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Gary Dyer

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This book breaks new ground by surveying and interpreting the hundreds of satirical poems and prose narratives published in Britain during the Romantic period. Although satire was a major genre with a wide readership, such works have been largely neglected by literary scholars satisfied that satire disappeared in the late eighteenth century.

Paying as much attention to now-forgotten figures like John Wolcot (“Peter Pindar”) and Jane Taylor as to Byron, Gary Dyer argues that contemporary political and social conflicts gave new meanings to conventions of satire inherited from classical Rome and eighteenth-century England. Situating these satires in their cultural and material context sheds light on issues such as the tactics satirists used to deflect prosecution for sedition, and the ramifications for women writers of satire’s “masculine” connotations. The book includes a bibliography of more than 700 volumes containing satirical verse.

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- [Addison, Joseph and Richard Steele.] *The Spectator*. Ed. Donald F. Bond. 5 vols. Oxford: Clarendon Press, 1965.
- [Byron, Baron, George Gordon.] *Byron's Letters and Journals*. Ed. Leslie A. Marchand. 12 vols. Cambridge, MA: Harvard University Press, 1973–82.
- The Complete Poetical Works*. Ed. Jerome J. McGann. 7 vols. Oxford: Clarendon Press, 1980–93.
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- [Peacock, Thomas Love.] *The Works of Thomas Love Peacock*. Eds. H. F. B. Brett-Smith and C. E. Jones. 10 vols. 1924–34. New York: AMS Press, 1967. Some of the volumes in this edition include two works, paginated separately, and so my parenthetical attributions note whether the first or second is being cited e.g., “III: 1.103.”

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