

## Romanticism And Colonialism Writing And Empire 1780 1830

This book challenges our current critical understanding of the relations between gender, genre and literary authority in this period.

This book considers indigenous-language translations of Romantic texts in the British colonies. It argues that these translations uncover a latent discourse around colonisation in the original English texts. Focusing on poems by William Wordsworth, John Keats, Felicia Hemans, and Robert Burns, and on Walter Scott's *Ivanhoe*, it provides the first scholarly insight into the reception of major Romantic authors in indigenous languages, and makes a major contribution to the study of global Romanticism and its colonial heritage. The book demonstrates the ways in which colonial controversies around prayer, song, hospitality, naming, mapping, architecture, and medicine are drawn out by translators to make connections between Romantic literature, its preoccupations, and debates in the nineteenth- and early twentieth-century colonial worlds.

In a series of articles published in *Tait's Magazine* in 1834, Thomas DeQuincey catalogued four potential instances of plagiarism in the work of his friend and literary competitor Samuel Taylor Coleridge. DeQuincey's charges and the controversy they ignited have shaped readers' responses to the work of such writers as Coleridge, Lord Byron, William Wordsworth, and John Clare ever since. But what did plagiarism mean some two hundred years ago in Britain? What was at stake when early nineteenth-century authors levied such charges against each other? How would matters change if we were to evaluate these writers by the standards of their own national moment? And what does our moral investment in plagiarism tell us about ourselves and about our relationship to the Romantic myth of authorship? In *Plagiarism and Literary Property in the Romantic Period*, Tilar Mazzeo historicizes the discussion of late eighteenth- and early nineteenth-century plagiarism and demonstrates that it had little in common with our current understanding of the term. The book offers a major reassessment of the role of borrowing, textual appropriation, and narrative mastery in British Romantic literature and provides a new picture of the period and its central aesthetic contests. Above all, Mazzeo challenges the almost exclusive modern association of Romanticism with originality and takes a fresh look at some of the most familiar writings of the period and the controversies surrounding them.

Seminar paper from the year 2011 in the subject English Language and Literature Studies - Literature, grade: 1,0, University of Würzburg, language: English, abstract: This term paper deals with the institution of slavery and the process of its abolition and takes a look at the different reactions in Romantic literature. First of all, an overview over the historical background will be given, showing the economic importance of the slave trade at the end of the 18th century, as well as giving an outline of the con-temporary major race theories, that were underlying its justification. The movement for the abolition of slavery will be introduced, as well as some of their representa-tives, like Thomas Clarkson, or William Cowper. Subsequently, the main part of the paper will deal with William Blake and his poem "Little Black Boy". The piece will be taken as an example for 18th century abolitionist literature and will be analysed, with the help of secondary literature by Hazard Adams, D.G. Gillham, David Erdman and Lauren Henry. A special focus will be on the poem's religious theme. The term paper will end with a conclusion, summarizing the interpretations of the before-mentioned literary scientists and evaluating the significance of the paper's findings.

Can Scotland be considered an English colony? Is its experience and literature comparable to that of overseas postcolonial countries? Or are such comparisons no more than patriotic victimology to mask Scottish complicity in the British Empire and justify nationalism? These questions have been heatedly debated in recent years, especially in the run-up to the 2014 referendum on independence, and remain topical amid continuing campaigns for more autonomy and calls for a post-Brexit "indyref2." *Gaelic Scotland in the Colonial Imagination* offers a general introduction to the emerging field of postcolonial Scottish studies, assessing both its potential and limitations in order to promote further interdisciplinary dialogue. Accessible to readers from various backgrounds, the book combines overviews of theoretical, social, and cultural contexts with detailed case studies of literary and nonliterary texts. The main focus is on internal divisions between the anglophone Lowlands and traditionally Gaelic Highlands, which also play a crucial role in Scottish–English relations. Silke Stroh shows how the image of Scotland's Gaelic margins changed under the influence of two simultaneous developments: the emergence of the modern nation-state and the rise of overseas colonialism. This book explores Romanticism as a force that exerts an insistent but critically neglected pressure on the postcolonial imagination. From the decolonizing poetics of the Caribbean to the white writing of South Africa, from the aesthetics of post-imperial disappointment to postcolonial theory itself, it develops an account of the textual and philosophical interpenetration of postcolonial aesthetics with Romantic ideas about sense, history and world. What emerges is a reading of Romantic/postcolonial co-involvement that moves beyond well-worn models of intercanonical antagonism and the historicizing biases of conventional literary history. Caught somewhere between the effects of reanimation and estrangement, Romanticism appears here not as a stable textual repository prior to the postcolonial, but as echo, spectre, self-interruption, or vital force, that can yet only emerge in the guise of the afterlife, its agency mediated — but never exhausted — by postcolonial writing.

The *Literary Heritage of the Environmental Justice Movement* showcases environmental literature from writers who fought for women's rights, native rights, workers' power, and the abolition of slavery during the Romantic Era. Many Romantic texts take flight from society and enact solitary white male encounters with a feminine nature. However, the symbolic landscapes of Romanticism were often radicalized by writers like Olaudah Equiano, Frederick Douglass, William Apess, George Copway, Mary Wollstonecraft, Lydia Maria Child, John Clare, and Henry Thoreau. These authors showed how the oppression of human beings and the exploitation of nature are the twin driving forces of capitalism and colonialism. In addition to spotlighting new kinds of environmental literature, this book also reinterprets familiar texts by

figures like William Blake, Nathaniel Hawthorne, Mary Shelley, William Wordsworth, and Walt Whitman, and it shows how these household figures were writing in conversation with their radical contemporaries.

The Romantic period coincided with revolutionary transformations of traditional political and human rights discourses, as well as witnessing rapid advances in technology and a primitivist return to nature. As a broad global movement, Romanticism strongly impacted on the literature and arts of the late eighteenth and early nineteenth centuries in ways that are still being debated and negotiated today. Examining the poetry, fiction, non-fiction, drama, and the arts of the period, this book considers: Important propositions and landmark ideas in the Romantic period; Key debates and critical approaches to Romantic studies; New and revisionary approaches to Romantic literature and art; The ways in which Romantic writing interacts with broader trends in history, politics, and aesthetics; European and Global Romanticism; The legacies of Romanticism in the twentieth and twenty-first centuries. Containing useful, reader-friendly features such as explanatory case studies, chapter summaries, and suggestions for further reading, this clear and engaging book is an invaluable resource for anyone who intends to study and research the complexity and diversity of the Romantic period, as well as the historical conditions which produced it.

For many critics, Romanticism is synonymous with nature writing, for representations of the natural world appear during this period with a freshness, concreteness, depth, and intensity that have rarely been equaled. Why did nature matter so much to writers of the late eighteenth and early nineteenth centuries? And how did it play such an important role in their understanding of themselves and the world? In *Natures in Translation*, Alan Bewell argues that there is no Nature in the singular, only natures that have undergone transformation through time and across space. He examines how writers—as disparate as Erasmus and Charles Darwin, Joseph Banks, Gilbert White, William Bartram, William Wordsworth, John Clare, and Mary Shelley—understood a world in which natures were traveling and resettling the globe like never before. Bewell presents British natural history as a translational activity aimed at globalizing local natures by making them mobile, exchangeable, comparable, and representable. Bewell explores how colonial writers, in the period leading up to the formulation of evolutionary theory, responded to a world in which new natures were coming into being while others disappeared. For some of these writers, colonial natural history held the promise of ushering in a “cosmopolitan” nature in which every species, through trade and exchange, might become a true “citizen of the world.” Others struggled with the question of how to live after the natures they depended upon were gone. Ultimately, *Natures in Translation* demonstrates that—far from being separate from the dominant concerns of British imperial culture—nature was integrally bound up with the business of empire.

How have our conceptions of truth been shaped by romantic literature? This question lies at the heart of this examination of the concept of truth both in romantic writing and in modern criticism. The romantic idea of truth has long been depicted as aesthetic, imaginative and ideal. Tim Milnes challenges this picture, demonstrating a pragmatic strain in the writing of Keats, Shelley and Coleridge in particular, that bears a close resemblance to the theories of modern pragmatist thinkers such as Donald Davidson and Jürgen Habermas. Romantic pragmatism, Milnes argues, was in turn influenced by recent developments within linguistic empiricism. This book will be of interest to readers of romantic literature, but also to philosophers, literary theorists, and intellectual historians.

Building on postcolonial and transatlantic paradigms as well as new theoretical developments like Actor-Network-Theory, *Global Romanticism: Origins, Orientations, and Engagements, 1760–1820* views the literature and culture of late-eighteenth- and early-nineteenth-century Britain and beyond through the lens of long-durational globalization.

Selected by Choice magazine as an Outstanding Academic Title *The Romantic movement had profound social implications for nineteenth-century British culture. Among the most significant, Debbie Lee contends, was the change it wrought to insular Britons' ability to distance themselves from the brutalities of chattel slavery. In the broadest sense, she asks what the relationship is between the artist and the most hideous crimes of his or her era. In dealing with the Romantic period, this question becomes more specific: what is the relationship between the nation's greatest writers and the epic violence of slavery? In answer, *Slavery and the Romantic Imagination* provides a fully historicized and theorized account of the intimate relationship between slavery, African exploration, "the Romantic imagination," and the literary works produced by this conjunction. Though the topics of race, slavery, exploration, and empire have come to shape literary criticism and cultural studies over the past two decades, slavery has, surprisingly, not been widely examined in the most iconic literary texts of nineteenth-century Britain, even though emancipation efforts coincide almost exactly with the Romantic movement. This study opens up new perspectives on Blake, Wordsworth, Coleridge, Percy Bysshe Shelley, Mary Shelley, Keats, and Mary Prince by setting their works in the context of political writings, antislavery literature, medicinal tracts, travel writings, cartography, ethnographic treatises, parliamentary records, philosophical papers, and iconography.*

*The Global Wordsworth* charts the travels of William Wordsworth's poetry around the English-speaking world. But, as Katherine Bergren shows, Wordsworth's afterlives reveal more than his influence on other writers; his appearances in novels and essays from the antebellum U.S. to post-Apartheid South Africa change how we understand a poet we think we know. Bergren analyzes writers like Jamaica Kincaid, J. M. Coetzee, and Lydia Maria Child who plant Wordsworth in their own writing and bring him to life in places and times far from his own—and then record what happens. By working beyond narratives of British influence, Bergren highlights a more complex dynamic of international response, in which later writers engage Wordsworth in conversations about slavery and gardening, education and daffodils, landscapes and national belonging. His global reception—critical, appreciative, and ambivalent—inspires us to see that Wordsworth was concerned not just with local, English landscapes and people, but also with their changing place in a rapidly globalizing world. This study demonstrates that Wordsworth is not tangential but rather crucial to our understanding of Global Romanticism. Published by Bucknell University Press. Distributed worldwide by Rutgers University Press.

The relationships between literary discourse and colonial politics have been the subject of much critical investigation since the publication of Edward Said's *orientalism*. Yet although much has been written about the forms these relationships took in the early modern period and in the nineteenth century, the Romantic period has been comparatively neglected. This volume sets out to redress that imbalance by investigating Romantic writing in its relationship to the peoples and places with which the British were increasingly coming into contact. Topics examined include slavery, race, climate, tropical disease, religion and commodity production; a wide range of writers are discussed from Edmund Burke to Hannah More, William Blake to Phyllis Wheatley,

Olaudah Equiano to Mary Shelley, Thomas Clarkson to Lord Byron. Together the essays constitute a broad assessment of Romanticism's engagement with India, Africa, the West Indies, South America and the Middle East.

Analyses Romantic literary culture in the context of imperialism, capitalism, and the emergent culture of modernisation.

Samuel Taylor Coleridge is best known as a great poet and literary theorist, but for one, quite short, period of his life he held real political power - acting as Public Secretary to the British Civil Commissioner in Malta in 1805. This was a formative experience for Coleridge which he later identified as being one of the most instructive in his entire life. In this volume Barry Hough and Howard Davis show how Coleridge's actions whilst in a position of power differ markedly from the idealism he had advocated before taking office - shedding new light on Coleridge's sense of political and legal morality.

In her study of newly recovered works by British women, Kathryn Freeman traces the literary relationship between women writers and the Asiatic Society of Bengal, otherwise known as the Orientalists. Distinct from their male counterparts of the Romantic period, who tended to mirror the Orientalist distortions of India, women writers like Phebe Gibbes, Elizabeth Hamilton, Sydney Owenson, Mariana Starke, Eliza Fay, Anna Jones, and Maria Jane Jewsbury interrogated these distortions from the foundation of gender. Freeman takes a three-pronged approach, arguing first that in spite of their marked differences, female authors shared a common resistance to the Orientalists' intellectual genealogy that allowed them to represent Vedic non-dualism as an alternative subjectivity to the masculine model of European materialist philosophy. She also examines the relationship between gender and epistemology, showing that women's texts not only shift authority to a feminized subjectivity, but also challenge the recurring Orientalist denigration of Hindu masculinity as effeminate. Finally, Freeman contrasts the shared concern about miscegenation between Orientalists and women writers, contending that the first group betrays anxiety about intermarriage between East Indian Company men and indigenous women while the varying portrayals of intermarriage by women show them poised to dissolve the racial and social boundaries. Her study invites us to rethink the Romantic paradigm of canonical writers as replicators of Orientalists' cultural imperialism in favor of a more complicated stance that accommodates the differences between male and female authors with respect to India.

Studies the work of Byron, Shelley and De Quincey and other Romantic writers in relation to Britain's imperial designs on the 'Orient'.

Michael J. Franklin's *Romantic Representations of British India* is a timely study of the impact of Orientalist knowledge upon British culture during the Romantic period. The subject of the book is not so much India, but the British cultural understanding of India, particularly between 1750 and 1850. Franklin opens up new areas of investigation in Romantic-period culture, as those texts previously located in the ghetto of 'Anglo-Indian writing' are restored to a central place in the wider field of Romanticism. The essays within this collection cover a wide range of topics and are written by an impressive troupe of contributors including P.J. Marshall, Anne Mellor, and Nigel Leask. Students and academics involved with literary studies and history will find this book extremely useful, though musicologists and historians of science and of religion will also make good use of the book, as will those interested in questions of gender, race, and colonialism.

A one-stop resource containing introductory material through to practical case studies in reading primary and secondary texts to introducing criticism and new directions in research.

This book examines the relationship between Romantic writing and the rapidly expanding British Empire. Literature played a crucial role in constructing and contesting the modern culture of empire that was fully in place by the start of the Victorian period. Postcolonial criticism's concern with issues of geopolitics, race and gender, subalternity and exoticism shape discussions of works by major authors such as Blake, Coleridge, both Shelleys, Austen and Scott, as well as their less familiar contemporaries.

*Key Concepts in Romantic Literature* is an accessible and easy-to-use scholarly guide to the literature, criticism and history of the culturally rich and politically turbulent Romantic era (1789-1832). The book offers a comprehensive and critically up-to-date account of the fascinating poetry, novels and drama which characterized the Romantic period alongside an historically-informed account of the important social, political and aesthetic contexts which shaped that body of writing. The epochal poetry of William Wordsworth, William Blake, Mary Robinson, S. T. Coleridge, Charlotte Smith, P. B. Shelley, Lord Byron, John Keats, Felicia Hemans and Letitia Elizabeth Landon; the drama of Joanna Baillie and Charles Robert Maturin; the novels of Jane Austen and Mary Shelley; all of these figures and many more are insightfully discussed here, together with clear and helpful accounts of the key contexts of the age's literature (including the French Revolution, slavery, industrialisation, empire and the rise of feminism) as well as accounts of perhaps less familiar aspects of late Georgian culture (such as visionary spirituality, atheism, gambling, fashion, music and sport). This is the broadest guide available to late eighteenth and early nineteenth-century British and Irish literature, history and culture.

'*Colonial Australian Women Poets*' examines the significant roles of five women poets: Eliza Hamilton Dunlop, Mary Bailey, Caroline Leakey, Emily Manning and Louisa Lawson. The work of these poets can outline the development of women's poetry in Australia and internationally across the nineteenth century, and their inclusion radically alters current scholarship, rethinking the ways in which women poets, feminist politics, and the legacies of Romanticism relate to colonial poetry. Colonial poetry in Australia has generally been interpreted through a lens of oppositionality or insularity. Bush nationalism had come to be considered the essential 'Australian literature' and the colonial writings that preceded it have often been viewed as ineffectual precursors. Such masculine nationalist approaches have not acknowledged that colonial Australian women's poetry represents an intellectually sophisticated, extensively networked and important contribution to the development of Australian poetry. Further, this poetry is often highly politically radical in ways that extend beyond emergent masculine nationalism. Australian literary studies have also typically viewed Romanticism as an absence. The gaps between the scholarship questioning the role of Romanticism in colonial Australian poetry and scholarship concerned with Australian women's poetry produced at this time also suggests the legacy of Romantic issues around gender and political voice. These women poets were all concerned with what a feminist approach to class and all in various ways reflect ideas of both a class fall and radical social reform, closely associated with concepts of Australia's relationship to the old world, through Romantic legacies. In positioning women poets from colonial Australia in relation to European and North American movements, this study challenges the dominant cartography of Australian literature's relationship to Romanticism, as well as considers ways in which their inclusion re-maps Australian literary history. It foregrounds women's contributions, particularly in assuming and mobilising a political voice, to 'both' a transnational Romantic tradition and what Katie Hansord terms a regional Australian Romanticism. The poets are examined through a transnational frame, which foregrounds challenges to women's subjugation, as well as oppression relating to class and race. Since studies of colonial

Australian women writers have tended to focus on those writing novels or journals, women's poetry of the period has received less critical attention. The highly gender-conscious writing of these poets reflects knowledgeable and innovative political dialogues that consistently demonstrate the global context of colonial women's poetry. These poets often took what may be considered a cosmopolitan approach, which extended beyond British or emergent Australian nationalisms, in which gender was recognised as a unifying category far more than nation or Empire, extending their interests across ancient cultures, including Greek, Roman, as well as Indian, Italian, North American, French and European cultures, and sometimes incorporating discourses around slavery, Indigeneity, and new and old-world dichotomies. These approaches were Anglophone, white and Eurocentric, but the cultural breadth of their feminist approaches often disrupts nationalist modes of thinking, and emergent Australian masculine nationalism specifically, and this is what Hansord means when she uses the term transnational in the book as a whole. Certainly, this transnational framing coincides with imperialist frames and these are operating simultaneously. In the contexts of these women's writing, these frames are inseparable. This book is concerned with the related historical relationships of women's political writing and gender to colonialism, literary Romanticism and emerging national identities. Themes explored in this study, demonstrating these poets' access to a political discourse of

This book investigates how French Romanticism was shaped by and contributed to colonial discourses of race. It studies the ways in which metropolitan Romantic novels—that is, novels by French authors such as Victor Hugo, George Sand, Bernardin de Saint-Pierre, François René de Chateaubriand, Claire de Duras, and Prosper Mérimée—comprehend and construct colonized peoples, fashion French identity in the context of colonialism, and record the encounter between Europeans and non-Europeans. While the primary texts that come under investigation in the book are novels, close attention is paid to Romantic fiction's interdependence with naturalist treatises, travel writing, abolitionist texts, and ethnographies. Colonialism, Race, and the French Romantic Imagination is one of the first books to carry out a sustained and comprehensive analysis of the French Romantic novel's racial imagination that encompasses several sites of colonial contact: the Indian Ocean, North America, the Caribbean, West Africa, and France. Its archival research and interdisciplinary approach shed new light on canonical texts and expose the reader to non-canonical ones. The book will be useful to students and academics involved with Romanticism, colonial historians, students and scholars of transatlantic studies and postcolonial studies, as well as those interested in questions of race and colonialism.

Romantic Writings is an ideal introduction to the cultural phenomenon of Romanticism - one of the most important European literary movements and the cradle of 'Modern' culture. Here you will find an accessible introduction to the well-known male Romantic writers - Blake, Wordsworth, Coleridge, Byron, Shelley and Keats. Alongside are chapters dealing with poems by Charlotte Smith, Mary Robinson, Ann Barbauld, Elizabeth Barrett Browning which challenge the idea that these men are the only Romantic writers. As a further counterpoint the book also includes discussion of two German Romantic short stories by Kleist and Hoffman. Throughout, close-reading of texts is matched by an insistence on reading them in their historical context. Romantic Writings offers invaluable discussions of issues such as the notion of the Romantic artist; colonialism and the exotic; and the particular situation of women writers and readers.

My book traces the significant poetic and political contributions made by non-canonical women poets, situating women's poetry both in colonial Australian print culture and in wider imperial and transnational contexts. Women poets in colonial Australia have tended to be represented as marginal and isolated figures or absent. This study intervenes by demonstrating an alternative networked tradition of transnational feminist poetics and politics beyond and around emergent masculine nationalism, particularly within newspapers and periodical print culture. Without the inclusion of periodical literature, women's poetry in Australia during the colonial period would appear to have been fairly limited. When periodical literature is taken into account, this picture is radically altered, and poets emerge as consistent contributors, often across a variety of newspapers and journals, who were well-known, influential and connected with political figures and literary circles. In examining this poetry in the original context of the newspapers and journals, the political intervention and the reception of that poetry is made much more apparent.

By addressing these and other intriguing questions, Kevin Hutchings highlights significant intersections between Green Romanticism and colonial politics, demonstrating how contemporary understandings of animality, climate, and habitat informed literary and cross-cultural debates about race, slavery, colonialism, and nature in the British Atlantic world. Revealing an innovative dialogue between British, African, and Native American writers of the Romantic period, this book will be of interest to anyone wishing to consider the interconnected histories of transatlantic colonial relations and environmental thought.

Examines a range of Robert Southey's writing to explore the relationship between Romantic literature and colonial politics during the expansion of Britain's second empire. This study draws upon a range of interdisciplinary materials to consider the impact of his work upon nineteenth-century views of empire.

Romantic Indians considers the views that Britons, colonists, and North American Indians took of each other during a period in which these people were in a closer and more fateful relationship than ever before or since. It is, therefore, also a book about exploration, empire, and the forms of representation that exploration and empire gave rise to—in particular the form we have come to call Romanticism, in which 'Indians' appear everywhere. It is not too much to say that Romanticism would not have taken the form it did without the complex and ambiguous image of Indians that so intrigued both the writers and their readers. Most of the poets of the Romantic canon wrote about them—not least Southey, Wordsworth, and Coleridge; so did many whom we have only recently brought back to attention—including Bowles, Hemans, and Barbauld. Yet Indians' formative role in the aesthetics and politics of Romanticism has rarely been considered. Tim Fulford aims to bring that formative role to our attention, to show that the images of native peoples that Romantic writers received from colonial administrators, politicians, explorers, and soldiers helped shape not only these writers' idealizations of 'savages' and tribal life, but also their depictions of nature, religion, and rural society. The romanticization of Indians soon affected the way that real native peoples were treated and described by generations of travellers who had already, before reaching the Canadian forest or the mid-western plains, encountered the literary Indians produced back in Britain. Moreover, in some cases Native Americans, writing in English, turned the romanticization of Indians to their own ends. This book highlights their achievement in doing so—featuring fascinating discussions of several little-known but brilliant Native American writers.

Why did Afro-British writer and abolitionist Ignatius Sancho rail against the abuse of domestic animals in the eighteenth-century London marketplace? Why did Samuel Taylor Coleridge attack the institution of slavery by writing a poem about animal rights? Did William Blake's allegorical depiction of American colonialism as an act of sexual and ecological violence make him an early ecofeminist? When nineteenth-century Ojibwa author George Copway invoked Wordsworthian Romanticism and quoted various

European Romantic poets in his autobiographical accounts of traditional Indigenous hunting practices and religious beliefs, was he embracing - or rejecting - the still-influential Romantic ideal of the "ecologically noble savage"?

This book examines the reception of British Romanticism in India and East Asia (including China, Japan, Korea and Taiwan). Building on recent scholarship on "Global Romanticism", it develops a reciprocal, cross-cultural model of scholarship, in which "Asian Romanticism" is recognized as itself an important part of the Romantic literary tradition. It explores the connections between canonical British Romantic authors (including Austen, Blake, Byron, Shelley, and Wordsworth) and prominent Asian writers (including Natsume S?seki, Rabindranath Tagore, and Xu Zhimo). The essays also challenge Eurocentric assumptions about reception and periodization, exploring how, since the early nineteenth century, British Romanticism has been creatively adapted and transformed by Asian writers.

"Romanticism Keywords offers readers an invaluable collection of 70 key terms most frequently discussed by authors of the Romantic period--and most often deliberated and debated by contemporary critics and literary historians of the era"--

Colonial experience was profoundly structured by disease, as expansion brought people into contact with new and deadly maladies. Pathogens were exchanged on a scale far greater than ever before. Native populations were decimated by wave after wave of Old World diseases. In turn colonists suffered disease and mortality rates much higher than in their home countries. Not only disease, but the idea of disease and the response to it, deeply affected both colonizers and those colonized.

Examines the massive impact of colonial exploration on British scientific and literary activity between the 1760s and 1830s.

In a fresh investigation of primary sources and original readings, Kitson traces the origins of contemporary ideas about race through a variety of late Eighteenth and early Nineteenth century literary texts by Coleridge, Byron, Shelley, De Quincey, and other published and unpublished writings about travel and exploration and natural history.

While postcolonial studies of Romantic-period literature have flourished in recent years, scholars have long neglected the extent of Samuel Taylor Coleridge's engagement with the Orient in both his literary and philosophical writings. Bringing together leading international writers, Coleridge, Romanticism and the Orient is the first substantial exploration of Coleridge's literary and scholarly representations of the east and the ways in which these were influenced by and went on to influence his own work and the orientalism of the Romantics more broadly. Bringing together postcolonial, philosophical, historicist and literary-critical perspectives, this groundbreaking book develops a new understanding of 'Orientalism' that recognises the importance of colonial ideologies in Romantic representations of the East as well as appreciating the unique forms of meaning and value which authors such as Coleridge associated with the Orient.

A wide-ranging and accessible account of the pioneering professional women writers who flourished during the Romantic period.

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