

SHE WIELDS A PEN  
AMERICAN WOMEN POETS OF  
THE NINETEENTH CENTURY

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*Edited by*  
JANET GRAY



University of Iowa Press  
Iowa City

# She Wields A Pen American Women Poets Of The Nineteenth Century

**Janet Gray, Christopher Bigsby**



## **She Wiolds A Pen American Women Poets Of The Nineteenth Century:**

**She Wiolds a Pen** Janet Gray,1997 Gray poet and instructor rescues from anonymity early women poets with the exception of Emily Dickinson who were eclipsed by the male modernist ideal of heroic individualism With biographies and criticism she showcases the historical context as well as the ambivalent content of their verse toward the American realities of slavery westward emigration immigration the displacement of indigenous peoples the fight for suffrage and daily living Annotation copyrighted by Book News Inc Portland OR

**She Wiolds a Pen** Janet Gray,Christopher Bigsby,1997-01-01 In the explosion of creative energy unleashed by America s birth as independent nation and modern economic power poetry served a mass market as never before or since Participants in one of their country s most important industries poets many of whom were women helped forge the consciousness of a pioneering society reaching into every home As reflected in this anthology love sonnets nature poems public forms of nursery rhymes children s cautionary narratives hymn lyrics ringing odes to liberty and angry denunciations of slavery and oppression are central to the vitality and range of American literature of the 19th century Bringing together the work of some 60 poets

*She Wiolds a Pen* Janet Gray,2002-04-01 In the explosion of creative energy unleashed by America s birth as independent nation and modern economic power poetry served a mass market as never before or since Participants in one of their country s most important industries poets many of whom were women helped forge the consciousness of a pioneering society reaching into every home As reflected in this anthology love sonnets nature poems public forms of nursery rhymes children s cautionary narratives hymn lyrics ringing odes to liberty and angry denunciations of slavery and oppression are central to the vitality and range of American literature of the 19th century Bringing together the work of some 60 poets

*A History of Nineteenth-Century American Women's Poetry* Jennifer Putzi,Alexandra Socarides,2016-12-15 A History of Nineteenth Century American Women s Poetry is the first book to construct a coherent history of the field and focus entirely on women s poetry of the period With contributions from some of the most prominent scholars of nineteenth century American literature it explores a wide variety of authors texts and methodological approaches Organized into three chronological sections the essays examine multiple genres of poetry consider poems circulated in various manuscript and print venues and propose alternative ways of narrating literary history From these essays a rich story emerges about a diverse poetics that was once immensely popular but has since been forgotten This History confirms that the field has advanced far beyond the recovery of select individual poets It will be an invaluable resource for students teachers and critics of both the literature and the history of this era

*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 The Cambridge Companion to Nineteenth-Century American Women's Writing Dale M. Bauer, Philip Gould, 2001-11-15 Providing an overview of the history of writing by women in the period this 2001 Companion establishes the context in which this writing emerged and traces the origin of the terms which have traditionally defined the debate It includes essays on topics of recent concern such as women and war erotic violence the liberating and disciplinary effects of religion and examines the work of a variety of women writers including Harriet Beecher Stowe Rebecca Harding Davis and Louisa May Alcott The volume plots new directions for the study of American literary history and provides several valuable tools for students including a chronology of works and suggestions for further reading **Collegiate Republic** Margaret Sumner, 2014-06-10 Collegiate Republic offers a compellingly different view of the first generation of college communities founded after the American Revolution Such histories have usually taken the form of the institutional tale charting the growth of a single institution and the male minds within it Focusing on the published and private writings of the families who founded and ran new colleges in antebellum America including Bowdoin College Washington College later Washington and Lee and Franklin College in Georgia Margaret Sumner argues that these institutions not only trained white male elites for professions and leadership positions but also were part of a wider interregional network of social laboratories for the new nation Colleges and the educational enterprise flourishing around them provided crucial cultural construction sites where early Americans explored organizing elements of gender race and class as they attempted to shape a model society and citizenry fit for a new republic Within this experimental world a diverse group of inhabitants men and women white and colored free and unfree debated defined and promoted social and intellectual standards that were adopted by many living in an expanding nation in need of organizing principles Priding themselves on the enlightened and purified state of their small communities the leaders of this world regularly promoted their own minds behaviors and communities as authoritative templates for national emulation Tracking these key figures as they circulate through college structures professorial parlors female academies Liberian settlements legislative halls and main streets achieving some of their cultural goals and failing at many others Sumner's book shows formative American educational principles in action tracing the interplay between the construction and dissemination of early national knowledge and the creation of cultural standards and social conventions The Cambridge Companion to Emily Dickinson Wendy Martin, 2002-09-05 Emily Dickinson one of the most important American poets of the nineteenth century remains an intriguing and fascinating writer The Cambridge Companion to Emily Dickinson includes eleven new essays by accomplished Dickinson scholars They cover Dickinson's biography publication history poetic themes

and strategies and her historical and cultural contexts As a woman poet Dickinson's literary persona has become incredibly resonant in the popular imagination She has been portrayed as singular enigmatic and even eccentric At the same time Dickinson is widely acknowledged as one of the founders of American poetry an innovative pre modernist poet as well as a rebellious and courageous woman This volume introduces new and practised readers to a variety of critical responses to Dickinson's poetry and life and provides several valuable tools for students including a chronology and suggestions for further reading

**Who Killed American Poetry?** Karen L. Kilcup, 2019-10-25 Throughout the 19th century American poetry was a profoundly populist literary form It circulated in New England magazines and Southern newspapers it was read aloud in taverns homes and schools across the country Antebellum reviewers envisioned poetry as the touchstone democratic genre and their Civil War era counterparts celebrated its motivating power singing poems on battlefields Following the war however as criticism grew more professionalized and American literature emerged as an academic subject reviewers increasingly elevated difficult dispassionate writing and elite readers over their supposedly common counterparts thereby separating authentic poetry for intellectuals from popular poetry for everyone else Conceptually and methodologically unique among studies of 19th century American poetry *Who Killed American Poetry* not only charts changing attitudes toward American poetry but also applies these ideas to the work of representative individual poets Closely analyzing hundreds of reviews and critical essays Karen L Kilcup tracks the century's developing aesthetic standards and highlights the different criteria reviewers used to assess poetry based on poets class gender ethnicity and location She shows that as early as the 1820s critics began to marginalize some kinds of emotional American poetry a shift many scholars have attributed primarily to the late century emergence of affectively restrained modernist ideals Mapping this literary critical history enables us to more readily apprehend poetry's status in American culture both in the past and present and encourages us to scrutinize the standards of academic criticism that underwrite contemporary aesthetics and continue to constrain poetry's appeal *Who Killed American Poetry* enlarges our understanding of American culture over the past two hundred years and will interest scholars in literary studies historical poetics American studies gender studies canon criticism genre studies the history of criticism and affect studies It will also appeal to poetry readers and those who enjoy reading about American cultural history

**And the Spirit Moved Them** Helen LaKelly Hunt, 2017-04-17 The New York Times bestselling author of *Getting the Love You Want* sends out a call for renewed feminist action based on the spirit and ethic of love Kirkus Reviews A decade before the Seneca Falls Convention black and white women joined together at the 1837 Anti Slavery Convention of American Women in the first instance of political organizing by American women for American women Incited by holy indignation these pioneers believed it was their God given duty to challenge both slavery and patriarchy Although the convention was largely written out of history for its religious and interracial character these women created a blueprint for an intersectional feminism that was centuries ahead of its time Part historical investigation part personal memoir Hunt traces how her

research into nineteenth century organizing led her to become one of the most significant philanthropists in modern history Her journey to confront her position of power meant taking control of an oil fortune that was being deployed on her behalf but without her knowledge and acknowledging the feminist faith animating her life s work **Walking in Two Worlds**

Nancy M. Peterson, 2006 The author tells the stories of twelve mixed blood women who steeped in the tradition of their Indian mothers but forced into the world of their white fathers fought to find their identities in a rapidly changing world In an era when most white women had limited opportunities outside the home these mix blood women often became nationally recognized leaders in the fight for Native American rights They took the tools and training the whites provided and used them to help their people They found differing paths medicine music crafts the classroom the lecture hall the stage the written word and walked strong and tall These women did far more than survive they extended a hand to help their people find a place in a hard new future Back cover **The Patriot Poets** Stephen J. Adams, 2018-11-30 Since before the

Declaration of Independence poets have shaped a collective imagination of nationhood at critical points in American history In *The Patriot Poets* Stephen Adams considers major odes and progress poems that address America s destiny in the face of slavery the Civil War imperialist expansion immigration repeated financial boom and bust gross social inequality racial and gendered oppression and the rise of the present day corporate oligarchy Adams elucidates how poets in the nineteenth and twentieth centuries addressed political crises from a position of patriotic idealism and how military interventions overseas in Cuba and in the Philippines increasingly caused poets to question the actions of those in power He traces competing loyalties through major works of writers at both extremes of the political spectrum from the radical Republican versus Confederate voices of the Civil War through New Deal liberalism versus the lost cause propaganda of the defeated South and the conservative isolationism of the 1930s and after the Second World War the renewed hope of Black leaders and the existential alienation of Allen Ginsberg s counter culture Blazing a new path of critical discourse Adams questions why America of all nations has appeared to rule out politics as a subject fit for poetry His answer draws connections between familiar touchstones of American poetry and significant yet neglected writing by Philip Freneau Sidney Lanier Archibald MacLeish William Vaughn Moody Muriel Rukeyser Genevieve Taggard Allen Tate Henry Timrod Melvin B Tolson and others An illuminating and pioneering work *The Patriot Poets* provides a rich understanding of the ambivalent relationship American poets and poems have had with nation genre and the public **War No More** Cynthia Wachtell, 2012-04-11 Until now

scholars have portrayed America s antiwar literature as an outgrowth of World War I manifested in the works of writers such as Ernest Hemingway and John Dos Passos But in *War No More* Cynthia Wachtell corrects the record by tracing the steady and inexorable rise of antiwar writing in American literature from the Civil War to the eve of World War I Beginning with an examination of three very different renderings of the chaotic Battle of Chickamauga a diary entry by a northern infantry officer a poem romanticizing war authored by a young southerner a few months later and a gruesome story penned by the

veteran Ambrose Bierce Wachtell traces the gradual shift in the late nineteenth century away from highly idealized depictions of the Civil War. Even as the war was under way she shows certain writers including Herman Melville, Walt Whitman, John William De Forest, and Nathaniel Hawthorne quietly questioned the meaning and morality of the conflict. As Wachtell demonstrates, antiwar writing made steady gains in public acceptance and popularity in the final years of the nineteenth century and the opening years of the twentieth, especially during the Spanish American War and the war in the Philippines. While much of the era's war writing continued the long tradition of glorifying battle works by Bierce, Stephen Crane, Mark Twain, William Dean Howells, William James, and others increasingly presented war as immoral and the modernization and mechanization of combat as something to be deeply feared. Wachtell also explores through the works of Theodore Roosevelt and others the resistance that the antiwar impulse met. Drawing upon a wide range of published and unpublished sources including letters, diaries, essays, poems, short stories, novels, memoirs, speeches, magazine and newspaper articles, and religious tracts, Wachtell makes strikingly clear that pacifism had never been more popular than in the years preceding World War I. *War No More* concludes by charting the development of antiwar literature from World War I to the present, thus offering the first comprehensive overview of one hundred and fifty years of American antiwar writing. **The**

**Political Poetess** Tricia Lootens, 2019-12-03 *The Political Poetess* challenges familiar accounts of the figure of the nineteenth-century Poetess, offering new readings of Poetess performance and criticism. In performing the Poetry of Woman, the mythic Poetess has long staked her claims as a creature of separate spheres, one exempt from emerging readings of nineteenth-century women's political poetics. Turning such assumptions on their heads, Tricia Lootens models a nineteenth-century domestic or private sphere whose imaginary apolitical heart is also the heart of nation and empire, and as revisionist histories increasingly attest, is traumatized and haunted by histories of slavery. Setting aside late Victorian attempts to forget the unfulfilled sentimental promises of early antislavery victories, *The Political Poetess* restores Poetess performances like Julia Ward Howe's *Battle Hymn of the Republic* and Emma Lazarus's *The New Colossus* to view, and with them, the vitality of the Black Poetess within African American public life. Crossing boundaries of nation, period, and discipline to connect the dots of Poetess performance, Lootens demonstrates how new histories and ways of reading position poetic texts by Felicia Dorothea Hemans, Elizabeth Barrett Browning, Dinah Mulock Craik, George Eliot, and Frances E. W. Harper as convergence points for larger engagements ranging from Germaine de Staël to G. W. F. Hegel, Virginia Woolf, Elizabeth Bishop, Alice Walker, and beyond. **Voicing American Poetry** Lesley Wheeler, 2008 This book is a study of voice in poetry beginning in the 1920s when modernism rose to the surface of poetry and other arts and when radio expanded suddenly in the United States.

**A Companion to Emily Dickinson** Martha Nell Smith, Mary Loeffelholz, 2013-12-12 This companion to America's greatest woman poet showcases the diversity and excellence that characterize the thriving field of Dickinson studies. Covers biographical approaches of Dickinson, the historical, political, and cultural contexts of her work, and its critical reception over

the years Considers issues relating to the different formats in which Dickinson's lyrics have been published manuscript print halftone and digital facsimile Provides incisive interventions into current critical discussions as well as opening up fresh areas of critical inquiry Features new work being done in the critique of nineteenth century American poetry generally as well as new work being done in Dickinson studies Designed to be used alongside the Dickinson Electronic Archives an online resource developed over the past ten years

**Boys Don't Cry?** Milette Shamir, Jennifer Travis, 2002 We take for granted the idea that white middle class straight masculinity connotes total control of emotions emotional inexpressivity and emotional isolation That men repress their feelings as they seek their fortunes in the competitive worlds of business and politics seems to be a given This collection of essays by prominent literary and cultural critics rethinks such commonly held views by addressing the history and politics of emotion in prevailing narratives about masculinity How did the story of the emotionally stifled U S male come into being What are its political stakes Will the release of straight white middle class masculine emotion remake existing forms of power or reinforce them This collection forcefully challenges our most entrenched ideas about male emotion Through readings of works by Thoreau Lowell and W E B Du Bois and of twentieth century authors such as Hemingway and Kerouac this book questions the persistence of the emotionally alienated male in narratives of white middle class masculinity and addresses the political and social implications of male emotional release

American Culture, Canons, and the Case of Elizabeth Stoddard Robert McClure Smith, Ellen Weinauer, 2014-09-30

Reconsiders the centrality of a remarkable American writer of the ante and postbellum periods Elizabeth Stoddard was a gifted writer of fiction poetry and journalism successfully published within her own lifetime esteemed by such writers as William Dean Howells and Nathaniel Hawthorne and situated at the epicenter of New York's literary world Nonetheless she has been almost excluded from literary memory and importance This book seeks to understand why By reconsidering Stoddard's life and work and her current marginal status in the evolving canon of American literary studies it raises important questions about women's writing in the 19th century and canon formation in the 20th century Essays in this study locate Stoddard in the context of her contemporaries such as Dickinson and Hawthorne while others situate her work in the context of major 19th century cultural forces and issues among them the Civil War and Reconstruction race and ethnicity anorexia and female invalidism nationalism and localism and incest One essay examines the development of Stoddard's work in the light of her biography and others probe her stylistic and philosophic originality the journalistic roots of her voice and the elliptical themes of her short fiction Stoddard's lifelong project to articulate the nature and dynamics of woman's subjectivity her challenging treatment of female appetite and will and her depiction of the complex and often ambivalent relationships that white middle class women had to their domestic spaces are also thoughtfully considered The editors argue that the neglect of Elizabeth Stoddard's contribution to American literature is a compelling example of the contingency of critical values and the instability of literary history This study asks the question Will Stoddard endure Will she continue to

drift into oblivion or will a new generation of readers and critics secure her tenuous legacy

**Race and Time** Janet Gray, 2004-04 *Race and Time* urges our attention to women's poetry in considering the cultural history of race. Building on close readings of well-known and less familiar poets including Elizabeth Margaret Chandler, Sarah Louisa Forten, Hannah Flagg Gould, Frances Ellen Watkins Harper, Sarah Piatt, Mary Eliza Tucker Lambert, Sarah Josepha Hale, Eliza Follen, and Mary Mapes Dodge, Gray traces tensions in women's literary culture from the era of abolitionism to the rise of the Plantation tradition. She devotes a chapter to children's verse, arguing that racial stereotypes work as nonsense that masks conflicts in the construction of white childhood. A compilation of the poems cited, most of which are difficult to find elsewhere, is included as an appendix. Gray clarifies the cultural roles women's poetry played in the nineteenth-century United States and also reveals that these poems offer a fascinating and diverse field for students of social and cultural history. Gray's readings provide a rich sense of the contexts in which this poetry is embedded and examine its aesthetic and political vitality in meticulous detail, linking careful explication of the texts with analysis of the history of poetry canons, literacy, and literary authority. *Race and Time* distinguishes itself from other critical studies not only through its searching in-depth readings but also through its sustained attention to less-known poets and its departure from a Dickinson-centered model. Most significantly, it offers a focus on race, demonstrating how changes in both the U.S. racial structure and women's place in public culture set the terms for change in how women poets envisioned the relationship between poetry and social power. Gray's work makes contributions to several fields of study: poetry, U.S. literary history, and American studies, women's studies, African American studies, and whiteness studies, children's literature, and cultural studies. While placing the works of figures who have been treated elsewhere, e.g., Dickinson and Harper, into revealing new relationships, *Race and Time* does much to open interdisciplinary discussion of unfamiliar works.

**Pathways to Public Relations** Burton St. John III, Margot Opdycke Lamme, Jacquie L'Etang, 2014-04-24 Over the centuries, scholars have studied how individuals, institutions, and groups have used various rhetorical stances to persuade others to pay attention, to believe in, and to adopt a course of action. The emergence of public relations as an identifiable and discrete occupation in the early 20th century led scholars to describe this new iteration of persuasion as a unique, more systematized and technical form of wielding influence, resulting in an overemphasis on practice frequently couched within an American historical context. This volume responds to such approaches by expanding the framework for understanding public relations history, investigating broad conceptual questions concerning the ways in which public relations rose as a practice and a field within different cultures and countries at different times in history. With its unique cultural and contextual emphasis, *Pathways to Public Relations* shifts the paradigm of public relations history away from traditional methodologies and assumptions and provides a new and unique entry point into this complicated arena.

## The Enigmatic Realm of **She Wields A Pen American Women Poets Of The Nineteenth Century**: Unleashing the Language is Inner Magic

In a fast-paced digital era where connections and knowledge intertwine, the enigmatic realm of language reveals its inherent magic. Its capacity to stir emotions, ignite contemplation, and catalyze profound transformations is nothing in short supply of extraordinary. Within the captivating pages of **She Wields A Pen American Women Poets Of The Nineteenth Century** a literary masterpiece penned by way of a renowned author, readers embark on a transformative journey, unlocking the secrets and untapped potential embedded within each word. In this evaluation, we shall explore the book's core themes, assess its distinct writing style, and delve into its lasting effect on the hearts and minds of those who partake in its reading experience.

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