



The Orient and the Young Romantics (Cambridge Studies in Romanticism)

Andrew Warren

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Through close readings of major poems, this book examines why the second-generation Romantic poets - Byron, Shelley, and Keats - stage so much of their poetry in Eastern or Orientalized settings. It argues that they do so not only to interrogate their own imaginations, but also as a way of criticizing Europe's growing imperialism. For them the Orient is a projection of Europe's own fears and desires. It is therefore a charged setting in which to explore and contest the limits of the age's aesthetics, politics and culture. Being nearly always self-conscious and ironic, the poets' treatment of the Orient becomes itself a twinned criticism of 'Romantic' egotism and the Orientalism practised by earlier generations. The book goes further to claim that poems like Shelley's *Revolt of Islam*, Byron's *'Eastern' Tales*, or even Keats's *Lamia* anticipate key issues at stake in postcolonial studies more generally.

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