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# Wordsworth S Gardens And Flowers The Spirit Of Pa

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Matthew Arnold

Good Words

Romantic Literary Families

The New Monthly Magazine and Literary Journal

Microtravel

The Writer's Garden

Dove Cottage

The Garden

City news notes and queries [afterw.] Manchester notes and queries. Ed. by J.H.

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A Preface to Wordsworth

Publisher and Bookseller

Elizabeth of the German Garden - A Literary Journey

The British Controversialist and Literary Magazine

Wordsworth and Beginnings of Modern Poetry

The Gentleman's Magazine  
Gentleman's Magazine and Historical Review  
Flora domestica, or The portable flower-garden, etc. [By Elizabeth Kent. Largely compiled from material supplied to the author by Leigh Hunt.]  
Women and the Collaborative Art of Gardens  
Journal of Horticulture and Practical Gardening  
The Book of Flowers  
Wordsworth's Gardens  
The New Monthly Magazine and Universal Register  
The British Controversialist  
The Gardens of Emily Dickinson  
The Western Literary Messenger  
New Monthly Magazine, and Universal Register  
The Global Wordsworth  
William Wordsworth and the Invention of Tourism, 1820-1900  
Karl Lagerfeld: A Line of Beauty  
Wordsworth's Gardens and Flowers  
Wordsworth  
British Author House Museums and Other Memorials  
The Poetical Works of William Wordsworth

The Ballad of Dorothy Wordsworth  
The Gang  
Grasmere and the Wordsworths  
The Wordsworths  
"A Natural Delineation of Human Passions"  
Women, Literature, and the Domesticated Landscape  
William and Dorothy Wordsworth

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*Matthew Arnold* Taylor & Francis  
The Writer's Garden presents an intriguing study of the beautiful gardens and outdoor spaces of 30 history's greatest writers.

*Good Words* Springer  
The 2020 COVID-19 pandemic imposed immobility on large sectors of the

world's population, with confinement becoming an everyday reality. The lives of those who previously enjoyed the privileges of being 'fast castes' ground to a halt, while at the same time the displacement of more vulnerable populations along well-established migration corridors has been radically reduced. The result has been a recalibration of the scale of journeying, with travellers slowing down their journeys and readjusting their

relationship to the proximate and nearby. This situation has provided an opportunity for those who study travel and travel writing to rethink their objects of study and approaches to them. This volume explores and historicizes the phenomenon of 'microtravel', designating slower journeys within a limited radius which allow, and sometimes necessitate, new forms of experiencing the world.

Romantic Literary Families Cambridge University Press

Probably the most famous of the Romantic poets, William Wordsworth worked with and influenced many of the leading poets of the age. This excellent introduction to his life and works sets his writing firmly in the context of his times. John Purkis provides an outline of

Wordsworth's life and cultural background and their effect on his work, and examines his verse, from the earliest school poems to the final years. *The New Monthly Magazine and Literary Journal* BoD – Books on Demand  
William Wordsworth's early life reads like a novel. Orphaned at a young age and dependent on the charity of unsympathetic relatives, he became the archetypal teenage rebel. Refusing to enter the Church, he went instead to Revolutionary France, where he fathered an illegitimate daughter and became a committed Republican. His poetry was as revolutionary as his politics, challenging convention in form, style and subject and earning him the universal derision and contempt of critics. Only the unfailing

encouragement of a tightly knit group of supporters, his family and, above all, Coleridge, kept him true to his poetic vocation.

*Microtravel* Faber & Faber

Vols. for 1871-76, 1913-14 include an extra number, The Christmas bookseller, separately paged and not included in the consecutive numbering of the regular series.

The Writer's Garden Metropolitan Museum of Art

This investigation into Karl Lagerfeld's (1933–2019) artistry explores his extraordinary sixty-five-year career, from the designs for Chloé and Fendi in the 1960s and 1970s to his celebrated leadership in the 1980s and beyond at Chanel and his own label. Inspired by the "line of beauty" theorized by eighteenth-

century English painter William Hogarth, this dazzling publication pursues the straight and serpentine "lines" and their intersections in Lagerfeld's work as a means of understanding his unique creative process.

Dove Cottage Yale University Press

The Critical Heritage gathers together a large body of critical sources on major figures in literature. Each volume presents contemporary responses to a writer's work, enabling students and researchers to read for themselves, for example, comments on early performances of Shakespeare's plays, or reactions to the first publication of Jane Austen's novels. The carefully selected sources range from landmark essays in the history of criticism to journalism and contemporary opinion, and little

published documentary material such as letters and diaries. Significant pieces of criticism from later periods are also included, in order to demonstrate the fluctuations in an author's reputation. Each volume contains an introduction to the writer's published works, a selected bibliography, and an index of works, authors and subjects. The Collected Critical Heritage set will be available as a set of 68 volumes and the series will also be available in mini sets selected by period (in slipcase boxes) and as individual volumes.

*The Garden* Viking Adult

Reproduction of the original: The Poetical Works of William Wordsworth by William Wordsworth

*City news notes and queries [afterw.] Manchester notes and queries. Ed. by*

*J.H. Nodal. Vol.1-8 [issued in 33 pt.*

*Wanting pt.1,5]. Anthem Press*

The most celebrated authors of England, Ireland, Scotland and Wales are immortalized not only in their writing but also in the museums, libraries, and other memorials dedicated in their honor. Over 300 sites devoted to 40 authors are covered in this guide. The sites range from restored historic homes to memorial statues. Each entry describes the site and its history, placing it within the context of the author's life and career. Directions are provided to help the reader reach each site; telephone numbers, admission prices, and hours are also included for the traveler's convenience. The text is illustrated with photographs from these historic and literary homes, libraries, and other

important memorial locations. Postage stamps commemorating the writers are also included.

**A Preface to Wordsworth** McFarland  
The late eighteenth century witnessed the emergence of the literary family: a collaborative kinship network of family and friends that, by the end of the century, displayed characteristics of a nascent corporation. This book examines different models of collaboration within English literary families during the period 1760-1820. Beginning with the sibling model of Anna Barbauld and John Aikin, and concluding with the intergenerational model presented by the Godwins and the Shelleys, this study traces the conflict and cooperation that developed within and among literary families as they sought to leave their

legacies on the English world of letters. *Publisher and Bookseller* Routledge  
In her study of the opening of the English Lake District to mass tourism, Saeko Yoshikawa examines William Wordsworth's role in the rise and development of the region as a popular destination. For the middle classes on holiday, guidebooks not only offered practical information, but they also provided a fresh motive and a new model of appreciation by associating writers with places. The nineteenth century saw the invention of Robert Burns's and Walter Scott's Borders, Shakespeare's Stratford, and the Brontë Country as holiday locales for the middle classes. Investigating the international cult of Wordsworthian tourism, Yoshikawa shows both how

Wordsworth's public celebrity was constructed through the tourist industry and how the cultural identity of the Lake District was influenced by the poet's presence and works. Informed by extensive archival work, her book provides an original case study of the contributions of Romantic writers to the invention of middle-class tourism and the part guidebooks played in promoting the popular reputations of authors.

**Elizabeth of the German Garden - A Literary Journey** Texas Tech University Press

An interdisciplinary study of the 'domesticated' or home landscape as it shapes women's lives and their ways of writing.

**The British Controversialist and Literary Magazine** BRILL

- The first book to explore both Wordsworth's gardens and the poet's literary use of flowers - Includes rare botanical prints reproduced for the first time in several decades - Focuses on Wordsworth's gardens in the English Lake District and Leicestershire - Draws extensively on hitherto unpublished manuscripts and artworks - Reproduces illustrations from early editions of Wordsworth A book that debunks the popular myth that William Wordsworth was, first and foremost, a poet of daffodils, Wordsworth's Gardens and Flowers: The Spirit of Paradise provides a vivid account of Wordsworth as a gardening poet who not only wrote about gardens and flowers but also designed - and physically worked in - his gardens. Wordsworth's Gardens and



Flowers: The Spirit of Paradise is a book of two halves. The first section focuses on the gardens that Wordsworth made at Grasmere and Rydal in the English Lake District, and also in Leicestershire, at Coleorton. The gardens are explored via his poetry and prose and the journals of his sister, Dorothy Wordsworth. In the second half of the book, the reader learns more of Wordsworth's use of flowers in his poetry, exploring the vital importance of British flowers and other 'unassuming things' to his work, as well as their wider cultural, religious and political meaning. Throughout, the engaging, accessible text is woven around illustrations that bring Wordsworth's gardens and flowers to life, including rare botanical prints, many reproduced here for the first time in

several decades. Contents: Part One: The Gardens and their Maker Part Two: Flowers and the Poetry A Note on the Botanical Plates List of Illustrations Acknowledgements

**Wordsworth and Beginnings of Modern Poetry** Harvard University Press

Counterposing poems of the garden and the letters and journals of Wordsworth and his eloquent sister Dorothy, Carol Buchanan pictures the whole Wordsworth: poet, gardener, and devoted and long-suffering family man. Illuminating Buchanan's perspective on the gardens, and on the Lake District that shaped Wordsworth's sensibilities, are three never-before-published garden plans and more than one hundred photographs."--BOOK JACKET.

### The Gentleman's Magazine Routledge

In this first substantial study of Emily Dickinson's devotion to flowers and gardening, Judith Farr seeks to join both poet and gardener in one creative personality. She casts new light on Dickinson's temperament, her aesthetic sensibility, and her vision of the relationship between art and nature, revealing that the successful gardener's intimate understanding of horticulture helped shape the poet's choice of metaphors for every experience: love and hate, wickedness and virtue, death and immortality. Gardening, Farr demonstrates, was Dickinson's other vocation, more public than the making of poems but analogous and closely related to it. Over a third of Dickinson's poems and nearly half of her letters allude with

passionate intensity to her favorite wildflowers, to traditional blooms like the daisy or gentian, and to the exotic gardenias and jasmines of her conservatory. Each flower was assigned specific connotations by the nineteenth century floral dictionaries she knew; thus, Dickinson's association of various flowers with friends, family, and lovers, like the tropes and scenarios presented in her poems, establishes her participation in the literary and painterly culture of her day. A chapter, "Gardening with Emily Dickinson" by Louise Carter, cites family letters and memoirs to conjecture the kinds of flowers contained in the poet's indoor and outdoor gardens. Carter hypothesizes Dickinson's methods of gardening, explaining how one might grow her flowers today.

Beautifully illustrated and written with verve, *The Gardens of Emily Dickinson* will provide pleasure and insight to a wide audience of scholars, admirers of Dickinson's poetry, and garden lovers everywhere. Table of Contents: Introduction 1. Gardening in Eden 2. The Woodland Garden 3. The Enclosed Garden 4. The "Garden in the Brain" 5. Gardening with Emily Dickinson Louise Carter Epilogue: The Gardener in Her Seasons Appendix: Flowers and Plants Grown by Emily Dickinson Abbreviations Notes Acknowledgments Index of Poems Cited Index Reviews of this book: In this first major study of our beloved poet Dickinson's devotion to gardening, Farr shows us that like poetry, gardening was her daily passion, her spiritual sustenance, and her literary

inspiration...Rather than speaking generally about Dickinson's gardening habits, as other articles on the subject have done, Farr immerses the reader in a stimulating and detailed discussion of the flowers Dickinson grew, collected, and eulogized...The result is an intimate study of Dickinson that invites readers to imagine the floral landscapes that she saw, both in and out of doors, and to recreate those landscapes by growing the same flowers (the final chapter is chock-full of practical gardening tips). --Maria Kochis, *Library Journal Reviews* of this book: This is a beautiful book on heavy white paper with rich reproductions of Emily Dickinson's favorite flowers, including sheets from the herbarium she kept as a young girl. But which came first, the flowers or the poems? So

intertwined are Dickinson's verses with her life in flowers that they seem to be the lens through which she saw the world. In her day (1830-86), many people spoke 'the language of flowers.' Judith Farr shows how closely the poet linked certain flowers with her few and beloved friends: jasmine with editor Samuel Bowles, Crown Imperial with Susan Gilbert, heliotrope with Judge Otis Lord and day lilies with her image of herself. The Belle of Amherst, Mass., spent most of her life on 14 acres behind her father's house on Main Street. Her gardens were full of scented flowers and blossoming trees. She sent notes with nosegays and bouquets to neighbors instead of appearing in the flesh. Flowers were her messengers. Resisting digressions into the world of Dickinson

scholarship, Farr stays true to her purpose, even offering a guide to the flowers the poet grew and how to replicate her gardens. --Susan Salter Reynolds, Los Angeles Times Cuttings from the book: "The pansy, like the anemone, was a favorite of Emily Dickinson because it came up early, announcing the longed-for spring, and, as a type of bravery, could withstand cold and even an April snow flurry or two in her Amherst garden. In her poem the pansy announces itself boldly, telling her it has been 'resoluter' than the 'Coward Bumble Bee' that loiters by a warm hearth waiting for May." "She spoke of the written word as a flower, telling Emily Fowler Ford, for example, 'thank you for writing me, one precious little "forget-me-not" to bloom along my way.'

She often spoke of a flower when she meant herself: 'You failed to keep your appointment with the apple-blossoms,' she reproached her friend Maria Whitney in June 1883, meaning that Maria had not visited her . . . Sometimes she marked the day or season by alluding to flowers that had or had not bloomed: 'I said I should send some flowers this week . . . [but] my Vale Lily asked me to wait for her.'" "People were also associated with flowers . . . Thus, her loyal, brisk, homemaking sister Lavinia is mentioned in Dickinson's letters in concert with sweet apple blossoms and sturdy chrysanthemums . . . Emily's vivid, ambitious sister-in-law Susan Dickinson is mentioned in the company of cardinal flowers and of that grand member of the fritillaria family, the

Crown Imperial."

Gentleman's Magazine and Historical Review Read Books Ltd

Women and the Collaborative Art of Gardens explores the garden and its agency in the history of the built and natural environments, as evidenced in landscape architecture, literature, art, archaeology, history, photography, and film. Throughout the book, each chapter centers the act of collaboration, from garden clubs of the early twentieth century as powerful models of women's leadership, to the more intimate partnerships between family members, to the delicate relationship between artist and subject. Women emerge in every chapter, whether as gardeners, designers, owners, writers, illustrators, photographers, filmmakers, or subjects,

but the contributors to this dynamic collection unseat common assumptions about the role of women in gardens to make manifest the significant ways in which women write themselves into the accounts of garden design, practice, and history. The book reveals the power of gardens to shape human existence, even as humans shape gardens and their representations in a variety of media, including brilliantly illuminated manuscripts, intricately carved architectural spaces, wall paintings, black and white photographs, and wood cuts. Ultimately, the volume reveals that gardens are best apprehended when understood as products of collaboration. The book will be of interest to scholars and students of gardens and culture, ancient Rome, art history, British

literature, medieval France, film studies, women's studies, photography, African American Studies, and landscape architecture.

Flora domestica, or The portable flower-garden, etc. [By Elizabeth Kent. Largely compiled from material supplied to the author by Leigh Hunt.] Hachette UK

Over a dramatic six-month period in 1802, William Wordsworth, S.T. Coleridge, Wordsworth's sister Dorothy, and the two Hutchinson sisters, Sara and Mary, formed a close-knit group whose members saw or wrote one another constantly. In this fascinating book, Worthen recreates the group's intertwined lives and the effect they had on one another. 20 illustrations.  
*Women and the Collaborative Art of Gardens* Rutgers University Press

The prize-winning biography of Wordsworth's beloved sister, champion, muse who was at the heart of the Romantic movement in Britain - reissued to celebrate the 250th anniversary of Dorothy's birth. 'Genius ... Its own kind of heaven.' New York Times 'A most beautiful, deep, and humble study of incredibly complex people.' Oliver Sacks Dorothy Wordsworth is an enigma. William's beloved sister was his muse, champion, and most valued reader. She is mythologised as a self-effacing spinster and saintly amanuensis, yet Thomas De Quincey described her as 'all fire and ardour'. Dorothy sacrificed a traditional life to share in her brother's world of words. In her Grasmere Journals, she vividly recorded their intimate life together in the Lake District,

marked by a startling freedom from social convention. The tale that unfolds in her brief, electric entries reveals an intense bond between siblings, culminating in Dorothy's collapse on William's wedding day - after which the woman who once strode the hills in all weathers retreated inside the house for the last three decades of her life. In her magisterial biography, Frances Wilson uses the compressed emotion of Dorothy's journals to evoke the rich interior world of a woman determined to live on her own terms - one who deserves her own place in the history of the Romantic movement . 'Intelligent and intriguing ... A portrait of a peculiar, passionate, yet meticulous woman which is hauntingly strange.' Sunday Telegraph 'Passion is the keynote of Wilson's fine

biography ... Brims with the personality of [an] extraordinary woman ... Thrilling.' Sunday Times 'This beautiful, wise biography draws Dorothy from her hiding places. She emerges as a passionate figure.' Daily Telegraph 'Gripping ... Bold, witty, scholarly and speculative.'

Margaret Drabble

*Journal of Horticulture and Practical Gardening* OUP Oxford

The name Elizabeth von Arnim reveals and conceals so much of this often-forgotten author, writing at the beginning of the twentieth century. Married early to the German Count, Henning von Arnim, she became Elizabeth as she escaped to her German garden and found beauty amidst an oppressive existence.

**The Book of Flowers** Dalesman

Publishing Company Limited  
First published in 1981, this study sees Wordsworth's work as part of the continuous European struggle to come to terms with consciousness. The author pays particular attention to Wordsworth's style and investigates the unstated and unconscious assumptions of that style. He discusses the conflicting feelings that shaped Wordsworth's changing conception of The Recluse, offers a new interpretation of his classification of his poems and examines the meaning of one of his favourite images — the panoramic view of a valley filled with mist. While the emphasis is on Wordsworth's greatness as a poet, the book stresses the importance of significance of his relation to European literature and poetry.