

# *ROMANTICISM* AND *WOMEN POETS*

OPENING THE DOORS OF RECEPTION



*Harriet Kramer Linkin &  
Stephen C. Behrendt, Editors*

# Romanticism And Women Poets Opening The Doors Of Reception

**Paula R. Feldman, Brian C. Cooney**



## **Romanticism And Women Poets Opening The Doors Of Reception:**

*Romanticism and Women Poets* Harriet Kramer Linkin, Stephen C. Behrendt, 2021-10-21 One of the most exciting developments in Romantic studies in the past decade has been the rediscovery and repositioning of women poets as vital and influential members of the Romantic literary community This is the first volume to focus on women poets of this era and to consider how their historical reception challenges current conceptions of Romanticism With a broad revisionist view the essays examine the poetry these women produced what the poets thought about themselves and their place in the contemporary literary scene and what the recovery of their works says about current and past theoretical frameworks The contributors focus their attention on such poets as Felicia Hemans Letitia Elizabeth Landon Charlotte Smith Anna Barbauld Mary Lamb and Fanny Kemble and argue for a significant rethinking of Romanticism as an intellectual and cultural phenomenon Grounding their consideration of the poets in cultural social intellectual and aesthetic concerns the authors contest the received wisdom about Romantic poetry its authors its themes and its audiences Some of the essays examine the ways in which many of the poets sought to establish stable positions and identities for themselves while others address the changing nature over time of the reputations of these women poets

### **Romantic Hellenism and Women Writers**

N. Comet, 2015-12-04 Examining popular contexts of Greek revivalism associated with women Comet challenges the masculine narrative of English Classicism by demonstrating that it thrived in non male spaces as an ephemeral ideal that betrayed a distrust of democratic rhetoric that ignored the social inequities of the classical world

**The Routledge Companion to Romantic Women Writers** Ann R. Hawkins, Catherine S. Blackwell, E. Leigh Bonds, 2022-12-30 The Routledge Companion to Romantic Women Writers overviews critical reception for Romantic women writers from their earliest periodical reviews through the most current scholarship and directs users to avenues of future research It is divided into two parts The first section offers topical discussions on the status of provincial poets on women s engagement in children s literature the relation of women writers to their religious backgrounds the historical backgrounds to women s orientalism and their engagement in debates on slavery and abolition The second part surveys the life and careers of individual women some 47 in all with sections for biography biographical resources works modern editions archival holdings critical reception and avenues for further research The final sections of each essay offer further guidance for researchers including Signatures under which the author published and a List of Works accompanied whenever possible with contemporary prices and publishing formats To facilitate research a robust Works Cited includes all texts mentioned or quoted in the essay

### **Romanticism Gendered**

Andrea Fischerová, 2020-11-09 This study focuses on the six writing men who have been throughout decades regarded as the alpha and omega of British Romanticism Byron Coleridge Keats Scott Shelley and Wordsworth It sees these men as a representative cohort of their time and examines their letters as results of a reading process Although letters are usually seen as additional sources of reference in literary studies in this book they are treated as the dominant information material

correspondence enables to reconsider British Romanticism on the basis of the epistolary communication of the first half of the nineteenth century. The target information from the letters are references to women writers and to their writings. A detailed analysis of the correspondence manages to answer the question whether male Romantics regarded writing women as provoking from time to time as Duncan Wu assumes and whether the gender identity of the woman author influenced the way male readers read her literary works. The examination of the correspondence thus takes a gendered perspective on British Romanticism. This approach to the target research data discloses a long list of almost 120 names of women writers from different periods and of different literary genres. Whereas the male readers in question have acquired a well established stable long term position within literary history the women were often marginalized even forgotten. The study presents plentiful examples proving the discrepancies between what the twenty first century reader regards as the core of women's Romantic literary tradition and what the Romantic reader did. The following women writers are discussed in the study in detail: Susannah Centlivre, Anne Finch, Lady Winchelsea, Ann Radcliffe, Mary Robinson, Felicia Hemans, Mary Shelley, Joanna Baillie, Maria Edgeworth, Maria Jane Jewsbury, Catherine Grace Godwin and Emmeline Fisher. Eighteenth-Century Women Poets and Their Poetry Paula R. Backscheider, 2005-12-31. Co-Winner James Russell Lowell Prize Modern Language Association. This major study offers a broad view of the writing and careers of eighteenth century women poets casting new light on the ways in which poetry was read and enjoyed on changing poetic tastes in British culture and on the development of many major poetic genres and traditions. Rather than presenting a chronological survey Paula R. Backscheider explores the forms in which women wrote and the uses to which they put those forms. Considering more than forty women in relation to canonical male writers of the same era she concludes that women wrote in all of the genres that men did but often adapted, revised and even created new poetic kinds from traditional forms. Backscheider demonstrates that knowledge of these women's poetry is necessary for an accurate and nuanced literary history. Within chapters on important canonical and popular verse forms she gives particular attention to such topics as women's use of religious poetry to express candid ideas about patriarchy and rape, the continuing evolution and important role of the supposedly antiquarian genre of the friendship poetry, same sex desire in elegy by women as well as by men and the status of Charlotte Smith as a key figure of the long eighteenth century not only as a Romantic era poet. *The Collected Poetry of Mary Tighe* Paula R. Feldman, Brian C. Cooney, 2016-10-09. The most complete collection of Mary Tighe's poetry published to date. Mary Blachford Tighe 1772-1810 was a crucial force in shaping British Romanticism. Her influential six canto epic *Psyche or the Legend of Love* 1805 along with her shorter poems engaged the central issues of the period often in advance of writers now considered canonical. With remarkable vitality and virtuosity Tighe wrote about the tensions between love and loss, duty and desire, the spiritual and the sensuous, nation and family and the Irish and the British all while struggling with the debilitating illness that eventually claimed her life. This scholarly edition collects for the first time dozens of recently discovered poems accompanied by Tighe's

own illustrations and identifies eight false attributions A historical and biographical introduction from editors Paula R Feldman and Brian C Cooney discusses Tighe s work within a larger social and political context placing renewed emphasis on the conflicts she experienced as a Methodist with Anglo Irish roots Editorial annotations shed new light on Tighe s life revealing for the first time for example that her songs were performed during her lifetime on the Dublin stage Meticulously edited this volume builds on recent pioneering scholarship to restore and burnish Tighe s reputation as a major Romantic era poet

*Material Transgressions* Kate Singer,Ashley Cross,Suzanne L. Barnett,2020 *Material Transgressions* examines how Romantic era authors explored more capacious ideas of materiality that challenged ideologies of discrete bodies sexed affects and nonhuman things The new materialist processes traced in these essays craft alternative modes of being in the world that create new ways of understanding materiality both in the Romantic period and now

**Epistles On Women and Other Works** Lucy Aikin,2010-10-18 Henry James wrote of Lucy Aikin Clever sagacious shrewd and an accomplished writer one wonders why her vigorous intellectual temperament has not attracted independent notice The most important long poem by a woman from the British Romantic era Aikin s *Epistles on Women* 1810 is the first text in English to re write the entire history of western culture from the creation story of Genesis through the eighteenth century from a feminist perspective Responding to Alexander Pope s misogynistic *Epistle to a Lady* Aikin argues that men s degradation of women has hindered the growth of civilization and provides historical and literary evidence for her claim that man cannot degrade woman without degrading himself In addition to *Epistles on Women* this Broadview Edition also includes a wide selection of poetry historical writing fiction memoir and literary criticism by Aikin as well as letters contemporary reviews and other feminist historiographies

*Romanticism* Frederick Burwick,2015-04-20 Compiles 70 of the key terms most frequently used or discussed by authors of the Romantic period and most often deliberated by critics and literary historians of the era Offers an indispensable resource for understanding the ideas and differing interpretations that shaped the Romantic period Includes keywords spanning Abolition and Allegory through Madness and Monsters to Vision and Vampires Features in depth descriptions of each entry s direct meaning and connotations in relation to its usage and thought in literary culture Provides deep insights into the political social and cultural climate of one of the most expressive periods of Western literary history Draws on the author s extensive experience of teaching lecturing and writing on Romantic literature

**Anna Letitia Barbauld** William McCarthy,Olivia Murphy,2013-12-24 *Anna Letitia Barbauld New Perspectives* is the first collection of essays on poet and public intellectual Anna Letitia Barbauld 1743 1825 By international scholars of eighteenth century and Romantic British literature these new essays survey Barbauld s writing from early to late her versatility as a stylist her poetry her books for children her political writing her performance as editor and reviewer They explore themes of sociability materiality and affect in Barbauld s writing and trace her reception and influence Rooted in enlightenment philosophy and ethics and dissenting religion Barbauld s work exerted a huge impact on the generation of Wordsworth and Coleridge and on education and ideas

about childhood far into the nineteenth century William McCarthy's introduction explores the importance of Barbauld's work today and co-editor Olivia Murphy assesses the commentary on Barbauld that followed her rediscovery in the early 1990s Anna Letitia Barbauld *New Perspectives* is the indispensable introduction to Barbauld's work and current thinking about it

The Collected Poems and Journals of Mary Tighe Mary Tighe, 2021-12-14 Mary Blachford Tighe was born in Dublin in 1772 and became a poet by the age of seventeen Her enormously popular 1805 epic poem *Psyche or The Legend of Love* made her a fixture of English literary history for much of the nineteenth century For much of the twentieth century however Tighe was better known for her influence on Keats's poetry than the considerable merits of her own work *The Collected Poems and Journals of Mary Tighe* restores Tighe to the general canon of English literature of the period With over eighty-five poems including the complete *Psyche* and extracts from several journals both by and about Tighe Harriet Kramer Linkin's annotated edition is the most complete collection of Mary Tighe's work to be published in one volume Letitia Elizabeth Landon and Metrical Romance Serena Baiesi, 2010 Letitia Elizabeth Landon 1802-1838 was one of the leading women poets of the second generation of English Romantic writers Following her predecessor Walter Scott and her contemporary Lord Byron she was a fluent practitioner and essential innovator of the metrical romance and exerted a strong influence on the work of Victorian poets especially Elizabeth Barrett Browning Robert Browning and Christina Rossetti This book analyses Landon's poetics with particular reference to the close relationship between the narrative poem as literary genre and its gender implications Landon was both an eclectic writer and a literary businesswoman she was an extremely effective promoter of her literary work in order to support her independent life in London Furthermore she was the editor of several annuals and gift books wrote for magazines and published numerous poems novels and editorials Her active life and mysterious and premature death in Africa attracted the curiosity of many biographers during the twentieth century but only in recent times has critical attention been paid to her rich literary output This volume aims to discuss and analyse the work of a talented artist whose metrical romance strongly influenced the poetics of late Romanticism and prefigured a highly successful genre widely adopted during the Victorian age the dramatic monologue *Sensitive Negotiations* Nikki Hessell, 2021-08-01 Throughout the nineteenth and early twentieth centuries Indigenous peoples in North America and the Pacific engaged with the latest and most fashionable British Romantic poetry as part of transcontinental and transoceanic cross-cultural negotiations about sovereignty treaty rights and land claims In *Sensitive Negotiations* Nikki Hessell uses examples from North America Africa and the Pacific to show how these Indigenous figures quoted lines from famous poets like Lord Byron and Felicia Hemans to build sympathy and community with their audience Hessell makes new connections by setting aside European-derived genre barriers to bring literary studies to bear on the study of diplomacy and scholarship from diplomatic history and Indigenous studies to bear on literary criticism By connecting British Romantic poetry with Indigenous diplomatic texts artefacts and rituals Hessell reimagines poetry as diplomatic and diplomacy as poetic

**Romantic Echoes in the Victorian Era** Andrew Radford, 2017-03-02 In tracing those deliberate and accidental Romantic echoes that reverberate through the Victorian age into the beginning of the twentieth century this collection acknowledges that the Victorians decided for themselves how to define what is Romantic The essays explore the extent to which Victorianism can be distinguished from its Romantic precursors or whether it is possible to conceive of Romanticism without the influence of these Victorian definitions *Romantic Echoes in the Victorian Era* reassesses Romantic literature's immediate cultural and literary legacy in the late nineteenth century showing how the Victorian writings of Matthew Arnold Wilkie Collins the Brontës the Brownings Elizabeth Gaskell Charles Dickens Gerard Manley Hopkins Thomas Hardy and the Rossettis were instrumental in shaping Romanticism as a cultural phenomenon Many of these Victorian writers found in the biographical literary and historical models of Chatterton Coleridge Byron Shelley Keats and Wordsworth touchstones for reappraising their own creative potential and artistic identity Whether the Victorians affirmed or revolted against the Romanticism of their early years their attitudes towards Romantic values enriched and intensified the personal creative and social dilemmas described in their art Taken together the essays in this collection reflect on current critical dialogues about literary periodisation and contribute to our understanding of how these contemporary debates stem from Romanticism's inception in the Victorian age

**Family Authorship and Romantic Print Culture** M. Levy, 2008-01-17 This book explores the conjunction of authorship and family life as a distinctive cultural formation of Romantic era Britain It traces an alternative history of Romantic authorship one that lies on the cusp between a vanishing manuscript culture and the dominance of print grappling with an evolving tension between the private and public spheres

*The Romantic Poets* Uttara Natarajan, 2008-04-15 This welcome addition to the Blackwell Guides to Criticism series provides students with an invaluable survey of the critical reception of the Romantic poets Guides readers through the wealth of critical material available on the Romantic poets and directs them to the most influential readings Presents key critical texts on each of the major Romantic poets Blake Wordsworth Coleridge Byron Shelley and Keats as well as on poets of more marginal canonical standing Cross referencing between the different sections highlights continuities and counterpoints

*Wordsworth, Hemans, and Politics, 1800-1830* Benjamin Kim, 2013-09-26 *Wordsworth Hemans and Politics 1800 1830* Romantic Crises is a study of the political lives of William Wordsworth and Felicia Hemans between 1800 and 1830 Benjamin Kim argues that the dominant paradigm for their political thought was that of crisis Obsessed with the mysterious connections between the individual the home and the state Wordsworth and Hemans portrayed all three in a common crisis that would be resolved in the future Both writers articulated historical moments when the tenuousness of the present society gives glimpses into a future one Wordsworth Hemans and Politics presents revisionary readings of major works and contributes to long standing discussions on a number of different topics such as dissenting politics poor relief gender roles in peace and wartime and the nature of historical memory By focusing on the dramatic nature of the narratives of crisis Kim adds complexity to the master narratives of the

Romantic period that so often limit and simplify political expression      **Women's Romantic Theatre and Drama** Keir Elam, 2016-12-05 As theatre and drama of the Romantic Period undergo a critical reassessment among scholars internationally the contributions of women as playwrights actresses and managers are also being revalued This volume which brings together leading British North American and Italian critics is a crucial step towards reclaiming the importance of women's dramatic and theatrical activities during the period Writing for the theatre implied assuming a public role a hazardous undertaking for women who especially after the French Revolution were assigned to the private primarily domestic sphere As the contributors examine the covert strategies women used to become full participants in the public theatre they shed light on the issue of women's agency expressed both through the writing of highly politicized or ethicized drama as in the case of Elizabeth Inchbald or Joanna Baillie and through women's professional practice as theatre managers and stage producers as in the case of Elizabeth Vestris and Jane Scott Among the topics considered are women's history plays domesticity ethics and sexuality in women's closet drama the politics of drama and performance and the role of women as managers and producers Specialists in performance studies Romantic Period drama and women's writing will find the essays both challenging and inspiring      The Juvenile Tradition Laurie Langbauer, 2016 The Juvenile Tradition covers the late 18th and early 19th century drawing on the history of childhood and child studies along with reception study and audience history to recast literary history      *Fellow Romantics* Beth Lau, 2016-12-05 Beginning with the premise that men and women of the Romantic period were lively interlocutors who participated in many of the same literary traditions and experiments *Fellow Romantics* offers an inspired counterpoint to studies of Romantic era women writers that stress their differences from their male contemporaries As they advance the work of scholars who have questioned binary approaches to studying male and female writers the contributors variously link among others Charlotte Smith and William Wordsworth Mary Robinson and Samuel Taylor Coleridge Felicia Hemans and Percy Bysshe Shelley Jane Austen and the male Romantic poets These pairings invite us to see anew the work of both male and female writers by drawing our attention to frequently neglected aspects of each writer's art Here we see writers of both sexes interacting in their shared historical moment while the contributors reorient our attention toward common points of engagement between male and female authors What is gained is a more textured understanding of the period that will serve as a model for future studies



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## **Table of Contents Romanticism And Women Poets Opening The Doors Of Reception**

1. Understanding the eBook Romanticism And Women Poets Opening The Doors Of Reception
  - The Rise of Digital Reading Romanticism And Women Poets Opening The Doors Of Reception
  - Advantages of eBooks Over Traditional Books
2. Identifying Romanticism And Women Poets Opening The Doors Of Reception
  - Exploring Different Genres
  - Considering Fiction vs. Non-Fiction
  - Determining Your Reading Goals
3. Choosing the Right eBook Platform
  - Popular eBook Platforms
  - Features to Look for in an Romanticism And Women Poets Opening The Doors Of Reception
  - User-Friendly Interface
4. Exploring eBook Recommendations from Romanticism And Women Poets Opening The Doors Of Reception
  - Personalized Recommendations
  - Romanticism And Women Poets Opening The Doors Of Reception User Reviews and Ratings
  - Romanticism And Women Poets Opening The Doors Of Reception and Bestseller Lists

5. Accessing Romanticism And Women Poets Opening The Doors Of Reception Free and Paid eBooks
  - Romanticism And Women Poets Opening The Doors Of Reception Public Domain eBooks
  - Romanticism And Women Poets Opening The Doors Of Reception eBook Subscription Services
  - Romanticism And Women Poets Opening The Doors Of Reception Budget-Friendly Options
6. Navigating Romanticism And Women Poets Opening The Doors Of Reception eBook Formats
  - ePub, PDF, MOBI, and More
  - Romanticism And Women Poets Opening The Doors Of Reception Compatibility with Devices
  - Romanticism And Women Poets Opening The Doors Of Reception Enhanced eBook Features
7. Enhancing Your Reading Experience
  - Adjustable Fonts and Text Sizes of Romanticism And Women Poets Opening The Doors Of Reception
  - Highlighting and Note-Taking Romanticism And Women Poets Opening The Doors Of Reception
  - Interactive Elements Romanticism And Women Poets Opening The Doors Of Reception
8. Staying Engaged with Romanticism And Women Poets Opening The Doors Of Reception
  - Joining Online Reading Communities
  - Participating in Virtual Book Clubs
  - Following Authors and Publishers Romanticism And Women Poets Opening The Doors Of Reception
9. Balancing eBooks and Physical Books Romanticism And Women Poets Opening The Doors Of Reception
  - Benefits of a Digital Library
  - Creating a Diverse Reading Collection Romanticism And Women Poets Opening The Doors Of Reception
10. Overcoming Reading Challenges
  - Dealing with Digital Eye Strain
  - Minimizing Distractions
  - Managing Screen Time
11. Cultivating a Reading Routine Romanticism And Women Poets Opening The Doors Of Reception
  - Setting Reading Goals Romanticism And Women Poets Opening The Doors Of Reception
  - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of Romanticism And Women Poets Opening The Doors Of Reception
  - Fact-Checking eBook Content of Romanticism And Women Poets Opening The Doors Of Reception
  - Distinguishing Credible Sources
13. Promoting Lifelong Learning

- Utilizing eBooks for Skill Development
- Exploring Educational eBooks

14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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