

A MODERN DE QUINCEY

Autobiography of an Opium Addict



H. R. Robinson

Modern De Quincey An Autobiography

Martina Domines Veliki, Cian Duffy



Modern De Quincey An Autobiography:

A Modern De Quincey Herbert Reginald Robinson,1942 **A Modern De Quincey. An Autobiography, Etc. [With Portraits.]** Herbert Reginald ROBINSON,1942 **A Modern De Quincey** Herbert Reginald Robinson,2004 In 1923 upon completion of a posting in northern Burma Captain Robinson returned to Mandalay to await a new assignment While there he sampled the pleasures of the opium den This is his account of the seduction of a naive young romantic by the East and of his narrow escape from death Captain Robinson completing a posting as a young British administrator in remote northern Burma returned to Mandalay in 1923 to await a new assignment One evening Robinson and two friends came upon an opium den While his friends called it a night Robinson stayed on to sample the forbidden **The Collected Writings of Thomas de Quincey** Thomas De Quincey,2014-03 This Is A New Release Of The Original 1889 Edition **The Collected Writings of Thomas de Quincey** Thomas De Quincey,2014-03 This Is A New Release Of The Original 1889 Edition

Autobiographical Writing by Early Modern Hispanic Women Elizabeth Teresa Howe,2016-04-08 Women s life writing in general has too often been ignored dismissed or relegated to a separate category in those few studies of the genre that include it The present work addresses these issues and offers a countervailing argument that focuses on the contributions of women writers to the study of autobiography in Spanish during the early modern period There are indeed examples of autobiographical writing by women in Spain and its New World empire evident as early as the fourteenth century *Memorias* penned by Do a Leonor L pez de Cord ba and continuing through the seventeenth century *Cartas* of Sor Juana In s de la Cruz What sets these accounts apart the author shows are the variety of forms adopted by each woman to tell her life and the circumstances in which she adapts her narrative to satisfy the presence of male critics whether ecclesiastic or political actual or imagined who would dismiss or even alter her life story Analyzing how each of these women viewed her life and conversely how their contemporaries both male and female received and sometimes edited her account Howe reveals the tension in the texts between telling a life and telling a lie **The Collected Writings of Thomas de Quincey:**

Autobiography and literary reminiscences Thomas De Quincey,1968 **Autobiographical Writing and British Literature 1783-1834** James Treadwell,2005-01-20 The word autobiography is a late eighteenth century coinage yet by 1826 it was used as the title for a multi volume anthology of self writing and in 1834 Thomas Carlyle wrote of these Autobiographical times of ours Over the course of those few decades readers and writers came to recognize and name a new genre This book is the first full study of the phenomenon examining both the conditions and the practice of autobiographical writing in Romantic literature Historians of autobiography have often pointed to the turn of the nineteenth century as a pivotal moment In Rousseau and De Quincey s *Confessions* Wordsworth s *Prelude* and other canonical documents it has been argued self writing begins to serve the purpose of expressing the individuality autonomy and interiority of the self A more wide ranging view of the actual state of autobiography at the time exposes this narrative as a misrepresentation Self writing

does gain a new kind of prominence around 1800 not however because it articulates Romantic ideologies of selfhood but because it becomes a focus of scrutiny and of contention. The decades of the Romantic period identified themselves as Autobiographical times but did so anxiously. This book asks what forms did that recognition and that anxiety take within the literary culture of the period. What did autobiography mean to Romantic readers and writers? How do autobiographical texts of the period reflect, express and negotiate these conditions? As well as reading a wide variety of those documents with single chapters devoted to works by Coleridge, Byron and Lamb, Treadwell examines writing on and around autobiography: essays, reviews and other forms of commentary. By preserving a continuous relation between the texts and their contexts, this book offers the first proper study of what is actually meant by Romantic autobiography.

De Quincey's Romanticism Margaret Russett, 1997-12-04 Margaret Russett uses the example of Thomas De Quincey, the nineteenth century essayist best remembered for his *Confessions of an English Opium Eater* and his memoirs of Wordsworth and Coleridge, to examine the idea of the minor author and how it is related to what we now call the Romantic canon. The case of De Quincey, neither a canonical figure nor a disenfranchised marginal author, offers a point of access to specifically Romantic problems of literary transmission and periodization. Taking an intertextual approach, Russett situates De Quincey's career against the works of Wordsworth and Coleridge, the essays of Lamb, Hazlitt and other writers for the *London Magazine* and discourses of ethics and political economy which are central to the problem of determining literary value. De Quincey's *Romanticism* shows how De Quincey helped to shape the canon by which his career was defined.

Romantic Autobiography in England Eugene Stelzig, 2016-04-08 Taking into account the popularity and variety of the genre, this collaborative volume considers a wide range of English Romantic autobiographical writers and modes, including working class autobiography, the familiar essay and the staged presence. In the wake of Rousseau's *Confessions*, autobiography became an increasingly popular as well as a literary mode of writing. By the early nineteenth century, this hybrid and metamorphic genre is found everywhere in English letters, in prose and poetry, by men and women of all classes. As such, it resists attempts to provide a coherent historical account or establish a neat theoretical paradigm. The contributors to *Romantic Autobiography in England* embrace the challenge, focusing not only on major writers such as William Wordsworth, De Quincey and Mary Shelley, but on more recent additions to the canon such as Mary Robinson, Dorothy Wordsworth and Mary Hays. There are also essays on the scandalous *Memoirs of Mrs Billington* and on Joseph Severn's autobiographical scripting of himself as the friend of Keats. The result is an exploratory and provisional mapping of the field, provocative rather than exhaustive, intended to inspire future scholarship and teaching.

Library Book Catalog United States. Department of Justice, 1972 [Confessions of an English Opium-Eater](#) Thomas De Quincey, 2015-06-08 This vintage book contains Thomas De Quincey's 1821 autobiographical account, *Confessions of an English Opium Eater*. Within this volume, De Quincey describes his addiction to opium and explains in great detail the effects that it had on him and his life. It was his first major work and one that brought him fame almost overnight. Thomas

Penon De Quincey 1785 1859 was a seminal English essayist Many antiquarian books like this are increasingly rare and expensive and it is with this in mind that we are republishing this book now in an affordable modern and high quality edition It comes complete with a specially commissioned new biography of the author De Quincey's Gothic Masquerade Patrick Bridgwater,2004 De Quincey's Gothic Masquerade is what has long been needed a study of Thomas De Quincey's Gothic and Gothic related texts by a Germanist working on Gothic and specializing in Anglo German literary relations Variouslly identified as Gothic Hero Gothic Parasite and author of a Gothick sport De Quincey is the dark horse of Gothicism for while his work has increasingly been associated with Gothic not one of the recent companions to Gothic so much as mentions his name Definitions of what is meant by Gothic have changed of course and are still evolving claiming more territory all the time but Gothic specialists also have their blind spots of whom De Quincey is one One reason for this state of affairs will be the fact that in his work the Gothic is interwoven with the German to which modern English studies all too often turn a blind eye In this timely study of his work in relation to Gothic convention the author addresses the question of De Quincey's reputed knowledge of German Gothic Romantic literature and the related question of supposed German influences on his Gothic work and shows that his fiction is not less but more original than has been thought The texts examined are those on which for better or worse his reputation as a writer both of autobiography and of fiction depends Focusing on the Gothic takes one to the heart of his literary masquerade and more especially to the heart of his masked autobiographical enterprise Gothic because of its formulaic nature represents a place where he belongs a place where his sense of guilt can be seen as part of a wider pattern thus countering his pariah self image and enabling him to make some sort of sense of the Gothic ruin of his life Addressed to all who are interested in De Quincey's work and its place in literary history and to the many readers in the English and German speaking worlds who share De Quincey's and the author's enthusiasm for Gothic this book adds considerably to the scope of De Quincey studies which it enables to move on from some of the main unanswered questions of the past Autobiographical Quests Elizabeth De Mijolla,1994 Posits two approaches to writing autobiography that which records events in the order they happened and as they were perceived at the time and that which interprets the past in light of subsequent experience and is more or less achronological Shows how Augustine represents the first approach and how the other three express varying divergence from strict temporal order Annotation copyright by Book News Inc Portland OR

Autobiography Laura Marcus,2018-07-19 Autobiography is one of the most popular of written forms From Casanova to Benjamin Franklin to the Kardashians individuals throughout history have recorded their own lives and experiences These personal writings are central to the work of literary critics philosophers historians and psychologists who have found in autobiographies from across the centuries not only an understanding of the ways in which lives have been lived but the most fundamental accounts of what it means to be a self in the world In this Very Short Introduction Laura Marcus defines what we mean by autobiography and considers its relationship with similar literary forms such as memoirs journals letters diaries

and essays Analysing the core themes in autobiographical writing such as confession conversion and testimony romanticism and the journeying self Marcus discusses the autobiographical consciousness and the roles played by time memory and identity and considers the relationship between psychoanalysis and autobiography Exploring the themes of self portraiture and performance Marcus also discusses the ways in which fiction and autobiography have shaped each other ABOUT THE SERIES The Very Short Introductions series from Oxford University Press contains hundreds of titles in almost every subject area These pocket sized books are the perfect way to get ahead in a new subject quickly Our expert authors combine facts analysis perspective new ideas and enthusiasm to make interesting and challenging topics highly readable **The**

Cambridge Companion to Benjamin Franklin Carla Mulford, 2009-01-15 Comprehensive and accessible this Companion addresses several well known themes in the study of Franklin and his writings while also showing Franklin in conversation with his British and European counterparts in science philosophy and social theory Specially commissioned chapters written by scholars well known in their respective fields examine Franklin s writings and his life with a new sophistication placing Franklin in his cultural milieu while revealing the complexities of his intellectual literary social and political views Individual chapters take up several traditional topics such as Franklin and the American dream Franklin and capitalism and Franklin s views of American national character Other chapters delve into Franklin s library and his philosophical views on morality religion science and the Enlightenment and explore his continuing influence in American culture This Companion will be essential reading for students and scholars of American literature history and culture **Publisher's catalogues** Houghton, Mifflin co, 1881 **A Catalogue of Books Published by Houghton, Mifflin and Company, Boston and New York**

Houghton Mifflin Company, 1881 *The Domestication of Genius* Julian North, 2009-11-19 This is a book about the biographical afterlives of the Romantic poets and the creation of literary biography as a popular form It focuses on the Lives of six major poets of the period Byron Shelley Wordsworth Coleridge Felicia Hemans and Letitia Landon published from the 1820s by Thomas Moore Mary Shelley Thomas De Quincey and others It situates these within the context of the development of biography as a genre from the 1780s to the 1840s Starting with Johnson Boswell and female collective Lives it looks at how the market success of biography was built on its representation and publication of domestic life In the 1820s and 30s biographers domesticated Byron Shelley and other poets by situating them at home opening up their often scandalous private lives to view and bringing readers into intimate contact with greatness Biography was an influential transmitter of the myth of the Romantic poet as the self creating masculine genius but it also posed one of the first important challenges to that myth by revealing failures in domestic responsibility that were often seen as indicative of these writers inattention to the needs of the reader *The Domestication of Genius* is the most comprehensive account to date of the shaping of the Romantic poets by biography in the nineteenth century Written in a lively and accessible style it casts new light on the literary culture of the 1830s and the transition between Romantic and Victorian conceptions of authorship It offers a powerful re evaluation of

Romantic literary biography of major biographers of the period and of the posthumous reputations of the Romantic poets

Romanticism and the Cultures of Infancy Martina Domines Veliki, Cian Duffy, 2020-08-29 This collection of essays explores the remarkable range and cultural significance of the engagement with infancy during the Romantic period Taking its point of departure in the commonplace claim that the Romantics invented childhood the book traces that engagement across national boundaries in the visual arts in works of educational theory and natural philosophy and in both fiction and non fiction written for children Essays authored by scholars from a range of national and disciplinary backgrounds reveal how Romantic period representations of and for children constitute sites of complex discursive interaction where ostensibly unrelated areas of enquiry are brought together through common tropes and topoi associated with infancy Broadly new historicist in approach but drawing also on influential theoretical descriptions of genre discipline mediation cultural exchange and comparative methodologies the collection also seeks to rethink the idea of a clear cut dichotomy between Enlightenment and Romantic conceptions of infancy

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