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Writing for Immortality

Anne E. Boyd

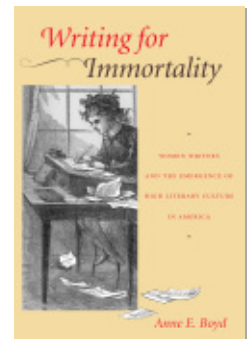
Published by Johns Hopkins University Press

Boyd, E..

Writing for Immortality: Women and the Emergence of High Literary Culture in America.

Baltimore: Johns Hopkins University Press, 2004.

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Bibliographic Essay

When I first began my research for this book in 1994, the project of recovering nineteenth-century American women writers was well under way. Studies such as Nina Baym, *Woman's Fiction: A Guide to Novels by and about Women in America, 1820–1870* (Ithaca, NY: Cornell University Press, 1978; 2d ed., Urbana: University of Illinois Press, 1993); Mary Kelley, *Private Woman, Public Stage: Literary Domesticity in Nineteenth-Century America* (New York: Oxford University Press, 1984); Susan K. Harris, *Nineteenth-Century American Women's Novels: Interpretive Strategies* (Cambridge: Cambridge University Press, 1990); Josephine Donovan, *New England Local Color Literature: A Women's Tradition* (New York: Ungar, 1983); and Elizabeth Ammons, *Conflicting Stories: American Women Writers at the Turn into the Twentieth Century* (New York: Oxford University Press, 1991) were the standards in the field, having established the study of nineteenth-century American women writers as a serious endeavor. Each of these works examined a variety of writers and works and theorized women's participation in American literature in significant and groundbreaking ways. However, Baym, Kelley, and Harris focused on the antebellum generation, and Donovan and Ammons looked at the late nineteenth century. There was no such work for the Civil War and postbellum era. While each of these studies certainly informs an examination of the intermediary period, the scholar interested in exploring the women writers who began their careers in the 1860s and 1870s has had to turn to single-author studies.

The majority of books published on Louisa May Alcott are biographies written for a general audience. The best of these is Madeleine Stern, *Louisa May Alcott: A Biography* (1950; reprint, New York: Random House, 1996). The most comprehensive scholarly biographical and critical study of Alcott is Sarah Elbert, *A Hunger for Home: Louisa May Alcott's Place in American Culture* (New Brunswick, NJ: Rutgers University Press, 1987). Elaine Showalter's introduction to *Alternative Alcott* (New Brunswick, NJ: Rutgers University Press, 1988), also provides an authoritative overview of her life and work. Richard H. Brodhead, *Cultures of Letters: Scenes of Reading and Writing in Nineteenth-Century America* (Chicago: University of Chicago Press, 1993), chap. 3, offers a compelling examination of how Alcott developed as an author. Those interested in Alcott's biography should not neglect *The Journals of Louisa May Alcott*, ed. Joel Myerson, Daniel Shealy, and associate ed. Madeleine B. Stern (Athens: University of Georgia Press, 1997); and *The Selected Letters of Louisa May Alcott*, ed. Joel Myerson, Daniel Shealy, and associate ed. Madeleine B. Stern (Athens: University of Georgia Press, 1995). Also of interest is Ednah D. Cheney, *Life, Letters, and Journals* (1889; reprint, New York: Gramercy Books,

1995), although many of the letters and diary entries are excerpted and carefully chosen to project a certain image of Alcott. Important studies of the Alcott family as a group or of individual members include Cynthia H. Barton, *Transcendental Wife: The Life of Abigail May Alcott* (Lanham, MD: University Press of America, 1996); Madelon Bedell, *The Alcotts: Biography of a Family* (New York: Clarkson N. Potter, 1980); Charles Strickland, *Victorian Domesticity: Families in the Life and Art of Louisa May Alcott* (University: University of Alabama Press, 1985); and Caroline Ticknor, *May Alcott: A Memoir* (Boston: Little, Brown, 1928).

Most of the studies that analyze Alcott's writings focus on her children's literature, her sensational stories, and, more recently, her Civil War and antislavery fiction. Of those that examine Alcott's conception of the artist or genius in her fiction, I found the following to be the most significant: Deborah Barker, *Aesthetics and Gender in American Literature: Portraits of the Woman Artist* (Lewisburg, PA: Bucknell University Press, 2000), chapter 4; Christine Doyle, *Louisa May Alcott and Charlotte Brontë: Transatlantic Translations* (Knoxville: University of Tennessee Press, 2000); Elizabeth Lennox Keyser, *Whispers in the Dark: The Fiction of Louisa May Alcott* (Knoxville: University of Tennessee Press, 1993); Natania Rosenfeld, "Artists and Daughters in Louisa May Alcott's *Diana and Persis*," *New England Quarterly* 64 (Mar. 1991): 3–21; and Gustavus Stadler, "Louisa May Alcott's Queer Geniuses," *American Literature* 71 (Dec. 1999): 657–677.

Far fewer studies have been written on Elizabeth Stuart Phelps, and most scholars continue to focus on her profeminist views and interest in social causes. For biographies, see her autobiography, *Chapters from a Life* (Boston: Houghton, Mifflin, 1895); Mary Angela Bennett, *Elizabeth Stuart Phelps* (Philadelphia: University of Pennsylvania Press, 1939); Lori Duin Kelly, *The Life and Works of Elizabeth Stuart Phelps, Victorian Feminist Writer* (Troy, NY: Whitston, 1983); Carol Farley Kessler, *Elizabeth Stuart Phelps* (Boston: Twayne, 1982); Susan Coultrap-McQuin, *Doing Literary Business: American Women Writers in the Nineteenth Century* (Chapel Hill: University of North Carolina Press, 1990), chap. 7; and Susan Coultrap-McQuin, "Elizabeth Stuart Phelps: The Cultural Context of a Nineteenth-Century Professional Writer," (Ph.D. diss., University of Iowa, 1979). Susan S. Williams, "Writing with an Ethical Purpose: The Case of Elizabeth Stuart Phelps," in *Reciprocal Influences: Literary Production, Distribution, and Consumption in America*, ed. Stephen Fink and Susan S. Williams (Columbus: Ohio State University Press, 1999), 151–172, is an important examination of Phelps's identity as an author. For additional analyses of her artist fiction, see Deborah Barker, *Aesthetics and Gender in American Literature: Portraits of the Woman Artist* (Lewisburg, PA: Bucknell University Press, 2000), chap. 3; Linda Huf, *A Portrait of the Artist as a Young Woman: The Writer as Heroine in American Literature* (New York: Ungar, 1983), chap. 3; Karen Tracey, *Plots and Proposals: American Women's Fiction, 1850–90* (Urbana: University of Illinois Press, 2000), chap. 5; and Jack H. Wilson, "Competing Narratives in Elizabeth Stuart Phelps' *The Story of Avis*," *American Literary Realism, 1870–1910* 26, no. 1 (1993): 60–75.

It seemed as if a renaissance of Elizabeth Stoddard studies was under way with the publication of *The Morgesons and Other Writings, Published and Unpublished*, ed. Lawrence Buell and Sandra Zagarell (Philadelphia: University of Pennsylvania Press, 1984), which

includes an authoritative “Biographical and Critical Introduction.” However, although some significant essays have appeared, no full-length book has yet been published on Stoddard. The most complete biography continues to be the unpublished dissertation by James Matlack, “The Literary Career of Elizabeth Barstow Stoddard” (Ph.D. diss., Yale University, 1967). Biographical essays include James Matlack, “Hawthorne and Elizabeth Barstow Stoddard,” *New England Quarterly* 50 (June 1977): 278–302; and Sandra Zagarell, “Legacy Profile: Elizabeth Drew Barstow Stoddard (1823–1902),” *Legacy* 8, no. 1 (1991): 39–49. Her husband, Richard Stoddard’s *Recollections, Personal and Literary* (New York: A. S. Barnes, 1903), contains some useful information. On her husband and his circle, see John Tomsich, *A Genteel Endeavor: American Culture and Politics in the Gilded Age* (Stanford, CA: Stanford University Press, 1971); and Richard Cary, *The Genteel Circle: Bayard Taylor and His New York Friends* (Ithaca, NY: Cornell University Press, 1952). Despite the dearth of book-length and biographical studies on Stoddard, many excellent essays have appeared on her fiction; however, most of them are on her novel, *The Morgesons*. Ann Jerome Croce, “A Woman Outside Her Time: Elizabeth Stoddard (1823–1910) and Nineteenth-Century American Popular Fiction,” *Women’s Studies* 19 (1991): 357–369, examines her relationship to popular women writers. On her story “Collected by a Valetudinarian,” see Lisa Radinovsky, “Negotiating Models of Authorship: Elizabeth Stoddard’s Conflicts and Her Story of Complaint,” in *Constance Fenimore Woolson’s Nineteenth Century: Essays*, ed. Victoria Brehm (Detroit: Wayne State University Press, 2001), 31–49; and Ellen Weinauer, “Alternative Economies: Authorship and Ownership in Elizabeth Stoddard’s ‘Collected by a Valetudinarian,’” *Studies in American Fiction* 25, no. 2 (1997): 167–182.

The body of scholarship on Constance Fenimore Woolson has been small but steady over the years. Her niece, Clare Benedict, edited an eclectic and fragmentary but nonetheless useful compendium of her private and public writings, *Constance Fenimore Woolson*, vol. 2 of *Five Generations* (London: Ellis, 1932). Studies of Woolson such as John Dwight Kern, *Constance Fenimore Woolson: Literary Pioneer* (Philadelphia: University of Pennsylvania Press, 1934); and Rayburn S. Moore, *Constance Fenimore Woolson* (New York: Twayne, 1963); as well as Leon Edel, *The Life of Henry James*, 5 vols. (Philadelphia: Lippincott, 1953–72), which discusses Woolson’s relationship with James, helped pave the way for an outpouring of interest in Woolson by feminist scholars. Sharon L. Dean, *Constance Fenimore Woolson: Homeward Bound* (Knoxville: University of Tennessee Press, 1995); and Cheryl B. Torsney, *Constance Fenimore Woolson: The Grief of Artistry* (Athens: University of Georgia Press, 1989), are the two most comprehensive studies of Woolson’s life and works. Joan Myers Weimer, introduction to *Women Artists, Women Exiles: “Miss Grief” and Other Stories* (New Brunswick, NJ: Rutgers University Press, 1988), provides an important overview of her life and her fiction. Cheryl B. Torsney, ed., *Critical Essays on Constance Fenimore Woolson* (New York: G. K. Hall, 1992); and Victoria Brehm, ed., *Constance Fenimore Woolson’s Nineteenth Century: Essays* (Detroit: Wayne State University Press, 2001), include many excellent essays on Woolson’s works.

Probably the most enduring fascination for scholars has been Woolson’s friendship with Henry James. In addition to Edel’s biography, see Lynda S. Boren, “‘Dear Constance,’ ‘Dear Henry’: The Woolson/James Affair—Fact, Fiction, or Fine Art?” *Amer-*

ikastudien 27, no. 4 (1982): 457–466; Sharon L. Dean, “Constance Fenimore Woolson and Henry James: The Literary Relationship,” *Massachusetts Studies in English* 7, no. 3 (1980), 1–9; Lyndall Gordon, *A Private Life of Henry James: Two Women and His Art* (New York: Norton, 1999); Mary P. Edwards Kitterman, “Henry James and the Artist-Heroine in the Tales of Constance Fenimore Woolson,” in *Nineteenth-Century Women Writers of the English-Speaking World*, ed. Rhoda B. Nathan (Westport, CT: Greenwood Press, 1986), 45–59; Cheryl B. Torsney, “The Traditions of Gender: Constance Fenimore Woolson and Henry James,” in *Patrons and Protégées: Gender, Friendship, and Writing in Nineteenth-Century America*, ed. Shirley Marchalonis (New Brunswick, NJ: Rutgers University Press, 1994), 161–183; and Joan Myers Weimer, “The ‘Admiring Aunt’ and the ‘Proud Salmon of the Pond’: Constance Fenimore Woolson’s Struggle with Henry James,” in Torsney, *Critical Essays on Constance Fenimore Woolson*, 203–216.

For information on these four authors’ female contemporaries, I found the following sources to be the most useful. On Sherwood Bonner, see Hubert H. McAlexander, *The Prodigal Daughter, A Biography of Sherwood Bonner* (Baton Rouge: Louisiana State University Press, 1981; reprint, with a new introduction, Knoxville: University of Tennessee Press, 1999). On Rebecca Harding Davis, see Sharon Harris, *Rebecca Harding Davis and American Realism* (Philadelphia: University of Pennsylvania Press, 1991); Tillie Olsen, “Biographical and Critical Introduction,” *Life in the Iron Mills and Other Stories* (New York: Feminist Press, 1985), 69–174; Jean Pfaelzer, *Parlor Radical: Rebecca Harding Davis and the Origins of American Social Realism* (Pittsburgh: University of Pittsburgh Press, 1996); and Jane Atteridge Rose, “The Artist Manqué in the Fiction of Rebecca Harding Davis,” in *Writing the Woman Artist: Essays on Poetics, Politics, and Portraiture*, ed. Suzanne W. Jones (Philadelphia: University of Pennsylvania Press, 1991), 155–174. On Emily Dickinson, see Joanne Dobson, *Dickinson and the Strategies of Reticence: The Woman Writer in Nineteenth-Century America* (Bloomington: Indiana University Press, 1989); Alfred Habegger, *My Wars Are Laid Away in Books: The Life of Emily Dickinson* (New York: Random House, 2001); Elizabeth A. Petrino, *Emily Dickinson and Her Contemporaries: Women’s Verse in America, 1820–1885* (Hanover, NH: University Press of New England, 1998); and Cheryl Walker, *The Nightingale’s Burden: Women Poets and American Culture before 1900* (Bloomington: Indiana University Press, 1982). On Helen Hunt Jackson, see Petrino, *Emily Dickinson and Her Contemporaries*; and Walker, *Nightingale’s Burden*. On Emma Lazarus, see Allison Giffen, “Savage Daughters: Emma Lazarus, Ralph Waldo Emerson, and *The Spagnoletto*,” *ATQ* 15, no. 2 (2001): 89–107; Dan Vogel, *Emma Lazarus* (Boston: Twayne, 1980); and Bette Roth Young, *Emma Lazarus in Her World: Life and Letters* (Philadelphia: Jewish Publication Society, 1995). On Charlotte Forten Grimké, see Joanne M. Braxton, “Charlotte Forten Grimké and the Search for a Public Voice,” in *The Private Self: Theory and Practice of Women’s Autobiographical Writings*, ed. Shari Benstock (Chapel Hill: University of North Carolina Press, 1988), 254–271; Geneva Cobb-Moore, “When Meanings Meet: The Journals of Charlotte Forten Grimké,” in *Inscribing the Daily: Critical Essays on Women’s Diaries*, ed. Suzanne L. Bunkers and Cynthia Anne Huff (Amherst: University of Massachusetts Press, 1996), 139–155; and Carla L. Peterson, “Frances Harper, Charlotte Forten, and African-American Literary Reconstruction,” in *Challenging*

Boundaries: Gender and Periodization, ed. Joyce W. Warren and Margaret Dickie (Athens: University of Georgia Press, 2000), 39–61. On Sarah Orne Jewett, see Paula Blanchard, *Sarah Orne Jewett: Her World and Her Work* (Reading, MA: Addison-Wesley, 1994); Richard H. Brodhead, *Cultures of Letters: Scenes of Reading and Writing in Nineteenth-Century America* (Chicago: University of Chicago Press, 1993), chap. 5; Gwen L. Nagel, ed., *Critical Essays on Sarah Orne Jewett* (Boston: G. K. Hall, 1984); and Elizabeth Silverthorne, *Sarah Orne Jewett: A Writer's Life* (Woodstock, NY: Overlook Press, 1993). On Sarah Piatt, see Paula Bennett, introduction to *Palace-Burner: The Selected Poetry of Sarah Piatt* (Urbana: University of Illinois Press, 2001). And on Harriet Prescott Spofford, see Alfred Bendixen, introduction to *"The Amber Gods" and Other Stories* (New Brunswick, NJ: Rutgers University Press, 1989), ix–xxxiv; and Jennifer Putzi, "Harriet Prescott Spofford," *Dictionary of American Literary Biography*, vol. 221, *American Women Prose Writers, 1870–1920*, ed. Sharon M. Harris (Detroit: Gale, 2000), 322–331.

In addition to the above works, I looked to many broader sources to help flesh out my understanding of nineteenth-century American literary cultures. A few of the most influential were Nina Baym, *American Women Writers and the Work of History, 1790–1860* (New Brunswick, NJ: Rutgers University Press, 1995); Nina Baym, "Early Histories of American Literature: A Chapter in the Institution of New England," in *The American Literary History Reader*, ed. Gordon Hutner (New York: Oxford University Press, 1995); Nina Baym, *Novels, Readers, and Reviewers: Responses to Fiction in Antebellum America* (Ithaca, NY: Cornell University Press, 1984); Richard Brodhead, *The School of Hawthorne* (New York: Oxford University Press, 1986); Lawrence Buell, *New England Literary Culture: From Revolution through Renaissance* (Cambridge: Cambridge University Press, 1986); Donna M. Campbell, *Resisting Regionalism: Gender and Naturalism in American Fiction, 1885–1915* (Athens: Ohio University Press, 1997); Mary Kupiec Cayton, *Emerson's Emergence: Self and Society in the Transformation of New England, 1800–1845* (Chapel Hill: University of North Carolina Press, 1989); William Charvat, *The Profession of Authorship in America, 1800–1870*, ed. Matthew Bruccoli (Columbus: Ohio State University Press, 1968); Susan Phinney Conrad, *Perish the Thought: Intellectual Women in Romantic America, 1830–1860* (New York: Oxford University Press, 1976); George Cotkin, *Reluctant Modernism: American Thought and Culture, 1880–1900* (New York: Twayne, 1992); Carol Klimick Cyganowski, *Magazine Editors and Professional Authors in Nineteenth-Century America: The Genteel Tradition and the American Dream* (New York: Garland, 1988); Kenneth Dauber, *The Idea of Authorship in America: Democratic Poetics from Franklin to Melville* (Madison: University of Wisconsin Press, 1990); Joseph J. Ellis, *After the Revolution: Profiles of Early American Culture* (New York: Norton, 1979); Judith Fetterley, introduction to *Provisions: A Reader from Nineteenth-Century American Women* (Bloomington: Indiana University Press, 1985); Michael T. Gilmore, *American Romanticism and the Marketplace* (Chicago: University of Chicago Press, 1985); Nancy Glazener, *Reading for Realism: The History of a U.S. Literary Institution, 1850–1910* (Durham, NC: Duke University Press, 1997); Joan D. Hedrick, *Harriet Beecher Stowe, A Life* (New York: Oxford University Press, 1994); John L. Idol, Jr., and Melinda M. Ponder, eds., *Hawthorne and Women: Engendering and Expanding the Hawthorne Tradition* (Amherst: University of Massachusetts Press, 1999); Carolyn L.

Karcher, "Reconceiving Nineteenth-Century American Literature: The Challenge of Women Writers," *American Literature* 66 (Dec. 1994): 781–793; Paul Lauter, "Race and Gender in the Shaping of the American Literary Canon: A Case Study from the Twenties," in *Canons and Contexts* (New York: Oxford University Press, 1991); Richard S. Lowry, "Littery Man": *Mark Twain and Modern Authorship* (New York: Oxford University Press, 1996); Christopher Newfield, *The Emerson Effect: Individualism and Submission in America* (Chicago: University of Chicago Press, 1996); Patricia Okker, *Our Sister Editors: Sarah J. Hale and the Tradition of Nineteenth-Century American Women Editors* (Athens: University of Georgia Press, 1995); Gilman M. Ostrander, *Republic of Letters: The American Intellectual Community, 1776–1865* (Madison, WI: Madison House, 1999); Kenneth M. Price and Susan Belasco Smith, eds., *Periodical Literature in Nineteenth-Century America* (Charlottesville: University Press of Virginia, 1995); Ellery Sedgwick, *The "Atlantic Monthly," 1857–1909: Yankee Humanism at High Tide and Ebb* (Amherst: University of Massachusetts Press, 1994); G. R. Thompson and Eric Carl Link, *Neutral Ground: New Traditionalism and the American Romance Controversy* (Baton Rouge: Louisiana State University Press, 1999); Jane Tompkins, *Sensational Designs: The Cultural Work of American Fiction, 1790–1860* (New York: Oxford University Press, 1985); Priscilla Wald, *Constituting Americans: Cultural Anxiety and Narrative Form* (Durham, NC: Duke University Press, 1995); and Joyce W. Warren, ed., *The (Other) American Traditions: Nineteenth-Century Women Writers* (New Brunswick, NJ: Rutgers University Press, 1993).

A number of historical works also shaped my understanding of this period, including Barbara Berg, *The Remembered Gate: Origins of American Feminism, The Woman and the City, 1800–1860* (New York: Oxford University Press, 1978); Lee Virginia Chambers-Schiller, *Liberty, A Better Husband: Single Women in America, The Generations of 1780–1840* (New Haven, CT: Yale University Press, 1984); Catherine Clinton and Christine Lunardini, *The Columbia Guide to American Women in the Nineteenth Century* (New York: Columbia University Press, 2000); Wilfred M. McClay, *The Masterless: The Self and Society in Modern America* (Chapel Hill: University of North Carolina Press, 1994); Nancy Cott, *The Grounding of Modern Feminism* (New Haven, CT: Yale University Press, 1987); Philip Cushman, *Constructing the Self, Constructing America: A Cultural History of Psychotherapy* (Reading, MA: Addison-Wesley, 1995); Trisha Franzen, *Spinsters and Lesbians: Independent Womanhood in the United States* (New York: New York University Press, 1996); Nathan O. Hatch, *The Democratization of American Christianity* (New Haven, CT: Yale University Press, 1989); Glenna Matthews, "Just a Housewife": *The Rise and Fall of Domesticity in America* (New York: Oxford University Press, 1987); Stephen Mintz, *A Prison of Expectations: The Family in Victorian Culture* (New York: New York University Press, 1983); Richard Rabinowitz, *The Spiritual Self in Everyday Life: The Transformation of Personal Religious Experience in Nineteenth-Century New England* (Boston: Northeastern University Press, 1989); Carroll Smith-Rosenberg, *Disorderly Conduct: Visions of Gender in Victorian America* (New York: Knopf, 1985); Alice Felt Tyler, *Freedom's Ferment: Phases of American Social History from the Colonial Period to the Outbreak of the Civil War* (Minneapolis: University of Minnesota Press, 1944; reprint, New York: Harper, 1962); and Nancy Woloch, *Women and the American Experience* (New York: Knopf, 1984).

Another significant area of research for me was on the concept of "genius." In addition to many primary sources, I found the following secondary sources particularly helpful: Flavia Alaya, "Victorian Science and the 'Genius' of Woman," *Journal of the History of Ideas* 38 (1977): 261–280; Christine Battersby, *Gender and Genius: Towards a Feminist Aesthetics* (Bloomington: Indiana University Press, 1989); Gene Bell-Villada, *Art for Art's Sake and Literary Life: How Politics and Markets Helped Shape the Ideology and Culture of Aestheticism, 1790–1990* (Lincoln: University of Nebraska Press, 1996); Preben Mortensen, *Art in the Social Order: The Making of the Modern Conception of Art* (Albany: State University of New York Press, 1997); Michael Warner, *The Letters of the Republic: Publication and the Public Sphere in Eighteenth-Century America* (Cambridge: Harvard University Press, 1990); Martha Woodmansee, *The Author, Art and the Market: Rereading the History of Aesthetics* (New York: Columbia University Press, 1994); and Raymond Williams, *Culture and Society, 1780–1950* (New York: Columbia University Press, 1960).

My understanding of women's relation to Transcendentalism was influenced by a variety of sources, most notably Kristin Boudreau, "The Woman's Flesh of Me': Rebecca Harding Davis's Response to Self-Reliance," *ATQ* 6, no. 2 (1992): 132–140; Charles Capper, *Margaret Fuller: An American Romantic Life, the Private Years* (New York: Oxford University Press, 1992); Phyllis Cole, "Pain and Protest in the Emerson Family," in *The Emerson Dilemma: Essays on Emerson and Social Reform*, ed. T. Gregory Garvey (Athens: University of Georgia Press, 2001), 67–92; Lucinda Damon-Bach, "To Be a 'Parlor Soldier': Susan Warner's Answer to Emerson's 'Self-Reliance,'" in *Separate Spheres No More: Gender Convergence in American Literature, 1830–1930*, ed. Monika M. Elbert (Tuscaloosa: University of Alabama Press, 2000), 29–49; Armida Gilbert, "'Pierced by the Thorns of Reform': Emerson on Womanhood," in Garvey, *Emerson Dilemma*, 93–114; Linda Kerber, "Can a Woman Be an Individual? The Discourse of Self-Reliance," in *Toward an Intellectual History of Women: Essays* (Chapel Hill: University of North Carolina Press, 1997); David Leverenz, *Manhood and the American Renaissance* (Ithaca, NY: Cornell University Press, 1989); Leonard N. Neufeldt, "Thoreau's Enterprise of Self-Culture in a Culture of Enterprise," *American Quarterly* 39 (summer 1987): 231–251; Anne Rose, *Transcendentalism as a Social Movement, 1830–1850* (New Haven, CT: Yale University Press, 1981); Jeffrey Steele, "The Limits of Political Sympathy: Emerson, Margaret Fuller, and Woman's Rights," in Garvey, *Emerson Dilemma*, 115–135; and Christina Zwarg, *Feminist Conversations: Fuller, Emerson, and the Play of Reading* (Ithaca, NY: Cornell University Press, 1995).

My study of the French and British women writers who inspired Alcott, Phelps, Stoddard, and Woolson was most facilitated by primary sources and the following secondary sources: Ellen Moers, *Literary Women* (Garden City, NY: Doubleday, 1976); Avriel H. Goldberger, introduction to *Corinne, or Italy*, by Madame de Staël (New Brunswick, NJ: Rutgers University Press, 1987); Madelyn Gutwirth, *Madame de Staël, Novelist: The Emergence of the Artist as Woman* (Urbana: University of Illinois Press, 1978); Deborah Heller, "Tragedy, Sisterhood, and Revenge in *Corinne*," *Papers on Language and Literature* 26 (spring 1990): 212–232; Maggie Berg, *Jane Eyre: Portrait of a Life* (Boston: Twayne, 1987); Elizabeth Gaskell, *The Life of Charlotte Brontë* (1857; reprint, London: Everyman's Library, 1992); Sandra Donaldson, ed., *Critical Essays on Elizabeth Barrett Browning* (New York:

G. K. Hall, 1999); Holly A. Laird, "Aurora Leigh: An Epical *Ars Poetica*," in *Writing the Woman Artist: Essays on Poetics, Politics, and Portraiture*, ed. Suzanne W. Jones (Philadelphia: University of Pennsylvania Press, 1991), 353–370; Joyce Zonana, "The Embodied Muse: Elizabeth Barrett Browning's *Aurora Leigh* and Feminist Poetics," *Tulsa Studies in Women's Literature* 8, no. 2 (1989): 241–262; George Levine, ed., *The Cambridge Companion to George Eliot* (Cambridge: Cambridge University Press, 2001); and Patricia E. Johnson, "The Gendered Politics of the Gaze: Henry James and George Eliot," *Mosaic* 30, no. 1 (1997): 39–54.

Finally, those interested in studying nineteenth-century American writers' interest in Europe will find the following sources most informative: Van Wyck Brooks, *The Dream of Arcadia: American Writers and Artists in Italy, 1760–1915* (New York: Dutton, 1958); Leonardo Buonomo, *Backward Glances: Exploring Italy, Reinterpreting America (1831–1866)* (Madison, NJ: Fairleigh Dickinson University Press, 1996); James Buzard, "A Continent of Pictures: Reflections on the 'Europe' of Nineteenth-Century Tourists," *PMLA* 108 (Jan. 1993): 30–44; Leo Hamalian, ed., *Ladies on the Loose: Women Travellers of the Eighteenth and Nineteenth Centuries* (New York: Dodd, Mead, 1981); and Mary Suzanne Schriber, *Writing Home: American Women Abroad, 1830–1920* (Charlottesville: University Press of Virginia, 1997).