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Although long overshadowed by their male contemporaries, the women Romantic poets of the 18th and 19th centuries made a lasting contribution to Romanticism. This revised anthology presents 200 works from 40 poets, reflecting the female poetic activity from around 1770 to 1838.

Romantic women poets, 1770-1838 (Book, 1997) [WorldCat.org]

Andrew Ashfield's Romantic Women Poets 1770-1838 Vol. 1 is a revised version of his 1995 first edition, one of the earliest and best editions of Romantic women poets. This collection's greatest virtue is its unabashed Romanticism—the editor "attempts to chart the possibilities of a female sublime or counter sublime" and succeeds wonderfully.

Women Writers of the Romantic Period: New Anthology ...

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Andrew Ashfield provides an important feminist document and a genuine means of unravelling Romanticism in *Romantic Women Poets*, an anthology of some 180 poems from the period 1770 to 1838.

In this new volume, Andrew Ashfield illustrates how women extended the horizons of Romanticism by their insistent engagement with social issues such as slavery, child labor and women workers. His previous volume, *Romantic Women Poets 1770-1838*, explored how women poets made important contributions to major areas of Romanticism such as landscape and seascape. Together these two volumes add new dimensions to the study of Romanticism by showing how the solitary meditation by the sea developed concurrently with major social concerns. Ashfield exposes a much more complicated relationship between the self and society than has previously prevailed in our assessments of Romanticism.

Romantic Women Poets: Genre and Gender focuses on the part played by women poets in the creation of the literary canon in the Romantic period in Britain. Its thirteen essays enrich our panoramic view of an age that is traditionally dominated by male authors such as Wordsworth, Coleridge, Byron, Shelley, Keats and Scott. Instead the volume concentrates on the poetical theory and practice of such extraordinary and fascinating women as Joanna Baillie, Charlotte Smith, Anna Laetitia Barbauld, Dorothy Wordsworth, Helen Maria Williams, Lady Morgan, Ann Radcliffe, Mary Shelley, Letitia Elizabeth Landon, Anna Seward, and Lady Caroline Lamb. Female and male poetics, gender and genres, literary forms and poetic modes are extensively discussed together with the diversity of behaviour and personal responses that the individual women poets offered to their age and provoked in their readers. There have been several important collections of essays in this particular area of study in the last few years, but this volume reflects and complements much of this earlier critical work with specific strengths of its own.

Essays forging a new definition of Romanticism that includes the wide range of women's artistic expression.

This book presents a unique sociological examination of British racialology, focusing on women's literary works of the late eighteenth and early nineteenth centuries, and drawing from a range of academic disciplines, particularly literature, history and cultural studies. Wright traces the emergence of British modernity through the writings of a select group of women writers (including Jane Austen, Hannah More, Fanny Burney, Mary Wollstonecraft, Mary Shelley and Maria Edgeworth) of diverse political and philosophical affiliations, and fills a gap in scholarship on feminist accounts of late eighteenth- and early nineteenth-century women's writing.

This groundbreaking volume not only documents the richness of their literary contributions but changes our thinking about the poetry of the English Romantic period.

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.

This study will be a key resource for scholars, teachers, and students in British literary studies, women's studies, and cultural history.

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