



Aurora Leigh and Other Poems

Elizabeth Barrett Browning , John Robert Glorney Bolton (Editor) , Julia Bolton Holloway (Editor)

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Aurora Leigh (1856), Elizabeth Barrett Browning's epic novel in blank verse, tells the story of the making of a woman poet, exploring 'the woman question', art and its relation to politics and social oppression. The texts in this selection are based in the main on the earliest printed versions of the poems. What Edgar Allan Poe called 'her wild and magnificent genius' is abundantly in evidence. In addition to Aurora Leigh, this volume contains poetry from the several volumes of Elizabeth Barrett Browning's published poetry from 1826 to 1862, including Casa Guidi Windows (1851), Songs for the Ragged Schools of London (1854) and the British Library manuscript text of the 'Sonnets from the Portuguese' (1846) which records her courtship with Robert Browning.

Aurora Leigh and Other Poems Details

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Author : Elizabeth Barrett Browning , John Robert Glorney Bolton (Editor) , Julia Bolton Holloway (Editor)

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From Reader Review *Aurora Leigh* and Other Poems for online ebook

- ?? katie ??- says

I was only assigned to read *Aurora Leigh* for class, but I hope to go back and read the other poems sometime in the future.

Kay says

I really enjoyed *Aurora Leigh*, but was not so keen on some of the other poems. All the same, it's not what I expected and definitely worth reading. From the point of view of study, the notes were pretty helpful too.

Diane says

Beautiful poetry by Elizabeth Barrett Browning. I think the story is somewhat autobiographical. Both an interesting story and a beautiful read.

Michal says

Firstly, I only read *Aurora Leigh*, not the additional pieces in the book.

EBB begins *Aurora Leigh* with the posit that epic poetry isn't dead. While I (a) agree that epic poetry is still wonderful to read and (b) see how the form of poetry allowed her to be more emotive than prose might, I have to say that I think the experiment is a failure. Epic poetry is given to *action* - to battles, hero racing against foe, to Odysseus and Beowulf. It's not given to modern stories like *Aurora Leigh*, and in particular it's not a good form to periodically go off on tangents (however much their moral explorations are relevant to the main character's narrative) as EBB does.

So while I appreciated EBB's storyline and, to a degree, her storytelling, the main premise of her book - and the resulting slog through what could otherwise have been an enjoyable, easy read - caused me more frustration than anything else. I love poetry - but like all art forms, it needs to be used well by the artist.

Vicky Hunt says

I've always loved her sonnets, but some of her 'other' works are just as beautiful. We easily see professions of affection as love, but EBB's ideas of social change embody her poetry as much as that. The feeling in her poems about the evils of slavery, the ragged children of the poor, and other social problems easily reflect the poetic spirit.

I find myself disagreeing with her idea that poets should stick with the present world, rather than writing of 'castles and kings.' When we read or write of the past, we are able to reflect on the past and find the enduring values that need to remain in the present and in the future. We also see evidences of moral wrong that serve as examples for our own hearts, as in Achille's desire for revenge, when he dragged Hector's dead body around the city. We are motivated by these ideas to change our own hearts. I think they serve as good sources for poetic ideas as those in the modern day and future will.

She is one of the best poets I've read though.
