. Many Romantic ideas about the nature and purpose of art, above all the pre-eminent importance of originality, remained important for later generations, and often underlie modern views, despite opposition from theorists.

Chapter 2 : Romantic Period | English

*Richard Cronin's The Politics of Romantic Poetry does something different because it does not merely take a view of literary works as if they needed to be untangled by the pre-adjudicating utterances of an audience.*

See results The Romantic Poets You can be forgiven for thinking the Romantic poets are people who write love poems. The name given to describe this famous group of predominantly English poets is deceptive. Specifically it applies to their works created during the period of - in England, although in other Western countries the period given to the Romantic movement is much broader. These poets hold a special place in my personal education and artistic development. I find their lives as intriguing as their poems. The Romantic poets are not famous for their poetic expressions of unrequited or true love. Rather, the poets were political, economic and socially driven reactionaries. In England, the Romantic movement coincided with the Industrial Revolution, which began in the late 18th century and lasted until the early 19th century. While the Industrial Revolution improved living conditions for the middle and upper classes, it created a larger gap in living standards between middle and lower classes. Poverty, political oppression, poor working conditions and dirty steam driven landscapes replaced a simpler rural life. Who are the English Romantic poets? This movement affected the whole of Europe and America. Great painters such as David, Gericault, Constable and Goya and great composers such as Beethoven and Schubert also arose during this time, influenced by the same revolutions, ideas and feelings as the Romantic poets. Aside from the negative impact of the Industrial revolution on the working and lower classes, the Romantic poets lived through an era of great political change which influenced their poetic thoughts. The period is sometimes coined the "The Age of Revolution". The American Revolution began in with Americans rejecting the imposition of taxes by British Parliament. Boston Tea Party in American Revolutionary War from to American Congress signing the Declaration of Independence in The French Revolution of actually started two years prior in , with the summoning of notabilities to discuss increase of taxes of the privileged classes. The Revolution did not reach its first climax until two years later. The National Constituent Assembly made two significant legal announcements: New political ideas generated from these wars emphasized: This excited the Romantic poets and is reflected in the themes of their poetry, especially in poems by Blake, Wordsworth and Shelley. Six significant ideas of Romantic poetry Feelings of empathy and respect for people of the lower economic classes. People are generally good even though society can be cruel and degrading. A love of nature drawing inspiration from the countryside and other rural landscapes. Emphasis on showing feelings, not hiding emotions. Deep interest in the irrational, the supernatural and horror. Imagination is a rare gift that seizes the moment. The Lives of the Romantic Poets One of the key ideas of the Romantic poets was respect for the simple lives of uneducated country folk, which they upheld to be more noble and honorable than the rich. The poets themselves were not uneducated. Wordsworth and Coleridge were educated at Cambridge. Shelley attended Eton and Oxford. Keats trained as a surgeon. Blake attended the Royal Academy of Arts a private institution in London. Gordon attended Trinity College, a college of the University of Cambridge. Burns hailed from Scotland and was the only contemporary poet whose schooling and background was not as lavish. William Wordsworth Black and white illustration of poet, William Wordsworth who was good friends with Coleridge. Source William Wordsworth Many believe Wordsworth b. With an early interest in politics, he went to France during the revolution and came close to being executed in the Jacobin terror. Until the rise of Napoleon, Wordsworth was a firm believer in the benefits of the Revolution. He returned to England and moved to the Lakes District, where he met and became friends with Coleridge. To her fair works did nature link The human soul that through me ran; And much it grieved my heart to think What man has made of man. William Wordsworth Samuel Coleridge Coleridge b. He wrote his best works during the time of his friendship with Wordsworth. His poem Kubla Kahn composed in was inspired by an opium induced dream. John Keats Click thumbnail to view full-size A black and white pencil sketch of the poet, John Keats, who succumbed to tuberculosis in At the age of 23 he contracted pulmonary tuberculosis. He moved to Italy, hoping the warmer weather might improve his health. In Italy he was inspired to write his greatest works. He succumbed to tuberculosis at the

age of Prior to his self exile in , he lived a flamboyant life in London filled with numerous love affairs, indulgent parties and scandalous rumors about his love interests. Gordon left England for Italy to escape the castigation of English society. It was here he met Shelley through Mary and her sister Claire. Like Wordsworth, Gordon became embroiled in revolutionary politics joining the Greek War of Independence. William Blake Blake b. His works entered into public recognition in the early twentieth century. Like most of the Romantic poets, Blake had an eccentric manner believing himself to be a Christian prophet and visionary. He used poetry and painting to spread his religious message. A message his readers often found confusing and bewildering as his works were original and distinctive. William Blake Robert Burns A black and white pencil sketch of the poet, Robert Burns, whose poems touched on poverty and social class injustices. His poetic themes like his English contemporary Romantic poets touched on poverty, class inequities and radical reform. Burns died of ill health at the age of 36 following a dental operation. Having knowledge of their social and physical environments, understanding the themes that influenced their outpouring of words, lends to their writing a depth of understanding that may otherwise be lost in the ink that graces torn textbooks and borrowed pages. Shelley lived an emotionally charged life. Expelled from Oxford for writing and distributing an essay supporting atheism, Shelley chose to live on the whim of his emotions. He eloped to Scotland with his first wife, Harriet at the age of Harriet was just He saw his role in their elopement perhaps as that of a knight in shining armor, rescuing the young student from a life she abhorred. Shelley was not content with his marriage and he continued to have other female dalliances. With friends they traveled abroad and met up with Lord Byron.

**Chapter 3 : The Romantic poets: Ozymandias by Percy Bysshe Shelley | Books | The Guardian**

*In recent years critics of Romantic poetry have divided into two groups that have little to say to one another. One group, as yet the most numerous, insists that to study a poem is to investigate the.*

Bring fact-checked results to the top of your browser search. Percy Bysshe Shelley in particular was deeply interested in politics, coming early under the spell of the anarchist views of William Godwin, whose *Enquiry Concerning Political Justice* had appeared in 1793. Despite his grasp of practical politics, however, it is a mistake to look for concreteness in his poetry, where his concern is with subtleties of perception and with the underlying forces of nature: His poetic stance invites the reader to respond with similar outgoing aspiration. It adheres to the Rousseauistic belief in an underlying spirit in individuals, one truer to human nature itself than the behaviour evinced and approved by society. In that sense his material is transcendental and cosmic and his expression thoroughly appropriate. Possessed of great technical brilliance, he is, at his best, a poet of excitement and power. John Keats, by contrast, was a poet so sensuous and physically specific that his early work, such as *Endymion*, could produce an over-luxuriant, cloying effect. He experimented with many kinds of poems: His superb letters show the full range of the intelligence at work in his poetry. Having thrown down the gauntlet in his early poem *English Bards and Scotch Reviewers*, in which he directed particular scorn at poets of sensibility and declared his own allegiance to Milton, Dryden, and Pope, he developed a poetry of dash and flair, in many cases with a striking hero. The gloomy and misanthropic vein was further mined in dramatic poems such as *Manfred* and *Cain*, which helped to secure his reputation in Europe, but he is now remembered best for witty, ironic, and less portentous writings, such as *Beppo*, in which he first used the ottava rima form. The easy, nonchalant, biting style developed there became a formidable device in *Don Juan* and in his satire on Southey, *The Vision of Judgment*. Both his reputation and his mental health collapsed in the late 1810s. He spent the later years of his life in an asylum in Northampton; the poetry he wrote there was rediscovered in the 20th century. His natural simplicity and lucidity of diction, his intent observation, his almost Classical poise, and the unassuming dignity of his attitude to life make him one of the most quietly moving of English poets. Another minor writer who found inspiration in the 17th century was George Darley, some of whose songs from *Nepenthe* keep their place in anthologies. This was followed in by the more substantial *Records of Woman*. It is possible to suggest practical reasons for this year partial eclipse. The war with France made paper expensive, causing publishers in the 1790s and early 1800s to prefer short, dense forms, such as poetry. It might also be argued, in more broadly cultural terms, that the comic and realistic qualities of the novel were at odds with the new sensibility of Romanticism. But the problem was always one of quality rather than quantity. Flourishing as a form of entertainment, the novel nevertheless underwent several important developments in this period. One was the invention of the Gothic novel. Another was the appearance of a politically engaged fiction in the years immediately before the French Revolution. A third was the rise of women writers to the prominence that they have held ever since in prose fiction. Novels of this kind were, however, increasingly mocked in the later years of the 18th century. The comic realism of Fielding and Smollett continued in a more sporadic way. John Moore gave a cosmopolitan flavour to the worldly wisdom of his predecessors in *Zeluco* and *Mordaunt*. Fanny Burney carried the comic realist manner into the field of female experience with the novels *Evelina*, *Cecilia*, and *Camilla*. Characters would respond with terror to extraordinary events, and readers would vicariously participate. Vulnerable heroines, trapped in ruined castles, are terrified by supernatural perils that prove to be illusions. Matthew Lewis, by contrast, wrote the fiction of horror. Some later examples of Gothic fiction have more-sophisticated agendas. Even in its more-vulgar examples, however, Gothic fiction can symbolically address serious political and psychological issues. By the 1820s, realistic fiction had acquired a polemical role, reflecting the ideas of the French Revolution, though sacrificing much of its comic power in the process. The radical Thomas Holcroft published two novels, *Anna St. Ives* and *The Two Wives*. Godwin himself produced the best example of this political fiction in *Things as They Are; or, The Adventures of Caleb Williams*, borrowing techniques from the Gothic novel to enliven a narrative of social oppression. Women novelists contributed extensively to this ideological debate. Some writers were more

bipartisan, notably Elizabeth Hamilton *Memoirs of Modern Philosophers*, and Maria Edgeworth, whose long, varied, and distinguished career extended from *Letters for Literary Ladies* to *Helen*. Her pioneering regional novel *Castle Rackrent*, an affectionately comic portrait of life in 18th-century Ireland, influenced the subsequent work of Scott. Jane Austen stands on the conservative side of this battle of ideas, though in novels that incorporate their anti-Jacobin and anti-Romantic views so subtly into love stories that many readers are unaware of them. Three more novels—*Mansfield Park*, *Emma*, and *Persuasion*, together with *Northanger Abbey*—were written between and Austen uses, essentially, two standard plots. In one of these a right-minded but neglected heroine is gradually acknowledged to be correct by characters who have previously looked down on her such as Fanny Price in *Mansfield Park* and Anne Elliot in *Persuasion*. In the other an attractive but self-deceived heroine such as Emma Woodhouse in *Emma* or Elizabeth Bennet in *Pride and Prejudice* belatedly recovers from her condition of error and is rewarded with the partner she had previously despised or overlooked. With Austen the comic brilliance and exquisite narrative construction of Fielding return to the English novel, in conjunction with a distinctive and deadly irony. Thomas Love Peacock is another witty novelist who combined an intimate knowledge of Romantic ideas with a satirical attitude toward them, though in comic debates rather than conventional narratives. *Headlong Hall*, *Melincourt*, and *Nightmare Abbey* are sharp accounts of contemporary intellectual and cultural fashions, as are the two much later fictions in which Peacock reused this successful formula, *Crotchet Castle* and *Gryll Grange*. Sir Walter Scott is the English writer who can in the fullest sense be called a Romantic novelist. In a second phase, beginning with *Ivanhoe* in 1819, Scott turned to stories set in medieval England. Finally, with *Quentin Durward* in 1823, he added European settings to his historical repertoire. Scott combines a capacity for comic social observation with a Romantic sense of landscape and an epic grandeur, enlarging the scope of the novel in ways that equip it to become the dominant literary form of the later 19th century. Discursive prose The French Revolution prompted a fierce debate about social and political principles, a debate conducted in impassioned and often eloquent polemical prose. With *Strictures on Political and Moral Subjects*. The facing page contains an inscription by woman suffragist Susan B. The Romantic emphasis on individualism is reflected in much of the prose of the period, particularly in criticism and the familiar essay. Among the most vigorous writing is that of William Hazlitt, a forthright and subjective critic whose most characteristic work is seen in his collections of lectures *On the English Poets* and *On the English Comic Writers* and in *The Spirit of the Age*, a series of valuable portraits of his contemporaries. In *The Essays of Elia* and *The Last Essays of Elia*, Charles Lamb, an even more personal essayist, projects with apparent artlessness a carefully managed portrait of himself—charming, whimsical, witty, sentimental, and nostalgic. As his fine *Letters* show, however, he could on occasion produce mordant satire. Thomas De Quincey appealed to the new interest in writing about the self, producing a colourful account of his early experiences in *Confessions of an English Opium Eater*, revised and enlarged in 1821. Though their attacks on contemporary writers could be savagely partisan, they set a notable standard of fearless and independent journalism. Similar independence was shown by Leigh Hunt, whose outspoken journalism, particularly in his *Examiner* begun in 1800, was of wide influence, and by William Cobbett, whose *Rural Rides* collected in from his *Political Register* gives a telling picture, in forceful and clear prose, of the English countryside of his day. But it was not a great period of playwriting. The classic repertoire continued to be played but in buildings that had grown too large for subtle staging, and, when commissioning new texts, legitimate theatres were torn between a wish to preserve the blank-verse manner of the great tradition of English tragedy and a need to reflect the more-popular modes of performance developed by their illegitimate rivals. By the 1820s, sentimental plays were beginning to anticipate what would become the most important dramatic form of the early 19th century: Legitimate drama, performed at patent theatres, is best represented by the work of James Sheridan Knowles, who wrote stiffly neo-Elizabethan verse plays, both tragic and comic *Virginius*, 1799; *The Hunchback*, 1800. The great lyric poets of the era all attempted to write tragedies of this kind, with little success. But after the Theatre Regulation Act of 1832, which abolished the distinction between legitimate and illegitimate drama, demand for this kind of play rapidly disappeared.

**Chapter 4 : English Poets of the Romantic Movement | Owlcation**

*This book attempts to reconcile the two groups by arguing that a poet's most effective political action is the forging of a new language, and that the political import of a poem is a function of its style.*

Noah Heringman The MA and PhD specializations in British Romanticism offer students the opportunity to focus intensively on one of the most turbulent and productive periods in British literary history. The half-century around the French Revolution saw an astonishing rise in political radicalism followed by a sweeping wave of political and cultural reaction. Both movements were fueled by a massive expansion of print culture and an increasing variety of exhibitions, entertainments, and other cultural commodities aimed at an expanding public. This volatile climate encouraged aesthetic experimentation. Romanticism across Europe and the Americas launched many of the ideas that gave modernity its decisive shape. The field offers new opportunities for traditional literary scholarship as well as for interdisciplinary engagement with visual culture, political theory, the history of science, and the practice of creative writing, among other possibilities. Both nationally and locally, Romanticists benefit from their proximity to scholars in the eighteenth century and the Victorian period, whose wide-ranging and often allied studies of the earlier and later decades help to maintain a scholarly niche for the intensive study of the revolutionary decades. He serves on numerous graduate committees for students in literature as well as creative writing poetry. Opportunities Our program offers students of Romanticism a strong larger community of faculty and graduate students in eighteenth- and nineteenth-century British literature as well as in related fields such as art history, history, and German studies. We meet informally several times each semester, providing a forum for discussion of shared critical reading as well as student work. In addition to attending conferences, graduate students in Romanticism also have the opportunity to team-teach in their specialty with a faculty member, a model that allows much greater independence than the "teaching assistant" model while also giving students exposure to the advanced undergraduate classroom. For example, students interested in the picturesque will find an unusually complete collection of the works of William Gilpin, in the original editions. Recent upper-level undergraduate courses: British Romanticism Taught by Noah Heringman This course reconsiders traditional definitions of Romanticism as the poetry of nature and imaginative vision by reading the six canonical poets--Blake, Wordsworth, Coleridge, Byron, Shelley, and Keats--with and against a range of women writers in prose and poetry, including Charlotte Smith, Mary Wollstonecraft, and Ann Radcliffe. Although there are some obvious contrasts between male and female writers in this period, this approach also highlights the many concerns they shared: Byron and Scott Taught by Noah Heringman This course deals with one of the most intense rivalries in literary history. Sir Walter Scott became famous in the early nineteenth century by publishing verse romances such as *The Lady of the Lake*. That same year, however, Scott published his first novel, *Waverley*. These commercially successful novels remain beloved by readers and widely studied by scholars, who regard them as establishing the model for the historical novel. Byron, meanwhile, fell into disrepute because of his scandalous divorce and wrote much of his best poetry from his self-imposed exile in Italy. In the second half of the course, we will read his satiric masterpiece, *Don Juan*, in its entirety, along with three of the *Waverley* novels perhaps *Waverley*, *Old Mortality*, and either *Rob Roy* or *Ivanhoe*. Jane Austen Taught by Lily Gurton-Wachter In this class we will develop our close reading skills as we move slowly and carefully through the novels of Jane Austen. Our discussions will investigate a wide range of topics, from how Austen delineates the nuances of feeling, sympathy, and attachment, to her formal innovations in realism, irony, and the representation of interiority. We will consider how Austen used the novel form to comment on the major social and political issues of her time, to explore issues of gender, politics, history, and class, and to develop new ways of thinking about the experience of reading and the work of literature. Students will write regular close reading papers, a longer research essay on a topic of their choice, and give at least one oral presentation on their research. But the idea of romantic love-- coming from the courtly literature of the Middle Ages-- was under revision in the Romantic period, and the transformation of the idea of Rousseau, Thomas De Quincey, Mary Shelley, and others will be one of our central topics. We will also read the *Memoirs of Mary Robinson* ,

intially famous as a gifted actress who won the heart of George IV and later famous as a poet. We will spend time examining and thinking about different critical models as well as different practices of life writing and the special kinds of pressure that it puts on verisimilitude. Work for the course includes a substantial research paper as well as reading responses and at least one exercise in autobiography or memoir. Reading William Blake Taught by Lily Gurton-Wachter This class will focus on the visual and verbal work of poet and printmaker William Blake who, though unrecognized in his own time, is today hailed as a prophet, genius, and revolutionary. What did Wordsworth and Coleridge do differently from Thomas Percy, Robert Burns, and the many other poets before them who revived the ballad, a form of verse narrative in quatrains that came down from the European Middle Ages, often by way of oral tradition? Are ballads really literature? Samuel Johnson, predictably, said no. What is a literary revival, and is it conservative, innovative, or just undead? How did Romantic poets bridge the European literary tradition with the modern nationalist practice of collecting folk songs and folk tales? The course concludes with a unit on versions of the ballad in American popular music. Poetry and Politics in the Romantic Period Taught by Lily Gurton-Wachter In this seminar, we will ask how literary texts of British Romanticism responded to and intervened in the political climate marked most famously by the French Revolution, but also by the Napoleonic Wars, the Peterloo Massacre, abolitionism, and by controversial political debates throughout England about immigration, enclosure, the suspension of habeas corpus, free speech, the rights of man, the rights of women, and alarmism. Through close readings of the literary texts of British Romanticism—a movement that, for a long time, was characterized as an apolitical retreat into either the self or the natural world—we will investigate what this literary tradition has to say about revolution and rights, about the vulnerabilities of war, or about the unsteady distinction between natural history and national history. We will explore the impact of war, revolution, and historical violence on literary form, and examine texts that look to literary form for new ways to represent historical experience and frame political argument. At least one class will be devoted to the proliferation of poems with dates; another to the lyric poems that detail the feelings prompted by the anticipation of an invasion. The course will be divided roughly into thirds, with one-third devoted to the poetry of Percy Bysshe Shelley and one-third devoted to the fiction and nonfiction prose of Mary Shelley. We will look at P.

*The politics of romantic poetry: in search of the pure commonwealth. [Richard Cronin; Palgrave Connect (Online service)] -- The major achievement of critics of Romanticism over the past twenty years has been to transfer to the word history the glamour that once routinely attached itself to the word imagination.*

Although we now know the Romantic period as an age of poetry, the prose essay, the drama, and the novel flourished during this epoch. For much of the twentieth century scholars singled out five poets—Wordsworth, Coleridge, Byron, Percy Shelley, and Keats—and constructed a unified concept of Romanticism on the basis of their works. Some of the best regarded poets of the time were in fact women, including Anna Barbauld, Charlotte Smith, and Mary Robinson. Yet educated women were targets of masculine scorn, and the radical feminism of a figure like Mary Wollstonecraft remained exceptional. The Romantic period was shaped by a multitude of political, social, and economic changes. The early period of the French Revolution evoked enthusiastic support from English liberals and radicals alike. But support dropped off as the Revolution took an increasingly grim course. The final defeat of the French emperor Napoleon in ushered in a period of harsh, repressive measures in England. Wordsworth influentially located the source of a poem not in outer nature but in the psychology and emotions of the individual poet. It was held that the immediate act of composition must be spontaneous—arising from impulse and free from rules. In a related tendency, Blake, Coleridge, Wordsworth, and later Shelley would all assume the persona of the poet-prophet. Coleridge, by contrast, achieved wonder by the frank violation of natural laws, impressing upon readers a sense of occult powers and unknown modes of being. The pervasiveness of nature poetry in the period can be linked to the idealization of the natural scene as a site where the individual could find freedom from social laws. Books became big business, thanks to an expanded audience and innovations in retailing. A few writers became celebrities. Although we now know the Romantic period as an age of poetry, the prose essay, the drama and the novel flourished during this epoch. This period saw the emergence of the literary critic, with accompanying anxieties over the status of criticism as literature. The novel began to rival poetry for literary prestige. Gothic novelists delved into a premodern, prerational past as a means of exploring the nature of power. Jane Austen, committed like Wordsworth to finding the extraordinary in the everyday, developed a new novelistic language for the mind in flux.

**Chapter 6 : The Norton Anthology of English Literature: The Romantic Age: Topic 1: Explorations**

*In recent years critics of Romantic poetry have divided into two groups that have little to say to one another. One group, as yet the most numerous, insists that to study a poem is to investigate the historical circumstances out of which it was produced; the other retorts that poetry offers.*

Do any seem the products of direct observation rather than literary convention? Which, in addition to the pictorial effects, seem to be of serious philosophical or religious interest? Descriptions of landscape may stress topography, but they must also acknowledge the influence of time. A writer may emphasize the time of the day or of the year, or ponder time in the grander sense of Antiquity, which Wordsworth calls "the co-partner and sister of Nature. How do these different emphases affect the way we imagine and respond to the landscapes they describe? What effects are produced when time is considered in relation both to the landscape and to the span of human life, as in Tintern Abbey NAEL 8, 2. Both natives and tourists could be accused of failing to recognize the power of landscape. The former were too familiar with what had always surrounded them to appreciate it, while the latter were too preoccupied with self-conscious and worldly concerns to look around them. Writers on landscape were thus concerned to emphasize the superiority of their point of view, be it that of a native or of a newcomer. How do Gray and Gilpin draw attention to the superiority of their perspective as tourists to that of the natives of the spots they visit? How does Wordsworth emphasize his status as a native in his Guide to the Lakes , and how does this enhance his authority? How does the relationship between father and son complicate that between newcomer and native? While the Romantics celebrated the power of individual perception, they also attributed power to the things they perceived, most particularly by trying to locate in nature some "living principle. What makes the landscapes they describe especially qualified as embodiments of the "living principle"? Why or why not? What role does this poem leave for the Romantic landscape in its most spectacular and sublime? How do Love and Beauty come to be associated here? Do the passages in this topic offer precedents for this association? If not, how do you think Coleridge developed it? Touring the landscapes of Britain was a social activity, as the texts in this topic reveal. For instance, Gray and Keats not only travel with companions but present their travels in letters to distant loved ones. Yet most of the great Romantic nature poems emphasize the experience of the solitary mind. How does this tendency affect your reading of a poem like Tintern Abbey, in which, despite all the apparent solitude of the first half of the poem, Dorothy turns out to have been present all along? Does Burke provide insight into why the Romantic poets did not regard two minds as better than one? Within one paragraph of his letter to his brother, Keats both condemns descriptions as "bad at all times" and declares his determination "henceforth [to] write, more than ever. What, if not description, can be considered to constitute "that mass of beauty which is harvested from these fine materials"? Do any of the other writers in this topic register a similar uneasiness with description and, if so, how? Conventions of both the picturesque and the sublime emphasized the prospect and the large view over the detail and the small view. What is gained by this focus on the small? Do you find this interpretation persuasive? Do they bear out this generalization? Despite the prominence of visual conventions like the picturesque, the Romantic landscape cannot be limited to the visual. It is a place of textures, smells, even tastes, but only sound has a dramatic presence strong enough to compete with the visual. What difference does visibility in the case of the reaper or invisibility in the case of the sky-lark make? Interestingly, the no-longer-young Wordsworth embraced conservative politics, a change which could be seen by the second generation of Romantic poets as a betrayal of nature. How for Shelley do images of natural change come to stand for other kinds of revolution? The description of wild landscapes and crumbling abbeys was not confined to Romantic poets and travelers seeking the picturesque. What purpose do landscapes, ruins, and picturesque description serve in these works? What similarities do you perceive between the Romantic writers and their Gothic contemporaries? Like other religious houses in England and Wales, Tintern Abbey was dissolved and partially demolished in the English Reformation. In 1537, the Pilgrimage of Grace , an uprising to save the abbeys and the old religion, was defeated. The Romantic approach to landscape also had an impact in America, where poets and painters turned their eyes on a different

and much wilder version of nature. How do American versions of the picturesque, the beautiful, and the sublime in landscape differ from British ones? The matter has been vigorously debated in recent years, and the existing criticism provides rich materials for discussion of both practical and theoretical questions concerning the poem. Cambridge University Press, , pp. Norton, , pp. The following writings deal with these issues: Brinkley, "Vagrant and Hermit: Johnston, "The Romantic Idea-Elegy: Wordsworth and Some Contemporaries London: Macmillan, , chap. Two Assaults," Bucknell Review 36

**Chapter 7 : The Politics of Romantic Poetry : R. Cronin :**

*The Politics of Romanticism makes a compelling case for the significance of social contract theory as a tradition of philosophical and political thought, and is likely to become an important reference point for scholars of key Romantic writers.*

Germany[ edit ] German Romanticism was the dominant intellectual movement in the philosophy , the arts , and the culture of German-speaking countries in the late 18th and early 19th centuries. Compared to English Romanticism, German Romanticism developed relatively late, and, in the early years, coincided with Weimar Classicism ; in contrast to the seriousness of English Romanticism, the German variety of Romanticism notably valued wit, humour, and beauty. Sturm und Drang , literally "Storm and Drive", "Storm and Urge", though conventionally translated as "Storm and Stress" [6] is a proto-Romantic movement in German literature and music that took place from the late 18th to the early 19th, in which individual subjectivity and, in particular, extremes of emotion were given free expression in reaction to the perceived constraints of rationalism imposed by the Enlightenment and associated aesthetic movements. Heidelberg Romanticism[ edit ] Heidelberg was the centre of the epoch of Romantik Romanticism in Germany. Philosophenweg , a scenic walking path on the nearby Heiligenberg, overlooking Heidelberg. The Romantik epoch of German philosophy and literature, was described as a movement against classical and realistic theories of literature, a contrast to the rationality of the Age of Enlightenment. It elevated medievalism and elements of art and narrative perceived to be from the medieval period. It also emphasized folk art, nature and an epistemology based on nature, which included human activity conditioned by nature in the form of language, custom and usage. The latter event ushered in a new era in Polish culture known as Positivism. Romanticism permitted a flowering of especially poetic talent: Pushkin is credited with both crystallizing the literary Russian language and introducing a new level of artistry to Russian literature. His best-known work is a novel in verse, Eugene Onegin. Russian critics have traditionally argued that his works represent a path from neo-Classicism through Romanticism to Realism. An alternative assessment suggests that "he had an ability to entertain contraries [sic] which may seem Romantic in origin, but are ultimately subversive of all fixed points of view, all single outlooks, including the Romantic" and that "he is simultaneously Romantic and not Romantic". In Imperial times the Russian aristocracy were so out of touch with the peasantry that Burns, translated into Russian , became a symbol for the ordinary Russian people. A new translation of Burns, begun in by Samuil Marshak , proved enormously popular selling over 10 million copies. The poetry of Burns is taught in Russian schools alongside their own national poets. Burns was a great admirer of the egalitarian ethos behind the French Revolution. Whether Burns would have recognised the same principles at work in the Soviet State at its most repressive is moot. The Swedish version was very much influenced by German literature. During this relatively short period, there were so many great Swedish poets, that the era is called the Golden Age. The important periodical Iduna, published by the Gothic Society , presented a romanticised version of Gothicismus , [15] a 17th-century cultural movement in Sweden that had centered on the belief in the glory of the Swedish Geats or Goths. The early 19th-century Romantic nationalist version emphasised the Vikings as heroic figures. Romanticism in Spanish literature Germany and England were major influences on Romantic Spanish poetry. During the late 18th century to the late 19th century, Romanticism spread in the form of philosophy and art throughout Western societies , and the earlier period of this movement overlapped with the Age of Revolutions. The idea of the creative imagination was stressed above the idea of reason, and minute elements of nature, including as insects and pebbles, were now considered divine. Nature was perceived in many different ways by the Spanish Romantics, and Instead of employing allegory , as earlier poets had done, these poets tended to use myth and symbol. The power of human emotion furthermore is emphasised during this period. It was also influenced by Indian religions , especially the Upanishads. The movement was a reaction to or protest against the general state of intellectualism and spirituality. Poet Walt Whitman , whose major work Leaves of Grass was first published in 1855, was influenced by transcendentalism. However, much like Emerson, Whitman does not diminish the role of the mind or the spirit; rather, he elevates the human form and

the human mind, deeming both worthy of poetic praise. Edgar Allan Poe is best known for his poetry and short stories, and is widely regarded as a central figure of Romanticism in the United States and American literature as a whole. Poe, however, strongly disliked transcendentalism.

**Chapter 8 : A Brief Guide to Romanticism | Academy of American Poets**

*In the last 30 years, research has shown how the era's economic realities, social concerns, and political contests found expression in Romantic poetry, novels, drama, and other forms of writing. Rather than emphasize the common humanity that the Romantics addressed, this contextual scholarship has explored the ways in which literature.*

Fresh ideals came to the fore; in particular, the ideal of freedom, long cherished in England, was being extended to every range of human endeavour. As that ideal swept through Europe, it became natural to believe that the age of tyrants might soon end. The most notable feature of the poetry of the time is the new role of individual thought and personal feeling. To Particularize is the alone Distinction of Merit. Poetry was regarded as conveying its own truth; sincerity was the criterion by which it was to be judged. But feeling had begun to receive particular emphasis and is found in most of the Romantic definitions of poetry. Another key quality of Romantic writing was its shift from the mimetic, or imitative, assumptions of the Neoclassical era to a new stress on imagination. Samuel Taylor Coleridge saw the imagination as the supreme poetic quality, a quasi-divine creative force that made the poet a godlike being. Imagination, the Divine Vision. A further sign of the diminished stress placed on judgment is the Romantic attitude to form: Hand in hand with the new conception of poetry and the insistence on a new subject matter went a demand for new ways of writing. It could not be, for them, the language of feeling, and Wordsworth accordingly sought to bring the language of poetry back to that of common speech. Nevertheless, when he published his preface to *Lyrical Ballads* in 1795, the time was ripe for a change: Poetry Blake, Wordsworth, and Coleridge Useful as it is to trace the common elements in Romantic poetry, there was little conformity among the poets themselves. It is misleading to read the poetry of the first Romantics as if it had been written primarily to express their feelings. Their concern was rather to change the intellectual climate of the age. William Blake had been dissatisfied since boyhood with the current state of poetry and what he considered the irreligious drabness of contemporary thought. His early development of a protective shield of mocking humour with which to face a world in which science had become trifling and art inconsequential is visible in the satirical *An Island in the Moon* written c. 1793. His desire for renewal encouraged him to view the outbreak of the French Revolution as a momentous event. In works such as *The Marriage of Heaven and Hell* (1793) and *Songs of Experience*, he attacked the hypocrisies of the age and the impersonal cruelties resulting from the dominance of analytic reason in contemporary thought. Here, still using his own mythological characters, he portrayed the imaginative artist as the hero of society and suggested the possibility of redemption from the fallen or Urizenic condition. William Wordsworth and Samuel Taylor Coleridge, meanwhile, were also exploring the implications of the French Revolution. Wordsworth, who lived in France in 1792 and fathered an illegitimate child there, was distressed when, soon after his return, Britain declared war on the republic, dividing his allegiance. For the rest of his career, he was to brood on those events, trying to develop a view of humanity that would be faithful to his twin sense of the pathos of individual human fates and the unrealized potentialities in humanity as a whole. His investigation of the relationship between nature and the human mind continued in the long autobiographical poem addressed to Coleridge and later titled *The Prelude* (1799) in two books; in five books; in 13 books; revised continuously and published posthumously. *The Prelude* constitutes the most significant English expression of the Romantic discovery of the self as a topic for art and literature. *Intimations of Immortality from Recollections of Early Childhood*. Simultaneously, his poetic output became sporadic. In Wordsworth dedicated a number of sonnets to the patriotic cause. The death in 1795 of his brother John, who was a captain in the merchant navy, was a grim reminder that, while he had been living in retirement as a poet, others had been willing to sacrifice themselves. From this time the theme of duty was to be prominent in his poetry. Both Wordsworth and Coleridge benefited from the advent in 1800 of the Regency, which brought a renewed interest in the arts. *A Vision; The Pains of Sleep* was published in *Biographia Literaria*, an account of his own development, combined philosophy and literary criticism in a new way and made an enduring and important contribution to literary theory. His later religious writings made a considerable impact on Victorian readers. Sir Walter Scott, by contrast, was thought of as a major poet for his vigorous and evocative verse narratives *The Lay of the Last Minstrel* and *Marmion*. Other

verse writers were also highly esteemed. Another admired poet of the day was Thomas Moore , whose Irish Melodies began to appear in His highly coloured narrative Lalla Rookh: An Oriental Romance and his satirical poetry were also immensely popular. Charlotte Smith was not the only significant woman poet in this period. He differs from the earlier Augustans, however, in his subject matter, concentrating on realistic, unsentimental accounts of the life of the poor and the middle classes. He shows considerable narrative gifts in his collections of verse tales in which he anticipates many short-story techniques and great powers of description. His antipastoral The Village appeared in After a long silence, he returned to poetry with The Parish Register , The Borough , Tales in Verse , and Tales of the Hall , which gained him great popularity in the early 19th century.

**Chapter 9 : Romantic poetry - Wikipedia**

*Events initially external to England, such as the French Revolution, are internalized in Romantic literature as a part of the debates on more relevant, internal issues in English politics, such as the preceding American Revolution and the imminent Irish Uprising of*

In Search of the Pure Commonwealth. Romanticism in Perspective Series. Mark Canuel The University of Illinois at Chicago In recent years, the historical study of Romantic writing has led more or less seamlessly to a study of reading audiences or the "reading public. Whether the object of study is a public or multiple publics or counterpublics , the point of these explorations is that publics have ideologies and ideologies provide the conditions under which works are written and received; the reading public is thus said to "influence" or "inform" canonical and non-canonical Romantic writing in a way that has been unappreciated by critics before this time. For as much as the argument at first appears to offer a pointed revision of historical readings, its own terms occasionally seem less committed to this polemical footing. In Marmion, for example, Cronin finds Scott paradoxically taking scenes of armed conflict as a way of demonstrating "mutual attachment" and mutual "admiration" of Scottish and English forces for each other. In the other chapters divided into three sections entitled "The Revolutionary Years," "The Wars Against Napoleon," and "England in " , the author goes on to show how other writers of the period were seldom able to achieve this level of inclusiveness with "equal success" Coleridge emerges here, for example, as a figure who responds to the repressive apparatuses of the state by writing a poem like Religious Musings discussed in the "Introduction" to Part 1: It is not entirely clear, for instance, that Coleridge, or any one else holding strong religious beliefs, would actually aim to speak to "all of humanity. It is not by any means obvious that a poet who writes that he "can accept no place in state, church, or dissenting meeting" is a poet hoping to appeal to all of humanity. In his chapter 5 on "Wordsworth at War," Cronin discerns a fairly straightforward mimetic relationship between poem and audience. If this account might make it seem as if a text provides virtuous role models for its audience, a somewhat different view of how poems relate to their audiences emerges when Cronin accounts for poems as more abstract advocates of ideologies. In chapter 3 "The English Jacobins" , the work of Jacobin writers stifles their own attempts at achieving a radical following because "their epic parodies" are "from the first divided against themselves," serving "only to perpetuate the epic values that they were attempting to disclaim" Poetic form, just like characters within poems or ideologies adopted by poems, seems capable of being read outward from the poem onto the audience: It is, however, to assess precisely what kind of impact his opposition to many current new historical readings of poems and audiences can have. On the one hand, when critics view the Romantic reading public as if it gave a clear insight into the poetry that the audience read, they do not necessarily derive a better account of objects literary or nonliterary ; they shift attention on to different objects. Perhaps the first option neglects the extent to which audiences, in order to be audiences, might need an object like a poem in order to get their bearings; perhaps the second neglects the extent to which a poem, in order to be a poem, might need an audience to read it. Wayne State University Press, , 14, Harvard University Press, Ernest Hartley Coleridge, 2 vols. Houghton Mifflin, , 2: Studies in the Meaning of Poetry Lexington: University of Kentucky Press, ,