

## **Sexual Power In British Romantic Poetry Daniel P Watkins**

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.

*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.

*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.

*A Routledge Literary Sourcebook on the Poems of John Keats* John R. Strachan 2003 John Keats was one of the central figures of English Romanticism and is still one of England's most popular poets. This sourcebook brings together texts and documents that provide a gateway towards

an understanding of the man, his life and his work.

### **South Atlantic Review** 1996

**Wordsworth's Biblical Ghosts** D. Westbrook 2001-09-07 The Bible serves Wordsworth as a basis for his poetry and poetics, providing language, images, figures, and importantly, a paradigm of poetic genres. Working from three interrelated critical approaches - intertextuality, poetics, and metaphysics - Westbrook first analyzes Wordsworth's theory and practice as these reflect the New Testament doctrine of the Incarnation. Subsequent chapters consider Wordsworth's adaptation of biblical narrative forms - etymological tales, parables, and mystical allegories. Closing chapters examine some extraordinary linguistic innovations in Wordsworth's revisions of biblical apocalypse, techniques that permit the poet to express the ineffable and to reveal nothing.

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

**Romanticism and Theatrical Experience** Jonathan Mulrooney 2019-01-10 Bringing together studies in theater history, print culture, and literature, this book offers a new consideration of Romantic-period writing in Britain. Recovering a wide range of theatrical criticism from newspapers and periodicals, some of it overlooked since its original publication in Regency London, Jonathan Mulrooney explores new contexts for the work of the actor Edmund Kean, essayist William Hazlitt, and poet John Keats. Kean's ongoing presence as a figure in the theatrical news presented readers with a provocative re-imagining of personal subjectivity and a reworking of the British theatrical tradition. Hazlitt and Keats, in turn, imagined the essayist and the poet along similar theatrical lines, reframing Romantic prose and poetics. Taken together, these case studies illustrate not only theater's significance to early nineteenth-century Londoners, but also the importance of theater's textual legacies for our own re-assessment of 'Romanticism' as a historical and cultural phenomenon.

### **Prism(s)** 1993

**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.

**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).

**Romanticism, Gender, and Violence** Nowell Marshall 2013-07-22 Responding to work by Eve Sedgwick and recent media attention to queer suicide, this project theorizes performative melancholia, a condition where, regardless of sexual orientation, overinvestment in gender norms causes subjects who are unable to embody those norms to experience socially expected ('normal') gender as something unattainable or lost.

*Routledge Library Editions: Percy Shelley* Various 2021-03-11 Percy Shelley is widely considered one of the most important Romantic poets of the 19th Century and was a key influence on the Victorian and pre-Raphaelite poets in the century following his death in 1822. However, for many years his writing was largely ignored in the mainstream due to the radical politics he espoused and it is only in relatively recent times he has become universally admired. *Routledge Library Editions: Percy Shelley* collects a broad range of scholarship ranging from examinations of Shelley's style and political intentions to an assessment of his impact on the broader Romantic Movement. This set reissues 4 books on Percy Shelley originally published between 1945 and 2009 and will be of interest to students of literature and literary history.

**Romanticism and the Materiality of Nature** Onno Oerlemans 2004-01-01 Oerlemans extends current eco-critical views by synthesizing a range of viewpoints from the Romantic period.

*New Literature on Women* 1997

**Gender in Mystical and Occult Thought** Brian J. Gibbons 2003-11-13 An evaluation of the intellectual legacy in England of the ideas of Jacob Boehme (1575-1624).

**Keats-Shelley Review** 1997

*Bibliographic Index* 1999

**British Romantic Drama** Terence Allan Hoagwood 1998 The present volume attempts a systematic explanation of various dimensions of Romantic drama by foregrounding both the theoretical and practical questions bearing on Romantic drama in its historical situation. In this effort, the volume intentionally gravitates toward discussion of lesser-known works of the period, rather than such major dramas as *Manfred* or *Prometheus Unbound*. This is because the poetic dramas by Byron and Shelley have already been the subject of many useful historicist investigations, and also because lesser-known works - for instance, the dramas of Scott, Wordsworth's *Borderers*, and the many revolutionary and counter-revolutionary dramas of the period - provide avenues into historical and ideological issues that cannot be adequately addressed by exclusive attention to dramas long recognized as canonical.

**Subject Guide to Books in Print** 2001

*Library Journal* 1996

**The Broadview Anthology of Romantic Drama** Jeffrey N. Cox 2003-02-05 The London theatres arguably were the central cultural institutions in England during the Romantic period, and certainly were arenas in which key issues of the time were contested. While existing anthologies of Romantic drama have focused almost exclusively on "closet dramas" rarely performed on stage, *The Broadview Anthology of Romantic Drama* instead provides a broad sampling of works representative of the full range of the drama of the period. It includes the dramatic work of canonical Romantic poets (Samuel Coleridge's *Remorse*, Percy Shelley's *The Cenci*, and Lord Byron's *Sardanapalus*) and important plays by women dramatists (Hannah Cowley's *A Bold Stroke for a Husband*, Elizabeth Inchbald's *Every One Has His Fault*, and Joanna Baillie's *Orra*). It also provides a selection of popular theatrical genres—from melodrama and pantomime to hippodrama and parody—most popular in the period, featuring plays by George Colman the Younger, Thomas John Dibdin, and Matthew Gregory Lewis. In short, this is the most wide-ranging and comprehensive anthology of

Romantic drama ever published. The introduction by the editors provides an informative overview of the drama and stage practices of the Romantic Period. The anthology also provides copious supplementary materials, including an Appendix of reviews and contemporary essays on the theater, a Glossary of Actors and Actresses, and a guide to further reading. Each of the ten plays has been fully edited and annotated.

Books In Print 2004-2005 Bowker Editorial Staff 2004

*Keats's Poetry and the Politics of the Imagination* Daniel P. Watkins 1989 A reassessment of the historical dimension of Keat's poetry that addresses the influence on his work of the immediate post-Waterloo period and traces his source materials. A new reading of Keat's major poems is presented, as well as of many less-studied pieces.

**Embodying Modernity** Heejeong Cho 2002

**The Publishers Weekly** 1996

John Keats John Whale 2017-10-07 This book offers an exciting reassessment of Keats with particular emphasis on gender identity and sexuality. Traditionally, Keats has been more readily associated with the 'feminine' than any other canonical male English poet. This feminization was always likely, given his tragically early death and the mythologizing which took place soon after. In contrast, John Whale explores Keats's writings from the perspective of masculinity and gender by placing them in the context of contemporary friendship groupings and coterie relationships. Whale addresses all the major poems and gives due prominence to the letters. In so doing, he offers a new understanding of Keats's exploration of poetry, gender and desire, and provides an extended analysis of Keats's quest for poetic fame in the face of the often conflicting forces of love and sexuality. Clear, concise and insightful, this is an essential guide to one of the best-known Romantic poets.

Forthcoming Books Rose Arny 2003

*Nineteenth-century Literature* 1996 Contains articles which focus on a broad spectrum of significant figures in fiction, philosophy, and criticism such as Austen, Carlyle, Dickens, Thackeray, the Brontes, Tennyson, Browning, Arnold, Emerson, Hawthorne, Thoreau, Whitman, Twain, and Henry James.

**Shelley's Textual Seductions** Samuel Lyndon Gladden 2016-01-08 First published in 2002. This book surveys how and to what effect Shelley uses erotic narratives to mask political rhetoric within his attempts to describe and bring forth utopia. Posing erotic relationships as both an exemplar of the inequities of power and a paradigm for alternative social orders that dismantle oppressive structures, it argues Shelley's work imagines a space where the rigidity of tyranny succumbs to the liberation of ecstatic union. From the Romantics to the Aesthetes, it argues that this model contributed to a counter-tradition in British literature which situates the erotic as a trope for political discourse. This work will be of interest to students of literature.

**Commemorating Peterloo** Michael Demson 2019-04-01 Reflections on the Bicentenary of the 1819 Massacre of Reformers in Manchester Two hundred years after the massacre of protestors in Manchester, known as Peterloo, distinguished scholars of Romantic-era literature join together in this commemorative volume to assess the implications of the violence. Contributors explore how attitudes toward violence and the claims of people to participate in government were reflected and revised in the verbal and visual culture of the time. Their analyses provide fresh insights into cultural engagement as a means of resisting oppression and a sign of the resilience of humanity in facing threats and force. Key Features Provides a multi-perspectival, historical reevaluation of the violence of Peterloo Draws on contemporary theorizations of violence by Judith Butler, Slavoj Žižek and Rob Nixon to account for the cultural factors leading to Peterloo Supplements treatments of Peterloo centering on English history with attention to the significance of that event from Scottish, Irish and North American perspectives

**Spirits of Fire** G. A. Rosso 1990 This work is a compilation of twelve essays on romantic literature by practitioners of a resurgent historical criticism

sharing the common assumption that no aspect of the object of literary study escapes the conditioning power of historical change.

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.

*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.

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

**1798: The Year of the Lyrical Ballads** Richard Cronin 2016-01-03 1798 is a significant date in literary history: in that year the Lyrical Ballads were published anonymously by Joseph Cottle, the Bristol bookseller. But this is a volume not about the Lyrical Ballads, but about their year. It is an attempt to re-create and examine the literary culture of 1798, the culture on which Wordsworth and Coleridge decided to make their 'experiment'. It is a book in which Wordsworth and Coleridge vie for attention, as they did in 1798, with many other writers, including Schleiermacher, John Thelwall, Mary Hays, the Abbe Barruel, Walter Savage Landor, Mary Wollstonecraft, Thomas Malthus, Joanna Baillie, George Canning, Robert Sothey and the Reverend T.J. Mathias. The chapters of this book work together to define a single historical moment that marked the beginning of romanticism in England.

**American Book Publishing Record** 1996-05

**The Romantic Paradox** J. Labbe 2000-06-06 Why are there so few 'happily ever afters' in the Romantic-period verse romance? Why do so many poets utilise the romance and its parts to such devastating effect? Why is gender so often the first victim? The Romantic Paradox investigates the prevalence of death in the poetic romances of the Della Cruscan, Coleridge, Keats, Mary Robinson, Felicia Hemans, Letitia Landon, and Byron, and posits that understanding the romance and its violent tendencies is vital to understanding Romanticism itself.

**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.

**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*.

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