

# The Poem And The Book: Interpreting Collections Of Romantic Poetry

**Neil Fraistat**

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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 poetry of the 18th century was concerned with clubs and coffee houses, drawing rooms and social and political life of London. It was essentially the poetry of town life. Nature had practically no place in Neo-classical Poetry. In the poetry of Romantic Revival, the interest of poets was transferred from town to rural life and from artificial decorations of drawing rooms to the natural beauty and loveliness of nature. Nature began to have its own importance in the poetry of this age. Wordsworth was the greatest poet who revealed the physical and spiritual beauty of nature to those who could

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Civil War(s) and Dickinson's Manuscript Book Reconstructions, Deconstructed: the Archives of our Attentions. Chapter. Full-text available. In The Spirit of the Age, William Hazlitt characterizes the historical moment that others subsequently christened "Romantic" as "an age of talkers." He distinguishes talkers from "doers," asserting that in this "world" growing old, there ostensibly is not much for would-be activists to accomplish: "We are so far advanced in the Arts and Sciences, that we live in retrospect and doat on past achievements."