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The Age of Revolutions and its aftermath is unparalleled in English literature. Its poets include Blake, Wordsworth, Coleridge, Byron, Shelley, and Keats; its novelists, Jane Austen and Scott. But how is it that some of these writers were apparently swept up in Romanticism, and others not? Studies of Romanticism have tended to adopt the Romantic viewpoint. They value creativity, imagination and originality - ideas which nineteenth-century writers themselves used to promote a new image of their calling.

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

1819 was the *annus mirabilis* for many British Romantic writers, and the *annus terribilis* for demonstrators protesting the state of parliamentary representation. In 1819 Keats wrote what many consider his greatest poetry. This was the year of Shelley's *Prometheus Unbound*, *The Cenci*, and *Ode to the West Wind*. Wordsworth published his most widely reviewed work, *Peter Bell*, and the craze for Walter Scott's historical novels reached its zenith. Many of these writings explicitly engaged with the politics of representation in 1819, especially the great movement for reform that was fueled by threats of mass emigration to America and came to a head that August with an unprovoked attack on unarmed men, women, and children in St. Peter's Field, Manchester, a massacre that journalists dubbed "Peterloo." But the year of Peterloo in British history is notable for more than just the volume, value, and topicality of its literature. Much of the writing from 1819, argues James Chandler, was acutely aware not only of its place in history, but also of its place as history - a realization of a literary "spirit of the age" that resonates strongly with the current "return to history" in literary studies. Chandler explores the ties between Romantic and contemporary historicism, such as the shared tendency to seize a single dated event as both important on its own and as a "case" testing general principles. To animate these issues, Chandler offers a series of cases of his own built around key texts from 1819.

The last major work by Marilyn Butler, leading literary critic of the late twentieth century, on imaginative ideas of nationhood.

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Publisher Description

This insightful and elegantly written book examines how the popular media of the Victorian era sustained and transformed the reputations of Romantic writers. Tom Mole provides a new reception history of Lord Byron, Felicia Hemans, Sir Walter Scott, Percy Bysshe Shelley, and William Wordsworth—one that moves beyond the punctual historicism of much recent criticism and the narrow horizons of previous reception histories. He attends instead to the material artifacts and cultural practices that remediated Romantic writers and their works amid shifting understandings of history, memory, and media. Mole scrutinizes Victorian efforts to canonize and commodify Romantic writers in a changed media ecology. He shows how illustrated books renovated Romantic writing, how preachers incorporated irreligious Romantics into their sermons, how new statues and memorials integrated Romantic writers into an emerging national pantheon, and how anthologies mediated their works to new generations. This ambitious study investigates a wide range of material objects Victorians made in response to Romantic writing—such as photographs, postcards, books, and collectibles—that in turn remade the public's understanding of Romantic writers. Shedding new light on how Romantic authors were posthumously recruited to address later cultural concerns, *What the Victorians Made of Romanticism* reveals new histories of appropriation, remediation, and renewal that resonate in our own moment of media change, when once again the cultural products of the past seem in danger of being forgotten if they are not reimagined for new audiences.

This volume offers an introduction to British literature that challenges the traditional divide between eighteenth-century and Romantic studies. Contributors explore the development of literary genres and modes through a period of rapid change. They show how literature was shaped by historical factors including the development of the book trade, the rise of literary criticism and the expansion of commercial society and empire. The wide scope of the collection, juxtaposing canonical authors with those now gaining new attention from scholars, makes it essential reading for students of eighteenth-century literature and Romanticism.

This fascinating interdisciplinary study examines the relationship between literary interest in visionary kinds of experience and medical ideas about hallucination and the nerves in the first half of the nineteenth century, focusing on canonical Romantic authors, the work of women writers influenced by Romanticism, and visual culture.

Describes the major themes and ideas found in the works from the Romantic Age.

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