

Robert Browning & Julia Wedgwood a Broke

Curle, Richard

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Robert Browning Julia Wedgwood

Catherine Maxwell



Robert Browning Julia Wedgwood:

Robert Browning and Julia Wedgwood Robert Browning, Julia Wedgwood, 1973* *Robert Browning and Julia Wedgwood* Robert Browning, 1937 *Robert Browning and Julia Wedgwood* Robert Browning, 1937 **Robert Browning and Julia Wedgwood: a broken friendship as revealed by their letters**, ed Robert Browning, **Robert Browning and Julia Wedgwood** Richard Curle, 1937 Robert Browning and Julia Wedgwood Richard Curle, 1973-01-01 **Let Her Speak for Herself** Marion Ann Taylor, Heather E. Weir, 2006 The women of Genesis Eve Sarah Hagar Rebekah Leah and Rachel intrigued and informed the lives of nineteenth century women These women read the biblical stories for themselves and looked for ways to expand reinforce or challenge the traditional understanding of women's lives They communicated their readings of Genesis using diverse genres ranging from poetry to commentary **Browning's Other Romance** Barbara Wedgwood, 1980 **Robert Browning** Boyd Litzinger, Donald Smalley, 2005-07-28 First published in 1995 Routledge is an imprint of Taylor Francis an informa company Robert Browning and Julia Wedgwood Robert Browning, 1937 When Sally is grounded after her parents catch her leaving an R rated science fiction movie her friends decide to make their own and along the way everyone learns about the importance of having limits and that their parents care **The Poems of Robert Browning: Volume Six** John Woolford, Daniel Karlin, Joseph Phelan, 2022-06-30 The Ring and the Book published serially in 1868 9 is one of the most daring and innovative poems in the English language The story is based on the trial of an Italian nobleman Guido Franceschini for the murder of his wife Pompilia in Rome in 1698 Browning's discovery of the old yellow book a bundle of legal documents and letters relating to the trial on a second hand market stall in Florence sparked an imaginative engagement with this sordid tale of domestic cruelty adultery and greed which grew through four years of arduous labour into an epic peopled not by gods and warriors but by concrete recognizably human beings Fusing the technique of the dramatic monologue the form he had made his own with the grandeur of classical epic and the vivid realism of the modern novel Browning created a unique hybrid form that allowed him not only to bring to life an entire historical period but also to reflect on the process of artistic creation itself the forging of the golden ring of the poem from the pure crude fact of its historical original This edition comprising volumes 5 and 6 in the acclaimed Longman Annotated English Poets edition of Browning's poems does full justice to the scope and depth of Browning's achievement The headnote in volume 5 gives an authoritative account of the poem's composition publication sources and reception making use of hitherto unpublished letters and textual material In addition to giving readers help where needed with historical and linguistic comprehension the notes track Browning's formidable range of allusion from the most erudite to the most vulgar The appendices in volume 6 present a selection from the original sources a list of variants from extant proofs and key passages from Browning's fascinating and revealing correspondence with one of the earliest readers of the poem Julia Wedgwood The aim is to enable readers not just to understand the poem as an object of study but to take pleasure in its

abounding intellectual and emotional energies The Dramatic Imagination of Robert Browning Richard S. Kennedy, Donald S. Hair, 2007 Robert Browning's Romantic Irony in The Ring and the Book Patricia Diane Rigg, 1999-06 This study is a reading of Robert Browning as an ironist in the tradition of the German Romanticist Friedrich Schlegel who coined the term Romantic irony Specifically Patricia Diane Rigg considers historicity or historical truth in Browning's *The Ring and the Book* by distinguishing between the processes of representation and re presentation within the context of Romantic irony **The Female Sublime from Milton to Swinburne** Catherine Maxwell, 2001 This innovative study of vision gender and poetry traces Milton's mark on Shelley Tennyson Browning and Swinburne to show how the lyric male poet achieves vision at the cost of symbolic blindness and feminisation Drawing together a wide range of concerns including the use of myth the gender of the sublime the lyric fragment and the relation of pain to creativity this book is a major re evaluation of the male poet and the making of the English poetic tradition The female sublime from Milton to Swinburne examines the feminisation of the post-Miltonic male poet not through cultural history but through a series of mythic or classical figures which include Philomela Orpheus and Sappho It recovers a disfiguring sublime imagined as an aggressive female force which feminises the male poet in an act that simultaneously deprives and energises him This book will be required reading for anyone with a serious interest in the English poetic tradition and Victorian poetry The Poems of Robert Browning: Volume Five John Woolford, Daniel Karlin, Joseph Phelan, 2022-06-30 *The Ring and the Book* published serially in 1868-9 is one of the most daring and innovative poems in the English language The story is based on the trial of an Italian nobleman Guido Franceschini for the murder of his wife Pompilia in Rome in 1698 Browning's discovery of the old yellow book a bundle of legal documents and letters relating to the trial on a second hand market stall in Florence sparked an imaginative engagement with this sordid tale of domestic cruelty adultery and greed which grew through four years of arduous labour into an epic peopled not by gods and warriors but by concrete recognisably human beings Fusing the technique of the dramatic monologue the form he had made his own with the grandeur of classical epic and the vivid realism of the modern novel Browning created a unique hybrid form that allowed him not only to bring to life an entire historical period but also to reflect on the process of artistic creation itself the forging of the golden ring of the poem from the pure crude fact of its historical original This edition comprising volumes 5 and 6 in the acclaimed Longman Annotated English Poets edition of Browning's poems does full justice to the scope and depth of Browning's achievement The headnote in volume 5 gives an authoritative account of the poem's composition publication sources and reception making use of hitherto unpublished letters and textual material In addition to giving readers help where needed with historical and linguistic comprehension the notes track Browning's formidable range of allusion from the most erudite to the most vulgar The appendices in volume 6 present a selection from the original sources a list of variants from extant proofs and key passages from Browning's fascinating and revealing correspondence with one of the earliest readers of the poem Julia Wedgwood The aim is to enable readers not just

to understand the poem as an object of study but to take pleasure in its abounding intellectual and emotional energies

Browning's Later Poetry, 1871-1889 Clyde de L. Ryals, 2019-06-30 Maintaining that Browning's later work has been underestimated Professor Ryals gives close sophisticated readings of the individual poems covering each of the published volumes from *Balaustion's Adventure* through *Asolando* He emphasizes the overall structure of a poem and the manner in which themes and ideas are presented The later Browning is portrayed as a poet intent upon discovering forms that would give shape and meaning to thought and experience

Browning's Beginnings Herbert F. Tucker Jr., 1980-12-31 Browning's *Beginnings* was first published in 1980 Minnesota Archive Editions uses digital technology to make long unavailable books once again accessible and are published unaltered from the original University of Minnesota Press editions Browning's *Beginnings* offers a fresh approach to the poet who among major Victorians has proved at once the most congenial and most inscrutable to modern readers Drawing on recent developments in literary theory and in the criticism of romantic poetry Herbert F. Tucker Jr. argues that Browning's stylistic obscurity is the result of a principled poetics of evasion This art of disclosure in deferring formal and semantic finalities constitutes an aesthetic counterpart to his open ended moral philosophy of incompleteness Browning's poems like his enormously productive career find their motivation and sustenance in his optimistic love of the future a love that is indistinguishable from his lifelong fear that there will be nothing left to say The opening chapters trace the workings of Browning's art of disclosure with extensive and original interpretations of the unduly neglected early poems *Pauline Paracelsus* and *Sordello* and place special emphasis on Browning's attitudes toward poetic tradition and language A chapter on Browning's attitudes toward poetic tradition and language A chapter on Browning's plays identifies dynamics of representation in *Pippa Passes* *Strafford* and *King Victor* and King Charles Tucker discusses the pervasive analogy between Browning's ideas about poetic representation and about representation in its erotic and religious aspects and shows how the early poems and plays illustrate correlative developments in poetics and in the exploration and dramatic rendering of human psychology The remaining chapters follow the poetic psychology of Browning to its culmination in the great poems of his middle years exemplary readings of selected dramatic lyrics and monologues suggest that the ways of meaning in Browning's mature work variously bear out the sense of endlessness or perpetual initiation that is central to his poetic beginnings Tucker thus contends that the romantic and the Victorian Browning have more in common than is generally supposed and his book should appeal to students of both periods Its discussion of general literary issues poetic influence closure representation and meaning in application to particular texts should further recommend Browning's *Beginnings* to the nonspecialist reader interested in poetry and poetic theory

Robert Browning John Woolford, Daniel Karlin, 2014-09-11 Robert Browning 1812-89 rivals Tennyson as the major Victorian poet with such important works as *Dramatic Lyrics* *Dramatic Romances and Lyrics* *Men and Women* *Dramatic Personae* and the monumental *The Ring and the Book* He is known for his development of the dramatic monologue in which he recreated the world of Renaissance Italy and

provided subtle and complex explorations of character Here Daniel Karlin and John Woolford provide a thematic survey of Browning s often difficult work using key poems as a common point of reference The themes covered include styles genres the mind the world interaction and criticism This excellent survey will be of value to students of Victorian literature and modernism Women's Theology in Nineteenth-Century Britain Julie Melnyk,2019-07-16 First published in 1998 This collection of original essays identifies and analyzes 19th century women s theological thought in all its diversity demonstrating the ways that women revised subverted or rejected elements of masculine theology in creating theologies of their own While women s religion has been widely studied this is the only collection of essays that examines 19th century women s theology as such A substantial introduction clarifies the relationships between religion and theology and discusses the barriers to women s participation in theological discourse as well as the ways women overcame or avoided these barriers The essays analyze theological ideas in a variety of genres The first group of essays discusses women s nonfiction prose including women s devotional writings on the Apocalypse devotional prose by Christina Rossetti and its similarities to the work of Hildegard von Bingen periodical prose by Anna Jameson and Julia Wedgwood and the letters of Harriet and Jemima Newman sisters of John Henry Newman Other essays examine the novel presenting analysis of the theologies of novelists Emma Jane Worboise Charlotte M Yonge and Mary Arnold Ward Further essays discuss the theological ideas of two purity reformers Josephine Butler and Ellice Hopkins while the final essays move beyond Victorian Christianity to examine spiritualist and Buddhist theology by women This collection will be important to students and scholars interested in Victorian culture and ideas literary critics historians and theologians and particularly to those in women s studies and religious studies

Browning, Victorian Poetics and the Romantic Legacy Dr Britta Martens,2013-05-28 Taking an original approach to Robert Browning s poetics Britta Martens focuses on a corpus of relatively neglected poems in Browning s own voice in which he reflects on his poetry his self conceptualization and his place in the poetic tradition She analyzes his work in relation to Romanticism Victorian reactions to the Romantic legacy and wider nineteenth century changes in poetic taste to argue that in these poems as in his more frequently studied dramatic monologues Browning deploys varied dramatic methods of self representation often critically and ironically exposing the biases and limitations of the seemingly authoritative speaker Browning The poems thus become devices for Browning s detached evaluation of his own and of others poetics an evaluation never fully explicit but presented with elusive economy for the astute reader to interpret The confrontation between the personal authorial voice and the dramatic voice in these poems provides revealing insights into the poet s highly self conscious conflicted and sustained engagement with the Romantic tradition and the diversely challenging reader expectations that he faces in a post Romantic age As the Victorian most rigorous in his rejection of Romantic self expression Browning is a key transitional figure between the sharply antagonistic periods of Romanticism and Modernism He is also as Martens persuasively demonstrates a poet of complex contradictions and an illuminating case study for addressing the

perennial issues of voice authorial authority and self reference

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