

# Sexual Power In British Romantic Poetry

*Romantic Poetry* - Karl Kroeber 1993

This anthology fills the need for a comprehensive, up-to-date collection of the most important contemporary writings on the English romantic poets. During the 1980s, many theoretical innovations in literary study swept academic criticism. Many of these approaches--from deconstructive, new historicist, and feminist perspectives--used romantic texts as primary examples and altered radically the ways in which we read. Other major changes have occurred in textual studies, dramatically transforming the works of these poets. The world of English romantic poetry has certainly changed, and *Romantic Poetry* keeps pace with those changes. Karl Kroeber and Gene W. Ruoff have organized the book by poet--Blake, Wordsworth, Coleridge, Byron, Shelly, and Keats--and have included essays representative of key critical approaches to each poet's work. In addition to their excellent general introduction, the editors have provided brief, helpful forewords to each essay, showing how it reflects current approaches to its subject. The book also has an extensive bibliography sure to serve as an important research aid. Students on all levels will find this book invaluable.

**Sexual Power in British Romantic Poetry** - Daniel P. Watkins 1996

"Will assume a significant role in what is unquestionably the most important area of new, revisionary work in romantic studies. . . . Watkins extends the work of recent feminist romantic critics who have been developing one of the liveliest critical debates in studies of British romanticism. . . . Watkins' theoretical analysis of the gender dynamics at work in the logics of Sadeian power, bourgeois capitalism, and romantic idealism offers a new perspective on the gendering of romantic discourse."--Greg Kucich, University of Notre Dame When a romanticist links sexual violence and visionary idealism, literary critics and scholars take notice. Built on important arguments from the last two decades, this book is a timely contribution to current work in cultural studies generally and in romantic studies particularly. The central argument is simple but contentious: sadism and British romanticism are both products of an emergent capitalist world order in the late 18th century; they are bound together by the far-reaching cultural logic of that order. Although the vision of one is characterized by sexual violence, of the other by visionary idealism, both express the reality of their historical moment, which was a reality of rigid and masculine hierarchies of value. Watkins provides a descriptive analysis of these hierarchies of value as they are manifested in romantic poetry and investigates their historical and political dimensions. He also builds upon earlier feminist studies of British romanticism by examining the ineluctable historical and social relations among bourgeois ideology, romantic idealism, and sexual violence in an effort, first, to describe the gender-specific dynamics of the romantic imagination and, second, to recuperate certain utopian and potentially transformative elements within romanticism. The study concludes that, despite its strong masculinist ideology, romanticism in its historical definition is indispensable to a feminist effort to keep utopian thought alive while working to liberate desire from unequal relations of power. Daniel P. Watkins is professor of English at Duquesne University in Pittsburgh. He is the coeditor of *Spirits of Fire: English Romantic Writers and Contemporary Historical Methods* and the author of *A Materialist Critique of English Romantic Drama* (UPF, 1993), *Keats' Poetry and the Politics of the Imagination*, and *Social Relations in Byron's Eastern Tales*. [North York Moors, west sheet](#) -

**Romanticism** - Carmen Casaliggi 2016-05-12

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.

*Bibliographic Index* - 1999

**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.

**Anna Letitia Barbauld and Eighteenth-Century Visionary Poetics** - Daniel P. Watkins 2012-04-16

In this first critical study of Anna Letitia Barbauld's major work, Daniel P. Watkins reveals the singular purpose of Barbauld's visionary poems: to recreate the world based on the values of liberty and justice. Watkins examines in close detail both the form and content of Barbauld's Poems, originally published in 1773 and revised and reissued in 1792. Along with careful readings of the poems that situate the works in their broader political, historical, and philosophical contexts, Watkins explores the relevance of the introductory epigraphs and the importance of the poems' placement throughout the volume. Centering his study on Barbauld's effort to develop a visionary poetic stance, Watkins argues that the deliberate arrangement of the poems creates a coherent portrayal of Barbauld's poetic, political, and social vision, a far-sighted sagacity born of her deep belief that the principles of love, sympathy, liberty, and pacifism are necessary for a secure and meaningful human reality. In tracing the contours of this effort, Watkins examines, in particular, the tension in Barbauld's poetry between her desire to engage directly with the political realities of the world and her equally strong longing for a pastoral world of peace and prosperity. Scholars of British literature and women writers will welcome this important study of one of the eighteenth century's foremost writers.

*William Wordsworth's Poetry* - Daniel Robinson 2010-12-09

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**Key Concepts in Romantic Literature** - Jane Moore 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 Cambridge Companion to British Romanticism** - Stuart Curran 2010-07-22

A fully updated edition of this popular Companion, with two new essays reflecting new developments in the field.

**Gender and History in Yeats's Love Poetry** - Elizabeth B. Cullingford 1996-05-01

In this, the first sustained feminist analysis of Yeats, Elizabeth Butler Cullingford resituates his love poems in their cultural and historical context. Yeats himself said that when he started to write verse, "no matter how I begin, it becomes love poetry." Cullingford argues that the politics of sexuality are at the heart of his creative enterprise. From the early lyrics prompted by his frustrated love for Maud Gonne through later works such as "Leda and the Swan," "Among School Children," and the Crazy Jane sequence, she traces the complex intersections between history, aesthetics, and desire. Cullingford shows how women's demand for emancipation brought pressure to bear on the conventions of love poetry, which idealize woman as an aesthetic object; and how Yeats's revision of these formal conventions modifies his idea of the Irish nation, which has traditionally been represented as female. Yeats described himself as "a man of my time, through my poetical faculty living its history": his love poetry bears the impress of the shifting balance of sexual power and the struggle to define a postcolonial Irish identity.

*A Companion to Romantic Poetry* - Charles Mahoney 2010-12-21

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. Breaking free from the boundaries of the traditionally-studied authors, the collection takes a revitalized approach to the field and brings together some of the most exciting work being done at the present time. Emphasizes poetic form and technique rather than a 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.

**Eighteenth-Century Literary Affections** - Louise Joy 2020-07-29

This book assesses the mediating role played by 'affections' in eighteenth-century contestations about reason and passion, questioning their availability and desirability outside textual form. It examines the formulation and idealization of this affective category in works by Isaac Watts, Lord Shaftesbury, Mary Hays, William Godwin, Helen Maria Williams, and William Wordsworth. Part I outlines how affections are invested with utopian potential in theology, moral philosophy, and criticism, re-imagining what it might mean to know emotion. Part II considers attempts of writers at the end of the period to draw affections into literature as a means of negotiating a middle way between realism and idealism, expressivism and didacticism, particularity and abstraction, subjectivity and objectivity, femininity and masculinity, radicalism and conservatism, and the foreign and the domestic.

*Time of Beauty, Time of Fear* - James Holt McGavran 2012-05-10

Displaying careful scholarship, sophisticated use of contemporary literary theory, and close readings of texts while recovering and analyzing materials from more than two centuries of British and other Anglophone cultural history, this collection of new essays traces the evolution of the Romantic child. The contributors play off one another, both within the three traditional historical periods--Romantic, Victorian, and modern/postmodern--and across intellectual and disciplinary categories.

**Byron** - Jonathan David Gross 2001

The photographic essay *The Lace Curtains of Berlin* is a kind of archaeological experiment, studying things used by a certain group of people in order to investigate who they are. The people in question are the Berliners and the things studied are their lace curtains. Though oblivious to most people, the curtains send out messages and tell almost as much about the people behind them as many an anthropological study would. *The Lace Curtains of Berlin* is the graphic, non-fiction part of the Twin Projects: Berlin. The fiction part is the novel *The Games*. There is a character in the novel called Rainer-Werner Sprengberg who photographs lace curtains. These are "his" curtains. The 196 pictures shown in this book are only a very small sample of what is available. There are literally hundreds of different kinds. To those readers who will make it to Berlin, it's like an appetizer. To the majority who won't, it's the only chance to experience this wonderful example of textile poetry. You will need time to educate your eye. At first glance the

curtains do not look beautiful. They seem ugly, tacky, sometimes even barbaric, the textile equivalent to sauerkraut with bratwurst. But take your time. Just walk around. It's a wonderful experience. With time you will learn to differentiate between them, to delight on the "variations on the same theme." You will rejoice when you discover a new type. Sometimes you will laugh out loud, other times you will want to cry even louder. Slowly your feelings toward the curtains will change. And here comes the scariest part: someday you will lose all your inhibitions and will start to love them. Because they transcend their tackiness! The lace curtains of Berlin are the proof that tackiness, when taken to extremes, can acquire a poetic dimension.

**JEGP, Journal of English and Germanic Philology** - Gustaf E. Karsten 1998

**Keats, Modesty and Masturbation** - Rachel Schulkins 2016-04-22

Examining John Keats's reworking of the romance genre, Rachel Schulkins argues that he is responding to and critiquing the ideals of feminine modesty and asexual femininity advocated in the early nineteenth century. Through close readings of *Isabella*; or the Pot of Basil, *The Eve of St. Agnes*, *Lamia* and 'La Belle Dame sans Merci,' Schulkins offers a re-evaluation of Keats and his poetry designed to demonstrate that Keats's sexual imagery counters conservative morality by encoding taboo desires and the pleasures of masturbation. In so doing, Keats presents a version of female sexuality that undermines the conventional notion of the asexual female. Schulkins engages with feminist criticism that largely views Keats as a misogynist poet who is threatened by the female's overwhelming sexual and creative presence. Such criticism, Schulkins shows, tends towards a problematic identification between poet and protagonist, with the text seen as a direct rendering of authorial ideology. Such an interpretation neither distinguishes between author, protagonist, text, social norms and cultural history nor recognises the socio-sexual and political undertones embedded in Keats's rendering of the female. Ultimately, Schulkins's book reveals how Keats's sexual politics and his refutation of the asexual female model fed the design, plot and vocabulary of his romances.

**American Book Publishing Record** - 1996-05

**The Orphaned Imagination** - Guinn Batten 1998

Studies of the English Romantic poets generally portray them either as transcending the workings of capitalism or as working in complicity with an entrepreneurial economy. In *The Orphaned Imagination*, Guinn Batten challenges standard accounts of Romantic poetry and argues that Wordsworth, Byron, Blake, Shelley, Keats, and Coleridge--each of whom suffered the loss of a father or father-figure at an early age--possessed an orphan's special insight into the dynamics and aesthetics of commodity culture and its symptomatic melancholia. Building on the theoretical insights of Slavoj Žižek, Judith Butler, Julia Kristeva, and Eve Kosofsky Sedgwick, Batten interweaves the discourses of psychoanalysis, economics, biography, sexuality, melancholy, value, and exchange to question accepted ideas of how Romantic poetry works. She asserts that poetic labor is in fact paradigmatic of the kinds of production--and the kinds of desire--that capitalist culture renders invisible. If symbolic exchange, in cash or in words, requires the surrender of a beloved object, if healthy mourning requires an orphan to "work through" emotional loss through the consolation of art or a love for the living, then the rebellious Romantic poet, Batten contends, possessed unique insight into the alternative authority of a poetic language that renounced a culture of denial. Batten urges that scholars move beyond critical approaches condemning allegedly regressive forms of pleasure, recognizing that they, too, are haunted by melancholic attachments to dead poets as they conduct their work. *The Orphaned Imagination* will interest anyone concerned with the claims of the English Romantic poets to a distinctive, valuable form of knowledge and those who may wonder about the power of contemporary theory to illuminate a traditional field.

**Reader's Guide to Lesbian and Gay Studies** - Timothy Murphy 2013-10-18

The *Reader's Guide to Lesbian and Gay Studies* surveys the field in some 470 entries on individuals (Adrienne Rich); arts and cultural studies (Dance); ethics, religion, and philosophical issues (Monastic Traditions); historical figures, periods, and ideas (Germany between the World Wars); language, literature, and communication (British Drama); law and politics (Child Custody); medicine and biological sciences (Health and Illness); and psychology, social sciences, and education (Kinsey Report).

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