

# Romanticism

## Romanticism: A Very Short Introduction

The only short introduction to Romanticism that incorporates not only the English but the Continental movements, and not only literature but music, art, religion, and philosophy.-publisher description.

## Romanticism and the Rise of History

In *Romanticism and the Rise of History*, Bann argues that history came of age in Europe during the period following the French Revolution through the end of the nineteenth century, becoming an object of widespread desire. As one perhaps mildly astonished scholar noted later, it was a time when "the most simple-minded farmhand" was "able to distinguish an old belfry from a new one"

## Historical Dictionary of Romanticism in Literature

The *Historical Dictionary of Romanticism in Literature* provides a large overview of the Romantic Movement that seemed at the time to have swept across Europe from Russia to Germany and France, to Britain, and across the Atlantic to the United States. The Romantics saw themselves as inaugurating a new era. They frequently referred to themselves or their contemporaries as Romantics and their art as Romantic. From the early stirrings in Germany, to the last decade of the eighteenth century in England with the political radicals and the Lake Poets, to the Transcendental Club in Massachusetts, the leaders of the age acknowledged their new Romantic attitudes. This volume takes a close and comprehensive look at romanticism in literature through a chronology, an introductory essay, appendixes, and an extensive bibliography. The dictionary section has over 800 cross-referenced entries on the writers and the poems, novels, short stories and essays, plays, and other works they produced; the leading trends, techniques, journals, and literary circles and the spirit of the times are also covered. This book is an excellent access point for students, researchers, and anyone wanting to know more romanticism in literature.

## Handbook of American Romanticism

The *Handbook of American Romanticism* presents a comprehensive survey of the various schools, authors, and works that constituted antebellum literature in the United States. The volume is designed to feature a selection of representative case studies and to assess them within two complementary frameworks: the most relevant historical, political, and institutional contexts of the antebellum decades and the consequent (re-)appropriations of the Romantic period by academic literary criticism in the twentieth and early twenty-first centuries.

## Perspectives on Romanticism

Romanticism was always culturally diverse. Though English-language anthologies have previously tended to see Romanticism as predominantly British, the term itself actually originated in Germany, where it became the banner of a Europe-wide movement involving the profound intellectual and aesthetic changes which we now associate with modernity. This anthology is the first to place British Romanticism within a comprehensive and multi-lingual European context, showing how ideas and writers interconnected across national and linguistic boundaries. By reprinting everything in the original languages, together with an English translation of all non-English material in parallel on the opposite page, it offers a new intellectual map of Romanticism. Material is thematically arranged as follows: - Art & Aesthetics - The Self - History -

Language - Hermeneutics & Theology - Nature - The Exotic - Science While focusing on European texts, the inclusion of essays on their North American and Japanese reception means that Romanticism can be seen as a global phenomenon, influencing a surprising number of the ways in which the modern world sees itself.

## **European Romanticism**

In this text nine scholars discuss the aesthetics, culture, and science of pleasure in the Romantic period. Richard Sha, Denise Gigante, and Anya Taylor, among others, make a timely contribution to recent debates about issues of pleasure, taste, and appetite by looking anew at the work of figures such as Byron, Coleridge, and Austen.

## **Romanticism and Pleasure**

The Romantic period coincided with revolutionary transformations of traditional political and human rights discourses, as well as witnessing rapid advances in technology and a primitivist return to nature. As a broad global movement, Romanticism strongly impacted on the literature and arts of the late eighteenth and early nineteenth centuries in ways that are still being debated and negotiated today. Examining the poetry, fiction, non-fiction, drama, and the arts of the period, this book considers: Important propositions and landmark ideas in the Romantic period; Key debates and critical approaches to Romantic studies; New and revisionary approaches to Romantic literature and art; The ways in which Romantic writing interacts with broader trends in history, politics, and aesthetics; European and Global Romanticism; The legacies of Romanticism in the twentieth and twenty-first centuries. Containing useful, reader-friendly features such as explanatory case studies, chapter summaries, and suggestions for further reading, this clear and engaging book is an invaluable resource for anyone who intends to study and research the complexity and diversity of the Romantic period, as well as the historical conditions which produced it.

## **Romanticism**

Romanticism and the Letter is a collection of essays that explore various aspects of letter writing in the Romantic period of British Literature. Although the correspondence of the Romantics constitutes a major literary achievement in its own right, it has received relatively little critical attention. Essays focus on the letters of major poets, including Wordsworth, Byron, Shelley and Keats; novelists and prose writers, including Jane Austen, Leigh Hunt and Charles Lamb; and lesser-known writers such as Melesina Trench and Mary Leadbeater. Moving from theories of letter writing, through the period's diverse epistolary culture, to essays on individual writers, the collection opens new perspectives for students and scholars of the Romantic period.

## **Romanticism: Romanticism, belief, and philosophy**

The Early Romantics met resistance from artists and academics alike in part because they defied the conventional wisdom that philosophy and the arts must be kept separate. Indeed, as the literary component of Romanticism has been studied and celebrated in recent years, its philosophical aspect has receded from view. This book, by one of the most respected scholars of the Romantic era, offers an explanation of Romanticism that not only restores but enhances understanding of the movement's origins, development, aims, and accomplishments--and of its continuing relevance. Poetry is in fact the general ideal of the Romantics, Frederick Beiser tells us, but only if poetry is understood not just narrowly as poems but more broadly as things made by humans. Seen in this way, poetry becomes a revolutionary ideal that demanded--and still demands--that we transform not only literature and criticism but all the arts and sciences, that we break down the barriers between art and life, so that the world itself becomes "romanticized." Romanticism, in the view Beiser opens to us, does not conform to the contemporary division of labor in our universities and colleges; it requires a multifaceted approach of just the sort outlined in this book.

## **Romanticism and the Letter**

This book frames Romanticism as the epicentre of modern Europe's fascination with orientation and disorientation in literature and politics.

## **The Romantic Imperative**

How did the idea of the imagination impact Romantic literature and science? 2018 Winner, Jean-Pierre Barricelli Book Prize, The International Conference on Romanticism Richard C. Sha argues that scientific understandings of the imagination indelibly shaped literary Romanticism. Challenging the idea that the imagination found a home only on the side of the literary, as a mental vehicle for transcending the worldly materials of the sciences, Sha shows how imagination helped to operationalize both scientific and literary discovery. Essentially, the imagination forced writers to consider the difference between what was possible and impossible while thinking about how that difference could be known. Sha examines how the imagination functioned within physics and chemistry in Percy Bysshe Shelley's *Prometheus Unbound*, neurology in Blake's *Vala, or The Four Zoas*, physiology in Coleridge's *Biographia Literaria*, and obstetrics and embryology in Mary Shelley's *Frankenstein*. He also demonstrates how the imagination was called upon to do aesthetic and scientific work using primary examples taken from the work of scientists and philosophers Davy, Dalton, Faraday, Priestley, Kant, Mary Somerville, Oersted, Marcet, Smellie, Swedenborg, Blumenbach, Buffon, Erasmus Darwin, and Von Baer, among others. Sha concludes that both fields benefited from thinking about how imagination could cooperate with reason—but that this partnership was impossible unless imagination's penchant for fantasy could be contained.

## **Orientation in European Romanticism**

Explores how the Romantic period gave birth to a seductive cognitive cultural program that retains far reaching implications for contemporary views on individuality and relationships between the individual and larger groups of identification. Established

## **Imagination and Science in Romanticism**

Dialectic of Romanticism presents a radical new assessment of the aesthetic and philosophical history and future of modernity. An exploration of the internal critique of modernism treats romanticism (later historicism and post-modernism) as central to the development of European modernism alongside enlightenment, and, like the enlightenment, subject to its own dead-ends and fatalities. An external critique of modernism recovers concepts of civilization and civic aesthetics which are trans-historical -simultaneously modern and classically inspired - and provides a counter both to romantic historicism and enlightened models of progress. Finally, a retrospective critique of modernism analyses what happens to modernism's romantic-archaic and technological-futurist visions when they are translated from Europe to America. Dialectic of Romanticism argues that out of the European dialectic of romanticism and enlightenment a new dialectic of modernity is emerging in the New World—one which points beyond modernism and postmodernism.

## **Lessons of Romanticism**

A translation from the French of Michael Lowy and Robert Sayre's attempt to unify discussion of the diverse manifestations of of Romanicism.

## **Dialectic of Romanticism**

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.

## **Romanticism Against the Tide of Modernity**

First Published in 2000. Routledge is an imprint of Taylor & Francis, an informa company.

## **The Cambridge Companion to British Romanticism**

This 2002 collection of essays represents twenty-five years of work by one of the most important critics of Romanticism and Byron studies, Jerome McGann. The collection demonstrates McGann's evolution as a scholar, editor, critic, theorist, and historian. His 'General Analytic and Historical Introduction' to the collection presents a meditation on the history of his own research on Byron, in particular how scholarly editing interacted with the theoretical innovations in literary criticism over the last quarter of the twentieth century. McGann's receptiveness to dialogic forms of criticism is also illustrated in this collection, which contains an interview and concludes with a dialogue between McGann and the editor. Many of these essays have previously been available only in specialist scholarly journals. Now McGann's influential work on Byron can be appreciated more widely by new generations of students and scholars.

## **The New Romanticism**

Walter Benjamin and Romanticism explores the relationship between Walter Benjamin's literary and philosophical work and the tradition of German Romanticism, as well as Hölderlin and Goethe. Through a detailed and scholarly analysis of the major texts, the book explores the endurance of Benjamin's relationship to Romanticism, the residual presence of Romantic Goethean and Hölderlinian motifs in Benjamin's subsequent writings and how Benjamin's understanding of the relationship between criticism and Romanticism can still play a vital role in contemporary philosophical and literary practice. Contributors: Andrew Benjamin, Josh Cohen, David Ferris, Beatrice Hanssen, Philippe Lacoue-Labarthe, Charlie Louth, Bettine Menke, Winfried Menninghaus, Anthony Phelan, Sigrid Weigel

## **Byron and Romanticism**

One of the century's most influential philosophers assesses a movement that changed the course of history in this unedited transcript of his 1965 Mellon lecture series. "Exhilaratingly thought-provoking" -- "Times London".

## **Walter Benjamin and Romanticism**

Special emphasis is placed on the interplay between Romantic culture and social, political and economic change in this study of the course of Romanticism in various European countries.

## **The Roots of Romanticism**

This text covers Nietzsche's youthful analysis of the contradictions in Wagner's doctrine, the question of periodicization in romantic and neo-romantic music, and the true significance of musical nationalism.

## **Romanticism in National Context**

Sharply focused essays on the most significant aspects of German Romanticism. This volume of sharply

focused essays by an international team of scholars deals not only with the most significant literary, philosophical, and cultural aspects of German Romanticism -- one of the most influential, albeit highly controversial movements in the history of German literature -- but also with the history and status of scholarship on the literature of the period. The introduction and first section establish an overall framework by placing German Romanticism within a European context that includes its English counterpart. Goethe and Schiller are considered, as are the Jena Romantics. The second section is organized according to the traditional distinctions between epic, dramatic, and lyric modes of writing, while realizing that particularly in the Romantic novel, there was an attempt to blend these three. A final group of essays focuses on German literary Romanticism's relation to other aspects of German culture: folklore studies, politics, psychology, natural science, gender presentation and representation, music, and visual art. Contributors: Gerhard Schulz, Arnd Bohm, Richard Littlejohns, Gerhart Hoffmeister, Ulrich Scheck, Claudia Stockinger, Bernadette Malinowski, Fabian Lampart, Klaus Peter, Gabriele Rommel, Martha B. Helfer, Kristina Muxfeldt, Beate Allert, Paul Bishop and R. H. Stephenson, Nicholas Saul Dennis F. Mahoney is Professor of German and Director of the European Studies Program at the University of Vermont.

## **Between Romanticism and Modernism**

Although primarily known as an eminent historian of Russia, Nicholas Riasanovsky has been a longtime student of European Romanticism. In this book, Riasanovsky offers a refreshing and appealing new interpretation of Romanticism's goals and influence. He searches for the origins of the dazzling vision that made the great early Romantic poets in England and Germany--Wordsworth, Coleridge, Novalis, and Friedrich Schlegel--look at the world in a new way. He stresses that Romanticism was produced only by Western Christian civilization, with its unique view of humankind's relationship to God. The Romantic's frantic and heroic striving after unreachable goals mirrors Christian beliefs in human inability to adequately address God, speak to God, or praise God. Further, Riasanovsky argues that Romantic thought had important political implications, playing a key role in the rise of nationalism in Europe. Offering a historical examination of an area often limited to literary analysis, this book gracefully makes a larger historical statement about the nature and centrality of European Romanticism.

## **The Literature of German Romanticism**

Looking at a broad spectrum of writers--English, French, German, Italian, Russian and other East Europeans--Virgil Nemoianu offers here a coherent characterization of the period 1815-1848. This he calls the era of the domestication of romanticism. The explosive, visionary core of romanticism is seen to give way--after the defeat of Napoleon--to an expanded and softer version reflecting middle-class values. This later form of romanticism is characterized by moralizing efforts to reform society, a sentimental yearning for the tranquility of home and hearth, and persistent faith in the individual, alongside a new skepticism, shattered ideals, and consequent irony. Expanding the application of the term Biedermeier, which has been useful in describing this period in German literature, Nemoianu provides a new framework for understanding these years in a wider European context.

## **The Emergence of Romanticism**

Revolutionary Romanticism draws on almost two centuries of intertwined traditions of cultural and political subversion. In this rich collection of writings by artists, scholars, and revolutionaries, the transgressions of the past are recaptured and transvalued for the benefit of the struggles of today and tomorrow. Along the way, new light is shed on the radical sensibilities of Novalis, Friedrich Holderlin, and Friedrich Schlegel while the poetics of Percy Bysshe Shelley, John Keats, Lord Byron, and William Blake are revealed to be profoundly oppositional to the reigning culture. The social romanticism of Jules Michelet, the nineteenth-century historian of the French Revolution, is acclaimed for its visionary, quasi-religious breadth. The Paris Commune is figured by the arch-Romantics Karl Marx, Jules Valles, and Arthur Rimbaud. The all-but-forgotten Bavarian Council Republic of 1919 is recalled, a milieu steeped in Expressionism and anarchism,

the matrix out of which B. Traven, author of *The Treasure of the Sierra Madre*, emerged-by the skin of his teeth. The romantic outlook of Walter Benjamin and Herbert Marcuse, both strongly influenced by Surrealism ("the prehensile tail of Romanticism") is relocated in their absolute negation of the social order. And, at the end of the twentieth century, there's Guy Debord and the Situationist International, the passionate detournement of the Romantic project. Max Blechman writes, "When today aesthetic life is increasingly defined by advertising and corporate culture, and democracy has more to do with the power of private interests than the power of the public imagination, the romantic insistence on the liberatory dimension of aesthetics and on radical democracy may yet prove crucial to contemporary efforts to envision a new political freedom." Revolutionary Romanticism includes Blechman's investigation of the German idealist roots of European Romanticism, Annie Le Brun on the possibility of "romantic women," Peter Marshall on William Blake, Maurice Hindle on the political language of the early English Romantics, Arthur Mitzman on Jules Michelet, Christopher Winks on the Paris Commune, Miguel Abensour on William Morris, Peter Lamborn Wilson on the 1919 Bavarian Workers Council, Michael Lowy on Walter Benjamin and Herbert Marcuse, Marie-Dominique Massoni on Surrealism, and Daniel Blanchard on his youthful friendship with Guy Debord.

## **The Taming of Romanticism**

British State Romanticism contends that changing definitions of state power in the late Romantic period propelled authors to revisit the work of literature as well as the profession of authorship. Traditionally, critics have seen the Romantics as imaginative geniuses and viewed the supposedly less imaginative character of their late work as evidence of declining abilities. Frey argues, in contrast, that late Romanticism offers an alternative aesthetic model that adjusts authorship to work within an expanding and bureaucratizing state. She examines how Wordsworth, Coleridge, Austen, Scott, and De Quincey portray specific state and imperial agencies to debate what constituted government power, through what means government penetrated individual lives, and how non-governmental figures could assume government authority. Defining their work as part of an expanding state, these writers also reworked Romantic structures such as the imagination, organic form, and the literary sublime to operate through state agencies and to convey membership in a nation.

## **Revolutionary Romanticism**

In this innovative volume, scholars who typically write under the rubric of either the long eighteenth century or Romanticism examine novels claimed by both scholarly periods. Rather than simply opposing an Enlightenment of rationality, propriety, and progress to a Romantic Period of inspiration, heroic individualism, and sublime emotionality, these essays reveal a productive tension, challenging traditional definitions of 'Enlightenment' and 'Romantic.' Patricia Meyer Spacks and Stephen C. Behrendt respond, situating the essays and the stakes.

## **British State Romanticism**

Papers of a conference held at the Calgary Institute of the Humanities, Oct. 13-18, 1988.

## **Enlightening Romanticism, Romancing the Enlightenment**

The history of the most hotly debated areas of literary theory, including structuralism and deconstruction.

## **The Educational Legacy of Romanticism**

Explores the philosophical contributions and contemporary relevance of early German Romanticism.

## **The Cambridge History of Literary Criticism: Volume 5, Romanticism**

The persistence of Romantic thought and literary practice into the late twentieth century is evident in many contexts, from the philosophical and ideological abstractions of literary theory to the thematic and formal preoccupations of contemporary fiction and poetry. Though the precise meaning of the Romantic legacy is contested, it remains stubbornly difficult to move beyond. This collection of essays by prominent critics and literary theorists was first published in 1999, and explores the continuing impact of Romanticism on a variety of authors and genres, including John Barth, William Gibson, and John Ashbery, while writers from the Romantic and Victorian period include Wordsworth, Byron and Emily Brontë. Many critics have assumed that the forms and modes of feeling associated with the Romantic period continued to influence the cultural history of the the first half of the twentieth century. This was the first book to consider the mutual impact of postmodernism and Romanticism.

### **The Philosophical Foundations of Early German Romanticism**

Twelve brilliant historians of theory probe the mind of the Romantic era in its thinking about music.

### **Romanticism and Postmodernism**

Focusing on the Paris book world of this period, Allen reveals how the rise of a new popular literature—jolly chansonniers, the roman-feuilletons or serial novels, melodramas, gothic and sentimental novels, dramatic nationalistic histories—by such authors as Dumas, Sand, Lamennais, Ancelot, Desnoyer, and de Kock coincided with remarkable developments in the production, distribution, and consumption of books. Allen's research ranges from a survey of the then-popular romantic titles and authors and the trade catalogs of booksellers and lending libraries, to the police records of their activities, diaries and journals of working people, and military conscript records and ministerial literacy statistics. The result is a remarkable picture of the exchange between elite and popular culture, the interaction between ideas and their material reality, and the relationship between the literature and the history of France in the romantic period.

### **Music Theory in the Age of Romanticism**

Examines the feminine, the domestic, the local, collective, sentimental and novelistic in the Romantic literary canon. This book questions romanticism, suppression of the feminine, the material, and the collective, and its opposition to readings centering on these concerns.

### **Popular French Romanticism**

An anthology of key theoretical writings by the major representatives of the schools and movements of European literature. Each chapter in this book is devoted to one particular school of movement from within a body of literature, from romanticism, realism and modernism through to the literature of political engagement of the 1920s and 1930s.

### **At the Limits of Romanticism**

In addition to being the leading philosopher of English Romanticism and one of its greatest poets, Coleridge explores the dynamics of consciousness and mental functioning more extensively than any of his contemporaries. This book compares his psychological theories with his diverse exemplifications of Romanticism's self-reflexive quest for transcendence, showing how he continually highlights the circular and mutual influence of ideas and emotions underlying Romantic idealism and the cult of the sublime.

### **A History of Modern English Romanticism**

## Romanticism and the Romantic School in Germany

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