

A PASSIONATE
SISTERHOOD

*The sisters, wives and daughters
of the Lake Poets*

K A T H L E E N J O N E S

A Passionate Sisterhood The Sisterwives Daughters Of The Lake Poets

S Ben Porath



A Passionate Sisterhood The Sisterwives Daughters Of The Lake Poets:

A Passionate Sisterhood Kathleen Jones, 1997 The Lake Poets Wordsworth Coleridge and Southey have become a literary myth and we are used to looking at the Lake District landscape through its romantic prism But for their wives sisters and daughters the view was very different The Ballad of Dorothy Wordsworth Frances Wilson, 2009-02-17 Described by the writer and opium addict Thomas De Quincey as the very wildest person I have ever known Dorothy Wordsworth was neither the self effacing spinster nor the sacrificial saint of common telling A brilliant stylist in her own right Dorothy was at the center of the Romantic movement of the early nineteenth century She was her brother William Wordsworth's inspiration aide and most valued reader and a friend to Coleridge both borrowed from her observations of the world for their own poems William wrote of her She gave me eyes she gave me ears In order to remain at her brother's side Dorothy sacrificed both marriage and comfort jealously guarding their close knit domesticity one marked by a startling freedom from social convention In the famed Grasmere Journals Dorothy kept a record of this idyllic life together The tale that unfolds through her brief electric entries reveals an intense bond between brother and sister culminating in Dorothy's dramatic collapse on the day of William's wedding to their childhood friend Mary Hutchinson Dorothy lived out the rest of her years with her brother and Mary The woman who strode the hills in all hours and all weathers would eventually retreat into the house for the last three decades of her life In this succinct arresting biography Frances Wilson reveals Dorothy in all her complexity From the coiled tension of Dorothy's journals she unleashes the rich emotional life of a woman determined to live on her own terms and honors her impact on the key figures of Romanticism **Women Reviewing Women in Nineteenth-Century Britain** Joanne Wilkes, 2016-02-17 Focusing particularly on the critical reception of Jane Austen Charlotte Bront and George Eliot Joanne Wilkes offers in depth examinations of reviews by eight female critics Maria Jane Jewsbury Sara Coleridge Hannah Lawrance Jane Williams Julia Kavanagh Anne Mozley Margaret Oliphant and Mary Augusta Ward What they wrote about women writers and what their writings tell us about the critics own sense of themselves as women writers reveal the distinctive character of nineteenth century women's contributions to literary history Wilkes explores the different choices these critics writing when women had to grapple with limiting assumptions about female intellectual capacities made about how to disseminate their own writing While several publishing in periodicals wrote anonymously others published books articles and reviews under their own names Wilkes teases out the distinctiveness of nineteenth century women's often ignored contributions to the critical reception of canonical women authors and also devotes space to the pioneering efforts of Lawrance Kavanagh and Williams to draw attention to the long tradition of female literary activity up to the nineteenth century She draws on commentary by male critics of the period as well to provide context for this important contribution to the recuperation of women's critical discourse in nineteenth century Britain **The Brother-Sister Culture in Nineteenth-Century Literature** V. Sanders, 2001-12-17 This book argues that brother sister relationships idealized by the

Romantics intensified in nineteenth century English domestic culture and is a neglected key to understanding Victorian gender relations. Attracted by the apparent purity of the sibling bond, novelists and poets also acknowledged its innate ambivalence and instability through conflicting patterns of sublimated devotion, revenge, fantasy and corrosive obsession. The final chapter shows how the brother-sister bond was permanently changed by the experience of the First World War.

Victorian Women Writers and the Classics Isobel Hurst, 2006-09-14 In this study Isobel Hurst brings together two lines of enquiry in recent criticism: the Romantic and Victorian reception of ancient Greece and Rome and women as writers and readers in the nineteenth century. **BOOK JACKET**

William and Dorothy Wordsworth Lucy Newlyn, 2013-09-12 William Wordsworth's creative collaboration with his beloved sister spanned nearly fifty years from their first reunion in 1787 until her premature decline in 1835. Rumours of incest have surrounded the siblings since the 19th century, but Lucy Newlyn sees their cohabitation as an expression of deep emotional need arising from circumstances peculiar to their family history. Born in Cockermouth and parted when Dorothy was six by the death of their mother, the siblings grew up separately and were only reunited four years after their father had died, leaving them destitute. How did their orphaned consciousness shape their understanding of each other? What part did traumatic memories of separation play in their longing for a home? How fully did their resettlement in the Lake District recompense them for the loss of a shared childhood? Newlyn shows how William and Dorothy's writings, closely intertwined with their regional affiliations, were part of the lifelong work of jointly rebuilding their family and reclaiming their communal identity. Walking, talking, remembering and grieving were as important to their companionship as writing, and at every stage of their adult lives they drew nourishment from their immediate surroundings. This is the first book to bring the full range of Dorothy's writings into the foreground alongside her brother's and to give each sibling the same level of detailed attention. Newlyn explores the symbiotic nature of their creative processes through close reading of journals, letters and poems, sometimes drawing on material that is in manuscript. She uncovers detailed interminglings in their work, approaching these as evidence of their deep affinity. The book offers a spirited rebuttal of the myth that the Romantic writer was a solitary genius and that William Wordsworth was a poet of the egotistical sublime, arguing instead that he was a poet of community, carrying everywhere with him relationship and love. Dorothy is not presented as an undervalued or exploited member of the Wordsworth household but as the poet's equal in a literary partnership of outstanding importance. Newlyn's book is deeply researched, drawing on a wide range of recent scholarship, not just in Romantic studies but in psychology, literary theory, anthropology and life writing. Yet it is a personal book, written with passion by a scholar-poet and intended to be of some practical use and inspirational value to non-specialist readers. Adopting a holistic approach to mental and spiritual health, human relationships and the environment, Newlyn provides a timely reminder that creativity thrives best in a gift economy.

Jane and Dorothy Marian Veevers, 2018-04-03 Jane Austen and Dorothy Wordsworth were born just four years apart in a world torn between heady revolutionary ideas and fierce

conservatism but their lives have never been examined together before They both lived in Georgian England navigated strict social conventions and new ideals and they were both influenced by Dorothy's brother the Romantic poet William Wordsworth and his coterie They were both supremely talented writers yet often lacked the necessary peace of mind in their search for self expression Neither ever married Jane and Dorothy uses each life to illuminate the other For both women financial security was paramount and whereas Jane Austen hoped to achieve this through her writing rather than being dependent on her family Dorothy made the opposite choice and put her creative powers to the use of her brilliant brother with whom she lived all her adult life In this probing book Marian Veevers discovers a crucial missing piece to the puzzle of Dorothy and William's relationship and addresses enduring myths surrounding the one man who seems to have stolen Jane's heart only to break it

Michèle Roberts Sarah Falcus, 2007 This book provides an accessible and yet thorough analysis of the work of Michèle Roberts a prolific half English and half French writer who can claim both literary and popular appeal Roberts's work is examined alongside contemporary feminist theory particularly the work of Luce Irigaray and feminist philosophers of religion The book traces the development of Roberts's work from its origins in the feminist movement of the seventies through its engagement with the philosophy of religion and its interest in historiography to the postmodern playfulness of her latest work At the same time the book does acknowledge enduring concerns in her oeuvre particularly the fascination with the mother daughter relationship and the desire to engage with and rewrite both history and myth The book offers detailed readings of Roberts's novels together with a selection of her short stories and poetry

Fictions of Friendship in the Eighteenth-Century Novel Bryan Mangano, 2017-07-19 This book explores the reciprocal influence of friendship ideals and narrative forms in eighteenth century British fiction It examines how various novelists from Samuel Richardson to Mary Shelley drew upon classical and early modern conceptions of true amity as a model of collaborative pedagogy Analyzing authors their professional circumstances and their audiences the study shows how the rhetoric of friendship became a means of paying deference to the increasing power of readerships while it also served as a semi covert means to persuade resistant readers and confront aesthetic and moral debates head on The study contributes to an understanding of gender roles in the early history of the novel by disclosing the constant interplay between male and female models of amity It demonstrates that this gendered dialogue shaped the way novelists imagined character interiority reconciled with the commercial aspects of writing and engaged mixed sex audiences

Romantic Literary Families S. Krawczyk, 2009-07-20 The late eighteenth century witnessed the emergence of the literary family a collaborative kinship network of family and friends that by the end of the century displayed characteristics of a nascent corporation This book examines different models of collaboration within English literary families during the period 1760-1820 Beginning with the sibling model of Anna Barbauld and John Aikin and concluding with the intergenerational model presented by the Godwins and the Shelleys this study traces the conflict and cooperation that developed within and among literary families as they

sought to leave their legacies on the English world of letters

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