The Poem And The Book: Interpreting Collections Of Romantic Poetry

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Romantic poetry is the poetry of the Romantic era, an artistic, literary, musical and intellectual movement that originated in Europe toward the end of the 18th century. It involved a reaction against prevailing Enlightenment ideas of the 18th century, and lasted from 1800 to 1850, approximately. In early-19th-century England, the poet William Wordsworth defined his and Samuel Taylor Coleridge’s innovative poetry in his Preface to Lyrical Ballads (1798) Romantic poetry has been one of the most enduring, best loved, most widely read and most frequently studied genres for two centuries and remains no less so today. This Companion offers a comprehensive overview and interpretation of the poetry of the period in its literary and historical contexts. This book argues that Romantic-era writers used the figure of the minstrel to imagine authorship as a social, responsive enterprise unlike the solitary process portrayed by Romantic myths of the lone genius. Simpson highlights the centrality of the minstrel to many important literary developments from the Romantic era through to the 1840s.
The best examples of Romanticism English Romanticism tends to be dominated by a few names: Wordsworth, Coleridge, Byron, Shelley, Keats. Here, we’ve tried to strike a balance and offer ten of the very best Romantic poems from English literature, which ensures that these canonical figures are well-represented, while also broadening that canon to include some.

The poem is one of the great narrative poems in English, with the old mariner recounting his story, with its hardships and tragedy, to a wedding guest. Variously interpreted as being about guilt over the Transatlantic slave trade, about Coleridge’s own loneliness, and about spiritual salvation, The Rime of the Ancient Mariner remains a challenging poem whose ultimate meaning is elusive. The Romantic poets believed that the selection and arrangement of poems into collections were important steps in the poetic process. From the works of Dante, Petrarch, and Milton, Fraistat finds poetic precedent for the organizing principles of Wordsworth, Coleridge, Keats, and Shelley. From this background, he surveys over three hundred poetic volumes published between 17