

Victorian Literature And Culture Hardcover | efa014fed87355443c0344e44dd8619a

Victorian Modernism Bodies and Things in Nineteenth-Century Literature and Culture Reading Victorian Deafness Victorian Gothic Victorian Fantasy Representations of Hair in Victorian Literature and Culture China and the Victorian Imagination How to Do Things with Books in Victorian Britain Knowing the Past Supposing Bleak House On Exhibit Victorian Literature and Culture Syphilis in Victorian Literature and Culture Neo-Victorian Literature and Culture Victorian Poets and the Changing Bible Artist of Wonderland A Companion to the Victorian Novel Victorian Shakespeare The Circus and Victorian Society Victorian Doubt Imagining the Dead in British Literature and Culture, 1790-1848 Victorian Connections The Victorian Serial The Journals of George Eliot Victorian Literature and the Anorexic Body A New Companion to Victorian Literature and Culture Animals in Victorian Literature and Culture Relics of Death in Victorian Literature and Culture Professional Domesticity in the Victorian Novel Manufacturing Culture Victorian Publishing and Mrs. Gaskell's Work Manufacturing Planning and Control The Material Interests of the Victorian Novel Art and Artifact in Austen The Victorian Supernatural The Oxford Handbook of Victorian Literary Culture Victorian Poets and the Politics of Culture The English Cult of Literature The Lives of Machines The Victorian Literature Handbook

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.

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

What happens to our understanding of 'orientalism' and imperialism when we consider British-Chinese relations during the nineteenth century, rather than focusing on India, Africa or the Caribbean? This book explores China's centrality to British imperial aspirations and literary production, underscoring the heterogeneous, interconnected nature of Britain's formal and informal empire. To British eyes, China promised unlimited economic possibilities, but also posed an ominous threat to global hegemony. Surveying anglophone literary production about China across high and low cultures, as well as across time, space and genres, this book demonstrates how important location was to the production, circulation and reception of received ideas about China and the Chinese. In this account, treaty ports matter more than opium. Ross Forman challenges our preconceptions about British imperialism, reconceptualizes anglophone literary production in the global and local contexts, and excavates the little-known Victorian history so germane to contemporary debates about China's 'rise'. With the publication of his ambitious new work *Victorian Poets and the Politics of Culture*, Antony H.

Harrison continues his exploration of poetry as a significant force in the construction of English culture from 1837-1900. In chapters focusing on Victorian medievalist discourse, Alfred Tennyson, Elizabeth Barrett Browning, Matthew Arnold, and Christina Rossetti, Harrison examines a range of Victorian poems in order to show the cultural work they accomplish. He illuminates, for example, such culturally prominent Victorian mythologies as the exaltation of motherhood, the Romanic appropriation of transcendent art, and the idealization of the gypsy as a culturally alien, exotic Other. His investigation of the ways in which the authors intervene in the discourses that articulate such mythologies and thereby accrue cultural power--along with his analysis of what constitutes "cultural power"--are original contributions to the field of Victorian studies. "The power of Victorian poetry by midcentury was enhanced by the institutionalization of particular channels through which it circulated," Harrison writes. "poetry was 'consumed' in more varied forms than was other literature." Victorian Poets and the Politics of Culture has implications for both cultural studies and the study of literature outside the Victorian period. What did the Victorians think of Shakespeare? The twelve essays gathered here offer some answers, through close examination of works by leading nineteenth-century novelists, poets and critics including Dickens, Trollope, Eliot, Tennyson, Browning and Ruskin. Shakespeare provided the Victorians with ways of thinking about the authority of the past, about the emergence of a new mass culture, about the relations between artistic and industrial production, about the nature of creativity, about racial and sexual difference, and about individual and national identity. 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. 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 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 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. An introduction to Victorian literature and its context from 1837-1900 includes historical, cultural, political, and intellectual background. The great Victorian novelist's complete surviving journals - first publication of new George Eliot text. 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 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 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. *The Companion to the Victorian Novel* provides contextual and critical information about the entire range of British fiction published between 1837 and 1901. Provides contextual and critical information about the entire range of British fiction published during the Victorian

period. Explains issues such as Victorian religions, class structure, and Darwinism to those who are unfamiliar with them. Comprises original, accessible chapters written by renowned and emerging scholars in the field of Victorian studies. Ideal for students and researchers seeking up-to-the-minute coverage of contexts and trends, or as a starting point for a survey course. 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 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. 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 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. 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. Revisionary study of how domestic work gained social credibility through the language of professionalism. 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 inclusiveness. Victorian Literature and Culture Series Linda K. Hughes and Michael Lund 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 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. Hughes and Lund conclude that in order to understand Victorian literature, we must understand serialization, since it was the vehicle for the best literature of the age. Further, they assert we must understand serialization as a literary form attuned to the fundamental spirit of the age. In Victorian Modernism: Pragmatism and the Varieties of Aesthetic Experience Jessica Feldman sheds a pragmatist light on the relation between the Victorian age and Modernism by dislodging truistic notions of Modernism as an art of crisis, rupture, elitism and loss. She examines aesthetic sites of Victorian Modernism - including workrooms, parlours, friendships, and family relations as well as printed texts and paintings - as they develop through interminglings and continuities as well as gaps and breaks. Examining the works of John Ruskin (art critic and social thinker), Dante Gabriel Rossetti (poet and painter), Augusta Evans (best-selling domestic novelist) and William James (philosopher and psychologist), Feldman relates them to selected twentieth-century creations. She reveals these sentimental, domestic and sublime works to be pragmatist explorations of aesthetic realms. This study, which leads Modernism back into the Victorian age, will be of interest to scholars of literature, art history and philosophy. 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-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 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. 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. 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. 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 Communicating: Print and Other Cultures', the volume is subdivided 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' 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 Poets and the Changing Bible charts the impact of post-Enlightenment biblical criticism on English literary culture. The eighteenth and nineteenth centuries saw a 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 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 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 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 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. To what extent did the Gothic haunt the nineteenth

century? *Victorian Gothic* seeks to answer this as it introduces the reader to a timely revision of notions of the Gothic in all its manifestations. The Gothic is found to haunt all aspects of Victorian literature and culture. Moreover, *Victorian Gothic* connects its disparate areas of research in returning repeatedly to the question of the constitution of the subject, in a study of the Victorians from the 1830s to the 1890s. In *Victorian Connections*, each contributor was asked to write about anything in the Victorian period, with only one proviso: that the essay seek to draw connections with other disciplines, fields, periods, methodologies or authors. The compliment the essays pay to each other - the way they complement each other - lies in their diversity. Another feature of the book is the way it grounds its work in a particular historical and institutional context. That context is then illustrated in the succeeding essays. These essays, at once theoretically literate and historically rigorous, define the shape that Victorian studies will be taking in the immediate future. The author explores the ways in which Victorian writers used non-realistic techniques - nonsense, dreams, visions, and the creation of other worlds - to extend our understanding of this world, and the creation of this world. Best known today as the illustrator for Lewis Carroll's Alice books, John Tenniel was the Victorian era's chief political cartoonist. This extensively illustrated book is the first to draw almost exclusively on primary sources in family collections, public archives, and other depositories. Frankie Morris examines Tenniel's life and work, producing a book that is not only a definitive resource for scholars and collectors but one that can be easily enjoyed by everyone interested in Victorian life and art, social history, journalism and political cartoons, and illustrated books. In the first part of the book, Morris looks at Tenniel the man. From his sunny childhood and early enthusiasm for sports, theater, and medievalism to his flirtation with high art and fifty years in the close brotherhood of the London journal *Punch*, Tenniel is shown to have been the sociable and urbane humorist revealed in his drawings. According to his countrymen Tenniel's work—and his *Punch* cartoons in particular—would embody for future historians the "trend and character" of Victorian thought and life. Morris assesses to what extent that prediction has been fulfilled. The biography is followed by three parts on Tenniel's work, consisting of thirteen independent essays in which the author examines Tenniel's methods and his earlier book illustrations, the Alice pictures, and the *Punch* cartoons. She addresses such little-understood subjects as Tenniel's drawings on wood, his relationship with Lewis Carroll, and his controversial Irish cartoons, and inquires into the salient characteristics of his approximately 4,500 drawings for books and journals. For lovers of Alice, Morris offers six chapters on Tenniel's work for Carroll. These reveal demonstrable links with Christmas pantomimes, *Punch and Judy* shows, nursery toys, magic lanterns, nineteenth-century grotesques, Gothic revivalism, and social caricatures. In five probing studies, Morris demonstrates how Tenniel's cartoons depicted the key political questions of his day—the Eastern Question, which brought into opposition the great rivals Gladstone and Disraeli; trade-union issues and franchise reform; Irish resistance to British rule; and Lincoln and the American Civil War—examining their assumptions, devices, and evolving strategies. An appendix identifies some 1,500 unmonogrammed drawings done by Tenniel in his first twelve years on *Punch*. The definitive study of both the man and the work, *Artist of Wonderland* gives an unprecedented view of the cartoonist whose adroit adaptations of elements from literature, art, and above all the stage succeeded in mythologizing the world for generations of Britons. Not for sale in the British Commonwealth except Canada Available in the British Commonwealth, excluding Canada, from Lutterworth Press

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 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. The Victorian period was a time of rapid cultural change, which resulted in a huge and varied literary output. *A New Companion to Victorian Literature and Culture* offers experienced guidance to the literature of nineteenth-century Britain and its social and historical context. This revised and expanded edition

comprises contributions from over 30 leading scholars who, approaching the Victorian epoch from different positions and traditions, delve into the unruly complexities of the Victorian imagination. Divided into five parts, this new companion surveys seven decades of history before examining the key phases in a Victorian life, the leading professions and walks of life, the major Victorian literary genres, and the way Victorians defined their persons, their homes, and their national identities. Important topics such as sexuality, denominational faith, social class, and global empire inform each chapter's approach. Each chapter provides a comprehensive bibliography of established and emerging scholarship. Publisher Description Bizup concludes with an examination of John Ruskin's 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. This book offers the first account of the dead as an imagined community in the early nineteenth-century. It examines why Romantic and Victorian writers (including Wordsworth, Dickens, De Quincey, Godwin, and D'Israeli) believed that influencing the imaginative conception of the dead was a way to either advance, or resist, social and political reform. This interdisciplinary study contributes to the burgeoning field of Death Studies by drawing on the work of both canonical and lesser-known writers, reformers, and educationalists to show how both literary representation of the dead, and the burial and display of their corpses in churchyards, dissecting-rooms, and garden cemeteries, responded to developments in literary aesthetics, psychology, ethics, and political philosophy. *Imagining the Dead in British Literature and Culture, 1790-1848* shows that whether they were lauded as exemplars or loathed as tyrants, rendered absent by burial, or made uncannily present through exhumation and display, the dead were central to debates about the shape and structure of British society as it underwent some of the most radical transformations in its history. 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 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 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 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. This collection includes twelve provocative essays from a diverse group of international 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 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. 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 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. This literary and cultural study explores the practice in nineteenth-century Britain of treasuring objects that had belonged to the dead. Reading Victorian Deafness is the first book to address the crucial role that deaf people, and their unique language of signs, played in Victorian culture. Drawing on a range of works, from fiction by Charles Dickens and Wilkie Collins, to poetry by deaf poets and life writing by deaf memoirists Harriet Martineau and John Kitto, to scientific treatises by Alexander Graham Bell and Francis Galton, Reading Victorian Deafness argues that deaf people's language use was a public, influential, and contentious issue in Victorian Britain. The Victorians understood signed languages in multiple, and often contradictory, ways: they were objects of fascination and revulsion, were of scientific import and literary interest, and were considered both a unique mode of human communication and a vestige of a bestial heritage. Over the course of the nineteenth century, deaf people were increasingly stripped of their linguistic and cultural rights by a widespread pedagogical and cultural movement known as "oralism," comprising mainly hearing educators, physicians, and parents. Engaging with a group of human beings who used signs instead of speech challenged the Victorian understanding of humans as "the speaking animal" and the widespread understanding of "language" as a product of the voice. It is here that Reading Victorian Deafness offers substantial contributions to the fields of Victorian studies and disability studies. This book expands current scholarly conversations around orality, textuality, and sound while demonstrating how understandings of disability contributed to Victorian constructions of normalcy. Reading Victorian Deafness argues that deaf people were used as material test subjects for the Victorian process of understanding human language and, by extension, the definition of the human. 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 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.

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