

**Women, Language, and Education  
with an Appendix on  
The Portrayal of Women in 19thC Fiction**

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“But”—here Rosamond [Vincy]’s face broke into a smile ...  
“But I shall not marry any Middlemarch young man.” [Mrs Vincy:]  
“So it seems, my love, for you have as good as refused the pick of them; and if there’s better to be had, I’m sure there’s no girl better deserves it.”  
“Excuse me, mamma—I wish you would not say, ‘the pick of them.’ ”  
“Why, what else are they?”  
“I mean, mamma, it is rather a vulgar expression.”  
“Very likely, my dear; I never was a good speaker. What should I say?”  
“The best of them.”  
“Why, that seems just as plain and common. If I had had time to think, I should have said, ‘the most superior young men.’ But with your education you must know.”  
“What must Rosy know, mother?” said Mr. Fred [Vincy], who had slid in unobserved ...  
“Whether it’s right to say ‘superior young men,’ ” said Mrs. Vincy ringing the bell.  
“Oh, there are so many superior sugars and teas now. Superior is getting to be shopkeepers’ slang.”  
“Are you beginning to dislike slang, then?” said Rosamond, with mild gravity.  
“Only the wrong sort. All choice of words is slang. It marks a class.”  
“There is correct English: that is not slang.”  
“I beg your pardon: correct English is the slang of prigs who write history and essays. And the strongest slang of all is the slang of poets.  
“You will say anything, Fred, to gain your point.”  
“Well, tell me whether it is slang or poetry to call an ox a *\*leg-plaiter*.”  
“Of course you can call it poetry if you like.”  
“Aha, Miss Rosy, you don’t know Homer from slang. I shall invent a new game; I shall write bits of slang and poetry on slips, and give them to you to separate.”  
“Dear me, how amusing it is to hear young people talk!” said Mrs. Vincy with cheerful admiration. ...

(*Middlemarch*. Book I. Miss Brooke. Chapter XI. *\*leg-plaiter*: “Greek ειλίπους, adjective, “ ‘rolling in their gait’, always epithetical of oxen, which plait their hind legs

as they go; Eupolis (c445-c411 BC) also uses it of women, who from their hip-joints being so far apart, have a rolling gait.” The etymology of ειλίπους is given as: ειλω ‘roll up’; ‘press into a close compass’ + πούς ‘foot’. Cited from: [The Very Rev] Henry George Liddell (1811-1898) and Robert Scott (1811-1887), compiled by. *Greek English Lexicon*. Oxford: Oxford University Press, 1855. An edition close to one that George Eliot would have used.<sup>1</sup>

Eupolis’ use of this word, with its unmistakable reference to Homer, which his audience would have known intimately, must have seemed excruciatingly funny.

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## Women, Language, and Education

This section contains a number of items from the vast literature that has appeared over the past years on this topic. These works, together with their bibliographies and other references, give valuable guidance to the secondary literature. The selection focuses on the works that address the major concerns of sexism in language and the use of language, and the question of how this discriminatory defect, as it is perceived, might be remedied. Far from being merely a fashionable topic or issue of political correctness, the question of women’s (and men’s) language, and the treatment of sex differences in language and in different languages, is an interesting and important laboratory for the testing of a wide range of hypotheses about the relation of language to thought, and about the processes of linguistic evolution and change.<sup>2</sup>

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<sup>1</sup> This whole introduction was written in 1998 but not published at the time. An American blogger Michael Gilleland subsequently noticed the same connection, see: <http://laudatortemporisacti.blogspot.co.uk/2008/01/leg-plaiter.html>. I have been able to trace the origin of the English gloss ‘leg-plaiter’ used in *Middlemarch* and frequently thereafter.

<sup>2</sup> The following remark by a scholar in this field is relevant here, and applies not only to the items she supplied, but also to many others.

Some of the books on [her bibliography] are not by linguists and need to be put into student hands with some caution. (Constance J. Cullen, formerly Lecturer, Department of Language and Linguistic Science & The Centre for Women’s Studies, University of York (GB). Letter of 5 November 1992, commenting on items in a bibliography of feminist linguistics that she had supplied, some of which are listed here.)

Cullen reported on another occasion that the linguistic critiques contained in many of the items listed are “not very sophisticated”. It is not a criticism but rather a distinctive property of many critiques of allegedly sexist usage in language that they are also both ahistorical, not recognizing any historical dimension within which usage and norms develop, become established, change, evolve, become obsolete, and disappear, being replaced by new conventions, many of which exist side by side with each other and with their earlier competitors; and are at the same time *anachronistic* (‘the representation of an event, person, or thing in an historical context in which it could not have occurred or existed.’ *Collins English Dictionary*. Third Edition (1990), p 53a). This applies to the interpretation of past events and linguistic usage by using the criteria of today.

They are also rather literal minded, committing the etymological fallacy, according to which the meaning of a word is the literal sum of its component parts.

Also considered are those aspects of education that affect the differences in language and the language experiences of women and men, in which, up to relatively recent times, there has always been a great divide. See especially Bremner 1897 and Simpson 1983 below.

Baron, Dennis E. 1986.

*Grammar and Gender.*

New Haven and London: Yale University Press.

Not restricted to this politically correct topic only, but provides also a thorough survey of the history of the subject throughout the history of English grammar writing. Entertaining and informative. On how British women got the vote, see Fulford 1957.

Berryman, Cynthia L.; Eman, Virginia A., edited by. 1980.

*Communication, Language and Sex.* Proceedings of the First Annual Conference.

Rowley, Mass.: Newbury House Publishers, Inc.

Bremner, C. S. [Christiana Sinclair]. 1897.

*Education of Girls and Women in Great Britain.* With a Preface by Miss E. P. Hughes.

London: Swann Sonnenschein & Co., Lim.

A contemporary picture of women's education at the turn of the century, written to portray the recent history and present situation. Very informative, showing the growth and development of the diverse educational opportunities open to women at all levels in both England and Wales (Part I) and Scotland (Part II), even if the vast majority of those who obtained a higher educational qualification ended up as teachers. The enthusiastic optimistic tone is very infectious. Contains many mentions of Miss Buss and Miss Beale. Elizabeth Phillipps Hughes (1851-1925) was at that time (from 1885 to 1899) Principal of Cambridge Training College for Women, established 1885 (see pp 172-173).

Cameron, Deborah, edited by. 1990.

*The Feminist Critique of Language. A Reader.*

London and New York: Routledge. World and Word.

A very good collection and selection, with cogent critical comments by Cameron, correcting some of the excesses of some of the feminist authors represented.

Cameron, Deborah. 1992.

*Feminism and Linguistic Theory.* 2nd Edition.

Basingstoke: The Macmillan Press Ltd.

Carson, D. A. 1998.

*The Inclusive Language Debate: A Plea for Realism.*

Grand Rapids, Michigan: Baker Books; Leicester: Inter-Varsity Press.

On the use of gender-free, inclusive language in English translations of Holy Scripture; see also Strauss 1998.

Coates, Jennifer. 1993.

*Women, Men, and Language. A Sociolinguistic Account of Sex Differences in Language.* Second edition.

London & New York: Longman. Studies in Language and Linguistics. Originally published 1986.

The subtitle is a good description of the overall approach, which first surveys the history of the topic, earlier studies, the circumstances surrounding the acquisition of gender differences in language, what effect if any these differences may have on linguistic change, and finally an account of the misunderstandings to which gender differences in the use of language can lead.

Coates, Jennifer. 1996.

*Women Talk. Conversation Between Women Friends.*

Oxford: Blackwell Publishers.

The idea that women have their own way of talking to each other is confirmed when men try to talk to women the way they talk to other men.

Coates, Jennifer; Cameron, Deborah, edited by. 1988.

*Women in their Speech Communities.*

London: Longman.

Contains material on languages and communities other than English-speaking.

Copelman, Dina. 1996.

*London's Women Teachers. Gender, Class, and Feminism, 1870-1930.*

London: Routledge.

Dubois, Betty Lou; Crouch, Isabel M., Issue Editors. 1978.

*American Minority Women in Sociolinguistic Perspective. An issue of: International Journal of the Sociology of Language. 17.*

The Hague; Paris; New York: Mouton Publishers.

Eckert, Penelope; McConnell-Ginet, Sally. 2003

*Language and Gender.*

Cambridge: Cambridge University Press. Cambridge Textbooks in Linguistics.

Language and Gender is a new introduction to the study of the relation between gender and language use, written by two of the leading experts in the field. It covers the main topics, beginning with a clear discussion of gender and of the resources that the linguistic system offers for the construction of social meaning. The body of the book offers an unprecedentedly broad and deep coverage of the interaction between language and social life, ranging from nuances of pronunciation to conversational dynamics to the deployment of metaphor. The discussion is organized around the contributions language makes to situated social practice rather than around linguistic structures or gender analyses. At the same time, it introduces linguistic concepts in a way that is suitable for non-linguists. It is set to become the standard textbook for courses on language and gender.

Contents 1. Constructing, deconstructing and reconstructing gender; 2. Linking the linguistic to the social; 3. Organizing talk; 4. Making social moves; 5. Positioning ideas and subjects; 6. Saying and implying; 7. Mapping the world; 8. Working the market: use of varieties; 9. Fashioning selves. (pb)

Evans, Ruth; Johnson, Lesley, edited by. 1994.  
*Feminist Readings in Middle English Literature*.  
London: Routledge.

Falk, Julia S. 1999.  
*Women, Language and Linguistics: Three American Stories from the First Half of the Twentieth Century*.  
London; New York: Routledge.

Frank, Francine; Anshen, Frank. 1983.  
*Language and the Sexes*.  
Albany: State University of New York Press.

Frank, Francine Wattman; Treichler, Paula A.; with contributions by H. Lee Gershuny, Sally McGonnell-Ginet, and Susan J. Wright. 1989.  
*Language, Gender, and Professional Writing: Theoretical Approaches and Guidelines for Nonsexist Usage*.  
New York: Modern Language Association of America. Commission on the Status of Women in the Profession.

Has Introduction; Part 1. Language and Sexual Equality (5 contributions); Part 2. Guidelines for Nonsexist Usage (Frank & Treichler); 42-page Bibliography. A very thorough, virtually exhaustive guide to the issues of sexism in language, how to structure nonsexist usage etc, although not everyone will agree with the very strongly feminist bias in the interpretations of language, language use, and the (il)locutionary intent [the Latin legal term is *mens rea* 'criminal intent'] said to lie behind much of the conventionalized, putatively sexist, usage of the past. But anyone wishing to avoid offence will find useful guidance.

One so far unexplored sexist domain is the use in *eg* Shakespeare of the second person pronouns of address. While husband and brother address wife or sister with the familiar *thou* reserved for inferiors, familiars, or insult, they address him with *you*, normally used as a sign of polite respect between higher-placed equals, or by inferiors to superiors. This is a graphic linguistic representation of the then prevailing inequality of the sexes. This facile summary of EMdE usage of *thou/you* may be an invention; see Graddol and Swann, 1989.

Fulford, [Sir] Roger [Thomas Baldwin]. 1957. (1902-1983).  
*Votes for Women. The Story of a Struggle*.  
London: Faber and Faber Ltd.

Well-written highly informative account by versatile historian and biographer of the battle in Great Britain for the vote for women, finally achieved in 1928. Well-illustrated with 16 clearly-reproduced glossy b&w photographic plates (8 leaves): 21 photographs of various historically significant events and protagonists in various dramatic or mundane situations and attitudes; posters, cartoons; and so forth; see list of Illustrations (p 11). Includes Appendix I: 20-page Biographical Index, with vital dates and brief lives; Appendix II: 1½-page list of Date[s] of Enfranchisement of Women Abroad; Index.

The style is somewhat overheated, as if the reader already knew the events unfolding in the underlying narrative and required some embroidery, bordering at times on the purple.

Glover, David (b 1946); Kaplan, Cora. 2000.  
*Genders*. London; New York: Routledge. The New Critical Idiom.  
Originally published as: Cora Kaplan (ed.), *Publications of the Modern Language Association of America*. Special issue; vol. 115.1. New York : Modern Language Association of America, 2000.

On social classes in literature.

Graddol, David; Swann, Joan. 1989.  
*Gender Voices*.  
Oxford: Basil Blackwell Ltd.

Hellinger, Marlis. 1990.  
*Kontrastive feministische Linguistik. Mechanismen sprachlicher Diskriminierung im Englischen und im Deutschen*.  
München: Hueber. Forum Sprache.

Key, Mary Ritchie. (1924-2003). 1975.  
*Male/Female Language*. With a Comprehensive [31-page] Bibliography.  
Metuchen, N. J.: The Scarecrow Press, Inc. 200 pp. Second Edition. Lanham, Maryland: The Scarecrow Press. 1996. xxxv + 324 pp including 163-page Bibliography.

Key, Mary Ritchie. (1924-2003). 1980.  
*Catherine the Great's Linguistic Contribution*.  
Carbondale, Illinois: Linguistic Research. xiii + 200 pp.  
(Catherine the Great of Russia (1729-1796; empress 1762-1796) née Augusta Frederica von Anhalt-Zerbst.)

King, Ruth, edited by, with contributions by [7 al]. 1991.  
*Talking Gender. A Guide to Nonsexist Communication*.  
Toronto: Copp Clark Pitman Ltd. A Longman Company.

Of the nine contributions, two are by Ruth King alone, and five further ones are written in collaboration with her. Shows how gender bias and sexist language can be sniffed out in the furthest reaches of the language, if you have the right nose for it. For the original of the Whorfian or Sapir-Whorf hypothesis discussed on p 72, see Whorf 1952 & 1956. The interest of this book is that it proposes non-sexist guidelines and alternatives to the stigmatized usages, not only for English but also for French (including Canadian French), where the problems are different because of the different marking, morphological and lexical, in the two languages.

Many of the proposals represent a loss of expressive power where they do not change the meaning outright. Thus saying that some writer whether male or female is an *expert* or *accomplished* writer (p 83) is almost condescending compared to saying that he (or she) is a *master* of English prose style. The work is therefore interesting if somewhat polemical and provocative. The treatment is as usual thoroughly ahistorical and anachronistic. Without even looking at the source one might be able to infer that the hapless David Daiches' innocent reference\* to Virginia Woolf as *Mrs. Woolf* (Chapter 7: Susan Ehrlich, 'Terms of Address and Reference' p 49) while referring at the same time to *Bennett, Wells, and Galsworthy* (Ehrlich's [her preferred form of

address] italics), was following some sort of convention, followed also by many other writers on literary criticism *eg* Casey 1966, whereby all male authors are referred to by surname, surname plus initials, or first and last names. So may be also women, but more usually or even exclusively, as *Mrs* or *Miss*. Casey actually once refers (p 57) to Susanne Langer as *Langer*, but more usually as *Mrs Langer* (pp 61-72 & ff) and occasionally as *Susanne Langer*.

Daiches was also writing at (and after) a time and in a context where only criminals were and still are designated by family name alone, and the use of titles of some kind (“ ‘*Dr.*’ Leavis”, “ ‘*Mr.*’ Eliot”, “ ‘*Mr.*’ Yeats” etc) was and to a certain extent still is obligatory, when one is referring to the writer as a person, *unless* the writer has become so well-known, ancient, or venerable that they have been virtually metamorphosed into an independent concept or institution and may be referred to by family name alone. At least this is the English convention. Maybe it is this that is being objected to. Many North Americans are unaware of this English practice and are puzzled by it, or think it an affectation. For a quite normal use of this convention see *eg* I[vor] A[rmstrong] Richards (1893-1979), *Principles of Literary Criticism*. London: Routledge & Kegan Paul Ltd. 1924; Second edition (with two new appendices) 1926. International Library of Psychology Philosophy and Scientific Method. See Knox 1949 on just this point:

You may achieve this effect of mononymity without getting into trouble with the police; you can translate the Bible. The thing, I confess, took me by surprise. All my life I have been indifferent to the use of titles; complete strangers referred to me, sometimes in my hearing, as ‘Ronnie Knox’—if anything, it was the surname that was regarded as optional. Then I published a translation of the New Testament [1955], and all at once I found I had gone back to my school-days; I was simply ‘Knox’. Moffatt said this, Knox said that; I had become one of these translator-fellows. (p v)

Just so; one may be promoted from the status of individual, with title, to one of those “author-persons”. The asymmetry thus need not be sexist, but along another dimension. So one might argue, albeit in this context no doubt in vain. It would be interesting to know what Daiches (*b* 1912) would have to say in defence of this practice. For a sample of his wit, and details of his life and upbringing, see his autobiographical study *Was. A Pastime for Past Time*. London: Thames and Hudson. 1975. The subtitle gives some idea of the Joycean flavour of this entertaining work.

\*Daiches is cited from the 2½-page excerpt from his book, *The Novel and the Modern World*. Revised Edition. Chicago and London: University of Chicago Press. 1960. Chapter 10. Virginia Woolf, pp 187-191. In: *Critics on Virginia Woolf*. Edited by Jacqueline E. M. Latham. Coral Gables, Florida: University of Miami Press. 1970. Readings in Literary Criticism: 8. Pp 11-13. Daiches does indeed refer to the male novelists discussed in the book virtually exclusively by surname alone throughout, occasionally with first and last names, but to Virginia Woolf principally as *Virginia Woolf*, and also, as the complaint registers, occasionally as *Mrs. Woolf*. In context it is hard to know exactly how to interpret this practice, except at its face value. Maybe the form *Woolf* alone would be/would have been interpreted as referring to her husband, Leonard Sidney Woolf (1880-1969); anything is possible.

Kramarae, Cheri; Treichler, Paula A.; with assistance from Ann Russo. 1985  
*A Feminist Dictionary*.  
Boston ; London : Pandora, x, 587 pp.  
Has interesting Introduction, Words on a Feminist Dictionary, in which Kramarae and  
Treichler describe their work towards compiling a feminist dictionary of terms and  
usage.  
Second edition published as *Amazons, Bluestockings and Crones: A Feminist  
Dictionary*. London: Pandora, 1992, xvi, 587pp.

Lakoff, Robin. 1975.  
*Language and Woman's Place*.  
New York [etc]: Harper & Row, Publishers. Harper Colophon Books. Reprinted from  
*Language in Society* 2, 1973:45-79; briefer version in: 'You Are What You Say.' Ms.  
3 July 1974:63-67.  
Represents one of the first treatments of this subject; for a critique see Cameron  
1990.

Larrington, Carolyne. 1995.  
*Women and Writing in Medieval Europe: A Sourcebook*.  
London: Routledge.  
Includes literary, historical, and theological writings by and about women  
spanning 1000 years, from Iceland to Byzantium. Contains the following chapters:  
Introduction; 1. Marriage; 2. Love, Sex and Friendship; 3. Motherhood and Work; 4.  
Women and Christianity; 5. Women and Power; 6. Education and Knowledge; 7.  
Women and the Arts; has useful detailed 12½-page Bibliography. Front cover has late  
15thC ms colour illustration of Dido writing to Æneas; and 14 further ms and other  
illustrations depicting vignettes of medieval life etc. See also Evans & Johnson 1994.

Martyna, Wendy. 1976. Stanford University Doctoral Dissertation.  
*Using and Understanding the Generic Masculine: A Social-Psychological Approach to  
Language and the Sexes*.  
Ann Arbor, Michigan: University Microfilms International.

McKibben, Karan. 1985. University of California, Riverside, Doctoral Dissertation.  
*Hawthorne's Quarrel with Scribbling Women and Art*.  
Ann Arbor, Michigan: University Microfilms International.  
The reference is to the following:

Besides, America is now wholly given over to a d——d mob of  
scribbling women, and I should have no chance of success while the  
public taste is occupied with their trash—and should be ashamed of  
myself if I did succeed.

(Letter dated Liverpool January 19th [18]55 to William Davis Ticknor (1810-1864),  
Hawthorne's publisher. In: Nathaniel Hawthorne (1804-1864). *The Letters, 1853-  
1856*. Edited by Thomas Woodson *et al*. Ohio State University Press. 1987:304.  
The Centenary Edition of the Works of Nathaniel Hawthorne. Volume XVII. This  
reference is due to Hans Borchers (1944-1998).)



This bitter remark obviously tastes of sour grapes. The term *scribbling woman* had already been used by Jonathan Swift (1667-1745). An excellent guide to women's writing in 19thC America, with much useful bibliographical information, a complement to Rowbotham 1989. Contains an excellent discussion of American women's writing, why they wrote, and for whom, and the male response to this challenge. Important for understanding the effect of the culture of grammar in America, where women have traditionally been the guardians of propriety in language.

Miller, Casey; Swift, Kate. 1976.

*Words and Women. New Language in New Times.*

Garden City, New York: Anchor Press/Doubleday. Anchor Books.

A good example of the ahistorical feminist critique of sexism in English, with many anachronistic analyses. Contains much useful information about allegedly sexist use of language and linguistic forms, both today and in the past, but their arguments do not have to be accepted at face value, or at all, and a number of satisfying alternative interpretations of many of the facts they present is available. The mild polemical style makes this thoughtful and thought-provoking reading.

Mills, Jane. 1989.

*Womanwords.*

London: Longman.

"Revealed: the secret lives [and histories] of words used for and about women! An A-Z of women-related words from Amazon to Womb ... [tracing] altering attitudes towards women throughout the centuries." (*pb*)

Nadler, Lawrence B.; Nadler, Marjorie Keeshan; Todd-Mancillas, William R., edited by. 1987.

*Advances in Gender and Communication Research.*

Lanham, Md.: University Press of America.

Pauwels, Ann. 1998.

*Women Changing Language.*

London & New York: Longman, 1995. Real Language Series.

... written ... to document the feminist impact on language. To believe that women are simply 'consumers' of language is to perpetuate a myth; instead, Pauwels portrays women as language activists, i.e. as creators of language rules and makers of meaning. To support her contention, she draws on data from a number of languages.

The book consists of an Introduction (x-xvi), seven chapters, concluding remarks (222-27), an appendix ('Drafting non sexist language guidelines', 228-35), bibliography, and indexes. In Ch. 1 (1-15), P first discusses language planning in general and then introduces the language reform framework which is the main subject of the book.

Is sexism in language an international phenomenon? A lengthy answer is given in Ch. 2 (16-80) and is, not surprisingly, a clear 'yes'. Many examples of sexism may be found in educational materials, language reference materials, and mass media, as well as in the language of law and of religion. Illustrations are taken from Chinese,

Danish, Dutch, English, French, German, Italian, Japanese, Norwegian, Polish, Romanian, Russian, and Spanish.

In the chapter that follows, P calls attention to two views that need to be considered. Those who argue that language merely REFLECTS reality do not find language reform a viable course of action: What needs changing is not language but society. Those who maintain the determinist view of the language-culture relationship, on the other hand, consider sexist language a dominant force in women's subordination and consequently hold language to be the key to women's equal treatment in society. P then moves on to the planning stage for reform.

The strategies and methods of feminist language reform, its implementation and evaluation, are taken up in the next three chapters [where she] comments on some of the results of such reform. For example, P discusses gender neutralization, i.e. minimizing or discarding gender-specific expressions and constructions; gender specification through the systematic and symmetrical marking of gender; structure and contents of language guidelines; and the most effective arguments to use in countering negative reactions to nonsexist language reform.

In the last chapter, Ch. 7, 'Is change occurring?' (192-221), P assesses the present situation. According to her, the results have been mixed, even though some success has been achieved. Those who are interested in studies concerning language and gender will find this book a very rich source of opinions and references on the subject. (Review by Zdenek Saltzmann, *Lg.* 76.1: 727b-728a, September 2000)

Philips, Susan [*et al.*]. edited by. 1988.  
*Language, Gender and Sex in Comparative Perspective.*  
Cambridge: Cambridge University Press.

Adds the cross cultural dimension in comparing men's and women's speech.

Romaine, Suzanne. 1999.  
*Communicating Gender.*  
Mahwah, New Jersey: Lawrence Erlbaum.

... this book is concerned with 'how [to] communicate gender and why language and discourse play such important roles in the process' (xi). It covers not only the linguistic aspects of the language-and-gender relationship but also such topics as sexual harassment, transsexualism, when sex is rape, and advertising gender (one can easily argue that all such topics are relatable to communicative behavior, speech in particular). The book is divided into eleven chapters averaging over 30 pages and has both an extensive bibliography (357-382) and author and subject indexes. To facilitate its use as a textbook, Romaine concludes each chapter with exercises and discussion questions as well as an annotated bibliography and suggestions for further reading.

... After identifying the three so-called gender lenses that conspire to make the inequality between males and females seem natural (the male-female polarization, male-centeredness, and the belief that biology overrides culture), R proceeds to examine how the male identity has been constructed as the subject of discourse and how it is reflected in certain disciplines. For example, in *Language, its Nature, Development, and Origin* (1922), Otto Jespersen asserted that women were quicker to answer than men; nonetheless, he valued men's slowness. [J asserted that women spoke thoughtlessly, and so more readily; men were more reflective, and therefore slower of speech. DAR] And Simone de Beauvoir viewed femininity as inverted masculinity ([-male]). R then shows how some of the negative cultural beliefs concerning women are reflected in language.

In Ch. 7 (189-220), R discusses to what extent and how language influences a child's socialization, e.g. 'how girls are brought up to talk and act like ladies', and looks at evidence showing that women and men conceive differently of terms having to do with sexual activity. If male and female identities are not only constructed but also transmitted through language, then how can one reform English and other languages to avoid the downgrading of women? Some of the arguments and strategies are discussed in Ch. 10, 'Language reform: A Msguided [*sic*] attempt to change herstory?' (291-321). Would replacing sexist forms with gender-neutral or equal forms, or respelling the words *history* and *women* as *herstory* and *wimmin* change the position of women in society? According to R, arguments about usage are nothing but arguments 'about who has the right to prescribe to whom' (293). The work concludes with Ch. 11, 'Writing feminist futures' (323-55), in which R offers an interesting survey of how women's world fares in different fictional genres and what sort of feminist criticism has been leveled against such scholarly disciplines as linguistics, anthropology, history, and psychology. ... (Review by Zdenek Salzman, *Lg.* 76.1: 201, March 2000)

Roman, Camille; Juhasz, Suzanne; Miller, Christanne, editors. 1994.  
*The Women and Language Debate. A Sourcebook.*  
New Brunswick, NJ: Rutgers University Press.

Contains selections from 29 contributors, mostly women; includes also Sigmund Freud (1856-1939), Jaques Lacan, Hélène Cixous, Julia Kristeva, among others, as well as other notable English-language writers on this topic, some of whom are also represented in this section.

Schoenthal, Gisela, herausgegeben von. 1998.  
*Feministische Linguistik. Linguistische Geschlechterforschung. Ergebnisse, Konsequenzen, Perspektiven.* ('Feminist Linguistics. Linguistic Gender [literally: (*the*) *sex(es)*] Research. Results, Consequences, Perspectives.')  
Hildesheim: Georg Olms Verlag AG. Germanistische Linguistik. Heft 139-140.  
Herausgegeben vom Forschungsinstitut für deutsche Sprache — Deutscher Sprachatlas, Marburg/Lahn.

Just as *gender*, originally used for grammatical gender, or sporadically as a by-form of *genre* (species, race), has replaced *sex* in English (first mention in the *OED* in the new sense 1963), so German *Geschlecht* (*race, tribe, (biological) sex, (grammatical)*

*gender*) now translates English *gender* < *sex*, probably a calque (loan of meaning) from English via the feminist movement. This is shown by the plural *Geschlechter*- in the compound *Geschlechterforschung*; *Geschlechtsforschung* would mean 'sex research' in the psychological or medical sense.

Der erste Teil dieses Sammelbandes umfaßt Beiträge zur feministischen Sprachkritik mit Schwerpunkt auf der Entwicklung der letzten Jahre im Ländervergleich (westliche und östliche Bundesländer; Österreich, Schweiz) und zur Gestaltung von Gesetzestexten.

Im zweiten Teil sind neben einem einleitenden Beitrag über die Forschungsentwicklung zum geschlechtstypischen Kommunikationsverhalten Gesprächsanalysen deutsch-sprachiger Dialoge in einem breiten Themen- und Methodenspektrum aus ganz unterschiedlichen Bereichen (Fachgespräche im universitären Kontext, Phantasieerzählungen in der Schule, Flirtverhalten [!], Scherzkommunikation, Medieninterviews, Gespräche am Arbeitsplatz) gesammelt.

Alle Arbeiten verbindet eine Perspektive, die den Faktor Geschlecht im Zusammenwirken mit situativen, institutionellen oder kulturellen Faktoren in den Blick nimmt. (*pb*)

Inhalt: Gisela Schoenthal, Einleitung; **Teil 1, Feministische Sprachkritik:** Gisela Schoenthal, Von Burschinnen und Azubinnen — Feministische Sprachkritik in den westlichen Bundesländern; Gisela Trempelmann, „Leserinnen / Leserlernen“ Ost wie West — Zu Bezeichnungen und Anredeformen in den östlichen Bundesländern; Karin M. Frank-Cyrus/Margot Dietrich, Gesetze geschlechtergerecht gestalten — aber wie? Zwei Gutachten der Gesellschaft für deutsche Sprache für das Bundesministerium der Justiz; Ursula Doleschal, Entwicklung und Auswirkungen der feministischen Sprachkritik in Österreich seit 1987; Ann Peyer / Eva Lia Wyss, „Jazzmusikerlernen — weder Asketen noch Müsli-Fifis“ — Feministische Sprachkritik in der Schweiz, ein Überblick.

**Teil II, Geschlechtstypisches Kommunikationsverhalten:** Gisela Schoenthal, Geschlechtstypisches Kommunikationsverhalten: Ergebnisse, Konsequenzen und Perspektiven; Bettina Baron, „Freiwillige Selbstkontrolle“ im Fachgespräch — Selbstkritik und Skopuseinschränkung in Beiträgen von Wissenschaftlerinnen; Claudia Fuchs, Kinder erzählen über Barbie und He-Man; Inken Keim, Werbeverhalten und sozialer Stil; Helga Kotthoff, Witzige Darbietungen auf eigene Kosten — Über Komplexitäten weiblicher Imagepolitik in der Scherzkommunikation; Sabine Kowal *et al.*, Unterbrechungen in Medieninterviews — Geschlechtstypisches Kommunikationsverhalten; Svenja Sachweh, „Maria können ehr de popo mat hebe“ [*sic*] — Das Gesprächsverhalten von Altenpflegerinnen; Caja Thimm, Frauen, Sprache, Beruf: Sprachliches Handeln am Arbeitsplatz; Helga Kotthoff, Rezension: Johannes Schwitalla (1995): *Kommunikative Stilistik zweier sozialer Welten in Mannheim-Vogelstang*.

Simon, Sherry. 1996.  
*Gender in Translation*.  
London: Routledge.

Treats feminist issues surrounding translation studies: the history of feminist theories of translation and language studies; women translators from the Renaissance to the present; feminist translations of the Bible. Includes an analysis of the ways in which French feminist texts such as Simone De Beauvoir's (1908-1986) *Le deuxième sexe* (1949; English translation, *The Second Sex*, 1953) have been translated into English. (pb)

Simpson, Renate. 1983.

*How the PhD Came to Britain: A Century of Postgraduate Education*. Guildford, Surrey: Surrey University. Society for Research into Higher Education. Research into Higher Education Monographs; 54.

The history of how the first PhD degrees came to be awarded in Britain in 1919, after the predictably long struggle to establish the foundations for a research qualification that could both attract overseas students and at the same time compete with the established German degrees. In the end it was British students who benefited. Although the reviews of this study do not state this, it also provided an opportunity for British women to acquire the research and teaching qualification that had long been available to American women.

Smith, Philip M. 1985.

*Language, The Sexes and Society*.

Oxford: Basil Blackwell Publishers Ltd. Language in Society.

Spender, Dale. 1985.

*Man Made Language*. Second edition.

London and New York: Routledge & Kegan Paul Ltd.

Originally published as *Man Made Language*. London: Pandora, 1980.

Contents. 1: To Believe or Not to Believe?: Language/Sex Research (pp 7-51); 2: Constructing Women's Silence (pp 52-75); 3: The Dominant and the Muted (pp 76-105); 4: Woman Talk: The Legitimate Fear (pp 106-137); 5: Language and Reality: Who Made the World? (pp 138-162); 6: The Politics of Naming (pp 163-190); 7: Women and Writing (pp 191-233).

The title is a learned pun. Covers the following topics, among others: the distinct advantage of males in English technical terms and the politics of naming; the unjustified stereotype of women as the more talkative sex; the perception of assertive women as threatening to male-based knowledge and the order of patriarchal society; the triad 'language, thought, and reality' as reflected, *inter alia*, in the use of sexist pronouns in writing.

Chapter 7 gives an overview of the research on women and writing.

Strauss, Mark L. 1998.

*Distorting Scripture? The Challenge of Bible Translation and Gender Accuracy*.

Downers Grove, Illinois: InterVarsity Press.

On the use of gender-free language, and inclusive language in English translations of Holy Scripture, see also Carson 1998.

Swann, Joan. 1992.

*Girls, Boys, and Language*.

Oxford: Blackwells. The Language in Education Series.

Surveys and summarizes the previous 15 years' work on the topic of language and gender, intending to move educators from mere recognition of girls' and boys' different educational experiences towards promoting specific changes in the school curriculum which would overcome these differences, especially the disadvantages suffered by girls. Takes issue with the aims of the new English National Curriculum. Discusses gender-related differences in the use of oral styles in chapters 2-4, while shifting to literacy and gender bias in written language in chapters 5-7, concluding with practical suggestions for the teacher about how to overcome gender-bias in school work and in the classroom. Written in a clear comprehensible textbook style. A title of perennial and recurring interest.

Talbot, Mary M. 1998.  
*Language and Gender: An Introduction*.  
Cambridge: Polity Press.

... The style of the book is matter-of-fact but accessible to students who may not have had previous exposure to sociolinguistics or linguistic anthropology, and the text is liberally illustrated with examples. Instructors should find both these features a distinct advantage.

The book consists of three parts. In the three chapters of Part 1, 'Preliminaries: Airing stereotypes and early models' (1-51), Talbot surveys some of the early work on language and gender and lays the foundation for the chapters to follow. She emphasizes the following points: (1) Her book is about gender as a social category, not a grammatical one. (2) How linguistic features function depends on the context of any given interaction. (3) A better understanding of how language works 'will not . . . solve . . . social iniquities' but it may 'denaturalize that male power and privilege, and the system of social relations that upholds them' (50).

Part 2, 'Interaction among women and men' (53-146), focuses on several types of verbal activity. To the question, Do women and men tell stories differently? the answer is, as one might expect, that storytelling varies not only from culture to culture, but even from one group to another within one culture, and it would be difficult to generalize about differences on the basis of gender. Turning next to conversation as a genre, T observes that 'Women are in an awkward double-bind . . . being encouraged to adopt "masculine" assertiveness in their professional lives, but perceived as confrontational and aggressive if they do' (102). The chapter on public talk deals with interviews and with interaction on the Internet. Typically, women's style of interviewing is cooperative and tends to facilitate the interviewee's role, whereas male interviewers are generally competitive, often breaking into an interviewee's response. In computer-mediated communication, the male users' adversarial style of interaction appears to be the norm. The final chapter of Part 2, 'Difference-and-dominance and beyond' (130-46), focuses on the preoccupation of researchers with differences in men's and women's language and goes onto comment on Deborah Tannen's books on interaction between men and women. At the end of

the chapter, T makes this interesting comment about feminist linguistics: ‘If it is going to remain feminist, it needs to keep its emancipatory aim in view . . . the challenge now is how to conceptualize gender without polarization’ (145).

In Part 3, ‘Discourse and the construction of gender’ (147-234), T offers a critical perspective on language and gender. In one chapter she examines consumer femininity and reminds the reader that women’s identities vary because class and ethnicity structure women differently, but ultimately feminine identity is something each woman creates for herself. In the following chapter, T discusses how masculine identities are constructed, focusing on the dominant form, which she calls hegemonic masculinity—i.e. the masculinity considered normal, which has the blessing of the church and the support of the state. Several studies concerning how men’s ascendancy is institutionalized, enacted, and embodied are cited, and attention is also given to how masculinity has been changing since World War II. In the last chapter, titled ‘Reclaiming the language’ (215-34), T reviews sexism in English and gives examples as to how different approaches to eradicate it have fared.

Each chapter is followed by references to further reading. This is a comprehensive survey of the recent and contemporary research on language and gender, making use of discourse analysis. (Review by Zdenek Salzmann, *Lg.*76.1: 201b-202a, March 2000)

Tannen, Deborah. 1990.

*You Just Don’t Understand. Women and Men in Conversation.*

New York: Ballantine Books, a division of Random House, Inc., New York. First Ballantine Books Edition: June 1991.

See also Tannen 1993 & 1994.

Tannen, Deborah, edited by. 1993.

*Gender and Conversational Interaction.*

New York; Oxford: Oxford University Press. Oxford Studies in Sociolinguistics.

Contains ten substantial contributions, each with individual Notes and References (bibliography), on the interaction of gender (sex of interlocutors) and conversation. Of especial interest is section IV. Critical Reviews of the Literature: chapter 9. Women, Men, and Interruption: A Critical Review; chapter 10. Understanding Gender Differences in Amount of Talk: A Critical Review of Research.

Tannen, Deborah. 1994.

*Gender and Discourse.*

New York; Oxford: Oxford University Press.

Five of her essays plus Introduction, each with its own Notes and list of References (bibliography) giving some of the background for Tannen 1990. Among her findings is that conversational “dominance or submissiveness” is not just a matter of “conversational strategies”, but is dependent on the interactional context and the participants’ individual communicative or conversational styles. She acknowledges her debt to her teachers John (J.) Gumperz and Robin (Tolmach) Lakoff; see Introduction for details and references. Supported by much original empirical research; a useful

introduction to conversational analysis. The pattern of research investigating differing male and female conversational styles and the misunderstandings that they may give rise to can be naturally extended sociolinguistically or ethnographically to investigate conversational styles of blacks and whites, Italian-Americans, German-Americans, Polish-Americans and so forth. See also Tannen 1993.

Thorne, Barrie; Henley, Nancy, edited by. 1975.

*Language and Sex: Difference and Dominance*. (pp xiv + 203); followed by:  
*Sex Differences in Language, Speech, and Nonverbal Communication: An Annotated Bibliography*. Compiled by Nancy Henley and Barrie Thorne. (pp 204-305)

Rowley, Massachusetts: Newbury House Publishers, Inc. Series in Sociolinguistics.

An interesting collection of well-written articles. The Annotated Bibliography is especially valuable for the capsule reviews of the items listed.

Thorne, Barrie; Kramarae, Cheris; Henley, Nancy, edited by. 1983.

*Language, Gender and Society*.

Selected Papers. (pp 7-150); followed by:

*Sex Similarities and Differences in Language, Speech, and Nonverbal Communication: An Annotated Bibliography*. Compiled by Thorne *et al.* (pp 151-329)

Rowley, Massachusetts; London; Tokyo: Newbury House Publishers, Inc.

A revised version of Thorne and Henley 1975, consisting of almost all new material (Preface p x), taking account of the vast increase in the literature and scope of the field.

Notice that the key term 'sex' has now given way to 'gender'. The Annotated Bibliography is especially valuable for its detailed summaries of the items listed.



## APPENDIX

### The Portrayal of Women in 19thC Fiction

The interest of the following items is the picture they give of the life of women during a formative period of present-day society, culture, and language. Of especial importance is the education of women and the access that this gave them to the standard language of public discourse, without a command of which one could not enter into the marketplace of ideas, politics, or art. See Woolf 1929.

Adburgham, Alison. 1972.

*Women in Print: Writing Women and Women's Magazines from the Restoration to the Accession of Victoria.*

London: George Allen and Unwin Limited.

Avery, Gillian [Elise] [Mrs Anthony Oliver John Cockshut] (b 1926). 1991

*The Best Type of Girl: A History of Girls' Independent Schools.*

London: André Deutsch.

Bain, Virginia; Clements, Patricia; Grundy, Isobel, edited by. 1990.

*The Feminist Companion to Literature in English: Women Writers from the Middle Ages to the Present.*

London: Batsford Books.

Beetham, Margaret. 1996.

*A Magazine of Her Own? Domesticity and Desire in the Woman's Magazine, 1800-1914.*

London: Routledge.

The reference to Virginia Woolf's *A Room of One's Own* is rather obvious. "A chronological study using detailed case studies to establish what the concept *woman's magazine* predicates, examining how it has been shaped by its readers as well as shaping them and their image(s), whether of "the domestic woman, the fashionable lady or the romancing girl". (pb) An important contribution to the history of popular reading as well. See also Scanlon 1996.

Bloom, Abigail Burnham, edited by. 2000

*Nineteenth-Century British Women Writers: A Bio-Bibliographical Critical Sourcebook.*

Westport, Connecticut: Greenwood Press.

Cadogan, Mary; Craig, Patricia. 1976.

*You're a Brick, Angela! A New Look at Girls' Fiction from 1899-1975.*

London: Victor Gollancz Ltd.

An entertaining irreverent feminist treatment of the themes, manners and morals of (principally) English girls' literature. Contains a 2-page Select Bibliography, and a useful 12¼-page list of Works Discussed in the Text. Contains 13 telling illustrations or covers from works published between 1899 and 1946. *Angela* is of course Angela Brazil, the archetypical writer of girls' fiction, whose life is treated in Freeman 1976.

Calder, Jenni. 1976.

*Women and Marriage in Victorian Fiction.*

London: Thames and Hudson Ltd. The World of Literature.

Includes a General Editor's Introduction by David Daiches. The author's Foreword: 'Family Happiness', each of the 15 chapters, and the Afterword: 'The Kruetzer Sonata'. Has 4-page chronological List of Dates: "This selective chronology includes publication dates [year] of books relevant to the subject, and also dates of legislation affecting women's status [and rights]." (pp 213-17). There is a 1½-page annotated discussion of Further Reading. Has an unidentified contemporary book illustration or cartoon at the end. The individual chapters deal very comprehensively with the themes of marriage and family.

Cruse, Amy [A. née Barter] (1870-1952). 1927

*The Shaping of English Literature and the Reader's Share in the Development of Its Forms.*

London; Bombay; Sidney: George G. Harrap & Company Ltd.

Has 33 Illustrations (plates).

Cruse, Amy [A. née Barter]. 1930.

*The Englishman and His Books in the Early Nineteenth Century.*

London; Bombay; Sidney: George G. Harrap & Company Ltd.

Has 32 illustrations (plates).

Cruse, Amy [A. née Barter]. 1935.

*The Victorians and Their Books.*

London: George Allen & Unwin Ltd. Published in America as: *The Victorians and Their Reading.*

Cruse, Amy [A. née Barter]. 1938.

*After the Victorians.*

London: George Allen & Unwin Ltd.

The four volumes by Cruse (1927, 1930, 1935, 1938) cover the following periods: Anglo-Saxons to the end of the 18thC (1927); end of the 18thC to the accession of Queen Victoria in 1837 (1930); from the accession of Queen Victoria to her Golden Jubilee in 1887 (1935); from the Golden Jubilee to the outbreak of the Great War in 1914 (1938), as represented in works of literature and in educational works or discussed, commented on, or criticized in the letters, diaries, reviews etc of the literary and other personages of the day. These studies present good guides both to the classical canon as the Victorian era viewed it, and to the marginal, more popular or didactic, or ephemeral literature. See especially Chapter V, The Schoolroom in Cruse 1930 (pp 78-92) and Chapter XIV in Cruse 1935, 'The Young Victorian's Library (pp 386-411) for a list of mentions of William Pinnock (1782-1843), Richmal Mangnall (1762-1820), 'Mrs Markham', pseudonym of Elizabeth Penrose (1780-1837), and many other authors and educational writers etc, who are referred to by name (meaning of course their school-books) by many well-known literary and educational figures. After Lindley Murray *et al*, as Cruse shows, Victorian youth began to enjoy a literature of their own. Cruse's studies are very readable as well as being well researched with a constant almost encyclopedic stream of useful references to all manner of books and real and fictional persons mixed indiscriminately (she seems to assume an intimate familiarity on the part

of her reader with the identity of virtually all of these), but unfortunately invariable without further identification or full reference.

Drotner, Kirsten. 1988.  
*English Children and their Magazines 1751-1945*.  
New Haven, Connecticut: Yale University Press.  
Illustrations.

Eliot, George (*née* Mary Ann Evans, 1818-1880). 1856  
'Silly Novels by Women Novelists.' In: *Westminster Review*, LXVI: 442-461. October 1856. Reprinted in: Thomas Pinney, edited by. 1968.  
*Essays of George Eliot*.  
New York: Columbia University Press; London: Routledge and Kegan Paul Limited, pp 300-324.

She mercilessly pillories her hapless targets for a multitude of sins, including misuse of language. It was not of course only women but also men who succumbed to the irresistible temptation to fashion an anachronistic archaic language for their historical novels. Writing about the past is a risky business, especially if you don't know much about the persons, times and places that you are writing about. A good account of these risks will be found in the section on what George Eliot calls

“... the least readable of ... novels[, which] are the *modern-antique* species [called today *historical novels*. DAR] ... The finest effort to reanimate the past is of course only approximative—is always more or less an infusion of the modern spirit into the ancient form,—

WAGNER. Verzeiht! es ist ein groß Ergetzen,	570
Ergötzen sich in den *Geist der Zeiten zu versetzen;	
Zu schauen, wie vor uns ein weiser Mann gedacht,	
Und wie wir's dann zuletzt so herrlich weit gebracht.	
FAUST. O ja, bis in die Sterne weit!	
Mein Freund, die Zeiten der Vergangenheit	575
Sind uns ein *Buch mit sieben Siegeln.	
Was ihr den Geist der Zeiten heisst,	
Das ist im Grund der Herren eigener Geist,	
In dem die Zeiten sich bespiegeln.	579

WAGNER. Excuse me! [They are arguing.] It is a great delight to put one's self into the spirit of the times, to see how before us some wise man has thought, and how we then finally have brought things so magnificently further.

FAUST. [ironically] O yes! as far as the stars! My friend, the times of the past are for us a book with seven seals. What you call the spirit of the times is fundamentally man's own spirit, in which the times are mirrored.

Johann Wolfgang von Goethe. (1749-1832). *Faust*. Eine Tragödie. Erster Theil. (1808). 'Nacht', ll 570-579.

\**Geist der Zeiten*: first appears in English as *Zeitgeist* (1848), also *zeitgeist* (1884); cf *time spirit* (1831); see Pfeffer and Garland 1994:351b. *Zeitgeist* is glossed as 'spirit of the times' in *Collins German Dictionary* (Second Edition 1991), while *Cassell's German Dictionary* (New Edition 1978) has 'spirit of the age'. The title, *The*

*Spirits [sic] of the Age* (later: *The Spirit of the Age*) was first used by William Hazlitt in 1824. However, according to Herschel [Clay] Baker (1914-1990) (*William Hazlitt*. Cambridge, Massachusetts: The Belknap Press of Harvard University; London: Oxford University Press, 1962:123): "... he had no German."

*Zeitgeist* appears a year earlier than Goethe's *Geist der Zeiten* in Jean Paul (Jean Paul Friederich Richter (1763-1825), *Levana* (1807): "*Levana* is a treatise on education, the aim of which Jean Paul suggests is the elevation of the human soul above the limitations of its age ('Erhebung über den Zeitgeist')." (This reference and annotation due to John Drury Rare Books, Catalogue 105, *Books and Pamphlets principally on Economics, Politics, and the Human and Social Sciences*. Wrabness, Manningtree, Essex. February 2001.) The wordy translation does crude violence to Jean Paul's stylish German, and adds errors ('soul', for 'spirit', 'mind', 'intellect'), as well as gratuitous superfluous redundant glosses ('limitations'): the plain sense of the original is clear without them. This seems to have been the fate of many an English translation of some German texts of all kinds, especially poetry, in the 19thC. Presumably the deep philosophical, hidden meaning, the plain text, so to speak, of the German philosophical thinker can be brought out for the merely English (knowing no German) reader only in this way.

\*Buch mit *sieben Siegeln* ('book with seven seals'): *cf Revelations 5:1: And I saw in y<sup>e</sup> right hand of him that sate on the Throne, a booke written within, & on the backside, sealed with seven seales.]*

Eliot's article is in many respects a plea for proper education for women, and for them and their writing to be judged fairly, and by the same standards as those that are applied to men. See Tush 1993.

Fernando, Lloyd. 1977.

*"New Women" in the Late Victorian Novel.*

Philadelphia, Pennsylvania: The Pennsylvania State University Press.

Treats George Eliot, George Meredith, George Moore, George Gissing, and Thomas Hardy.

Freeman, Gillian. 1976.

*The Schoolgirl Ethic. The Life and Work of Angela Brazil. (1868-1947).*

London: Allan Lane.

The life of the author of "tales noted for their healthy realism". [*Chambers Biographical Dictionary*]

Fryer, Judith. 1976.

*The Faces of Eve. Women in the Nineteenth Century American Novel.*

New York: Oxford University Press.

The new America was the new Garden of Eden, and the American Adam was the New Man. "Eve in the New World Garden, despite Adam's wish to ignore her, restrict her role or enshrine her on a pedestal, is the most important phenomenon of nineteenth-century America. In the novel, she is no single figure, easy to trace like Adam." (Chapter I, p 23). Not on language, but a useful portrayal of these stereotypes and characterizations as revealed in the novels of the period. Contains the following chapters: I. The Myth of America as the Garden of Eden; II: The Temptress; III. The American Princess; IV. The Great Mother; V. The New Woman. Treats representative authors and their work. A complement to the other titles listed here.

Haddon, Celia. 1977.  
*Great Days and Jolly Days: The Story of Girls' School Songs*. Foreword by Joyce Grenfell.  
London: Hodder and Stoughton.  
Includes 78 evocative photographs.

Hammerton, A. James. 1995.  
*Cruelty and Companionship. Conflict in Nineteenth Century Married Life*.  
London: Routledge.  
Deals with the seamier side of Victorian marriage and the sexual politics of everyday life etc which conditioned marriage in middle and working class families. Draws on previously unpublished material from the records of the divorce courts and magistrates' courts, examining the intense public scrutiny which routinely accompanied the exposure of marital break-down. Casts light on "the origins and trajectory of 19thC feminism, legal change and our understanding of the changing expression of masculinity." (pb)

Hayes, Kevin J. 1996.  
*A Colonial Woman's Bookshelf*.  
Knoxville, Tennessee: University of Tennessee Press.

Hufton, Olwen H. 1995.  
*The Prospect before Her. A History of Women in Western Europe. Volume One. 1500-1800*.  
London: HarperCollins Publishers.  
On women's writing, see especially Chapter 11, Corresponding Gentlewomen, Shameless Scribblers, Drudges of the Pen and the Emergence of the Critic (pp 419-457). Other chapters contain further information on education, literacy, and related topics. Has 58 pages of Notes; 62-page classified bibliography (Bibliographical Essay), with the very occasional annotation; 46 Illustrations, all images of women in paintings, engravings etc.

For an earlier treatment of the same literature, or at least the same period, see Cruse 1935, 1938.

Ingham, Patricia. 1996.  
*Language of Gender and Class. Transformation in the Victorian Novel*.  
London: Routledge.  
Reexamines 6 Victorian novels; shows that none of the novelists, either male or female, completely accepts the stereotypes; by the 1890s the treatment of gender is released from its task of containing and neutralizing class conflict. (pb)

Krabbendam, Hans. 2001.  
*The Model Man. A Life of Edward William Bok, 1863-1930*.  
Amsterdam/Atlanta, GA: Editions Rodopi BV Amsterdam Monographs in American Studies 9.  
Has 16 illustrations.

Edward William Bok was the most famous Dutch-American in early twentieth-century America thanks to his thirty-year editorship of the *Ladies' Home Journal*, the most prestigious women's magazine of the day. This first complete coverage of Edward Bok's life places him against his ethnic background and portrays him as the spokesman for and the mold of the American middle class between 1890 and 1930. He acted as a mediator between a Victorian and a modern society, reconciling consumerism with idealism. As a Dutch immigrant he became a model for successful adaptation to a new country and modern times. He used his national reputation to restore America's internationalism in the 1920s. His life story is relevant to those interested in the history of immigration, journalism, the rise of big business, the women's movement, and the Progressive Movement. (pb)

McGarry, Daniel D; White, Sarah Harriman. 1963.  
*Historical Fiction Guide: Annotated Chronological, Geographical, and Topical List of Five Thousand Selected Historical Novels*.  
New York: Scarecrow Press, 628 pp.  
Second, revised edition 1973, published as: *World Historical Fiction Guide: Annotated Chronological, Geographical, and Topical list of Selected Historical Novels*.

Meskimmon, Marsha; West, Shearer, edited by. c1995  
*Visions of the "Neue Frau": Women and the Visual Arts in Weimar Germany*.  
Aldershot, England: Scolar Press; Brookfield, Vt., USA: Ashgate Pub. Co.  
34 pp of illustrations, plates.

Miller, Jane (b 1932). 1986  
*Women Writing About Men*.  
London: Virago Press Limited.

Contents: Introduction; 1 Men in their Wisdom; 2 Fathers and Gentlemen; 3 Brothers; 4 Sons; 5 Heroes; 6 Another Story ("for women the world and men look different from men's accounts of them." p [163] [... and also from men's accounts of women. DAR]); 7 Resisting the Bullies; 8 Women's Men; 23½ pp of Notes (references and the occasional annotation, a few quite long); The Writers and their Works (useful 3-page list of 29 authors, mostly English, and their works); 8-page Selected Bibliography; useful Index.

Very well informed and well written, with insights that men can recognize and appreciate. Of the changes (permutations and combinations) than can be rung on women or men writing about the other and/or each other, all degrees of insight and understanding are possible. Miller's point is that, since each sex has its own view(s) of itself and the other, there is no see-through in the different perspectives.

Parallel to the woman's novel was the woman's magazine; see Adburgham, 1972.

Orel, Harold (1926-). 1995.  
*The Historical Novel from Scott to Sabatini: Changing Attitudes Toward a Literary Genre, 1814-1920*.  
New York: St. Martin's Press, vii + 189 pp.

Rowbotham, Judith. 1989.

*Good Girls Make Good Wives. Guidance for Girls in Victorian Fiction.*

Oxford: Basil Blackwell Ltd.

Her title might be an echo of *Good Wives* (1869), by Louisa May Alcott (1832-1888), the sequel to her enormously popular *Little Women* (1868). Alcott wrote poetry, and collections of short stories in addition to at least five novels, although this seems to be little appreciated today. They are rich sources of information about the manners and morals of the educated American middle and other classes of the day, including language.

Contents: Preface; List of [10] Plates (of book illustrations);

Acknowledgements; Abbreviations; Introduction: A Good Dose of Jam: Girls' Fiction, 1840-1905; 1. *Household Fairy* and *Home Goddess: The Changing Feminine Stereotype*; 2. Religion as a Control on Reality; 3. Education for Model Maidens; 4. History with a Purpose; 5. Imperial Responsibilities and England's Daughters; 6. Vocations and Fit Work for Ladies; Conclusion: Self-sacrifice and Social Control; 15¼-page Bibliography of Works published to 1914; Index.

See especially chapter 3, Education for Model Maidens. Has excellent 15¼-page Bibliography of primary sources (Works Published to 1914) and Secondary Sources.

Shows how fiction reflected the dominant views about appropriate rôles for women, including their education, which was the matrix for the cultivation of grammar. Some idea of the effects of this may be gained by the following remark:

In the additional interests of veracity, the dialogue of these books was almost invariably archaic: by Shakespeare out of Malory for those set in pre-seventeenth-century times; and by Gibbon out of Milton for the subsequent periods. Certain authors, notably Emily Holt, were more assiduous than others in writing in such a style. For instance, the arrival of a new lady of the bedchamber to the Countess of Warwick in *Red and White: A Tale of the War of the Roses* [(1882)], is announced in distinctly tortuous form:

An't like you, Madam, your new chamberer that shall be, is now come.

The Lord Marnell, his daughter?

She, Madam. [Emily S. Holt, *Red and White: A Tale of the Wars of the Roses*. 1882, p. 38]

Thee's and thou's were almost invariably used in more intimate discussions by all authors writing stories set before 1750. Laboured though dialogue like this may sound, the very consistency of style in these novels means that, with the addition of the footnotes and glossaries for unusual words, the prose is relatively easy to follow. Adult reviewers were sometimes a little amused, but concurred that the language made a valuable contribution towards the impact of these novels.\*

The books, it must be remembered, were written for a purpose where historical veracity was not an end in itself, but simply a medium

through which a message was passed and given greater conviction.  
History was seen as a continuous process of improvement. ...

\*[Rowbotham's footnote:] See the extract from a review in *The Spectator* quoted in the front of Emily S. Holt, *Red and White*. (pp 151-152).

Despite the clumsiness, the quoted passage reveals considerable knowledge, however obtained, of forms, whether they were all contemporary with each other or not, from Earlier English which are all well attested, and used by *eg* Shakespeare. There may be more "historical veracity" here than Rowbotham gives Holt credit for. The following annotations show the probable sources for the antiquarian elements above.

*An* for *if*, with many variants; well attested

contraction of *it*, with elided vowel, and now a clitic of *an*; well attested, also in many other positions

*shall* for future virtually obligatory, as *will* is still too volitional; well attested. The later rule for the correct distribution of *shall* and *will* between the first person *versus* the second and third persons, first formulated by John Wallis, *Grammatica Linguae Anglicanae* (1653), does not apply to Earlier English

*chamberer*: "*Obs.* or *arch.*" 1. [female] bedchamber attendant, chambermaid, handmaid; last citation 1721-1733; 3. [male] bedchamber attendant of a nobleman or gentleman; chamberlain; last citation 1640. (OED) The other senses: 2. concubine (1400; 1450); 4. "One who frequents ladies' chambers; a gallant. *arch.* (Cf. CARPET-KNIGHT.)" (1604; Byron 1822; third and last citation Mary Cowden-Clarke 1863), are probably not intended

*your new chamberer that shall be*: The "tortuous form" of the relative-clause construction is of course deliberate (see below), and may or may not be an authentic archaism

One is tempted to formulate an analysis: *that* is the contraction of *that that*, Earlier English for later *that which*, the antecedent of its contraction, *what*, here to be understood as *he/she/the one who*. The phrase, *your new chamberer*, could have been extracted from the canonical form: *That that shall be your new chamberer is now come*. Such extraction is a Latinism which is not very frequent but not unknown in Renaissance English prose and poetry. The syntactic oddity, or "tortuousness" is that in PDE preposing to the left of a constituent from right of the verb into initial position, or topicalization, as it is sometimes called, while otherwise allowed, is not permitted across a relative pronoun, by the more general rule that forbids this in the case of all complementizers, while Latin permits it

Whether this analysis, which is possible in principle, applies here is not by any means certain

*The Lord Marnell, his daughter?* may be a punctuation mistake, not uncommon, for *The Lord Marnell his daughter?* The *his* is a ghost genitive invented in late ME and early EModE times, when the genitive '(e)s was still pronounced as an



independent syllable, leading to the erroneous assumption that it was an enclitic form of a contracted *'is < his*. The elision of initial *h-* in this position was obligatory, not just in this construction but generally, and was found in all forms of English until very recent times, but it seems to have dropped out of standard speech because of the fear of revealing the speaker's ignorance of the existence of the aspirate, a notorious vulgarism, but still very widespread in popular (non-standard) speech, and is likely to continue for some time unless some social or cultural event motivates the spread of the hypercorrect, now standard, forms with uniform initial *h-*.

*She* is surely better than *Her*, but it is difficult to say precisely why. In the natural syntax of PDE, only pronouns in absolute subject position before an overt V or VP are required to be in the nominative or subject(ive) case form. But the precepts of normative grammar dictate *She*, as it is the subject of the verb *is* understood. Holt may have in mind an earlier stage of the language when English personal pronouns had real case instead of mere case forms. In any case, the choice of *She*, like the relative clause, lends an air of syntactic stiffness ("tortuousness") to the passage, an essential feature for the creation of the necessary antiquarian effect.

*is now come*. The choice of the intransitive auxiliary *be* instead of the transitive *have* in forming the present perfect with intransitive verbs, especially intransitive verbs of motion, is obligatory in Earlier English; *come* is one of the last verbs to make the switch to *have*.

It looks as if the study of the language of the dialogue of the historical novels discussed by George Eliot and Rowbotham would yield interesting insights into their authors' knowledge and understanding of the forms of earlier stages of the language.

See in this connection McGarry 1963 and Orel 1995.

Rubik, Margarete. 1998.

*Early Women Dramatists 1500-1800*.

Basingstoke: Macmillan. English Dramatists.

Sage, Lorna (*b* 1943), edited by. Advisory editors: Germaine Greer (*b* 1939) & Elaine Showalter (*b* 1941). 1999.

*The Cambridge Guide to Women's Writing in English*.

Cambridge: Cambridge University Press. viii + 696 pp; illustrations; facsimiles; portraits.

This *Guide* aims to consolidate and epitomise the re-reading of women's writing that has gone on in the last twenty-five years. This is an opportunity for stock-taking — a timely project, when so much writing has been rediscovered, reclaimed and republished. There are entries on writers, on individual texts, and on general terms, genres and movements, all printed in a single alphabetical sequence. The earliest written documents in medieval English (the visionary writings of Julian of Norwich and Margery Kempe) are covered in an historical — and geographical — sweep that takes us up to the present day. The book

reflects the spread of literacy, the history of colonisation and the development of post-colonial cultures using and changing the English language. The entries are written by contributors from all the countries covered. The result is a work of reference with a unique feeling for the vitality, wealth and diversity of women's writing.

Has entries from over 300 highly distinguished contributors; four-colour jacket based on a painting by Paula Rego [(b 1935); two little girls depicted as a unified figure in middle of neutral ground; many websites devoted to her and her art — worth visiting! DAR]; over 100 illustrations; the most comprehensive and readable reference book on literary women writing in English. (pb on CUP website]

Sanders, Valerie (b 1956). 1989

*The Private Lives of Victorian Women. Autobiography in Nineteenth-Century England.* London: Harvester Wheatsheaf.

Scanlon, Jennifer, edited by. 1996.

*Inarticulate Longings. The Ladies' Home Journal, and the Promises of Consumer Culture.*

London: Routledge.

A window on the contradictory rôles projected for American women via the *LHJ* during the early 20thC. Its long-lived editor during the first part of the 20thC was a national figure: see Krabbendam 2001.

Scheuermann, Mona. 1993.

*Her Bread to Earn. Women, Money, and Society from Defoe to Austen.* Lexington, Kentucky: University Press of Kentucky.

Much recent criticism has posited an all-powerful patriarchy that effectively marginalized and disempowered women well into the nineteenth century. ... [she] find[s] that the images presented by eighteenth- and nineteenth-century novelists are of functioning, capable women whose involvement with the getting, keeping, and investing of money provides a ubiquitous theme in the novels of the period. ...[her] study considers both male and female novelists, judging inclusion not by the gender of the novelist, but by the centrality of the work. Moving from Daniel Defoe (?1659-1731) through Samuel Richardson (1689-1761), Henry Fielding (1707-1754), Thomas Holcroft (1745-1808), William Godwin (1756-1836), Robert Bage (1728-1801), Elizabeth Inchbald [*née* Simpson] (1753-1821), and Mary Wollstonecraft (1759-1797) to Jane Austen (1775-1817), [she] demonstrates that novelists of this period depicted women as relatively independent persons, many of whom managed property, shaped and directed events, and controlled their own destinies. These are intelligent women, eager to learn and ready, sometimes aggressively ready, to act.

... The images she presents go far beyond the patriarchal prison into which modern criticism has sometimes forced the female characters. ... this book marks a major shift in received opinion. (pb) [First names and dates of authors supplied by DAR.]

Showalter, Elaine (b 1941). 1977.

*A Literature of Their Own. British Writers from Brontë to Lessing.*

Princeton, New Jersey: Princeton University Press. viii + 378 + 1 pp.

Contents: I The Female Tradition; II The Feminine Novelists and the Will to Write; III The Double Critical Standard and the Feminine Novel; IV Feminine Heroines: Charlotte Brontë and George Eliot; V Feminine Heroes: The Woman's Man; VI Subverting the Feminine Novel: Sensationalism and Feminine Protest; VII The Feminist Novelists; VIII Women Writers and the Suffrage Movement; IX The Female Aesthetic; X Virginia Woolf and the Flight into Androgyny; XI Beyond the Female Aesthetic: Contemporary Women Novelists; 29½-page Biographical Appendix with 213 length thumb-nail biographical sketches of women writers otherwise lost to the record (see annotation below); 14½-page Select Bibliography [contents page [v] has 'Selected']: I. Bibliographies and surveys of research material; II. Books on women and the novel, Victorian women, the women's movement, individual novelists; III. Articles in nineteenth-century periodicals, listed chronologically; IV. Articles in twentieth-century periodicals listed alphabetically by author; useful 12½-page Index of names and topics; no entry for language.

THE 213 women writers and activists in this list are the most prominent literary women born in England after 1800; but there are many more who published novels for whom no biographical information is available. The data here were compiled from manuscript sources and library catalogs in England and the United States, from biographies and memoirs, and from the following major printed sources: *Dictionary of National Biography*; Frances Hayes, *Women of the Day* (London: Chatto & Windus, 1885); Victor [Gustave] Plarr [(1863-1929), *Men and Women of the Time* (15th ed., London: Routledge, 1899); Frederick [sic; sc Frederic] Boase (1843-1916), *Modern English Biography* [... many thousand concise memoirs of persons who have died during the years 1851-1900, ...] (6 vols., Netherton [and Worth], Truro, 1892-1921, rpt. Frank Cass, 1965) [see Peter Bell (b 1944) (compiled by), *Index to Biographies of Women in Boase's Modern English Biography*. Edinburgh: Peter Bell, 1986. 31 pp]; Stanley Kunitz [(1905-2006)] and Howard Haycraft [(1905-1991)], *British Authors of the Nineteenth Century* (New York: H. W. Wilson, 1936); Kunitz and Haycraft, *Twentieth Century Authors: A Biographical Dictionary* (New York: H. W. Wilson, 1950); and James Vinson [(b 1933)], *Contemporary Novelists* (London and New York: St. Martin's, 1972).

The details provided are those most useful for sociological analysis. A complete listing includes the following information: pseudonym (s), birth and death dates, profession(s), place of birth, father's occupation, birth order and number and sex of siblings, religion, education, health, marital status, number of children, and date and title of first book-length publication. In some cases I have also listed travel, political and professional activities, and titles of well-known books.

In order to emphasize the changes from one generation to the next, and to show how women writers shared career orientations with other professional women of their generation, the list is organized chronologically by dates of birth. Readers wishing to locate information on a particular woman writer can consult

the alphabetical listing in the index. (Introductory note to Biographical Appendix p 320)

Despite there being other and later surveys, this is a useful introduction to the range of the topics in handy format. See also the list of her other related and cognate publications in COPAC, LCC On-Line, and her entry in *Who's Who*.

Tush, Susan Rowland. 1993.

*George Eliot and the Conventions of Popular Women's Fiction. A Serious Response to the 'Silly Novels by Lady Novelists'*.

New York [etc]: Peter Lang Publishing, Inc. American University Studies. Series IV. English Language and Literature. Vol. 148.

Examines and discusses the six, now unknown, exemplary novels referred to by George Eliot, comparing and contrasting them to her own work. Shows the connection between the conventions and affectations of the 19thC woman's novel and George Eliot's own writing, which was in many ways a response and challenge to them, thus providing a yardstick by which to measure it. There is a short but very useful bibliography of Works cited. — For a more contemporary view of why women wrote or write as they do, and about what, see Virginia Woolf's *A Room of One's Own* (1929).

Whereas first the cultivation of grammar encouraged the creation of bizarre grammatical forms, usages, and syntax, the cultivation of philology in the second half of the 19thC encouraged a speculative historical mode, as in the archaisms of William Morris (1834-1896). On the historicity of the historical novel, cf the following:

... after this [*Silas Marner* [(1861)] she wrote *Romola* [(1863)], her only historical novel. Now historical novels, by a pleasing paradox, date more easily than novels of contemporary life, revealing with greater clarity the preoccupations [including conceptions of language] of the time at which they are written. We have our own notion of the Florentine Renaissance and George Eliot had hers, and the differences between the two conceptions tell us much about George Eliot's age. Significantly, it is here, more than in any other of her books, that she conveys a sense of the excitement of scholarship and the sheer thrill of the Greek language. (*pb* on back cover)

(Jenkyns, Richard, *The Victorians and Ancient Greece*. Oxford: Basil Blackwell Publisher Ltd., 1980. chapter VI. George Eliot and the Greeks. p 120) Jenkyns' point is that the "sheer thrill" that the Greek language and everything else Greek held for the Victorian Hellinists had been conveyed to George Eliot as well through her self-study. On the nature of this thrill, see chapter VIII. The Interpretation of Greece, section 1, 'The Greek Language' (pp 155-163.)

Actually, Jenkyns' remarks apply equally well to those works of George Eliot's that are set in the recent past as they do to those set in time immemorial.

On women on men, including George Eliot, Jane Austen, Dorothy Richardson, Virginia Woolf, *et al*, see Miller 1986.

Twain, Mark. (1835-1910). 2002.

*The Diary of Adam and Eve: and Other Adamic Stories*.

London: Hesperus Press.

Reprinted. Originally published 1906.

A witty treatment of male / female verbal interaction by a master of the genre.

Wales, Katie, edited by. 1994.

*Feminist Linguistics in Literary Criticism.*

Woodbridge, Suffolk; Rochester, NY: Boydell & Brewer. English Association Essays and Studies.

“Many broad generalizations have been made about language and gender. This volume aims to clarify the issues and test generalizations with concrete evidence from analyses.”  
(*pb*) Seven essays analyzing texts from *As You Like It* to modern pop songs, applying feminist theories from Julia Kristeva to Virginia Woolf, and linguistic models from discourse analysis and politeness theory, lexicalization, and transitivity. The result is a feminist stylistics.

Woolf, Virginia [Adeline Virginia, *née* Stephen]. 1929.

*A Room of One's Own.*

London: The Hogarth Press Limited.

Of all the artist's statements along the lines of “why I write”, this is remarkable in its piercing insight into the question of why women write as they do about what they write about. With great historical perception, she identifies the elements of English society that have led to the phenomenon of the woman novelist and the conditions under which she writes, explaining in large part the phenomenon so mercilessly pilloried by George Eliot in her essay, ‘Silly Novels by Women Novelists’ (1856).