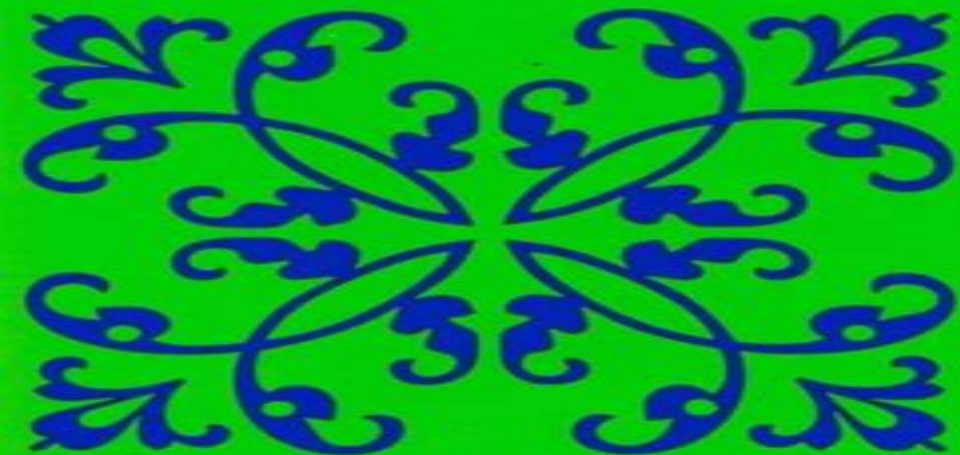


The  
INSISTENCE  
of HISTORY

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*Revolution in  
Burke,  
Wordsworth,  
Keats, and  
Baudelaire*

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Geraldine Friedman

# The Insistence Of History Revolution In Burke Wordsworth Keats And Baudelaire

**IM Harris**



## **The Insistence Of History Revolution In Burke Wordsworth Keats And Baudelaire:**

**The Insistence of History** Geraldine Friedman, 1996 Through a series of theoretically informed readings this book explores the uncanny effectivity of history in its seeming absence in canonical works by Burke Wordsworth Keats and Baudelaire written in the shadow of the French Revolution and the Revolution of 1848 The book begins with the discovery that in these writers issues of narration and figuration are already taken up in the political and historical questions raised by the two revolutions conversely historical political positioning and representation are involved from the beginning in problems of narration and figuration This co implication of aesthetics and history in each other has profound consequences once historical events take the form of figures they no longer act as literal material referents but rather interrogate the status of reference itself Far from being denied history becomes a problem for analysis one whose normative frames of understanding and founding concepts such as event experience and chronology must be rethought This can be most easily seen in the fact that the four writers in their different ways all miss historical occurrence not when they try to flee it as many older accounts of Romanticism have claimed but just when they attempt to engage it most intensely **Language and Revolution in**

**Burke, Wollstonecraft, Paine, and Godwin** Jane Hodson, 2017-03-02 The Revolution in France of 1789 provoked a major pamphlet war in Britain as writers debated what exactly had happened why it had happened and where events were now headed Jane Hodson's book explores the relationship between political persuasion literary style and linguistic theory in this war of words focusing on four key texts Edmund Burke's *Reflections on the Revolution in France* Mary Wollstonecraft's *A Vindication of the Rights of Men* Thomas Paine's *Rights of Man* and William Godwin's *Enquiry Concerning Political Justice* While these texts form the core of Hodson's project she ranges far beyond them to survey other works by the same authors more than 50 contemporaneous books on language and pamphlets novels and letters by other writers The scope of her study permits her to challenge earlier accounts of the relationship between language and politics that lack historical nuance Rather than seeing the Revolution debate as a straightforward conflict between radical and conservative linguistic practices Hodson argues that there is no direct correlation between a particular style or linguistic concept and the political affiliation of the writer Instead she shows how each writer attempts to mobilize contemporary linguistic ideas to lend their texts greater authority Her book will appeal to literature scholars and to historians of language and linguistics working in the Enlightenment and Romantic eras *The Cambridge Companion to Wordsworth* Stephen Gill, 2003-06-12 The Cambridge Companion to Wordsworth provides a wide ranging account of one of the most famous Romantic poets Specially commissioned essays cover all the important aspects of this multi faceted writer the volume examines his poetic achievement with a chapter on poetic craft while other chapters focus on the origin of his poetry and on the challenges it presented and continues to present Further contributions include discussions of *The Prelude* and *The Recluse* Wordsworth as philosophic poet his writing in relation to European Romanticism and Wordsworth as Nature poet The collection by an international team

of established specialists concludes with a lucid account of the history of Wordsworth's texts and offers students invaluable reference material including a chronology and guides to further reading The volume aims to ensure that its readers will be grounded in the history of Wordsworth's career and his critical reception **Feeling Time** Amit S. Yahav, 2018-03-19

Literary historians have tended to associate the eighteenth century with the rise of the tyranny of the clock the notion of time as ruled by mechanical chronometry The transition to standardized scheduling and time discipline the often told story goes inevitably results in modernity's time keeper societies and the characterization of modern experience as qualitatively diminished In *Feeling Time* Amit Yahav challenges this narrative of the triumph of chronometry and the consequent impoverishment of individual experience She explores the fascination eighteenth century writers had with the mental and affective processes through which human beings come not only to know that time has passed but also to feel the durations they inhabit Yahav begins by elucidating discussions by Locke and Hume that examine how humans come to know time noting how these philosophers often consider not only knowledge but also experience She then turns to novels by Richardson Sterne and Radcliffe attending to the material dimensions of literary language to show how novelists shape the temporal experience of readers through their formal choices Along the way she considers a wide range of eighteenth century aesthetic and moral treatises finding that these identify the subjective experience of duration as the crux of pleasure and judgment described more as patterned durational activity than as static state *Feeling Time* highlights the temporal underpinnings of the eighteenth century's culture of sensibility arguing that novelists have often drawn on the logic of musical composition to make their writing an especially effective tool for exploring time and for shaping durational experience **Americans in British Literature, 1770-1832** Christopher Flynn, 2017-03-02 American independence was inevitable by 1780 but British writers spent the several decades following the American Revolution transforming their former colonists into something other than estranged British subjects Christopher Flynn's engaging and timely book systematically examines for the first time the ways in which British writers depicted America and Americans in the decades immediately following the revolutionary war Flynn documents the evolution of what he regards as an essentially anthropological if also in some ways familial interest in the former colonies and their citizens on the part of British writers Whether Americans are idealized as the embodiments of sincerity and virtue or anathematized as intolerable and ungrateful louts Flynn argues that the intervals between the acts of observing and writing and between writing and reading have the effect of distancing Britain and America temporally as well as geographically Flynn examines a range of canonical and noncanonical works sentimental novels of the 1780s and 1790s prose and poetry by Wollstonecraft Blake Coleridge and Wordsworth and novels and travel accounts by Smollett Lennox Frances Trollope and Basil Hall Together they offer a complex and revealing portrait of Americans as a breed apart which still resonates today *Watchwords* Lily Gurton-Wachter, 2016-03-23 This book revisits British Romanticism as a poetics of heightened attention At the turn of the nineteenth century as Britain was on the alert for a possible French

invasion attention became a phenomenon of widespread interest one that aligned and distinguished an unusual range of fields including medicine aesthetics theology ethics pedagogy and politics Within this wartime context the Romantic aesthetic tradition appears as a response to a crisis in attention caused by demands on both soldiers and civilians to keep watch Close formal readings of the poetry of Blake Coleridge Cowper Keats Charlotte Smith and Wordsworth in conversation with research into Enlightenment philosophy and political and military discourses suggest the variety of forces competing for or commanding attention in the period This new framework for interpreting Romanticism and its legacy illuminates what turns out to be an ongoing tradition of war literature that rather than give testimony to or represent warfare uses rhythm and verse to experiment with how and what we attend to during times of war *The Romantic National Tale and the Question of Ireland* Ina Ferris, 2002-11-21 Ina Ferris examines the way in which the problem of incomplete union generated by the formation of the United Kingdom in 1800 destabilised British public discourse in the early decades of the nineteenth century Ferris offers the first full length study of the chief genre to emerge out of the political problem of Union the national tale an intercultural and mostly female authored fictional mode that articulated Irish grievances to English readers Ferris draws on current theory and archival research to show how the national tale crucially intersected with other public genres such as travel narratives critical reviews and political discourse In this fascinating study Ferris shows how the national tales of Morgan Edgeworth Maturin and the Banim brothers dislodged key British assumptions and foundational narratives of history family and gender in the period **Wordsworth: A Poet's History** K. Hanley, 2000-12-12 Wordsworth A Poet's History examines the range of Wordsworth's poetry and criticism over the course of his career It examines the writer and his works against the backdrop of revolutionary history public personal as well as political The study foregrounds the ways in which Wordsworth's account of self representation in poetic language coils around and recoils from the linguistic traumas excited by the French Revolution The book also examines Wordsworth's patriotism and the evolution of this as demonstrated in his poetry **The Fate of Progress in British Romanticism** Mark Canuel, 2022-03-10 What did Romantic writers mean when they wrote about progress and perfection This book shows how Romantic writers inventively responded to familiar ideas about political progress which they inherited from the eighteenth century Whereas earlier writers such as Voltaire and John Millar likened improvements in political institutions to the progress of the sciences or refinement of manners the novelists poets and political theorists examined in this book reimagined politically progressive thinking in multiple genres While embracing a commitment to optimistic improvement increasing freedom equality and protection from injury they also cultivated increasingly visible and volatile energies of religious and political dissent Earlier narratives of progress tended not only to edit and fictionalize history but also to agglomerate different modes of knowledge and practice in their quest to describe and prescribe uniform cultural improvement But romantic writers seize on internal division and take it less as an occasion for anxiety exclusion or erasure and more as an impetus to rethink the groundwork of progress itself Political

entities from Percy Shelley's plans for political reform to Charlotte Smith's motley associations of strangers in *The Banished Man* are progressive because they advance some version of collective utility or common good. But they simultaneously stake a claim to progress only insofar as they paradoxically solicit contending vantage points on the criteria for the very public benefit which they passionately pursue. The majestic edifices of Wordsworth's imagined university in *The Prelude* embrace members who are republican or pious, not to mention the recalcitrant enthusiast who is the poet himself. *Natural Rights and the Birth of Romanticism in the 1790s* R. White, 2005-11-22

Following the American War of Independence and the French Revolution, ideas of the Natural Rights of Man later distinguished into particular issues like rights of association, rights of women, slaves, children, and animals were publicly debated in England. Literary figures like Wollstonecraft, Godwin, Thelwall, Blake, and Wordsworth reflected these struggles in their poetry and fiction. With the seminal influences of John Locke and Rousseau, these and many other writers laid the foundations for high Romantic Literature, foundations that were not so much aesthetic as moral and political. This new study by R. S. White provides a reinterpretation of the Enlightenment as it is currently understood. *Keats, Hunt and the Aesthetics of Pleasure* Ayumi Mizukoshi, 2016-02-17

This book tackles the age-old interpretative problem of pleasure in Keats's poetry by placing him in the context of the liberal, leisured, and luxurious culture of Hunt's circle. Challenging the standard narrative which attributes Keats's astonishing poetic development to his separation from Hunt, the author cogently argues that Keats, profoundly imbued with Hunt's bourgeois ethic and aesthetic, remained a poet of sensuous pleasure through to the end of his short career. *Romantic Poetry* Angela Esterhammer, 2002-06-04

*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, 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.

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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 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

Baudelaire's *Le Spleen de Paris* Maria C. Scott, 2017-09-29 Maria Scott s study of the operation of irony in Baudelaire s *Le Spleen de Paris* contends that the principal target of the collection s spleen is its own readership Baudelaire as one of the most perceptive cultural commentators of the nineteenth century was naturally very keenly aware of the growing dominance of the bourgeoisie in France not least as a market for art and literature Despite being dependent on this market for his own writing the poet was highly critical of bourgeois values and attitudes Scott builds on existing criticism of the collection to argue that these are indirectly mocked in *Le Spleen de Paris* often in the person of the poet s supposed textual alter ego The contention is that the prose poems betray the trust of readers by way of an apparent transparency of meaning that functions to blind us to their embedded irony Though focused on *Le Spleen de Paris* Scott s study engages with the full range of Baudelaire s writings including his art and literary criticism Her book will be of interest not only to Baudelaire scholars but also to those engaged more generally with nineteenth century French culture

*The Oxford Handbook of William Wordsworth* Richard Gravil, Daniel Robinson, 2015-01-22 The Oxford Handbook of William Wordsworth deploys its forty seven original essays to present a stimulating account of Wordsworth s life and achievement and to map new directions in criticism In addition to twenty two essays wholly on Wordsworth s poetry other essays return to the poetry while

exploring other dimensions of the life and work of the major Romantic poet The result is a dialogic exploration of many major texts and problems in Wordsworth scholarship This uniquely comprehensive handbook is structured so as to present in turn Wordsworth's life career and networks aspects of the major lyrical and narrative poetry components of The Recluse his poetical inheritance and his transformation of poetics the variety of intellectual influences upon his work from classical republican thought to modern science his shaping of modern culture in such fields as gender landscape psychology ethics politics religion and ecology and his 19th and 20th century reception most importantly by poets but also in modern criticism and scholarship

*Nineteenth-century Literature*, 1997 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

*William Wordsworth - The Prelude* Tim Milnes, 2009-06-02 The Prelude is now seen as a central text in the Wordsworth corpus This Guide identifies and gathers significant critical perspectives interpretations and debates connected with the poem contextualising and explaining criticism from the Victorian period right through to the present day

*The Decadent Republic of Letters* Matthew Potolsky, 2012-10-15 While scholars have long associated the group of nineteenth century French and English writers and artists known as the decadents with alienation escapism and withdrawal from the social and political world Matthew Potolsky offers an alternative reading of the movement In *The Decadent Republic of Letters* he treats the decadents as fundamentally international defined by a radically cosmopolitan ideal of literary sociability rather than an inward turn toward private aesthetics and exotic sensation *The Decadent Republic of Letters* looks at the way Charles Baudelaire Théophile Gautier and Algernon Charles Swinburne used the language of classical republican political theory to define beauty as a form of civic virtue The libertines an international underground united by subversive erudition gave decadents a model of countercultural affiliation and a vocabulary for criticizing national canon formation and the increasing state control of education Decadent figures such as Joris Karl Huysmans Walter Pater Vernon Lee Aubrey Beardsley and Oscar Wilde envisioned communities formed through the circulation of art Decadents lavishly praised their counterparts from other traditions translated and imitated their works and imagined the possibility of new associations forged through shared tastes and texts Defined by artistic values rather than language geography or ethnic identity these groups anticipated forms of attachment that are now familiar in youth countercultures and on social networking sites Bold and sophisticated *The Decadent Republic of Letters* unearths a pervasive decadent critique of nineteenth century notions of political community and reveals the collective effort by the major figures of the movement to find alternatives to liberalism and nationalism

**Romanticism on the Road** T. Benis, 2000-03-02 *Romanticism on the Road* challenges critical orthodoxy by arguing that Wordsworth rejected the political dogmas of his age Refusing to ally with either radicals or conservatives after the French Revolution the poet seizes on vagrants to attack the binary thinking dominating public affairs and to question the value of the Georgian domestic ideal



Drawing on current and historical discussions of homelessness the study offers a cultural history of vagrancy and explains why Wordsworth chose the homeless to bear his message **Imitation and Society** Tom Huhn, 2007-08-09 This book reconsiders the fate of the doctrine of mimesis in the eighteenth century Standard accounts of the aesthetic theories of this era hold that the idea of mimesis was supplanted by the far more robust and compelling doctrines of taste and aesthetic judgment Since the idea of mimesis was taken to apply only in the relation of art to nature it was judged to be too limited when the focus of aesthetics changed to questions about the constitution of individual subjects in regard to taste Tom Huhn argues that mimesis rather than disappearing instead became a far more pervasive idea in the eighteenth century by becoming submerged within the dynamics of the emerging accounts of judgment and taste Mimesis also thereby became enmeshed in the ideas of sociality contained often only implicitly within the new accounts of aesthetic judgment The book proceeds by reading three of the foundational treatises in aesthetics Burke s Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful Hogarth s Analysis of Beauty and Kant s Critique of Judgment with an eye for discerning where arguments and analyses betray mimetic structures Huhn attempts to explicate these books anew by arguing that they are pervaded by a mimetic dynamic Overall he seeks to provoke a reconsideration of eighteenth century aesthetics that centers on its continuity with traditional notions of mimesis **Islam, Democracy, and Cosmopolitanism** Ali Mirsepassi, Tadd Graham Fernée, 2014-03-24 This book presents a critical study of citizenship state and globalization in societies that have been historically influenced by Islamic traditions and institutions Interrogating the work of contemporary theorists of Islamic modernity such as Mohammed Arkoun Abdul an Na im Fatima Mernissi Talal Asad Saba Mahmood and Aziz Al Azmeh this book explores the debate on Islam democracy and modernity contextualized within contemporary Muslim lifeworlds These include contemporary Turkey following the 9 11 attacks and the onset of war in Afghanistan multicultural France 2009 10 French burqa debate Egypt the 2011 Tahrir Square mass mobilizations and India Ali Mirsepassi and Tadd Ferne critique particular counterproductive ideological conceptualizations voicing an emerging global ethic of reconciliation Rejecting the polarized conceptual ideals of the universal or the authentic the authors critically reassess notions of the secular the cosmopolitan and democracy Raising questions that cut across the disciplines of history anthropology sociology and law this study articulates a democratic politics of everyday life in modern Islamic societies

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