
The Salem Witches (Re)Created as 19th-Century Romantic Heroines

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Abstract

Several relatively unknown female nineteenth-century American authors engaged creatively in retrieving and exploring the idiosyncratic and often contested existing historical and testimonial narratives that were created to make sense of the cultural memory the women-as-witch of the Salem witch-trials, by (re)creating, (re)presenting them as romantic heroines. They also transpired their particular proto-feminist stances against that of their nineteenth-century contemporaries on the transcultural memory of the woman-as-witch and witchcraft. Thus, we would like to briefly illustrate the cultural memory of the Anglo-American woman-as-witch as it is (re)presented in the following works of romantic historical fiction:

- BUCKMINSTER, Eliza Lee. (1840), *Delusion or The Witch of New England*, Hilliard Gray and Company;
- CONDIT, E.B. (Eleanor Forrester Barstow). (1869), *Philip English's Two Cups*, ADF Randolph;
- CASTLETON, D. R. (Caroline Rosina Derby). (1874), *Salem: A Tale of the Seventeenth-Century*, Harper y Brothers;
- DISOSWAY, E.T. (Ella Taylor). (1874), *South Meadows*, Porter & Coates;
- DU BOIS, C. G. (Constance Goddard Du Bois). (1890), *Martha Corey: A Tale of the Salem Witchcraft*, A. C. McClurg and Company;
- WATSON, A. C. (Augusta Campbell). (1893), *Dorothy the Puritan: The Story of a Strange Delusion*, E. P. Dutton and Company;
- MACKIE, P. B. (Pauline Bradford). (1898), *Salem Maide: A Story of Witchcraft*, L.C. Page & Company

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