

Female Authors 19th Century

Jessica Schlepphege

Women's Writing in Nineteenth-Century France Alison Finch, 2000-08-10 This is the most complete critical survey to date of women's literature in nineteenth-century France. Alison Finch's wide-ranging analysis of some 60 writers reflects the rich diversity of a century that begins with Mme de Staël's cosmopolitanism and ends with Rachilde's perverse eroticism. Finch's study brings out the contribution not only of major figures like George Sand but also of many other talented and important writers who have been unjustly rejected, including Flora Tristan, Claire de Duras and Delphine de Girardin. Her account opens new perspectives on the interchange between male and female authors and on women's literary traditions during the period. She discusses popular and serious writing: fiction, verse, drama, memoirs, journalism, feminist polemic, historiography, travelogues, children's tales, religious and political thought - often brave, innovative texts linked to women's social and legal status in an oppressive society. Extensive reference features include bibliographical guides to texts and writers.

American Women Writers of the 19th Century Heidi M. Hanrahan, 2025-04-03 The nineteenth century was a period of prolific literary production from women writers, including figures such as Louisa May Alcott, Harriet Jacobs, and Zitkala-Ša, who played pivotal roles in American literary history. Despite facing societal forces aimed at silencing them, women writers found ways to assert their voices and contribute to the intellectual and political debates of the era. Their works contribute to conversations on a wide range of topics, including art, gender, social reform, slavery, abolition, economic and social inequality, national expansion, Native American dispossession, and the changing identity of the nation. Both retrospective and forward-looking, their written works found diverse audiences of men, women and children. This book functions as a comprehensive guide to understanding the breadth of nineteenth-century women's writing, exploring not only the writers and their texts but also the literary periods, genres, and key cultural, historical, and social movements that shaped their works. By examining these authors' impact on American literary traditions and their role in cultural discourse, it highlights the lasting relevance of their work in both historical and contemporary contexts.

Scribbling Women Elaine Showalter, 1997 From the Publisher: A new mother longing to write is judged hysterical and confined to her bedroom where she slowly loses herself in horrific fantasy. A young girl stirred by two beings--a handsome young man and an ethereal white heron--is forced to make a choice between them. A love affair quashed by convention

ignites during a sudden storm. These tales of remarkable and ordinary lives in nineteenth-century America are told throughout women's voices that call out from the kitchen hearth, the solitary room, the prison cell. Stories by Louisa May Alcott, Willa Cather, Kate Chopin, and Edith Wharton, as well as by others less familiar, reveal a universe of emotions hidden beneath parochial scenes. American writers claimed the short story as their national genre in the nineteenth century, and women writers made it the most important outlet for their particular experiences. A unique selection, with an introduction, notes, selected criticism, and a chronology of the authors' lives and times.

The Writing Madwoman – Challenges for 19th Century Women Writers Jessica Schlepphege, 2010-02 Seminar paper from the year 2009 in the subject English - History of Literature, Eras, grade: 1,0, University of Education Heidelberg, course: Gender and Literature, language: English, abstract: 1. INTRODUCTION Like the minority writer, the female writer exists within an inescapable condition of identity which distances her from the mainstream of the culture and forces her either to stress her separation from the masculine literary tradition or to pursue her resemblance to it. Lynn Sukenick (In: Miller 1985, 356) Could madness have been a means of 'liberation' for 19th century female writers? Goodman et al (1996, 110) raise this legitimate question while leaving open the question of whether or not the writer herself is considered mad or if she is writing about madness. No matter which approach one chooses, the question remains why women of this century should apply such drastic methods at all. Why would madness be considered a means of liberation for female writers? In this paper I will explore the reasons why 19th century women may more likely have become mad than men in the same time period. I will discuss the issue of mad female writers as well as the appearance of madness in their texts, and finally focus on strategies that female writers applied in order to be heard (or read) in a male dominated literary environment.

The Writing Madwoman – Challenges for 19th Century Women Writers Jessica Schlepphege, 2010-02-04 Seminar paper from the year 2009 in the subject Didactics for the subject English - History of Literature, Eras, grade: 1,0, University of Education Heidelberg, course: Gender and Literature, language: English, abstract: 1. INTRODUCTION “Like the minority writer, the female writer exists within an inescapable condition of identity which distances her from the mainstream of the culture and forces her either to stress her separation from the masculine literary tradition or to pursue her resemblance to it”. Lynn Sukenick (In: Miller 1985, 356) Could madness have been a means of ‘liberation’ for 19th century female writers? Goodman et al (1996, 110) raise this legitimate question while leaving open the question of whether or not the writer herself is considered mad or if she is writing about madness. No matter which approach one chooses, the question remains why women of this century should apply such drastic methods at all. Why would madness be considered a means of liberation for female writers? In this paper I will explore the reasons why 19th century women may more likely have become mad than men in the same time period. I will discuss the issue of mad female writers as well as the appearance of madness in their texts, and finally focus on strategies that female writers applied in order to be heard (or read) in a male dominated literary

environment.

Women Writers and the Artifacts of Celebrity in the Long Nineteenth Century Maura Ives, Ann R.

Hawkins, 2016-12-05 In 1788, the Catalogue of Five Hundred Celebrated Authors of Great Britain, Now Living forecast a form of authorship that rested on biographical revelation and media saturation as well as literary achievement. This collection traces the unique experiences of women writers within a celebrity culture that was intimately connected to the expansion of print technology and of visual and material culture in the nineteenth century. The contributors examine a wide range of artifacts, including prefaces, portraits, frontispieces, birthday books, calendars and gossip columns, to consider the nature of women's celebrity and the forces that created it. How did authors like Jane Austen, the Countess of Blessington, Louisa May Alcott, Alice Meynell, and Marie Corelli negotiate the increasing demands for public revelation of the private self? How did gender shape the posthumous participation of women writers such as Jane Austen, Ellen Wood, Mary Elizabeth Braddon and Christina Rossetti in celebrity culture? These and other important questions related to the treatment of women in celebrity genres and media, and the strategies women writers used to control their public images, are taken up in this suggestive exploration of how nineteenth and early twentieth century women writers achieved popular, critical, and commercial success.

American Women Authors and Literary Property, 1822-1869 Melissa J. Homestead, 2005-10-17 Explores the relationship between copyright laws and women's writing in nineteenth-century America.

Victorian Women Writers and the Other Germany Linda Hughes, 2022-06-09

Shedding new light on the alternative, emancipatory Germany discovered and written about by progressive women writers during the long nineteenth century, this illuminating study uncovers a country that offered a degree of freedom and intellectual agency unheard of in England. Opening with the striking account of Anna Jameson and her friendship with Ottilie von Goethe, Linda K. Hughes shows how cultural differences spurred ten writers' advocacy of progressive ideas and provided fresh materials for publishing careers. Alongside well-known writers - Elizabeth Gaskell, George Eliot, Michael Field, Elizabeth von Arnim, and Vernon Lee - this study sheds light on the lesser-known writers Mary and Anna Mary Howitt, Jessie Fothergill, and the important Anglo-Jewish lesbian writer Amy Levy. Armed with their knowledge of the German language, each of these women championed an extraordinarily productive openness to cultural exchange and, by approaching Germany through a female lens, imported an alternative, 'other' Germany into English letters.

The Madwoman in the Attic Sandra M. Gilbert, Susan Gubar, 2020-03-17

Called a feminist classic by Judith Shulevitz in the New York Times Book Review, this pathbreaking book of literary criticism is now reissued with a new introduction by Lisa Appignanesi that speaks to how *The Madwoman in the Attic* set the groundwork for subsequent generations of scholars writing about women writers, and why the book still feels fresh some four decades later. Gilbert and Gubar have written a

pivotal book, one of those after which we will never think the same again.--Carolyn G. Heilbrun, Washington Post Book World

Nineteenth-century British Women Writers Abigail Burnham Bloom, 2000 British women writers of the 19th century were a remarkably talented, diverse, and prolific group. Some, such as Jane Austen and George Eliot, significantly contributed to the evolution of the English novel, while others, such as Elizabeth Barrett Browning and Christina Rossetti, are known for their poetry. This reference book is a guide to the lives and achievements of women writers of the period.

The Woman Writer in Late-nineteenth-century Italy Lucienne Kroha, 1992 The essays in this collection examine the processes underlying the formation of literary identity in four of the most important and widely-read Italian women novelists of the late-19th century, all of whom were in varying degrees involved in the ongoing debate on the changing role of women in Italian society at that time: Neera, Matilde Serao, the Marchesa Colombi, and Sibilla Aleramo.

Shadows Uplifted Volume I Frances Harper, Julia Collins, A. E. Johnson, 2022-02 A landmark anthology of full-length works by Black American women writers of the 19th century including Frances Ellen Watkins Harper, Harriet Jacobs, and Mary Weston Fordham-edited and with an introduction by C.S.R. Calloway. *Shadows Uplifted* collects and celebrates the vibrant and diverse work of these often unsung Black female writers, meticulously preserving their words while making them newly accessible to modern readers of all genders and backgrounds. Collected here for the first time in a single volume are: Frances E. W. Harper's 1892 novel *Iola Leroy*, an examination of multiracial identity within one family during and after the Civil War. Julia C. Collins's 1865 novel *The Curse of Caste*, written the very year the Civil War ended and chronicling the lives of a mother and her daughter during the antebellum age. A. E. Johnson's 1894 novel *The Hazeley Family*, telling the story of Flora Hazeley and the impact of her moral standings. Let us continue to uplift such shadows in our history, allowing them their corporeal bodies, flesh, blood, and melanated skin. Let us continue to uplift Black women: supporting and honoring their stories, their art, and their existence. - C.S.R. Calloway

British Women Fiction Writers of the 19th Century Harold Bloom, 1998 Examines the works of a variety of authors including a concise biography, critical extracts, and bibliography of the author's separate publications.

The Living Female Writers of the South Mary T. Tardy, 1872

Reader's Guide to Literature in English Mark Hawkins-Dady, 1996 First Published in 1996. Routledge is an imprint of Taylor & Francis, an informa company.

I Have Heard about You Suzanna van Dijk, 2004

Towards Emancipation Carol Diethe, 1998 Focusing on feminism in Germany, *Towards Emancipation* examines some of the most influential women writers of the nineteenth century, from the late-Romantic writers, such as Bettina von Arnim and Johanna Schopenhauer, to writers who were active in the 1848 Revolution, such as Malwida von Meysenbug and Johanna Kinkel. The heart of the book is devoted to the leading proponents of emancipation, Hedwig Dohm, Helene Bohlau and the

prolific Louise Otto-Peters, yet it also includes mainstream writers whose attitudes towards the movement range from lukewarm (the enormously popular Marie von Ebner-Eschenbach and Gabriele Reuter) to downright hostile (Lou Andreas-Salome and Franziska zu Reventlow).

General Catalogue of the Public Library of Detroit, Mich Detroit Public Library, 1904

General Catalogue of the Public Library of Detroit, Mich. Supplement Detroit Public Library, 1899 Contents: 1. 1889-1893.--2. 1894-1898.--3. 1899-1903.

Australian National Bibliography, 1978

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