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BDF - MOONEY BURKE

Edited by Jane Desmarais and David Weir.

Lee demonstrates how Melville, Emerson and others tried to find rational solutions to the slavery conflict.

The Illiberal Imagination offers a synthetic, historical formalist account of how—and to what end—U.S. novels from the late eighteenth century to the mid-1850s represented economic inequality and radical forms of economic egalitarianism in the new nation. In conversation with intellectual, social, and labor history, this study tracks the representation of class inequality and conflict across five subgenres of the early U.S. novel: the Bildungsroman, the episodic travel narrative, the sentimental novel, the frontier romance, and the anti-slavery novel. Through close readings of the works of foundational U.S. novelists, including Charles Brockden Brown, Hugh Henry Brackenridge, Catharine Maria Sedgwick, James Fenimore Cooper, and Harriet Beecher Stowe, Joe Shapiro demonstrates that while voices of economic egalitarianism and working-class protest find their ways into a variety of early U.S. novels, these novels are anything but radically dialogic; instead, he argues, they push back against emergent forms of class consciousness by working to naturalize class inequality among whites. The Illiberal Imagination thus enhances our understanding of both the early U.S. novel and the history of the way that class has been imagined in the United States.

Were late nineteenth-century gender boundaries as restrictive as is generally held? In *Redefining Gender in American Impressionist Studio Paintings: Work Place/Domestic Space*, Kirstin Ringelberg argues that it is time to bring the current re-evaluation of the notion of separate spheres to these images. Focusing on studio paintings by American artists William Merritt Chase and Mary Fairchild MacMonnies Low, she explores how the home-based painting studio existed outside of entrenched gendered divisions of public and private space and argues that representations of these studios are at odds with standard perceptions of the images, their creators, and the concept of gender in the nineteenth century. Unlike most of their bourgeois contemporaries, Gilded Age artists, whether male or female, often melded the worlds of work and home. Through analysis of both paintings and literature of the time, Ringelberg reveals how art history continues to support a false dichotomy; that, in fact, paintings that show women negotiating a complex combination of professionalism and domesticity are still overlooked in favor of those that emphasize women as decorative objects. *Redefining Gender in American Impressionist Studio Paintings* challenges the dominant interpretation of American (and European) Impressionism, and considers both men and women artists as active performers of multivalent identities.

This wide-ranging, comparative, and multidisciplinary collection addresses the significance of books in creating the idea of home. The chapters present cases that reveal the affective and sensory dimensions of books and reading in the practice of everyday life of individuals, in communities, and in society. The complex relationship of books, reading, and home is explored through American and European case studies both in bourgeois and middle-class homes, and in working-class and immigrant families and communities with limited possibilities for reading. The volume combines the conceptions and representations of domesticity, the materiality of reading, and library as a place, drawing on book history and material culture studies as well as anthropology and sociology of the home.

The House, the World, and the Theatre departs from three ideologically resonant spatial metaphors to explore key aspects of nineteenth-century literature and culture. At the centre of the discussion is the way authors fashioned themselves to cater to ever-expanding audiences and to the new conditions of publishing. The prefaces of Hawthorne, Dickens, and James illustrate the conflicts underlying the new forms of self-definition in the nineteenth century and mediate the perception of authorship as a category that blurs the boundaries between social life and performance. This book combines genre criticism, new historicism, literary history, and contemporary perspectives in readings that show the imaginative quality of prefatory writing and the enduring relevance of canonical authors in the twenty-first century.

Extraordinary Bodies is a cornerstone text of disability studies, establishing the field upon its publication in 1997. Framing disability as a minority discourse rather than a medical one, the book added depth to oppressive narratives and revealed novel, liberatory ones. Through her incisive readings of such texts as Harriet Beecher Stowe's *Uncle Tom's Cabin* and Rebecca Harding Davis's *Life in the Iron Mills*, Rosemarie Garland-Thomson exposed the social forces driving representations of disability. She encouraged new ways of looking at texts and their depiction of the body and stretched the limits of what counted as a text, considering freak shows and other pop culture artifacts as reflections of community rites and fears. Garland-Thomson also elevated the status of African-American novels by Toni Morrison and Audre Lorde. *Extraordinary Bodies* laid the groundwork for an appreciation of disability culture and an inclusive new approach to the study of social marginalization.

Melville's *Monumental Imagination* explores the connection between the contested 19th century American monument tradition and one of the nation's most revered authors, Herman Melville (1819-1891). The book was written to fill a void in recent Melville scholarship. To date, there has not been a monograph that focuses exclusively on Melville's incorporation of monuments in his fictional world. The book charts the territory of Melville's novels in order to provide a trajectory of the monumental image in one particular literary form. This feature allows the reader to gradually see the monumental image as an important marker that sheds light into Melville's eventual abandonment of long fiction. *Monumental Imagination* combines literary analysis and cultural criticism for a long neglected aspect of our nation's iconic development in statuary.

In 1808 Napoleon invaded Spain and deposed the king. Overnight, Hispanics were forced to confront modernity and look beyond monarchy and religion for new sources of authority. *Coronado* focuses on how Texas Mexicans used writing to remake the social fabric in the midst of war and how a Latino literary and intellectual life was born in the New World.

This volume takes forward the debate about 19th-century domestic space, drawing on economic history and literary criticism. To date, studies of 19th-century domestic space have discussed a feminized, middle class sphere, often using domestic guides and fictional representations of domesticity to generate their arguments.

In examining the American Renaissance through the era's multivalent tropes of seams and seamless-

ness, Thomson materializes the fabric of antebellum life. In this exploration of major works and recovered texts, Thomson offers a new understanding of the sacred, the self, the city, and the nation in antebellum culture.

McKeon and others delve into the significance of the novel as a genre form, issues in novel techniques such as displacement, the grand theory, narrative modes such as subjectivity, character, and development, critical interpretation of the structure of the novel, and the novel in historical context.

Reconstructs the distinctive relationship between the house and masculinity in the eighteenth century; adds a missing piece to the history of the home, uncovering the hopes and fears men had for their homes and families. Reveals how the public identity of men has always depended, to a considerable extent, upon the roles they performed within doors.

Connecting the cultural domains of religion, sex, and work, this book encompasses aspects of feminist theory, post-structuralist materialisms, Victorian thought, and two prominent 19th-century women's novels (Charlotte Brontë's *Villette* and George Eliot's *Middlemarch*)—to understand desire between women as a form of "spiritual materialism."

From the American Revolution to the present, the United States has enjoyed a rich and persuasive visual culture. These images have constructed, sustained, and disseminated social values and identities, but this unwieldy, sometimes untidy form of cultural expression has received less systematic attention than other modes of depicting American life. Recently, scholars in the humanities have developed a new critical approach to reading images and the cultural work they perform. This practice, American cultural iconography, is generating sophisticated analyses of how images organize our public life. The contributions to this volume exhibit the extraordinary scope and interpretive power of this interdisciplinary study while illuminating the dark corners of the nation's psyche. Drawing on such varied texts and visual media as daguerreotypes, political cartoons, tourist posters, and religious artifacts, these essays explore how pictures and words combine to teach us who we are and who we are not. They examine mimesis in elegant portraits of black Freemasons, industrial-age representations of national parks, and postwar photographs of atomic destruction. They consider how visual culture has described and disclosed the politics of racialized sexuality, whether subconsciously affirming it in the shadows of film noir or deliberately contesting it through the interethnic incest of John Sayles's *Lone Star*. Students of literature, film, and history will find that these essays extend the frontier of American studies. The contributors are Maurice Wallace, Dennis Berthold, Alan Trachtenberg, Shirley Samuels, Jenny Franchot, Cecelia Tichi, Eric Lott, Bryan C. Taylor, and José E. Limón. Exploring the literary microcosm inspired by Brontë's debut novel, *Jane Eyre's Fairytale Legacy at Home and Abroad* focuses on the nationalistic stakes of the mythic and fairytale paradigms that were incorporated into the heroic female Bildungsroman tradition. *Jane Eyre*, Abigail Heiniger argues, is a heroic changeling indebted to the regional, pre-Victorian fairy lore Charlotte Brontë heard and read in Haworth, an influence that Brontë repudiates in her last novel, *Villette*. While this heroic figure inspired a range of female writers on both sides of the Atlantic, Heiniger suggests that the regional aspects of the changeling were especially attractive to North American writers such as Susan Warner and L.M. Montgomery who responded to *Jane Eyre* as part of the Cinderella tradition. Heiniger contrasts the reactions of these white women writers with that of Hannah Crafts, whose *Jane Eyre*-influenced *The Bondwoman's Narrative* rejects the Cinderella model. Instead, Heiniger shows, Crafts creates a heroic female Bildungsroman that critiques fairytale narratives from the viewpoint of the obscure, oppressed workers who remain forever outside the tales of wonder produced for middle-class consumption. Heiniger concludes by demonstrating how Brontë's middle-class American readers projected the self-rise ethic onto *Jane Eyre*, mirroring the novel in nineteenth-century narratives of American identity formation.

In *Bigger Than Life* Mary Ann Doane examines how the scalar operations of cinema, especially those of the close-up, disturb and reconfigure the spectator's sense of place, space, and orientation. Doane traces the history of scalar transformations from early cinema to the contemporary use of digital technology. In the early years of cinema, audiences regarded the monumental close-up, particularly of the face, as grotesque and often horrifying, even as it sought to expose a character's interiority through its magnification of detail and expression. Today, large-scale technologies such as IMAX and surround sound strive to dissolve the cinematic frame and invade the spectator's space, "immersing" them in image and sound. The notion of immersion, Doane contends, is symptomatic of a crisis of location in technologically mediated space and a reconceptualization of position, scale, and distance. In this way, cinematic scale and its modes of spatialization and despatialization have shaped the modern subject, interpolating them into the incessant expansion of commodification.

"As a pioneering work, it is itself critical history."--*Women's Review of Books*. "Tate's book deserves an honored place in historical literature."--*American Historical Review*.

In her absorbing study of nineteenth-century mystical writings, Sarah Willburn formulates a new conception of individualism that offers a fresh look at Victorian subjectivity. Drawing upon extensive archival work in the British Library, Willburn analyzes séance accounts, novels about mediumship, and metaphysical treatises to make important connections between contemporary writings on mysticism and fictional works. Willburn presents the theories of compelling characters such as Newton Crosland and Lois Waisbrooker and provides exciting new readings of well-known texts by Charlotte Brontë, Eliot, Martineau, and Corelli. An understanding of the Victorian fascination with mysticism, Willburn argues, leads to a better appreciation of cultural constructions of the citizen in England and of the public sphere. She introduces two key concepts against the backdrop of popular mysticism: "possessed individualism," a model for Victorian individualism based on spiritual possession, and "extra spheres," which complicate the traditional binary opposition of public and private. Together, these formulations urge us to rethink our views of Victorian political economy and gender as they pertain to mystical and religious practices.

This volume analyses the representation of domestic spaces in landmark texts of American literature, focusing on the relationship between houses and subjectivities, and illustrates the necessity and benefits of integrating materiality and housing research into the field of literary studies.

A pioneering, field-defining collection of essential texts exploring girlhood in the nineteenth century Antebellum culture celebrated the home as the site of nurture, affection, and equality; indeed, the middle-class home became the model of American institutions and values. Narratives from the Amer-

ican Renaissance, however, reveal that this was a conflicted, strained ideal. Stories from the culture represent intense social, political, and literary rivalry. Thus, writers such as Cooper, Douglass, Stowe, Melville, and Southworth projected competing visions of "the American family," visions that challenged the claims of other writers. Building upon theories of Poe, Bakhtin, and Bloom, this study carefully traces the intertextual struggles over the nation's meaning.

First Published in 1997. Routledge is an imprint of Taylor & Francis, an informa company.

Gillian Brown's book probes the key relationship between domestic ideology and formulations of the self in nineteenth-century America. Arguing that domesticity institutes gender, class, and racial distinctions that govern masculine as well as feminine identity, Brown brilliantly alters, for literary critics, feminists, and cultural historians, the critical perspective from which nineteenth-century American literature and culture have been viewed. In this study of the domestic constitution of individualism, Brown traces how the values of interiority, order, privacy, and enclosure associated with the American home come to define selfhood in general. By analyzing writings by Stowe, Hawthorne, Melville, Fern, and Gilman, and by examining other contemporary cultural modes—abolitionism, consumerism, architecture, interior decorating, motherhood, mesmerism, hysteria, and agoraphobia—she reconfigures the parameters of both domesticity and the patterns of self it fashions. Unfolding a representational history of the domestic, Brown's work offers striking new readings of the literary texts as well as of the cultural contexts that they embody.

Exploring a variety of writers over an array of time periods, subject matter, race and ethnicity, sexual preference, tradition, genre, and style, this volume represents the fruits of the dramatic and celebrated growth of the study of American women writers today. From established figures such as Harriet Beecher Stowe, Edith Wharton, Willa Cather, and Katherine Ann Porter to emerging voices including early American novelist Tabitha Tenney; the first African American novelist, Harriet E. Wilson; modern dramatist Sophie Treadwell; and contemporaries such as Sandra Cisneros, Grace Paley, and June Jordan, the essays present fresh approaches and furnish a wealth of illustrations for the multiple selves created and addressed in women's writing. These selves intersect and connect to embody a multiethnic rhetoric of the "self" that is uniquely feminine and uniquely American. Calling attention to their "American feminist rhetoric," Jeanne Campbell Reesman identifies many connections among different feminist, poststructuralist, narratological, and comparatist strategies. The voices of Speaking the Other Self well represent the inner and outer, speaking and hearing, center and frame in women's writing in America, their intersections constructing an ongoing conversation, a borderland of new possibilities—a borderland with no borders, no barriers to thought and response and change, no end of possible voices and selves.

Analysing how contemporary fiction explores climate change, Johns-Putra argues that literature can help us understand our obligations to the future.

Susanna Rowson—novelist, actress, playwright, poet, school founder, and early national celebrity—bears little resemblance to the title character in her most famous creation, Charlotte Temple. Yet this best-selling novel has long been perceived as the prime exemplar of female passivity and subjugation in the early Republic. Marion Rust disrupts this view by placing the novel in the context of Rowson's life and other writings. Rust shows how an early form of American sentimentalism mediated the constantly shifting balance between autonomy and submission that is key to understanding both Rowson's work and the lives of early American women. Rust proposes that Rowson found a wide female audience in the young Republic because she articulated meaningful female agency without sacrificing accountability to authority, a particularly useful skill in a nation that idealized womanhood while denying women the most basic rights. Rowson, herself an expert at personal reinvention, invited her readers, theatrical audiences, and students to value carefully crafted female self-presentation as an instrument for the attainment of greater influence. *Prodigal Daughters* demonstrates some of the ways in which literature and lived experience overlapped, especially for women trying to find room for themselves in an increasingly hostile public arena.

Nineteenth-century Britain did not invent chronic illness, but its social climate allowed hundreds of men and women, from intellectuals to factory workers, to assume the identity of "invalid." Whether they suffered from a temporary condition or an incurable disease, many wrote about their experiences, leaving behind an astonishingly rich and varied record of disability in Victorian Britain. Using an array of primary sources, Maria Frawley here constructs a cultural history of invalidism. She describes the ways that Evangelicalism, industrialization, and changing patterns of doctor/patient relationships all converged to allow a culture of invalidism to flourish, and explores what it meant for a person to be designated—or to deem oneself—an invalid. Highlighting how different types of invalids developed distinct rhetorical strategies, her absorbing account reveals that, contrary to popular belief, many of the period's most prominent and prolific invalids were men, while many women found invalidism an unexpected opportunity for authority. In uncovering the wide range of cultural and social responses to notions of incapacity, Frawley sheds light on our own historical moment, similarly fraught with equally complicated attitudes toward mental and physical disorder.

An engaging study of authorship, ethics, and book publishing in 18th- and 19th-century America, *The Grand Chorus of Complaint* considers the uneasy relationship between art and commerce with readings of correspondence, newspaper articles, and works by Thomas Paine, Herman Melville, and Fanny Fern.

The thirteen essays in this collection combine to offer a complex and deeply nuanced picture of Samuel Clemens. With the purpose of straying from the usual notions of Clemens (most notably the Clemens/Twain split that has ruled Twain scholarship for over thirty years), the editors have assembled contributions from a wide range of Twain scholars. As a whole, the collection argues that it is time we approach Clemens not as a shadow behind the literary persona but as a complex and intricate creator of stories, a creator who is deeply embedded in the political events of his time and who used a mix of literary, social, and personal experience to fuel the movements of his pen. The essays illuminate Clemens's connections with people and events not usually given the spotlight and introduce us to Clemens as a man deeply embroiled in the process of making literary gold out of everyday experiences. From Clemens's wonderings on race and identity to his looking to family and domesticity as defining experiences, from musings on the language that Clemens used so effectively to consideration of the images and processes of composition, these essays challenge long-held notions of why Clemens was so successful and so influential a writer. While that search itself is not new, the varied approaches within this collection highlight markedly inventive ways of reading the life and work of Samuel Clemens.

Surveys detective fiction from the Civil War to World War II, describes how women writers created a form of domestic mystery that offered a critical view of the condition of women, and discusses works based on the Lizzie Borden case.

American literature abounds with orphans who experience adoption or placements that resemble adoption. These stories do more than recount adventures of children living away from home. They tell an American story of family and national identity. In narratives from the seventeenth to the early twentieth century, adoption functions as narrative event and trope that describes the American migratory experience, the impact of Calvinist faith, and the growth of democratic individualism. The roots of literary adoption appear in the discourse of Puritan settlers, who ambivalently took leave of their birth parent country and portrayed themselves as abandoned children. Believing they were cho-

sen children of God, they also prayed for spiritual adoption and emulated God's grace by extending adoption to others. Nineteenth-century adoption literature develops from this notion of adoption as salvation and from simultaneous attachments to the Old World and the New. In domestic fiction of the mid-nineteenth century, adoption also reflects a focus on nurture in childrearing, increased mobility in the nation, and middle-class concerns over immigration and urbanization, assuaged when the orphan finds a proper, loving home. Adoption signals fresh starts and the opportunity for success without genealogical constraints, especially for white males, but inflected by gender and racial biases, it often entails dependency for girls and children of color. A complex signifier of difference, adoption gives voice to sometimes contradictory calls to origins and fresh beginning; to feelings of worthiness and unworthiness. In writings from Cotton Mather to Edith Wharton, it both replicates and offers an alternative to the genealogical norm, evoking ambivalence as it shapes national mythologies.

Her power; today, her power is said to reside in her ability to relate to others or to take better care of herself so that she can take care of others. Dana Becker argues that ideas like empowerment perpetuate the myth that many of the problems women have are medical rather than societal; personal rather than political. From mesmerism to psychotherapy to the Oprah Winfrey Show, women have gleaned ideas about who they are as psychological beings. Becker questions what women have had to.

This new edition of *Mizora* about an 1880s radical feminist utopia includes a new, extensive introduction—a groundbreaking scholarly treatment of the work—that provides a critical apparatus to appropriately place *Mizora* and author Mary E. Bradley Lane in the cultural and historical context of the nineteenth century. A precursor to Edward Bellamy's *Looking Backward*, *Mizora* is the first all female utopian novel in American literature. The novel follows its heroine Vera Zarovitch, a stalwart, husky woman from the Russian nobility who, after exile to Siberia, withstands the rigors of the Arctic wastelands to become the first woman to reach the North Pole. She becomes caught up in a whirling current that rushes her through walls of amber mists and drops her in the sweet-scented atmosphere of a land lying in the earth's interior—*Mizora*, a three-thousand-year-old feminist utopia.

Traveling South is the first major study of how narratives of travel through the antebellum South helped construct an American national identity during the years between the Revolutionary War and the Civil War. John Cox makes his case on the basis of a broad range of texts that includes slave narratives, domestic literature, and soldiers' diaries, as well as more traditional forms of travel writing. In the process he extends the boundaries of travel literature both as a genre and as a subject of academic study. The writers of these intranational accounts struggled with the significance of travel through a region that was both America and "other." In writings by J. Hector St. John de Crèvecoeur and William Bartram, for example, the narrators create personal identities and express their Americanness through travel that, Cox argues, becomes a defining aspect of the young nation. In the narratives of Frederick Douglass and Solomon Northup, the complex relationship between travel and slavery highlights contemporary debates over the meaning of space and movement. Both Fanny Kemble and Harriet Jacobs explore the intimate linkings of women's travel and the construction of an ideal domestic space, whereas Frederick Law Olmsted seeks, through his travel writing, to reform the southern economy and expand a New England yeoman ideology throughout the nation. The Civil War diaries of Union soldiers, written during the years that witnessed the largest movement of travelers through the South, echo earlier themes while concluding that the South should not be transformed in order to become sufficiently "American"; rather, it was and should remain a part of the American nation, regardless of perceived differences.

An innovative and timely examination of the concept of solitude in nineteenth-century American literature During the nineteenth century, the United States saw radical developments in media and communication that reshaped concepts of spatiality and temporality. As the telegraph, the postal system, and public transportation became commonplace, the country achieved a level of connectedness that was never possible before. At this level, physical isolation no longer equaled psychological separation from the exterior world, and as communication networks proliferated, being disconnected took on negative cultural connotations. Though solitude, and the lack thereof, is a pressing concern in today's culture of omnipresent digital connectivity, Yoshiaki Furui shows that solitude has been a significant preoccupation since the nineteenth-century. The obsession over solitude is evidenced by many writers of the period, with consequences for many basic notions of creativity, art, and personal and spiritual fulfillment. In *Modernizing Solitude: The Networked Individual in Nineteenth-Century American Literature*, Furui examines, among other works, Henry David Thoreau's *Walden*, Harriet Jacobs's *Incidents in the Life of a Slave Girl*, Herman Melville's "Bartleby, the Scrivener," Emily Dickinson's poetry and letters, and telegraphic literature in the 1870s to identify the virtues and values these writers bestowed upon solitude in a time and place where it was being consistently threatened or devalued. Although each writer has a unique way of addressing the theme, they all aim to reclaim solitude as a positive, productive state of being that is essential to the writing process and personal identity. Employing a cross-disciplinary approach to understand modern solitude and the resulting literature, Furui seeks to historicize solitude by anchoring literary works in this revolutionary yet interim period of American communication history, while also applying theoretical insights into the literary analysis.

The Artist Embodied examines how the coming-of-age-of-an-artist genre evolved from 1850-1932 in works by American women writers. Specifically, it analyzes how these authors contest patriarchy, engage with tropes of gender, race, and disability, and assert the validity of art created by women artists.

Asian American women have long dealt with charges of betrayal within and beyond their communities. Images of their "disloyalty" pervade American culture, from the daughter who is branded a traitor to family for adopting American ways, to the war bride who immigrates in defiance of her countrymen, to a figure such as Yoko Ono, accused of breaking up the Beatles with her "seduction" of John Lennon. Leslie Bow here explores how representations of females transgressing the social order play out in literature by Asian American women. Questions of ethnic belonging, sexuality, identification, and political allegiance are among the issues raised by such writers as Jeanne Wakatsuki Houston, Bharati Mukherjee, Jade Snow Wong, Amy Tan, Sky Lee, Le Ly Hayslip, Wendy Law-Yone, Fiona Cheong, and Nellie Wong. Beginning with the notion that feminist and Asian American identity are mutually exclusive, Bow analyzes how women serve as boundary markers between ethnic or national collectives in order to reveal the male-based nature of social cohesion. In exploring the relationship between femininity and citizenship, liberal feminism and American racial discourse, and women's domestic abuse and human rights, the author suggests that Asian American women not only mediate sexuality's construction as a determiner of loyalty but also manipulate that construction as a tool of political persuasion in their writing. The language of betrayal, she argues, offers a potent rhetorical means of signaling how belonging is policed by individuals and by the state. Bow's bold analysis exposes the stakes behind maintaining ethnic, feminist, and national alliances, particularly for women who claim multiple loyalties.

Ever since feminist scholarship began to reintroduce Harriet Beecher Stowe's writings to the American Literary canon in the 1970s, critical interest in her work has steadily increased. Rediscovery and ultimate canonization, however, have concentrated to a large extent on her major novelistic achievement, *Uncle Tom's Cabin* (1852). Only in recent years have critics begun to focus more seriously on

the wide variety of her work and started to create knowledge that broadens our understanding. *Beyond Uncle Tom's Cabin: The Writings of Harriet Beecher Stowe*, edited by Sylvia Mayer and Monika Mueller, shows that during her long writing and publishing career, Stowe was a highly prolific writer who targeted diverse audiences, dealt with drastically changing economic, commercial, and cultural contexts, and wrote in a diversity of genres. Reflecting a recent trend to move Stowe's other texts to the fore, the essays collected in this volume thus go beyond the critical focus on *Uncle Tom's Cabin*. They focus on several of Stowe's other texts that have also significantly contributed to American lit-

erary and cultural history, among them her New England novels, her New York City novels, and her fictional writings on religious differences between Europe and the U.S. The essays in the first part of *Beyond Uncle Tom's Cabin: The Writings of Harriet Beecher Stowe* concentrate on Stowe's language use, her rhetoric and choices of narrative technique and style, while the essays in the second part concentrate on thematic issues such as the representation of race, ethnicity, and religion, her participation in the emerging environmentalist movement, and Stowe's response to major economic shifts after the Civil War.