

The background of the book cover is a Romantic-style landscape painting. It depicts a large, light-colored cathedral with multiple spires and a prominent dome, situated in a lush, green valley. The foreground is dominated by dark, silhouetted trees and foliage, creating a sense of depth and framing the scene. The sky is filled with soft, warm light, suggesting a sunrise or sunset, with a palette of yellows, oranges, and pinks. The overall style is characteristic of 19th-century landscape art, emphasizing the grandeur of nature and architecture.

Formal Charges

The Shaping of Poetry in
British Romanticism

Susan J. Wolfson

Formal Charges The Shaping Of Poetry In British Romanticism

Susan J. Wolfson



Formal Charges The Shaping Of Poetry In British Romanticism:

Formal Charges Susan J. Wolfson, 2022 Why care about poetic form and its intricacies other than in nostalgia for a bygone era of criticism The purpose of this book is to refresh today this care for criticism applying a historically aware formalist reading to poetic form in Romanticism and showing how in theory and practice Romantic writers addressed debated tested and contested fundamental questions about what is at stake in the poetic forming of language In the process it suggests the importance of these conflicted inquiries for contemporary critical discussion and demonstrates the pleasures of attending to the complex changes of form in poetic writing After an introductory chapter on the controversies about poetic form and formalism from the Romantic era to our own succeeding chapters consider particular instances in Romantic poetry in which experimental agendas or unsettled traditions promote an awareness of new textual possibilities The author shows how Blake's *Poetical Sketches* predicts many of the key issues of Romantic theory and practice and how Coleridge's ambivalent engagement with simile impels him to address the very foundations of poetic form A chapter on Wordsworth's revision of an episode in *The Prelude* demonstrates how a repeated reworking of form virtually characterizes the work of autobiography and the dilemma of self formation is also the focus of a chapter on Byron's seemingly perverse choice of the heroic couplet in *The Corsair* Keats too is shown to wrestle with the issue of self and form at the end of his career in his personal lyrics to Fanny Browne which subverted the formalism of the Great Odes of 1819 the celebrated icons of New Criticism A final chapter describes Shelley's investment of poetic performance with social agency in two seemingly opposite but related modes the political exhortation of *The Mask of Anarchy* and the intimate addresses to Jane and Edward Williams In an afterword the author reviews recent attacks on formalist criticism and argues for the specific value of shaped language as one of the texts in which culture is written and revised

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 Romanticism Handbook Sue Chaplin, Joel Faflak, 2011-03-10 A one stop resource containing introductory material through to practical case studies in reading primary and secondary texts to introducing criticism and new directions in research

The Cambridge Companion to British Romanticism Stuart Curran, 2010-07-22 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

Handbook of British Romanticism Ralf

Haekel,2017-09-11 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 traditional concepts such as subjectivity imagination and the creative genius have lost their status 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 scholars with a discussion of innovative and groundbreaking theoretical developments

The Oxford Handbook of British Romanticism David Duff,2018-09-26

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 Romanticism and assessing the impact of the constitutional changes that brought into being the United 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 drugs Romantic oratory and literary uses of dialect All the major male and female Romantic authors are 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

The Oxford Handbook of

Percy Bysshe Shelley Madeleine Callaghan, 2013 The book is an authoritative and up to date collection of original essays on one of the greatest of all English poets Percy Bysshe Shelley It covers a wide range of topics exploring Shelley's life and work from various angles

Teaching Romanticism D. Higgins, S. Ruston, 2010-01-13 Romanticism is taught at universities across the globe and is considered integral to the study of British and European literature This book written by leading academics presents innovative practical approaches to teaching traditional and newer aspects of the curriculum and is essential to anyone teaching Romanticism at university level

Untrodden Regions of the Mind Ghislaine McDayter, 2002 An extensive collection of essays on Romantic literature written from a psychoanalytic perspective With essays on both Continental and British Romantic writers this volume explores not only the complex operations of gender and subjectivity but also how textual analysis reveals the ways in which the unconscious of the literary body resists and denies interpretive analysis just as forcefully as the individual unconscious

Key Concepts in Romantic Literature Jane Moore, John Strachan, 2010-09-10 Key Concepts in Romantic Literature is an accessible and easy to use scholarly guide to the literature criticism and history of the culturally rich and politically turbulent Romantic era 1789-1832 The book offers a comprehensive and critically up to date account of the fascinating poetry novels and drama which characterized the Romantic period alongside an historically informed account of the important social political and aesthetic contexts which shaped that body of writing The epochal poetry of William Wordsworth William Blake Mary Robinson S T Coleridge Charlotte Smith P B Shelley Lord Byron John Keats Felicia Hemans and Letitia Elizabeth Landon the drama of Joanna Baillie and Charles Robert Maturin the novels of Jane Austen and Mary Shelley all of these figures and many more are insightfully discussed here together with clear and helpful accounts of the key contexts of the age's literature including the French Revolution slavery industrialisation empire and the rise of feminism as well as accounts of perhaps less familiar aspects of late Georgian culture such as visionary spirituality atheism gambling fashion music and sport This is the broadest guide available to late eighteenth and early 19th century British and Irish literature history and culture

[The Encyclopedia of Romantic Literature, 3 Volume Set](#) Frederick Burwick, Nancy Moore Goslee, Diane Long Hoeveler, 2012-01-30 The Encyclopedia of Romantic Literature is an authoritative three volume reference work that covers British artistic literary and intellectual movements between 1780 and 1830 within the context of European transatlantic and colonial historical and cultural interaction Comprises over 275 entries ranging from 1 000 to 6 500 words arranged in A-Z format across three fully cross referenced volumes Written by an international cast of leading and emerging scholars Entries explore genre development in prose poetry and drama of the Romantic period key authors and their works and key themes Also available online as part of the Wiley Blackwell Encyclopedia of Literature providing 24/7 access and powerful searching browsing and cross referencing capabilities

British Women Poets and the Romantic Writing Community Stephen C. Behrendt, 2009-02-02 Approaching the work of Romantic era British women poets through the lenses of public radicalism war and poetic form This compelling study recovers the lost lives and poems of British

women poets of the Romantic era Stephen C Behrendt reveals the range and diversity of their writings offering new perspectives on the work of dozens of women whose poetry has long been ignored or marginalized in traditional literary history British Romanticism was once thought of as a cultural movement defined by a small group of male poets This book grants women poets their proper place in the literary tradition of the time In an approach ripe for classroom teaching Behrendt first reviews the subject thematically exploring the ways in which the poems addressed both public concerns and private experiences He next examines the use of particular genres including the sonnet and various other long and short forms In the concluding chapters Behrendt explores the impact of national identity providing the first extensive study of Romantic era poetry by women from Scotland and Ireland In recovering the lives and work of these women Behrendt reveals their active participation within the rich cultural community of writers and readers throughout the British Isles This study will be a key resource for scholars teachers and students in British literary studies women s studies and cultural history

Marriage, Writing, and Romanticism Eric C. Walker, 2009 Marriage Writing and Romanticism studies marriage in two sets of literary texts from the Regency decade the novels of Jane Austen who avoided marriage in her own life but seems to have written about nothing else and a set of non canonical and generally unfamiliar poems by William Wordsworth who seems never to turn to the subject of his own marriage With other Romantic writers who also figure in this study Austen and Wordsworth confronted the impossibility of writing about anything other than marriage and the imperative either to celebrate or condemn it Thanks to the latest scholarly editions of Wordsworth Walker introduces previously undiscussed material Walker reads conjugality as the compulsory ground of modern identity an Enlightenment legacy we still grapple with today and offers new perspectives on literature through the writing of Austen and Wordsworth and theories of marriage in Godwin Wollstonecraft Hegel Kierkegaard and in our time Adam Phillips and Stanley Cavell

New Formalisms and Literary Theory V. Theile, L. Tredennick, 2013-04-11 Bringing together scholars who have critically followed New Formalism s journey through time space and learning environment this collection of essays both solidifies and consolidates New Formalism as a burgeoning field of literary criticism and explicates its potential as a varied but viable methodology of contemporary critical theory

Arbitrary Power William Keach, 2015-07-28 This book explores previously unexamined links between the arbitrary as articulated in linguistic theories on the one hand and in political discourse about power on the other In particular Willam Keach shows how Enlightenment conceptions of the arbitrary were contested and extended in British Romantic writing In doing so he offers a new paradigm for understanding the recurrent problem of verbal representation in Romantic writing and the disputes over stylistic performance during this period With clarity and force Keach reads these phenomena in relation to a rapidly shifting literary marketplace and to the social pressures in Britain generated by the French Revolution the Napoleonic Wars and the class antagonisms that culminated in the Peterloo Massacre The question of what it means to think of language or politics as arbitrary persists through postmodern thinking and this book advances an

unfinished dialogue between Romantic culture and the critical techniques we currently use to analyze it Keach's intertwined linguistic and political account of arbitrary power culminates in a detailed textual analysis of the language of revolutionary violence Including substantial sections on Blake Wollstonecraft Wordsworth Coleridge Byron P B Shelley Keats and Anna Jameson Arbitrary Power will engage not only students and scholars of eighteenth and nineteenth century literature but also those interested in critical and linguistic theory and in social and political history Shelley and the Musico-Poetics of Romanticism Jessica K. Quillin, 2016-03-09 Addressing a gap in Shelley studies Jessica K Quillin explores the poet's lifelong interest in music Quillin connects the trope of music with Shelley's larger formal aesthetic political and philosophical concerns showing that music offers a new critical lens through which to view such familiar Shelleyan concerns as the status of the poetic figural language and the philosophical problem posed by idealism versus skepticism Quillin's book uncovers the implications of Shelley's use of music by means of four musico poetic concerns the inherently interdisciplinary nature of musical imagery and figurative language the rhythmic and sonoric dimensions of poetry the extension of poetry into the performative realms of the theatre and drawing room through close links between most poetic genres and music and the transformation of poetry into music through the setting and adaptation of poetic lyrics to music Ultimately Quillin argues Shelley exhibits a fundamental recognition of an interdependence between music and poetry which is expressed in the form and content of his highly sonorous works Equating music with love allows him to create a radical model in which poetry is the highest form of imaginative expression one that can affect the mind and the senses at once and potentially bring about the perfectibility of mankind through a unique mode of visionary experience *Romanticism: Romanticism, belief, and philosophy* Michael O'Neill, Mark Sandy, 2006 *Shelleyan Reimaginings and Influence* Michael O'Neill, 2019-02-14 Through attuned close readings this volume brings out the imaginative and formal brilliance of Percy Bysshe Shelley's writing as it explores his involvement in processes of dialogue and influence Shelley recognizes that poetic individuality is the reward of connectedness with other writers and cultural influences A great Poem is a fountain forever overflowing with the waters of wisdom and delight he writes and after one person and one age has exhausted all its divine effluence which their peculiar relations enable them to share another and yet another succeeds and new relations are ever developed the source of an unforeseen and an unconceived delight A Defence of Poetry He is among the major Romantic poetic exponents and theorists of influence because of his passionately intelligent commitment to the onward dissemination of ideas and feelings and to the unpredictable ways in which poets position themselves and are culturally positioned between past and future The book has a tripartite structure The first three chapters seek to illuminate his response to representative texts figures and themes that constitute the triple pillars of his cultural inheritance the classical world Plato Renaissance poetry Spenser and Milton Christianity and in particular the concept of deity and the Bible The second and major section of the book explores Shelley's relations and affinities with as well as differences from his immediate predecessors and contemporaries Hazlitt and Lamb

Wordsworth Coleridge Southey Byron Keats including the influence of Dante on Shelley's elegy for his fellow Romantic and the great painter J M W Turner with whom he is often linked The third section considers Shelley's reception by later nineteenth century writers figures influenced by and responding to Shelley including Beddoes Hemans Landon Tennyson and Swinburne A coda discusses the body of critical work on Shelley produced by A C Bradley a figure who stands at the threshold of twentieth century thinking about Shelley

Wordsworth's Poetry of Repetition Sarah Houghton-Walker, 2023 This book explores those moments of repetition placing them in the early nineteenth century context from which they emerged and teasing out through extended close attention to the poetry itself the complexities of repetition and recapitulation

Nineteenth-Century Poetry and the Physical Sciences Gregory Tate, 2020-06-17 Poetical Matter examines the two way exchange of language and methods between nineteenth century poetry and the physical sciences The book argues that poets such as William Wordsworth Mathilde Blind and Thomas Hardy identified poetry as an experimental investigation of nature's materiality It also explores how science writers such as Humphry Davy Mary Somerville and John Tyndall used poetry to formulate their theories to bestow cultural legitimacy on the emerging disciplines of chemistry and physics and to communicate technical knowledge to non specialist audiences The book's chapters show how poets and science writers relied on a set of shared terms form experiment rhythm sound measure and how the meaning of those terms was debated and reimagined in a range of different texts A stimulating analysis of nineteenth century poetry and physics In this groundbreaking study Tate turns to sound to tease out fascinating continuities across scientific inquiry and verse Reflecting that the processes of the universe were themselves rhythmic he shows that a wide range of poets and scientists were thinking through undulatory motion as a space where the material and the immaterial met The motion of waves Tate demonstrates was the exemplary form in the physical sciences Sound waves light energy and poetic meter were each characterized by a process of undulation that could be understood as both a physical and a formal property Drawing on work in new materialism and new formalism Tate illuminates a nineteenth century preoccupation with dynamic patterning that characterizes the undulatory as in John Herschel's words not things but forms Anna Henchman Associate Professor of English at Boston University USA This impressive study consolidates and considerably advances the field of physics and poetry studies Moving easily and authoritatively between canonical and scientist poets *Nineteenth Century Poetry and the Physical Sciences* draws scientific thought and poetic form into telling relation disclosing how they were understood variously across the nineteenth century as both comparable and competing ways of knowing the physical world Clearly written and beautifully structured *Nineteenth Century Poetry and the Physical Sciences* is both scholarly and accessible a fascinating and indispensable contribution to its field Daniel Brown Professor of English at the University of Southampton UK Essential reading for Victorianists Tate's study of nineteenth century poetry and science reconfigures debate by insisting on the equivalence of accounts of empirical fact and speculative theory rather than their antagonism The undulatory rhythms of

the universe and of poetry the language of science and of verse come into new relations Tate brilliantly re reads Coleridge Tennyson Mathilde Blind and Hardy through their explorations of matter and ontological reality He also addresses contemporary theory from Latour to Jane Bennett Isobel Armstrong Emeritus Professor of English at Birkbeck University of London UK

Formal Charges The Shaping Of Poetry In British Romanticism Book Review: Unveiling the Power of Words

In a global driven by information and connectivity, the ability of words has be more evident than ever. They have the capability to inspire, provoke, and ignite change. Such could be the essence of the book **Formal Charges The Shaping Of Poetry In British Romanticism**, a literary masterpiece that delves deep to the significance of words and their affect our lives. Published by a renowned author, this captivating work takes readers on a transformative journey, unraveling the secrets and potential behind every word. In this review, we will explore the book is key themes, examine its writing style, and analyze its overall affect readers.

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