

Dorothy Wordsworth

It is Christmas Eve, 1799, and Dorothy Wordsworth is awake in the dead of night. She stands outside in the winter cold, waiting patiently. When the new day breaks it will bring family and friends to Dorothy's door. For tomorrow is a double joy: tomorrow is her Christmas Birthday. Carol Ann Duffy's wonderful poem Dorothy Wordsworth's Christmas Birthday takes us to the frozen landscape of the Lake District, where a merry celebration is about to begin in the Wordsworths' cottage. Gorgeously illustrated by Tom Duxbury, this festive poem evokes the snowy Lake District as Dorothy celebrates her birthday with her brother William Wordsworth and fellow poet Samuel Taylor Coleridge.

How does the consciousness of being a woman affect the workings of the poetic imagination? With this question Margaret Homans introduces her study of three nineteenth-century women poets and their response to a literary tradition that defines the poet as male. Her answer suggests why there were so few great women poets in an age when most of the great novelists were women. Originally published in 1981. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

William and Dorothy Wordsworth is the first literary biography of the Wordsworths' creative collaboration. Using poems, letters, journals, memoirs, and biographies, it plots the intertwined lives of the Wordsworth siblings and their writing.

Dorothy Wordsworth's *The Grasmere Journals*, begun in May 1800 while at Dove Cottage, and continued for nearly three years until January 1803, is perhaps the best-loved of all journals. Noting the walks and the weather, the friends, country neighbors and beggars on the roads, William Wordsworth's marriage, the composition of poetry, and their concern for Coleridge, her words bring those first years to vivid and intimate life. This edition has been prepared directly from the manuscripts with undeciphered words clarified, first thoughts, later insertions and deletions indicated, and Dorothy's hasty punctuation largely restored. It also offers rich explanatory notes, containing much new detail on friends and family, the scarcely-known people of the Grasmere valley, the books that were read, and the connections with William Wordsworth's poetry.

Following Bethlehem, Wenceslas, The Christmas Truce, Another Night Before Christmas and Mrs Scrooge, the Poet Laureate offers another delightful and original Christmas poem. Fully illustrated, this covetable little hardback will be the perfect stocking-filler.

Seminar paper from the year 2012 in the subject English - Literature, Works, grade: 1,3, University of Würzburg, course: First Generation Romantics: Blake, Wordsworth and Coleridge, language: English, abstract: "[...] Where'er my footsteps turned, Her voice was like a hidden bird that sang; The thought of her was like a flash of light Or an unseen companionship, a breath Or fragrance independent of the wind." With these words the poet laureate William Wordsworth describes the role of his sister Dorothy in his life (Wordsworth:738). Dorothy Wordsworth had never intended to be published, praised as a writer or seen as more than the loving companion to the genius William. In 1799, William and Dorothy moved to Grasmere to live together in their little Dove Cottage. In 1800, Dorothy began to take down her observations of nature, the incidents happening in and around Grasmere and her everyday life with her brother. For the next three years, Dorothy proved her unique ability of observing and describing her surroundings in nature precisely. In this seminar paper, the importance of Dorothy Wordsworth's writing and its influence on the works of her famous brother will be examined. Following this preface, Dorothy's biographical background will be presented. The largest part of the paper will be the examination of the importance of the *Grasmere Journal* for the compositions of William Wordsworth, followed by the fourth chapter, which is about the general influence Dorothy had on her brother. In the end, a conclusion will sum up the findings. Due to the large number of findings in literary studies, which analysed this topic, the seminar paper will show just the major examples of Dorothy's influence on William and her role in his literary productions.

Brimming with poetry, art, and nature writing—Wordsworth and Coleridge as you've never seen them before June 1797 to September 1798 is the most famous year in English poetry. Out of it came Samuel Taylor Coleridge's *The Rime of the Ancient Mariner* and “Kubla Khan,” as well as his unmatched hymns to friendship and fatherhood, and William Wordsworth's revolutionary songs in *Lyrical Ballads* along with “Tintern Abbey,” Wordsworth's paean to the unity of soul and cosmos, love and understanding. In *The Making of Poetry*, Adam Nicolson embeds himself in the reality of this unique moment, exploring the idea that these poems came from this particular place and time, and that only by experiencing the physical circumstances of the year, in all weathers and all seasons, at night and at dawn, in sunlit reverie and moonlit walks, can the genesis of the poetry start to be understood. The poetry Wordsworth and Coleridge made was not from settled conclusions but from the adventure on which they embarked, thinking of poetry as a challenge to all received ideas, stripping away the dead matter, looking to shed consciousness and so change the world. What emerges is a portrait of these great figures seen not as literary monuments but as young men, troubled, ambitious, dreaming of a vision of wholeness, knowing they had greatness in them but still in urgent search of the paths toward it. The artist Tom Hammick accompanied Nicolson for much of the year, making woodcuts from the fallen timber in the park at Alfoxden where the Wordsworths lived. Interspersed throughout the book, his images bridge the centuries, depicting lives at the source of our modern sensibility: a psychic landscape of doubt and possibility, full of beauty and thick with desire for a kind of connectedness that seems permanently at hand and yet always out of reach.

“A stunning, spellbinding, poetic triumph.” —Toronto Star From Giller-shortlisted author Kathleen Winter (author of the bestseller *Annabel*): A stunning novel reimagining the lost years of misunderstood Romantic Era genius Dorothy Wordsworth. When young James Dixon, a local jack-of-all-trades recently returned from the Battle of Waterloo, meets

Dorothy Wordsworth, he quickly realizes he's never met another woman anything like her. In her early thirties, Dorothy has already lived a wildly unconventional life. And as her famous brother William Wordsworth's confidante and creative collaborator—considered by some in their circle to be the secret to his success as a poet—she has carved a seemingly idyllic existence for herself, alongside William and his wife, in England's Lake District. One day, Dixon is approached by William to do some handiwork around the Wordsworth estate. Soon he takes on more and more chores—and quickly understands that his real, unspoken responsibility is to keep an eye on Dorothy, who is growing frail and melancholic. The unlikely pair of misfits form a sympathetic bond despite the troubling chasm in social class between them, and soon Dixon is the quiet witness to everyday life in Dorothy's family and glittering social circle, which includes literary legends Samuel Coleridge, Thomas de Quincy, William Blake, and Charles and Mary Lamb. Through the fictional James Dixon—a gentle but troubled soul, more attuned to the wonders of the garden he faithfully tends than to vexing worldly matters—we step inside the Wordsworth family, witnessing their dramatic emotional and artistic struggles, hidden traumas, private betrayals and triumphs. At the same time, Winter slowly weaves a darker, complex “undersong” through the novel, one as earthy and elemental as flower and tree, gradually revealing the pattern of Dorothy's rich, hidden life—that of a woman determined, against all odds, to exist on her own terms. But the unsettling effects of Dorothy's tragically repressed brilliance take their toll, and when at last her true voice sings out, it is so searing and bright that Dixon must make an impossible choice.

Traces the life of William Wordsworth's sister, describes her influence on Wordsworth and Coleridge, and discusses her letters and journals.

On the 250th anniversary of Wordsworth's birth comes a highly imaginative and vivid portrait of a revolutionary poet who embodied the spirit of his age. Published in time for the 250th anniversary of William Wordsworth's birth, this is the biography of a great poetic genius, a revolutionary who changed the world. Wordsworth rejoiced in the French Revolution and played a central role in the cultural upheaval that we call the Romantic Revolution. He and his fellow Romantics changed forever the way we think about childhood, the sense of the self, our connection to the natural environment, and the purpose of poetry. But his was also a revolutionary life in the old sense of the word, insofar as his art was of memory, the return of the past, the circling back to childhood and youth. This beautifully written biography is purposefully fragmentary, momentary, and selective, opening up what Wordsworth called "the hiding-places of my power."

"This was the first book-length scholarly study of the author and was also the first to include both Wordsworth's published works as well as unpublished works. This new edition adds critical readings based on the latest research into Wordsworth's life and work and will further the argument for Wordsworth's place among the important writers of Romanticism"--Provided by publisher.

Dorothy Wordsworth has a unique place in literary studies. Notoriously self-effacing, she assiduously eschewed publication, yet in her lifetime, her journals inspired William to write some of his best-known poems. Memorably depicting daily life in a particular environment (most famously, Grasmere), these journals have proven especially useful for readers wanting a more intimate glimpse of arguably the most important poet of the Romantic period. With the rise of women's studies in the 1980s, however, came a shift in critical perspective. Scholars such as Margaret Homans and Susan Levin reevaluated Dorothy's work on its own terms, as well as in relation to other female writers of the eighteenth and nineteenth centuries. Part of a larger shift in the academy, feminist-oriented analyses of Dorothy's writings take their place alongside other critical approaches emerging in the 1980s and into the next decade. One such approach, ecocriticism, closely parallels Dorothy's changing critical fortunes in the mid-to-late 1980s. Curiously, however, the major ecocritical investigations of the Romantic period all but ignore Dorothy's work while at the same time emphasizing the relationship between ecocriticism and feminism. The present study situates Dorothy in an ongoing ecocritical dialogue through an analysis of her prose and poetry in relation to the environments that inspired it.

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.

William and Dorothy Wordsworth'All in Each Other'Oxford University Press

These two journals provide a unique picture of daily life with Wordsworth, his friendship with Coleridge, and the composition of his poems. They also offer wonderfully vivid descriptions of the landscape and people of Grasmere and Alfoxden in Somerset, which inspired Wordsworth and have enchanted generations of readers. This edition includes full explanatory notes on the people and places Dorothy writes about.

Lacework or Mirror? Diary Poetics of Frances Burney, Dorothy Wordsworth and Mary Shelley sets out to determine whether each of the diaries by three female writers – namely, Frances Burney, Dorothy Wordsworth, and Mary Shelley – approximates the Philippe-Lejeunean concept of the diary as lacework or the more sweeping view, typical of the broadly conceived autobiography, which Georges Gusdorf famously likened to the mirror. The author explores Burney's, Wordsworth's and Shelley's attempts at concealing the gaps between their narrating and narrated 'I's, as well as examining their diary lacunae, especially helpful for illustrating the gradual emergence of the diarists' individual selves. Broader issues, connected with diary poetics, such as the use of metaphors and symbols, the degree of reliance on dialogue and ensuing narrativity, down to handling the past by means of anachronous eccentricities, are also subject to examination. The study is based on the assumption that the journal is a literary genre, which can be investigated with tools routinely used for the examination of literary texts. Yet, beyond the issues of literariness, in accordance with Philippe Lejeune's dictum, the three journals reveal the writers' diaristic practices. In fact, it seems that issues of the journal genre and the journal practice cannot be divorced, and neither can their lacework and mirror aspects.

"Some Say the Lark is a piercing meditation, rooted in loss and longing, and manifest in dazzling leaps of the imagination—the familiar world rendered strange." —Natasha Trethewey Chang's poems narrate

grief and loss, and intertwines them with hope for a fresh start in the midst of new beginnings. With topics such as frustration with our social and natural world, these poems openly question the self and place and how private experiences like motherhood and sorrow necessitate a deeper engagement with public life and history. From "The Winter's Wife": I want wild roots to prosper an invention of blooms, each unknown to every wise gardener. If I could be a color. If I could be a question of tender regard. I know crabgrass and thistle. I know one algorithm: it has nothing to do with repetition or rhythm. It is the route from number to number (less to more, more to less), a map drawn by proof not faith. Unlike twilight, I do not conclude with darkness. I conclude. Jennifer Chang is the author of *The History of Anonymity*, which was a finalist for the Glasgow/Shenandoah Prize for Emerging Writers and listed by *Hyphen Magazine* as a Top Five Book of Poetry for 2008. Her poems have appeared in *American Poetry Review*, *Best American Poetry 2012*, *The Nation*, *Poetry*, *A Public Space*, and elsewhere. She is an assistant professor of English and Creative Writing at George Washington University and lives in Washington, DC with her family.

The journals Dorothy kept at Alfoxden in 1798 and, later, in Grasmere "to please William" are more than a valuable record of their day to day life; an intense and minute observation of nature together with a genuine poetic imagination in prose poetry, a delight in its own right. Her vision and influence can be seen clearly in many of her brother's poems and these are printed in an appendix to the book.

This book provides a reassessment of the writings of Hartley Coleridge and Dorothy Wordsworth and presents them in a new poetics of relationship, re-evaluating their relationships with William Wordsworth and Samuel Taylor Coleridge to restore a more accurate understanding of Hartley and Dorothy as independent and original writers.

I should detest, wrote Dorothy Wordsworth, the idea of setting myself up as an author. Protesting to Lady Beaumont she explained I have not the powers which Coleridge thinks I have--I know it. Despite her self-deprecatory words, however, the reader of Dorothy Wordsworth's letters will discover a skill with language and a power of description that rivals even the poetry of her more famous brother. In this selection, Alan G. Hill offers seventy complete letters that together provide a fascinating portrait of the writer and her surroundings. Spontaneous, intimate, and lively, they constitute a life of Dorothy Wordsworth in her own words, following her from youth to the onset of her last tragic illness. In between, we meet a remarkable group of people, for no other observer was so close to Wordsworth, Coleridge, and their circle, shared so completely their feelings and aims, and had such an eye for the landscape that inspired them. To have brought them so vividly before our eyes is surely one of Dorothy Wordsworth's greatest and most enduring achievements.

This book is about Dorothy Wordsworth. About her, girl and woman, who loved and wept, rejoiced and worked, sat in stillness to look, walked in all weathers, talked and listened, She wrote about it all, even in old age and through periods of illness. For Dorothy, there was a world in words on paper, prose or poetry. Whether through her letters or her private Journal, we can rejoice at what she saw and wrote about, a world familiar that becomes new, a world that we seem to have known forever but can still surprise us. This book is about Dorothy Wordsworth, the writer who saw wonder in the everyday.

A Washington Post Notable Nonfiction Book of The Year One of NPR Fresh Air's "Books to Close Out a Chaotic 2017" NPR's Book Concierge Guide To the Year's Great Reads "How lucky for us readers that Shapiro has been listening so perceptively for decades to the language of food." —Maureen Corrigan, NPR Fresh Air Six "mouthwatering" (Eater.com) short takes on six famous women through the lens of food and cooking, probing how their attitudes toward food can offer surprising new insights into their lives, and our own. Everyone eats, and food touches on every aspect of our lives—social and cultural, personal and political. Yet most biographers pay little attention to people's attitudes toward food, as if the great and notable never bothered to think about what was on the plate in front of them. Once we ask how somebody relates to food, we find a whole world of different and provocative ways to understand her. Food stories can be as intimate and revealing as stories of love, work, or coming-of-age. Each of the six women in this entertaining group portrait was famous in her time, and most are still famous in ours; but until now, nobody has told their lives from the point of view of the kitchen and the table. *What She Ate* is a lively and unpredictable array of women; what they have in common with one another (and us) is a powerful relationship with food. They include Dorothy Wordsworth, whose food story transforms our picture of the life she shared with her famous poet brother; Rosa Lewis, the Edwardian-era Cockney caterer who cooked her way up the social ladder; Eleanor Roosevelt, First Lady and rigorous protector of the worst cook in White House history; Eva Braun, Hitler's mistress, who challenges our warm associations of food, family, and table; Barbara Pym, whose witty books upend a host of stereotypes about postwar British cuisine; and Helen Gurley Brown, the editor of *Cosmopolitan*, whose commitment to "having it all" meant having almost nothing on the plate except a supersized portion of diet gelatin.

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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 . . .

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