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This book provides a comprehensive reflection of the processes of canonization (un)pleasurable consumption and the emerging predominance of topics and theoretical concerns in neo-Victorianism. The repetitions and reiterations of the Victorian in contemporary culture document an unbroken fascination with the histories, technologies and achievements, as well as the injustices and atrocities, of the nineteenth century. They also reveal that, in many ways, contemporary identities are constructed through a Victorian mirror image fabricated by the desires, imaginings and critical interests of the present. Providing analyses of current negotiations of nineteenth-century texts, discourses and

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traumas, this volume explores the contemporary commodification and nostalgic recreation of the past. It brings together critical perspectives of experts in the fields of Victorian literature and culture, contemporary literature, and neo-Victorianism, with contributions by leading scholars in the field including Rosario Arias, Cora Kaplan, Elizabeth Ho, Marie-Luise Kohlke and Sally Shuttleworth. *Neo-Victorian Literature and Culture* interrogates current fashions in neo-Victorianism and their ideological leanings, the resurrection of cultural icons, and the reasons behind our relationship with and immersion in Victorian culture.

Nineteenth-century Britons treasured objects of daily life that had once belonged to their dead. The love of these keepsakes, which included hair, teeth, and other remains, speaks of an intimacy with

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the body and death, a way of understanding absence through its materials, which is less widely felt today. Deborah Lutz analyzes relic culture as an affirmation that objects held memories and told stories. These practices show a belief in keeping death vitally intertwined with life - not as memento mori but rather as respecting the singularity of unique beings. In a consumer culture in full swing by the 1850s, keepsakes of loved ones stood out as non-reproducible, authentic things whose value was purely personal. Through close reading of the works of Charles Dickens, Emily Brontë, Alfred Lord Tennyson, Thomas Hardy, and others, this study illuminates the treasuring of objects that had belonged to or touched the dead.

Referred to long ago as a "disease" of Swiss soldiers and Highland regiments far from home, nostalgia became known in the

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1920s as more of a fleeting rather than debilitating condition. Yet what caused this shift in our collective understanding of the term? In *Nostalgia in Transition, 1780-1917*, Linda M. Austin traces the development of nostalgia from a memory disorder in the eighteenth century to its modern formulation as a pleasant recreational distraction. Offering a paradigm for and analysis of nostalgic memory as it operates in various attempts to reenact the past, Austin explains both the early and the modern understanding of this phenomenon. Beginning with an account of nostalgia's transformation from an acute form of melancholia and homesickness into elegiac expression and idyllic representation, Austin goes on to examine an array of texts, from poetic meditations on nostalgia in the first half of the nineteenth century to the popular adult souvenirs of childhood in the second half.

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She shows how, in novels by Hardy; in elegies and lyrics by Arnold, Tennyson, and Emily Brontë; in illustrations by Kate Greenaway and Helen Allingham; and in late Victorian cultural histories of the cottage, nostalgia acts as a collective, rather than an individual reenactment of an invented, rather than a remembered, past or place. For students and scholars interested in the Victorian era, as well as in Romanticism and modernism, *Nostalgia in Transition* provides a well-rounded perspective on how and why our understanding of nostalgia has changed over time.

Incorporating a broad range of contemporary scholarship, *A History of Victorian Literature* presents an overview of the literature produced in Great Britain between 1830 and 1900, with fresh consideration of both major figures and some of the era's less familiar authors.

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Part of the Blackwell Histories of Literature series, the book describes the development of the Victorian literary movement and places it within its cultural, social and political context. A wide-ranging narrative overview of literature in Great Britain between 1830 and 1900, capturing the extraordinary variety of literary output produced during this era. Analyzes the development of all literary forms during this period - the novel, poetry, drama, autobiography and critical prose - in conjunction with major developments in social and intellectual history. Considers the ways in which writers engaged with new forms of social responsibility in their work, as Britain transformed into the world's first industrial economy. Offers a fresh perspective on the work of both major figures and some of the era's less familiar authors. Winner of a Choice Outstanding

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Academic Title award, 2009

The English Cult of Literature

Medicine Is War

Relics of Death in Victorian Literature
and Culture

Manufacturing Planning and Control

The Victorian Literature Handbook

Art and Artifact in Austen

Richard Maxwell uses

nineteenth-century urban

fiction-particularly the

novels of Victor Hugo and

Charles Dickens-to define a

genre, the novel of urban

mysteries. His title comes

from the "'mystery mania'"

that captured both sides of

the channel with the

runaway success of Eugene

Sue's *Les mysteres de Paris*

and G. W. M. Reynold's
Mysteries of London.

Maxwell's approach to the nature and evolution of the mysteries genre includes examinations of allegorical theory, journalistic practice, the conventions of scientific inquiry, popular psychiatry, illustration, and modernized wonder tales (such as Victorian adaptations of the Arabian Nights). In *The Mysteries of Paris and London* Maxwell employs a sweeping vision of the nineteenth century and a formidable grasp of both popular culture and high

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culture to decode the popular mysteries of the era and to reveal an evolving consciousness of the city. A highly illustrated account of Darwin's visual representations of his theories, and their influence on Victorian literature, art and culture, first published in 2006.

To what extent is it possible to know the past or to know other cultures? Can one describe the past without imposing one's own cultural, political, social, or personal preconceptions? Testing the current skepticism that

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insists that it is impossible not to read one's own moment onto other times and cultures, the essays in this collection use the Victorian era as a means of developing a theory and critique of historical reclamation. In *Knowing the Past*, a distinguished group of Victorian scholars reflect on the Victorian past and examine the Victorians' own sophisticated contributions to debates about historical and cultural knowledge. Confronting, confirming, and opposing the skeptics, the essays provide close

readings of particular texts. They encompass the larger constellation of ideas and questions that went into the making of the texts while participating in larger theoretical debates about knowledge of the past and other cultures.

Supposing "Bleak House" is an extended meditation on what many consider to be Dickens's and nineteenth-century England's greatest work of narrative fiction. Focusing on the novel's retrospective narrator, whom he identifies as Esther Woodcourt in order to

distinguish her from her younger, unmarried self, John Jordan offers provocative new readings of the novel's narrative structure, its illustrations, its multiple and indeterminate endings, the role of its famous detective, Inspector Bucket, its many ghosts, and its relation to key events in Dickens's life during the years 1850 to 1853. Jordan draws on insights from narratology and psychoanalysis in order to explore multiple dimensions of Esther's complex subjectivity and

fractured narrative voice. His conclusion considers Bleak House as a national allegory, situating it in the context of the troubled decade of the 1840s and in relation to Dickens's seldom-studied *A Child's History of England* (written during the same years as his great novel) and to Jacques Derrida's *Specters of Marx*. Supposing "Bleak House" claims Dickens as a powerful investigator of the unconscious mind and as a "popular" novelist deeply committed to social justice and a politics of

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inclusiveness. Victorian
Literature and Culture
Series

Knowing the Past
Immersions and
Revisitations

Vindications of Early
Victorian Industry

The Angel out of the House
War, the Army and Victorian
Literature

Transition England in the
Novels of Mary Arnold Ward

Victorian Poets and the

Changing Bible charts the
impact of post-Enlightenment
biblical criticism on English

literary culture. The eighteenth
and nineteenth centuries saw a

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widespread reevaluation of biblical inspiration, in which the Bible ' s poetic nature came to be seen as an integral part of its religious significance.

Understandably, then, many poets who followed this interpretative revolution—including Alfred, Lord Tennyson, Robert Browning, and Elizabeth Barrett Browning—came to reconceive their highest vocational ambitions: if the Bible is essentially poetry, then modern poetry might perform a cultural role akin to that of scripture. This context equally illuminates the aims and achievements of

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famous Victorian unbelievers such as Arthur Hugh Clough and George Eliot, who also responded enthusiastically to the poetic ideal of an inspired text. Building upon a recent and ongoing reevaluation of religion as a vital aspect of Victorian culture, Charles LaPorte shows the enduring relevance of religion in a period usually associated with its decline. In doing so, he helps to delineate the midcentury shape of a literary dynamic that is generally better understood in Romantic poetry of the earlier part of the century. The poets he examines all wrestled with modern

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findings about the Bible's fortuitous historical composition, yet they owed much of their extraordinary literary success to their ability to capitalize upon the progress of avant-garde biblical interpretation. This book's revisionary and provocative thesis speaks not only to the course of English poetics but also to the logic of nineteenth-century literary hierarchies and to the continuing evolution of religion in the modern era. Victorian Literature and Culture Series Bizup concludes with an examination of John Ruskin's

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and William Morris's efforts to counter this sort of rhetorical maneuvering by treating cultured manliness as a figure for the cooperative impulse they both hoped would replace competitive self-interest as society's organizing value."--Jacket.

Many companies have adopted the approach of Material Requirements Planning (MRP) and Manufacturing Resource Planning (MRP II). Despite the improvements and broadening of the MRP framework, MRP II systems still perform poorly in certain manufacturing environments. Help is at hand.

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This book proposes new ideas to improve the planning activities at the strategic, tactical and execution layers in manufacturing organisations. It takes into account the diverse nature of manufacturing environments. The book presents an almost unique combination of theory tested in practice, enhancing traditional manufacturing planning approaches. It is essential reading for managers and practitioners in the field, and is also suitable as an advanced text for students in industrial engineering, manufacturing and management.

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What constitutes reading? This is the question William McKelvy asks in *The English Cult of Literature*. Is it a theory of interpretation or a physical activity, a process determined by hermeneutic destiny or by paper, ink, hands, and eyes? McKelvy seeks to transform the nineteenth-century field of "Religion and Literature" into "Reading and Religion," emphasizing both the material and the institutional contexts for each. In doing so, he hopes to recover the ways in which modern literary authority developed in dialogue with a politically reconfigured religious

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authority. The received wisdom has been that England's literary tradition was modernity's most promising religion because the established forms of Christianity, wounded in the Enlightenment, inevitably gave up their hold on the imagination and on the political sphere. Through a series of case studies and analysis of a diverse range of writing, this work gives life to a very different story, one that shows literature assuming a religious vocation in concert with an increasingly unencumbered freedom of religious confession and the making of a reading nation. In

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the process the author shifts attention away from the idea of the literary critic in favor of considering the historic role of religious professionals in shaping and contesting the authority of print. Indebted to recent findings of book history and newer historiographies at odds with conventional secularization theory, this work makes an interdisciplinary contribution to revising the existing models for understanding change in Britain during the eighteenth and nineteenth centuries.

The Victorian Serial
Victorian Literature and Culture

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Victorian Publishing and Mrs.
Gaskell's Work

Perfume in Victorian Literary
Culture

Victorian Theatricality and
Authenticity

The Victorian Literature Handbook is an accessible and comprehensive introduction to literature and culture in the Victorian period. It is a one-stop resource for literature students, providing the essential information and guidance needed from introducing the historical and cultural context to key authors, texts and genres. It includes case studies for reading

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literary and critical texts, a guide to key critical concepts, introductions to key critical approaches, and a timeline of literary and cultural events.

Essays on changes in the canon, interdisciplinary research and current and future directions in the field lead into more advanced topics and guided further reading enables further independent work.

Written in clear language by leading academics, it is an indispensable starting point for anyone beginning their study of nineteenth century literature.

Voskuil argues that Victorian Britons saw themselves as "authentically performative," a

paradoxical belief that focused their sense of vocation as individuals, as a public, and as a nation.

Today we commonly describe ourselves as machines that "let off steam" or feel "under pressure."

The Lives of Machines investigates how Victorian technoculture came to shape this language of human emotion so pervasively and irrevocably and argues that nothing is more intensely human and affecting than the nonhuman. Tamara Ketabgian explores the emergence of a modern and more mechanical view of human nature in Victorian literature and culture. Treating

British literature from the 1830s to the 1870s, this study examines forms of feeling and community that combine the vital and the mechanical, the human and the nonhuman, in surprisingly hybrid and productive alliances.

Challenging accounts of industrial alienation that still persist, the author defines mechanical character and feeling not as erasures or negations of self, but as robust and nuanced entities in their own right. *The Lives of Machines* thus offers an alternate cultural history that traces sympathies between humans, animals, and machines in novels and nonfiction about factory work

as well as in other unexpected literary sites and genres, whether domestic, scientific, musical, or philosophical. *Ketabgian* historicizes a model of affect and community that continues to inform recent theories of technology, psychology, and the posthuman. *The Lives of Machines* will be of interest to students of British literature and history, history of science and of technology, novel studies, psychoanalysis, and postmodern cultural studies.

Knowing the Past
Victorian Literature and Culture
Cornell University Press

Victorian Poets and the Changing

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Bible

**Victorian Literature and the
Anorexic Body**

**The Industrial Imaginary in
Victorian Literature and Culture
Animals in Victorian Literature
and Culture**

**Refractions of the Crystal Palace
Skin, Silk, and Show**

Examines how literature mediated a convergence of militarism and medicine in Victorian culture that continues into the present via a widespread martial metaphor. Medicine is most often understood through the metaphor of

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war. We encounter phrases such as “the war against the coronavirus,” “the front lines of the Ebola crisis,” “a new weapon against antibiotic resistance,” or “the immune system fights cancer” without considering their assumptions, implications, and history. But there is nothing natural about this language. It does not have to be, nor has it always been, the way to understand the

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relationship between humans and disease. *Medicine Is War* shows how this “martial metaphor” was popularized throughout the nineteenth century. Drawing on the works of Mary Shelley, Charles Kingsley, Bram Stoker, Arthur Conan Doyle, and Joseph Conrad, Lorenzo Servitje examines how literary form reflected, reinforced, and critiqued the convergence of militarism and medicine in Victorian culture. He

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considers how, in migrating from military medicine to the civilian sphere, this metaphor responded to the developments and dangers of modernity: urbanization, industrialization, government intervention, imperial contact, crime, changing gender relations, and the relationship between the one and the many. While cultural and literary scholars have attributed the metaphor to late nineteenth-century germ

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theory or immunology, this book offers a new, more expansive history stretching from the metaphor's roots in early nineteenth-century militarism to its consolidation during the rise of early twentieth-century pharmacology. In so doing, Servitje establishes literature's pivotal role in shaping what war has made thinkable and actionable under medicine's increasing jurisdiction in our lives. *Medicine Is War* reveals how, in

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our own moment, the metaphor remains conducive to harming as much as healing, to control as much as empowerment. Lorenzo Servitje is Assistant Professor of Literature and Medicine at Lehigh University. He has published several books, including *Syphilis and Subjectivity: From the Victorians to the Present* (coedited with Kari Nixon); *Endemic: Essays in Contagion Theory* (coedited with Kari Nixon); and *The*

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Walking Med: Zombies and
the Medical Image
(coedited with Sherryl
Vint).

This study elucidates
the historical,
artistic, literary and
theoretical meanings of
the Victorians'
preoccupation with hair.
Victorian writers and
artists, it argues, had
an awareness of
fetishism as an
overinvestment of value
in a specific body part
and were aware of hair's
symbolic resonance and
its value as an object

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of commerce.

This lively, accessible book is the first to explore Victorian literature through scent and perfume, presenting an extensive range of well-known and unfamiliar texts in intriguing and imaginative new ways that make us re-think literature's relation with the senses.

Concentrating on aesthetic and decadent authors, *Scents and Sensibility* introduces a rich selection of poems,

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essays, and fiction, exploring these texts with reference to both the little-known cultural history of perfume use and the appreciation of natural fragrance in Victorian Britain. It shows how scent and perfume are used to convey not merely moods and atmospheres but the nuances of the aesthete or decadent's carefully cultivated identity, personality, or sensibility. A key theme is the emergence of the

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olfactif, the cultivated individual with a refined sense of smell, influentially represented by the poet and critic Algernon Charles Swinburne, who is emulated by a host of canonical and less well-known aesthetic and decadent successors such as Walter Pater, Edmund Gosse, John Addington Symonds, Lafcadio Hearn, Michael Field, Oscar Wilde, Arthur Symons, Mark André Raffalovich, Theodore Wratislaw, and A. Mary F. Robinson.

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This book explores how scent and perfume pervade the work of these authors in many different ways, signifying such diverse things as style, atmosphere, influence, sexuality, sensibility, spirituality, refinement, individuality, the expression of love and poetic creativity, and the aura of personality, dandyism, modernity, and memory. A coda explores the contrasting twentieth-century

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responses of Virginia Woolf and Compton Mackenzie to the scent of Victorian literature. From the moment it opened on the first of May in the Crystal Palace in Hyde Park, London, the Great Exhibition of 1851 was one of the defining events of the Victorian period. It stood not only as a visible symbol of British industrial and technological progress but as a figure for modernity--a figure that has often been

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thought to convey one coherent message and vision of culture and society. This volume examines the place occupied both materially and discursively by the Crystal Palace and other nineteenth- and twentieth-century exhibitions in the struggle to understand what it means to be modern. Initiated in part by a number of conferences held in 2001 to commemorate the 150th anniversary of the Crystal Palace,

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Victorian Prism provides new perspectives to historians, literary critics, art historians, and others interested in how a large glass building in a London park could refract meaning from Caracas to Calcutta. In its investigations of the ways of knowing and shaping the world that emerged during the planning and execution of this first "world's fair," Victorian Prism not only restores the multiplicity of

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experiences and other determining factors to our picture of the Great Exhibition; it makes reevaluation of the exhibition and its legacies the occasion for reevaluating modernity itself in its broadest sense--as the cultures, potentialities, and liabilities of the Enlightenment. With essays by a number of leading scholars in their fields, the collection as a whole focuses on how these

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exhibitions, in attempting to define the cultures of their day, incorporated a range of conflicting ideologies and agendas. In doing so, it offers a richer, more complex understanding of the experience of modernity than we have previously acknowledged. The volume also addresses the ways in which the cultural processes and tendencies brought together in these exhibitions have been refracted down to the present, thus

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informing and
complicating our own
relationship to both
modernity and
postmodernity.

Bodies and Things in
Nineteenth-Century
Literature and Culture
Syphilis in Victorian
Literature and Culture
Contexts for Criticism
Supposing Bleak House
Idol of Suburbia
On Exhibit

The authors provide a new
approach to the study of installment
literature by showing how it
embodied a view of life intrinsic to
Victorian culture. They examine

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how the serial format affected the ways Victorian audiences interpreted sixteen major works of poetry and fiction. Their findings show that Victorian interpretations were different from those of twentieth century single-volume readings.--Publisher's description. This book provides fresh perspectives on the object world, embodied experience and materiality in nineteenth-century literature and culture. Contributors explore canonical works by Austen, Brontë, Dickens and James, alongside less-familiar texts and a range of objects including nineteenth-century automata, scrapbooks, museum exhibits and antiques.

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A ground-breaking study of how literature both reflected and contributed to the eclipse and subsequent revival of militarism in the nineteenth century. Focusing on four major disputes in the Crimea, India, the Sudan, and South Africa as well as the role of the army in Britain, John Peck examines how Victorian writers responded to military issues. At the heart of the book is a dilemma that characterises the Victorian period: the impossibility of reconciling imperial aggression with liberal domestic values.

An introduction to Victorian literature and its context from 1837-1900 includes historical, cultural, political, and intellectual

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background.

The Material Interests of the
Victorian Novel

Medicine, Knowledge and the
Spectacle of Victorian Invisibility

Charles Darwin and Victorian
Visual Culture

Philanthropy and Gender in
Nineteenth-Century England

Behind Her Times

Victorian Surfaces in Nineteenth-
Century Literature and Culture

Galia Ofek's wide-ranging
study elucidates the historical,
artistic, literary, and
theoretical meanings of the
Victorians' preoccupation with
hair. Victorian writers and
artists, Ofek argues, had a well-

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developed awareness of fetishism as an overinvestment of value in a specific body part and were fully cognizant of hair's symbolic resonance and its value as an object of commerce. In particular, they were increasingly alert to the symbolic significance of hairstyling. Among the writers and artists Ofek considers are Elizabeth Gaskell, George Eliot, Margaret Oliphant, Charles Darwin, Anthony Trollope, Elizabeth Barrett Browning, Eliza Lynn Linton, Mary Elizabeth Braddon, Herbert Spencer, Dante

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Gabriel Rossetti, Edward Burne-Jones, Charles Dickens, Thomas Hardy, and Aubrey Beardsley. By examining fiction, poetry, anthropological and scientific works, newspaper reviews and advertisements, correspondence, jewellery, paintings, and cartoons, Ofek shows how changing patterns of power relations between women and patriarchy are rendered anew when viewed through the lens of Victorian hair codes and imagery during the second half of the nineteenth century. Despite the ridicule of

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reviewers, Marie Corelli (1855-1924) was the most popular novelist of her time. Federico (English, James Madison University) points out the creative, combative and contradictory nature of Corelli's participation in the culture, and argues that her attempts to create her own image illuminate continuing debates about literary value, class hegemony, and gender politics. Annotation copyrighted by Book News, Inc., Portland, OR
This collection includes twelve provocative essays from a diverse group of international

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scholars, who utilize a range of interdisciplinary approaches to analyze “real” and “representational” animals that stand out as culturally significant to Victorian literature and culture. Essays focus on a wide range of canonical and non-canonical Victorian writers, including Charles Dickens, Anthony Trollope, Anna Sewell, Emily Bronte, James Thomson, Christina Rossetti, and Richard Marsh, and they focus on a diverse array of forms: fiction, poetry, journalism, and letters. These essays consider a wide range

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of cultural attitudes and literary treatments of animals in the Victorian Age, including the development of the animal protection movement, the importation of animals from the expanding Empire, the acclimatization of British animals in other countries, and the problems associated with increasing pet ownership. The collection also includes an Introduction co-written by the editors and Suggestions for Further Study, and will prove of interest to scholars and students across the multiple disciplines which comprise Animal Studies.

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The Oxford Handbook of Victorian Literary Culture is a major contribution to the dynamic field of Victorian studies. This collection of 37 original chapters by leading international Victorian scholars offers new approaches to familiar themes including science, religion, and gender, and gives space to newer and emerging topics including old age, fair play, and economics. Structured around three broad sections (on 'Ways of Being: Identity and Ideology', 'Ways of Understanding: Knowledge and Belief', and 'Ways of

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Communicating: Print and Other Cultures', the volume is sub-divided into 9 sub-sections each with its own 'lead' essay: on subjectivity, politics, gender and sexuality, place and race, religion, science, material and mass culture, aesthetics and visual culture, and theatrical culture. The collection, like today's Victorian studies, is thoroughly interdisciplinary and yet its substantial Introduction explores a concern which is evident both implicitly and explicitly in the volume's essays: that is, the nature and status of 'literary'

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culture and the literary from the Victorian period to the present. The diverse and wide-ranging essays present original scholarship framed accessibly for a mixed readership of advanced undergraduates, graduate students and established scholars.

Victorian Prism

Nostalgia in Transition,
1780-1917

Marie Corelli and Late-
Victorian Literary Culture

A History of Victorian
Literature

Manufacturing Culture

George Eliot, Music and

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Victorian Culture

Was nineteenth-century British philanthropy the "truest and noblest woman's work" and praiseworthy for having raised the nation's moral tone, or was it a dangerous mission likely to cause the defeminization of its practitioners as they became "public persons"? In Victorian England, women's participation in volunteer work seemed to be a natural extension of their domestic role, but like many other assumptions about gender roles, the connection between charitable and domestic work is the result of specific historical factors and cultural representations.

Proponents of women as charitable workers encouraged philanthropy

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as being ideal work for a woman, while opponents feared the practice was destined to lead to overly ambitious and manly behavior. In *The Angel out of the House* Dorice Williams Elliott examines the ways in which novels and other texts that portrayed women performing charitable acts helped to make the inclusion of philanthropic work in the domestic sphere seem natural and obvious. And although many scholars have dismissed women's volunteer endeavors as merely patriarchal collusion, Elliott argues that the conjunction of novelistic and philanthropic discourse in the works of women writers—among them George Eliot and Elizabeth Gaskell, Hannah More and Anna

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Jameson was crucial to the redefinition of gender roles and class relations. In a fascinating study of how literary works contribute to cultural and historical change, Elliott's exploration of philanthropic discourse in nineteenth-century literature demonstrates just how essential that forum was in changing accepted definitions of women and social relations.

This open access book investigates imaginaries of artificial limbs, eyes, hair, and teeth in British and American literary and cultural sources from the nineteenth and early twentieth century. *Prosthetic Body Parts in Nineteenth-Century Literature and Culture* shows how

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depictions of prostheses complicated the contemporary bodily status quo, which increasingly demanded an appearance of physical wholeness. Revealing how representations of the prostheticized body were inflected significantly by factors such as social class, gender, and age, *Prosthetic Body Parts in Nineteenth-Century Literature and Culture* argues that nineteenth-century prosthesis narratives, though presented in a predominantly ableist and sometimes disablist manner, challenged the dominance of physical completeness as they questioned the logic of prostheticization or presented non-

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normative subjects in threateningly powerful ways. Considering texts by authors including Charles Dickens, Edgar Allan Poe, and Arthur Conan Doyle alongside various cultural, medical, and commercial materials, this book provides an important reappraisal of historical attitudes to not only prostheses but also concepts of physical normalcy and difference. George Eliot was passionate about music and her writing is steeped in musical allusion. This book explores musical reference in her work and investigates contexts such as Eliot's friendship with Wagner, the legacy of Romanticism, music's role in scientific theory, and the ambivalent

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status of female musicality. The book establishes how intensely Eliot's musical allusions are informed by her contemporary culture and offers a fresh view of the experimental writing through which she took literary realism into previously uncharted regions.

This conflict informs us not only of the complicated role that the circus played in Victorian society but provides a unique view into a collective psyche fraught by contradiction and anxiety.

Neo-Victorian Literature and Culture

Representations of Hair in Victorian Literature and Culture

The Circus and Victorian Society
Devoted Readers, 1774-1880

Acting Naturally

Victorians and Their Museums

Behind Her Times is the definitive study of an author who in celebrating one era helped usher in the next.

For much of her own century, Elizabeth Gaskell was recognized as a voice of Victorian convention—the loyal wife, good mother, and respected writer—a reputation that led to her steady decline in the view of twentieth-century literary critics. Recent scholars, however, have begun to recognize that Mrs. Gaskell's high standing in Victorian society allowed her to effect change in conventional ideology. Linda K. Hughes and Michael Lund focus

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this reevaluation on issues pertaining to the Victorian literary marketplace. Victorian Publishing and Mrs. Gaskell's Work portrays an elusive and self-aware writer whose refusal to grant authority to a single perspective even while she recirculated the fundamental assumptions and debates of her era enabled her simultaneously to fulfill and deflect the expectations of the literary marketplace. While she wrote for money, producing periodical fiction, major novels, and nonfiction, Mrs. Gaskell was able to maintain a tone of warmth and empathy that allowed her to imagine multiple social and epistemological alternatives. Writing from within the established

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rubrics of gender, narrative, and publication format, she nevertheless performed important cultural work.

Jane Austen distinguished herself with genius in literature, but she was immersed in all of the arts. Austen loved dancing, played the piano proficiently, meticulously transcribed piano scores, attended concerts and art exhibits, read broadly, wrote poems, sat for portraits by her sister Cassandra, and performed in theatricals. For her, art functioned as a social bond, solidifying her engagement with community and offering order. And yet Austen ' s hold on readers ' imaginations owes a debt to the omnipresent threat of disorder that

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often stems—ironically—from her characters' socially disruptive artistic sensibilities and skill.

Drawing from a wealth of recent historicist and materialist Austen scholarship, this timely work explores Austen's ironic use of art and artifact to probe selfhood, alienation, isolation, and community in ways that defy simple labels and acknowledge the complexity of Austen's thought.

Why did the Victorians collect with such a vengeance and exhibit in museums? Focusing on this key nineteenth-century enterprise, Barbara J. Black illuminates British culture of the period by examining the cultural power that this collecting and exhibiting

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possessed. Through its museums, she argues, Victorian London constructed itself as a world city. Using the tools of cultural criticism, social history, and literary analysis, Black roots Victorian museum culture in key political events and cultural forces: British imperialism, exploration, and tourism; advances in science and changing attitudes about knowledge; the commitment to improved public taste through mass education; the growth of middle-class dominance and the resulting bourgeois fetishism and commodity culture; and the democratization of luxury engendered by the French and industrial revolutions. She covers a wide range of genres—from poetry

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to museum guidebooks to the triple-decker novel—and treats three London museums as case studies: Sir John Soane's house-museum, the Natural History Museum, and the exemplary South Kensington. *While On Exhibit* provides a fascinating analysis of Victorian society, it also reminds us how modern the Victorians were—how, in crucial ways, our culture derives from the Victorian era. Forging connections among museums, urbanism, and modernity, *Black* provokes us to examine cultural imperialism and the costs and advantages of cultural consensus.

Scents and Sensibility
Prosthetic Body Parts in Nineteenth-Century Literature and Culture

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The Oxford Handbook of Victorian
Literary Culture

Beyond MRP II

How to Do Things with Books in
Victorian Britain

The Mysteries of Paris and London

This book addresses the evident but unexplored intertwining of visibility and invisibility in the discourses around syphilis. A rethinking of the disease with reference to its ambiguous status, and the ways of seeing that it generated, helps reconsider the network of socio-cultural and political interrelations which were negotiated through syphilis, thereby also raising larger questions about its function in the construction of individual, national and imperial identities. This book is the first large-scale interdisciplinary study of syphilis in late Victorian Britain whose significance lies in its unprecedented attention to the

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multimedia and multi-discursive evocations of syphilis. An examination of the heterogeneous sources that it offers, many of which have up to this point escaped critical attention, makes it possible to reveal the complex and poly-ideological reasons for the activation of syphilis imagery and its symbolic function in late Victorian culture. Anna Krugovoy Silver examines the ways nineteenth-century British writers used physical states of the female body - hunger, appetite, fat and slenderness - in the creation of female characters. Silver argues that anorexia nervosa, first diagnosed in 1873, serves as a paradigm for the cultural ideal of middle-class womanhood in Victorian Britain. In addition, Silver relates these literary expressions to the representation of women's bodies in the conduct books, beauty manuals and other non-fiction prose of the period, contending that women 'performed' their gender and class alliances

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through the slender body. Silver discusses a wide range of writers including Charlotte Brontë, Christina Rossetti, Charles Dickens, Alfred Lord Tennyson, Bram Stoker and Lewis Carroll to show that mainstream models of middle-class Victorian womanhood share important qualities with the beliefs or behaviours of the anorexic girl or woman.

How to Do Things with Books in Victorian Britain asks how our culture came to frown on using books for any purpose other than reading. When did the coffee-table book become an object of scorn? Why did law courts forbid witnesses to kiss the Bible? What made Victorian cartoonists mock commuters who hid behind the newspaper, ladies who matched their books' binding to their dress, and servants who reduced newspapers to fish 'n' chips wrap? Shedding new light on novels by Thackeray, Dickens, the Brontës, Trollope, and Collins, as well

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as the urban sociology of Henry Mayhew, Leah Price also uncovers the lives and afterlives of anonymous religious tracts and household manuals. From knickknacks to wastepaper, books mattered to the Victorians in ways that cannot be explained by their printed content alone. And whether displayed, defaced, exchanged, or discarded, printed matter participated, and still participates, in a range of transactions that stretches far beyond reading. Supplementing close readings with a sensitive reconstruction of how Victorians thought and felt about books, Price offers a new model for integrating literary theory with cultural history. *How to Do Things with Books in Victorian Britain* reshapes our understanding of the interplay between words and objects in the nineteenth century and beyond.

Taking as his point of departure the competing uses of the critical term the

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materiality of writing, Daniel Hack turns to the past in this provocative new book to recover the ways in which the multiple aspects of writing now conjured by that term were represented and related to one another in the mid-nineteenth century. Diverging from much contemporary criticism, he argues that attention to the writing 's material components and contexts does not by itself constitute reading against the grain. On the contrary, the Victorian discourse on authorship and the novels Hack discusses—including works by Thackeray, Dickens, Collins, and Eliot—actively investigate the significance and mutual relevance of the written word or printed word 's physicality, the exchange of texts for money, the workings of signification, and the corporeality of writers, readers, and characters. Hack shows how these investigations, which involve positioning the novel in relation to such widely denigrated

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forms of writing as the advertisement and the begging letter, bring into play such basic novelistic properties as sympathetic identification, narrative authority, and fictionality itself. Combining formalist and historicist critical methods in innovative fashion, Hack changes the way we think about the Victorian novel's simultaneous status as text, book, and commodity.

The Martial Metaphor in Victorian
Literature and Culture
The Lives of Machines