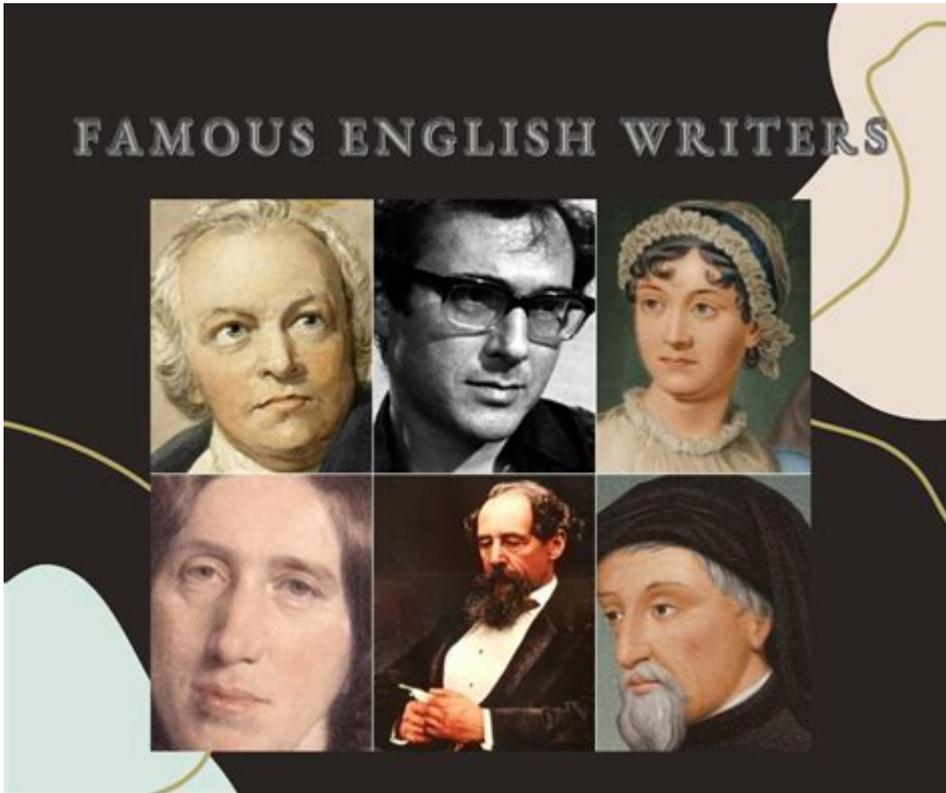


# Literature And Writers In 1850



## **Literature and Writers in 1850: A Glimpse into a Pivotal Year**

Step back in time with us to 1850, a year brimming with literary dynamism and significant societal shifts. This year wasn't just another year in history; it was a pivotal moment that shaped the course of literature and the careers of many influential writers. This blog post will delve into the rich literary landscape of 1850, exploring prominent authors, influential works, and the socio-cultural context that fueled their creation. We'll uncover the trends, styles, and controversies that defined literary production in this fascinating era. Get ready to embark on a journey through the world of literature and writers in 1850!

### **The Rise of Realism and its Literary Champions**

1850 witnessed the burgeoning influence of Realism, a literary movement reacting against the romanticized portrayals prevalent in earlier decades. Realism focused on depicting everyday life, social issues, and psychological complexities with unflinching accuracy. While the movement's full flowering would come later, its seeds were sown in 1850.

### #### Key Figures Embracing Realism's Dawn:

Gustave Flaubert: Though *Madame Bovary* wouldn't be published until 1856, Flaubert was already honing his meticulous style and unwavering dedication to realistic representation in 1850. His meticulous approach and focus on detail foreshadowed the movement's impact.

Honoré de Balzac: Balzac, a titan of French Realism, continued his prolific output in 1850, adding to his sprawling *La Comédie humaine*, a monumental project aiming to depict the entirety of French society. His influence on younger writers was undeniable.

George Eliot (Mary Ann Evans): While not yet at the peak of her career, Eliot was already making inroads into the literary world. Her realistic portrayals of provincial life, though still developing, would eventually become hallmarks of her style.

## The Enduring Legacy of Romanticism's Fade

While Realism was gaining momentum, the Romantic era's influence remained potent in 1850. However, the fervor of the earlier decades was waning, giving way to a more nuanced and introspective approach.

### #### Romantic Echoes in 1850:

Alfred, Lord Tennyson: Tennyson, already Poet Laureate, continued to produce poetry characterized by rich imagery and emotional depth, though with a growing awareness of the complexities of the human condition.

Elizabeth Barrett Browning: Browning's powerful and emotionally charged poetry continued to resonate, exploring themes of love, social justice, and personal struggle. Her work still reflected Romantic sensibilities but with a growing awareness of social realities.

## American Literature in 1850: A Nation in Flux

The United States in 1850 was a nation grappling with slavery, expansionism, and growing sectional tensions. This turbulent political climate significantly impacted the literature produced.

### #### American Voices of 1850:

Nathaniel Hawthorne: Hawthorne, known for his exploration of moral ambiguity and the dark side of human nature, was actively writing during this period, although his most famous works would come later. His focus on psychological complexity anticipated the shift toward Realism.

Herman Melville: Melville's *Moby Dick* wouldn't be published until 1851, but the groundwork for this masterpiece was likely being laid in 1850. His exploration of themes like obsession and the human confrontation with nature resonated deeply with the spirit of the time.

# Beyond the Major Players: A Broader Literary Context

1850 wasn't just about established authors. A diverse range of voices, genres, and literary styles contributed to the richness of the year's literary output. Popular literature, including sensational novels and serialized fiction, thrived, shaping the reading habits of a wider audience.

## Conclusion

1850 stands as a significant year in literary history, a transitional period where the embers of Romanticism were still glowing while the flames of Realism began to blaze. The works produced during this year, and the writers who shaped them, offer invaluable insights into the social, political, and cultural contexts of the time. Studying this era provides a fascinating lens through which to understand the evolution of literary styles and the enduring power of human expression.

## FAQs

1. What were some of the major publishing houses active in 1850? Many publishers operated regionally in 1850, and records are less comprehensive than today. However, major publishers in the US and Europe were already beginning to consolidate their power. Research into individual authors and their publishers of the period will yield more detailed results.
2. How did the rise of industrialization impact literature in 1850? Industrialization contributed to the rise of Realism by exposing the realities of urban life and the social disparities created by industrial society, influencing the themes and settings of literary works.
3. Were there significant literary awards or prizes given in 1850? Formal, large-scale literary awards as we know them today were not yet fully established in 1850. Recognition largely came through critical reviews, public acclaim, and sales.
4. How did technological advancements affect the dissemination of literature in 1850? The printing press continued to be central, but improvements in printing technology made books more accessible, particularly to the growing middle class. The development of the railway also aided book distribution.
5. What are some lesser-known but important writers from 1850 that are worth exploring? Many writers from this period have been largely forgotten or overshadowed by more famous counterparts. Researching literary journals and regional publications from 1850 will reveal a wealth of less-known authors, offering a more complete picture of the literary scene.

**literature and writers in 1850: The Political Work of Northern Women Writers and the**

**Civil War, 1850-1872** Lyde Cullen Sizer, 2003-06-19 This volume explores the lives and works of nine Northern women who wrote during the Civil War period, examining the ways in which, through their writing, they engaged in the national debates of the time. Lyde Sizer shows that from the 1850 publication of Uncle Tom's Cabin through Reconstruction, these women, as well as a larger mosaic of lesser-known writers, used their mainstream writings publicly to make sense of war, womanhood, Union, slavery, republicanism, heroism, and death. Among the authors discussed are Lydia Maria Child, Harriet Beecher Stowe, Sara Willis Parton (Fanny Fern), Frances Ellen Watkins Harper, Mrs. E. D. E. N. Southworth, Mary Abigail Dodge (Gail Hamilton), Louisa May Alcott, Rebecca Harding Davis, and Elizabeth Stuart Phelps. Although direct political or partisan power was denied to women, these writers actively participated in discussions of national issues through their sentimental novels, short stories, essays, poetry, and letters to the editor. Sizer pays close attention to how these mostly middle-class women attempted to create a rhetoric of unity, giving common purpose to women despite differences in class, race, and politics. This theme of unity was ultimately deployed to establish a white middle-class standard of womanhood, meant to exclude as well as include.

**literature and writers in 1850: Women Writers and Old Age in Great Britain, 1750-1850** Devoney Looser, 2008-08-01 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.

**literature and writers in 1850: The Sketch, the Tale, and the Beginnings of American Literature** Lydia G. Fash, 2020-03-31 Accounts of the rise of American literature often start in the 1850s with a cluster of great American novels—Hawthorne's *The Scarlet Letter*, Melville's *Moby-Dick* and Stowe's *Uncle Tom's Cabin*. But these great works did not spring fully formed from the heads of their creators. All three relied on conventions of short fiction built up during the culture of beginnings, the three decades following the War of 1812 when public figures glorified the American past and called for a patriotic national literature. Decentering the novel as the favored form of early nineteenth-century national literature, Lydia Fash repositions the sketch and the tale at the center of accounts of American literary history, revealing how cultural forces shaped short fiction that was subsequently mined for these celebrated midcentury novels and for the first novel published by an African American. In the shorter works of writers such as Washington Irving, Catharine Sedgwick, Edgar Allan Poe, and Lydia Maria Child, among others, the aesthetic of brevity enabled the beginning idea of a story to take the outsized importance fitted to the culture of beginnings. Fash argues that these short forms, with their ethnic exclusions and narrative innovations, coached readers on how to think about the United States' past and the nature of narrative time itself. Combining history, print history, and literary criticism, this book treats short fiction as a vital site for debate over what it meant to be American, thereby offering a new account of the birth of a self-consciously national literary tradition.

**literature and writers in 1850: *American Literature from the 1850s to 1945*** Adam Augustyn Assistant Manager and Assistant Editor, *Literature*, 2010-08-15 Explores the works, writers, and movements that shaped the American literary canon from the end of the nineteenth century through the first half of the twentieth.

**literature and writers in 1850: *America's Continuing Story*** Michael Lund, 1993 *Literary History in America* has been built around individual names, titles, and dates, such as the years in which significant works of fiction were published. Yet most of the fiction published from 1850 to 1900 first appeared in a number of installment formats. That books were first made available to the public in parts has been dismissed as an interesting but critically irrelevant fact of literary history, but now scholars recognize that modes of production shape literary meanings, not just for individual works, but in the larger culture as well. Lund explains how most American novels were published and read between 1850 and 1900, then provides the titles of several hundred serial works, their parts' divisions, and the dates of publication. Lund considers 69 authors and 285 titles, making *America's Continuing Story* the most complete study of its kind to date.

**literature and writers in 1850: *At Home in the City*** Elizabeth Klimasmith, 2005 A lucidly written analysis of urban literature and evolving residential architecture.

**literature and writers in 1850: *Political Economy, Literature & the Formation of Knowledge, 1720-1850*** Richard Adelman, Catherine Packham, 2018-03-09 This edited collection, *Political Economy, Literature & the Formation of Knowledge*, aims to address the genealogy and formation of political economy as a knowledge project from 1720 to 1850. Through individual essays on both literary and political economic writers, this volume defines and analyses the formative moves, both epistemological and representational, which proved foundational to the emergence of political economy as a dominant discourse of modernity. The collection also explores political economy's relation to other discourses and knowledge practices in this period; representation in and of political economy; abstraction and political economy; fictional mediations and interrogations of political economy; and political economy and its 'others', including political economy and affect, and political economy and the aesthetic. Essays presented in this text are at once historical and conceptual in focus, and manifest literary critical disciplinary expertise whilst being of genuinely broad and interdisciplinary interest. Amongst the writers whose work is addressed are: Charles Dickens, Elizabeth Gaskell, David Hume, Thomas Malthus, Jane Marcet, J. S. Mill, David Ricardo, and Adam Smith. The introduction, by the editors, sets up the conceptual, theoretical and analytical framework explored by each of the essays. The final essay and response bring the concerns of the volume up to date by engaging with current economic and financial realities, by, respectively, showing how an informed and critical history of political economy could transform current economic practices, and by exploring the abundance of recent conceptual art addressing representation and the unrepresentable in economic practice.

**literature and writers in 1850: *Victorian Noon*** Carl Dawson, 2020-03-24 Originally published in 1979. Carl Dawson looks at the year 1850, which was an extraordinary year in English literary history, to study both the great and forgotten writers, to survey journals and novels, poems and magazines, and to ask questions about dominant influences and ideas. His primary aim is descriptive: How was Wordsworth's *Prelude* received by his contemporaries on its publication in 1850? How did reviewers respond to new tendencies in poetry and fiction/ Who were the prominent literary models? But Dawson's descriptions also lead to broader, theoretical questions about such issues as the status of the imagination in an age obsessed by mechanical invention, about the public role of the writer, the appeal to nature, and the use of myth and memory. To express the Victorians' estimation of poetry, for example, Dawson presents the contrasting views help by two eminent Victorians, Macaulay and Carlyle. In Macaulay's opinion, the advance of civilization led to the decline of poetry; Carlyle, on the other hand, saw the poet as a spiritual liberator in a world of materialists. The fusion of the poet's personal and public roles is witnessed in a discussion of the two mid-Victorian Poet Laureates, Wordsworth and his successor, Tennyson. In analyzing the relationship between the two writers' works, Dawson also highlights the extent of the Victorians'

admiration for Dante. To give a wider perspective of the status of literature during this time, Dawson examines reviews, prefaces, and other remarks. Critics, he shows, made a clear distinction between poetry and fiction. Thus, in 1850, a comparison between, say, Wordsworth and Dickens would not have been made. Dawson, however, does compare the two, by focusing on their uses of autobiography. Dickens surfaces again, in a discussion of Victorian periodical publishing. Here, Dawson compares the Pre-Raphaelites' short-lived journal *The Germ* with Dickens' enormously popular *Household Words* and a radical paper, *The Red Republican*, which printed the first English version of *The Communist Manifesto* in 1850. In bringing together materials that have often been seen as disparate and unrelated and by suggesting new literary and ideological relationships, Carl Dawson has written a book to inform almost any reader, whether scholar of Victorian literature or lover of Dicken's novels.

**literature and writers in 1850:** *Chinese American Literature Since the 1850s* Xiao-huang Yin, 2000 This volume, an introduction and guide to the field, traces the origins and development of a body of literature written in English and in Chinese.

**literature and writers in 1850:** *Reading 1759* Shaun Regan, 2012-10-26 *Reading 1759* investigates the literary culture of a remarkable year in British and French history, writing, and ideas. Familiar to many as the British "year of victories" during the Seven Years' War, 1759 was also an important year in the histories of fiction, philosophy, ethics, and aesthetics. *Reading 1759* is the first book to examine together the range of works written and published during this crucial year. Offering broad coverage of the year's work in writing, these essays examine key works by Johnson, Voltaire, Sterne, Adam Smith, Edward Young, Sarah Fielding, and Christopher Smart, along with such group projects as the *Encyclopédie* and the literary review journals of the mid-eighteenth century. Organized around a cluster of key topics, the volume reflects the concerns most important to writers themselves in 1759. This was a year of the new and the modern, as writers addressed current issues of empire and ethical conduct, forged new forms of creative expression, and grappled with the nature of originality itself. Texts written and published in 1759 confronted the history of Western colonialism, the problem of prostitution in a civilized society, and the limitations of linguistic expression. Philosophical issues were also important in 1759, not least the thorny question of causation; while, in France, state censorship challenged the *Encyclopédie*, the central Enlightenment project. Taking into its purview such texts and intellectual developments, *Reading 1759* puts the literary culture of this singular, and singularly important, year on the scholarly map. In the process, the volume also provides a self-reflective contribution to the growing body of "annualized" studies that focus on the literary output of specific years.

**literature and writers in 1850:** *American Literature from 1600 Through the 1850s* Adam Augustyn Assistant Manager and Assistant Editor, *Literature*, 2010-08-15 Traces the progress of the written word as America was evolving as a nation.

**literature and writers in 1850:** *Victorian Publishing* Alexis Weedon, 2017-03-02 Drawing on research into the book-production records of twelve publishers-including George Bell & Son, Richard Bentley, William Blackwood, Chatto & Windus, Oliver & Boyd, Macmillan, and the book printers William Clowes and T&A Constable - taken at ten-year intervals from 1836 to 1916, this book interprets broad trends in the growth and diversity of book publishing in Victorian Britain. Chapters explore the significance of the export trade to the colonies and the rising importance of towns outside London as centres of publishing; the influence of technological change in increasing the variety and quantity of books; and how the business practice of literary publishing developed to expand the market for British and American authors. The book takes examples from the purchase and sale of popular fiction by Ouida, Mrs. Wood, Mrs. Ewing, and canonical authors such as George Eliot, Wilkie Collins, and Mark Twain. Consideration of the unique demands of the educational market complements the focus on fiction, as readers, arithmetic books, music, geography, science textbooks, and Greek and Latin classics became a staple for an increasing number of publishing houses wishing to spread the risk of novel publication.

**literature and writers in 1850:** *Writing the Self, Creating Community* Elisabeth Krimmer,

Lauren Nossett, 2020 This volume examines the world of German women writers who emerged in the burgeoning literary marketplace of eighteenth-century Europe.

**literature and writers in 1850: Reading for Realism** Nancy Glazener, 1997 Reading for Realism presents a new approach to U.S. literary history that is based on the analysis of dominant reading practices rather than on the production of texts. Nancy Glazener's focus is the realist novel, the most influential literary form of the nineteenth and twentieth centuries--a form she contends was only made possible by changes in the expectations of readers about pleasure and literary value. By tracing readers' collaboration in the production of literary forms, Reading for Realism turns nineteenth-century controversies about the realist, romance, and sentimental novels into episodes in the history of readership. It also shows how works of fiction by Rebecca Harding Davis, Henry James, Nathaniel Hawthorne, and others participated in the debates about literary classification and reading that, in turn, created and shaped their audiences. Combining reception theory with a materialist analysis of the social formations in which realist reading practices circulated, Glazener's study reveals the elitist underpinnings of literary realism. At the book's center is the Atlantic group of magazines, whose influence was part of the cultural machinery of the Northeastern urban bourgeoisie and crucial to the development of literary realism in America. Glazener shows how the promotion of realism by this group of publications also meant a consolidation of privilege--primarily in terms of class, gender, race, and region--for the audience it served. Thus American realism, so often portrayed as a quintessentially populist form, actually served to enforce existing structures of class and power.

**literature and writers in 1850: American Writers in Europe** F. Asya, 2013-10-03 These essays explore the impartial critical outlook American writers acquired through their experiences in Europe since 1850. Collectively, contributors reveal how the American writer's intuitive sense of freedom, coupled with their feeling of liberation from European influences, led to intellectual independence in the literary works they produced.

**literature and writers in 1850: Philanthropic Discourse in Anglo-American Literature, 1850-1920** Frank Q. Christianson, Leslee Thorne-Murphy, 2017-10-19 "Offers . . . a clearer insight into the scope and function of philanthropy in political and private life and the impacts that women writers and activists had." —Edith Wharton Review From the mid-nineteenth century until the rise of the modern welfare state in the early twentieth century, Anglo-American philanthropic giving gained an unprecedented measure of cultural authority as it changed in kind and degree. Civil society took on the responsibility for confronting the adverse effects of industrialism, and transnational discussions of poverty, urbanization, and women's work, and sympathy provided a means of understanding and debating social reform. While philanthropic institutions left a transactional record of money and materials, philanthropic discourse yielded a rich corpus of writing that represented, rationalized, and shaped these rapidly industrializing societies, drawing on and informing other modernizing discourses including religion, economics, and social science. Showing the fundamentally transatlantic nature of this discourse from 1850 to 1920, the authors gather a wide variety of literary sources that crossed national and colonial borders within the Anglo-American range of influence. Through manifestos, fundraising tracts, novels, letters, and pamphlets, they piece together the intellectual world where philanthropists reasoned through their efforts and redefined the public sector.

**literature and writers in 1850: Poetic Sisters** Deborah Kennedy, 2013 In Poetic Sisters, Deborah Kennedy explores the personal and literary connections among five early eighteenth-century women poets: Anne Finch, Countess of Winchilsea; Elizabeth Singer Rowe; Frances Seymour, Countess of Hertford; Sarah Dixon; and Mary Jones. Richly illustrated and elegantly written, this book brings the eighteenth century to life, presenting a diverse range of material from serious religious poems to amusing verses on domestic life. The work of Anne Finch, author of A Nocturnal Reverie, provides the cornerstone for this well informed study. But it was Elizabeth Rowe who achieved international fame for her popular religious writings. Both women influenced the Countess of Hertford, who wrote about the beauty of nature, centuries before modern

Earth Day celebrations. Sarah Dixon, a middle-class writer from Kent, had a strong moral outlook and stood up for those whose voices needed to be heard, including her own. Finally, Mary Jones, who lived in Oxford, was praised for both her genius and her sense of humor. *Poetic Sisters* presents a fascinating female literary network, revealing the bonds of a shared vocation that unites these writers. It also traces their literary afterlife from the eighteenth century to the present day, with references to contemporary culture, demonstrating how their work resonates with new generations of readers.

**literature and writers in 1850:** *Las Románticas* Susan Kirkpatrick, 1989-01-01 A deep and genuine analysis of the women writers who are the objects of each chapter, utilizing the most modern methods of literary criticism . . . this book will be viewed as essential not only by scholars of women in literature but also for specialists dealing with the nineteenth century.--Gregorio C. Martin, Duquesne University She shows us things we have not seen before. . . . This is a sophisticated, elegant, and important text. It demonstrates clearly, and for the first time, how women helped to shape Spanish Romantic discourse--both as subject and as object--and how prevailing attitudes shaped their writings.--David T. Gies, University of Virginia A deep and genuine analysis of the women writers who are the objects of each chapter, utilizing the most modern methods of literary criticism . . . this book will be viewed as essential not only by scholars of women in literature but also for specialists dealing with the nineteenth century.--Gregorio C. Martin, Duquesne University

**literature and writers in 1850: 1650-1850** Kevin L. Cope, 2019-04-01 With issue twenty-four of 1650-1850, this annual enters its second quarter-century with a new publisher, a new look, a new editorial board, and a new commitment to intellectual and artistic exploration. As the diversely inventive essays in this first issue from the Bucknell University Press demonstrate, the energy and open-mindedness that made 1650-1850 a success continue to intensify. This first Bucknell issue includes a special feature that explores the use of sacred space in what was once incautiously called "the age of reason." A suite of book reviews renews the 1650-1850 legacy of full-length and unbridled evaluation of the best in contemporary Enlightenment scholarship. These lively and informative reviews celebrate the many years that book review editor Baerbel Czennia has served 1650-1850 and also make for an able handoff to Samara Anne Cahill of Nanyang Technological University, who will edit the book review section beginning with our next volume. Most important of all, this issue serves as an invitation to scholars to offer their most creative and thoughtful work for consideration for publication in 1650-1850. About the annual journal 1650-1850 1650-1850 publishes essays and reviews from and about a wide range of academic disciplines—literature (both in English and other languages), philosophy, art history, history, religion, and science. Interdisciplinary in scope and approach, 1650-1850 emphasizes aesthetic manifestations and applications of ideas, and encourages studies that move between the arts and the sciences—between the "hard" and the "humane" disciplines. The editors encourage proposals for "special features" that bring together five to seven essays on focused themes within its historical range, from the Interregnum to the end of the first generation of Romantic writers. While also being open to more specialized or particular studies that match up with the general themes and goals of the journal, 1650-1850 is in the first instance a journal about the artful presentation of ideas that welcomes good writing from its contributors. First published in 1994, 1650-1850 is currently in its 24th volume. ISSN 1065-3112. Published by Bucknell University Press. Distributed worldwide by Rutgers University Press.

**literature and writers in 1850: A Race of Female Patriots** Brett D. Wilson, 2012 *A Race of Female Patriots* is a study of tragic drama after the Glorious Revolution of 1688 that yields new insight into women's involvement in the public sphere and the political and aesthetic significance of feeling.

**literature and writers in 1850: In Memoriam** Alfred Tennyson, Alfred Tennyson Baron Tennyson, 2004 Tennyson's central poem is presented with an extensive introduction that provides background information on the poet and poem as well as an overview of *In Memoriam*'s formal and thematic peculiarities, including Tennyson's use of the stanza and the poem's rhyme scheme.

**literature and writers in 1850: The Poems of Charlotte Smith** Charlotte Smith, 1993-12-09  
Charlotte Smith (1749-1806) was the author of ten novels, a play, and a host of innovative educational books for children, as well as several volumes of poetry that helped set priorities and determine the tastes of the culture of early Romanticism. Her Elegiac Sonnets sparked the sonnet revival in English Romanticism; *The Emigrants* initiated its passion for lengthy meditative introspection; and *Beachy Head* lent its poetic engagement with nature a uniquely telling immediacy. Smith was a woman, Wordsworth remarked a quarter century after her death, to whom English verse is under greater obligations than are likely to be either acknowledged or remembered. True to his prediction, Smith's poetry has virtually dropped from sight and thus from cultural consciousness. This, the first edition of Smith's collected poems, will restore to all students of English poetry a distinctive, compelling voice. Likewise, the recovery of Smith to her rightful place among the Romantic poets must spur the reassessment of the place of women writers within that culture.

**literature and writers in 1850: Nineteenth-Century Literature in Transition: The 1880s** Penny Fielding, Andrew Taylor, 2019-08-31  
What does it mean to focus on the decade as a unit of literary history? Emerging from the shadows of iconic Victorian authors such as Eliot and Tennyson, the 1880s is a decade that has been too readily overlooked in the rush to embrace end-of-century decadence and aestheticism. The 1880s witnessed new developments in transatlantic networks, experiments in lyric poetry, the decline of the three-volume novel, and the revaluation of authors, journalists and the reading public. The contributors to this collection explore the case for the 1880s as both a discrete point of literary production, with its own pressures and provocations, and as part of literature's sense of its expanded temporal and geographical reach. The essays address a wide variety of authors, topics and genres, offering incisive readings of the diverse forces at work in the shaping of the literary 1880s.

**literature and writers in 1850: Slavery and Sentiment** Christine Levecq, 2012-07-03  
Illuminates the political dimensions of American and British antislavery texts written by blacks

**literature and writers in 1850: Voices from the Asylum** Susannah Wilson, 2010-10-21  
Straddling the disciplines of literature and social history, and based on extensive archival research, this book makes a crucial contribution to the feminist project of writing women back into literary history. It brings to light the hitherto unrecognised literary tradition in the prehistory of psychoanalysis: the psychiatric memoir.

**literature and writers in 1850: American Literature from 1600 Through the 1850s** Britannica Educational Publishing, 2010-04-01  
Fiercely nationalistic, the first prominent American writers exhibited a profound pride in the territory that would come to be known as the United States. Predating even the Declaration of Independence, much early American writing entailed commentary on the newly developing American society. This volume examines the literature of the country in its nascence and writers such as Poe, Hawthorne, and Emerson, who helped cultivate a uniquely American voice.

**literature and writers in 1850: U.S. History** P. Scott Corbett, Volker Janssen, John M. Lund, Todd Pfannestiel, Sylvie Waskiewicz, Paul Vickery, 2024-09-10  
U.S. History is designed to meet the scope and sequence requirements of most introductory courses. The text provides a balanced approach to U.S. history, considering the people, events, and ideas that have shaped the United States from both the top down (politics, economics, diplomacy) and bottom up (eyewitness accounts, lived experience). U.S. History covers key forces that form the American experience, with particular attention to issues of race, class, and gender.

**literature and writers in 1850: Capital Letters** David Dowling, 2014-05-14  
In the 1840s and 1850s, as the market revolution swept the United States, the world of literature confronted for the first time the gaudy glare of commercial culture. Amid growing technological sophistication and growing artistic rejection of the soullessness of materialism, authorship passed from an era of patronage and entered the clamoring free market. In this setting, romantic notions of what it meant to be an author came under attack, and authors became professionals. In lively and provocative

writing, David Dowling moves beyond a study of the emotional toll that this crisis in self-definition had on writers to examine how three sets of authors—in pairings of men and women: Harriet Wilson and Henry David Thoreau, Fanny Fern and Walt Whitman, and Rebecca Harding Davis and Herman Melville—engaged with and transformed the book market. What were their critiques of the capitalism that was transforming the world around them? How did they respond to the changing marketplace that came to define their very success as authors? How was the role of women influenced by these conditions? *Capital Letters* concludes with a fascinating and daring transhistorical comparison of how two superstar authors—Herman Melville in the nineteenth century and Stephen King today—have negotiated the shifting terrain of the literary marketplace. The result is an important contribution to our understanding of print culture and literary work.

**literature and writers in 1850: Publishing Blackness** George Hutchinson, John Kevin Young, 2013-02-08 The first of its kind, this volume sets in dialogue African Americanist and textual scholarship, exploring a wide range of African American textual history and work

**literature and writers in 1850: Novel Bodies** Jason S. Farr, 2019-06-07 *Novel Bodies* examines how disability shapes the British literary history of sexuality. Jason Farr shows that various eighteenth-century novelists represent disability and sexuality in flexible ways to reconfigure the political and social landscapes of eighteenth-century Britain. In imagining the lived experience of disability as analogous to—and as informed by—queer genders and sexualities, the authors featured in *Novel Bodies* expose emerging ideas of able-bodiedness and heterosexuality as interconnected systems that sustain dominant models of courtship, reproduction, and degeneracy. Further, Farr argues that they use intersections of disability and queerness to stage an array of contemporaneous debates covering topics as wide-ranging as education, feminism, domesticity, medicine, and plantation life. In his close attention to the fiction of Eliza Haywood, Samuel Richardson, Sarah Scott, Maria Edgeworth, and Frances Burney, Farr demonstrates that disabled and queer characters inhabit strict social orders in unconventional ways, and thus opened up new avenues of expression for readers from the eighteenth century forward. Published by Bucknell University Press. Distributed worldwide by Rutgers University Press.

**literature and writers in 1850: The Tramp in British Literature, 1850—1950** Luke Lewin Davies, 2022-01-01 Shortlisted for the Literary Encyclopedia Book Prize 2022, *The Tramp in British Literature, 1850-1950* offers a unique account of the emergence of a new conception of homelessness in the mid-nineteenth century. After arguing that the emergence of the figure of the tramp reflects the evolution of capitalism and disciplinary society in this period, *The Tramp in British Literature* uncovers a neglected body of tramp literature written by memoir and fiction writers, many of whom were themselves homeless. In analysing these works, it presents select texts as a unique and ignored contribution to a wider radical discourse defined by its opposition to a wider societal preoccupation with the need to be productive.

**literature and writers in 1850: The Dynamics of Genre** Dallas Liddle, 2009-02-05 Newspapers, magazines, and other periodicals reached a peak of cultural influence and financial success in Britain in the 1850s and 1860s, out-publishing and out-selling books as much as one hundred to one. But although scholars have long known that writing for the vast periodical marketplace provided many Victorian authors with needed income—and sometimes even with full second careers as editors and journalists—little has been done to trace how the midcentury ascendancy of periodical discourses might have influenced Victorian literary discourse. In *The Dynamics of Genre*, Dallas Liddle innovatively combines Mikhail Bakhtin's dialogic approach to genre with methodological tools from periodicals studies, literary criticism, and the history of the book to offer the first rigorous study of the relationship between mid-Victorian journalistic genres and contemporary poetry, the novel, and serious expository prose. Liddle shows that periodical genres competed both ideologically and economically with literary genres, and he studies how this competition influenced the midcentury writings and careers of authors including Elizabeth Barrett Browning, Harriet Martineau, Anthony Trollope, George Eliot, and the sensation novelists of the 1860s. Some Victorian writers directly adopted the successful genre forms and worldview of journalism, but others such as

Eliot strongly rejected them, while Trollope launched his successful career partly by using fiction to analyze journalism's growing influence in British society. Liddle argues that successful interpretation of the works of these and many other authors will be fully possible only when scholars learn to understand the journalistic genre forms with which mid-Victorian literary forms interacted and competed.

**literature and writers in 1850: *Prophetic Writings of Lady Eleanor Davies*** Lady Eleanor Douglas, 1995 Eleanor Davies was one of the most prolific women writing in early - 17th-century England. This volume includes 38 of her tracts, revealing her experiences as a woman and exhibiting her extraordinary intellect, extensive education and fascination with words.

**literature and writers in 1850: *Loving Literature*** Deidre Shauna Lynch, 2014-12-22 One of the most common—and wounding—misconceptions about literary scholars today is that they simply don't love books. While those actually working in literary studies can easily refute this claim, such a response risks obscuring a more fundamental question: why should they? That question led Deidre Shauna Lynch into the historical and cultural investigation of *Loving Literature*. How did it come to be that professional literary scholars are expected not just to study, but to love literature, and to inculcate that love in generations of students? What Lynch discovers is that books, and the attachments we form to them, have played a vital role in the formation of private life—that the love of literature, in other words, is deeply embedded in the history of literature. Yet at the same time, our love is neither self-evident nor ahistorical: our views of books as objects of affection have clear roots in eighteenth- and nineteenth-century publishing, reading habits, and domestic history. While never denying the very real feelings that warm our relationship to books, *Loving Literature* nonetheless serves as a riposte to those who use the phrase “the love of literature” as if its meaning were transparent. Lynch writes, “It is as if those on the side of love of literature had forgotten what literary texts themselves say about love's edginess and complexities.” With this masterly volume, Lynch restores those edges and allows us to revel in those complexities.

**literature and writers in 1850: *Fiction and 'The Woman Question' from 1850 to 1930*** W. R. Owens, Alexis Weedon, Nicola Darwood, 2020-07-02 This book is about how ‘The Woman Question’ was represented in works of fiction published between 1850 and 1930. The essays here offer a wide-ranging and original approach to the ways in which literature shaped perceptions of the roles and position of women in society. Debates over ‘The Woman Question’ encompassed not only the struggle for voting rights, but gender equality more widely. The book reaches beyond the usual canonical texts to focus on writers who have, in the main, attracted relatively little critical attention in recent years: Stella Benson, Kate Chopin, Marie Corelli, Dinah Mulock Craik, Clemence Dane, Arthur Conan Doyle, George Gissing, Ouida, and William Hale White (who wrote under the pseudonym ‘Mark Rutherford’). These writers dealt imaginatively with issues such as marriage, motherhood, sexual desire, adultery and suffrage, and they represented female characters who, in varying degrees and with mixed success, sought to defy the social, sexual and political constraints placed upon them. The collection as a whole demonstrates how fiction could contribute in striking and memorable ways to debates over gender equality—debates which continue to have relevance in the twenty-first century.

**literature and writers in 1850: *The War Before the War*** Andrew Delbanco, 2019-11-05 A New York Times Notable Book Selection Winner of the Mark Lynton History Prize Winner of the Anisfield-Wolf Book Award Winner of the Lionel Trilling Book Award A New York Times Critics' Best Book Excellent... stunning.—Ta-Nehisi Coates This book tells the story of America's original sin—slavery—through politics, law, literature, and above all, through the eyes of enslaved black people who risked their lives to flee from bondage, thereby forcing the nation to confront the truth about itself. The struggle over slavery divided not only the American nation but also the hearts and minds of individual citizens faced with the timeless problem of when to submit to unjust laws and when to resist. *The War Before the War* illuminates what brought us to war with ourselves and the terrible legacies of slavery that are with us still.

**literature and writers in 1850: *Oldtown Folks*** Harriet Beecher Stowe, 2019-03-07 This work

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**literature and writers in 1850: Blood Meridian** Cormac McCarthy, 2010-08-11 25th ANNIVERSARY EDITION • From the bestselling author of *The Passenger* and the Pulitzer Prize-winning novel *The Road*: an epic novel of the violence and depravity that attended America's westward expansion, brilliantly subverting the conventions of the Western novel and the mythology of the Wild West. Based on historical events that took place on the Texas-Mexico border in the 1850s, *Blood Meridian* traces the fortunes of the Kid, a fourteen-year-old Tennessean who stumbles into the nightmarish world where Indians are being murdered and the market for their scalps is thriving. Look for Cormac McCarthy's latest bestselling novels, *The Passenger* and *Stella Maris*.

**literature and writers in 1850: Their Wedding Journey** William Dean Howells, 1883

**literature and writers in 1850: Victorian Psychology and British Culture, 1850-1880** Rick Rylance, 2000 This examination of psychological theory as it appeared to the Victorians, traces the social and intellectual forces in play in its formation. It also relates these 19th-century ideas to 20th-century developments in psychological investigation.

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