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KEY=THE - GIDEON GRACE

REPOSSESSING THE ROMANTIC PAST

Cambridge University Press Work on British Romanticism is often characterised as much by its conscious difference from preceding positions as it is by its approach to or choice of material. As a result, writing neglected or marginalised in one account will be restored to prominence in another, as we reconstruct the past as a history of the present. This collection of essays takes as its starting point the wide-ranging work of Marilyn Butler on Romantic literature, and includes contributions by some of the most prominent scholars of Romanticism working today. The essays offer interesting perspectives on Maria Edgeworth, Coleridge, Austen, Scott and others, showing that the openness of modern critical perceptions matches and reflects the diversity of the literature and culture of the Romantic period itself.

REPOSSESSING THE WORLD

READING MEMOIRS BY CONTEMPORARY WOMEN

Wilfrid Laurier Univ. Press Why does it seem as if everyone is writing memoirs, and particularly women? The current popularity of memoir verifies the common belief that we each have a story to tell. And we do...especially women. Memoirs are not only representations of women's personal lives but also of their desire to repossess important parts of our culture, in which women's stories have not mattered. Beginning with her own motivations for writing memoirs, Helen M. Buss examines the many kinds of memoir written by contemporary women: memoirs about growing up, memoirs about traumatic events, about relationships, about work. In writing memoirs, these women publicly assert that their lives have mattered. They reshape the memoir, a form as old as the middle ages and as young as today, into a social discourse that blends the personal with the political, the self with the significant other, literature with history, and fiction with autobiography and essay. Buss urges readers to use their reading experience to help themselves understand and write the significance of their own lives. *Repossessing the World* is the first book-length critical inquiry into women's use of a form that has often been dismissed as less important than autobiography, less professional than the novel, and less intellectual than the formal essay. Buss demonstrates that the memoir makes its own art, not only through selective borrowing from these genres but also through the unique way that the tripartite narrative voice of the memoir constructs the personal and public experience of the memoirist as significant to our cultural moment.

UNITED ISLANDS? THE LANGUAGES OF RESISTANCE

Routledge This is the first title in a new series called Poetry and Song in the Age of Revolution. This series will appeal to those involved in English literary studies, as well as those working in fields of study that cover Enlightenment, Romanticism and Revolution in the last quarter of the eighteenth century.

THE ROMANTIC CROWD

SYMPATHY, CONTROVERSY AND PRINT CULTURE

Cambridge University Press In the long eighteenth century, sympathy was understood not just as an emotional bond, but also as a physiological force, through which disruption in one part of the body produces instantaneous disruption in another. Building on this theory, Romantic writers explored sympathy as a disruptive social phenomenon, which functioned to spread disorder between individuals and even across nations like a 'contagion'. It thus accounted for the instinctive behaviour of people swept up in a crowd. During this era sympathy assumed a controversial political significance, as it came to be associated with both riotous political protest and the diffusion of information through the press. Mary Fairclough reads Edmund Burke, Mary Wollstonecraft, William Godwin, John Thelwall, William Hazlitt and Thomas De Quincey alongside contemporary political, medical and philosophical discourse. Many of their central questions about crowd behaviour still remain to be answered by the modern discourse of collective psychology.

URBANIZATION AND ENGLISH ROMANTIC POETRY

Cambridge University Press This book re-orientates the relationship between urbanization and English Romantic poetry by focusing on urban aspects of Romantic poems.

ROMANTIC OUTLAWS

THE EXTRAORDINARY LIVES OF MARY WOLLSTONECRAFT & MARY SHELLEY

Random House Trade Paperbacks NATIONAL BOOK CRITICS CIRCLE AWARD WINNER • NAMED ONE OF THE BEST BOOKS OF THE YEAR BY THE SEATTLE TIMES This groundbreaking dual biography brings to life a pioneering English feminist and the daughter she never knew. Mary Wollstonecraft and Mary Shelley have each been the subject of numerous biographies, yet no one has ever examined their lives in one book—until now. In *Romantic Outlaws*, Charlotte Gordon reunites the trailblazing author who wrote *A Vindication of the Rights of Woman* and the Romantic visionary who gave the world *Frankenstein*—two courageous women who should have shared their lives, but instead shared a powerful literary and feminist legacy. In 1797, less than two weeks after giving birth to her second daughter, Mary Wollstonecraft died, and a remarkable life spent pushing against the boundaries of society's expectations for women came to an end. But another was just beginning. Wollstonecraft's daughter Mary was to follow a similarly audacious path. Both women had passionate relationships with several men, bore children out of wedlock, and chose to live in exile outside their native country. Each in her own time fought against the injustices women faced and wrote books that changed literary history. The private lives of both Marys were nothing less than the stuff of great Romantic drama, providing fabulous material for Charlotte Gordon, an accomplished historian and a gifted storyteller. Taking readers on a vivid journey across revolutionary France and Victorian England, she seamlessly interweaves the lives of her two protagonists in alternating chapters, creating a book that reads like a richly textured historical novel. Gordon also paints unforgettable portraits of the men in their lives, including the mercurial genius Percy Shelley, the unbridled libertine Lord Byron, and the brilliant radical William Godwin. "Brave, passionate, and visionary, they broke almost every rule there was to break," Gordon writes of Wollstonecraft and Shelley. A truly revelatory biography, *Romantic Outlaws* reveals the defiant, creative lives of this daring mother-daughter pair who refused to be confined by the rigid conventions of their era. Praise for *Romantic Outlaws* "[An] impassioned dual biography . . . Gordon, alternating between the two chapter by chapter, binds their lives into a fascinating whole. She shows, in vivid detail, how mother influenced daughter, and how the daughter's struggles mirrored the mother's."—The Boston Globe

BRITISH ORIENTALISMS, 1759-1835

Cambridge University Press Illuminates Britons' changing sense of themselves in relation to their Eastern others during an age of empire and revolution.

MIGRANCY, MEMORY AND REPOSSESSION

WOMEN ON THE HISTORICAL MARGINS

Cambridge Scholars Publishing The writing of women's history has witnessed a huge increase in recent decades. In the past, the focus of some of this work was the representation of the "heroine" or the "grand dame". Recent theoretical writing, particularly as relating to historical anthropology, has focussed on a more "rounded" view of women's historical representation and experience, however. This book explores aspects of Western visual culture and the cultures of so-called "marginal" groups, groups which have, as yet, seen little light shed on them. By analysing the discursive and "hidden" histories of a range of women artists who worked on the periphery of "mainstream" society or whose representational subjects were deemed "marginal" (Travellers, Roma (Gypsies and Circus people)), it is possible to come to some new conclusions regarding the historical relationships that have existed between different cultures and peoples. Such a process can generate a better understanding of the shifting power dynamic as between diverse historical phenomena. It is through such explorations also that we can enable the historical recovery and emergence of new identities in an increasingly multicultural world.

POPULISM, GENDER, AND SYMPATHY IN THE ROMANTIC NOVEL

Springer *Populism, Gender, and Sympathy in the Romantic Novel* is a richly historicized account that explores anxieties about crowds, fiction and disguise, women authors, and unstable gender roles. James P. Carson argues that the Romantic novel is a form individualizing in its address, which exploits popular materials and stretches formal boundaries in an attempt to come to terms with the masses. Informed by Bakhtin, Foucault, and Freud, this book offers fresh new readings of works by Sir Walter Scott, William Godwin, Matthew Lewis, Charles Robert Maturin, and Mary Shelley.

ROMANCE'S RIVAL

FAMILIAR MARRIAGE IN VICTORIAN FICTION

Oxford University Press "Academic study about marriage and courtship in the Victorian novel. It discusses works by Jane Austen, George Eliot, Charlotte Yonge, and Margaret Oliphant, among others" --

THE REPOSSESSION

Hachette Children's Romance and suspense combine in a tense teen thriller that will leave you gasping for more ... 34 kids missing. Vanished without a trace. Believing she is possessed, Genie Magee's mother has imprisoned her all summer encouraged by the sinister Reverend Schneider. Beautiful Rian, love of her life, sets her free, and their escape washes them up at Marshall's remote farmhouse downriver. But why are there newspaper clippings of the missing kids pinned to Marshall's bathroom wall? And should they believe his stories about the experiments at the Fortress, an underground research station nearby? Genie meets Denis. Missing two years now, but hasn't grown an inch. Rian is haunted by Renée, who insists she's not actually dead. Soon they discover the terrible truth about Reverend Schneider and worse, Genie is next ... and Rian can't do a thing to prevent it. The Repossession is just the beginning. 'Forget Bella and Edward. Genie and Rian are the new IT couple in the teen fiction world!' Kooky Toon Book Corner blog

REPOSSESSIONS

PSYCHOANALYSIS AND THE PHANTASMS OF EARLY MODERN CULTURE

U of Minnesota Press A doubled-edged critical forum, this volume brings early modern culture and psychoanalysis into revisionist dialogue with each other. The authors reflect on how psychoanalysis remains "possessed" by its incorporation of early modern mythologies, vision, credos, and phantasms, which may--or may not--be applicable today. 23 photos.

LOVE IN THE TIME OF REVOLUTION

TRANSATLANTIC LITERARY RADICALISM AND HISTORICAL CHANGE, 1793-1818

UNC Press Books In 1798, English essayist and novelist William Godwin ignited a transatlantic scandal with *Memoirs of the Author of "A Vindication of the Rights of Woman."* Most controversial were the details of the romantic liaisons of Godwin's wife, Mary Wollstonecraft, with both American Gilbert Imlay and Godwin himself. Wollstonecraft's life and writings became central to a continuing discussion about love's place in human society. Literary radicals argued that the cultivation of intense friendship could lead to the renovation of social and political institutions, whereas others maintained that these freethinkers were indulging their own desires with a disregard for stability and higher authority. Through correspondence and novels, Andrew Cayton finds an ideal lens to view authors, characters, and readers all debating love's power to alter men and women in the world around them. Cayton argues for Wollstonecraft's and Godwin's enduring influence on fiction published in Great Britain and the United States and explores Mary Godwin Shelley's endeavors to sustain her mother's faith in romantic love as an engine of social change.

WRITING ROMANTICISM

CHARLOTTE SMITH AND WILLIAM WORDSWORTH, 1784-1807

Springer What is 'Wordsworthian' Romanticism and how did it evolve? This book argues that only by reading Charlotte Smith's poetry in tandem with William Wordsworth's can this question be answered, demonstrating their mutual contribution to the creation of the 'Wordsworthian', through literary analysis and historical contextualizing of their writings.

LITERARY HISTORY WRITING, 1770-1820

Springer This investigation of literary history writing between 1770 and 1820 identifies the mode's distinction from canon formation as central to its cultural vitality. Using secret history, memoir and the novel, amongst other sources, it invites a re-thinking of literary history's place in late eighteenth and early nineteenth-century print culture.

SHELLEY'S RADICAL STAGES

PERFORMANCE AND CULTURAL MEMORY IN THE POST-NAPOLEONIC ERA

Routledge Dana Van Kooy draws critical attention to Percy Bysshe Shelley as a dramatist and argues that his dramas represent a critical paradigm of romanticism in which history is 'staged'. Reading Shelley's dramas as a series of radical stages - historical reenactments and theatrical reproductions - Van Kooy highlights the cultural significance of the drama and the theatre in shaping and contesting constructions of both the sovereign nation and the global empire in the post-Napoleonic era. This book is about the power of performance to challenge and reformulate cultural memories that were locked in historical narratives and in Britain's theatrical repertoire. It examines each of Shelley's dramas as a specific radical stage that reformulates the familiar cultural performances of war, revolution, slavery and domestic tyranny. Shelley's plays invite audiences to step away from these horrors and to imagine their lives as something other than a tragedy or a melodrama where characters are entrapped in cycles of violence or struck blind or silent by fear. Although Shelley's dramas are few in number they engage a larger cultural project of aesthetic and political reform that constituted a groundswell of activism that took place during the Romantic period.

WORDSWORTH AND THE PASSIONS OF CRITICAL POETICS

Springer This scholarly study presents a new political Wordsworth: an artist interested in 'autonomous' poetry's redistribution of affect. No slave of Whig ideology, Wordsworth explores emotion for its generation of human experience and meaning. He renders poetry a critical instrument that, through acute feeling, can evaluate public and private life.

THE SHELLEY-BYRON CIRCLE AND THE IDEA OF EUROPE

Springer This book investigates how Lord Byron, Percy Shelley, and their circle understood the idea of Europe. What geographical, cultural, and ideological concepts did they associate with the term? What does this tell us about politics and identity in early nineteenth-century Britain? In addressing these questions, Paul Stock challenges prevailing nationalist interpretations of Romanticism, but without falling prey to imprecise alternative notions of cosmopolitanism or "world citizenship." Instead, his book accounts for both the transnational and the local in Romantic writing, reassessing the period in terms of more complex, multi-layered identity politics.

MODERNITY'S MIST

BRITISH ROMANTICISM AND THE POETICS OF ANTICIPATION

Fordham Univ Press *Modernity's Mist* explores an understudied aspect of Romanticism: its future-oriented poetics. Whereas Romanticism is well known for its relation to the past, Emily Rohrbach situates Romantic epistemological uncertainties in relation to historiographical debates that opened up a radically unpredictable and fast-approaching future. As the rise of periodization made the project of defining the "spirit of the age" increasingly urgent, the changing sense of futurity rendered the historical dimensions of the present deeply elusive. While historicist critics often are interested in what Romantic writers and their readers would have known, Rohrbach draws attention to moments when these writers felt they could not know the historical dimensions of their own age. Illuminating the poetic strategies Keats, Austen, Byron, and Hazlitt used to convey that sense of mystery, Rohrbach describes a poetic grammar of future anteriority—of uncertainty concerning what will have been. Romantic writers, she shows, do not simply reflect the history of their time; their works make imaginable a new way of thinking the historical present when faced with the temporalities of modernity.

BLUESTOCKINGS

WOMEN OF REASON FROM ENLIGHTENMENT TO ROMANTICISM

Springer This study argues that female networks of conversation, correspondence and patronage formed the foundation for women's work in the 'higher' realms of Shakespeare criticism and poetry. Eger traces the transition between Enlightenment and Romantic culture, arguing for the relevance of rational argument in the history of women's writing.

HANDBOOK OF BRITISH ROMANTICISM

Walter de Gruyter GmbH & Co KG The Handbook of British Romanticism is a state of the art investigation of Romantic literature and theory, a field that probably changed more quickly and more fundamentally than any other traditional era in literary studies. Since the early 1980s, Romantic studies has widened its scope significantly: The canon has been expanded, hitherto ignored genres have been investigated and new topics of research explored. After these profound changes, intensified by the general crisis of literary theory since the turn of the millennium, traditional concepts such as subjectivity, imagination and the creative genius have lost their status as paradigms defining Romanticism. The handbook will feature discussions of key concepts such as history, class, gender, science and the use of media as well as a thorough account of the most central literary genres around the turn of the 19th century. The focus of the book, however, will lie on a discussion of key literary texts in the light of the most recent theoretical developments. Thus, the Handbook of British Romanticism will provide students with an introduction to Romantic literature in general and literary scholars with a discussion of innovative and groundbreaking theoretical developments.

EIGHTEEN HUNDRED AND ELEVEN

POETRY, PROTEST AND ECONOMIC CRISIS

Cambridge University Press In 1811 England was on the brink of economic collapse and revolution. The veteran poet and campaigner Anna Letitia Barbauld published a prophecy of the British nation reduced to ruins by its refusal to end the interminable war with France, titled *Eighteen Hundred and Eleven*. Combining ground-breaking historical research with incisive textual analysis, this new study dispels the myth surrounding the hostile reception of the poem and takes a striking episode in Romantic-era culture as the basis for exploring poetry as a medium of political protest. Clery examines the issues at stake, from the nature of patriotism to the threat to public credit, and throws new light on the views and activities of a wide range of writers, including radical, loyalist and dissenting journalists, Coleridge, Wordsworth, Southey, and Barbauld herself. Putting a woman writer at the centre of the enquiry opens up a revised perspective on the politics of Romanticism.

WRITING THE STAGE COACH NATION

LOCALITY ON THE MOVE IN NINETEENTH-CENTURY BRITISH LITERATURE

Oxford University Press Why is it that so many of the best-loved novels of the Victorian era take place not in the steam-powered railway present in which they were published, but in the very recent past? Most works by Dickens, Brontë, Eliot, and Hardy set action neither in the present nor in a definitively historical epoch but rather in a 'just' past of collective memory, a vanishing but still tangible world moving by stage and mail coach. It is easy to overlook the fact that *Jane Eyre*, *Bleak House*, and *Middlemarch*, for example, are in this sense historical novels, recreating places and times that are just slipping from the horizon of here and now. Ruth Livesey brings to the surface the historical consciousness of such novels of the 'just' past and explores how they convey an idea of a national belonging that can be experienced through a sense of local place. The journey by public coach had long been an analogy for the form of the novel as it took shape in the eighteenth century; smooth engineered roads and the rapid circulation of print was one means by which Britain was reimagined as a modern, peaceable, and communicative nation in the aftermath of the Napoleonic wars. But by the later 1840s the end of the stage coach was assured and that made it a highly charged figure of a lost national modernity. In its halts, relays, stops at inns, and crossing points, the stage and mail coach system offered a different experience of mobility and being-in-place—passages of flight and anchoring points—from the vectors of the railway that radiated out from industrial and urban centres. This book opens by examining the writing of the stage coach nation in Walter Scott's fiction and in the work of the radical journalists William Hazlitt and William Cobbett. Livesey suggests that in turning to the 'just' past of the stage coach imaginary, later novels by Dickens, Brontë, and Eliot reach out to the possibility of a nation knitted together by the affect of strongly felt local belonging. This vision is of a communicative nation at its liveliest when the smooth passage of characters and words are interrupted and overset, delivering readers and protagonists to local places, thick with the presence of history writ small.

INSPIRATION IN THE AGE OF ENLIGHTENMENT

Rowman & Littlefield Inspiration in the Age of Enlightenment reconsiders theories of apostrophe and poetic authority to argue that the Augustan age created a new form of inspiration, one that not only changed the relationship of literary production to authority in the modern period but that crucially contributes to defining the movement of secularization in literature.

SHELLEY AND THE APPREHENSION OF LIFE

Cambridge University Press Percy Bysshe Shelley, in the essay 'On Life' (1819), stated 'We live on, and in living we lose the apprehension of life'. Ross Wilson uses this statement as a starting point to explore Shelley's fundamental beliefs about life and the significance of poetry. Drawing on a wide range of Shelley's own writing and on philosophical thinking from Plato to the present, this book offers a timely intervention in the debate about what Romantic poets understood by 'life'. For Shelley, it demonstrates poetry is emphatically 'living melody', which stands in resolute contrast to a world in which life does not live. Wilson argues that Shelley's concern with the opposition between 'living' and 'the apprehension of life' is fundamental to his work and lies at the heart of Romantic-era thought.

WILLIAM HAZLITT

POLITICAL ESSAYIST

OUP Oxford Over the course of a literary career that extended from the lingering Malthusian controversies of the late eighteenth century to the brink of the Reform Act of 1832, William Hazlitt produced a remarkable body of committed radical journalism. Against the view that partisan passion undermined his aesthetic judgment and compromised his celebrated disinterestedness, *William Hazlitt: Political Essayist* restores politics to the center of his achievement as a critic and essayist. In doing so Kevin Gilmartin explores his constructive relationship with the early nineteenth-century popular reform movement, while acknowledging his desire to reflect critically on radical politics and express his own doubts about social progress. Early chapters attend closely to his critical method and matters of style and form, focusing on the political development of his contradictory prose manner. Paradox and inconsistency are central to his attack on 'Legitimacy', a term he drew from the lexicon of post-Napoleonic political journalism. In treating legitimate government as a revived form of divine right monarchy, Hazlitt often produced harrowing visions of the perfect refinement of oppressive power and the complete elimination of any principle of liberty or resistance. At the same time he found ways to preserve his commitment to oppositional political expression and the redemptive necessity of what he termed 'a word uttered against'. Later chapters bring together the spiritual heritage of rational Dissent and emerging democratic developments in London to understand Hazlitt's distinctive mobilization of radical memory as a way of contending with present injustice and envisioning a political future.

ROMANTICISM'S DEBATABLE LANDS

Springer This book uses the theme of 'debatable lands', to explore aspects of writing in the Romantic period. Walter Scott brought it to a wider public, and the phrase came to be applied to debates which were intellectual, political or artistic. These debates are pursued in a collection of essays grouped under the headings such as 'Britain and Ireland'.

THE SILVER FORK NOVEL

FASHIONABLE FICTION IN THE AGE OF REFORM

Cambridge University Press This first modern study of silver-fork novels investigates their role in the alliance of middle class and aristocratic political principles.

RELIGIOUS DISSENT AND THE AIKIN-BARBAULD CIRCLE, 1740-1860

Cambridge University Press Recent criticism is now fully appreciating the nuanced and complex contribution made by Dissenters to the culture and ideas of the eighteenth and nineteenth centuries in Britain. This is the first sustained study of a Dissenting family - the Aikins - from the 1740s to the 1860s. Essays by literary critics, historians of religion and science, and geographers explore and contextualize the achievements of this remarkable family, including John Aikin senior, tutor at the celebrated Warrington Academy, and his children, poet Anna Letitia Barbauld, and John Aikin junior, literary physician and editor. The latter's children in turn were leading professionals and writers in the early Victorian era. This study provides new perspectives on the social and cultural importance of the family and their circle - an untold story of collaboration and exchange, and a narrative which breaks down period boundaries to set Enlightenment and Victorian culture in dialogue.

ANNA LETITIA BARBAULD

NEW PERSPECTIVES

Bucknell University Press Anna Letitia Barbauld: New Perspectives is the first collection of essays on poet and public intellectual Anna Letitia Barbauld (1743-1825). By international scholars of eighteenth-century and Romantic British literature, these new essays survey Barbauld's writing from early to late: her versatility as a stylist, her poetry, her books for children, her political writing, her performance as editor and reviewer. They explore themes of sociability, materiality, and affect in Barbauld's writing, and trace her reception and influence. Rooted in enlightenment philosophy and ethics and dissenting religion, Barbauld's work exerted a huge impact on the generation of Wordsworth and Coleridge, and on education and ideas about childhood far into the nineteenth century. William McCarthy's introduction explores the importance of Barbauld's work today, and co-editor Olivia Murphy assesses the commentary on Barbauld that followed her rediscovery in the early 1990s. Anna Letitia Barbauld: New Perspectives is the indispensable introduction to Barbauld's work and current thinking about it.

ROMANTICISM AND MUSIC CULTURE IN BRITAIN, 1770-1840

VIRTUE AND VIRTUOSITY

Cambridge University Press This book surveys the role of music in British culture throughout the long Romantic period.

THE OXFORD HANDBOOK OF PERCY BYSSHE SHELLEY

Oxford University Press The Oxford Handbook of Percy Bysshe Shelley takes stock of current developments in the study of a major Romantic poet and prose-writer, and seeks to advance Shelley studies beyond the current state of scholarship. It consists of forty-two chapters written by a prestigious international cast of established and emerging scholar-critics, and offers the most wide-ranging single-volume body of writings on Shelley. The volume builds on the textual revolution in Shelley studies, which has transformed understanding of the poet, as critics are able to focus on what Shelley actually wrote. This Handbook is divided into five thematic sections: Biography and Relationships; Prose; Poetry; Cultures, Traditions, Influences; and Afterlives. The first section reappraises Shelley's life and relationships, including those with his publishers through whom he sought to reach an audience for the 'Ashes and sparks' of his thought, and with women, creative collaborators as well as muse-figures; the second section gives his under-investigated prose works detailed attention, bringing multiple perspectives to bear on his shifting and complex conceptual positions, and demonstrating the range of his achievement in prose works from novels to political and poetic treatises; the third section explores Shelley's creativity and gift as a poet, emphasizing his capacity to excel in many different poetic genres; the fourth section looks at Shelley's response to past and contemporary literary cultures, both English and international, and at his immersion in science, music, theatre, the visual arts, and tourism and travel; the fifth section concludes the volume by analysing Shelley's literary and cultural afterlife, from his influence on Victorians and Moderns, to his status as the exemplary poet for Deconstruction. The Oxford Handbook of Percy Bysshe Shelley brings out the relevance to Shelley's own work of his dictum that 'All high poetry is infinite' and shows how he continues to generate original critical responses.

"ENLIGHTENED" ATTITUDES TOWARDS OTHERNESS: TOLERANCE AND RATIONALITY IN SIR WALTER SCOTT'S NOVELS

Editura Universității din București - Bucharest University Press Studiul aduce o lumină nouă asupra operei lui Walter Scott, arătând relevanța ei în contextul contemporan. Combinând într-o abordare neo-formalistă teoriile lui Hayden White, Bogdan Ștefănescu și Mikhail Bakhtin, volumul de față demonstrează modul în care alteritatea, în ficțiunea lui Scott, aduce remediile necesare societății, dacă societatea permite existența alterității alături de ea, fără încercarea de a-i șterge diferențele. Importante sunt momentele de suspendare temporară a codurilor culturale, în stilul conservator al parodiei lui Bakhtin, permițând astfel o supapă de evacuare a tensiunilor sociale. Dincolo de jargonul tehnic, cartea pune în fața cititorului pasajele cele mai distractive din opera vastă a lui Scott, precum și un studiu interesant al iluminismului scoțian și al sferei publice care a reușit să încorporeze feedback-ul culturii populare, ajungând la început de secol XIX să exporte modelul său de succes în întreaga lume.

THE CONCEPT AND PRACTICE OF CONVERSATION IN THE LONG EIGHTEENTH CENTURY, 1688-1848

Cambridge Scholars Publishing This collection of essays brings together eighteenth-century scholars from a variety of disciplines, to discuss conversation in the eighteenth century as concept and practice.

At the heart of the volume is a simple question: are eighteenth-century conceptualisations of the role and purpose of conversation still relevant or useful to scholars and thinkers today? This volume contains essays by leading scholars of the period as well as early career researchers, and answers a need for a broad-ranging discussion of the concept of conversation in the arts, social sciences and humanities. The long eighteenth century is a particularly fruitful starting point for work on this topic, since ideas about conversation permeated all types of writing in this period, from the early forerunners of scientific textbooks to philosophical dialogues. The collection covers an exceptionally wide range of long-eighteenth-century authors, artists, lawmakers, texts and works of art, and, although the focus of the volume is largely on eighteenth-century Britain, the volume takes note of the rich relationships between continental European thought and British intellectual life in the period, and of the influence of British ideas in the newly independent American republic.

CONVERSABLE WORLDS

LITERATURE, CONTENTION, AND COMMUNITY 1762 TO 1830

OUP Oxford Around 1700 a new commercial society was emerging that thought of its values as the product of exchanges between citizens. A welter of publications-periodical essays, novels, and poetry-enjoyed the virtues of conversation and were enthusiastically discussed in book clubs and literary societies, creating their own conversable worlds.

ELIZABETH SINGER ROWE AND THE DEVELOPMENT OF THE ENGLISH NOVEL

JHU Press Backscheider looks to archival materials, literary analysis, biographical evidence, and a configuration of cultural and feminist theories to prove her groundbreaking argument.

MADAM BRITANNIA

WOMEN, CHURCH, AND NATION 1712-1812

Oxford University Press Using Britannia as a central figure, this book explores the neglected relationship between women, church, and nation. It argues that Britannia became established as an emblem of nation from 1688 and gained in importance over the following century. It draws on an exciting range of material to explore the extent and significance of women's involvement in debates about the new British nation and the Church of England. Discussing a wide range of printed sources, including letters, poetry, novels, plays, journals, sermons, devotional literature, political tracts, and travel writing, it also uses manuscript sources and frontspieces, paintings, drawings, and graphics to bring to life debates about identity, faith, and nation. Writers discussed include Elizabeth Burnet, Elizabeth Carter, Catherine Talbot, Samuel Richardson, Thomas Amory, Samuel Foote, Elizabeth Montagu, Hester Lynch Thrale Piozzi, Anna Laetitia Barbauld, Hannah More, along with images by William Hogarth, John Flaxman, Francis Hayman, James Gillray, and the Cruikshanks.

PRIDE AND PREJUDICE (FOURTH INTERNATIONAL STUDENT EDITION) (NORTON CRITICAL EDITIONS)

W. W. Norton & Company The Norton Critical Edition of *Pride and Prejudice* has been revised to reflect the most current scholarly approaches to Austen's most widely read novel. The text is that of the 1813 first edition, accompanied by revised and expanded explanatory annotations. This Norton Critical Edition also includes: · Biographical portraits of Austen by members of her family and, new to the Fourth Edition, those by Jon Spence (*Becoming Jane Austen*) and Paula Byrne (*The Real Jane Austen: A Life in Small Things*). · Fourteen critical essays, eleven of them new to the Fourth Edition, reflecting the finest current scholarship. Contributors include Janet Todd, Andrew Elfenbein, Felicia Bonaparte, and Tiffany Potter, among others. · "Writers on Austen"—a new section of brief comments by Mark Twain, Virginia Woolf, Henry James, and others. · A Chronology and revised and expanded Selected Bibliography.

THE CAMBRIDGE COMPANION TO BRITISH ROMANTICISM

Cambridge University Press This new edition of *The Cambridge Companion to British Romanticism* has been fully revised and updated and includes two wholly new essays, one on recent developments in the field, and one on the rapidly expanding publishing industry of this period. It also features a comprehensive chronology and a fully up-to-date guide to further reading. For the past decade and more the Companion has been a much-admired and widely-used account of the phenomenon of British Romanticism that has inspired students to look at Romantic literature from a variety of critical angles and approaches. In this new incarnation, the volume will continue to be a standard guide for students of Romantic literature and its contexts.

GOthic ROMANTICISM

ARCHITECTURE, POLITICS, AND LITERARY FORM

Springer Gothic Romanticism, winner of the 2010 MLA Prize for Independent Scholars, is a study of the relationship between British Romanticism and the Gothic Revival. Reading a wide range of canonical and rare texts, and spanning the Romantic discourses of architecture, politics, and literary form, the book recovers the collaborative project of Wordsworth, Coleridge, and Southey for a purified 'Gothic' poetry and a 'second Gothic' culture.