

Family Chronicles Maria Edgeworths Castl

The Works of Maria Edgeworth Marilyn Butler 2021-01-14 This collected edition makes available all of Maria Edgeworth's major fiction for adults, much of her juvenile fiction, and also a selection of her educational and occasional writings. A dual pagination system indicates original page numbers for scholars.

Jefferson's Secrets Andrew Burstein 2006-03-21 Thomas Jefferson died on July 4, 1826, leaving behind a series of mysteries that captured the imaginations of historical investigators—an interest rekindled by the recent revelation that he fathered a child by Sally Hemmings, a woman he legally owned—yet there is still surprisingly little known about him as a man. In *Jefferson's Secrets* Andrew Burstein focuses on Jefferson's last days to create an emotionally powerful portrait of the uncensored private citizen who was also a giant of a man. Drawing on sources previous biographers have glossed over or missed entirely, Burstein uncovers, first and foremost, how Jefferson confronted his own mortality; and in doing so, he reveals how he viewed his sexual choices. Delving into Jefferson's soul, Burstein lays bare the president's thoughts about his own legacy, his predictions for American democracy, and his feelings regarding women and religion. The result is a moving and surprising work of history that sets a new standard, post-DNA, for the next generation's reassessment of the most evocative and provocative of this country's founders.

Encyclopedia of the Essay Tracy Chevalier 2012-10-12 This groundbreaking new source of international scope defines the essay as nonfictional prose texts of between one and 50 pages in length. The more than 500 entries by 275 contributors include entries on nationalities, various categories of essays such as generic (such as sermons, aphorisms), individual major works, notable writers, and periodicals that created a market for essays, and particularly famous or significant essays. The preface details the historical development of the essay, and the alphabetically arranged entries usually include biographical sketch, nationality, era, selected writings list, additional readings, and anthologies

Castle Rackrent Maria Edgeworth 1965 *Castle Rackrent* By Maria Edgeworth Thady Quirk is the ever-present steward to four generations of a dying dynasty in Castle Rackrent, hilariously flattering and encouraging his hapless masters on their road to ruin. Ingeniously drawing on an actual chronicle of Maria Edgeworth's family experiences, the narrative subtly emerges as a devastating commentary on the Anglo-Irish occupation of rural Ireland. This volume also includes *Ennui*, a natural sequel to *Castle Rackrent* with its family nurse of the Irish Rebellion of 1798, the lazy and gullible English earl, Lord Glenthorn, learns a shocking secret that will drive him and his nurse apart.

Castle Rackrent & The Absentee Maria Edgeworth 1903

The Anglo-Irish Novel and the Big House Vera Kreilkamp 1998-10-01

This book is a comprehensive study of the ascendancy novel from Maria Edgeworth's *Castle Rackrent* (1800) through contemporary reinventions of the form. Kreilkamp argues that Irish fiction needs to be rescued from the critical assumptions underlying attacks on the historical mythologies of Yeats and the Literary Revival. Exploring the uniquely Irish dimensions of colonial and post-colonial societies, Kreilkamp charts the self-critical formulations of a gentry culture facing its extinction—more often and more successfully with comic irony than nostalgia. Kreilkamp positions the *Big House* novels within current debates in postcolonial criticism and theory. She argues that these fictional representations of a beleaguered society provide a complex, nuanced gaze into a hybrid colonial group that distanced itself from the self-aggrandizements of the revivalists. As she examines the gothic, revisionist, and postmodern permutations of an enduring national form, she illustrates the ways ascendancy women transformed conventions of an English domestic genre into political fiction. Her attention to Edgeworth's Irish works, the fiction of the neglected Victorian novelist Charles Lever, and the gothic forms of the *Big House* by Sheridan Le Fanu and Charles Maturin provide a historical context for later reformulations of the genre by Somerville and Ross, Elizabeth Bowen, Molly Keane, William Trevor, Jennifer Johnston, Aidan Higgins, and John Banville.

Irish Women Writers Ann Owens Weekes 2021-10-21 From the legendary poet Oisín to modernist masters like James Joyce, William Butler Yeats, and Samuel Beckett, Ireland's literary tradition has made its mark on the Western canon. Despite its proud tradition, the student

who searches the shelves for works on Irish women's fiction is liable to feel much as Virginia Woolf did when she searched the British Museum for work on women by women. Critic Nuala O'Faolain, when confronted with this disparity, suggested that "modern Irish literature is dominated by men so brilliant in their misanthropy... [that] the self-respect of Irish women is radically and paradoxically checkmated by respect for an Irish national achievement." While Ann Owens Weekes does not argue with the first part of O'Faolain's assertion, she does with the second. In *Irish Women Writers: An Uncharted Tradition*, she suggests that it is the critics rather than the writers who have allowed themselves to be checkmated. Beginning with Maria Edgeworth's *Castle Rackrent* (1800) and ending with Jennifer Johnston's *The Railway Station* (1980), she surveys the best of the Ireland's female literature to show its artistic and historic significance and to demonstrate that it has its own themes and traditions related to, yet separate from, that of male Irish writers. Weekes examines the work of writers like E.O.E. Somerville and Martin Ross (pen names for cousins Edith Somerville and Violet Martin), Elizabeth Bowen, Kate O'Brien, Mary Lavin, and Molly Keane, among others. She teases out the themes that recur in these writers' works, including the link between domestic and political violence and re-visioning of traditional stories, such as Julia O'Faolain's use of the Cuchulain and Diarmuid and Grainne myths to reveal the negation of women's autonomy. In doing so, she demonstrates that the literature of Anglo- and Gaelic-Irish women presents a unified tradition of subjects and techniques, a unity that might become an optimistic model not only for Irish literature but also for Irish people.

Family Chronicles Cólín Owens 1987

The Works of Maria Edgeworth, Part I Vol 1 Marilyn Butler

2019-09-25 This book is a collection of novels *Castle Rackrent*, *Irish Bulls*, and *Ennui* by Maria Edgeworth that will be of much use to scholars, students and general readers interested in family fiction. Maria Edgeworth (1 January 1768 - 22 May 1849) was a prolific Anglo-Irish writer of adults' and children's literature. She was one of the first realist writers in children's literature and was a significant figure in the evolution of the novel in Europe.[2] She held advanced views, for a woman of her time, on estate management, politics and education, and corresponded with some of the leading literary and economic writers, including Sir Walter Scott and David Ricardo.

Terror and Irish Modernism Jim Hansen 2010-07-02 Presents a new genealogy and synoptic overview of modern Irish fiction.

Reader's Guide to Literature in English Mark Hawkins-Dady

2012-12-06 *Reader's Guide Literature in English* provides expert guidance to, and critical analysis of, the vast number of books available within the subject of English literature, from Anglo-Saxon times to the current American, British and Commonwealth scene. It is designed to help students, teachers and librarians choose the most appropriate books for research and study.

Castle Rackrent [by M. Edgeworth] Maria Edgeworth 1801

Family Chronicles Cólín Owens 1987 An excellent casebook consisting of portions from nearly every significant criticism of *Castle Rackrent* published in the last 50 years. The selections provide a broad range of materials on the text, ranging from biographical contexts (taken from Marilyn Butler's definitive biography of Edgeworth), to analyses of folklore. Often cited as the first "Irish" or regional novel, *Castle Rackrent* is further examined against the backdrop of Irish history and politics by reputed scholars such as Thomas Flanagan and, in a more recent essay on "The Significant Silences of Thady Quirk," by Maurice Colgan. James Newcomer's controversial assessment of "The Disingenuous Thady Quirk" brings the reader to the heart of the debate over Edgeworth's methods of characterization, as does Elizabeth Harden's exploration of Edgeworth's most engaging narrator. Other writers explore the function of didacticism in the novel. This casebook makes accessible a full spectrum of critical opinions.

Their Fathers' Daughters Elizabeth Kowaleski-Wallace 1991-10-03

Current feminist theory has developed powerful explanations for some women writers' rebellion against patriarchy. But other women writers did not rebel; rather, they supported and celebrated patriarchy. Examining the lives and selected works of two late eighteenth-century writers, Hannah More and Maria Edgeworth, this book explores what it means for a woman writer to identify with her father and the patriarchal tradition he represents. Kowaleski-Wallace exposes the psychological,

social, and historical factors that motivated such an identification, and reveals the consequences that result from being a "daddy's girl."

Castle Rackrent Maria Edgeworth 2013-05-11 The story of the Edgeworth Family, if it were properly told, should be as long as the ARABIAN NIGHTS themselves; the thousand and one cheerful intelligent members of the circle, the amusing friends and relations, the charming surroundings, the cheerful hospitable home, all go to make up an almost unique history of a county family of great parts and no little character. The Edgeworths were people of good means and position, and their rental, we are told, amounted to nearly L3000 a year. At one time there was some talk of a peerage for Mr. Edgeworth, but he was considered too independent for a peerage. The family tradition seems to have been unconventional and spirited always. There are records still extant in the present Mr. Edgeworth's possession,—papers of most wonderful vitality for parchment,—where you may read passionate remonstrances and adjurations from great-grandfathers to great-great-grandfathers, and where great-great-grandmothers rush into the discussion with vehement spelling and remonstrance, and make matters no better by their interference. I never read more passionately eloquent letters and appeals. There are also records of a pleasanter nature; merrymakings, and festive preparations, and 12s. 6d. for a pair of silk stockings for Miss Margaret Edgeworth to dance in, carefully entered into the family budget. All the people whose portraits are hanging up, beruffled, dignified, calm, and periwigged, on the old walls of Edgeworthstown certainly had extraordinarily strong impressions, and gave eloquent expression to them. I don't think people could feel quite so strongly now about their own affairs as they did then; there are so many printed emotions, so many public events, that private details cannot seem quite as important. Edgeworths of those days were farther away from the world than they are now, dwelling in the plains of Longford, which as yet were not crossed by iron rails. The family seems to have made little of distances, and to have ridden and posted to and fro from Dublin to Edgeworthstown in storm and sunshine.

Realismustheorien in England (1692-1919) Walter F. Greiner 1997

Castle Rackrent Maria Edgeworth 2018-09-21 Reproduction of the original: *Castle Rackrent* by Maria Edgeworth

The Absentee Maria Edgeworth 2009-06-01 On the eve of his coming of age, a young Lord begins to see the truth of his parents' lives: his mother cannot buy her way into society no matter how hard he tries, and his father is being ruined by her continued attempts. The young Lord then travels to his home in Ireland, encountering adventure on the way, and discovers that the native residents are being exploited in his father's absence.

Belinda Maria Edgeworth 1801

Castle Rackrent María Edgeworth 2015-06-06 The story of the Edgeworth Family, if it were properly told, should be as long as the ARABIAN NIGHTS themselves; the thousand and one cheerful intelligent members of the circle, the amusing friends and relations, the charming surroundings, the cheerful hospitable home, all go to make up an almost unique history of a county family of great parts and no little character. The Edgeworths were people of good means and position, and their rental, we are told, amounted to nearly L3000 a year. At one time there was some talk of a peerage for Mr. Edgeworth, but he was considered too independent for a peerage.

Castle Rackrent EasyRead Edition María Edgeworth 2006-07 Published in 1800, "Castle Rackrent" is regarded as the first family saga and first regional novel in English. It chronicles the lives of four generations of 18th-century Irish landlords, and how their negligent behaviour towards life and money takes them to the edge of bankruptcy and ruin. A stimulating satire!

Castle Rackrent EasyRead Comfort Edition María Edgeworth 2006-07 Published in 1800, "Castle Rackrent" is regarded as the first family saga and first regional novel in English. It chronicles the lives of four generations of 18th-century Irish landlords, and how their negligent behaviour towards life and money takes them to the edge of bankruptcy and ruin. A stimulating satire!

New Essays on Maria Edgeworth Julie Nash 2018-02-06 Devoted to the varied writings of the influential novelist, children's author, and educator, this collection situates Edgeworth's writing in the context of her life and times. Combining postcolonial, historical, and gender criticism, the contributors offer fresh readings of Edgeworth's novels, stories, letters, and educational texts, including *Belinda*, *Moral Tales*, *Practical Education*, *Helen*, and *The Absentee*. Throughout her work, Edgeworth confronts a world whose values, while grounded in tradition and supported by slavery and colonial domination, are being challenged

and ultimately changed in surprising ways by women, peasants, servants, and other voices from the margins. In discussing Edgeworth and her writing, the contributors also offer innovative perspectives on the novel and other central issues of eighteenth- and nineteenth-century literature. The collection will be invaluable to established scholars working in eighteenth- and nineteenth-century literature, women's studies, and children's literature, as well as to students encountering Edgeworth for the first time.

Castle Rackrent, and The Absentee Maria Edgeworth 1928

Nobody's Story Catherine Gallagher 1994-12-09 "A superb book. . . . A scintillating, continuously rewarding reflection on authorship and its place in the modern world. This is a study in the great tradition of Ian Watt's *The Rise of the Novel*: both a brilliant work of literary scholarship and an invigorating report on modernity itself."—Terry Castle, author of *The Apparitional Lesbian* "An exemplary instance of what many have been clamoring for: a rigorous cultural study of literature."—William B. Warner, author of *Reading Clarissa*

An Irish Literature Reader Maureen O'Rourke Murphy 2015-02-01 In a volume that has become a standard text in Irish studies and serves as a course-friendly alternative to the *Field Day* anthology, editors Maureen O'Rourke Murphy and James MacKillop survey thirteen centuries of Irish literature, including Old Irish epic and lyric poetry, Irish folksongs, and drama. For each author the editors provide a biographical sketch, a brief discussion of how his or her selections relate to a larger body of work, and a selected bibliography. In addition, this new volume includes a larger sampling of women writers.

Maria Edgeworth's Irish Writing B. Hollingworth 1997-08-29 Edgeworth is regarded as a pioneer in the development of the regional novel and the use of vernacular language. This study investigates her attitudes towards language and regionalism. It shows, by a detailed discussion of her major Irish texts - *Castle Rackrent*, *Essay on Irish Bulls*, *Ennui*, *The Absentee* and *Ormond* - how her intellectual 'Lunar' background, and her life in Ireland during the momentous years of the Union is reflected in the form and language of her writing.

Castle Rackrent Maria Edgeworth 2018-11-30 *Castle Rackrent*—Maria Edgeworth's first novel, and the work for which she was and is best known—occupies a most unusual place in the history both of Irish literature and of English-language fiction. It has sometimes been called the first historical novel in English literature, yet in its tone it more closely resembles a comedy of manners than anything in the genre that has come to be known as "the historical novel." It has been identified as the first of other lines as well—the first English novel written in a non-standard dialect, the first "provincial" or "regional" novel, and the first in what developed into the "big house" tradition of novels focused on the lives of the Anglo-Irish Protestant landholding class that dominated much of Ireland for centuries. Its innovative use of an unreliable narrator makes it also, arguably, an important milestone in the development of the novel form as a whole. *Castle Rackrent* chronicles the declining fortunes and ultimate ruin of the Rackrent family through the mishandling of their estate by a series of incompetent and irresponsible heirs. Edgeworth attested in a letter she wrote years later that "the only character drawn from the life" in the novel is Thady Quirk (servant to the Rackrent family, and the novel's narrator). But the novel as a whole is grounded in real events—the careless landlords and the "middle men who grind the face of the poor" described in Edgeworth's fiction were very real in eighteenth-century Ireland. This edition does more than any other to set this classic novel in the political, economic, and religious context of eighteenth- and early nineteenth-century Irish life; in addition to an illuminating introduction, the edition includes a variety of background historical materials.

Castle Rackrent, a Hibernian Tale Maria Edgeworth 2009-06-01 This scarce antiquarian book is a facsimile reprint of the original. Due to its age, it may contain imperfections such as marks, notations, marginalia and flawed pages. Because we believe this work is culturally important, we have made it available as part of our commitment for protecting, preserving, and promoting the world's literature in affordable, high quality, modern editions that are true to the original work.

Castle Rackrent and the Absentee María Edgeworth 2017-09-04 *Castle Rackrent*, a short novel by Maria Edgeworth published in 1800, is often regarded as the first historical novel, the first regional novel in English, the first Anglo-Irish novel, the first Big House novel and the first saga novel. It is also widely regarded as the first novel to use the device of a narrator who is both unreliable and an observer of, rather than a player in, the actions he chronicles. Kirkpatrick suggests that it "both borrows from and originates a variety of literary genres and subgenres without

neatly fitting into any one of them." William Butler Yeats pronounced Castle Rackrent "one of the most inspired chronicles written in English." The Absentee is a novel by Maria Edgeworth, published in 1812 in Tales of Fashionable Life, that expresses the systemic evils of the absentee landlord class of Anglo-Irish and the desperate condition of the Irish peasantry. Just before coming of age, Lord Colambre, the sensitive hero of the novel, finds that his mother Lady Clonbrony's attempts to buy her way into the high society of London are only ridiculed, while his father, Lord Clonbrony, is in serious debt as a result of his wife's lifestyle. His mother wishes him to marry an heiress, Miss Broadhurst, who is a friend of Grace Nugent. However, Colambre has already fallen in love with his cousin, Grace Nugent, who lives with the family as a companion to Lady Clonbrony. Worried that his mother will pressure him into a marriage with someone he does not love, Colambre decides to leave the London social scene and visit his ancestral home in County Wicklow in Ireland..... Maria Edgeworth (1 January 1768 - 22 May 1849) was a prolific Anglo-Irish writer of adults' and children's literature. She was one of the first realist writers in children's literature and was a significant figure in the evolution of the novel in Europe. She held advanced views, for a woman of her time, on estate management, politics and education, and corresponded with some of the leading literary and economic writers, including Sir Walter Scott and David Ricardo. Early life: Maria Edgeworth was born at Black Bourton, Oxfordshire. She was the second child of Richard Lovell Edgeworth (who eventually fathered 22 children by four wives) and Anna Maria Edgeworth; Maria was thus an aunt of Francis Ysidro Edgeworth. She spent her early years with her mother's family in England, until her mother's death when Maria was five. When her father married his second wife Honora Sneyd in 1773, she went with him to his estate, Edgeworthstown, in County Longford, Ireland..... 'Chris' Hammond (1860-1900) was one of the most productive illustrators of the 1890s. Best known as an interpreter of classic fiction, she embellished texts by Jane Austen, Maria Edgeworth, W. M. Thackeray, George Eliot and a number of others, as well as contributing to Cassell's Magazine, The Quiver, and St Pauls.... Anne Isabella, Lady Ritchie, nee Thackeray (9 June 1837 - 26 February 1919), was an English writer. She was the eldest daughter of William Makepeace Thackeray. She was the author of several novels which were highly regarded in their time, and a central figure in the late Victorian literary scene. She is perhaps best remembered today as the custodian of her father's literary legacy, and for her short fiction placing traditional fairy tale narratives in a Victorian milieu. Her 1885 novel Mrs. Dymond contains the earliest English-language use of the well-known proverb "give a man a fish and you feed him for a day; teach a man to fish and you feed him for life..".....

Castle Rackrent and the Absentee Maria Edgeworth 1895 Thady Quirk, steward to the decaying estate of the Rackrent family, narrates a story of four generations of a dying dynasty in Castle Rackrent. This volume also includes Ennui, the entertaining confessions of the Earl of Glenthorn, a bored aristocrat. Both novels offer a darkly comic and satirical expose of the Irish class system.

Encyclopedia of the Romantic Era, 1760-1850 Christopher John Murray 2013-05-13 In 850 analytical articles, this two-volume set explores the developments that influenced the profound changes in thought and sensibility during the second half of the eighteenth century and the first half of the nineteenth century. The Encyclopedia provides readers with a clear, detailed, and accurate reference source on the literature, thought, music, and art of the period, demonstrating the rich interplay of international influences and cross-currents at work; and to explore the many issues raised by the very concepts of Romantic and Romanticism.

Visuality in the Novels of Austen, Radcliffe, Edgeworth and Burney Jessica A. Volz 2017-03 Visuality in the Novels of Austen, Radcliffe, Edgeworth and Burney argues that the proliferation of visual codes, metaphors and references to the gaze in women's novels published in Britain between 1778 and 1815 is more significant than scholars have previously acknowledged. The book's innovative survey of the oeuvres of four culturally representative women novelists of the period spanning the Anglo-French War and the Battle of Waterloo reveals the importance of visuality - the continuum linking visual and verbal communication. It provided women novelists with a methodology capable of circumventing the cultural strictures on female expression in a way that concealed resistance within the limits of language. In contexts dominated by 'frustrated utterance', penetrating gazes and the perpetual threat of misinterpretation, Jane Austen, Ann Radcliffe, Maria Edgeworth and Frances Burney used references to the visible and the invisible to

comment on emotions, socio-economic conditions and patriarchal abuses. Visuality in the Novels of Austen, Radcliffe, Edgeworth and Burney offers new insights into verbal economy and the gender politics of the era by reassessing expression and perception from a uniquely telling point of view.

Encyclopedia of Romanticism (Routledge Revivals) Laura Dabundo 2009-10-15 First Published in 1992, this encyclopedia is designed to survey the social, cultural and intellectual climate of English Romanticism from approximately the 1780s and the French Revolution to the 1830s and the Reform Bill. Focussing on 'the spirit of the age', the book deals with the aesthetic, scientific, socioeconomic - indeed the human - environment in which the Romantics flourished. The book considers poets, playwrights and novelists; critics, editors and booksellers; painters, patrons and architects; as well as ideas, trends, fads, and conventions, the familiar and the newly discovered. The book will be of use for everyone from undergraduate English students, through to thesis-driven graduate students to teaching faculty and scholars.

Servants and Paternalism in the Works of Maria Edgeworth and Elizabeth Gaskell Julie Nash 2017-11-30 Writing during periods of dramatic social change, Maria Edgeworth and Elizabeth Gaskell were both attracted to the idea of radical societal transformation at the same time that their writings express nostalgia for a traditional, paternalistic ruling class. The author shows how this tension is played out especially through the characters of servants in short fiction and novels such as Edgeworth's Castle Rackrent, Belinda, and Helen and Gaskell's North and South and Cranford. Servant characters, the author contends, enable these writers to give voice to the contradictions inherent in the popular paternalistic philosophy of their times because the situation of domestic servitude itself embodies such inconsistencies. Servants, whose labor was essential to the economic and social function of eighteenth- and nineteenth-century British society, made up the largest category of workers in England by the nineteenth century and yet were expected to be socially invisible. At the same time, they lived in the same houses as their masters and mistresses and were privy to the most intimate details of their lives. Both Edgeworth and Gaskell created servant characters who challenge the social hierarchy, thus exposing the potential for dehumanization and corruption inherent in the paternalistic philosophy. the author's study opens up important avenues for future scholars of women's fiction in the nineteenth century.

Castle Rackrent Maria Edgeworth 2015 The only edition of this 1800 novel--widely regarded as the first historical novel--to include supporting materials on both the importance of Maria Edgeworth as a writer and the influence of contemporary history on this novel.

Castle Rackrent EasyRead Edition Maria Edgeworth 2006-07 Published in 1800, "Castle Rackrent" is regarded as the first family saga and first regional novel in English. It chronicles the lives of four generations of 18th-century Irish landlords, and how their negligent behaviour towards life and money takes them to the edge of bankruptcy and ruin. A stimulating satire!

Castle Rackrent Maria Edgeworth 2008-10-09 During the 1790s, with Ireland in political crisis, Maria Edgeworth made a surprisingly rebellious choice: in Castle Rackrent, her first novel, she adopted an Irish Catholic voice to narrate the decline of a family from her own Anglo-Irish class. Castle Rackrent's narrator, Thady Quirk, gives us four generations of Rackrent heirs - Sir Patrick, the dissipated spendthrift; Sir Murtagh, the litigating fiend; Sir Kit, the brutal husband and gambling absentee; and Sir Condy, the lovable and improvident dupe of Thady's own son, Jason. With this satire on Anglo-Irish landlords Edgeworth pioneered the regional novel and inspired Sir Walter Scott's Waverley (1814). She also changed the focus of conflict in Ireland from religion to class and boldly predicted the rise of the Irish Catholic Bourgeoisie. ABOUT THE SERIES: For over 100 years Oxford World's Classics has made available the widest range of literature from around the globe. Each affordable volume reflects Oxford's commitment to scholarship, providing the most accurate text plus a wealth of other valuable features, including expert introductions by leading authorities, helpful notes to clarify the text, up-to-date bibliographies for further study, and much more.

Irish Women Writers Alexander G. Gonzalez 2005-11-30 Irish women writers have a large following, and their works are attracting large amounts of scholarly and critical attention. Through roughly 75 alphabetically arranged entries written by more than 35 expert contributors, this reference overviews the lives and works of Irish women writers active in a range of genres and periods. Each entry includes a brief biography, a discussion of major works and themes, a survey of the

writer's critical reception, and a list of works by and about the author. The volume closes with a selected, general bibliography. Ireland has an especially lively literary tradition, and works by Irish writers have long been recognized as interesting and influential. While male writers have received the bulk of the critical attention given to Irish literature, contemporary women writers are among the most widely read Irish authors. This reference overviews the lives and works of Irish women writers active in a range of periods and genres. Included are roughly 75 alphabetically arranged entries written by more than 35 expert contributors. Among the writers discussed are: ; Elizabeth Bowen ; Mary Dorcey ; Lady Isabella Augusta Gregory ; Anne Hartigan ; Norah Hoult ; Paula Meehan ; Iris Murdoch ; Edna O'Brien ; Katharine Tynan ; Sheila Wingfield ; And many more. Each entry includes a brief biography, a discussion of major works and themes, a review of the writer's critical reception, and a list of works by and about the writer. The volume closes with a selected, general bibliography.

An Uncomfortable Authority Heidi Kaufman 2004 In recent years, Maria Edgeworth (1768-1849) has been the subject of increasing interest. A woman, a member of the landholding elite, an educator, and a daughter who lived under the historical shadow of her father, Edgeworth's life is difficult to categorize. Ironically, these very aspects of Edgeworth's identity that once excluded her from literary and historical discussions now form the basis of current interest in her life and her writing. This collection of essays builds on existing scholarship to develop new perspectives about Edgeworth's place in English and Irish history, literary history, and women's history. These essays explore the ways in which Edgeworth's entire adult life was an attempt to reconcile the irreconcilable, an attempt to justify and preserve her own privileged position even as she acknowledged the tenuousness of that position and as she sought to claim other privileges denied her. Christopher Fauske is the assistant dean in the School of Arts & Science at Salem State College, Salem, Massachusetts. Heidi Kaufman is assistant Professor of English at the University of Delaware.

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