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Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Contents -- Acknowledgments -- Abbreviations -- Plan of the Book -- Approaching the Poetry -- The Chapters -- 1 Introduction -- Changing Contexts -- Systems, Gender, and Persistent Issues -- Agency and the "Marked Marker" -- 2 Anne Finch and What Women Wrote -- The Social and the Formal -- Anne Finch and Popular Poetry -- Poetry on Poetry -- The Spleen as Legacy -- 3 Women and Poetry in the Public Eye -- Poetry as News and Critique -- The Woman Question -- Elizabeth Singer Rowe -- 4 Hymns, Narratives, and Innovations in Religious Poetry -- The Voice of Paraphrase -- The Hymn as Personal Lyric -- Religious Poetry as Subversive Narrative -- Devout Soliloquies -- 5 Friendship Poems -- The Legacy of Katherine Philips -- Encouragement and the Counteruniverse -- Jane Brereton -- Adaptation and Ideology -- 6 Retirement Poetry -- Beyond Convention -- Memory, Time, and Elizabeth Carter -- Reflection and Difference -- 7 The Elegy -- What Did Women Write? --

Representative Composers: Darwall and Seward -- The Elegy and Same-Sex Desire -- Entertainment and Forgetting -- 8 The Sonnet, Charlotte Smith, and What Women Wrote -- The Sonnet and the Political -- Sonnet Sequences -- Women Poets and the Spread of the Sonnet -- The Emigrants, Conversations, and Beachy Head -- Smith as Transitional Poet -- 9 Conclusion -- Biographies of the Poets -- Notes -- Bibliography -- Index.

Sommario/riassunto

Within chapters on important canonical and popular verse forms, she gives particular attention to such topics as women's use of religious poetry to express candid ideas about patriarchy and rape; the continuing evolution and important role of the supposedly antiquarian genre of the friendship poetry; same-sex desire in elegy by women as well as by men; and the status of Charlotte Smith as a key figure of the long eighteenth century, not only as a Romantic-era poet.
