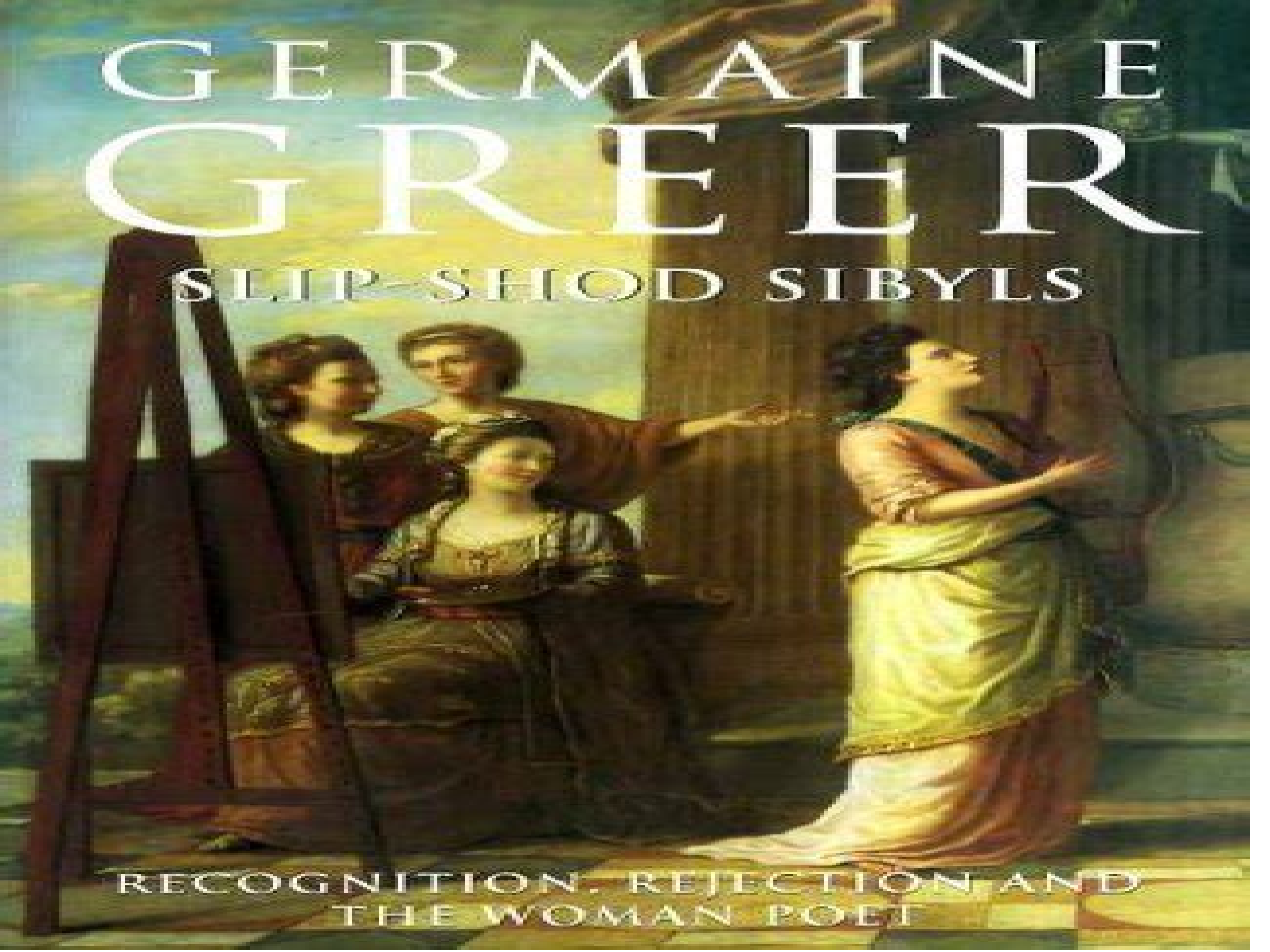


GERMAINE GREER

SLIP-SHOOD SIBYLS

RECOGNITION, REJECTION, AND
THE WOMAN POET



Slip Shod Sibyls Recognition Rejection And The Woman Poet

Germaine Greer



Slip Shod Sibyls Recognition Rejection And The Woman Poet:

Slip-shod Sibyls Germaine Greer, 1995 Based in part on a previously published work this book takes the theme of women and literature and looks at the woman poet COPAC *Romantic Women Poets* Lilla Maria Crisafulli, Cecilia Pietropoli, 2007 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 A New Companion to English Renaissance Literature and Culture Michael Hattaway, 2010-05-10 In this revised and greatly expanded edition of the Companion 80 scholars come together to offer an original and far reaching assessment of English Renaissance literature and culture A new edition of the best selling Companion to English Renaissance Literature revised and updated with 22 new essays and 19 new illustrations Contributions from some 80 scholars including Judith H Anderson Patrick Collinson Alison Findlay Germaine Greer Malcolm Jones Arthur Kinney James Knowles Arthur Marotti Robert Miola and Greg Walker Unrivalled in scope and its exploration of unfamiliar literary and cultural territories the Companion offers new readings of both literary and non literary texts Features essays discussing material culture sectarian writing the history of the body theatre both in and outside the playhouses law gardens and ecology in early modern England Orientates the beginning student while providing advanced students and faculty with new directions for their research All of the essays from the first edition along with the recommendations for further reading have been reworked or updated The Romance of the Lyric in Nineteenth-Century Women's Poetry Lee Christine O'Brien, 2012-10-05 The Romance of the Lyric in Nineteenth Century Women's Poetry Experiments in Form offers a new account of the nature of the lyric as nineteenth century women poets developed the form It offers fresh assessments of the imaginative and aesthetic complexity of women's poetry The monograph seeks to redefine the range and cultural significance of women's writing using the work of poets who have not heretofore been part of critical accounts of nineteenth century lyric poetry These new voices are set beside new readings of the poetry of established figures for example Christina Rossetti's *Goblin Market* and Augusta Webster's *Medea in Athens* and *Circe* The monograph draws substantially on the poetry of Rosamund Marriott Watson who was lost to literary history before the restoration of her oeuvre through the scholarly and critical work of Professor Linda K Hughes to make the case that once

neglected and lost voices provide new ways of determining the cultural centrality of women and the poetry they produced in one of the richest periods of poetic experimentation in the Western literary tradition This monograph contends that Watson's poetry and prose provide new ways of analyzing the complex and frequently transgressive nature of the lyric engagement of women with folklore and myth and with the growing understanding in the nineteenth century of the fragmented fluid self in general and of the writer in particular

Anna Seward and the End of the Eighteenth Century Claudia T. Kairoff, 2011-11-22

Anna Seward and her career defy easy placement into the traditional periods of British literature Raised to emulate the great poets John Milton and Alexander Pope maturing in the Age of Sensibility and publishing during the early Romantic era Seward exemplifies the eighteenth century transition from classical to Romantic Claudia Thomas Kairoff's excellent critical study offers fresh readings of Anna Seward's most important writings and firmly establishes the poet as a pivotal figure among late century British writers Reading Seward's writing alongside recent scholarship on gendered conceptions of the poetic career patriotism provincial culture sensibility and the sonnet revival Kairoff carefully reconsiders Seward's poetry and critical prose Written as it was in the last decades of the eighteenth century Seward's work does not comfortably fit into the dominant models of Enlightenment era verse or the tropes that characterize Romantic poetry Rather than seeing this as an obstacle for understanding Seward's writing within a particular literary style Kairoff argues that this allows readers to see in Seward's works the eighteenth century roots of Romantic era poetry Arguably the most prominent woman poet of her lifetime Seward's writings disappeared from popular and scholarly view shortly after her death After nearly two hundred years of critical neglect Seward is attracting renewed attention and with this book Kairoff makes a strong and convincing case for including Anna Seward's remarkable literary achievements among the most important of the late eighteenth century

Paula R Feldman editor of *British Women Poets of the Romantic Era*

The Oxford Companion to English Literature Dinah Birch, 2009-09-24

The Oxford Companion to English Literature has long been established as the leading reference resource for students teachers scholars and general readers of English literature It provides unrivalled coverage of all aspects of English literature from writers their works and the historical and cultural context in which they wrote to critics literary theory and allusions For the seventh edition the Companion has been thoroughly revised and updated to meet the needs and concerns of today's students and general readers Over 1 000 new entries have been added ranging from new writers Chimamanda Ngozi Adichie Patrick Marber David Mitchell Arundhati Roy to increased coverage of writers and literary movements from around the world Coverage of American literature has been substantially increased with new entries on writers such as Cormac McCarthy and Amy Tan and on movements and publications Contextual and historical coverage has also been expanded with new entries on European history and culture post colonial literature as well as writers and literary movements from around the world that have influenced English literature The Companion has always been a quick and dependable source of reference for students and the new edition confirms its pre eminent role as the go to resource of

first choice All entries have been reviewed and details of new works biographies and criticism have been brought right up to date So also has coverage of the themes approaches and concepts encountered by students today from terms to articles on literary theory and theorists There is increased coverage of writers from around the world as well as from Ireland Scotland and Wales and of contextual topics including film and television music and art Cross referencing has been thoroughly updated with stronger linking from writers to thematic and conceptual entries Meanwhile coverage of popular genres such as children s literature science fiction biography reportage crime fiction fantasy or travel literature has been increased substantially with new entries on writers from Philip Pullman to Anne Frank and from Anais Nin to Douglas Adams The seventh edition of this classic Companion now under the editorship of Dinah Birch assisted by a team of 28 distinguished associate editors and over 150 contributors ensures that it retains its status as the most authoritative informative and accessible guide to literature available *Romantic Dialogues and Afterlives* Monika Coghén, Anna

Paluchowska-Messing, 2020 Romantic writers often asserted their individuality but this assertion tended to take the form of positioning themselves in relation to other authors and literary texts Thus they implicitly acknowledged the rich network of broadly understood poetic dialogue as an important and potent source for their own creativity When in 1816 John Keats wrote Great spirits now on earth are sojourning he celebrated the originality of his contemporaries and the historical significance of his times pointing to deep interest in the hum of mighty works in all the fields of human activity to which the nations ought to listen Keats s sonnet suggests not only stimulating exchanges between poets artists and social thinkers in the same language but also the idea of transnational appreciation and dialogue The volume takes up this idea and explores the dialogues of Romantic authors within the wide scope of European and American cultures Essays by scholars from Germany Britain Bulgaria Poland Canada and the United States of America examine Romantic writers responses to their contemporaries explore their dialogues with the culture of the past and their interactions across the arts and sciences They also scrutinize the Romantics far reaching influence on later writers and artists and thus extend the network of artistic exchange to modern times The volume offers a rich tapestry of interconnections that span across time and space interlace languages and cultures and link Romantic writers and artists with their predecessors and successors across Europe and America The essays in the collection invite the reader to join ongoing dialogues between writers and their audiences of the past and present

Lost Property Jennifer Summit, 2000-07 The English literary canon is haunted by the figure of the lost woman writer In our own age she has been a powerful stimulus for the rediscovery of works written by women But as Jennifer Summit argues the lost woman writer also served as an evocative symbol during the very formation of an English literary tradition from the fourteenth through the sixteenth centuries *Lost Property* traces the representation of women writers from Margery Kempe and Christine de Pizan to Elizabeth I and Mary Queen of Scots exploring how the woman writer became a focal point for emerging theories of literature and authorship in English precisely because of her perceived

alienation from tradition Through original archival research and readings of key literary texts Summit writes a new history of the woman writer that reflects the impact of such developments as the introduction of printing the Reformation and the rise of the English court as a literary center A major rethinking of the place of women writers in the histories of books authorship and canon formation *Lost Property* demonstrates that rather than being an unimaginable anomaly the idea of the woman writer played a key role in the invention of English literature *Eighteenth-Century Women Poets and Their Poetry* Paula R. Backscheider, 2005-12-31 Our sense of eighteenth century poetic territory is immeasurably expanded by this excellent historical and cultural study of UK women poets of the era Cynthia Wall *Studies in English Literature* This major work 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 verse forms she sheds light on such topics as women s use of religious poetry to express ideas about patriarchy and rape the important role of 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 Co Winner James Russell Lowell Prize Modern Language Association **The Matrilineal Heritage of Louisa May Alcott and Christina Rossetti** Azelina Flint, 2021-07-29 In an unprecedented comparison of two of the most important female authors of the nineteenth century Azelina Flint foregrounds the influence of the religious communities that shaped Louisa May Alcott s and Christina Rossetti s visions of female creativity In the early stages of the authors careers their artistic developments were associated with their patrilineal connections to two artistic movements that shaped the course of American and British history the Transcendentalists and Pre Raphaelites Flint uncovers the authors rejections of the individualistic outlooks of these movements demonstrating that Alcott and Rossetti affiliated themselves with their mothers and sisters religious faith Applying the methodological framework of women s mysticism Flint reveals that Alcott s and Rossetti s religious beliefs were shaped by the devotional practices and life writing texts of their matrilineal communities Here the authors iconic portrayals of female artists are examined in light of the examples of their mothers and sisters for the first time Flint recovers a number of unpublished life writings including commonplace albums and juvenile newspapers introducing readers to early versions of the authors iconic works These recovered texts indicate that Alcott and Rossetti portrayed the female artist as a mouthpiece for a wider community of women committed to social justice and divine communion By drawing attention to the parallels in the authors familial affiliations and religious beliefs Flint recuperates a

tradition of nineteenth century women s mysticism that departs from the individualistic models of male literary traditions to locate female empowerment in gynocentric relationships dedicated to achieving a shared revelation of God

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