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# Charlotte Smith Romanticism Poetry And The Culture

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The Young Philosopher  
Charlotte Smith  
The Works of Charlotte Smith  
Ethelinde, Or, the Recluse of the Lake  
The Poems of Charlotte Smith  
Romantic Interactions  
Romanticism, Lyricism, and History  
British Women Poets of the Romantic Era  
Romantic Women Poets  
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Montalbert (1795) by  
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Romantic Theatricality

The Old Manor House  
Seeing Suffering in Women's Literature of the Romantic Era

*Charlotte Smith Romanticism Poetry  
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### **The Young Philosopher** Lehigh University Press

Smith is shown to be both an innovator and a significant figure in understanding Romantic conceptions of gender. As the first book devoted to a serious critical study of Smith's poetry, *Charlotte Smith: Romanticism, poetry and the culture of gender* will appeal to professional scholars and students alike."--Jacket.

*Charlotte Smith* Delphi Classics

A lively and far-ranging interest in place, space, and situation characterizes the work of Romantic-era British author Charlotte Smith (1749-1806). Featuring ten original essays, an introduction and an epilogue, this volume offers new insights into Smith's life and work by exploring two central issues: Smith's place as a foundational writer in her period, and her contribution to the creation of "place" as a concept of social and literary importance. The contributors analyze themes such as itineracy, the natural world, and patriotism; they also explore the position of Smith's work and authorial identity in terms of genre, aesthetics, and market dynamics. With its innovative approach to place as a material location, symbolic principle, and literary device, this volume advances our understanding of Smith's work. Placing Charlotte Smith reveals Smith as an author who not only energizes our interest in domestic concerns, but who also shapes a global discourse constituted by changing ideas about borders, travel, national, and international identities.

### **The Works of Charlotte Smith** Wiley-Blackwell

This book presents an ideal introduction to the full range of the works of Charlotte Smith, whose Romantic sensibility is an expression of a specifically female experience, from her influential sonnets and poems for children to extracts from her French Revolution poem.

**Ethelinde, Or, the Recluse of the Lake** University Press of Kentucky

Charlotte Turner Smith was born on May 4th 1749 in London. Her early years were dominated by her mother's early death and her

father's reckless spending. At age six, Charlotte went to school in Chichester and two years later moved to London with her aunt and sister where she attended a girl's school in Kensington learning to dance, draw act and play music. At 12 Charlotte left school to be tutored at home. On 23 February 1765, at the age of fifteen, she married Benjamin Smith, the son of Richard Smith, a wealthy West Indian merchant and a director of the East India Company. The proposal was accepted for her by her father. Charlotte was later to write that she now become a 'legal prostitute'. Benjamin was violent and unfaithful and had no confidence in her writings that she begun to spend more time on. In 1766, Charlotte and Benjamin had their first child, who died the next year just days after the birth of their second. Between 1767 and 1785, the couple had ten more children. Charlotte assisted in the family business, helping Richard Smith with his correspondence. Convincing Richard to set Benjamin up as a gentleman farmer in Hampshire she lived with him at Lys Farm from 1774 until 1783. Worried about Charlotte's future and that of his grandchildren due to his son's irresponsible ways, Richard left most of his property to Charlotte's children. However, having drawn up the will himself, it contained legal problems. The inheritance, originally worth nearly £36,000, was tied up after his death in 1776 for almost forty years. In fact, Benjamin had already illegally spent much of it which contributed to him ending up in King's Bench Prison in December 1783. Smith moved in with him and it was here that she wrote and published her first work, *Elegiac Sonnets* (1784). It was an instant success, allowing Charlotte to pay for their release from prison. Smith's sonnets helped promote a revival of the form. After their release from prison, the family moved to Dieppe, France to avoid further creditors. In 1784 she began to translate works from French into English. In 1787 she published *The Romance of Real Life*. Charlotte published all her works under her own name which was considered unusual at the time. Moving to Chichester she began to write novels believing she could earn more from their sale. Her first novel, *Emmeline* in 1788, was a success, selling 1500 copies within months. In the next decade she wrote nine more: *Ethelinde* in 1789, *Celestina* in 1791, *Desmond* in 1792, *The Old Manor*

*House* in 1793 - widely considered her best work, *The Wanderings of Warwick* in 1794, *The Banished Man* in 1794, *Montalbert* in 1795, *Marchmont* in 1796, and *The Young Philosopher* in 1798. Charlotte's experiences caused her to promote legal reforms that would grant women more rights, making the case for these reforms through her novels. Her novel's stories showed the 'legal, economic, and sexual exploitation' of women by marriage and property laws. However her finances were a continuing concern and she moved frequently to avoid being snared. Her health was also in decline. After her last novel and its only mild success she explored other areas include drama, children's works and a *History of England*. She also returned to writing poetry and *Beachy Head and Other Poems* was published posthumously in 1807. Publishers did not pay as much for these works, however, and by 1803, Smith was again poverty-stricken. Charlotte complained of gout for many years, which made it increasingly difficult and painful for her to write. By the end of her life, it had almost paralyzed her. Charlotte died on October 28th 1806, at Tilford. She is buried at Stoke Church, Stoke Park, near Guildford. Perhaps she is best remembered by this quote from William Wordsworth who says in an essay that Smith was a poet 'to whom English verse is under greater obligations than are likely to be either acknowledged or remembered'.

### **The Poems of Charlotte Smith** Penn State Press

Romanticism is taught at universities across the globe and is considered integral to the study of British and European literature. This book, written by leading academics, presents innovative, practical approaches to teaching traditional and newer aspects of the curriculum and is essential to anyone teaching Romanticism at university level.

*Romantic Interactions* Cambridge University Press

Silence, gender, and the sonnet revival -- Breaking "the silent Sabbath of the grave" : romantic women's sonnets and the "mute arbitress" of grief -- "In silence like to death" : Elizabeth Barrett's sonnet turn -- Sing again : Christina Rossetti and the music of silence -- "Silence, 'tis more cruel than the grave!" : Isabella Southern and the turn to the twentieth century -- Women's renunciation of the sonnet form.

*Romanticism, Lyricism, and History* Manchester University Press  
Includes the works of Charlotte Smith, revealing a writer who wrote well in many genres, and, in whatever form she undertook, was innovative with the forms she inherited and strongly influential on those who followed her.

*British Women Poets of the Romantic Era* Women Writers in English 1350

100 Romantic-era poems, both major and lesser-known, in English and translated from six languages, with an engaging introduction and notes.

*Romantic Women Poets* Stanford University Press

A Century of Sonnets is a striking reminder that some of the best known and most well-respected poems of the Romantic era were sonnets. It presents the broad and rich context of such favorites as Percy Bysshe Shelley's "Ozymandias," John Keats's "On First Looking Into Chapman's Homer," and William Wordsworth's "Composed Upon Westminster Bridge" by tracing the sonnet revival in England from its beginning in the hands of Thomas Edwards and Charlotte Smith to its culmination in the poetry of Elizabeth Barrett Browning and Dante Gabriel Rossetti. Expertly edited by Paula R. Feldman and Daniel Robinson, this volume is the first in modern times to collect the sonnets of the Romantic period--many never before published in the twentieth century--and contains nearly five hundred examples composed between 1750 and 1850 by 81 poets, nearly half of them women. A Century of Sonnets includes in their entirety such important but difficult to find sonnet sequences as William Wordsworth's *The River Duddon*, Mary Robinson's *Sappho and Phaon*, and Robert Southey's *Poems on the Slave Trade*, along with Browning's enduring classic, *Sonnets from the Portuguese*. The poems collected here express the full sweep of human emotion and explore a wide range of themes, including love, grief, politics, friendship, nature, art, and the enigmatic character of poetry itself. Indeed, for many poets the sonnet form elicited their strongest work. A Century of Sonnets shows us that far from disappearing with Shakespeare and the English Renaissance, the sonnet underwent a remarkable rebirth in the Romantic period, giving us a rich body of work that continues to influence poets even today.

*Romanticism and Women Poets* SUNY Press

Charlotte Turner Smith (4 May 1749 - 28 October 1806) was an

English Romantic poet and novelist. She initiated a revival of the English sonnet, helped establish the conventions of Gothic fiction, and wrote political novels of sensibility. A successful writer, she published ten novels, three books of poetry, four children's books, and other assorted works, over the course of her career. She saw herself as a poet first and foremost, poetry at that period being considered the most exalted form of literature. Smith's poetry and prose were praised by contemporaries such as poets William Wordsworth and Samuel Taylor Coleridge, and novelist Walter Scott. Scholars now credit her with transforming the sonnet into an expression of woeful sentiment.[1] Coleridge, in 1796, remarked that "those sonnets appear to me the most exquisite, in which moral Sentiments, Affections, or Feelings, are deduced from, and associated with the scenery of Nature-.[2] After 1798, however, Smith's popularity waned and by 1803 she was destitute and ill-she could barely hold a pen, and sold her books to pay off her debts. In 1806, Smith died. Largely forgotten by the middle of the 19th century, her works have now been republished and she is recognized as an important Romantic writer. Smith was born into a wealthy family and received a typical education for a woman during the late 18th century. Her father's reckless spending then forced her to marry early. In a marriage that she later described as prostitution, she was given by her father to the violent and profligate Benjamin Smith. The match was deeply unhappy, but they had twelve children together. Charlotte joined Benjamin in debtor's prison, where she wrote her first book of poetry, *Elegiac Sonnets*. Its success allowed her to help pay for Benjamin's release. Benjamin's father attempted to leave money to Charlotte and her children upon his death, but legal technicalities barred her from acquiring it. Charlotte Smith eventually left Benjamin and began writing to support their children. Smith's struggle to provide for her children and her frustrated attempts to gain legal protection as a woman provided themes for her poetry and novels; she included portraits of herself and her family in her novels as well as details about her life in her prefaces. Her early novels are exercises in aesthetic development, particularly of the Gothic and sentimentality. -The theme of her many sentimental and didactic novels was that of a badly married wife helped by a thoughtful sensible lover- (Smith's entry in *British Authors Before 1800: A Biographical Dictionary* Ed. Stanley Kunitz and Howard Haycraft. New York: H.W. Wilson,

1952. pg. 478.) Her later novels, including *The Old Manor House*, often considered her best, supported the ideals of the French Revolution. Smith was born on 4 May 1749 in London and baptized on 12 June; she was the oldest child of well-to-do Nicholas Turner and Anna Towers. Her two younger siblings, Nicholas and Catherine Ann, were born within the next five years. Smith's childhood was shaped by her mother

*Romanticism and Women Poets* Createspace Independent Publishing Platform

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 sonnet revival 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.

*The Letters of Lady Arbella Stuart* Palgrave Macmillan

Argues against the persistent view of Romantic lyricism as inherently introspective by relating the poems of William Wordsworth, John Clare, and Charlotte Smith, as well as the letters and prose works of Dorothy Wordsworth, to their historical and literary contexts.

*Charlotte Smith and the Sonnet* Broadview Press

*The Basset Table* follows the fortunes of Lady Reveller, who runs a table where her friends play the card game basset, and her struggle to avoid marrying Lord Worthy. Meanwhile, Lady Reveller's cousin, Valeria, spends her time conducting scientific experiments and dissections, but her father intends to marry her off to the bluff sea-captain Hearty. How can Lady Reveller be persuaded to forego the delights of gambling? And how can Valeria avoid an unwanted marriage? This witty play paints a

seductive picture of the thrills of the Restoration gaming table and challenges contemporary stereotypes of the learned lady. Appendices to this Broadview Edition include materials on female education, gambling, and writing for the stage, as well as eighteenth- and nineteenth-century critical writing on *Centlivre* and *The Basset Table*.

*A Century of Sonnets* Routledge

Pascoe adduces the theatrical posturing of the Della Cruscan poets, the staginess of the Marie Antoinette depicted in women's poetry, and the histrionic maneuverings of participants in the 1794 treason trials. Such public events as the trials also linked the newly powerful role of female theatrical spectator to that of political spectator. New forms of self-representation and dramatization arose as a result of that synthesis.

*Delphi Complete Poetical Works of Charlotte Smith (Illustrated)* Springer

This book revisits British Romanticism as a poetics of heightened attention. At the turn of the nineteenth century, as Britain was on the alert for a possible French invasion, attention became a phenomenon of widespread interest, one that aligned and distinguished an unusual range of fields (including medicine, aesthetics, theology, ethics, pedagogy, and politics). Within this wartime context, the Romantic aesthetic tradition appears as a response to a crisis in attention caused by demands on both soldiers and civilians to keep watch. Close formal readings of the poetry of Blake, Coleridge, Cowper, Keats, (Charlotte) Smith, and Wordsworth, in conversation with research into Enlightenment philosophy and political and military discourses, suggest the variety of forces competing for—or commanding—attention in the period. This new framework for interpreting Romanticism and its legacy illuminates what turns out to be an ongoing tradition of war literature that, rather than give testimony to or represent warfare, uses rhythm and verse to experiment with how and what we attend to during times of war.

*The Poetry of Charlotte Smith* JHU Press

Immensely popular with contemporary readers, Smith's major poetic works are foundational texts of the Romantic period. Smith's innovations in poetic form have also placed her at the forefront of twenty-first-century scholarship on the period. This edition presents her three major poetic works—*Elegiac Sonnets* (1784–1800), *The Emigrants* (1793), and *Beachy Head* (1807).

While the significance of these three volumes of poetry was recognized in their own time, this edition suggests that they remain major texts for thinking through such questions as the relationship between public and private; the ethical treatment of refugees and other persecuted people; the position of women in a patriarchal society; and the usefulness of science as a way of making sense of a complex and ever-changing world. This Broadview edition includes a new critical introduction that takes into account the developments in scholarship on Smith's work and women's writing over the past three decades, and it provides readers with a wealth of contextual material for understanding the writer and the social and literary environment within which she wrote, including key works by her precursors and contemporaries, selections from her letters, and reviews of her poetry.

***Elegiac Sonnets and Other Poems*** Broadview Press

In *Romantic Interactions*, Susan J. Wolfson examines how interaction with other authors—whether on the bookshelf, in the embodied company of someone else writing, or in relation to literary celebrity—shaped the work of some of the best-known (and less well-known) writers in the English language. Working across the arc of Long Romanticism, from the 1780s to the 1840s, this lively study involves writing by women and men, in poetry and prose. Combining careful readings with sophisticated literary, historical, and cultural criticism, Wolfson reveals how various writers came to define themselves as “author.” The story unfolds not only in deft textual analyses but also by provocatively placing writers in dialogue with what they were reading, with one another, and with the community of readers (and writers) their writings helped bring into being: Mary Wollstonecraft and Charlotte Smith in the Revolution-roiled 1790s; William Wordsworth and Dorothy Wordsworth in the society of the Lake District; Lord Byron, a magnet for writers everywhere, inspired, troubled, but always arrested by what he (and his scandal-ridden celebrity) represented. This fresh, informative account of key writers, important texts, and complex cultural currents promises keen interest for students and scholars, literary critics, and cultural historians.

***Eighteenth-Century Women Poets and Their Poetry*** Penguin UK

This groundbreaking volume not only documents the richness of

their literary contributions but changes our thinking about the poetry of the English Romantic period.

***Beachy Head*** Routledge

This book explores Charlotte Smith's *Elegiac Sonnets* and clarifies its 'place' - understood in multiple ways - in literary history. It argues that Smith's work engages more deeply with tradition than has hitherto been realised and revises our understanding not only of Smith's career but also of the sonnet in eighteenth-century England.

*Teaching Romanticism* SUNY Press

This historic book may have numerous typos and missing text. Purchasers can usually download a free scanned copy of the original book (without typos) from the publisher. Not indexed. Not illustrated. 1807 edition. Excerpt: ... of rain, and buried deep in the soil. They were not found together, but scattered at some distance from each other. The two tusks were twenty feet apart. I had often heard of the elephant's bones at Burton, but never saw them; and I have no books to refer to. I think I saw, in what is now called the National Museum at Paris, the very large bones of an elephant, which were found in North America: though it is certain that this enormous animal is never seen in its natural state, but in the countries under the torrid zone of the old world. I have, since making this note, been told that the bones of the rhinoceros and hippopotamus have been found in America. Page 28. Line 16. "-- and in giants dwelling on the hills--" The peasants believe that the large bones sometimes found belonged to giants, who formerly lived on the hills. The devil also has a great deal to do with the remarkable forms of hill and vale: the Devil's Punch Bowl, the Devil's Leaps, and the Devil's Dyke, are names given to deep hollows, or high and abrupt ridges, in this and the neighbouring county. Page 29. Line 8. "The pirate Dane, who from his circular camp-- The incursions of the Danes were for many ages the scourge of this island. Line 12. "The savage native, who his acorn meal--" The Aborigines of this country lived in woods, unsheltered but by trees and caves; and were probably as truly savage as any of those who are now termed so. Page 30. Line 10. "Will from among the fescue bring him flowers--" The grass railed Sheep's Fescue, (*Festuca ovina*, ) clothes these Downs with the softest turf. ." some resembling bees In velvet vest intent on their sweet toil--*Ophrys apifera*, Bee *Ophrys*, or *Orchis*; found plentifully on the hills, as well as the next. Line 13. "While others...