

Read PDF The Tuft Of  
Primroses With Other Late  
Poems For The Recluse

# The Tuft Of Primroses With Other Late Poems For The Recluse

William Wordsworth's creative collaboration with his 'beloved Sister' spanned nearly fifty years, from their first reunion in 1787 until her premature decline in 1835.

Rumours of incest have surrounded the siblings since the 19th century, but Lucy Newlyn sees their cohabitation as an expression of deep emotional need, arising from circumstances peculiar to their family history. Born in Cockermouth and parted when Dorothy was six by the death of their mother, the

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siblings grew up separately and were only reunited four years after their father had died, leaving them destitute. How did their orphaned consciousness shape their understanding of each other? What part did traumatic memories of separation play in their longing for a home? How fully did their re-settlement in the Lake District recompense them for the loss of a shared childhood? Newlyn shows how William and Dorothy's writings — closely intertwined with their regional affiliations — were part of the lifelong work of jointly rebuilding their family and re-claiming their communal identity. Walking, talking, remembering, and grieving were as important to their

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companionship as writing; and at every stage of their adult lives they drew nourishment from their immediate surroundings. This is the first book to bring the full range of Dorothy's writings into the foreground alongside her brother's, and to give each sibling the same level of detailed attention. Newlyn explores the symbiotic nature of their creative processes through close reading of journals, letters and poems — sometimes drawing on material that is in manuscript. She uncovers detailed interminglings in their work, approaching these as evidence of their deep affinity. The book offers a spirited rebuttal of the myth that the Romantic writer was a 'solitary

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genius', and that William Wordsworth was a poet of the 'egotistical sublime' — arguing instead that he was a poet of community, 'carrying everywhere with him relationship and love'. Dorothy is not presented as an undervalued or exploited member of the Wordsworth household, but as the poet's equal in a literary partnership of outstanding importance. Newlyn's book is deeply researched, drawing on a wide range of recent scholarship — not just in Romantic studies, but in psychology, literary theory, anthropology and life-writing. Yet it is a personal book, written with passion by a scholar-poet and intended to be of some practical

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use and inspirational value to non-specialist readers. Adopting a holistic approach to mental and spiritual health, human relationships, and the environment, Newlyn provides a timely reminder that creativity thrives best in a gift economy.

" ... A unified index to titles and first lines for the entire series, a guide to the hundreds of manuscripts treated in the twenty-one volumes, and a comprehensive list of the contents of Wordsworth's many lifetime editions"--Pref.

Continuing the pioneering work in the field laid bare by the uncovering the Creative Condition of the human being in literature and fine arts, the elemental passion of place

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leads us through the creative imagination into the labyrinths of the onto-poiesis of life itself (Tymieniecka, in her inaugural study). Essays by A-T.

Tymieniecka, Mary Catanzaro, W. Smith, Jadwiga Smith, L. Dunton-Downer, Jorge Garc í a Gomez, Ch. Eykmann, Marlies Kronegger, Eldon N. van Liere, Hans Rudnik make this collection a unique contribution to literary studies as well as to the metaphysics of life and of the human condition.

William and Dorothy Wordsworth  
Shorter Poems

The Cabaret of Plants

From Idealist Origins to Ambivalent  
Afterlife

William Wordsworth

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'All in each other'

Re-Reading The Excursion: Narrative, Response and the Wordsworthian Dramatic Voice is a groundbreaking study, which transforms contemporary critical understanding of The Excursion and of the place of this long poem in the Wordsworthian canon. Sally Bushell argues that the poem, which has suffered at the hands of critics for most of the twentieth century, has been unfairly judged according to a Coleridgean rather than a Wordsworthian definition of "philosophy"-that it has been read as a didactic work, rather than one which uses its dramatic form to teach its readers to think for themselves. She offers a new reading in which The Excursion is shown to be about providing the readers with moral habits and mental constructs by which to

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learn, not simply telling them what to think. The book begins with a discussion of the reception of the poem in 1814, considering the responses of Coleridge, Hazlitt, Francis Jeffrey and Charles Lamb. This historicized discussion is then balanced by a reading of the poem at the compositional stage, looking at the emergence from the manuscripts of a Wordsworthian dramatic voice. The author goes on to argue that the poem's philosophy is performative—that is, concerned with the way in which moral ideas can best be communicated, as much as with the ideas themselves. She then shifts her attention to consider how this operates in relation to the reader, considering the importance of context in relation to emotional response. Later, the epitaphic books are reconsidered in



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the light of Wordsworth's critical writing; Bushell argues that the significance of the epitaph for him lies in its values as a poetic form in which the text itself is released from poetic authority. Finally, the author looks back at *The Prelude* from the perspective of *The Excursion* and shows how the later poem attempts to value the ordinary, rather than the poetic, mind. The conclusion reached is that Wordsworth is not just the "egotistical" poet of *The Prelude*, interested largely in the development of his own imaginative powers, but one who goes on to explore the limits of subjectivity and the importance of different kinds of imaginative links between individuals.

Romantic Organicism attempts to reassess the much maligned and misunderstood notion of organic unity. Following organicism from its crucial

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radicalisation in German Idealism, it shows how both Coleridge and Wordsworth developed some of their most profound ideas and poetry on its basis. Armstrong shows how the tenets and ideals of organicism - despite much criticism - remain an insistent, if ambivalent, backdrop for much of our current thought, including the work of Derrida amongst others. In *The Cabaret of Plants*, Mabey explores the plant species which have challenged our imaginations, awoken our wonder, and upturned our ideas about history, science, beauty and belief. Picked from every walk of life, they encompass crops, weeds, medicines, religious gathering-places and a water lily named after a queen. Beginning with pagan cults and creation myths, the cultural significance of plants has burst

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upwards, sprouting into forms as diverse as the panacea (the cure-all plant ginseng, a single root of which can cost up to \$10,000), Newton's apple, the African 'vegetable elephant' or boabab - and the mystical, night-flowering Amazonian cactus, the moonflower. Ranging widely across science, art and cultural history, poetry and personal experience, Mabey puts plants centre stage, and reveals a true botanical cabaret, a world of tricksters, shape-shifters and inspired problem-solvers, as well as an enthralled audience of romantics, eccentric amateur scientists and transgressive artists. *The Cabaret of Plants* celebrates the idea that plants are not simply 'the furniture of the planet', but vital, inventive, individual beings worthy of respect - and that to understand this may be the best way

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of preserving life together on Earth.

Re-Reading The Excursion

Botany and the Imagination

The Poems of William Wordsworth:

Collected Reading Texts from the

Cornell Wordsworth Volume II

Wordsworth's Revisitings

Passions of the Soul in the Imaginatio

Creatrix

21st-Century Oxford Authors

***"Highly entertaining...Mabey gets us to look at life from the plants' point of view."***

***—Constance Casey, New York Times The Cabaret of Plants is a masterful, globe-trotting exploration of the relationship between humans and the kingdom of plants by the renowned naturalist Richard***

***Mabey. A rich, sweeping, and wonderfully readable work of botanical history, The Cabaret of Plants explores dozens of plant species that for millennia have challenged our imaginations, awoken our wonder, and upturned our ideas about history, science, beauty, and belief. Going back to the beginnings of human history, Mabey shows how flowers, trees, and plants have been central to human experience not just as sources of food and medicine but as objects of worship, actors in creation myths, and symbols of war and peace, life and***

**death. Writing in a celebrated style that the Economist calls “delightful and casually learned,” Mabey takes readers from the Himalayas to Madagascar to the Amazon to our own backyards. He ranges through the work of writers, artists, and scientists such as da Vinci, Keats, Darwin, and van Gogh and across nearly 40,000 years of human history: Ice Age images of plant life in ancient cave art and the earliest representations of the Garden of Eden; Newton’s apple and gravity, Priestley’s sprig of mint and photosynthesis, and**

***Wordsworth's daffodils; the history of cultivated plants such as maize, ginseng, and cotton; and the ways the sturdy oak became the symbol of British nationhood and the giant sequoia came to epitomize the spirit of America. Complemented by dozens of full-color illustrations, The Cabaret of Plants is the magnum opus of a great naturalist and an extraordinary exploration of the deeply intertwined history of humans and the natural world. In this second edition of William Wordsworth: A Life,***

***Stephen Gill draws on knowledge of the poet's creative practices and his reputation and influence in his life-time and beyond. Refusing to treat the poet's later years as of little interest, this biography presents a narrative of the whole of Wordsworth's long life—1770 to 1850—tracing the development from the adventurous youth who alone of the great Romantic poets saw life in revolutionary France to the old man who became Queen Victoria's Poet Laureate. The various phases of Wordsworth's life are***



***explored with a not uncritical sympathy; the narrative brings out the courage he and his wife and family were called upon to show as they crafted the life they wanted to lead. While the emphasis is on Wordsworth the writer, the personal relationships that nourished his creativity are fully treated, as are the historical circumstances that affected the production of his poetry. Wordsworth, it is widely believed, valued poetic spontaneity. He did, but he also took pains over every detail of the process of publication. The foundation of***

***this second edition of the biography remains, as it was of the first, a conviction that Wordsworth's poetry, which has given pleasure and comfort to generations of readers in the past, will continue to do so in the years to come.***

***This edition of the long unobtainable Fenwick Notes presents one page of manuscript per page of the edition, with textual notes at the foot of each page and hyperlinked & bookmarked editorial commentary. It has revised general and textual introductions, a glossary, and***

***an index / list of search terms.***

***In the Ebook vesion, the searchability opens up new ways of exploring the Wordsworths' relationship to their environment and culture.***

***A Literary Life***

***A Supplement***

***Poetry, Place, and the Sense of Community***

***Primrose***

***The Fenwick Notes of William Wordsworth***

***Recreations in Eden in Eighteenth- and Nineteenth-Century England***

These two journals provide a unique picture of daily life with Wordsworth, his friendship with

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Coleridge, and the composition of his poems. They also offer wonderfully vivid descriptions of the landscape and people of Grasmere and Alfoxden in Somerset, which inspired Wordsworth and have enchanted generations of readers. This edition includes full explanatory notes on the people and places Dorothy writes about.

This is a collection of William Wordsworth's poetry.

The first extended examination of the influence of monasticism on Wordsworth's writing. Covering the poet's development between 1806 and 1822, it considers how a series of sources describing medieval monastic life in the north

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of England influenced  
Wordsworth's thinking about  
regional attachment, trans-  
historical community, and national  
cohesion.

Paradise Preserved

The Poetical Works of William  
Wordsworth

The Grasmere and Alfoxden  
Journals

The Excursion and Wordsworth's  
Iconography

The Elemental Passion for Place in  
the Ontopoiesis of Life

Or, The Portable Flower-garden :  
with Directions for the Treatment  
of Plants in Pots and Illustrations

Trom the Works of the Poets

Includes bibliographical references and  
index.

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This book considers William Wordsworth 's use of iconography in his long poem The Excursion. Through the iconographical approach, the author steers a middle course between The Excursion 's two very different interpretive traditions, one focusing upon the poem 's philosophical abstraction, the other upon its touristic realism. Fresh readings are also offered of Wordsworth 's other major works, including The Prelude. Yen explores Wordsworth 's iconography in The Excursion by tracing allusions and correspondences in an abundance of post-1789 and earlier verbal and pictorial sources, as well as in Wordsworth 's prose and poetry. He analyses how the iconographical images in The Excursion contribute to, and impose limitations on,

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the overarching preoccupations of Wordsworth ' s writings, particularly the themes of paradise lost and paradise regained in the post-revolutionary context. Shedding light on a vital aspect of Wordsworth ' s poetic method, this study reveals the visual etymologies – together with the nuances and rhetorical capacities – of five categories of apparently ' collateral ' images: envisioning, rooting, dwelling, flowing, and reflecting.

The Oxford Handbook of William Wordsworth deploys its forty-eight original essays, by an international team of scholar-critics, to present a stimulating account of Wordsworth's life and achievement and to map new directions in criticism. Nineteen essays explore the highlights of a long career systematically,

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giving special prominence to the lyric Wordsworth of Lyrical Ballads and the Poems in Two Volumes and to the blank verse poet of 'The Recluse'. Most of the other essays return to the poetry while exploring other dimensions of the life and work of the major Romantic poet. The result is a dialogic exploration of many major texts and problems in Wordsworth scholarship. This uniquely comprehensive handbook is structured so as to present, in turn, Wordsworth's life, career, and networks; aspects of the major lyrical and narrative poetry; components of 'The Recluse'; his poetical inheritance and his transformation of poetics; the variety of intellectual influences upon his work, from classical republican thought to modern science; his shaping of modern



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culture in such fields as gender, landscape, psychology, ethics, politics, religion and ecology; and his 19th- and 20th-century reception—most importantly by poets, but also in modern criticism and scholarship.

The Complete Poetical Works of  
William Wordsworth

The Tuft of Primroses, with Other Late  
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Poetical Works

Romantic Organicism

The Interpretation of a Career

Grasmere 2013

*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*

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*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.*

*The Cambridge Companion to*

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*Wordsworth provides a wide-ranging account of one of the most famous Romantic poets. Specially commissioned essays cover all the important aspects of this multi-faceted writer; the volume examines his poetic achievement with a chapter on poetic craft, while other chapters focus on the origin of his poetry and on the challenges it presented and continues to present. Further contributions include discussions of The Prelude and The Recluse, Wordsworth as philosophic poet, his writing in relation to European Romanticism, and Wordsworth as Nature poet. The collection,*

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*by an international team of established specialists concludes with a lucid account of the history of Wordsworth's texts, and offers students invaluable reference material including a chronology and guides to further reading. The volume aims to ensure that its readers will be grounded in the history of Wordsworth's career and his critical reception.*

*Examines the ways in which the idea of an earthly paradise inspired English life and thought in the eighteenth and nineteenth centuries.*

*A Life*

*The Oxford Handbook of William Wordsworth*

*Wordsworth's Monastic  
Inheritance*

*Revision and Authority in  
Wordsworth*

*Illustrated London Almanack*

*Collected Reading Texts from the  
Cornell Wordsworth Series*

For centuries the common primrose has spread breathtaking carpets of pale lemon yellow across the globe. They are flowers of the field, hedgerow and meadow, and one of the most important garden flowers. Abundant, edible and beneficial for many ailments, they have supported civilization's social and cultural foundations. As harbingers of spring, they have captured the attention of gardeners, plant breeders and scientists, while artists and poets have found them essential as both subject

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matter and muse; William Shakespeare introduced us to the ‘the primrose path’, a pleasurable but destructive route, in several of his plays, and Charles Darwin spent over 30 years working with primroses to solve an elegant evolutionary mystery. This is the story of how primroses became so successful, circling the Earth, adapting to human civilization, and yet holding their own on inaccessible craggy summits where they may never be seen. Bringing together stories, facts and folklore from around the world, this is a delightful guide to this hugely popular flower.

Nothing was more important to Wordsworth than tracing the evidence that affinities had been preserved between all the stages of the life of

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man. In this beautifully written and thoughtful book Wordsworth's biographer and editor Stephen Gill explores the ways in which the poet attempted as an artist to maintain such continuities and shows how revisitings of various kinds are at the heart of his creativity. Habitually reviewing all of his work, both published and that still in manuscript, Wordsworth painstakingly revised at the level of verbal detail or recast it more largely. New poems frequently emerged from re-engagement with old, often serving as a sequel to or commentary from the maturer poet on his own earlier creation, and acts of self-borrowing and self-reference are plentiful. These linkings provide insights into the powerful vision the poet maintained

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that his imaginative creation was one evolving unity and reveal much about the obsessions and drives of the great poet. Combining textual analysis, critical commentary, and biographical narrative, Gill explores what binds Wordsworth's later, less well-known poems to his earlier work. At the centre of the book is an account of the evolution of *The Prelude* from 1804 to 1839, in which it is argued that Wordsworth's masterpiece must be followed through all its versions, seen as a poem growing old alongside its creator.

For information about the Cornell Wordsworth series, please visit the series website at <http://CornellWordsworth.BookPub.net>  
The Cornell Wordsworth



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Wordsworth's Philosophic Song

New Monthly Magazine

Wordsworth and Beginnings of

Modern Poetry

The Cabaret of Plants: Forty Thousand

Years of Plant Life and the Human

Imagination

new monthly magazine

***The Tuft of Primroses, with Other  
Late Poems for The Recluse***

***Wordsworth wrote that he longed to  
compose 'some philosophic Song/Of  
Truth that cherishes our daily life'.***

***Yet he never finished The Recluse,  
his long philosophical poem. Simon***

***Jarvis argues that Wordsworth's  
aspiration to 'philosophic song' is***

***central to his greatness, and***

***changed the way English poetry was***

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*written. Some critics see Wordsworth as a systematic thinker, while for others he is a poet first, and a thinker only (if at all) second. Jarvis shows instead how essential both philosophy and the 'song' of poetry were to Wordsworth's achievement. Drawing on advanced work in continental philosophy and social theory to address the ideological attacks which have dominated much recent commentary, Jarvis reads Wordsworth's writing both critically and philosophically, to show how Wordsworth thinks through and in verse. This study rethinks the relation between poetry and society itself by analysing the*

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*tensions between thinking philosophically and writing poetry. In William Wordsworth, John Williams provides a detailed account of Wordsworth's evolution as a poet. This includes his earliest known writing while a pupil at Hawkshead Grammar School, and his later poetry, often virtually ignored by critics. Wordsworth's ambivalent attitude towards seeking out a public readership beyond his immediate circle of friends and admirers is a central concern of the book. This involves an assessment of the poet's shifting sense of his political allegiances alongside the pressures of personal relationships and circumstances.*

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*Narrative, Response and the  
Wordsworthian Dramatic Voice  
Flora domestica, or The portable  
flower-garden, etc. [By Elizabeth  
Kent. Largely compiled from  
material supplied to the author by  
Leigh Hunt.]*

*The Living Age  
Botany for Matriculation*

*The New Monthly Magazine and  
Humorist*