

PRESS RELEASE

For Immediate Release



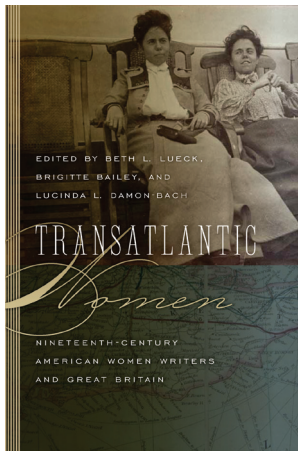
University of New Hampshire Press

One Court Street, Lebanon, NH 03766

Contact:

Barbara Briggs (603) 448-1533, ext. 233
barbara.briggs@dartmouth.edu

Fifteen scholars analyze American women writers' transatlantic exchanges in the nineteenth century



Transatlantic Women Nineteenth-Century American Women Writers and Great Britain

Edited by
Beth L. Lueck,
Brigitte Bailey, and
Lucinda L.
Damon-Bach

Publication date:
July 10, 2012

360 pp., 10 illus., 6 1/8 x
9 1/4"

Paper, \$39.95
978-1-61168-276-2
Ebook, \$34.99
978-1-61168-277-9
Cloth, \$85.00
978-1-61168-275-5

*Becoming Modern:
New Nineteenth-
Century Studies*

Featuring a range of critical approaches and methodologies, *Transatlantic Women: Nineteenth-Century American Women Writers and Great Britain* analyzes the implications of women's transatlantic exchanges. These women, writing between 1830 and 1900, traveled for many reasons: to create or reinforce professional networks and identities, to escape strictures on women, to promote reform, to improve their health, to understand the workings of other nations, or to pursue cultural and aesthetic education. Presenting new material about women writers' literary friendships, travels, reception and readership, and influences, *Transatlantic Women* offers new frameworks for thinking about transatlantic literary studies.

The book explores both geographical and intellectual exchanges across the Atlantic: both travel and transatlantic print culture. Essays on such well-known writers as Catharine Maria Sedgwick, Harriet Beecher Stowe, and Margaret Fuller contribute new insights on their literary engagements with English authors but also examine the new directions their writings took as a result of their travels. Frances Sargent Osgood, a less well known author, flourished in a community of women writers in England where she was able to create a role for herself as a poetess in American and British print culture. Harriet Jacobs experienced a rebirth of her Christian faith during her stay in England, while Ellen Craft's experience in Great Britain over almost two decades enabled her to shape her own celebrity as an abolitionist speaker. Writers such as Susan Warner and

Emily Dickinson emerge here as far more engaged in international conversations about religion and science than scholars have previously understood.

Highlighting the social and textual complexity of the transatlantic world and its effect on professional, political, religious, and literary relations, *Transatlantic Women* brings together research on a range of women writers engaged in a transatlantic world of movement and dialogue: in forms as various as the travel advice of the Women's Rest Tour Association, Louisa May Alcott's rewriting of *Jane Eyre*, Sarah Orne Jewett's correspondence with Mrs. Humphry Ward, and Stowe's correspondence with George Eliot that influenced the writing of *Daniel Deronda*. According to the Introduction, "This diversity of approaches advances our thinking about women's texts circulating within the Anglo-American world of travel, authorship, and cultural exchange. But it also points to the wealth of research questions the field might generate, and their implications for rethinking the categories that have shaped nineteenth-century literary history."

BETH L. LUECK is a professor of English at the University of Wisconsin, Whitewater.

BRIGITTE BAILEY is an associate professor of English at the University of New Hampshire.

LUCINDA L. DAMON-BACH is a professor of English at Salem State University.