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Nota di contenuto	Preliminary material / Editors Romantic Women Poets -- INTRODUCTION / Lilla Maria Crisafulli and Cecilia Pietropoli -- ANNA SEWARD AND THE DYNAMICS OF FEMALE FRIENDSHIP / STUART CURRAN -- "KNOW ME WHAT I PAINT": WOMEN POETS AND THE AESTHETICS OF THE SKETCH 1770-1830 / JANE STABLER -- WITHIN OR WITHOUT? PROBLEMS OF PERSPECTIVE IN CHARLOTTE SMITH, ANNA LAETITIA BARBAULD AND DOROTHY WORDSWORTH / LILLA MARIA CRISAFULLI -- HELEN MARIA WILLIAMS: THE SHAPING OF A POETIC IDENTITY / LIA GUERRA -- LISTING THE BUSY SOUNDS: ANNA SEWARD, MARY ROBINSON AND THE POETIC CHALLENGE OF THE CITY / TIMOTHY WEBB -- JOANNA BAILLIE'S EMBARRASSMENT / DOROTHY MCMILLAN -- THE "PIECES OF POETRY" IN ANN RADCLIFFE'S THE MYSTERIES OF UDOLPHO / BEATRICE BATTAGLIA -- ENDING THE ROMANCE: WOMEN POETS AND THE ROMANTIC VERSE TALE / DIEGO SAGLIA -- LETITIA ELIZABETH LANDON'S THE IMPROVISATRICE: THE FATAL COMBINATION

OF GENDER AND GENRE / SERENA BAIESI -- ANNA LAETITIA BARBAULD'S ETHICS OF SENTIMENT / DONATELLA MONTINI -- WOMEN ROMANCE WRITERS: MARY TIGHE AND MARY HAYS / CECILIA PIETROPOLI -- FELICIA HEMANS, LETITIA LANDON, AND "LADY'S RULE" / RICHARD CRONIN -- WOMEN RE-WRITING MEN: THE EXAMPLES OF ANNA SEWARD AND LADY CAROLINE LAMB / GIOIA ANGELETTI -- NOTES ON CONTRIBUTORS / Editors Romantic Women Poets -- INDEX / Editors Romantic Women Poets.

Sommario/riassunto

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.
