The Dangerous Lover - Deborah Lutz 2006 "The Dangerous Lover takes seriously the ubiquity of the brooding romantic hero - his dark past, his remorseful and rebellious exile from comfortable everyday living. Deborah Lutz traces the recent history of this figure, through the melancholy iconoclasm of the Romantics, the lost soul redeemed by love of the Brontes, and the tormented individualism of twentieth-century love narratives. The Dangerous Lover is the first book-length study of this pervasive literary hero; it also challenges the tendency of sophisticated philosophical readings of popular narratives and culture to focus on male-coded genres. In its conjunction of high and low literary forms, this volume explores new historical and cultural framings for female-coded popular narratives."--BOOK JACKET.

The Real and the Reflected: Heroes and Villains in Existent and Imagined Worlds - 2020-09-25 The Real and the Reflected: Heroes and Villains in Existent and Imagined Worlds, unpacks many of the issues that surround heroes and villains. It explores the shadows that fall between the traditional black and white definitions of good and evil.
Empowerment Versus Oppression - Sally Goade 2007
The title of Empowerment versus Oppression: Twenty-First Century Views of Popular Romance Novels comes from the central question evident in popular romance criticism for at least the past thirty years: Are women readers (and writers) oppressed by their commitment to a narrative with an essentially patriarchal, heterosexual relationship at its center, or are they somehow empowered by their ability to create, escape to, and transform the romance narrative into a vehicle for reimagining women's freedom within relationships? While building on the work of early critics, who provided theories with which to agree, tinker, and argue, these selections add something new to the conversation, whether it be a new perspective from a unique group of readers (we hear from readers in Hong Kong and India), an examination of a particular romance subtype (included are Christian, African-American, and Gothic novels, as well as those set in Las Vegas and the Middle East), or a new way of presenting a critical response (we have a romance novelist's controversial reflection, a critique of the industry as creative enterprise, an examination of students negotiating with romance, and established critics—including Kay Mussell and Tania Modleski-rewriting their favorite romances).

Relics of Death in Victorian Literature and Culture - Deborah Lutz 2015-01-15
This literary and cultural study explores the practice in nineteenth-century Britain of treasuring objects that had belonged to the dead.

Persuasion - Jane Austen 2018-03-06
Published after Jane Austen’s death in 1817, Persuasion is poignant and passionate story of love, disappointment, loss, and redemption. Twenty-seven-year-old Anne Elliot is resigned to an unhappy fate and forced to move with her family to humbler lodgings when an old, lost love reenters her life. The handsome young naval officer, whose marriage proposal she was persuaded to reject seven years prior, has moved up in the world, and now she has a second chance at love. Presenting a heroine who is older
and wiser than those in her other books. Jane Austen’s final novel is now available as a portable, elegantly designed clothbound edition with an elastic closure and a new introduction. The Knickerbocker Classics bring together the works of classic authors from around the world in stunning gift editions to be collected and enjoyed. Complete and unabridged, these elegantly designed cloth-bound hardcovers feature a slipcase and ribbon marker, as well as a comprehensive introduction providing the reader with enlightening information on the author's life and works.

Choice- 2007

MLA International Bibliography of Books and Articles on the Modern Languages and Literatures- 2006

Pride and Prejudice-Jane Austen 2009-11-01 Rejection, regret and realizationa not every love story unfolds this way, but that's what makes Pride and Prejudiceunforgettable. One of the most beloved books of all time, Pride and Prejudice-Jane Austen's most popular book- has been resonating with readers since it was first published in 1813 and has been adapted many times for television, movies, and books. When headstrong and independent Elizabeth Bennet, one of five sisters, is required to find a wealthy husband, her encounter with the arrogant Mr. Darcy leads to one of the most entertaining and satisfying courtships ever imagined. Beyond the romance, Pride and Prejudice is a book full of humor and wit that is also a commentary on upper-class social manners at the turn of the nineteenth century. Even though it is concerned with love and marriage, the novel is a rejection of Romanticism, a popular way of imagining the world at that time. Austen preferred to
highlight the rational abilities of her characters and not portray them as completely controlled by their emotions. However, the people in the book aren't robots, and Austen shows universal situations in a perfectly clear light--embarrassment when someone is foolish, the nervous feeling of falling in love, and the chagrin caused by making a big mistake. Austen's mastery of irony, dialogue, and realism support character development and make Pride and Prejudice a pure pleasure to read. No fan, or potential fan, will want to pass up this elegantly designed, cloth-bound, portable edition.

**Nineteenth-century Literature**- 2006 Contains articles which focus on a broad spectrum of significant figures in fiction, philosophy, and criticism such as Austen, Carlyle, Dickens, Thackeray, the Brontës, Tennyson, Browning, Arnold, Emerson, Hawthorne, Thoreau, Whitman, Twain, and Henry James.

**Annual Bibliography of English Language and Literature**- Modern Humanities Research Association 2007 Includes both books and articles.

**The Brontë Cabinet: Three Lives in Nine Objects**- Deborah Lutz 2015-05-11 An intimate portrait of the lives and writings of the Brontë sisters, drawn from the objects they possessed. In this unique and lovingly detailed biography of a literary family that has enthralled readers for nearly two centuries, Victorian literature scholar Deborah Lutz illuminates the complex and fascinating lives of the Brontës through the things they wore, stitched, wrote on, and inscribed. By unfolding the histories of the meaningful objects in their family home in Haworth, Lutz immerses readers in a nuanced re-creation of the sisters' daily lives while moving us chronologically forward through the major biographical events: the death of their mother and two sisters, the...
imaginary kingdoms of their childhood writing, their time as governesses, and their determined efforts to make a mark on the literary world. From the miniature books they made as children to the blackthorn walking sticks they carried on solitary hikes on the moors, each personal possession opens a window onto the sisters' world, their beloved fiction, and the Victorian era. A description of the brass collar worn by Emily's bull mastiff, Keeper, leads to a series of entertaining anecdotes about the influence of the family's dogs on their writing and about the relationship of Victorians to their pets in general. The sisters' portable writing desks prove to have played a crucial role in their writing lives: it was Charlotte's snooping in Emily's desk that led to the sisters' first publication in print, followed later by the publication of Jane Eyre and Wuthering Heights. Charlotte's letters provide insight into her relationships, both innocent and illicit, including her relationship with the older professor to whom she wrote passionately. And the bracelet Charlotte had made of Anne and Emily's intertwined hair bears witness to her profound grief after their deaths. Lutz captivatingly shows the Brontës anew by bringing us deep inside the physical world in which they lived and from which their writings took inspiration.

**English Fiction of the Romantic Period 1789-1830**-Gary Kelly 2016-04-15 English Fiction of the Romantic Period 1789-1830 is the first comprehensive historical survey of fiction from that period for many decades. It combines a clear awareness of the period's social history with recent developments in literary criticism, theory and history, and explains the astounding variety of forms in Romantic fiction in terms of the various cultural, political, social, regional and gender conflicts of the time. It provides a broad-ranging survey from the major authors and works through to the sub-genres of the period. Jan Austin and Sir Walter Scott are discussed alongside the Gothic Romance, political and feminist fiction, social satire and regional, rural and historical novels. It also provides a comparison of the methods of distribution and marketing and the availability of books then and now; examines cheap popular fiction and children's fiction, and considers the recent debate about the
place of prose fiction in a Romantic literature hitherto dominated by poetry.

**Dissertation Abstracts International - 2004**

**Pleasure Bound: Victorian Sex Rebels and the New Eroticism** - Deborah Lutz 2011-02-14 A smart, provocative account of the erotic current running just beneath the surface of a stuffy and stifling Victorian London. At the height of the Victorian era, a daring group of artists and thinkers defied the reigning obsession with propriety, testing the boundaries of sexual decorum in their lives and in their work. Dante Gabriel Rossetti exhumed his dead wife to pry his only copy of a manuscript of his poems from her coffin. Legendary explorer Richard Burton wrote how-to manuals on sex positions and livened up the drawing room with stories of eroticism in the Middle East. Algernon Charles Swinburne visited flagellation brothels and wrote pornography amid his poetry. By embracing and exploring the taboo, these iconoclasts produced some of the most captivating art, literature, and ideas of their day. As thought-provoking as it is electric, Pleasure Bound unearths the desires of the men and women who challenged buttoned-up Victorian mores to promote erotic freedom. These bohemians formed two loosely overlapping societies—the Cannibal Club and the Aesthetes—to explore their fascinations with sexual taboo, from homosexuality to the eroticization of death. Known as much for their flamboyant personal lives as for their controversial masterpieces, they created a scandal-provoking counterculture that paved the way for such later figures as Gustav Klimt, Virginia Woolf, and Jean Genet. In this stunning exposé of the Victorian London we thought we knew, Deborah Lutz takes us beyond the eyebrow-raising practices of these sex rebels, revealing how they uncovered troubles that ran beneath the surface of the larger social fabric: the struggle for women’s emancipation, the dissolution of formal religions, and the pressing need for new forms of sexual expression.
**Possession** - A. S. Byatt 2012-04-18

Hailed by The New York Times Book Review as "a gifted observer, able to discern the exact details that bring whole worlds into being" and "a storyteller who could keep a sultan on the edge of his throne for a thousand and one nights," A. S. Byatt writes some of the most engaging and skillful novels of our time. Time magazine calls her "a novelist of dazzling inventiveness." Possession, for which Byatt won England's prestigious Booker Prize, was praised by critics on both sides of the Atlantic when it was first published in 1990. "On academic rivalry and obsession, Byatt is delicious. On the nature of possession—the lover by the beloved, the biographer by his subject—she is profound," said The Sunday Times (London). The New Yorker dubbed it "more fun to read than The Name of the Rose . . . Its prankish verve [and] monstrous richness of detail [make for] a one-woman variety show of literary styles and types." The novel traces a pair of young academics—Roland Michell and Maud Bailey—as they uncover a clandestine love affair between two long-dead Victorian poets. Interwoven in a mesmerizing pastiche are love letters and fairytales, extracts from biographies and scholarly accounts, creating a sensuous and utterly delightful novel of ideas and passions. With an Introduction by the author that describes the novel's origins and its twenty-year gestation, this Modern Library edition is a handsome keepsake for fans of Possession—new and old alike.

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**Ernestus Berchtold** - John William Polidori 1819

**The Twilight of the Gothic?** - Joseph Crawford 2014-05-15

This book explores the history of the paranormal romance genre; from its origins in the revisionist horror fiction of the 1970s, via its emergence as a minor sub-genre of romantic fiction in the early 1990s, to its contemporary expansion in recent years into an often-controversial genre of mainstream fiction. Tracing the genre from its roots in older Gothic fiction written by and for women, it explores the interconnected histories of Gothic and romantic fiction, from Ann Radcliffe and...
Jane Austen in the eighteenth century to Buffy, Twilight, True Blood and The Vampire Diaries in the present day. In doing so, it investigates the extent to which the post-Twilight paranormal romance really does represent a break from older traditions of Gothic fiction – and just what it is about the genre that has made it so extraordinarily divisive, captivating millions of readers whilst simultaneously infuriating and repelling so many others.

The Real Byronic Hero. Identifying the Byronic Hero in Frankenstein-Volker Hartmann 2014-08-05 Studienarbeit aus dem Jahr 2012 im Fachbereich Anglistik - Literatur, Note: 2,3, Universität Stuttgart, Sprache: Deutsch, Abstract: This term paper discusses the indications for several Byronic Heroes in Mary Shelley's Frankenstein by seeking Byronic qualities in the novel itself, but also taking a look at the vast diversity of Byronic peculiarities.

The Mysteries of Udolfo-Ann Radcliffe 2019-06-09 The Mysteries of Udolfo is a quintessential Gothic romance, replete with incidents of physical and psychological terror; remote, crumbling castles; seemingly supernatural events; a brooding, scheming villain; and a persecuted heroine. Radcliffe also added extensive descriptions of exotic landscapes in the Pyrenees and Apennines. Set in 1584 in southern France and northern Italy, the novel focuses on the plight of Emily St. Aubert, a young French woman who is orphaned after the death of her father. Emily suffers imprisonment in the castle Udolpho at the hands of Signor Montoni, an Italian brigand who has married her aunt and guardian Madame Cheron. Emily's romance with the dashing Valancourt is frustrated by Montoni and others. Emily also investigates the mysterious relationship between her father and the Marchioness de Villeroi, and its connection to the castle at Udolpho.
The Nonesuch - Georgette Heyer 2009-04-01 "Triumphantly good? Georgette Heyer is unbeatable." — India Knight, Sunday Telegraph

An impetuous flight... Tiffany Wield's bad behavior is a serious trial to her chaperone. "On the shelf " at twenty-eight, Ancilla Trent strives to be a calming influence on her tempestuous charge, but then Tiffany runs off to London alone and Ancilla is faced with a devastating scandal. A gallant rescue... Sir Waldo Hawkridge, confirmed bachelor and one of the wealthiest men in London, comes instantly to the aid of the intrepid Ancilla to stop Tiffany's flight, and in the process discovers that it's never too late for the first bloom of love. "A writer of great wit and style? I've read her books to ragged shreds." — Kate Fenton, Daily Telegraph

WHAT READERS SAY ABOUT THE NONESUCH: "A lovely, entertaining read, full of deliciously entertaining character studies, witty dialogue, a gentle secondary romance and, of course, the main love story. This is another of Heyer's 'older heroine' novels, subtle, romantic, and very enjoyable. Highly recommended!" "One of the wittiest stories Heyer has concocted, that will have you chuckling to yourself." "The same flashes of wit, the wonderful dialogue, and the ridiculous intrigue that are all the ingredients of a first-rate Georgette Heyer." "No other novelist recreates the manners, dress, behaviour, and language of the Regency period as well as [Georgette Heyer] did." "Heyer moves into Austen territory? delightfully!"

Alfred Tennyson's The Lover's Tale - John Otter Briney 1972

The Byronic Hero in Film, Fiction, and Television - Atara Stein 2009-06-30 This title tracks the champion of action films, sci-fi TV, vampire novels, and neo-Gothic comics. ""The Byronic Hero in Film, Fiction, and Television"" bridges nineteenth- and twentieth-century studies in pursuit of an ambitious, antisocial, arrogant, and aggressively individualistic mode of hero from his inception in Byron's ""Manfred"", ""Childe Harold"", and ""Cain", through his incarnations as the protagonists of Westerns, action films, space odysseys, vampire
novels, neo-Gothic comics, and sci-fi television. Such a hero exhibits supernatural abilities, adherence to a personal moral code, ineptitude at human interaction (muddled even further by self-absorbed egotism), and an ingrained defiance of oppressive authority. He is typically an outlaw, most certainly an outcast or outsider, and more often than not, he is a he. Given his superhuman status, this hero offers no potential for sympathetic identification from his audience. At best, he provides an outlet for vicarious expressions of power and independence. Tracing the influence of Lord Byron's ""Manfred"" as outcast hero on a pantheon of his contemporary progenies - including characters from ""Pale Rider", ""Unforgiven", ""The Terminator", ""Alien", ""The Crow", ""Sandman", ""Star Trek: The Next Generation", and ""Angel"" - Atara Stein tempers her academic acumen with the insights of a devoted aficionado in this first comprehensive study of the Romantic hero type and his modern kindred.

**African American Gothic** - M. Wester 2012-11-09 This new critique of contemporary African-American fiction explores its intersections with and critiques of the Gothic genre. Wester reveals the myriad ways writers manipulate the genre to critique the gothic's traditional racial ideologies and the mechanisms that were appropriated and re-articulated as a useful vehicle for the enunciation of the peculiar terrors and complexities of black existence in America. Re-reading major African American literary texts such as Narrative of the Life of Frederick Douglass, Of One Blood, Cane, Invisible Man, and Corregidora African American Gothic investigates texts from each major era in African American Culture to show how the gothic has consistently circulated throughout the African American literary canon.

**His Dark Kiss** - Eve Silver 2011-06-22 DESIRE HAUNTS HER Rumors of madness and murder lurk within the crumbling walls of Manorbrier Castle. But Emma Parrish is not easily put off. She accepts a position no one
else dares, as governess to the son of Lord Anthony Craven, the castle’s dark master. Her presence stirs up shadows and threat. She feels unseen eyes watching her. Eerie laughter haunts her. And the seductive pull of Anthony Craven lures her. **DARK SECRETS DRIVE HIM** The secrets of Anthony Craven’s shadowy past lurk behind the locked doors of the estate’s forbidden Round Tower. Mysterious lights flash there in the night. The servants whisper warnings of death. And Anthony himself warns Emma that there is only danger to be found in his sensual embrace. **EVIL IS ONLY A BREATHE AWAY** Powerfully drawn to the dangerously alluring Anthony, Emma finds herself unable to deny her deepest yearnings. But even as she succumbs to the master of Manorbrier, she is touched by the whisper of evil that rises from the secrets of his past.


**The Beautiful**- Renée Ahdieh 2019-10-08 Instant New York Times and Indie Bestseller! New York Times bestselling author Renée Ahdieh returns with a sumptuous, sultry and romantic new series set in 19th century New Orleans where vampires hide in plain sight. In 1872, New Orleans is a city ruled by the dead. But to seventeen-year-old Celine Rousseau, New Orleans is a safe haven after she's forced to flee her life as a dressmaker in Paris. Taken in by the sisters of the Ursuline convent in the middle of the carnival season, Celine is quickly enraptured by the vibrant city, from its music to its fancy soirées and even its danger. She becomes embroiled in the city's glitzy underworld, known as La Cour des Lions, after catching the eye of the group's enigmatic leader, Sébastien Saint Germain. When the body of one of the girls from the convent is found in Sébastien's own lair--the second dead girl to turn up in recent weeks--Celine battles her attraction to
Sébastien and suspicions about his guilt along with the shame of her own horrible secret. After a third murder, New Orleans becomes gripped by the terror of a serial killer on the loose—one who has now set Celine in his sights. As the murderer stalks her, Celine finally takes matters into her own hands, only to find herself caught in the midst of an age-old feud between the darkest creatures of the night, where the price of forbidden love is her life. At once a sultry romance and a decadent, thrilling mystery, master storyteller Renée Ahdieh embarks on her most potent fantasy series yet.

The Romance of the Forest—Ann Ward Radcliffe 1904

The Grotesque—Patrick McGrath 2012-07-11 This exuberantly spooky novel, in which horror, repressed eroticism, and sulfurous social comedy intertwine like the vines in an overgrown English garden, is now a major motion picture, starring Alan Bates, Sting, and Theresa Russell.

Reading the Romance—Janice A. Radway 2009-11-18 Originally published in 1984, Reading the Romance challenges popular (and often demeaning) myths about why romantic fiction, one of publishing's most lucrative categories, captivates millions of women readers. Among those who have disparaged romance reading are feminists, literary critics, and theorists of mass culture. They claim that romances enforce the woman reader's dependence on men and acceptance of the repressive ideology purveyed by popular culture. Radway questions such claims, arguing that critical attention "must shift from the text itself, taken in isolation, to the complex social event of reading." She examines that event, from the complicated business of publishing and distribution to the individual reader's engagement with the text. Radway's provocative approach combines reader-response
criticism with anthropology and feminist psychology. Asking readers themselves to explore their reading motives, habits, and rewards, she conducted interviews in a midwestern town with forty-two romance readers whom she met through Dorothy Evans, a chain bookstore employee who has earned a reputation as an expert on romantic fiction. Evans defends her customers' choice of entertainment; reading romances, she tells Radway, is no more harmful than watching sports on television. "We read books so we won't cry" is the poignant explanation one woman offers for her reading habit. Indeed, Radway found that while the women she studied devote themselves to nurturing their families, these wives and mothers receive insufficient devotion or nurturance in return. In romances the women find not only escape from the demanding and often tiresome routines of their lives but also a hero who supplies the tenderness and admiring attention that they have learned not to expect. The heroines admired by Radway's group defy the expected stereotypes; they are strong, independent, and intelligent. That such characters often find themselves to be victims of male aggression and almost always resign themselves to accepting conventional roles in life has less to do, Radway argues, with the women readers' fantasies and choices than with their need to deal with a fear of masculine dominance. These romance readers resent not only the limited choices in their own lives but the patronizing attitude that men especially express toward their reading tastes. In fact, women read romances both to protest and to escape temporarily the narrowly defined role prescribed for them by a patriarchal culture. Paradoxically, the books that they read make conventional roles for women seem desirable. It is this complex relationship between culture, text, and woman reader that Radway urges feminists to address. Romance readers, she argues, should be encouraged to deliver their protests in the arena of actual social relations rather than to act them out in the solitude of the imagination. In a new introduction, Janice Radway places the book within the context of current scholarship and offers both an explanation and critique of the study's limitations.
Gothic-Fred Botting 2005-08-10 Botting expertly introduces the transformations of the gothic through history, discussing key figures such as ghosts, monsters and vampires, as well as tracing its origins, characteristics, cultural significance and critical interpretations.

A Taste of Blood Wine-Freda Warrington 2013-10-08 1918. A First World War battlefield becomes the cosmic battleground for two vampires, as Karl von Wultendorf struggles to free himself from his domineering maker, Kristian. 1923. Charlotte Neville watches as her father, a Cambridge professor, fills Parkland Hall with guests for her sister Madeleine's 18th birthday party. Among them is his handsome new research assistant Karl - the man Madeleine has instantly decided will be her husband. Charlotte, shy and retiring, is happy to devote her life to her father and her dull fiance Henry - until she sees Karl ... For Charlotte, it is the beginning of a deadly obsession that sunders her from her sisters, her father and even her dearest friend. As their feverish passion grows, Karl faces the dilemma he fears the most. Only by deserting Charlotte can his passion for her blood be conquered. Only by betraying her can he protect her from the terrifying attentions of Kristian - for Kristian has decided to teach Karl a lesson in power, by devouring Charlotte.

Byronic Heroes in Nineteenth-Century Women’s Writing and Screen Adaptation-Sarah Wootton 2017-01-26 Byronic Heroes in Nineteenth-Century Women's Writing and Screen Adaptation charts a new chapter in the changing fortunes of a unique cultural phenomenon. This book examines the afterlives of the Byronic hero through the work of nineteenth-century women writers and screen adaptations of their fiction. It is a timely reassessment of Byron's enduring legacy during the nineteenth century and beyond, focusing on the charged and unstable literary dialogues between Jane Austen, Elizabeth Gaskell, George Eliot and a Romantic icon whose presence takes centre stage in recent screen adaptations of their most celebrated novels.
broad interdisciplinary lens employed in this book concentrates on the conflicted rewritings of Byron's poetry, his 'heroic' protagonists, and the cult of Byronism in nineteenth-century novels from Pride and Prejudice to Middlemarch, and extends outwards to the reappearance of Byronic heroes on film and in television series over the last two decades.

The Routledge Research Companion to Popular Romance Fiction - Jayashree Kamblé 2020-08-11 Popular romance fiction constitutes the largest segment of the global book market. Bringing together an international group of scholars, The Routledge Research Companion to Popular Romance Fiction offers a ground-breaking exploration of this global genre and its remarkable readership. In recognition of the diversity of the form, the Companion provides a history of the genre, an overview of disciplinary approaches to studying romance fiction, and critical analyses of important subgenres, themes, and topics. It also highlights new and understudied avenues of inquiry for future research in this vibrant and still-emerging field. The first systematic, comprehensive resource on romance fiction, this Companion will be invaluable to students and scholars, and accessible to romance readers.

Art of Darkness-

Wordsworth's Bardic Vocation, 1787-1842 - Richard Gravil 2017-05-22 Wordsworth's Bardic Vocation, the most comprehensive critical study of the poet since the 1960s, presents the poet as balladist, sonneteer, minstrel, elegist, prophet of nature, and national bard. The book argues that Wordsworth's uniquely various oeuvre is unified by his sense of bardic vocation. Like Walt Whitman or the bards of Cumbria, Wordsworth
sees himself as 'the people's remembrancer'. Like them, he sings of nature and endurance, laments the fallen, fosters national independence and liberty. His task is to reconcile in one society 'the living and the dead' and to nurture both 'the people' and 'the kind'. Review Comment: 'This erudite exposition, profligate with its ideas ... succeeds as few others have done in apprehending Wordsworth's career holistically, incorporating all its diversities and apparent inconsistencies into a unified vision. It justifies fully the notion proposed by Hughes and Heaney that he was England's last national poet.' - Duncan Wu, Review of English Studies

_Nineteenth-century Literature Criticism_- Laurie Lanzen Harris 1981 Excerpts from criticism of the works of novelists, poets, playwrights, short story writers and other creative writers who lived between 1800 and 1900, from the first published critical appraisals to current evaluations.

_Bringing Light to Twilight_- G. Anatol 2011-06-06 The essays in this collection use the interpretative lens to interrogate the meanings of Meyer's books, making a compelling case for the cultural relevance of Twilight and providing insights on how we can "read" popular culture to our best advantage.

_Nightmare Abbey_- Thomas Love Peacock 1899

_Romanticism and Women Poets_- Harriet Kramer Linkin 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.

A Sicilian Romance-Ann Radcliffe 1830

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