The Romantic age was one of anger and its consequences: revolution and reaction, terror and war. Andrew M. Stauffer explores the changing place of anger in the literature and culture of the period, as Englishmen and women rethought their relationship to the aggressive passions in the wake of the French Revolution. Drawing on diverse fields and discourses such as aesthetics, politics, medicine, and the law, and tracing the classical legacy the Romantics inherited, Stauffer charts the period’s struggle to define the relationship of anger to justice and the creative self. In their poetry and prose, Romantic authors including Blake, Coleridge, Godwin, Shelley, and Byron negotiate the meanings of indignation and rage amidst a clamorous debate over the place of anger in art and in civil society. This innovative book has much to contribute to the understanding of Romantic literature and the cultural history of the emotions.

Andrew M. Stauffer is an Assistant Professor of English at Boston University. He has published on nineteenth-century British literature in Studies in Romanticism, Keats–Shelley Journal, Victorian Literature and Culture and Victorian Poetry. He was awarded a fellowship from the National Endowment for the Humanities to complete Anger, Revolution, and Romanticism.
This series aims to foster the best new work in one of the most challenging fields within English literary studies. From the early 1780s to the early 1830s a formidable array of talented men and women took to literary composition, not just in poetry, which some of them famously transformed, but in many modes of writing. The expansion of publishing created new opportunities for writers, and the political stakes of what they wrote were raised again by what Wordsworth called those ‘great national events’ that were ‘almost daily taking place’: the French Revolution, the Napoleonic and American wars, urbanization, industrialization, religious revival, an expanded empire abroad and the reform movement at home. This was an enormous ambition, even when it pretended otherwise. The relations between science, philosophy, religion, and literature were reworked in texts such as *Frankenstein* and *Biographia Literaria*: gender relations in *A Vindication of the Rights of Woman* and *Don Juan*: journalism by Cobbett and Hazlitt: poetic form, content, and style by the Lake School and the Cockney School. Outside Shakespeare studies, probably no body of writing has produced such a wealth of response or done so much to shape the responses of modern criticism. This indeed is the period that saw the emergence of those notions of ‘literature’ and of literary history, especially national literary history, on which modern scholarship in English has been founded.

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ANGER, REVOLUTION, AND ROMANTICISM

ANDREW M. STAUFFER
For Mom and Dad,
and for Zahr and Layth
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Abbreviations

