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British artistic, literary, and intellectual movements between and , within the context of European, transatlantic and colonial historical and cultural interaction. Comprises over entries ranging from 1, to 6, words arranged in A-Z format across three fully cross-referenced volumes. Entries explore genre development in prose, poetry, and drama of the Romantic period, key authors and their works, and key themes. The A-Z entries provide comprehensive coverage of relevant authors, national traditions, critical developments, and notable texts that continue to define, shape, and inform the genre. Olin Reference PR E This set "comprises over fully cross-referenced entries, combining in-depth omnibus essays exploring major topics, including the novel, plays, poetry, and global Victorian studies, alongside succinct articles on themes such as cosmopolitanism, journalism, race, sexuality, and reading. Arranged by period and genre, with numerous footnotes indicating standard editions and an extensive bibliographical supplement listing, by chapter and page, the most important books and articles in which the reader may pursue further the writings of authors discussed. Oxford Companion to English Literature. Provides brief articles on authors and literary works from all periods of English literature are arranged alphabetically in this comprehensive single volume handbook. Appendices include a chronology of English literature, and lists of poets laureate and major literary award winners. New Companion to the Literature of Wales. University of Wales Press, A general introduction to the literature of Wales from the sixth century to the present day. Includes a chronology of the history of Wales and other historical information. Includes all the words in the First Folio, transcribed using IPA, and provides sound files as an additional aid to pronunciation. It also details the main pronunciation evidence in the texts, notably all spelling variants and rhymes. Oxford Encyclopedia of British Literature. Oxford University Press, c Olin Reference PR19 O95 "Covers the entire history of British literature from the seventh century to the present, focusing on the writers and the major texts of what are now the United Kingdom and the Republic of Ireland. In five hundred substantial essays written by major scholars, the Encyclopedia of British Literature includes biographies of nearly four hundred individual authors and a hundred topical essays with detailed analyses of particular themes, movements, genres, and institutions whose impact upon the writing or the reading of literature was significant. The OED presents in alphabetical series the words that have formed the English vocabulary from the time of the earliest records down to the present day, with all the relevant facts concerning their form, sense-history, pronunciation, and etymology. It embraces not only the standard language of literature and conversation, but also the main technical vocabulary, and a large measure of dialectical usage and slang. This edition contains the complete A to Z sequence of the Second Edition, its three-volume Additions Series, and also draft material from the revision programme, which represents the latest progress towards the Third Edition. Dorothy Eagle and Hilary Carnell, comp. Fictitious names of real places are entered as cross-references. Olin Reference JV22 T45x Alphabetically arranged guide to terms "counter discourse" , people "Buchi Emecheta" , concepts "nationalism" and other topics found in postcolonial studies across the disciplines. Princeton University Press, c Compiled by an entirely new team of editors, this first new edition in almost twenty years reflects recent changes in literary and cultural studies, providing up-to-date coverage and giving greater attention to the international aspects of poetry, all while preserving the best of the previous volumes.

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Chapter 2 : Catalog Record: A literary and biographical history, or | Hathi Trust Digital Library

A Dictionary of English Authors, Biographical and Bibliographical Robert Farquharson Sharp Full view - A Dictionary of English Authors, Biographical and.

Yet there is general recognition today that history and biography are quite distinct forms of literature. History usually deals in generalizations about a period of time for example, the Renaissance , about a group of people in time the English colonies in North America , about an institution monasticism during the Middle Ages. Both biography and history, however, are often concerned with the past, and it is in the hunting down, evaluating, and selection of sources that they are akin. In this sense biography can be regarded as a craft rather than an art: A biographer in pursuit of an individual long dead is usually hampered by a lack of sources: No method has yet been developed by which to overcome such problems. Each life, however, presents its own opportunities as well as specific difficulties to the biographer: Another masterpiece of reconstruction in the face of little evidence is A. A further difficulty is the unreliability of most collections of papers, letters, and other memorabilia edited before the 20th century. Not only did editors feel free to omit and transpose materials, but sometimes the authors of documents revised their personal writings for the benefit of posterity , often falsifying the record and presenting their biographers with a difficult situation when the originals were no longer extant. The biographer writing the life of a person recently dead is often faced with the opposite problem: Frank Friedel, for example, in creating a biography of the U. Roosevelt , had to wrestle with something like 40 tons of paper. Psychological Assembling a string of facts in chronological order does not constitute the life of a person; it only gives an outline of events. The biographer who has known his subject in life enjoys the advantage of his own direct impressions, often fortified by what the subject has himself revealed in conversations, and of his having lived in the same era thus avoiding the pitfalls in depicting distant centuries. Biographers of the 20th century have had at their disposal the psychological theories and practice of Sigmund Freud and of his followers and rivals. The extent to which these new biographical tools for the unlocking of personality have been employed and the results of their use have varied greatly. On the one hand, some biographers have deployed upon their pages the apparatus of psychological revelationâ€™analysis of behaviour symbols, interpretation based on the Oedipus complex , detection of Jungian archetypal patterns of behaviour, and the like. Ethical The biographer, particularly the biographer of a contemporary, is often confronted with an ethical problem: Since the inception of biographical criticism in the later 18th century, this somewhat aridâ€™because unanswerableâ€™question has dominated both literary and popular discussion of biographical literature. Upon the publication of the Life of Samuel Johnson, James Boswell was bitterly accused of slandering his celebrated subject. Kennedy , created an even greater stir in the popular press. That course in the 20th century is sometimes complicated by the refusal of the custodians of the papers of important persons, particularly national political figures, to provide access to all the documents. Aesthetic Biography, while related to history in its search for facts and its responsibility to truth, is truly a branch of literature because it seeks to elicit from facts, by selection and design, the illusion of a life actually being lived. Within the bounds of given data, the biographer seeks to transform plain information into illumination. If he invents or suppresses material in order to create an effect, he fails truth; if he is content to recount facts, he fails art. This tension, between the requirements of authenticity and the necessity for an imaginative ordering of materials to achieve lifelikeness, is perhaps best exemplified in the biographical problem of time. On the one hand, the biographer seeks to portray the unfolding of a life with all its cross-currents of interests, changing emotional states, events; yet in order to avoid reproducing the confusion and clutter of actual daily existence, he must interrupt the flow of diurnal time and group his materials so as to reveal traits of personality, grand themes of experience, and the actions and attitudes leading to moments of high decision. His achievement as a biographical artist will be measured, in great part, by his ability to suggest the sweep of chronology and yet to highlight the major patterns of behaviour that give a life its shape and meaning. Kinds Biographies are

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difficult to classify. It is easily recognizable that there are many kinds of lifewriting, but one kind can easily shade into another; no standard basis for classification has yet been developed. A fundamental division offers, however, a useful preliminary view: Firsthand knowledge The biography that results from what might be called a vital relationship between the biographer and his subject often represents a conjunction of two main biographical forces: This kind of biography is, in one form or another, to be found in most of the cultures that preserve any kind of written biographical tradition, and it is commonly to be found in all ages from the earliest literatures to the present. In its first manifestations, it was often produced by, or based upon the recollections of, the disciples of a religious figure—such as the biographical fragments concerning Buddha, portions of the Old Testament, and the Christian gospels. Biography based on a living relationship has produced a wealth of masterpieces: Indeed, what is generally acknowledged as the greatest biography ever written belongs to this class: *Research Biographies* that are the result of research rather than firsthand knowledge present a rather bewildering array of forms. First, however, there should be mentioned two special kinds of biographical activity. Reference collections Since the late 18th century, the Western world—and, in the 20th century, the rest of the world as well—has produced increasing numbers of compilations of biographical facts concerning both the living and the dead. These collections stand apart from literature. Character sketches The short life, however, is a genuine current in the mainstream of biographical literature and is represented in many ages and cultures. Excluding early quasi-biographical materials about religious or political figures, the short biography first appeared in China at about the end of the 2nd century bce, and two centuries later it was a fully developed literary form in the Roman Empire. These works established a quite subtle mingling of character sketch with chronological narrative that has ever since been the dominant mark of this genre. Further classification of biographies compiled by research can be achieved by regarding the comparative objectivity of approach. For convenience, six categories, blending one into the other in infinite gradations and stretching from the most objective to the most subjective, can be employed. The author of such a work, avoiding all forms of interpretation except selection—for selection, even in the most comprehensive accumulation, is inevitable—seeks to unfold a life by presenting, usually in chronological order, the paper remains, the evidences, relating to that life. This biographer takes no risks but, in turn, seldom wins much critical acclaim: During the 19th century, the *Life of Milton: A History* 10 vol. Nicolay and John Hay, offer representative samples. Critical biography This second category, scholarly and critical, unlike the first, does offer a genuine presentation of a life. Yet such biography, though not taking great risks, does employ the arts of selection and arrangement. The densest of these works, completely dominated by fact, have small appeal except to the specialist. Those written with the greatest skill and insight are in the first rank of modern life writing. The critical biography aims at evaluating the works as well as unfolding the life of its subject, either by interweaving the life in its consideration of the works or else by devoting separate chapters to the works. Critical biography has had its share of failures: It has to its credit, however, such fine biographies as Arthur S. Link, *Wilson* 5 vol. Interpretative biography This fourth category of life writing is subjective and has no standard identity. She molds her sources into a vivid narrative, worked up into dramatic scenes that always have some warranty of documentation—the dialogue, for example, is sometimes devised from the indirect discourse of letter or diary. Bowen, much more conservative in her later works, clearly demonstrates the essential distance between the third and fourth categories: Very many interpretative biographies stop just short of fictionalizing in the freedom with which they exploit materials. Fictionalized biography The books in this fifth category belong to biographical literature only by courtesy. Materials are freely invented, scenes and conversations are imagined; unlike the previous category, this class often depends almost entirely upon secondary sources and cursory research. Its authors, well represented on the paperback shelves, have created a hybrid form designed to mate the appeal of the novel with a vague claim to authenticity. Whereas the compiler of biographical information the first category risks no involvement, the fictionalizer admits no limit to it. Fiction presented as biography The sixth and final category is outright fiction, the novel written as biography or autobiography. It has enjoyed brilliant successes. Such works do not masquerade as lives; rather, they

imaginatively take the place of biography where perhaps there can be no genuine life writing for lack of materials. The diary form of autobiography was amusingly used by George and Weedon Grossmith to tell the trials and tribulations of their fictional character Charles Pooter in *The Diary of a Nobody*. Some novels-as-biography, using fictional names, are designed to evoke rather than re-create an actual life, such as *W.* In these works the art of biography has become the servant of other interests. Informal autobiography

Autobiography, like biography, manifests a wide variety of forms, beginning with the intimate writings made during a life that were not intended or apparently not intended for publication. Letters, diaries, and journals

Broadly speaking, the order of this category represents a scale of increasingly self-conscious revelation. Collected letters, especially in carefully edited modern editions such as *W.* The 15th-century Paston Letters constitute an invaluable chronicle of the web of daily life woven by a tough and vigorous English family among the East Anglian gentry during the Wars of the Roses; the composer Mozart and the poet Byron, in quite different ways, are among the most revealing of letter writers. Diarists have made great names for themselves out of what seems a humble branch of literature. To mention only two, in the 20th century the young Jewish girl Anne Frank created such an impact by her recording of narrow but intense experience that her words were translated to stage and screen; while a comparatively minor figure of 17th-century England, Samuel Pepys "he was secretary to the navy" has immortalized himself in a diary that exemplifies the chief qualifications for this kind of writing—candour, zest, and an unselfconscious enjoyment of self.

Memoirs and reminiscences These are autobiographies that usually emphasize what is remembered rather than who is remembering; the author, instead of recounting his life, deals with those experiences of his life, people, and events that he considers most significant. The artless *res gestae*, a chronology of events, occupies the middle ground. Formal autobiography This category offers a special kind of biographical truth: Any such work is a true picture of what, at one moment in a life, the subject wished—or is impelled—to reveal of that life. Memory being plastic, the autobiographer regenerates materials as they are being used. The advantage of possessing unique and private information, accessible to no researching biographer, is counterbalanced by the difficulty of establishing a stance that is neither overmodest nor aggressively self-assertive. It is stretching a point to include, from the 1st century bce, the letters of Cicero or, in the early Christian era, the letters of St. The Confessions of St. Augustine, of the 5th century ce, belong to a special category of autobiography; the 14th-century Letter to Posterity of the Italian poet Petrarch is but a brief excursion in the field. In her old age the mystic Margery Kempe of Lynn in Norfolk dictated an account of her bustling, far-faring life, which, however concerned with religious experience, racily reveals her somewhat abrasive personality and the impact she made upon her fellows. This is done in a series of scenes, mainly developed by dialogue. The first full-scale formal autobiography was written a generation later by a celebrated humanist publicist of the age, Enea Silvio Piccolomini, after he was elevated to the papacy, in , as Pius II "the result of an election that he recounts with astonishing frankness spiced with malice. In the first book of his autobiography—misleadingly named *Commentarii*, in evident imitation of Caesar—"Pius II traces his career up to becoming pope; the succeeding 11 books and a fragment of a 12th, which breaks off a few months before his death in present a panorama of the age, with its cruel and cultivated Italian tyrants, cynical condottieri professional soldiers, recalcitrant kings, the politics and personalities behind the doors of the Vatican, and the urbane but exuberant character of the Pope himself. Pius II exploits the plasticity of biographical art by creating opportunities—especially when writing of himself as the connoisseur of natural beauties and antiquities—for effective autobiographical narration. The latter period itself produced three works that are especially notable for their very different reflections of the spirit of the times as well as of the personalities of their authors: Significantly, it is at the end of the 18th century that the word autobiography apparently first appears in print, in *The Monthly Review*.

Specialized forms of autobiography These might roughly be grouped under four heads: Religious autobiography claims a number of great works, ranging from the Confessions of St. That century and the early 20th saw the creation of several intellectual autobiographies. The Autobiography of the philosopher John S.

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Chapter 3 : Bibliographical dictionary definition | bibliographical defined

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List of biographical dictionaries of women writers in English From Wikipedia, the free encyclopedia Jump to navigation Jump to search This list is incomplete ; you can help by expanding it. There are a large and ever growing number of biographical dictionaries of women writers. The genre also draws on a much older literary tradition of biographical collections of exemplary women. This list includes biobibliographical dictionaries, in which biographical detail is provided alongside bibliographical information. The dictionaries[edit] Adelaide, Debra. Blain, Virginia, et al. *The Feminist Companion to Literature in English*. New Haven and London: A Critical Reference Guide: From Colonial Times to the Present. Contains biographical and critical essays on 1, American women writers Bloom, Abigail B. *Nineteenth-century British Women Writers: British Women Fiction Writers of the 19th Century*. Bomariot, Jessica and Jeffrey W. *A Gale Critical Companion*. Includes timelines and entries on individual authors: Contemporary American women fiction writers: Intended to complement Weekes *Unveiling Treasures*. Wilfrid Laurier University Press, *A Dictionary and Guide to Materials in English*. Listings by country and region and alphabetical by author; includes bibliography of criticism. *American Women Prose Writers, â€” Dictionary of Literary Biography*. British Women Writers, â€” Scarecrow Press; Pasadena CA: *American Women Prose Writers: Louisa May Alcott , Sarah G. Southworth , Maria W. An appendix provides a brief paragraph or identifying phrase for an additional writers*. *Great Women Mystery Writers: Nineteenth-Century American Women Writers: A Bio-Bibliographical Critical Sourcebook*. *Great Women Mystery Writers - 2nd ed*. Mann, David, et al. *Women Playwrights in England, Ireland, and Scotland, â€” Indiana University Press*, Miller, Jane Eldridge, ed. *American Women Prose Writers to Dictionary of Munster Women Writers â€” Cork University Press*, Facts on File, Pollack, Sandra, et al. *Contemporary Lesbian Writers of the United States*:

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A dictionary of English authors, biographical and bibliographical; being a compendious account of the lives and writings of British writers from the year to the present time.

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Chapter 9 : List of biographical dictionaries of women writers in English - Wikipedia

A biography, or simply bio, is a detailed description of a person's calendrierdelascience.com involves more than just the basic facts like education, work, relationships, and death; it portrays a person's experience of these life events.