

# Female Authors 19th Century

## Judith Worell

Nineteenth-Century British Women Writers Abigail B. Bloom, 2000-05-30 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. And some, such as Marie Corelli, were enormously popular during their lifetimes but are now known primarily by scholars. This reference book is a guide to the lives and achievements of women writers of the period. Included are alphabetically arranged entries for more than 90 British women writers of the 19th century, ranging from the famous to the obscure. Each entry is written by an expert contributor and provides a brief biography, a discussion of major works and themes, an overview of the critical response to the writer's works, and a bibliography of primary and secondary sources, including web sites. The volume closes with a selected bibliography of anthologies and critical works.

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.

*Women Writers and Journalists in the Nineteenth-Century South* Jonathan Daniel Wells, 2011-10-24 The first study to focus on white and black women journalists and writers both before and after the Civil War, this book offers fresh insight into Southern intellectual life, the fight for women's rights and gender ideology. Based on new research into Southern magazines and newspapers, this book seeks to shift scholarly attention away from novelists and toward the rich and diverse periodical

culture of the South between 1820 and 1900. Magazines were of central importance to the literary culture of the South because the region lacked the publishing centers that could produce large numbers of books. As editors, contributors, correspondents and reporters in the nineteenth century, Southern women entered traditionally male bastions when they embarked on careers in journalism. In so doing, they opened the door to calls for greater political and social equality at the turn of the twentieth century.

**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.

**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 A Challenges for 19th Century Women Writers* Jessica Schleppege, 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** Ann R. Hawkins, Maura C. Ives, 2012 This collection traces the unique experiences of nineteenth-century 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 range of artifacts, including prefaces, portraits, frontispieces, birthday books and even gossip columns, in this suggestive exploration of how nineteenth-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.

**Italian Women Writers, 1800-2000** Patrizia Sambuco, 2014-11-12 *Italian Women Writers, 1800-2000: Boundaries, Borders, and Transgression* investigates narrative, autobiography, and poetry by Italian women writers from the nineteenth century to today, focusing on topics of spatial and cultural boundaries, border identities, and expressions of excluded identities. This book discusses works by known and less-known writers as well as by some new writers: Sibilla Aleramo, La Marchesa Colombi, Giuliana Morandini, Elsa Morante, Neera, Matilde Serao, Ribka Sibhatu, Patrizia Valduga, Annie Vivanti, Laila Waida, among others; writers who in their works have manifested transgression to confinement and entrapment, either social, cultural, or professional; or who have given significance to national and transnational borders, or have employed particular narrative strategies to give voice to what often exceeds expression. Through its contributions, the volume demonstrates how Italian women writers have negotiated material as well as social and cultural boundaries, and how their literary imagination has created dimensions of boundary-crossing.

**Representing Female Artistic Labour, 1848-1890** Patricia Zakreski, 2016-12-05 Patricia Zakreski's interdisciplinary study draws on fiction, prose, painting, and the periodical press to expand and redefine our understanding of women's relationship to paid work during the Victorian period. While the idea of 'separate spheres' has largely gone uncontested by feminist critics studying female labour during the nineteenth century, Zakreski challenges this distinction by showing that the divisions between public and private were, in fact, surprisingly flexible, with homes described as workplaces and workplaces as homes. By combining art with forms of industrial or mass production in representations of the respectable woman worker, writers projected a form of paid creative work that was not violated or profaned by the public world of the market in which it was traded. Looking specifically at sewing, art, writing, and acting, Zakreski shows how these professions increasingly came to be defined as 'artistic' and thus as suitable professions for middle-class women, and argues that the supposedly degrading activity of paid work could be transformed into a refining experience for women. Rather than consigning working women to the margins of patriarchal culture, then, her study shows how representations of creative women, by authors such as Elizabeth Barrett Browning, Dinah Craik, Charles Dickens, Anthony Trollope, and Charlotte Yonge, participated in and shaped new forms of mainstream culture.

*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.

*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.

**Women Writers and Old Age in Great Britain, 1750-1850** Devoney Looser, 2008-09-08 This groundbreaking study explores the later lives and late-life writings of more than two dozen British women authors active during the long eighteenth century. Drawing on biographical materials, literary texts, and reception histories, Devoney Looser finds that far from fading into moribund old age, female literary greats such as Anna Letitia Barbauld, Frances Burney, Maria Edgeworth, Catharine Macaulay, Hester Lynch Piozzi, and Jane Porter toiled for decades after they achieved acclaim—despite seemingly concerted attempts by literary gatekeepers to marginalize their later contributions. Though these remarkable women wrote and published well into old age, Looser sees in their late careers the necessity of choosing among several different paths. These included receding into the background as authors of “classics,” adapting to grandmotherly standards of behavior, attempting to reshape masculinized conceptions of aged wisdom, or trying to create entirely new categories for older women writers. In assessing how these writers affected and were affected by the culture in which they lived, and in examining their varied reactions to the prospect of aging, Looser constructs careful portraits of each of her subjects and explains why many turned toward retrospection in their later works. In illuminating the powerful and often poorly recognized legacy of the British women writers who spurred a marketplace revolution in their earlier years only to find unanticipated barriers to acceptance in later life, Looser opens up new scholarly territory in the burgeoning field of feminist age studies.

**Sensibility and Female Poetic Tradition, 1780-1860** Claire Knowles, 2016-04-01 Arguing that the end of the eighteenth-century witnessed the emergence of an important female poetic tradition, Claire Knowles analyzes the poetry of several key women writing between 1780 and 1860. Knowles provides important context by demonstrating the influence of

the Della Cruscans in exposing the constructed and performative nature of the trope of sensibility, a revelation that was met with critical hostility by a literary culture that valorised sincerity. This sets the stage for Charlotte Smith, who pioneers an autobiographical approach to poetic production that places increased emphasis on the connection between the poet's physical body and her body of work. Knowles shows the poets Susan Evance, Letitia Elizabeth Landon, and Elizabeth Barrett-Browning advancing Smith's poetic strategy as they seek to elicit a powerful sympathetic response from readers by highlighting a connection between their actual suffering and the production of poetry. From this environment, a specific tradition in female poetry arises that is identifiable in the work of twentieth-century writers like Sylvia Plath and continues to pertain today. Alongside this new understanding of poetic tradition, Knowles provides an innovative account of the central role of women writers to an emergent late eighteenth-century mass literary culture and traces a crucial discursive shift that takes place in poetic production during this period. She argues that the movement away from the passionate discourse of sensibility in the late eighteenth century to the more contained rhetoric of sentimentality in the early nineteenth had an enormous effect, not only on female poets but also on British literary culture as a whole.

**Popular Historiographies in the 19th and 20th Centuries** Sylvia Paletschek, 2010-12-01 Popular presentations of history have recently been discovered as a new field of research, and even though interest in it has been growing noticeably very little has been published on this topic. This volume is one of the first to open up this new area of historical research, introducing some of the work that has emerged in Germany over the past few years. While mainly focusing on Germany (though not exclusively), the authors analyze different forms of popular historiographies and popular presentations of history since 1800 and the interrelation between popular and academic historiography, exploring in particular popular histories in different media and popular historiography as part of memory culture.

*Women's Ghost Literature in Nineteenth-Century Britain* Melissa Edmundson Makala, 2013-02-15 Nineteenth-century ghost literature by women shows the Gothic becoming more experimental and subversive as its writers abandoned the stereotypical Gothic heroines of the past in order to create more realistic, middle-class characters (both living and dead, male and female) who rage against the limits imposed on them by the natural world. The ghosts of Female Gothic thereby become reflections of the social, sexual, economic and racial troubles of the living. Expanding the parameters of Female Gothic and moving it into the nineteenth and twentieth centuries allows us to recognise women's ghost literature as a specific strain of the Female Gothic that began not with Ann Radcliffe, but with the Romantic Gothic ballads of women in the first decade of the nineteenth century.

*After Foucault* University of Illinois at Chicago. Institute for the Humanities, 1988 The essays in this collection assess the impact of Michel Foucault's work on the conditions of disciplinary knowledge in humanistic studies and speculate on the directions we might take from his work. They cover a wide range of fundamental concerns; from philosophy of knowledge in

both theoreticl and applied forms, to philology, history, psychoanalysis, feminism and politics. Whether the contributors would be counted as being for or against Foucault, all of them show that their understanding has been altered by the challenges his work has posed. In some cases Foucault's thought is severely criticized as an obstacle to effective understanding or action; in others, his thought offers a resource through which received opinion can be displayed.

*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

**Encyclopedia of Women and Gender, Two-Volume Set** Judith Worell,2001-09-13 Covers the psychology of women, the psychology of men, and gender differences while discussing psychological differences in personality, cognition, and behavior, as well as biologically based differences and how those differences impact behavior.

### Whispering the Strategies of Language: An Psychological Journey through **Female Authors 19th Century**

In a digitally-driven earth wherever displays reign great and immediate communication drowns out the subtleties of language, the profound strategies and emotional subtleties hidden within words often move unheard. However, situated within the pages of **Female Authors 19th Century** a captivating literary treasure blinking with organic thoughts, lies an extraordinary quest waiting to be undertaken. Composed by an experienced wordsmith, that marvelous opus encourages readers on an introspective trip, gently unraveling the veiled truths and profound affect resonating within the very material of each and every word. Within the mental depths of the moving review, we shall embark upon a heartfelt exploration of the book is primary subjects, dissect their fascinating publishing style, and yield to the strong resonance it evokes heavy within the recesses of readers hearts.

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## **Table of Contents Female Authors 19th Century**

1. Understanding the eBook Female Authors 19th Century
  - The Rise of Digital Reading Female Authors 19th Century
  - Advantages of eBooks Over Traditional Books
2. Identifying Female Authors 19th Century
  - Exploring Different Genres
  - Considering Fiction vs. Non-Fiction
  - Determining Your Reading Goals
3. Choosing the Right eBook Platform
  - Popular eBook Platforms
  - Features to Look for in an Female Authors 19th Century
  - User-Friendly Interface
4. Exploring eBook Recommendations from Female Authors 19th Century
  - Personalized Recommendations
  - Female Authors 19th

Century User Reviews and Ratings

- Female Authors 19th Century and Bestseller Lists
5. Accessing Female Authors 19th Century Free and Paid eBooks
    - Female Authors 19th Century Public Domain eBooks
    - Female Authors 19th Century eBook Subscription Services
    - Female Authors 19th Century Budget-Friendly Options
  6. Navigating Female Authors 19th Century eBook Formats
    - ePub, PDF, MOBI, and More
    - Female Authors 19th Century Compatibility with Devices
    - Female Authors 19th Century Enhanced eBook Features
  7. Enhancing Your Reading Experience
    - Adjustable Fonts and Text Sizes of Female Authors

19th Century

- Highlighting and Note-Taking Female Authors 19th Century
  - Interactive Elements Female Authors 19th Century
8. Staying Engaged with Female Authors 19th Century
    - Joining Online Reading Communities
    - Participating in Virtual Book Clubs
    - Following Authors and Publishers Female Authors 19th Century
  9. Balancing eBooks and Physical Books Female Authors 19th Century
    - Benefits of a Digital Library
    - Creating a Diverse Reading Collection Female Authors 19th Century
  10. Overcoming Reading Challenges
    - Dealing with Digital Eye Strain
    - Minimizing Distractions
    - Managing Screen Time
  11. Cultivating a Reading Routine Female Authors 19th Century



- Setting Reading Goals  
Female Authors 19th Century
- Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Female Authors 19th Century
  - Fact-Checking eBook Content of Female Authors 19th Century
  - Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
  - Utilizing eBooks for Skill Development
  - Exploring Educational eBooks
- 14. Embracing eBook Trends
  - Integration of Multimedia Elements
  - Interactive and Gamified eBooks

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