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The Oxford Handbook of William Wordsworth deploys its forty-eight original essays, by an international team of scholar-critics, to present a stimulating account of Wordsworth's life and achievement and to map new directions in criticism. Nineteen essays explore the highlights of a long career systematically, giving special prominence to the lyric Wordsworth of Lyrical Ballads and the Poems in Two Volumes and to

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the blank verse poet of 'The Recluse'. Most of the 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.

Coleridge's Dejection Ode completes J.C.C. Mays' analysis of Coleridge's poetry, following Coleridge's Ancient Mariner (Palgrave 2016) and Coleridge's Experimental Poetics (Palgrave 2013). "Dejection: An Ode" stands alone in Coleridge's oeuvre: written at a time of personal crisis, it reaches far back and deeply into his thinking in an attempt to find a poetic solution to ideas and problems he had mulled over for a long time. Mays reveals how the poem also marks the opening of the second half of Coleridge's career as both poet and thinker. In three central chapters Mays examines the new style that evolved in the process of writing the Ode: the technical means of metrics, rhyme and grammar; language and allusion; and symbol and structure. He recounts the complex, sometimes controversial critical history of the Ode,

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and suggests an editorial solution to the problem created by the Letter to Sara Hutchinson; re-evaluates the position of Wordsworth in the poem apropos the political statement it makes; clarifies the distinction between the views on Imagination expressed and those contained in Biographia Literaria; and traces the links of the concept "dejection" as it underpins Coleridge's late poems.

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.

# Where To Download Wordsworth And Coleridge Promising Losses Nineteenth Century Poetry, Love And Losses

The later poetry of William Wordsworth, popular in his lifetime and influential on the Victorians, has, with a few exceptions, received little attention from contemporary literary critics. In *Wordsworth's Poetry, 1815-1845*, Tim Fulford argues that the later work reveals a mature poet far more varied and surprising than is often acknowledged. Examining the most characteristic poems in their historical contexts, he shows Wordsworth probing the experiences and perspectives of later life and innovating formally and stylistically. He demonstrates how Wordsworth modified his writing in light of conversations with younger poets and learned to acknowledge his debt to women in ways he could not as a young man. The older Wordsworth emerges in Fulford's depiction as a love poet of companionate tenderness rather than passionate lament. He also appears as a political poet—bitter at capitalist exploitation and at a society in which vanity is rewarded while poverty is blamed. Most notably, he stands out as a history poet more probing and more clear-sighted than any of his time in his understanding of the responsibilities and temptations of all who try to memorialize the past.

The long-established association of Romanticism with youth has resulted in the early poems of the Lake Poets being considered the most significant. Tim Fulford challenges the tendency to overlook the later poetry of no longer youthful poets, which has had the result of neglecting the Wordsworth, Coleridge and Southey of the 1820s and leaving unexamined the three poets' rise to popularity in the 1830s and 1840s. He offers a fresh perspective on the Lake Poets as professional writers shaping long careers through new

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work as well as the republication of their early successes. The theme of lateness, incorporating revision, recollection, age and loss, is examined within contexts including gender, visual art, the commercial book market. Fulford investigates the Lake Poets' later poems for their impact now, while also exploring their historical effects in their own time and counting the costs of their omission from Romanticism.

Wordsworth has traditionally been understood as the 'poet of memory'. This book argues that 'unremembered pleasure', an idea Wordsworth formulates in 'Tintern Abbey' but is often overlooked by modern readers, is central to understanding his writing. Wordsworth's poems discover and articulate a broad range of previously unfelt, unnoticed, and unconscious satisfactions. As well as providing new interpretations of major and under-studied writing by Wordsworth, this volume challenges a long tradition of psychoanalytic reading of romanticism, which uses trauma to explain the limits of literary memory. The book contests key psychoanalytic concepts in literary criticism including repression, sublimation, mourning, and pleasure. It asks what it would mean for us to be 'surprised by joy'.

Whilst religion and the secular have been continually debated contexts for literature of the Romantic era, the dominant scholarly focus has been on doctrines and denominations. In analysing the motif of devotion, Romantic Prayer shifts attention to the quintessential articulation of religion as lived experience, as practice, and as a performative rather than descriptive phenomenon. In an era when the

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tenability and rationality of prayer was much contested, poetry—a form with its own interlinked history with prayer—was a unique place to register what prayer meant in modernity. This study illustrates how the discourse of prayer continually intervened in the way that poetic practices evolved and responded to the religious and secular questions of the eighteenth and nineteenth-century moment. After laying out the details of prayer's historical position in the Romantic era across a spread of religious traditions, *Romantic Prayer* turns to a range of writers, from the identifiably religious to the staunchly sceptical. William Cowper and Anna Letitia Barbauld are shown to use poetry to reflect and reinvent the ideals of prayer inherited from their own denominational histories. Samuel Taylor Coleridge's work is analysed as part of a long engagement with the rationality of prayer, culminating in an explicit 'philosophy' of prayer; William Wordsworth—by contrast—keeps prayer at an aesthetic distance, continually alluding to prayerful language but rarely committing to devotional voice itself. John Keats, Percy Bysshe Shelley, and Lord Byron are treated in the context of departing from Christianity, under the influence of Enlightenment, materialist, and atheist critiques—what happens to prayer in poetry when prayer as a language traditionally conceived is becoming impossible to maintain?

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