
Read PDF Biographia Literaria Chapter 18

Thank you very much for downloading **Biographia Literaria Chapter 18**. As you may know, people have search hundreds times for their favorite readings like this Biographia Literaria Chapter 18, but end up in malicious downloads.

Rather than enjoying a good book with a cup of tea in the afternoon, instead they cope with some infectious bugs inside their desktop computer.

Biographia Literaria Chapter 18 is available in our digital library an online access to it is set as public so you can get it instantly. Our book servers hosts in multiple countries, allowing you to get the most less latency time to download any of our books like this one. Merely said, the Biographia Literaria Chapter 18 is universally compatible with any devices to read

KEY= BIOGRAPHIA - DAVIES JAX

BIOGRAPHIA LITERARIA BY SAMUEL TAYLOR COLERIDGE

Edinburgh University Press This new edition of the *Biographia* supersedes all previous editions. Crucially, it takes into consideration 3 decades of research and scholarship on Coleridge and includes all Coleridge's references and allusions. In tracing all unattributed references, Adam Roberts has in some cases opened up whole new avenues of interpretation for the text, materially altering or changing the way we read this classic work. This new scholarly edition for a 21st-century readership includes a detailed Critical Introduction, a Textual Introduction, the text of the *Biographia Literaria*, including Coleridge's notes and editorial footnotes; Endnotes; and a Bibliography. It is likely to stand as the definitive textual edition for many years to come. Key Features: The first edition of the *Biographia* in 3 decades and the first ever to identify all of Coleridge's many allusions and quotations Draws on the most up-to-date scholarship on the text Fully explains the genesis, the poetic and philosophical contexts and debates surrounding the text Provides the chance to revitalise Romanticism studies more generally

BIOGRAPHIA LITERARIA

COLERIDGE, BIOGRAPHIA LITERARIA, CHAPTERS, I-IV, XIV--XXII.

WORDSWORTH, PREFACES AND ESSAYS ON POETRY, 1800-1815

A REOPENING OF CLOSURE

ORGANICISM AGAINST ITSELF

Columbia University Press Surveying the expanding conflict in Europe during one of his famous fireside chats in 1940, President Franklin Roosevelt ominously warned that "we know of other methods, new methods of attack. The Trojan horse. The fifth column that betrays a nation unprepared for treachery. Spies, saboteurs, and traitors are the actors in this new strategy." Having identified a new type of war -- a shadow war -- being perpetrated by Hitler's Germany, FDR decided to fight fire with fire, authorizing the formation of the Office of Strategic Services (OSS) to organize and oversee covert operations. Based on an extensive analysis of OSS records, including the vast trove of records released by the CIA in the 1980s and '90s, as well as a new set of interviews with OSS veterans conducted by the author and a team of American scholars from 1995 to 1997, *The Shadow War Against Hitler* is the full story of America's far-flung secret intelligence apparatus during World War II. In addition to its responsibilities generating, processing, and interpreting intelligence information, the OSS orchestrated all manner of dark operations, including extending feelers to anti-Hitler elements, infiltrating spies and sabotage agents behind enemy lines, and implementing propaganda programs. Planned and directed from Washington, the anti-Hitler campaign was largely conducted in Europe, especially through the OSS's foreign outposts in Bern and London. A fascinating cast of characters made the OSS run: William J. Donovan, one of the most decorated individuals in the American military who became the driving force behind the OSS's genesis; Allen Dulles, the future CIA chief who ran the Bern office, which he called "the big window onto the fascist world"; a veritable pantheon of Ivy League academics who were recruited to work for the intelligence services; and, not least, Roosevelt himself. A major contribution of the book is the story of how FDR employed Hitler's former propaganda chief, Ernst "Putzi" Hanfstaengl, as a private spy. More than a record of dramatic incidents and daring personalities, this book adds significantly to our understanding of how the United States fought World War II. It demonstrates that the extent, and limitations, of secret intelligence information shaped not only the conduct of the war but also the face of the world that emerged from the shadows.

WILLIAM COWPER

THE TASK AND SELECTED OTHER POEMS

Routledge Having previously suffered neglect as a result of Pope's dominance of the period, William Cowper (1731-1800) has now become a far more important figure in eighteenth-century literature. Following the successful format of the series, Professor Sambrook's edition consists of a comprehensive, contextual editor's introduction together with substantial annotation on the page. *The Task* (1785) is the principal text discussed together with a selection of Cowper's other poems which cover a wide range of his subjects, moods and styles.

ROUTLEDGE LIBRARY EDITIONS: ROMANTICISM

Routledge This set reissues 28 books on Romanticism originally published between 1940 and 2006. *Routledge Library Editions: Romanticism* provides an outstanding collection of scholarship which explores not only Romantic literature but the Romantic Movement as a whole, including art, philosophy and science.

THE DESCENT OF THE IMAGINATION

POSTROMANTIC CULTURE IN THE LATER NOVELS OF THOMAS HARDY

NYU Press *The Descent of the Imagination* places Thomas Hardy's writing within the context of nineteenth-century fiction writing as a genre. Moore therefore regards his examination of Hardy's work as a form of archaeology as well as a genealogy of the romantic figure in fiction, from Wordsworth through Hardy. The book provides a new interpretation of Hardy's method of composition and uses new source material that will interest Hardy scholars. It offers an original view of the novelist that argues that his work, especially his later writings, were a deliberate rewriting of romanticism.

SOUND INTENTIONS

THE WORKINGS OF RHYME IN NINETEENTH-CENTURY POETRY

Oxford University Press The rhymes in poems are important to understanding how poets write; and in the nineteenth century, rhyme conditioned the ways in which poets heard both themselves and each other writing. *Sound Intentions* studies the significance of rhyme in the work of Wordsworth, Keats, Tennyson, Christina Rossetti, Hopkins and other poets, including Coleridge, Byron, Elizabeth Barrett Browning, Swinburne, and Hardy. The book's stylistic reading of nineteenth-century poetry argues for Wordsworth's centrality to issues of intention and chance in poets' work, and offers a reading of the formal choices made in poetry as profoundly revealing points of intertextual relation. *Sound Intentions* includes detailed consideration of the critical meaning of both rhyme and repetition, bringing to bear an emphasis on form as poetry's crucial proving-ground. In a series of detailed readings of important poems, the book shows how close formal attention goes beyond critical formalism, and can become a way of illuminating poets' deepest preoccupations, doubts, and beliefs. Wordsworth's sounding of his own poetic voice, in blank verse as well as rhyme, is here taken as a model for the ways in which later nineteenth-century poets attend to the most perplexing and important voicings of their own poetic originality.

ON POETRY AND PHILOSOPHY

THINKING METAPHORICALLY WITH WORDSWORTH AND KANT

Wipf and Stock Publishers Brayton Polka's book, *On Poetry and Philosophy: Thinking Metaphorically with Wordsworth and Kant*, is unique in bringing poetry and philosophy together in a single study. The poet and the philosopher whom he makes central to his project are both revolutionary founders of modernity, Wordsworth of romantic poetry and Kant of critical philosophy. Both the poet and the philosopher, as the author makes clear in his study, found their principles, at once poetically metaphorical and philosophically critical, on the religious values that are central to the Bible—that all human beings are equal before God.

LANGUAGE AND RELATIONSHIP IN WORDSWORTH'S WRITING

Routledge William Wordsworth (1770-1850) needs little introduction as the central figure in Romantic poetry and a crucial influence in the development of poetry generally. This broad-ranging survey redefines the variety of his writing by showing how it incorporates contemporary concepts of language difference and the ways in which popular and serious literature were compared and distinguished during this period. It discusses many of Wordsworth's later poems, comparing his work with that of his regional contemporaries as well as major writers such as Scott. The key theme of relationship, both between characters within poems and between poet and reader, is explored through Wordsworth's construction of community and his use of power relationships. A serious discussion of the place of sexual feeling in his writing is also included.

BIOGRAPHIA LITERARIA, CHAPTERS I-IV, XIV-XXII.

WORDSWORTH, PREFACES AND ESSAYS ON POETRY, 1800-1815

THE INKY DIGIT OF DEFIANCE

TONY HARRISON: SELECTED PROSE 1966-2016

[Faber & Faber](#) *In this richly varied selection of Tony Harrison's provocative prose of the last fifty years, the great poet of page, stage and screen presents a lifetime's thinking about art and politics, creativity and mortality. In so doing, he takes us on an extraordinary journey through languages and across continents and millennia, from his Nigerian Lysistrata to the British Raj of his version of Racine's Phèdre, to post-Communist Europe for the film Prometheus to a one-off performance of The Kaisers of Carnuntum at the Roman amphitheatre in Austria on the Danube, to the peace camp at Greenham Common, and from a Leeds street bonfire celebrating the defeat of Japan by the new atomic bomb to wines made from the vines on volcanoes. A collection of work filled with passion and humour that educates as it dazzles. 'More than Yeats, Eliot or Auden, more than anyone writing in English this century, and perhaps the two before that as well, Harrison has demonstrated that verse drama remains a living artistic possibility.'* Observer

THE WORKS OF THOMAS DE QUINCEY, PART III VOL 21

[Routledge](#) *Thomas De Quincey (1785-1859) is considered one of the most important English prose writers of the early-19th century. This is the final part of a 21-volume set presenting De Quincey's work, also including previously unpublished material.*

EKPHRASIS

THE ILLUSION OF THE NATURAL SIGN

[JHU Press](#) *As he examines the conflict between the spatial and temporal, between vision-centered and word-centered metaphors, Krieger reveals how literary theory has been shaped by the attempts and the deceptive failures of language to do the job of the "natural sign."*

THINKING THROUGH POETRY

FIELD REPORTS ON ROMANTIC LYRIC

[Oxford University Press](#) *Thinking through Poetry: Field Reports on Romantic Lyric pursues two goals. The title signals the contribution to debates about reading. Do we think 'through' - 'by means of', 'with'- poems, sympathetically elaborating their surfaces? Is this compatible with a second meaning: 'thinking through' poems to their end-solving a problem, getting to its root, its deep truth? Third, can we square these surface and depth readings with a speculative, philosophical criticism to which the poem carries us, where 'through' denotes a 'going beyond?' All three meanings of 'through' are in play throughout. The subtitle applies 'field' first to Romantic studies since the 1980s, a field that this project reflects upon from beginning to end. Examples are drawn especially from Wordsworth, but also from Coleridge and, in assessing Romanticism's afterlife, from Stevens. 'Field' also characterizes the shift from a unitary to a field-concept of form during that time-span, a shift pursued through prolonged engagement with Spinoza. 'Field' thus underscores the synthesis of form and history, the importance of analytic scale to that synthesis, and the displacement of entity (text) by 'relation' as the object of investigation. While the book historically connects early nineteenth-century intellectual trends to twentieth- and twenty-first-century scientific revolutions, its focuses on introducing new models to literary criticism. Unlike accounts of the influence of science on literature, or various 'literature + X' approaches (literature and ecology, literature and cognitive science), it constructs its object of inquiry in a way cognate with work in non-humanities disciplines, thus highlighting a certain unity to human knowledge. The claim is that specialists in literature should think the way distinguished scientists think, and vice versa.*

A LIFE OF MATTHEW G. LEWIS

[Pickle Partners Publishing](#) *Matthew Lewis (1775-1818), author of The Monk—one of the most famous of gothic novels—is attracting increasing attention for his own talent and his pre-eminence in the gothic school. The gothic mode, aside from its intrinsic interest, is important because of its distinct influence in British, continental, and American literature. Yet a full-length biography of Lewis has not appeared since 1839. For the nonspecialist seeking an introduction to Romanticism and the Regency, Lewis is a valuable man to know, with his varied literary interests—poetry, the novel, drama—and his wide acquaintance: royalty, the peerage, literary celebrities like Byron, Scott, Shelley, Sheridan, and the theatrical world. As a writer he showed uncanny anticipation of popular literary trends and a talent for the spectacular. This new biography, based on information which has appeared since 1839 and on new material, presents the whole man, not a selection of eccentricities. It includes treatment of all his works and a section of newly edited correspondence.*

AUTHORS AND AUTHORITY

ENGLISH AND AMERICAN CRITICISM, 1750-1990

[Columbia University Press](#) *One of the great paradoxes of modern times is that the more scientists understand the natural world, the more we discover that our everyday beliefs about it are wrong. Neil F. Comins has identified and classified, by origin and topic, over 1,700 commonly held misconceptions about the universe. He presents the reader with the tools needed to probe erroneous notions so that we can begin to question for ourselves... and to think more like scientists.*

ALCOHOL

SCIENCE, POLICY AND PUBLIC HEALTH

[OUP](#) *Oxford Alcohol has always been an issue in public health but it is currently assuming increasing importance as a cause of disease and premature death worldwide. Alcohol: Science, Policy, and Public Health provides an interdisciplinary source of information that links together, the usually separate fields of, science, policy, and public health. This comprehensive volume highlights the importance of bringing scientific knowledge to bear in order to strengthen and develop alcohol public policy. The book looks at the historical evolution of alcohol consumption in society, key early studies of alcohol and disease, and the cultural and social aspects of alcohol consumption. It then goes on to cover the chemistry and biology of alcohol, patterns of consumption, gender and age-related issues, alcohol and injury, alcohol and cancer and non-malignant disease, and various current therapeutic aspects. The book concludes with a section on alcohol policy, looking at issues of poverty, the availability of alcohol and alcohol control measures. This major reference, written by international leaders in the fields of alcoholism and alcohol policy, provides a comprehensive study of one of the foremost health problems in the world, and represents the highest standards of research within the field. It will be valuable to physicians and health professionals involved with patients with alcohol-related problems, scientists, public health specialists, health policy specialists, researchers and legislators as well as students of public health.*

ROMANTIC LEGACIES

TRANSNATIONAL AND TRANSDISCIPLINARY CONTEXTS

[Routledge](#) *Romantic Legacies: Transnational and Transdisciplinary Contexts presents the most wide-ranging treatment of Romantic regenerations, covering the cross-pollination between the arts or between art and thought in Germany, Britain, France, the US, Russia, India, China, and Japan. Each chapter in the volume examines a legacy or afterlife in a comparative context to demonstrate ongoing Romantic legacies as fully as possible in their complexity and richness. The volume provides readers a lens through which to understand Romanticism not merely as an artistic heritage but as a dynamic site of intellectual engagement that crosses nations and time periods and entails no less than the shaping of our global cultural currents.*

SOURCES, PROCESSES AND METHODS IN COLERIDGE'S 'BIOGRAPHIA LITERARIA'

[Cambridge University Press](#) *This is Dr Wheeler's analysis of the Biographia Literaria, one of the central prose texts of the Romantic period.*

BRITISH POETRY IN THE AGE OF MODERNISM

[Cambridge University Press](#) *If Modernist poetry dominated the early twentieth century, what did it mean for British poets like Thomas Hardy, Edward Thomas and Wilfred Owen not to be Modernist? Peter Howarth has written an informative and inspiring account of the themes and debates that have shaped British poetry of the last century.*

POLITICAL TRACTS OF WORDSWORTH, COLERIDGE AND SHELLEY

[CUP Archive](#)

THE OXFORD HANDBOOK OF BRITISH ROMANTICISM

[Oxford University Press](#) *The Oxford Handbook of British Romanticism offers a comprehensive guide to the literature and thought of the Romantic period, and an overview of the latest research on this topic. Written by a team of international experts, the Handbook analyses all aspects of the Romantic movement, pinpointing its different historical phases and analysing the intellectual and political currents which shaped them. It gives particular attention to devolutionary trends, exploring the English, Scottish, Welsh, and Irish strands in 'British' Romanticism and assessing the impact of the constitutional changes that brought into being the 'United Kingdom' at a time of revolutionary turbulence and international conflict. It also gives extensive coverage to the publishing and reception history of Romantic writing, highlighting the role of readers, reviewers, publishers, and institutions in shaping Romantic literary culture and transmitting its ideas and values. Divided into ten sections, each containing four or five chapters, the Handbook covers key themes and concepts in Romantic studies as well as less chartered topics such as freedom of speech, literature and drugs, Romantic oratory, and literary uses of dialect. All the major male and female Romantic authors are included along with numerous lesser-known writers, the emphasis throughout being on the diversity of Romantic writing and the complexities and internal divisions of the culture that sustained it. The volume strikes a balance between familiarity and novelty to provide an accessible guide to current thinking and a conceptual reorganization of this fast-moving field.*

THE DIDACTIC MUSE

SCENES OF INSTRUCTION IN CONTEMPORARY AMERICAN POETRY

Princeton University Press Writing with the vigor and elan that readers have come to expect from his many astute reviews and essays, Willard Spiegelman maintains that contemporary American poets have returned to the poetic aims of an earlier era: to edify, as well as to delight, and thus to serve the "didactic muse." What Spiegelman says about individual poets--such as Nemerov, Hecht, Ginsberg, Pinsky, Ammons, Rich, and Merrill, among others--is wonderfully insightful. Furthermore, his outlook on their work--the way he takes quite literally the teacherly elements of their poems--challenges long-standing conceptions both about contemporary writing and about the poetry of the Eliot-Pound-Stevens-Williams generation. Beginning the book with a meditation on W. H. Auden's legacy to American poets, Spiegelman ends with a discussion of the multiple scenes of learning in Merrill's *The Changing Light at Sandover*, which he identifies as not only the major epic poem of the second half of the twentieth century but also as the period's most important georgic: a textbook full of scientific, mythic, artistic, and human instruction. The *Didactic Muse* reminds us that poets have traditionally acknowledged their function as teachers, from Horace's advice that poetry should please and instruct to Robert Frost's aphorism that a poem "begins in delight and ends in wisdom." Whereas many of the critical remarks of the most important Romantic and modern poets suggest their desperate attempts to separate poetry from instruction, Spiegelman demonstrates that their practices often contradicted their theories. And he shows that our best contemporary poets are now embracing the older, classical paradigms. Originally published in 1989. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

TRANSNATIONAL GOTHIC

LITERARY AND SOCIAL EXCHANGES IN THE LONG NINETEENTH CENTURY

Routledge Offering a variety of critical approaches to late eighteenth- and nineteenth-century Gothic literature, this collection provides a transnational view of the emergence and flowering of the Gothic. The essays expand on now well-known approaches to the Gothic (such as those that concentrate exclusively on race, gender, or nation) by focusing on international issues: religious traditions, social reform, economic and financial pitfalls, manifest destiny and expansion, changing concepts of nationhood, and destabilizing moments of empire-building. By examining a wide array of Gothic texts, including novels, drama, and poetry, the contributors present the Gothic not as a peripheral, marginal genre, but as a central mode of literary exchange in an ever-expanding global context. Thus the traditional conventions of the Gothic, such as those associated with Ann Radcliffe and Monk Lewis, are read alongside unexpected Gothic formulations and lesser-known Gothic authors and texts. These include Mary Rowlandson and Bram Stoker, Frances and Anthony Trollope, Louisa May Alcott, Elizabeth Gaskell, Theodore Dreiser, Rudyard Kipling, and Lafcadio Hearn, as well as the actors Edmund Kean and George Frederick Cooke. Individually and collectively, the essays provide a much-needed perspective that eschews national borders in order to explore the central role that global (and particularly transatlantic) exchange played in the development of the Gothic. British, American, Continental, Caribbean, and Asian Gothic are represented in this collection, which seeks to deepen our understanding of the Gothic as not merely a national but a global aesthetic.

SPENSER'S INTERNATIONAL STYLE

Cambridge University Press Why did Spenser write his epic, *The Faerie Queene*, in stanzas instead of a classical meter or blank verse? Why did he affect the vocabulary of medieval poets such as Chaucer? Is there, as centuries of readers have noticed, something lyrical about Spenser's epic style, and if so, why? In this accessible and wide-ranging study, David Scott Wilson-Okamura reframes these questions in a larger, European context. The first full-length treatment of Spenser's poetic style in more than four decades, it shows that Spenser was English without being insular. In his experiments with style, Spenser faced many of the same problems, and found some of the same solutions, as poets writing in other languages. Drawing on classical rhetoric and using concepts that were developed by literary critics during the Renaissance, this is an account of long-term, international trends in style, illustrated with examples from Petrarch, Du Bellay, Ariosto and Tasso.

THE EDINBURGH REVIEW IN THE LITERARY CULTURE OF ROMANTIC BRITAIN

MAMMOTH AND MEGALONYX

Routledge From its first issue, published on the 10th October 1802, Francis Jeffrey's "Edinburgh Review" established a strong reputation and exerted a powerful influence. This is a literary study of the "Edinburgh Review" for over fifty years. It contextualizes the periodical within the culture wars of the Romantic era.

THE CAMBRIDGE HISTORY OF LITERARY CRITICISM: VOLUME 5, ROMANTICISM

Cambridge University Press This volume, first published in 2000, is the standard reference work on literary criticism in the period c.1780-c.1830.

THE POETICS OF REPETITION IN ENGLISH AND CHINESE LYRIC POETRY

University of Chicago Press Preface Chinese Historical Periods Prologue. Setting Repetition in Its Larger Context of Culture 1 Repetition as the Common Basis for Comparison 2 The Overt Mode of Repetition: Sound 3 The Covert Mode of Repetition: Sense 4 Mimesis and Xing Epilogue. The Telos of Poetic Repetition Appendix: Original Texts of Chinese Poems and Critical Passages Notes Glossary Index

READINGS IN WRITING COURSES

RE-PLACING LITERATURE IN COMPOSITION

IAP As the title suggests, this six-chapter book responds to a question which, in Western culture, goes back to Plato, Aristotle, Cicero, and Quintilian, namely, What should rhetoric teachers ask their students to read? Primarily historical, the first two chapters trace conflicting answers to the question above, focusing on two constructive results of the debate: the re-invention of rhetoric and writing as a discipline, a coherent and growing body of knowledge; and, as a result, the emergence of independent departments of writing, free from departments of English, free, therefore, to develop their own curriculum and to manage their own budgets. Additionally, the second chapter examines two destructive consequences of this debate: the ban of literature from writing courses, where students might profitably study both; and, as a result, the often painful departmental splits, which not only separate former colleagues but also cramp the pedagogy of those trained to teach both writing and literature. More than a survey of key publications, this chapter encourages readers to honor the discipline of rhetoric but to make a place for literature on their composition syllabi. The next four chapters provide pedagogical support for these chief claims: that literature can and should be taught in writing courses, and that such readings need not distract students from the primary text, their own writing. On the contrary, these readings motivate serious writing when students feel invited into a conversation on issues that touch their lives. These pedagogical chapters, then, move entering professionals from the theoretical debate to the application of theory; therefore, the book would serve well professors of courses in composition theory, particularly those who enjoy 'teaching the conflicts' and preparing their graduate students to design assignments and courses that apply theories of learning, reading, and composing.

THE FIRE THAT BREAKS

GERARD MANLEY HOPKINS'S POETIC LEGACIES

In terms of literary history, Gerard Manley Hopkins has been difficult to pin down. Many of his concerns - industrialism, religious faith and doubt, science, language - were common among Victorian writers, but he is often championed as a proto-modernist despite that he avoids the self-conscious allusiveness and indirectness that typify much high modernist poetry. It is partly because Hopkins cannot be pigeonholed that his influence remains relevant. *The Fire that Breaks* brings together an international team of scholars to explore for the first time Hopkins's extended influence on the poets and novelist who defined Anglo-American literature throughout the past century.

COGNITION, LITERATURE, AND HISTORY

Routledge Cognition, Literature, and History models the ways in which cognitive and literary studies may collaborate and thereby mutually advance. It shows how understanding of underlying structures of mind can productively inform literary analysis and historical inquiry, and how formal and historical analysis of distinctive literary works can reciprocally enrich our understanding of those underlying structures. Applying the cognitive neuroscience of categorization, emotion, figurative thinking, narrativity, self-awareness, theory of mind, and wayfinding to the study of literary works and genres from diverse historical periods and cultures, the authors argue that literary experience proceeds from, qualitatively heightens, and selectively informs and even reforms our evolved and embodied capacities for thought and feeling. This volume investigates and locates the complex intersections of cognition, literature, and history in order to advance interdisciplinary discussion and research in poetics, literary history, and cognitive science.

THE PENGUIN BOOK OF VICTORIAN VERSE

Penguin UK Daniel Karlin has selected poetry written and published during the reign of Queen Victoria, (1837-1901). Giving pride of place to Tennyson, Robert Browning, and Christina Rossetti, the volume offers generous selections from other major poets such as Arnold, Emily Bronte, Hardy and Hopkins, and makes room for several poem-sequences in their entirety. It is wonderful, too, in its discovery and inclusion of eccentric, dissenting, un-Victorian voices, poets who squarely refuse to 'represent' their period. It also includes the work of Elizabeth Barrett Browning, George Meredith, James Thomson and Augusta Webster.

ENCYCLOPEDIA OF ROMANTICISM (ROUTLEDGE REVIVALS)

CULTURE IN BRITAIN, 1780S-1830S

Routledge First Published in 1992, this encyclopedia is designed to survey the social, cultural and intellectual climate of English Romanticism from approximately the 1780s and the French Revolution to the 1830s and the Reform Bill. Focussing on 'the spirit of the age', the book deals with the aesthetic, scientific, socioeconomic - indeed the human - environment in which the Romantics flourished. The books considers poets, playwrights and novelists; critics, editors and booksellers; painters, patrons and architects; as well as ideas, trends, fads, and conventions, the familiar and the newly discovered.

The book will be of use for everyone from undergraduate English students, through to thesis-driven graduate students to teaching faculty and scholars.

THE RHYTHMS OF ENGLISH POETRY

Routledge Examines the way in which poetry in English makes use of rhythm. The author argues that there are three major influences which determine the verse-forms used in any language: the natural rhythm of the spoken language itself; the properties of rhythmic form; and the metrical conventions which have grown up within the literary tradition. He investigates these in order to explain the forms of English verse, and to show how rhythm and metre work as an essential part of the reader's experience of poetry.

CLASSICS AND TRANSLATION

ESSAYS

Bucknell University Press D. S. Carne-Ross (1921-2010) was one of the finest critics of classical literature in English translation after Arnold. More than four decades of Carne-Ross's writings are represented in this volume, which includes criticism of both ancient and modern writers, in addition to historical-critical studies of translation, discriminating analyses of translators widely read today, and investigations in the relationship between translation, criticism, and literary creation. This book will appeal to a wide audience including classicists, specialists in reception and translation studies, students of comparative literature, and literary readers. Two chapters give readings of the *Odyssey* and the *Oresteia*; others focus on significant and influential translators of those works. Two long essays give extended accounts of two of the most widely read twentieth-century translators of Greek and Latin, Robert Fitzgerald and Richmond Lattimore; there are also incisive studies of translations by H.D., David Ferry, Christopher Logue and others. Some essays focus on a particular work, author, or genre in translation, for example, Pindar's *Pythian 12*, Horace, Greek tragedy, and Greek epigram. The first and the final chapters use translation as a point of departure in order to investigate questions about transfers between ancient and modern literatures. In all the essays, translated works are considered in their relation to Greek or Roman literature and also as contributions to English literature, as a source of innovation for it, or as a way of laying bare connections between past and present moments.

WILLIAM WORDSWORTH'S POETRY

A&C Black >

LECTURES AND ESSAYS IN CRITICISM

University of Michigan Press The basis of Arnold's high reputation as literary critic

FATAL AUTONOMY

ROMANTIC DRAMA AND THE RHETORIC OF AGENCY

Cornell University Press 'Fatal Autonomy is a subtle, gracefully written, and politically astute reading of selected plays by the canonical Romantic poets. Jewett offers the most original and carefully circumscribed formulations to date of the interaction between language and politics as it is depicted in Romantic drama.'—Julie Carlson, University of California, Santa Barbara Describing an enduring moral puzzle and explaining how it helped to shape a key moment in the history of poetic drama, *Fatal Autonomy* represents Romanticism as a reckoning with the costs of individual agency. No moral calculus can ever fully determine the relation of events to an individual's actions and failures to act, William Jewett argues; that is why the stubborn belief in such a relationship gives rise to tragedy. Jewett maintains that tragic drama forces its readers and viewers to confront the ways in which the use of language grants agency. The Romantic poets saw a moral challenge in that confrontation and followed its generic implications toward a new kind of poetry. *Fatal Autonomy* thus looks to Romantic drama to explain how Romantic poetry came to hold a permanent grip on conceptions of moral life. Tracing the source of major strains in British Romanticism to a politically charged body of dramatic poems, Jewett focuses on two historical moments: 1794-97, which he describes as the political turning point in the careers of William Wordsworth and Samuel Taylor Coleridge, and 1819-22, the years in which he believes Percy Bysshe Shelley and Lord Byron wrote their best poetry.

THE MODES OF MODERN WRITING

METAPHOR, METONYMY, AND THE TYPOLOGY OF MODERN LITERATURE

Bloomsbury Publishing *The Modes of Modern Writing* tackles some of the fundamental questions we all encounter when studying or reading literature, such as: what is literature? What is realism? What is the relationship between form and content? And what dictates the shifts in literary fashions and tastes? In answering these questions, the book examines texts by a wide range of modern novelists and poets, including James Joyce, T.S.Eliot, Ernest Hemingway, George Orwell, Virginia Woolf, Samuel Beckett and Philip Larkin, and draws on the work of literary theorists from Roman Jakobson to Roland Barthes. Written in Lodge's typically accessible style this is essential reading for students and lovers of literature at any level. The Bloomsbury Revelations edition includes a new Foreword/Afterword by the author.