

Romantic Poetry

Meet the rebellious young poets who brought about a literary revolution. Rock stars may think they invented sex, drugs, and rock and roll, but the Romantic poets truly created the mold. In the early 1800s, poetry could land a person in jail. Those who tried to change the world through their poems risked notoriety—or courted it. Among the most subversive were a group of young writers known as the Romantics: Lord Byron, Percy Bysshe Shelley, Samuel Taylor Coleridge, William Wordsworth, and John Keats. These rebels believed poetry should express strong feelings in ordinary language, and their words changed literature forever. Wildly Romantic is a smart, sexy, and fascinating look at these original bad boys—and girls.

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.

This book re-orientates the relationship between urbanization and English Romantic poetry by focusing on urban aspects of Romantic poems.

First published in 1980. This title provides a critical and historical account of poetry written between 1780 and 1835. The author has been especially concerned to place the great

poems and poets of the age in the context of the conventions and traditions in which they wrote, offering new perspectives on familiar works. Poems still famous are examined often in relation to works of a similar kind fashionable at the time but now neglected, and these unconventional groupings throw fresh light on Romantic poetry as a whole. An appendix is included, designed to be read as a supplement to the main text, serving both as a chronology and as a brief guide to works that do not fall within the scope of the main argument. This title will be of interest to students of literature.

Majestic Indolence

Recent Revisionary Criticism

The Black Romantic Revolution

A Collection of Romantic Poetry

Goethe, Novalis, Heine, Holderlin

This welcome addition to the Blackwell Guides to Criticism series provides students with an invaluable survey of the critical reception of the Romantic poets. Guides readers through the wealth of critical material available on

**the Romantic poets and directs them to the most influential readings
Presents key critical texts on each of the major Romantic poets - Blake,
Wordsworth, Coleridge, Byron, Shelley and Keats - as well as on poets of
more marginal canonical standing Cross-referencing between the different
sections highlights continuities and counterpoints
Intended for courses with a major focus on poetry during the Romantic
period, this volume includes all the poetry selections from Volume 4 of The
Broadview Anthology of British Literature, along with a number of works
newly edited for this volume. The Broadview Anthology of Romantic Poetry
maintains the Broadview Anthology of British Literature's characteristic
balance of canonical favorites and lesser-known gems, featuring a breadth
of poetry from William Blake to Phillis Wheatley, from Ebenezer Elliott to
Felicia Hemans. To give a sense of the full sweep of the Romantic period,
the anthology incorporates important early figures from William Collins to
Phillis Wheatley, as well as works by Victorians—such as Elizabeth Barrett
Browning and Alfred, Lord Tennyson—for whom Romanticism was a
formative force. “Contexts” sections provide valuable background on
cultural matters such as “The Natural and the Sublime” and “The Abolition
of Slavery,” while the companion website offers a wealth of additional
resources and primary works. Longer works newly prepared for the bound**

book include Byron's Manfred and The Giaour, Keats's Hyperion, and substantial selections from Wordsworth's fourteen-book Prelude; authors newly added for this volume include Hannah Cowley, Hannah More, Ann Yearsley, Robert Southey, and Thomas Moore.

'Romanticism', though a debated term, is broadly understood as a cultural movement which gripped the European imagination in the late eighteenth and early nineteenth centuries. Embodying a poetics of feeling intersecting with nature and the notion of the sublime, its experiential aesthetics were furthermore bound up with ideas of personal and political rebellion.

Michael Ferber's lively anthology includes lesser-known verse from the best-known poets, as well as a few fine poems by little-known poets. Perfect for readers who would like to enjoy the many riches of arguably poetry's greatest era, or for those already familiar with the poets but who would welcome some happy surprises, this varied international selection includes verse translated from six languages, with several poems appearing in the original language alongside its translation. This engaging selection features concise, informative headnotes and a helpful introduction that charts a course to understanding the Romantic movement as a whole.

"This comprehensive survey of British Romantic poetry explores the work of six poets whose names are most closely associated with the Romantic

era--Wordsworth, Coleridge, Blake, Keats, Byron, and Shelley--as well as works by other significant but less widely studied poets such as Leigh Hunt, Charlotte Smith, Felicia Hemans, and Letitia Elizabeth Landon. Along with its exceptional coverage, the volume is alert to relevant contexts, and opens up ways of understanding Romantic poetry"--

The English Romantic Poets: The Mad, the Bad, and the Dangerous

The Cambridge Introduction to British Romantic Poetry

Irony and Authority in Romantic Poetry

Abolitionist Poets at the End of Slavery

Pocket Book of Romantic Poetry

Rich selection of 123 poems by six great English Romantic poets: William Blake (10 poems), William Wordsworth (27 poems), Samuel Taylor Coleridge (10 poems), Lord Byron (16 poems), Percy Bysshe Shelley (24 poems) and John Keats (22 poems). Introduction and brief commentaries on the poets. Includes 2 selections from the Common Core State Standards Initiative: "Ozymandias" and "Ode on a Grecian Urn". Through a series of 34 essays by leading and emerging scholars, *A Companion to Romantic Poetry* reveals the rich diversity of Romantic poetry and shows why it continues to hold such a vital and indispensable place in the history of English literature. Free from the boundaries of the traditionally-studied authors, the collection takes

revitalized approach to the field and brings together some of the most exciting being done at the present time Emphasizes poetic form and technique rather than biographical approach Features essays on production and distribution and the different schools and movements of Romantic Poetry Introduces contemporary contexts and perspectives, as well as the issues and debates that continue to drive scholarship in the field Presents the most comprehensive and compelling collection of essays on British Romantic poetry currently available

In her wide-ranging third book, poet Kathleen Flenniken undertakes the difficult task of re-seeing what is before us. Post Romantic fuses personal memory with national history, ecological upheaval, interweaving narratives of family, nuclear history, love of country, and a dangerous age moving too fast. Flenniken takes these challenging moments and pieces of childhood, marriage, cultural touchstones—and holds them up to the light, seeking comfort in a complicated world that is at once heartbreaking, confounding, and dear.

This volume brings together an impressive range of established and emerging scholars to investigate the meaning of 'life' in Romantic poetry and poetics. This investigation involves sustained attention to a set of challenging questions at the heart of British Romantic poetic practice and theory. Is poetry alive for the Romantic poets? If so, how? Does 'life' always mean 'life'? In a range of essays from a variety of complementary

perspectives, a number of major Romantic poets are examined in detail. The fate of Romantic conceptions of 'life' in later poetry also receives attention. Through, for example, a revision of Blake's relationship to so-called rationalism, a renewed examination of Wordsworth's fascination with country graveyards, an exploration of Shelley's concept of survival, and a discussion of the notions of 'life' in Byron, Kierkegaard, and Mozart, this volume opens up new and exciting terrain in Romantic poetry's relation to literary theory, the history of philosophy, ethics, and aesthetics.

Rhyming Reason

English Romantic Poetry and the Work of Art

The Cambridge Companion to British Romantic Poetry

The Romantic Poetry Handbook

An Anthology

The Romanticism that emerged after the American and French revolutions of 1776 and 1789 represented a new flowering of the imagination and the spirit, and a celebration of the soul of humanity with its capacity for love. This extraordinary collection sets the acknowledged genius of poems such as Blake's 'Tyger', Coleridge's 'Kubla Khan' and Shelley's 'Ozymandias' alongside verse from less familiar figures and women poets such as Charlotte Smith and Mary Robinson. We also see familiar poets in an unaccustomed light, as Blake, Wordsworth and

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Shelley demonstrate their comic skills, while Coleridge, Keats and Clare explore the Gothic and surreal.

Whether you're looking for the right words to send that special person, or the right words to say on Facebook, there's nothing better than a good romantic poem. This is a collection of some of the best romantic poems, from some of the world's greatest poets. In just a few words, a romantic poet tells a story that would otherwise require a full length book. Take for example the poem 'Hot and Cold' by Roald Dahl: A woman who my mother knows Came in and took off all her clothes. Said I, not being very old, 'By golly gosh, you must be cold!' 'No, no!' she cried. 'Indeed I'm not! I'm feeling devilishly hot!' These 38 words generate full length stories within the mind of each reader. A romantic poem touches the heart in a way that mere prose never could. A romantic poem is what you send when you want something priceless for your partner, or potential partner. Within the pages of this book, you'll find a romantic poem for any occasion, a wedding, a new love, an anniversary, a lost love, or even for a naughty night. Includes poems by: Edwin Arnold W.H. Auden Waitman Barbe Stephen Vincent Benet Francis W. Bourdillon Anne Bradstreet Christopher Brennan Elizabeth Barrett Browning Robert Browning Robert Burns Lord Byron William Cartwright Samuel Taylor Coleridge Emily Dickinson Paul Laurence Dunbar Anne Finch Robert Frost Kahlil Gibran

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John Keats Walter Savage Landor Richard Lovelace Samuel Lover George
Lyttelton Edward Bulwer-Lytton Christopher Marlowe JB O'Reilly Li Po
Edgar Allen Poe Adelaide Anne Procter Aleksandr Pushkin Helen Steiner
Rice Theodore Roethke Dante Rosetti Lady John Scott William
Shakespeare Percy Bysshe Shelley Sir Philip Sidney Charles Swain Kuan
Tao-Sheng Alfred, Lord Tennyson Sara Teasdale Walt Whitman Oscar Wilde
William Wordsworth William Butler Yeats

Sensual, earthy love poems that formed the basis for the popular movie
Il Postino, now in a beautiful gift book perfect for weddings,
Valentine's Day, anniversaries, or just to say "I love you!" Charged
with sensuality and passion, Pablo Neruda's love poems caused a
scandal when published anonymously in 1952. In later editions, these
verses became the most celebrated of the Noble Prize winner's oeuvre,
captivating readers with earthbound images that reveal in gentle
lingering lines an erotic re-imagining of the world through the prism
of a lover's body: "today our bodies became vast, they grew to the
edge of the world / and rolled melting / into a single drop / of wax
or meteor...." Written on the paradisal island of Capri, where Neruda
"took refuge" in the arms of his lover Matilde Urrutia, Love Poems
embraces the seascapes around them, saturating the images of endless
shores and waves with a new, yearning eroticism. This wonderful book
collects Neruda's most passionate verses.

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This is a book of poems about love, romance, loss, heartbreak, and survival. A voice for the lost loves, the found loves, the silent loves, the unrequited loves. To those who have loved and lost and keep on loving, despite it all. These love poems are to no one.

150 Poems for Love and Romance (Large Print)

The Broadview Anthology of Romantic Poetry

Poetry of the Romantic Period

Love Poems to No One

Romantic Poetry

This anthology of European Romantic poetry in English translation features some 60 poets in seven languages in recent or new verse translations, from Ossian to Baudelaire, Heine, and Mermontov. Works include Schiller's Gods of Greece, Hugo's odes and oriental poems, ten women poets in German, French, Spanish, Italian, and Russian and more.

Examines the Romantic period in poetry that includes the works of Byron, Shelley, Keats and others.

Many of the earliest books, particularly those dating back to the 1900s and before, are now extremely scarce and increasingly expensive. We are republishing these classic works in affordable, high quality, modern editions, using the original text and artwork.

Spiegelman examines how the trope of indolence is manifested in Romantic verse. He looks at how poems are constructed and function, arguing for an aesthetic and

formalist style of literary criticism

Romantic And Victorian Poetry

Russian Women Poets of the Mid-Nineteenth Century

The New Oxford Book of Romantic Period Verse

English Poetry of the Romantic Period 1789-1830

(Barnes and Noble Collectible Classics: Pocket Edition)

This compact compendium contains the best work by the nineteenth-century British Romantic poets including William Blake, William Wordsworth, Samuel Taylor Coleridge, Lord Byron, Percy Bysshe Shelley, and John Keats. It includes some of the greatest poems in the English language, among them Keats's Ode on a Grecian Urn, Shelley's Ozymandias, Wordsworth's Tintern Abbey, and Coleridge's Kubla Khan. THE STORY: From the Tony Award and Pulitzer Prize-winning author of Doubt and the two-time Tony Award-nominated composer of Dreamgirls comes this crackpot musical romance. Connie of Woodmere has just married Fred of Newark, but her ex

On its first appearance English Poetry of the Romantic Period was widely praised as one of the best introductions to the subject. This edition includes updated material in the light of recent work in Romanticism and Romantic poetry. The book discusses the concerns that linked the Romantic poets,

from their responses to the political and social upheavals around them to their interest in the poet's visionary and prophetic role. It includes helpful and authoritative discussions of figures such as Blake, Clare, Coleridge, Crabbe, Keats, Scott, Shelley and Wordsworth.

The Meaning of "Life" in Romantic Poetry and Poetics

Pre-Romantic Poetry

An Annotated Anthology

The Penguin Book of Romantic Poetry

I Asked The Wind

The Penguin Book of Romantic Poetry Penguin UK

During the Romantic era, psychology and literature enjoyed a fluid relationship.

Faubert focuses on psychologist-poets who grew out of the literary-medical culture of the Scottish Enlightenment. They used poetry as an accessible form to communicate emerging psychological, cultural and moral ideas.

The prophetic poetry of slavery and its abolition During the pitched battle over slavery in the United States, Black writers—enslaved and free—allied themselves with the cause of abolition and used their art to advocate for emancipation and to envision the end of slavery as a world-historical moment of possibility. These Black writers borrowed from the European tradition of Romanticism—lyric poetry, prophetic visions--to write, speak,

and sing their hopes for what freedom might mean. At the same time, they voiced anxieties about the expansion of global capital and US imperial power in the aftermath of slavery. They also focused on the ramifications of slavery's sexual violence. Authors like Frances Ellen Watkins Harper, George Moses Horton, Albery Allson Whitman, and Joshua McCarter Simpson conceived the Civil War as a revolutionary upheaval on par with Europe's stormy Age of Revolutions. The Black Romantic Revolution proposes that the Black Romantics' cultural innovations have shaped Black radical culture to this day, from the blues and hip hop to Black nationalism and Black feminism. Their expressions of love and rage, grief and determination, dreams and nightmares, still echo into our present.

Pre-Romantic Poetry intervenes powerfully in debates about eighteenth-century writing, Romanticism, and literary history. By arguing that 'pre-romanticism' exists to patrol the limits of 'romantic' writing the book questions existing approaches to eighteenth- and nineteenth-century writing, and to period-based study more generally. As well as presenting pioneering re-interpretations of poets such as Thomas Gray and William Cowper, Pre-Romantic Poetry reads late-eighteenth-century poetry alongside earlier writers (especially Alexander Pope) and later ones (including William Wordsworth and John Keats). Paying particular attention to pastoral poetry, patronage, and occasional poetry, the book historicizes questions of language and form

in order to shift prevailing notions of eighteenth-century and Romantic writing.

Romantic Poetry for Everyday Living: Volume II

Reinventing Romantic Poetry

Romanticism: 100 Poems

The Poetry of Romantic-Era Psychologists

Everest (modern literature, U. of Liverpool) presents the lives and careers of the major English Romantic poets--Blake, Wordsworth, Coleridge, Shelley, Keats, and Byron--in relation to the larger historical forces and circumstances of the period, and to the literary culture within and against which they worked and published. Annotation copyrighted by Book News, Inc., Portland, OR

Reinventing Romantic Poetry offers a new look at the Russian literary scene in the nineteenth century. While celebrated poets such as Aleksandr Pushkin worked within a male-centered Romantic aesthetic—the poet as a bard or sexual conqueror; nature as a mother or mistress; the poet's muse as an idealized woman—Russian women attempting to write Romantic poetry found they had to reinvent poetic conventions of the day to express themselves as women and as poets. Comparing the poetry of

fourteen men and fourteen women from this period, Diana Greene revives and redefines the women's writings and offers a thoughtful examination of the sexual politics of reception and literary reputation. The fourteen women considered wrote poetry in every genre, from visions to verse tales, from love lyrics to metaphysical poetry, as well as prose works and plays. Greene delves into the reasons why their writing was dismissed, focusing in particular on the work of Evdokiia Rostopchina, Nadezhda Khvoshchinskaia, and Karolina Pavlova. Greene also considers class as a factor in literary reputation, comparing canonical male poets with the work of other men whose work, like the women's, was deemed inferior at the time. The book also features an appendix of significant poems by Russian women discussed in the text. Some, found in archival notebooks, are published here for the first time, and others are reprinted for the first time since the mid-nineteenth century.

This anthology explores the full range of verse published in Britain between 1785 and 1832, one of the most fertile periods for English poetry. Selections from all the major and minor poets are included, as well as examples of the many other kinds

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of verse which continued to be written during the period: political and satirical verse, 'sentimental' verse, regional and dialect verse, and verse in translation. Organizing the book by date of first publication, Jerome J. McGann calls attention to the historical and cultural contexts in which the poetry is embedded. Old familiar poems are thrown into new relationships, and traditional views of the poetry of the period challenged. The best way to learn about Romantic poetry is to plunge in and read a few Romantic poems. This book guides the new reader through this experience, focusing on canonical authors - Wordsworth, Coleridge, Byron, Keats, Blake and Shelley - whilst also including less familiar figures as well. Each chapter explains the history and development of a genre or sets out an important context for the poetry, with a wealth of practical examples. Michael Ferber emphasizes connections between poets as they responded to each other and to great literary, social and historical changes around them. A unique appendix resolves most difficulties new readers of works from this period might face: unfamiliar words, unusual word order, the subjunctive mood and meter. This enjoyable and stimulating book is an ideal

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introduction to some of the most powerful and pleasing poems in the English language, written in one of the greatest periods in English poetry.

Wildly Romantic

Poetry and Pearls

Love Poems

An Introduction to the Historical Context and the Literary Scene

English Romantic Poetry

GERMAN ROMANTIC POETRY By Carol Appleby REVISED AND UPDATED A study of German Romantic poetry, focusing on four of the great poets of the modern era: Johann Wolfgang von Goethe, Friedrich Hplderlin, Heinrich Heine and Novalis. The book includes lengthy extracts from the poetry of German Romanticism, with a selection of poems by Goethe, Novalis, Holderlin and Heine at the back. This new edition (the 4th) has been revised. Illustrated. ISBN 9781861713254. 184 pages. AUTHOR'S NOTE: This book offers an introduction to four of the great German poets of the Romantic era aimed at first-time readers of poetry, students, but also readers familiar with their work. I have concentrated on the poetry, and have included many quotes. Some of the well-known poems by the writers are featured in the second half of the book. EXTRACT FROM THE FRIEDRICH HOLDERLIN CHAPTER Friedrich Holderlin believed in the notion of the poet as shaman, a vates, a prophet. As he wrote in 'An die Deutschen' ('To the Germans'), 'sweet it is to divine, but an affliction too'. And he believed in his poetic world, as poets have to: 'Holderlin's world was one in which he alone

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believed', wrote Alessandro Pelegrini. His poetry is marked by a movement towards bliss, the ecstasy of the shaman, which Holderlin does not hide. Rather, he cultivates it scrupulously. His lyrics are pure lyrics, set in the Orphic mode, that way of making poetry that comes from Orpheus, the ancient deity of shamanic poetry. Friedrich Holderlin's poetry, especially his early lyrics, is powerfully shamanic; it is full of shamanic imagery, as is the early poetry of Percy Bysshe Shelley or Francesco Petrarca. In Holderlin's art we find images of light, of bliss, of motion, of revelation, all shamanic/ religious motifs. Heinrich Heine's view of the poet as shaman was more political, aware of the role of the poet in societal revolutions: 'Our age is warmed by the idea of human equality, and the poets, who as high priests do homage to this divine sun, can be certain that thousands kneel down beside them, and that thousands weep and rejoice with them'. 'Hyperion's Song of Fate' is one of the best examples of Friedrich Holderlin's lyricism, his Orphic/ shamanic voice, his Hellenism, and his triumphant use of the hymn or ode form: Ihr wandelt droben im Licht Auf weichen Boden, seelige Genien! Glänzende Goetter lüfte Rühren euch leicht, Wie die Finger der Künstlerin Heilige Saiten. Schicksaallos, wie der schlafende Säugling, athmen die Himmlischen; Keusch bewahrt In bescheidener Knospe, Blühet ewig Ihnen der Geist, Und die seeligen Augen Bliken in stiller Ewiger Klarheit. Doch uns ist gegeben, Auf keiner Stätte zu ruhn, Es schwinden, es fallen Die leidenden Menschen Blindlings von einer Stunde zur andern, Wie Wasser von Lippe, Zu Lippe geworfen, Jahr lang ins Ungewisse hinab. [You walk above in the light, weightless tread a soft floor, blessed genii! radiant the gods' mild breezes gently play on you as the girl artist's fingers on holy strings. Fateless the Heavenly breathe like an unweaned infant asleep; chastely preserved in modest bud for ever their minds are in flower and their blissful eyes eternally

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tranquil glaze, eternally clear. But we are fated to find no foothold, no rest, and suffering mortals dwindle and fall headlong from one hour to the next, hurled like water from ledge to ledge downward for years to the vague abyss.]

I Asked the Wind is a journey into romance, love and loss through poetry. Beautiful and powerful in its lyrical and simple verse, you will find yourself immersed in a world of sensuality, passion, desire, and innocence; all woven together into a tapestry of human emotion. Drawing on natural elements such as the sun, sand, wind and moon, this collection explores the light and darkness of romantic love. From the exhilaration of love first discovered to the crushing pain of love lost, each poem evokes the intensity of the experience. Universal in its appeal, it raises the question, "Was love real at all?"

A true romantic at heart, N.R.Hart expresses feelings of love, hope, passion, despair, vulnerability and romance in her poetry. Trapping time forever and a keeper of memories is what she loves most about the enduring power of poetry. Her poetry has been so eloquently described as "words delicately placed inside a storm." Poetry is here to make us feel instead of think; as thinking is for the mind and poetry is for the heart and soul. N.R.Hart hopes to open up your heart and touch your soul with her poetry.

Romantic Poetry encompasses twenty-seven new essays by prominent scholars on the influences and interrelations among Romantic movements throughout Europe and the Americas. It provides an expansive overview of eighteenth- and nineteenth-century poetry in the European languages. The essays take account of interrelated currents in American, Argentinian, Brazilian, Bulgarian, Canadian, Caribbean, Chilean, Colombian, Croatian, Czech, Danish, English, Estonian, Finnish, French, German, Greek, Hungarian, Irish, Italian, Mexican,

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Norwegian, Peruvian, Polish, Romanian, Russian, Serbian, Slovak, Spanish, Swedish, and Uruguayan literature. Contributors adopt different models for comparative study: tracing a theme or motif through several literatures; developing innovative models of transnational influence; studying the role of Romantic poetry in socio-political developments; or focusing on an issue that appears most prominently in one national literature yet is illuminated by the international context. This collaborative volume provides an invaluable resource for students of comparative literature and Romanticism. SPECIAL OFFER: 30% discount for a complete set order (5 vols.). The Romanticism series in the Comparative History of Literatures in European Languages is the result of a remarkable international collaboration. The editorial team coordinated the efforts of over 100 experts from more than two dozen countries to produce five independently conceived, yet interrelated volumes that show not only how Romanticism developed and spread in its principal European homelands and throughout the New World, but also the ways in which the affected literatures in reaction to Romanticism have redefined themselves on into Modernism. A glance at the index of each volume quickly reveals the extraordinary richness of the series' total contents. Romantic Irony sets the broader experimental parameters of comparison by concentrating on the myriad expressions of "irony" as one of the major impulses in the Romantic philosophical and artistic revolution, and by combining cross-cultural and interdisciplinary studies with special attention also to literatures in less widely diffused language streams. Romantic Drama traces creative innovations that deeply altered the understanding of genre at large, fed popular imagination through vehicles like the opera, and laid the foundations for a modernist theater of the absurd. Romantic Poetry demonstrates deep patterns and a sharing of crucial themes of the revolutionary age which

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underlie the lyrical expression that flourished in so many languages and environments. Nonfictional Romantic Prose assists us in coping with the vast array of writings from the personal and intimate sphere to modes of public discourse, including Romanticism's own self-commentary in theoretical statements on the arts, society, life, the sciences, and more. Nor are the discursive dimensions of imaginative literature neglected in the closing volume, Romantic Prose Fiction, where the basic Romantic themes and story types (the romance, novel, novella, short story, and other narrative forms) are considered throughout Europe and the New World. This enormous realm is seen not just in terms of Romantic theorizing, but in the light of the impact of Romantic ideas and narration on later generations. As an aid to readers, the introduction to Romantic Prose Fiction explains the relationships among the volumes in the series and carries a listing of their tables of contents in an appendix. No other series exists comparable to these volumes which treat the entirety of Romanticism as a cultural happening across the whole breadth of the "Old" and "New" Worlds and thus render a complex picture of European spiritual strivings in the late eighteenth and the nineteenth centuries, a heritage still very close to our age.

German Romantic Poetry

Poems

European Romantic Poetry

Post Romantic

A Companion to Romantic Poetry

Through an incisive analysis of the emerging debates surrounding urbanization in the Romantic period, together with close readings of poets including William Blake,

William Wordsworth and Samuel Taylor Coleridge, Stephen Tedeschi explores the notion that the Romantic poets criticized the historical form that the process of urbanization had taken, rather than urbanization itself. The works of the Romantic poets are popularly considered in a rural context and often understood as hostile to urbanization - one of the most profound social transformations of the era. By focusing on the urban aspects of such writing Tedeschi re-orientates the relationship between urbanization and English Romantic poetry to deliver a study that discovers how the Romantic poets examined not only the influence of urbanization on poetry but also how poetry might help to reshape the form that urbanization could take.

Easily adaptable as both an anthology and an insightful guide to reading and understanding Romantic Poetry, this text discusses the important elements in the works from poets such as Smith, Blake, Wordsworth, Coleridge, Southey, Barbauld, Byron, Shelley, Hemans, Keats and Landon. Offers a thorough examination of the essential elements of Romantic Poetry Highly selective, the text examines each of its poems in great detail Discusses theme, genre, structure, rhyme, form, imagery, and poetic influence Helpful head notes and annotations provide relevant contextual information and in-depth commentary

Urbanization and English Romantic Poetry

The Romantic Poets