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Hebrides; LII. The pilgrim; LIII. The Laplander; LIV. The sleeping woodman. Written in April 1790; LV. The return of the nightingale. Written in May 1791  
 LVI. The captive escaped in the wilds of AmericaLVII. To dependence; LVIII. The glow-worm; LIX. Written September 1791, during a remarkable thunder storm; LX. To an amiable girl; LXI. Supposed to have been written in America; LXII. Written on passing by moonlight through a village; LXIII. The gossamer; LXIV. Written at Bristol in the summer of 1794; LXV. To Dr. Parry of Bath, with some botanic drawings; LXVI. Written in a tempestuous night, on the coast of Sussex; LXVII. On passing over a dreary tract of country; LXVIII. Written at Exmouth, midsummer, 1795  
 LXIX. Written at the same place, on seeing a seaman returnLXX. On being cautioned against walking on an headland; LXXI. Written at Weymouth in winter; LXXII. To the morning star. Written near the sea; LXXIII. To a querulous acquaintance; LXXIV. The winter night; LXXV.; LXXVI. To a young man entering the world; LXXVII. To the insect of the gossamer; LXXVIII. Snowdrops; LXXIX. To the goddess of botany; LXXX. To the invisible moon; LXXXI.; LXXXII. To the shade of Burns; LXXXIII. The sea view; LXXXIV. To the Muse; LXXXV.; LXXXVI. Written near a port on a dark evening; LXXXVII. Written in October  
 LXXXVIII. Nepenthe

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### Sommario/riassunto

Charlotte Smith (1749-1806) was the author of ten novels, a play, and a host of innovative educational books for children, as well as several volumes of poetry that helped set priorities and determine the tastes of the culture of early Romanticism. Her Elegiac Sonnets sparked the sonnetrevival in English Romanticism; The Emigrants initiated its passion for lengthy meditative introspection; and Beachy Head lent its poetic engagement with nature a uniquely telling immediacy. Smith was a woman, Wordsworth remarked a quarter century after her death, "to whom English verse is under greater obligations than are likely to be either acknowledged or remembered." True to his prediction, Smith's poetry has virtually dropped from sight and thus from cultural consciousness. This, the first edition of Smith's collected poems, will restore to all students of English poetry a distinctive, compelling voice. Likewise, the recovery of Smith to her rightful place among the Romantic poets must spur the reassessment of the place of women writers within that culture.

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