

The top half of the cover features a dark, atmospheric illustration. On the left, a figure in a dark, hooded cloak stands on a rocky outcrop, looking out over a vast, dark landscape. In the center, a bright, full moon hangs in a dark, cloudy sky. The landscape is filled with dark, gnarled trees and rocky terrain, creating a sense of mystery and solitude. The overall color palette is dark, with shades of blue, black, and grey, punctuated by the white light of the moon.

Milton, the Metaphysicals, and Romanticism

*Edited by Lisa Rose
and Anthony John Harding*



Milton The Metaphysicals And Romanticism

Thomas Owens



Milton The Metaphysicals And Romanticism:

Milton, the Metaphysicals, and Romanticism Lisa Low, Anthony John Harding, 1994 **Romanticism and Religion from William Cowper to Wallace Stevens** Gavin Hopps, 2016-04-08 The relationship between literature and religion is one of the most groundbreaking and challenging areas of Romantic studies Covering the entire field of Romanticism from its eighteenth century origins in the writing of William Cowper and its proleptic stirrings in *Paradise Lost* to late twentieth century manifestations in the work of Wallace Stevens the essays in this timely volume explore subjects such as Romantic attitudes towards creativity and its relation to suffering and religious apprehension the allure of the veiled and the figure of the monk in Gothic and Romantic writing Miltonic light and inspiration in the work of Blake Wordsworth Shelley and Keats the relationship between Southey's and Coleridge's anti Catholicism and definitions of religious faith in the Romantic period the stammering of Romantic attempts to figure the ineffable the emergence of a feminised Christianity and a gendered sublime the development of Calvinism and its role in contemporary religious controversies Its primary focus is the canonical Romantic poets with a particular emphasis on Byron whose work is most in need of critical re evaluation given its engagement with the Christian and Islamic worlds and its critique of totalising religious and secular readings The collection is an original and much needed intervention in Romantic studies bringing together the contextual awareness of recent historicist scholarship with the newly awakened interest in matters of form and an appreciation of the challenges of postmodern theory *Romantic Epics and the Mission of Empire* Matthew Leporati, 2023-11-16 A lively account of the Romantic era revival of epic literature set against the background of British imperialism's evangelical turn *Romantic Generations* Robert F. Gleckner, 2001 These essays express a common belief that the study of Romantic literature must be at once professionally serious and personally engaging Topics discussed range from Wordsworth to Lady Caroline Lamb and from Blake and Burke to the contemporary Irish poet Paul Muldoon Each essay also offers close readings of essential works on English and Irish Romanticism Introducing the collection is a tribute by the celebrated Romanticist Peter Manning

The Romantic Legacy of Paradise Lost Jonathon Shears, 2016-12-05 The Romantic Legacy of *Paradise Lost* offers a new critical insight into the relationship between Milton and the Romantic poets Beginning with a discussion of the role that seventeenth and eighteenth century writers like Dryden Johnson and Burke played in formulating the political and spiritual mythology that grew up around Milton Shears devotes a chapter to each of the major Romantic poets contextualizing their misreadings of Milton within a range of historical aesthetic and theoretical contexts and discourses By tackling the vexed issue of whether *Paradise Lost* by its nature makes available and encourages alternate readings or whether misreadings are imposed on the poem from without Shears argues that the Romantic inclination towards fragmentation and a polysemous aesthetic leads to disrupted readings of *Paradise Lost* that obscure the theme or warp the grain of the poem Shears concludes by examining the ways in which the legacy of Romantic misreading continues to shape critical responses to Milton

s epic *Bacchus in Romantic England* A. Taylor, 1998-11-11 *Bacchus in Romantic England* describes real drunkenness among writers and ordinary people in the Romantic age. It grounds this reality in writings by doctors and philanthropists from 1780 onwards who describe an epidemic of drunkenness. These commentators provide a context for the different ways that poets and novelists of the age represent drunkards. Wordsworth writes poems and essays evaluating the drunken career of his model Robert Burns. Charles Lamb's essays and letters reveal a real and metaphorical preoccupation with his own drinking as a way of disguising his personal suffering. His companion Coleridge writes drinking songs, essays about drunkenness, and meditations about his own weakness of will that show both festive inebriety and consciousness of an inward abyss. Coleridge's son Hartley, whose fate his father had prophesied, experiences drunkenness as the life-long humiliation described in his poems and letters. Keats's complex dionysianism runs through *Endymion* and the late odes, setting him at odds with his temperate hero Milton. Men in the Romantic age such as Sheridan, Byron, Moore, and Clare celebrate rowdy friendship with tales and songs of drinking. Romantic women novelists such as Smith, Edgeworth, and Wollstonecraft depict these men stumbling home to abuse their wives. Although excessive drinking is real in the period, observers and participants can still maintain ambivalence about its power to release or to debase the human being. [Encyclopedia of the Romantic Era, 1760-1850](#) Christopher John Murray, 2004. Review. Written to stress the crosscurrent of ideas, this cultural encyclopedia provides clearly written and authoritative articles. Thoughts, themes, people, and nations that define the Romantic Era, as well as some frequently overlooked topics, receive their first encyclopedic treatments in 850 signed articles with bibliographies and coverage of historical antecedents and lingering influences of romanticism. Even casual browsers will discover much to enjoy here. [The Top 20 Reference Titles of the Year](#) American Libraries May 2004 **Women, Epic, and Transition in British Romanticism** Elisa Beshero-Bondar, 2011-05-31 *Women, Epic, and Transition in British Romanticism* argues that early nineteenth-century women poets contributed some of the most daring work in modernizing the epic genre. The book examines several long poems to provide perspective on women poets working with and against men in related efforts contributing together to a Romantic movement of large-scale genre revision. Women poets challenged longstanding categorical approaches to gender and nation in the epic tradition and they raised politically charged questions about women's importance in moments of historical crisis. While Romantic epics did not all engage in radical questioning or undermining of authority, this study calls attention to some of the more provocative poems in their approach to gender, culture, and history. This study prioritizes long poems written by and about women during the Romantic era and does so in context with influential epics by male contemporaries. The book takes its cue from a dramatic increase in the publication of epics in the early nineteenth century. At their most innovative, Romantic epics provoked questions about the construction of ideological meaning and historical memory and they centralized women's experiences in entirely new ways to reflect on defeat, loss, and inevitable transition. For the first time, the epic became an attractive genre for ambitious women poets. The book offers a

timely response to recent groundbreaking scholarship on nineteenth century epic by Herbert Tucker and Simon Dentith and should be of interest to Romanticists and scholars of 18th and 19th century literature and history gender and genre and women s studies Published by University of Delaware Press Distributed worldwide by Rutgers University Press

Metaromanticism Paul Hamilton,2003-07-15 This bracing study redefines romanticism in terms of its philosophical habits of self consciousness According to Paul Hamilton metaromanticism or the ways in which writers of the romantic period generalized their own practices was fundamentally characteristic of the romantic project itself Through a close look at the aesthetics of Friedrich Schiller and Jean Jacques Rousseau and key works by Samuel Taylor Coleridge Percy and Mary Shelley John Keats Sir Walter Scott Jane Austen and many others Hamilton shows how the romantic movement s struggle with its own tenets was not an effort to seek an alternative way of thought but instead a way of becoming what it already was And yet as he reveals the romanticists were still not content with their own self consciousness Pushed to the limit such contemplation either manifested itself as self disgust or found aesthetic ideas regenerated in discourses outside of aesthetics altogether

Ben Jonson in the Romantic Age Tom Lockwood,2005-09-22 Tom Lockwood s study is the first examination of Jonson s place in the texts and culture of the Romantic age Part one of the book explores theatrical critical and editorial responses to Jonson including his place in the post Garrick theatre critical estimations of his life and work and the politically charged making and reception of William Gifford s 1816 edition of Jonson s Works Part two explores allusive and imitative responses to Jonson s poetry and plays in the writings of Samuel Taylor Coleridge and explores how Jonson serves variously as a model by which to measure the poet laureate Robert Southey and Coleridge s eldest son Hartley The introduction and conclusion locate this Romantic Jonson against his eighteenth century and Victorian re creations *Ben Jonson in the Romantic Age* shows us a varied mobile and contested Jonson and offers a fresh perspective on the Romantic age

Fatal Women of Romanticism Adriana Craciun,2002-12-12 Incarnations of fatal women or femmes fatales recur throughout the works of women writers in the Romantic period Adriana Craciun demonstrates how portrayals of femmes fatales or fatal women played an important role in the development of Romantic women s poetic identities and informed their exploration of issues surrounding the body sexuality and politics Craciun covers a wide range of writers and genres from the 1790s through the 1830s She discusses the work of well known figures including Mary Wollstonecraft as well as lesser known writers like Anne Bannerman By examining women writers fatal women in historical political and medical contexts Craciun uncovers a far ranging debate on sexual difference She also engages with current research on the history of the body and sexuality providing an important historical precedent for modern feminist theory s ongoing dilemma regarding the status of woman as a sex

Blind and Blindness in Literature of the Romantic Period Edward Larrissy,2007-06-19 In the first full length literary historical study of its subject Edward Larrissy examines the philosophical and literary background to representations of blindness and the blind in the Romantic period In detailed studies of literary works he goes on to show how the topic is

central to an understanding of British and Irish Romantic literature While he considers the influence of Milton and the Ossian poems as well as of philosophers including Locke Diderot Berkeley and Thomas Reid much of the book is taken up with new readings of writers of the period These include canonical authors such as Blake Wordsworth Scott Byron Keats and Percy and Mary Shelley as well as less well known writers such as Charlotte Brooke and Ann Batten Cristall There is also a chapter on the popular genre of improving tales for children by writers such as Barbara Hofland and Mary Sherwood Larrissy finds that despite the nostalgia for a bardic age of inward vision the chief emphasis in the period is on the compensations of enhanced sensitivity to music and words This compensation becomes associated with the loss and gain involved in the modernity of a post bardic age Representations of blindness and the blind are found to elucidate a tension at the heart of the Romantic period between the desire for immediacy of vision on the one hand and on the other the historical self consciousness which always attends it History of the Gothic: Gothic Literature 1764-1824 Carol Margaret Davison,2009-12-01 Offers an

introduction to British Gothic literature This book examines works by Gothic authors such as Horace Walpole Matthew Lewis Ann Radcliffe William Godwin and Mary Shelley against the backdrop of eighteenth and nineteenth century British social and political history **Reading Romantic Poetry** Fiona Stafford,2014-02-03 Reading Romantic Poetry introduces the major

themes and preoccupations and the key poems and players of a period convulsed by revolution prolonged warfare and political crisis Provides a clear lively introduction to Romantic Poetry backed by academic research and marked by its accessibility to students with little prior experience of poetry Introduces many of the major topics of the age from politics to publishing from slavery to sociability from Milton to the mind of man Encourages direct responses to poems by opening up different aspects of the literature and fresh approaches to reading Discusses the poets own reading and experience of being read as well as analysis of the sounds of key poems and the look of the poem on the page Deepens understanding of poems through awareness of their literary historical political and personal contexts Includes the major poets of the period Blake Wordsworth Coleridge Byron Shelley Keats Burns and Clare as well as a host of less familiar writers including women

Byron Among the English Poets Clare Bucknell,Matthew Ward,2021-07-29 For Byron poetic achievement was always relative Writing meant dwelling in an echo chamber of other voices that enriched and contextualised what he had to say He believed that literary traditions mattered and regarded poetic form as something embedded in historical moments and places His poetry as this volume demonstrates engaged richly and experimentally with English influences and in turn licenced experimentation in multiple strands of post Romantic English verse In Byron Among the English Poets he is seen as a poet s poet a writer whose verse has served as both echo of and prompt for a host of other voices Here leading international scholars consider both the contours of individual literary relationships and broader questions regarding the workings of intertextuality exploring the many ways Byron might be thought to be among the poets alluding and alluded to collaborative competitive parodied worked and reworked in imitations critiques tributes travesties and biographies **The Variorum**

Edition of the Poetry of John Donne John Donne, 2021-01-05 Based on an exhaustive study of the manuscripts and printed editions in which these poems have appeared the eighth in the series of The Variorum Edition of the Poetry of John Donne presents newly edited critical texts of thirteen Divine Poems and details the genealogical history of each poem accompanied by a thorough prose discussion Arranged chronologically within sections the material is organized under the following headings Dates and Circumstances General Commentary Genre Language Versification and Style the Poet Persona and Themes The volume also offers a comprehensive digest of general and topical commentary on the Divine Poems from Donne's time through 2012

Wordsworth, Coleridge, and 'the language of the heavens' Thomas Owens, 2019-05-30 Thomas Owens explores some of the exultant visions inspired by Wordsworth's and Coleridge's close scrutiny of the night sky the natural world and the domains of science He examines a set of scientific patterns drawn from natural geometric celestial and astronomical sources which Wordsworth and Coleridge used to express their ideas about poetry religion literary criticism and philosophy and establishes the central importance of analogy in their creative thinking Analogies prompted the poets' imaginings in geometry and cartography in nature representations of the moon and natural history studies of spider webs streams and dew in calculus and conical refraction and in the discovery of infra red and ultraviolet light Although this is primarily a study of the patterns which inspired their writing the findings overturn the prevalent critical consensus that Wordsworth and Coleridge did not have the access interest or capacity to understand the latest developments in nineteenth century astronomy and mathematics which they did in fact possess Wordsworth Coleridge and the language of the heavens reinstates many relationships which the poets had with scientists and their sources Most significantly the book illustrates that these sources are not simply another context or historical lens through which to engage with Wordsworth's and Coleridge's work but are instead a controlling device of the symbolic imagination Exploring the structures behind Wordsworth's and Coleridge's poems and metaphysics stakes out a return to the evidence of the Romantic imagination not for its own sake but in order to reveal that their analogical configuration of the world provided them with a scaffold for thinking an intellectual orrery which ordered artistic consciousness and which they never abandoned

All the Devils Are Here David Greven, 2024-04-05 The English literary influence on classic American novelists' depictions of gender sexuality and race With *All the Devils Are Here* the literary scholar David Greven makes a signal contribution to the growing list of studies dedicated to tracing threads of literary influence Herman Melville's Nathaniel Hawthorne's and James Fenimore Cooper's uses of Shakespeare and Milton he finds reflect not just an intertextual relationship between American Romanticism and the English tradition but also an ongoing engagement with gender and sexual politics Greven limns the effect of Shakespeare's *Much Ado about Nothing* on Hawthorne's exploration of patriarchy and he shows how misogyny in *King Lear* informed Melville's evocation of the step mother world of orphaned men in *Moby Dick* Throughout Greven focuses particularly on male authors' treatment of femininity arguing that the figure of woman functions for them as a multivalent

signifier for artistic expression Ultimately Greven demonstrates the ambitions of these writers to comment on the history of the Western tradition and the future of art from their unique positions as Americans *Gothic Writers* Douglass H.

Thomson, Jack G. Voller, Frederick S. Frank, 2001-11-30 With its roots in Romanticism antiquarianism and the primacy of the imagination the Gothic genre originated in the 18th century flourished in the 19th and continues to thrive today This reference is designed to accommodate the critical and bibliographical needs of a broad spectrum of users from scholars seeking critical assistance to general readers wanting an introduction to the Gothic its abundant criticism and the present state of Gothic Studies The volume includes alphabetically arranged entries on more than 50 Gothic writers from Horace Walpole to Stephen King Entries for Russian Japanese French and German writers give an international scope to the book while the focus on English and American literature shows the dynamic nature of Gothicism today Each of the entries is devoted to a particular author or group of authors whose works exhibit Gothic elements beginning with a primary bibliography of works by the writer including modern editions This section is followed by a critical essay which examines the author's use of Gothic themes the author's place in the Gothic tradition and the critical reception of the author's works The entries close with selected annotated bibliographies of scholarly studies The volume concludes with a timeline and a bibliography of the most important broad scholarly works on the Gothic *The Palgrave Handbook of Gothic Origins* Clive Bloom, 2022-01-01 This handbook provides a comprehensive overview of research on the Gothic Revival The Gothic Revival was based on emotion rather than reason and when Horace Walpole created Strawberry Hill House a gleaming white castle on the banks of the Thames he had to create new words to describe the experience of gothic lifestyle Nevertheless Walpole's house produced nightmares and his book *The Castle of Otranto* was the first truly gothic novel with supernatural sensational and Shakespearean elements challenging the emergent fiction of social relationships The novel's themes of violence tragedy death imprisonment castle battlements dungeons fair maidens secrets ghosts and prophecies led to a new genre encompassing prose theatre poetry and painting whilst opening up a whole world of imagination for entrepreneurial female writers such as Mary Shelley Joanna Baillie and Ann Radcliffe whose immensely popular books led to the intense inner landscapes of the Brontë sisters Matthew Lewis's *The Monk* created a new gothic atheistic decadent perverse necrophilic and hellish The social upheaval of the French Revolution and the emergence of the Romantic movement with its more intense and often atheistic self absorption led the gothic into darker corners of human experience with a greater emphasis on the inner life hallucination delusion drug addiction mental instability perversion and death and the emerging science of psychology The intensity of the German experience led to an emphasis on doubles and schizophrenic behaviour ghosts spirits mesmerism the occult and hell This volume charts the origins of this major shift in social perceptions and completes a trilogy of Palgrave Handbooks on the Gothic combined they provide an exhaustive survey of current research in Gothic studies a go to for students and researchers alike

Reviewing **Milton The Metaphysicals And Romanticism**: Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is truly astonishing. Within the pages of "**Milton The Metaphysicals And Romanticism**," an enthralling opus penned by a very acclaimed wordsmith, readers embark on an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve into the book's central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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