

1. Record Nr.	UNINA9910886073403321
Autore	Bratton Francesca <1989->
Titolo	Charlotte Mew: Poetics, Bodies, Ecologies // edited by Francesca Bratton, Megan Girdwood, Fraser Riddell
Pubbl/distr/stampa	Cham : , : Springer International Publishing : , : Imprint : Palgrave Macmillan, , 2024
ISBN	9783031625428 3031625420
Edizione	[1st ed. 2024.]
Descrizione fisica	1 online resource (288 pages)
Collana	Palgrave Studies in Nineteenth-Century Writing and Culture, , 2634-6508
Altri autori (Persone)	GirdwoodMegan RiddellFraser <1987-.>
Disciplina	821.912
Soggetti	Literature, Modern - 19th century Comparative literature Poetry Prose literature Ecocriticism Nineteenth-Century Literature Comparative Literature Poetry and Poetics Narrative Text and Prose
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
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here yet': Mew as Performer -- Throwing Her Voice: Mew/Klemantaski at the Poetry Bookshop -- Mew's Lineage -- Further Reading -- Chapter 6: Charlotte Mew and the Lens of Photography -- The Poetry of Photographic Vision -- Photographic Narration -- Tableau Photography and Poetic Performance -- Further Reading -- Chapter 7: Equivocal Address in the Poems of Charlotte Mew -- Further Reading -- Chapter 8: Charlotte Mew and the Unspeakable Sites of Trans Embodiment -- Fairies -- The Changeling -- Emily Brontë -- Further Reading -- Section III: Ecologies -- Chapter 9: The Topographical Second Person in Charlotte Mew's 'The Forest Road' -- Further Reading -- Chapter 10: 'I am quiet with the earth': Nature and the Lyric Self in the Work of Charlotte Mew -- The Pastoral and the (Im)materiality of Touch in 'The Wheat' -- 'Moorland Night' and the Limits of Lyrical Self -- 'A final peace in the heart of things' -- Further Reading -- Chapter 11: Charlotte Mew's Travel Poetics -- Further Reading -- Chapter 12: 'A Queer Uncertain Mind': Charlotte Mew, Female Vocations, and the Ethics of Care. 'A Gallant Fight': Mew's Life of Friendship and Her Considerations of Death -- 'Seeking a Crémérie': Mew, Holiday Travel, and Self-Care -- Soubriquets and Shadow-Names: Female Vocations in 'Notes in a Brittany Convent' -- 'These Devils of Nerves': The Teacher and Her Lover in 'Mademoiselle' -- Further Reading -- Chapter 13: Coda: 'I think it is myself I go to meet'-Charlotte Mew's Afterlives -- Index.

## Sommario/riassunto

"This book emancipates Charlotte Mew from the silences of the past. With magisterial essays on the lyric, on poetic performance, on trans and queer studies, care and health, biography and so much more, it brings to our present the rhythms of her poetry, her meditations on the natural world, the performances of what she called her 'queer uncertain mind'. Decadent, Modern, it shows a Mew that is new and of a world that is also us. This book inspires us to read Mew's oeuvre and the work of the very fine essayists present in this book." —Ana Parejo Vadillo, Reader in Victorian Literature and Culture, Birkbeck, University of London This collection of essays explores the life and works of the British poet and author of short stories Charlotte Mew (1869-1928). It represents the first volume dedicated solely to critical engagement with the full range of Mew's poetry, fiction and essays. Mew moved within a remarkable range of literary and intellectual circles, from The Yellow Book in the 1890s to Bloomsbury's Poetry Bookshop in the 1910s. As such, her work challenges traditional distinctions between literary periods and sits within the more expansive framework of the long nineteenth century and its legacies. Each chapter contextualises Mew's oeuvre by examining her experiments with poetic and narrative genres in relation to her wider late Victorian and early modernist intellectual milieu. The volume draws together literary scholars working across the fields of poetry and poetics, decadence, modernism, ecocriticism and queer theory, while illustrating the particular stylistic and thematic complexities of Mew's writing. Francesca Bratton is Kildare Arts Writer in Residence at the Department of English, Maynooth University, Ireland. She is author of *Visionary Company: Hart Crane and Modernist Magazines* (2022). Megan Girdwood is Lecturer in English Literature, 1880–1940 at the University of Edinburgh, UK. She is author of *Modernism and the Choreographic Imagination: Salome's Dance after 1890* (2021). Fraser Riddell is Assistant Professor in English and Medical Humanities at Durham University, UK. He is author of *Music and the Queer Body in English Literature at the Fin de Siècle* (2022).