The Rise and Fall of the Victorian Thorn-Volume Novel-Troy J. Bassett 2020-02-07 Utilizing recent developments in book history and digital humanities, this book offers a cultural, economic, and literary history of the Victorian thorn-volume novel, the primitivist format for the British novel during much of the nineteenth century. With the publication of Walter Scott’s popular novels in the 1820s, the thorn-volume novel became the standard format for new fiction aimed at middle-class audiences through the support of circulating libraries. Following a quantitative analysis examining who wrote and published these novels, the book investigates the success of publisher Richard Bentley in producing thorn-volume novels, the experiences of the W. H. Smith circulating library in distributing them, the difficulties of authors such as Robert Louis Stevenson and George Moore in writing them, and the resistance of new publishers such as Arrowsmith and Unwin to publishing them. Rather than the thorn-volume novel stubbornly enduring until its abandonment in the 1890s.


York Notes Companions-Jess Nevins 2016-04-21 This introductory guide to the canon of Victorian literature covers 61 novels by authors from Jane Austen to Emma Zola. Brief critical essays describe what each book is about and argues for its cultural, historical and literary importance. Literary canon remains a subject of debate but critics, readers and students continue to find them useful as overviews—and examinations—of the great works within a given period or culture. The Victorian cabinet is rare with splendid novelties that enliven, educate and entertain.

Selected Letters of Vernon Lee, 1856–1935-Kate Watson 2012-05-07 This concise dictionary reference profiles more than 800 British poets

Gramps, Maps, Trees-Franco Moretti 2005 a manifesto for a text-free literary scholarship.

Mary Elizabeth Bradbrook-Ann-Maire Bell 2012-10-18 "Mary Elizabeth Bradbrook (1835-1915) penned more than eighty novels, plays, poems, essays, and short stories, and edited two magazines. This Companion to Bradbrook's mystery fiction has entries on key figures, characters, and historical contexts in Bradbrook's writing, as well as illustrations, a career chronology, and a chronological and alphabetical listing of all of her works"—Provided by publisher.

The Awkward Age in Women's Popular Fiction, 1830-1900-Sarah Bilston 2014-07-22 This book demonstrates that "the awkward age" formed a fault-line in Victorian female experience, an unusual phase in which usefulness, self-interest, and rebellion were possible. Tracing evolving treatments of female adolescence through the covers of over sixty novels, the book explores the imaginative worlds of Bronte and her contemporaries, and the impact of "the awkward age" on the novels of the feminist in the fin de siècle New Woman writing: conservative portrayals of girls' hopes, dreams, and subsequent frustrations helped clear a literary and cultural space for the ‘New Woman’ awakening to displaced consciousness. The book thus both historicizes the evolution and mythic appeal of the female adolescent in the Victorian novel and links it to significant changes in the social and cultural environment of women's lives in the fin de siècle years.

Science and Social Science in Bram Stoker's Fiction-Carol A. Senter 2002 Best known today as the author of Dracula, Bram Stoker also wrote several other works, including The Jewel of Seven Stars, Lady Mabyn, and The Lair of the White Worm. While he is best known as a Gothic author, he also employs science and technology in his writings. This book examines Stoker's familiarity with scientific discoveries of his day and his blending of science and technology with supernatural subject matter. Stoker, then, emerges as an early writer of science fiction. In addition, this book shows him to be a thoughtful critic of the role of science in society.

Women Writing Crime Fiction, 1860-1880-Kate Watson 2012-05-07 Arthur Conan Doyle has long been considered the greatest writer of crime fiction, and the gender bias of the genre has foregrounded William Godwin, Edgar Allan Poe, Wilkie Collins, and Émile Gaboriau and Fergus Hume. But earlier and significant contributions were being made by women in Britain, the United States and Australia between 1860 and 1880; a period that was crucial to the development of the genre. This book focuses on women writers of these genres and these years, including Catherine Crowe, Caroline Clare, Elizabeth Gaskell, C. L. M. Hansard, Mary Elizabeth Brand, Mrs. Henry Woolmer Leakey), Eliza Winstanley, Ellen Davitt, and Mary Helena Fortune—innovators who set a high standard for women writers to follow.

Women in Journalism at the Fin de Siècle-F. Gray 2012-03-13 As the nineteenth-century drew to a close, women became more numerous and prominent in mainstream journalism. This book offers a fascinating introduction to the role of women and the evolution of the general public in the writings of twelve such journalists, and each essay examines the career, writing and strategic choices of women battling against the odds to secure recognition in a male-dominated society.

Women's Authorship and Editorship in Victorian Culture-Beth Palmer 2011-02-07 This book considers the ways in which women writers used the powerful positions of author and editor to perform conventions of gender and the Victorian period. It examines Mary Elizabeth Bradbrook, Ellen Wood, and Florence Storer's magazines (Bellows, Jeepers, and London Society respectively) alongside their editors' strategies for the mutually influential strategies of authorship and editorship. The relationship between sensation's success as a popular fiction genre and its theatricalisation in the periodical press was not just reciprocal but also self-conscious and performative. Publishing sensation in Victorian magazines offered women writers a set of discursive strategies that they could transfer onto other cultural discourses and performances. With these strategies they could explore, enact, and re-work contemporary notions of female agency and autonomy, as well as negotiate contemporary criticism. Combining authorship and editorship gave these middle-class women exceptional control over the shaping of fiction, its production, and its dissemination. By paying attention to the ways in which the sensation genre is nested in the press network this book offers a new, broader context for the phenomenal success of works like Mary Elizabeth Bradbrook's Lady Audley's Secret and Ellen Wood's East Lynne. The book reaches back to the mid-nineteenth-century to explore the press conditions indicative of sensation, such as Charles Dickens and Mrs Burton that facilitated the later success of these sensation writers. By looking forwards to the New Woman writers of the 1890s the book draws conclusions regarding the legacies of sensationalist author-editorship in the Victorian press and beyond.

A Companion to the Victorian Novel-Patrick Brantlinger 2008-04-15 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 structures, 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 concepts and trends, or as a starting point for a survey course.

Revisiting Italy-Debecca Butler 2021-03-08 With the rise of mass tourism, Italy became increasingly accessible to Victorian travellers not only as a locus of antiquity but also as a site of political ennui. Despite being outwardly denied a political voice in Britain, many female tourists were comfortable in their commitment to the Italian campaigns for national independence, or Risorgimento (1815-48). Critics argue that it is not generally appreciated that the experience of travel to Italy was a core part of the Victorian image. This book explores this rich and complex period in Vicarian history and presents a new perspective on Victorian tourism in Italy.
But now marginalized writers: Celestina Stiel, Janet Robertson, Mary Pasqualino, Selina Bunbury, Margaret Dunbar and Frances Minto Elliot alongside more prominent figures: the Shelby-Bryan circle, the Brownings, Florence Nightingale and the Kenwood Circle. The writing of fiction is not treated as though it exists in some kind of isolation, but is shown to be intimately related to other forms of social activity. Conrad, James, Meredith, and their immediate modernist successors Joyce, Lawrence, and Woolf, may now seem to be set apart in a variety of crucial ways from, say, Ouida and Marie Corelli, or even from George Bernard Shaw, now often seemed so centrally involved in all the economic, political, and cultural concerns. These influences were not peripheral, but central and formative. They profoundly affected the creation of a commercially fragmented market, a literary marketplace that was fragmented by meta-genre, by the pilgrimage motif or reviving gothic representations of a revolutionary Italy, it identifies shared touristic discourses as temporally contingent, shaped by commercial urban gothic work deserves. Adding to the volume's usefulness are comprehensive bibliographies of Reynolds's own writings and secondary criticism relevant to the study of this central figure in mid-nineteenth century Britain.

The Haunted Study, a rare example of a work of literary history that is genuinely interdisciplinary, explores how the writing of fiction novelists of the late Victorian and Edwardian periods came to develop so many of the attitudes that are now generally accepted as characteristically modern. The writing of fiction is not treated as though it exists in some kind of isolation, but is shown to be intimately related to other forms of social activity. Conrad, James, Meredith, and their immediate modernist successors Joyce, Lawrence, and Woolf, may now seem to be set apart in a variety of crucial ways from, say, Ouida and Marie Corelli, or even from George Bernard Shaw, now often seemed so centrally involved in all the economic, political, and cultural concerns. These influences were not peripheral, but central and formative. They profoundly affected the creation of a commercially fragmented market, a literary marketplace that was fragmented by meta-genre, by the pilgrimage motif or reviving gothic representations of a revolutionary Italy, it identifies shared touristic discourses as temporally contingent, shaped by commercial urban gothic work deserves. Adding to the volume's usefulness are comprehensive bibliographies of Reynolds's own writings and secondary criticism relevant to the study of this central figure in mid-nineteenth century Britain.

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From Gutenberg to Google Peter L. Shillington 2006-08-31 As technologies for electronic texts develop into ever more sophisticated engines for capturing different kinds of information, radical changes are underway in the way we write, transmit and read texts. In this thought-provoking work, Peter Shillington compares the potential of chaotic curves, floppy enhancements and distortions, the achievements and inadequacies of electronic editions of literary texts. In tracing historical changes in the processes of composition, revision, production, distribution and reception, Shillington reveals what is involved in the task of transferring text from printer to electronic media. He explores the potentials, some yet untapped, for electronic representations of printed works in ways that will make the electronic representation both more accurate and more accessible. He also points the way towards a new model of learning that is possible with printed works. However, he also keeps in mind the possible loss of the book as a material object and the negative consequences of technology.

The Urban Working Class in Britain, 1830-1914 Vol 1-Andrew August 2011-12-21 This four volume primary resource collection is the most comprehensive of its kind in this area. It provides the user to chart the ebb, the flow, the conflict, the aspiration and the dynamism of the working class experience up to the outbreak of the First World War.

Dickens the Journalist. drew 2003-10-16 Dickens’s career as a journalist spanned four decades, during which he wrote over 350 articles: reports, sketches, reviews, and essays. This project offers an initial critical guide to over a million words of vintage Dickens, which have been much overlooked in Victorian literary history. With an afterword by John Sutherland.

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