This final volume of Margaret Oliphant's The Ladies Lindores concludes this fictional expose of the problematics surrounding the question of marriage for the upper-class Victorian woman. Serialised in 1882 and then published in full form in 1883 by the House of Blackwood, The Ladies Lindores is a frank appraisal of the politics and pressures laid on the Lindores women who are expected to conform to the Victorian ideology of female acquiescence but who stand on the cusp of emancipation.

Having endured five years of an arranged and oppressive marriage, Caroline ('Carry') Lindores ecstatically embraces her sudden freedom but finds that her path to obtaining deep and lasting happiness is still riddled with difficulties. Her sister, Edith, faced with parental pressure to marry a rich and titled suitor whom she does not love, similarly finds her principles put to the test. Their mother, Mary, further estranged from her ambitious husband and increasingly perplexed by her children, questions the very nature of marriage itself.

Margaret Oliphant Wilson Oliphant (née Margaret Oliphant Wilson) (4 April 1828-25 June 1897), was a Scottish novelist and historical writer, who usually wrote as Mrs. Oliphant. Her fictional works encompass "domestic realism, the historical novel and tales of the supernatural". In the 1880s she was the literary mentor of the Irish novelist Emily Lawless. During this time Oliphant wrote several works of supernatural fiction, including the long ghost story A Beleaguered City (1880) and several short tales, including "The Open Door" and "Old Lady Mary". Oliphant, during an often difficult life, wrote more than 120 works, including novels, books of travel and description, histories, and volumes of literary criticism.

This book documents and analyzes an aspect of social change in England -- the opening of higher education to women. Because college education for women developed in the second half of the nineteenth century, the opening of higher education to women has been viewed as an 'unexpected revolution'. This book challenges such an assumption, by indicating that the education of women had been the subject of debate and serious consideration in the past. The book provides an analysis of the factors that led to the establishment of women's colleges in the late 19th century, and explores the impact of these institutions on the lives of their students. It also considers the role of women in the broader context of social and political change in Victorian England.
The publications examined in this study indicate that formal higher education for women had been anticipated by a significant number of seventeenth-, eighteenth- and early nineteenth-century writers whose works are here contextualised for the first time. While the focus of this study has been on printed sources, attention has also been paid to the personal papers of individuals who directly influenced the eventual opening of university education to women, and who illustrated that the success of the struggle for women's education was due to the ability of a few individuals to realise ambitions which had been held for generations.

The Oxford Handbook of the Victorian Novel contributes substantially to a thriving scholarly field by offering new approaches to familiar topics as well as essays on topics often overlooked.

Soon after Allan Pinkerton established his legendary detective agency in the United States, Canadians began seeking their services. Call in Pinkerton's is the history of the agency's work on behalf of Canadian governments and police forces. During the late nineteenth century and early twentieth century, Pinkerton's operatives hunted legendary train robber Bill Miner in the woods of British Columbia, infiltrated German spy rings during World War I, and helped future prime minister John A. Macdonald to fend off the Fenian raids. They tracked down the Reno Brothers in Windsor, Ontario, and investigated labour unrest in Hamilton. The agency's detectives countered crimes all over Canada, particularly in the West and British Columbia. Pinkerton's activities went as far north as the Yukon, where fears were growing of an imminent invasion by a force of Americans from Alaska. Call in Pinkerton's is the first book to chronicle the agency's work on behalf of Canadian governments and police forces. This entertaining book provides accounts of actual Pinkerton's investigations while detailing the day-to-day activities of a private detective at work. Call in Pinkerton's is a fascinating read for anyone with an interest in crime and espionage.

This groundbreaking study demonstrates that Gilbert Stuart suffered from a hereditary form of manic depression, leading him to create pictures that contain peculiar lapses characteristic of a manic-depressive, or bipolar, artist. Using documentary and empirical evidence—from diaries and letters to x-radiographs of paintings—Evans fills important gaps in our knowledge of Stuart, and connects the strange visual effects in some of Stuart's paintings with cognitive deficits attendant with the disorder.

A weekly review of politics, literature, theology, and art.

They discover new texts and methodologies, exploring nineteenth-century British women's historiography, their writing of history, often through unexpected sources not previously regarded as historical venues: journalism, travel writing, architectural preservation, and costume balls."--BOOK JACKET.

The Cambridge Companion to Victorian Women's Writing brings together chapters by leading scholars to provide innovative and comprehensive coverage of Victorian women writers' careers and literary achievements. While incorporating the scholarly insights of modern feminist criticism, it also reflects new approaches to women authors that have emerged with the rise of book history; periodical studies; performance studies; postcolonial studies; and scholarship on authorship, readership, and publishing. It traces the Victorian woman writer's career—from making her debut to working with publishers and editors to achieving literary fame—and challenges previous thinking about genres in which women contributed with success. Chapters on poetry, including a discussion of poetry in colonial and imperial contexts, reveal women's engagements with each other and male writers. Discussions on drama, life writing, reviewing, history, travel writing, and children's literature uncover the remarkable achievement of women in fields relatively unknown.

Murder fascinates readers, and when a woman murders, that fascination is compounded. The paradox of
In Double Jeopardy, Virginia Morris examines the complex roots of contemporary attitudes toward women who kill by providing a new perspective on violent women in Victorian literature. British novelists from Dickens to Hardy, in their characterizations, contradicted the traditional Western assumption that women criminals were "unnatural." The strongest evidence of their view is that the novelists make the women's victims deserve their violent death. Yet the women characters who commit murder are punished because their sympathetic Victorian creators had internalized the cultural biases that expected women to be passive and subservient. Fictional women, like their real-life counterparts, were doubly guilty: in-defying the law, they also defied their gender role. Because they were "unwomanly," they were thought worse than male criminals -- more vicious and more incorrigible. At the same time, they often got special treatment from the police and the courts simply because they were women. These contradictory attitudes reveal the critical significance of gender in defining criminal behavior and in fixing punishments. Morris provides literary and historical background for the novelists' ideas about women killers and traces the evolving notion that abused or misused women were capable of using justifiable -- if unforgivable -- violence. She argues that the criminal women in Victorian literature epitomize the ambivalent position of women generally and the particular vulnerability of a deviant minority. Her book is a valuable resource for readers concerned with criminology, literature, and feminist studies.

The Critical Heritage gathers together a large body of critical sources on major figures in literature. Each volume presents contemporary responses to a writer's work, enabling students and researchers to read for themselves, for example, comments on early performances of Shakespeare's plays, or reactions to the first publication of Jane Austen's novels. The carefully selected sources range from landmark essays in the history of criticism to journalism and contemporary opinion, and little published documentary material such as letters and diaries. Significant pieces of criticism from later periods are also included, in order to demonstrate the fluctuations in an author's reputation. Each volume contains an introduction to the writer's published works, a selected bibliography, and an index of works, authors and subjects.

An exploration of the commodification of autobiography 1820-1860 in relation to shifting fictional representations of identity.

The so-called "New Woman" -- that determined and free-wheeling figure in "rational" dress, demanding education, suffrage, and a career-was a frequent target for humorists in the popular press of the late nineteenth century. She invariably stood in contrast to the "womanly woman," a traditional figure bound to domestic concerns and a stereotype away from which many women were inexorably moving. Patricia Marks's book, based on a survey of satires and caricatures drawn from British and American periodicals of the 1880s and 1890s, places the popular view of the New Woman in the context of the age and explores the ways in which humor both reflected and shaped readers' perceptions of women's changing roles. Not all commentators of the period attacked the New Woman; even conservative satirists were more concerned with poverty, prostitution, and inadequate education than with defending so-called "femininity." Yet, as the influx of women into the economic mainstream changed social patterns, the popular press responded with humor ranging from the witty to the vituperative. Many of Marks's sources have never been reprinted and exist only in unindexed periodicals. Her book thus provides a valuable resource for those studying the rise of feminism and the influence of popular culture, as well as literary historians and critics seeking to place more formal genres within a cultural framework. Historians, sociologists, and others with an interest in Victorianism will find in it much to savor.

Focusing on 29 women members of the London School Board, this book examines the link between private lives and public practice in Victorian and Edwardian England. It looks at the women's role as educational policy makers.
unprecedented psychological school of poetry related to early psychiatry and rooted in the poetic "science of feelings" (Wordsworth). This broad historical perspective enables Faas to redefine our current terminology regarding the dramatic monologue and to document the extent to which early psychiatry shaped the poetry, poetics, and general frame of mind of the Victorians. "In the nineteenth century, English poetry began to explore the psyche in ways contemporaries recognized as new. Wordsworth and Coleridge pioneered what Arnold, Tennyson, and Browning continued. Professor Faas painstakingly documents this, and reactions to it, with reference to simultaneous psychiatric work. Fascinating."—Encounter

Originally published in 1989. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

The four volumes of the Wellesley Index which have been published over the past twenty-two years have proven an indispensable resource for scholars in a number of fields of study. This fifth and final volume provides new access to the other four, and to Victorian journals and writing in general. It offers a comprehensive register by author's name or pseudonym of all contributors to the journals included in the Index proper. In its two parts Volume V lists, alphabetically by periodical and chronologically by date of publication, all articles attributed by the Index to each writer or pseudonymous writer. Thus emerges a comprehensive picture of the interests of each writer and the development of his or her career. Volume V provides invaluable access to the other volumes of the Wellesley Index, which in turn offer access to a large body of other works. The Wellesley Index has already earned a central place among resources for the Victorian period; with the publication of this volume it is now complete.

Complementing other published works about travel by nineteenth-century women writers by locating and creating 'space' for Japan is missing within recent critical discourses on travel writing, it examines narratives of women writers who travelled to Japan from the mid-1850s onwards, and became a highly desirable travel destination thereafter.

Teeming with creatures, both real and imagined, this encyclopedic study in cultural history illuminates the hidden web of connections between the Victorian fascination with fairies and their lore and the dominant preoccupations of Victorian culture at large. Carole Silver here draws on sources ranging from the anthropological, folkloric, and occult to the legal, historical, and medical. She is the first to anatomize a world peopled by strange beings who have infiltrated both the literary and visual masterpieces and the minor works of the writers and painters of that era. Examining the period of 1798 to 1923, Strange and Secret Peoples focuses not only on such popular literary figures as Charles Dickens and William Butler Yeats, but on writers as diverse as Thomas Carlyle, Arthur Conan Doyle, and Charlotte Mew; on artists as varied as mad Richard Dadd, Aubrey Beardsley, and Sir Joseph Noel Paton; and on artifacts ranging from fossil skulls to photographs and vases. Silver demonstrates how beautiful and monstrous creatures--fairies and swan maidens, goblins and dwarfs, cretins and changelings, elementals and pygmies--simultaneously peopled the Victorian imagination and inhabited nineteenth-century science and belief. Her book reveals the astonishing complexity and fertility of the Victorian consciousness: its modernity and antiquity, its desire to naturalize the supernatural, its pervasive eroticism fused with sexual anxiety, and its drive for racial and imperial dominion.

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