# Preview Unit Goals

## LITERARY ANALYSIS
- Identify and analyze characteristics of romanticism
- Understand the relationship between form and meaning in poetry
- Identify and analyze rhythmic patterns and stanza structure in poetry
- Identify and analyze sound devices in poetry
- Identify and analyze figurative language in poetry
- Identify and interpret imagery
- Identify graphic elements in poetry

## READING
- Visualize imagery in poetry
- Paraphrase complex structures to enhance comprehension
- Analyze literary criticism, including an author's position and support
- Compare and contrast literary and expository texts
- Understand historical context

## WRITING AND GRAMMAR
- Write poetry
- Write an analytical essay
- Add emphasis using repetition and punctuation
- Use personification to create effective imagery

## LISTENING AND SPEAKING
- Use active listening techniques

## VOCABULARY
- Understand the historical development of the English language

## MEDIA AND VIEWING
- Evaluate the influence of audience, bias, and purpose on the representation of one issue or event across various media
- Evaluate the interactions of different techniques used in multilayered media

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**Find It Online!**

Go to [thinkcentral.com](http://thinkcentral.com) for the interactive version of this unit.
The Flowering of Romanticism
1798–1832

EMOTION AND EXPERIMENTATION
- Revolt Against Neoclassicism
- The Lake Poets
- The Late Romantics

The Art of William Blake
Examine art elements and techniques that have fueled the visions of artists for generations.
Page 778
What can people learn from NATURE?

Romantic writers idealized nature and promoted the idea that human beings could learn a great deal from nature’s simple truths. What do you think people can learn from interacting with the natural world? Can nature be a source of comfort? of inspiration? What might people learn from the harsher aspects of nature?

Is EMOTION stronger than reason?

In contrast to the writers of the Age of Reason, romantic writers saw emotions as the core of human experience and viewed literature as a means of expressing those emotions. Do you think that emotions trump reason when it comes to behavior? Do you think the best writing focuses on personal feelings, or do you prefer writing that examines less personal concerns?

DISCUSS In small groups or as a class, discuss the following questions. Then read on to learn how British writers grappled with these issues during the romantic period.
When is the ordinary extraordinary?

In their work, romantic writers celebrated the charm of everyday objects and experiences and the glory of commonplace people. They felt that even the most unnoticed of persons was deserving of respect and that ordinary interactions with nature were subjects worthy of poetry. What can you find that is special in the everyday?

How does WAR change our values?

Romantic writers lived in a time when Britain was growing more conservative because of the threat from revolutionary France and Napoleon. Most British romantics supported social reform, but reform faced an uphill battle in an era of government restrictions. Do freedom and social justice always suffer in a time of war? What is the proper balance between liberty and security?
The Flowering of Romanticism
1798–1832

Emotion and Experimentation

During this period, the noble promise of Enlightenment ideals gave way to grim reality—in France, a blood-soaked revolution; at home, industry’s “dark Satanic mills.” In turn, romantic writers searched for truth in its purest state: in nature, wild and majestic, and in their own passionate, untamed hearts.
Romanticism: Historical Context

The literary movement known as romanticism developed as a reaction to many social influences: the unrest of the French Revolution, the excesses of the Industrial Revolution, and the widespread poverty and oppression of workers.

A Time of Revolution

“Liberty, equality, brotherhood”—the ideals that spurred the French Revolution found an answering echo in the hearts of many of England’s finest romantic poets and novelists. In the heady early years of France’s revolution, writers such as William Wordsworth, Samuel Taylor Coleridge, and William Blake saw it as a turning point in the history of humankind, a move toward a more ideal and civilized society. William Blake summed up his hopes for those struggling under oppression in these lines from his poem “The French Revolution”:

Then the valleys of France shall cry to the soldier,
‘Throw down thy sword and musket,
And run and embrace the meek peasant.’

Her Nobles shall hear and shall weep, and put off
The red robe of terror, the crown of oppression,
the shoes of contempt, and un buckle
The girdle of war from the desolate earth.

England’s Ties to Revolution  George III, later called by the poet Percy Bysshe Shelley “an old, mad, blind, despised, and dying king,” ruled England during the years of the American and French revolutions. Many blamed the loss of the American colonies chiefly on George’s inflexible and unsympathetic attitude toward the colonists.

George III was not a particularly capable king, and he was bewildered by the unprecedented political events taking place in America and France. In 1788, the year before the French Revolution began, he suffered a major attack of mental illness, and in 1811 he was declared permanently insane. His son George ruled as prince regent until the king’s death in 1820.

Initially, many English citizens felt sympathy for the French Revolution. William Wordsworth, who had traveled to revolutionary France as a young man, recalled those exciting times: “Bliss was it in that dawn to be alive, / But to be young was very heaven!” However, when the moderate revolutionary party lost power to a radical and violent faction, English sympathy began to dissipate, and romantic writers turned elsewhere for inspiration. During the Reign of Terror, radicals massacred and persecuted thousands of French aristocrats and middle-class citizens, to the horror of the English people who were all too aware of the restless laboring masses in their own country and the social ills afflicting their own lower class.
RESISTING REFORM  At this time in England, there were indeed many social ills afflicting society. The new industrial centers in the north and west had no representation in Parliament, and archaic laws denied rights to many religious groups. The nation’s growing cities suffered from crime and poor sanitation, among other problems. The criminal justice system offered harsh penalties—for example, people were hanged for theft and thrown into prison for debt. In addition, Britain’s overseas empire faced a host of troubles, from corruption in India to the evils of the slave trade.

Yet for nearly 25 years, all efforts at reform were suppressed because of the fear that reform would lead to anarchy, as it had in France. Wary of revolution or a French invasion, Britain grew increasingly conservative, passing laws restricting the right to public assembly and outlawing writing or speech that was critical of the government.

War with France

FEAR OF INVASION  When France invaded the Netherlands in 1793, Britain entered into a war with France that would ultimately last for more than 25 years. To complicate matters, near the end of the century rebellious Irishmen, encouraged by the promise of French assistance, rose up against their British-controlled rulers. Though this rebellion was quelled after poor weather prevented a major French landing, the threat of a French invasion of Britain by way of Ireland remained. Hoping to ease the situation, the Tory prime minister William Pitt (son of the William Pitt who had led Britain in the Seven Years’ War) persuaded Parliament to pass the Act of Union in 1800. Ireland would be represented in the British Parliament, and all the British Isles would be joined as the United Kingdom of Great Britain and Ireland.

THE NAPOLEONIC WARS  Meanwhile, the brilliant general Napoleon Bonaparte had taken over France’s government. Abandoning democratic principles, he made himself emperor and, through clever military and political maneuvers, established control over much of continental Europe. Britain was continually threatened with invasion until the British fleet, under Horatio Nelson, destroyed the French navy at the Battle of Trafalgar in 1805. After that, Britain gradually liberated the Iberian peninsula (Portugal and Spain) from Napoleon’s grip. In 1812, Napoleon overextended himself by invading Russia, where he lost many troops to the cold. Meanwhile, British forces were closing in on France from the south. After two more years of battles, Napoleon was finally captured and exiled to the island of Elba, and victorious diplomats met to decide Europe’s fate at the Congress of Vienna. Napoleon escaped and returned to power, but shortly thereafter met final defeat at the Battle of Waterloo in 1815.
Cultural Influences

Romantic writers reacted to the negative effects of industrialization—the poverty, appalling working conditions, and oppression of workers—by turning to nature for truth and beauty.

The Down Side of Industry

During this period, England was an industrial as well as an agricultural land. The Industrial Revolution and improvements in farming had brought increased prosperity to the middle and upper classes but degrading poverty to the families employed in the factories and mills. Living and working conditions for industrial laborers were generally appalling. Britain operated under the doctrine of laissez faire (lāz′ə fâr′; French for “allow to do”), which argued that an economy works best without government intervention. No laws were passed to regulate factory safety, workers’ hours, low wages, or child labor. The government also made no effort to control the economy’s boom-and-bust fluctuations, which resulted in worker layoffs during frequent economic downturns.

THE LUDDITE RIOTS At the start of the Regency (the period in which George III’s son ruled England in his father’s place), an economic depression

A Voice from the Times

Men of England, wherefore plough
For the lords who lay ye low?
Wherefore weave with toil and care
The rich robes your tyrants wear?

—Percy Bysshe Shelley
brought the loss of many factory jobs. New equipment in textile mills added to the problem, as fewer workers were needed to perform certain tasks. In the ensuing Luddite riots, unemployed factory workers rioted in several counties, smashing the machinery they blamed for taking their jobs away. The violence was frightening to so many that Parliament passed a law making the breaking of factory machines an offense punishable by death. Yet those who understood the workers' grievances wondered why the government did nothing to try to solve the problem instead. In his first speech to the House of Lords (in which he was entitled by birth to belong), the poet Lord Byron spoke in sympathy with the Luddite rebels. However, he was only one of three members who voted against the new law.

**POSTWAR PROBLEMS** After the Battle of Waterloo, unemployment swelled as war veterans returned home. In addition, to keep cheap foreign grain from glutting the market, the Tory government passed a Corn Law, which taxed imported grain (in Britain, corn refers to any grain). These taxes protected the income of large landowners and small farmers, but they also devastated the poor and unemployed by keeping food prices high.

Given the trying times, factory workers wanted to join together to pool resources and fight for better work conditions. Labor unions were illegal, however, and when workers assembled in defiance of the law, government troops were called in to suppress their meetings. In one incident, 11 people were killed when troops were sent to break up a workers' gathering in St. Peter's Fields, Manchester. The incident was called the Peterloo Massacre, a bitter pun on the Battle of Waterloo.

**Analyze Visuals**
Examine the cartoon on this page. Why might the artist have titled this work *Manchester Heroes*? What criticism is implied with the words, "None but the brave deserve the Fair"? Notice the scale in the upper-left corner that shows "Peculators" winning the balance over "Reformers." A peculator is a person who embezzles funds. Why might peculators have been against those trying to improve conditions for workers?

Romantic Literature

Romantic writers emphasized emotion over reason, nature over industry, and the individual over society.

The Revolt Against Neoclassicism

The word *romantic* was first used in Germany in 1798 by the critics Friedrich and August von Schlegel. In many ways romanticism as a literary style began in Germany, among such Sturm und Drang (“storm and stress”) writers as Johann Wolfgang von Goethe and Johann Christoph Friedrich von Schiller.

**A REVOLUTIONARY STYLE** In England, the romantics were writers who revolted against the order, propriety, and traditionalism of the Age of Reason. Neoclassical writers had venerated the literary achievements of the ancient Greek and Roman writers; they had a great respect for rules, both in literature and in society, and they wrote about the human being as an integral part of an organized society, rather than as an individual.

The romantics, in contrast, were influenced by the same forces that gave rise to the American and French revolutions and by the agitation for political, social, and economic change taking place in their own country. As a result, they searched for freer artistic forms, outside the classical tradition. Romantic poets abandoned the measured, witty heroic couplet for the musical rhythms and richly evocative language of medieval and Renaissance poetry.

To the romantics, emotion became more important than reason, and the individual’s relationship to nature was of primary concern. They found delight in the commonplace, celebrating ordinary things—a bird’s song, a field of flowers—in their verse. Poetry became, in the words of William Wordsworth, “the spontaneous overflow of powerful feelings.” The lyric poem, with its emphasis on subjective experiences, thoughts, feelings, and desires, was the most popular literary form among the romantic poets.

**EARLY ROMANTIC POETRY** Although the beginning of Britain’s romantic period is traditionally assigned to the year 1798, aspects of romanticism are evident in earlier British literature. Poet William Blake, who began publishing in the 1780s, produced mystical verse expressing his own personal philosophy and illustrated it with his own engravings. A Londoner of humble origins, Blake saw poverty and suffering all around him and was an ardent supporter of the French Revolution in its early days. He could not accept the neoclassical idea of a stable, orderly hierarchy in the universe but instead viewed existence as a blending of opposite poles—goodness and evil, innocence and experience, heaven and hell. In his landmark *Songs of Innocence* and *Songs of Experience*, Blake included paired poems, one “innocent” and one “experienced,” on similar topics.

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**For Your Outline**

**THE REVOLT AGAINST NEOCLASSICISM**

- English romantics revolted against the order and traditionalism of neoclassicism.
- They were influenced by revolutionary ideals and agitation for change.
- They valued emotion, nature, and the commonplace.
- They popularized lyric poems.
- William Blake and Robert Burns wrote poetry with romantic elements.
- Sir Walter Scott pioneered the historical novel.

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**A Voice from the Times**

*I must create a system, or be enslaved by another man’s.*
*I will not reason and compare: my business is to create.*

—William Blake
Robert Burns, who also published poetry in the 1780s, exercised his own brand of romanticism by drawing on earlier traditions, particularly the oral poetry of his native Scotland. The son of a farmer, Burns had great sympathy for the democratic vision of the American and French revolutions and tried to convey in his poetry the experiences of simple, everyday Scottish rural life. Hailed as the Ploughman Poet, he often wrote in the Lowland Scots dialect, using vocabulary and pronunciations unlike those of standard English. Burns did not break completely with neoclassical traditions; his witty mock epic Tam o’Shanter, for example, is reminiscent of Pope and Swift, but with a Scottish flavor. More in keeping with romantic attitudes are his well-known sentimental songs, such as “Flow Gently Sweet Afton,” “My Love Is Like a Red, Red Rose,” and the New Year’s Eve favorite “Auld Lang Syne.”

Another Scotsman who drew heavily on his heritage was Sir Walter Scott. Scott gathered traditional ballads and folk tales of his native land, collecting them in Minstrelsy of the Scottish Border and incorporating them into long narrative poems such as The Lay of the Last Minstrel and The Lady of the Lake. During the Regency, Scott became even more famous as a pioneer of the historical novel, reaching into Scotland’s and England’s legendary past for the plots and characters of Waverley, Rob Roy, Ivanhoe, and a string of other popular novels. In Waverley, for example, he focused on the romantic themes of revolution and rebellion but set the story in the early 1700s, the time of Britain’s Jacobite rebellion.

A Voice from the Times

The Poetic Genius of my country . . . bade me sing the loves, the joys, the rural scenes and rural pleasures of my native soil, in my native tongue; I tuned my wild, artless notes, as she inspired.

—Robert Burns

For Your Outline

ROMANTICISM EVOLVES

- Lyrical Ballads launched the romantic period.
- Romanticism valued the individual, emotion, nature, the commonplace, and the imagination.
- The Lake poets and personal essayists were romantics; Jane Austen wrote novels of manners.
Romanticism Evolves

In 1798, William Wordsworth and Samuel Taylor Coleridge published their landmark poetry collaboration, *Lyrical Ballads, with a Few Other Poems*. It was with this publication that the romantic period is traditionally said to have begun.

The two poets, who had first met in 1795, were united by their shared desire to explore new modes of literary expression. Wordsworth had traveled extensively in both Germany and France, where he had become committed to the revolutionary cause. He developed into a poet of the common man, writing to capture everyday experiences in simple language, without concern for artificial rules or conventions. For both Wordsworth and Coleridge, nature and meditation were linked, with insight into the human experience flowing freely from communion with nature.

**The Lake Poets** Coleridge explained that the poems in *Lyrical Ballads* focused on two aspects of human experience, the natural and the supernatural. Wordsworth’s nature poetry gave “the charm of novelty to things of every day,” while Coleridge himself explored supernatural events that nevertheless had a “human interest” and “semblance of truth.”

In a preface to the work, Wordsworth would essentially define the features of English romanticism: an emphasis on the individual, a rejection of artificiality in favor of passion and emotion, a love of nature, a respect for the commonplace, and a freeing of the imagination (see page 796).

*Lyrical Ballads* was so different from the usual 18th-century neoclassical fare that romantic essayist William Hazlitt likened it to the French Revolution itself. Soon after its publication, Wordsworth, who had grown up in the beautiful Lake District of northwestern England, resettled there in the town of Grasmere, with Coleridge moving nearby. Along with their friend and fellow poet Robert Southey, they became known as the Lake poets. Also part of their circle was Dorothy Wordsworth, who lived with her brother in Grasmere and kept a keenly observed journal of their life.

**Romantic Essayists** Another friend of Coleridge’s, Charles Lamb, remained in London and won fame writing personal essays. Such essays—also called familiar essays—often appeared in leading journals of the day. They were a popular Romantic Age form because of their emphasis on personal experiences and feelings. Other romantic essayists of note were William Hazlitt and Thomas De Quincey.

Romanticism in British Art

During the romantic age, many artists turned to landscape painting, trying to capture the beauty and wonders of the natural world. Two of Britain’s finest painters, J. M. W. Turner and John Constable, were products of this period.

**The Painter of Light** Joseph Mallord William Turner, whose work *Lake of Wyndermere* (1826) is shown here, was only 14 when he was accepted to study at Britain’s prestigious Royal Academy of Art. Known for landscapes and seascapes in watercolors as well as oils (see page 754), Turner helped establish the use of watercolors as a popular medium. By using watercolor technique with oil paints, he achieved a new sense of light in his works, anticipating the experimentation with light that characterized impressionist art of the later 19th century.

**A Late Bloomer** Unlike Turner, John Constable was not made a member of the Royal Academy until he was more than 50 years old. A thoughtful observer of nature, he became famous for landscapes that focus on changes in light and weather. Constable generally based his final paintings on careful sketches he had made, sometimes years before. He painted many landscapes of the rural area in Suffolk, England, where he grew up—an area now known as Constable country.
Late Modern English

The Industrial Revolution and Britain’s overseas involvement added many new words to English—so many, in fact, that scholars call the language after 1800 Late Modern English to distinguish it from the modern English of Shakespeare’s day.

Scientific Coinages

Many of the new words were scientific terms coined from Greek or Roman word parts; for instance, when Edward Jenner developed a method of preventing smallpox by injecting people with cowpox, he named that method vaccination by using the Latin root for “cow.” Other scientific coinages were simply old words used in new ways; locomotive, for example, existed as an adjective meaning “self-powered” long before it was applied to the steam-powered engine developed in the early 19th century.

Foreign Borrowings

British interaction with nations and colonies overseas was the second source of vocabulary expansion. From the fight against Napoleon on the Iberian Peninsula came guerrilla—originally a Spanish word meaning “little war.” From Britain’s growing colonization of the Indian subcontinent came a number of words, including pajamas, bangle, jungle, and shampoo.

Romanticism and Language

The democratic attitudes of the romantic movement helped broaden the concept of “acceptable” English and narrow the gap between the language of scholars and aristocrats and the language of the common people. In their efforts to create literature based on natural speech, romantic writers sometimes employed regional dialects, colloquial language, and even slang. Those trying to capture the flavor of the legendary past also used archaic, or outdated, words and spellings—stopeth for stop, for example, and rime for rhyme.

The Late Romantics

A NEW GENERATION

During the Regency, a second generation of romantic poets came on the literary scene, the most prominent of whom was George Gordon, Lord Byron. The handsome aristocrat won instant fame with the 1812 publication of the first part of his long poem Childe Harold’s Pilgrimage, whose darkly brooding romantic hero became associated with the poet himself. For a time, Byron was the darling of fashionable London, but his radical politics and personal escapades soon made him the subject of scandal. In 1816 he abandoned Britain for a self-imposed exile on the European continent, where he died of a fever while helping the Greeks fight for independence. Throughout the 19th century, he remained the most famous of the romantic poets, known as much for his romantic life as his poetic talent. The Byronic hero—dark, handsome, restless, and a bit diabolical—became a staple of literary fiction that many younger poets and other artists tried to imitate.

Byron’s friend Percy Bysshe Shelley’s dismay at social injustice made him even more radical than Byron. An admirer of the philosopher William Godwin, Shelley scandalized London when he eloped to the continent with Godwin’s 16-year-old daughter, Mary. He spent most of his remaining years abroad, writing the verse dramas The Cenci and Prometheus Unbound as well as beautiful lyric poetry that celebrates nature, freedom, artistic expression, and other values the romantics held dear. After Shelley died in a boating accident at age 29, his wife Mary Shelley returned to England, where she helped edit her husband’s works for publication.

Mary Shelley was a talented writer who won fame in her own right for her gothic horror tale Frankenstein. Mary moved in intellectual circles and was familiar with the scientific theories

AN ENGLISH ORIGINAL

One talented prose writer of the era seems largely untouched by the romantic movement. Instead, Jane Austen remained in many ways a neoclassical writer. She confined her novels to the experiences of the intimate world she knew, the genteel society of England’s rural villages. Her novels, often called novels of manners, include Pride and Prejudice, Emma, and Sense and Sensibility.

Austen’s work does contain romantic elements, however: a focus on the details of daily life and a preoccupation with character and personality. Also, certain characters, such as the passionate Marianne of Sense and Sensibility, are imbued with the romantic spirit. However, Austen typically causes such characters to see the error of their ways and become more reserved by novel’s end.

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Mary Shelley was a talented writer who won fame in her own right for her gothic horror tale Frankenstein. Mary moved in intellectual circles and was familiar with the scientific theories
of her day. In her introduction to *Frankenstein*, she describes listening to conversations about “Dr. Darwin, . . . who preserved a piece of vermicelli in a glass case till by some extraordinary means it began to move with voluntary motion. Not thus, after all, would life be given. Perhaps a corpse would be reanimated; galvanism had given token of such things. . . .” Thus, Shelley’s dark tale of a monster who destroys its maker can be read not only as a horror story, or a romantic meditation on passion versus reason, but as a warning against the dangers of science. Indeed, Frankenstein’s monster can be seen as the embodiment and expression of Shelley’s society’s fears—fears of unchecked progress and of science and industry’s negative effects on humanity.

Poet **John Keats** came from humbler origins than Byron and Shelley. He was acquainted with Shelley, however, through his friend **Leigh Hunt**, the publisher who encouraged his career and introduced him to leading artists of the day. Orphaned at 14, Keats spent much of his short life fighting the tuberculosis that killed his mother and brother and eventually claimed him as well. He produced most of his finest poetry in a feverish eight-month span—**sonnets, odes, ballads**, and other poetic forms, all handled with remarkable dexterity. Many of his poems use vivid images from nature as a starting point for philosophical meditation about joy, sorrow, love, death, art, and beauty. After Keats died, Shelley eulogized him in his famous elegy *Adonais*: “His fate and fame shall be / An echo and a light unto eternity!”
Connecting Literature, History, and Culture

Use this timeline and the questions on the next page to gain insight into how Britain’s romantic period reflected what was happening in other parts of the world.

### BRITISH LITERARY MILESTONES

<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
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<tbody>
<tr>
<td>1790</td>
<td>Dorothy Wordsworth begins keeping her <em>Grasmere Journal</em>.</td>
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<tr>
<td>1800</td>
<td>Sir Walter Scott wins fame with <em>Minstrelsy of the Scottish Border</em>, a long narrative poem based on a Scottish legend.</td>
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<td>1794</td>
<td>Robert Burns writes “An Ode to Liberty” and the song “My Love Is Like a Red, Red Rose”; William Blake publishes <em>Songs of Innocence and of Experience</em>.</td>
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<td>1802</td>
<td>The influential literary magazine the <em>Edinburgh Review</em> begins publication.</td>
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### HISTORICAL CONTEXT

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<td>1790</td>
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<tr>
<td>1793</td>
<td>War breaks out between Britain and revolutionary France.</td>
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<tr>
<td>1796</td>
<td>J. M. W. Turner exhibits his first oil painting; Edward Jenner develops a vaccine against smallpox.</td>
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<tr>
<td>1798</td>
<td>Rebellion fails to win Irish independence and is harshly suppressed.</td>
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<td>1800</td>
<td>The Act of Union creates the United Kingdom of Great Britain and Ireland.</td>
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<tr>
<td>1803</td>
<td>Richard Trevithick develops the first railway steam locomotive.</td>
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<td>1805</td>
<td>The British fleet, under Horatio Nelson, defeats Napoleon’s navy at the Battle of Trafalgar.</td>
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<tr>
<td>1807</td>
<td>Britain abolishes the slave trade.</td>
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### WORLD CULTURE AND EVENTS

<table>
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<tbody>
<tr>
<td>1793</td>
<td>The French Revolution moves into the Reign of Terror, in which many are killed.</td>
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<tr>
<td>1799</td>
<td>The Rosetta stone, which makes it possible to decipher Egyptian hieroglyphics, is discovered by Napoleon’s army in Egypt; Napoleon takes the reins of power in France.</td>
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<td>1803</td>
<td>The United States purchases the Louisiana Territory from Napoleonic France; German composer Ludwig van Beethoven composes his third symphony, known as the <em>Eroica</em>.</td>
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<tr>
<td>1804</td>
<td>Napoleon crowns himself emperor.</td>
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<tr>
<td>1808</td>
<td>German romantic author Johann Wolfgang von Goethe publishes the first part of his verse drama <em>Faust</em>.</td>
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MAKING CONNECTIONS

• What authors outside Britain were writing during the romantic period?
• Which incidents show Napoleon’s influence on world events?
• Which developments show positive and negative effects of the Industrial Revolution?
• Which details suggest oppression in Britain, and which show eventual reform?

1810

1812 Lord Byron wins fame with his long poem *Childe Harold’s Pilgrimage.*
1813 Jane Austen anonymously publishes her novel of manners *Pride and Prejudice.*
1818 Mary Shelley anonymously publishes her gothic novel *Frankenstein.*
1819 Percy Bysshe Shelley writes “Ode to the West Wind”; John Keats writes most of his greatest poems.

1811 George III is declared insane; his son George is named regent, marking the start of the Regency; unemployed workers smash new machinery in the Luddite riots.
1815 The Duke of Wellington leads the final defeat of Napoleon at Waterloo.
1819 Eleven die in the Peterloo Massacre, in which troops break up a large workers’ gathering.

1810

Latin American nations begin declaring independence from Napoleonic Spain.
1812 Napoleon invades Russia; the brothers Grimm publish their first collection of German fairy tales.
1819 The first steamship crosses the Atlantic Ocean.

1810

1820

1821 John Keats, age 25, dies of tuberculosis.
1822 Percy Bysshe Shelley, age 29, drowns off the coast of Italy.
1823 Lord Byron joins the Greek war of liberation from the Turks.
1824 Lord Byron, age 36, dies of a fever.

1820

The Regency ends when George III dies and his son becomes George IV.
1821 John Constable paints *The Hay Wain,* considered one of his masterpieces.
1829 The Catholic Emancipation Act frees Catholics from many restrictions.
1832 The first Reform Bill extends voting rights to middle-class men but affects only 5 percent of the population.

1820

1820

1820 Russian romantic poet Aleksandr Pushkin publishes the verse poem *Ruslan and Ludmila.*
1821 German Romantic poet Heinrich Heine publishes his first volume of poetry.
1826 Joseph-Nicéphore Niépce produces the first successful photograph.
1831 France’s Victor Hugo publishes *The Hunchback of Notre Dame.*
Fantasy, Horror, and Science Fiction

The romantic fascination with the supernatural is still thriving in today’s books and movies. The laboratory-created monster in Mary Shelley’s *Frankenstein*—sometimes called the world’s first work of science fiction—is not so very different from the laboratory creations in the film *The Matrix*, and the eerie ghost-driven ship of Coleridge’s *The Rime of the Ancient Mariner* is remarkably similar to the ship in *Pirates of the Caribbean*.

**QUICKWRITE** Jot down your own list of books, films, and TV shows in which the supernatural or paranormal is a strong element of the plot. Then consider the appeal of this kind of fiction and the reasons you think it remains so popular.
Jane Austen Forever

They say that imitation is the sincerest form of flattery. If that’s true, then Jane Austen would certainly be flattered by the many books and movies inspired by her work. Examples include *Bridget Jones’s Diary*, a book and a movie about a modern Londoner looking for love that’s based on *Pride and Prejudice*; the movie *Clueless*, about a high-school matchmaker who happens to be a lot like Austen’s *Emma*; and several novels that imagine what happens to Austen’s characters after her books have ended. And of course there are countless movie and TV adaptations of her original works.

**CREATE** With a small group, discuss any Austen-inspired books, TV shows, and movies that you know. Do a search on the Internet to find book covers and movie images, and create a collage or poster illustrating the breadth of Austen’s influence.

Respect for the Environment

A respect for nature, so evident in the poetry of Wordsworth, Keats, and Shelley, is evident in the environmental movement we know today. Like the romantic poets, today’s environmentalists condemn the harm that urbanization and industrialization bring to the natural landscape. They educate people about environmental dangers and campaign to clean up pollution, save endangered species, and preserve natural wonders.

**RESEARCH & DISCUSS** As a class, consider recent issues involving the environment. You might bring in newspaper or magazine articles and summarize them for classmates. Then consider the degree to which love of nature motivates environmentalists. What are some of the other motives they may have for their efforts?