

Read Online Inventing The Victorians Matthew Sweet Free Download Pdf

Inventing the Victorians Reading and the Victorians Stylistic Virtue and Victorian Fiction Inventing the Victorians The World in Play Nineteenth-Century Britain: A Very Short Introduction Outrages The Victorians Rewriting the Victorians A Life of Matthew Arnold The Vikings and the Victorians Contagion, Isolation, and Biopolitics in Victorian London Eighty Days Nightwalking Queen Victoria Milton and the Victorians Politics and Culture in Victorian Britain How to Do Things with Books in Victorian Britain Allegories of One's Own Mind How to be a Victorian What the Victorians Made of Romanticism The Victorian Cult of Shakespeare Death's Long Shadow Victorian Science in Context Victorian Faith in Crisis The Victorian City Parting Words The Victorians High Minds The Victorian Age in Prose The Victorians Defining the Victorian Nation Neo-Victorian Literature and Culture Twenty-First Century Perspectives on Victorian Literature Literary Research and the Victorian and Edwardian Ages, 1830-1910 Gladstone and the Logic of Victorian Politics The Victorian Reports Romantic Echoes in the Victorian Era The Victorian Mirror of History The Cambridge Companion to Victorian Culture

First published as part of the best-selling The Oxford Illustrated History of Britain, Christopher Harvie and Colin Matthew's Very Short Introduction to Nineteenth-Century Britain is a sharp but subtle account of remarkable economic and social change and an even more remarkable political stability. Britain in 1789 was overwhelmingly rural, agrarian, multilingual, and almost half Celtic. By 1914, when it faced its greatest test since the defeat of Napoleon, it was largely urban and English. Christopher Harvie and Colin Matthew show the forces behind Britain's rise to its imperial zenith, and the continuing tensions within the nations and classes of the 'union state'. ABOUT THE SERIES: The Very Short Introductions series from Oxford University Press contains hundreds of titles in almost every subject area. These pocket-sized books are the perfect way to get ahead in a new subject quickly. Our expert authors combine facts, analysis, perspective, new ideas, and enthusiasm to make interesting and challenging topics highly readable. Queen Victoria is Britain's queen of contradictions. In her combination of deep sentimentality and bombast; cultural imperialism and imperial compassion; fear of intellectualism and excitement at technology; romanticism and prudishness, she became a spirit of the age to which she gave her name. Victoria embraced photography, railway travel and modern art; she resisted compulsory education for the working classes, recommended for a leading women's rights campaigner 'a good whipping' and detested smoking. She may or may not have been amused. Meanwhile she reinvented the monarchy and wrestled with personal reinvention. She lived in the shadow of her mother and then under the tutelage of her husband; finally she embraced self-reliance during her long widowhood. Fresh, witty and accessible, Matthew Dennison's Queen Victoria is a compelling assessment of Victoria's mercurial character and impact, written with the irony, flourish and insight that this Queen and her rule so richly deserve. TRAVEL BACK IN TIME WITH THE BBC'S RUTH GOODMAN We know what life was like for Victoria and Albert. But what was it like for a commoner - like you or me? How did it feel to cook with coal and wash with tea leaves? Drink beer for breakfast and clean your teeth with cuttlefish? Catch the omnibus to work and do the laundry in your corset? How to be a Victorian by Ruth Goodman is a radical new approach to history; a journey back in time more personal than anything before. Moving through the rhythm of the day, this astonishing guide illuminates the overlapping worlds of health, sex, fashion, food, school, work and play. Surviving everyday life came down to the gritty details, the small necessities and tricks of living and Ruth will show you how. If you liked A Time Traveller's Guide to Medieval England or 1000 Years of Annoying the French, you

will love this book. _____ 'Goodman skilfully creates a portrait of daily Victorian life with accessible, compelling, and deeply sensory prose' Erin Entrada Kelly 'We're lucky to have such a knowledgeable cicerone as Ruth Goodman . . . Revelatory' Alexandra Kimball 'Goodman's research is impeccable . . . taking the reader through an average day and presenting the oddities of life without condescension' Patricia Hagen 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. A captivating literary portrait of the writers who explore the city at night, and the people they met. "Cities, like cats, will reveal themselves at night," wrote the poet Rupert Brooke. Before the age of electricity, the nighttime city was a very different place to the one we know today – home to the lost, the vagrant and the noctambulant. Matthew Beaumont recounts an alternative history of London by focusing on those of its denizens who surface on the streets when the sun's down. If nightwalking is a matter of "going astray" in the streets of the metropolis after dark, then nightwalkers represent some of the most suggestive and revealing guides to the neglected and forgotten aspects of the city. In this brilliant work of literary investigation, Beaumont shines a light on the shadowy perambulations of poets, novelists and thinkers: Chaucer and Shakespeare; William Blake and his ecstatic peregrinations and the feverish ramblings of opium addict Thomas De Quincey; and, among the lamp-lit literary throng, the supreme nightwalker Charles Dickens. We discover how the nocturnal city has inspired some and served as a balm or narcotic to others. In each case, the city is revealed as a place divided between work and pleasure, the affluent and the indigent, where the entitled and the desperate jostle in the streets. With a foreword and afterword by Will Self, *Nightwalking* is a captivating literary portrait of the writers who explore the city at night and the people they meet. Offers a deep history of style in theory and practice that transforms our understanding of style in the novel. The first book-length treatment of C19 fascination with Norse heroes. Valedictory addresses offer a way to conceptualize the relation of self to others, private to public, ephemeral to eternal. Whether deathbed pronouncements, political capitulations, or seafaring farewells, "parting words" played a crucial role in the social imagination of Victorian writing. In this compelling new book, Justin Sider traces these public addresses across a wide range of works, from poems by Byron, Tennyson, and Browning, to essays by Twain and Wilde, to novels by Dickens and Eliot. Ironically, while the Victorian era saw the loss of faith in a unitary national public, it asked poetry to address just such a public. Attending to the form, rather than the discursive content, of poets' engagement with public culture, *Parting Words* explains how the valedictory allowed Victorian poets to explore the ways their poems might be received by distant and anonymous readers in an emergent mass culture. Using a wide array of materials such as letters and reviews to describe the rapidly changing print culture in which poets were intervening, Sider shows how the growing diversification and destabilization of the Victorian reading public was countered by the demand for a public poetry. Characteristically, the speakers of Tennyson's "Ulysses" and Matthew Arnold's "Empedocles on Etna" imagine their farewells as simultaneous entrances into a public space where they and their readers, however distant, might yet meet. This new consciousness anticipated modernist poetry, which in turn used the valedictory to underscore the futility and

alienation of such hopes. What did reading mean to the Victorians? This question is the key point of departure for *Reading and the Victorians*, an examination of the era when reading underwent a swifter and more radical transformation than at any other moment in history. With book production handed over to the machines and mass education boosting literacy to unprecedented levels, the norms of modern reading were being established. Essays examine the impact of tallow candles on Victorian reading, the reading practices encouraged by Mudie's Select Library and feminist periodicals, the relationship between author and reader as reflected in manuscript revisions and corrections, the experience of reading women's diaries, models of literacy in *Our Mutual Friend*, the implications of reading marks in Victorian texts, how computer technology has assisted the study of nineteenth-century reading practices, how Gladstone read his personal library, and what contemporary non-academic readers might owe to Victorian ideals of reading and community. *Reading* forms a genuine meeting place for historians, literary scholars, theorists, librarians, and historians of the book, and this diverse collection examines nineteenth-century reading in all its personal, historical, literary, and material contexts, while also asking fundamental questions about how we read the Victorians' reading in the present day. This book is a history of London's vast network of fever and smallpox hospitals, built by the Metropolitan Asylums Board between 1870 and 1900. Unprecedented in size and scope, this public infrastructure inaugurated a new technology of disease prevention— isolation. Londoners suffering from infectious diseases submitted themselves to far-reaching forms of surveillance, removal, and detention, which made them legible to science and the state in entirely new ways. Isolation on a mass scale transformed the meaning of urban epidemics and introduced contentious new relationships between health, citizenship, and the spaces of modern governance. Rich in archival sources and images, this engaging book offers innovative analysis at the intersection of preventive medicine and Victorian-era liberalism. Victorians were fascinated by the flood of strange new worlds that science was opening to them. Exotic plants and animals poured into London from all corners of the Empire, while revolutionary theories such as the radical idea that humans might be descended from apes drew crowds to heated debates. Men and women of all social classes avidly collected scientific specimens for display in their homes and devoured literature about science and its practitioners. *Victorian Science in Context* captures the essence of this fascination, charting the many ways in which science influenced and was influenced by the larger Victorian culture. Contributions from leading scholars in history, literature, and the history of science explore questions such as: What did science mean to the Victorians? For whom was Victorian science written? What ideological messages did it convey? The contributors show how practical concerns interacted with contextual issues to mold Victorian science—which in turn shaped much of the relationship between modern science and culture. This insightful and elegantly written book examines how the popular media of the Victorian era sustained and transformed the reputations of Romantic writers. Tom Mole provides a new reception history of Lord Byron, Felicia Hemans, Sir Walter Scott, Percy Bysshe Shelley, and William Wordsworth—one that moves beyond the punctual historicism of much recent criticism and the narrow horizons of previous reception histories. He attends instead to the material artifacts and cultural practices that remediated Romantic writers and their works amid shifting understandings of history, memory, and media. Mole scrutinizes Victorian efforts to canonize and commodify Romantic writers in a changed media ecology. He shows how illustrated books renovated Romantic writing, how preachers incorporated irreligious Romantics into their sermons, how new statues and memorials integrated Romantic writers into an emerging national pantheon, and how anthologies mediated their works to new generations. This ambitious study investigates a wide range of material objects Victorians made in response to Romantic writing—such as photographs, postcards, books, and collectibles—that in turn remade the public's understanding of Romantic writers. Shedding new light on how Romantic authors were posthumously recruited to address later cultural concerns, *What the Victorians Made of Romanticism* reveals new histories of appropriation, remediation, and renewal that resonate in our own moment of media change, when once again the cultural products of the past seem in danger of being forgotten if they are not reimagined for new audiences. Perhaps because major Victorians

like Thomas Carlyle and Matthew Arnold proscribed Romantic melancholy as morbidly diseased and unsuitable for poetic expression, critics have neglected or understated the central importance of melancholy in Victorian poetry. *Allegories of One's Own Mind* re-directs our attention to a mode that Arnold was rejecting as morbid but also acknowledging when he disparaged the widely current idea that the highest ambition of poetry should be to present an allegory of the poet's own mind. This book shows how early Victorian poets suffered from and railed against what they perceived to be a "disabling post-Wordsworthian melancholy"—we might refer to it as depression—and yet benefited from this self-absorbed or love-obsessed state, which ironically made them more productive. David G. Riede argues that the dominant thematic and formal concerns of the age, in fact, are embodied in the ambivalence of Carlyle, Arnold, and others, who pitted a Victorian ideology of duty, rationality, and high moral character against a still compelling Romantic cultivation of the deep self intuited as melancholy. Such ambivalence, in fact, is in itself constitutive of melancholy, long understood as the product of conscience raging against inchoate desire, and it constitutes the mood of the age's most important poetry, represented here in the major works of Alfred Tennyson, Elizabeth Barrett Browning, and even in the notoriously "optimistic" Robert Browning. David G. Riede is professor of English at The Ohio State University. Nineteenth-century Britain was a world in play. The Victorians invented the weekend and built hundreds of parks and playgrounds. In the wake of Darwin, they reimagined nature as a contest for survival. The playful child became a symbol of the future. A world in play means two things: a world in flux and a world trapped, like Alice in Wonderland, in a ludic microcosm of itself. The book explores the extent to which play (competition, leisure, mischief, luck, festivity, imagination) pervades nineteenth-century literature and culture and forms the foundations of the modern self. Play made the Victorian world cohere and betrayed the illusoriness of that coherence. This is the paradox of modernity. Kaiser gives an account of how certain Victorian misfits—working-class melodramatists of the 1830s, the reclusive Emily Brontë, free spirits Robert Louis Stevenson and John Muir, mischievous Oscar Wilde—struggled to make sense of this new world. In so doing, they discovered the art of modern life. Essays cover Dickens, Arnold, the Brontës, Trollope, Thackeray, Eliot, Tennyson, the Brownings, the Rossettis, and Victorian theater. This book provides a thorough analysis of the political career of William Gladstone, one of the most intriguing figures in modern British history. 'Gladstone and the Logic of Victorian Politics' captures the incredible richness of Gladstone's political journey, tracing his evolution from Tory defender of a theocratic Anglican state to great reforming Liberal Prime Minister, always prepared to champion the 'masses against the classes'. Each stage in Gladstone's development is assessed in the light of recent historiographical debates and his own fascinating explanations of his conduct. The 19th century has become especially relevant for the present—as one can see from, for example, large-scale adaptations of written works, as well as the explosion of commodities and even interactive theme parks. This book is an introduction to the novelistic refashionings that have come after the Victorian age with a special focus on revisions of Charlotte Brontë's *Jane Eyre* and Charles Dickens's *Great Expectations*. As post-Victorian research is still in the making, the first part is devoted to clarifying terminology and interpretive contexts. Two major frameworks for reading post-Victorian fiction are developed: the literary scene (authors, readers, critics) and the national-identity, political and social aspects. Among the works examined are Caryl Phillips's *Cambridge*, Matthew Kneale's *English Passengers*, Peter Carey's *Oscar and Lucinda* and Jack Maggs, Lloyd Jones's *Mister Pip*, Jean Rhys's *Wide Sargasso Sea*, D.M. Thomas's *Charlotte*, and Jasper Fforde's *The Eyre Affair*. From the *New York Times* bestselling and critically acclaimed author of *The Invention of Murder*, an extraordinary, revelatory portrait of everyday life on the streets of Dickens' London. The nineteenth century was a time of unprecedented change, and nowhere was this more apparent than London. In only a few decades, the capital grew from a compact Regency town into a sprawling metropolis of 6.5 million inhabitants, the largest city the world had ever seen. Technology—railways, street-lighting, and sewers—transformed both the city and the experience of city-living, as London expanded in every direction. Now Judith Flanders, one of Britain's foremost social historians, explores the world portrayed so vividly in Dickens' novels, showing life on the streets of London in

colorful, fascinating detail. From the moment Charles Dickens, the century's best-loved English novelist and London's greatest observer, arrived in the city in 1822, he obsessively walked its streets, recording its pleasures, curiosities and cruelties. Now, with him, Judith Flanders leads us through the markets, transport systems, sewers, rivers, slums, alleys, cemeteries, gin palaces, chop-houses and entertainment emporia of Dickens' London, to reveal the Victorian capital in all its variety, vibrancy, and squalor. From the colorful cries of street-sellers to the uncomfortable reality of travel by omnibus, to the many uses for the body parts of dead horses and the unimaginably grueling working days of hawker children, no detail is too small, or too strange. No one who reads Judith Flanders's meticulously researched, captivatingly written *The Victorian City* will ever view London in the same light again. A revisionist panorama of the nineteenth century examines the era's material and spiritual changes in the wake of emerging British capitalism and imperialism, as told through the writings of such figures as Darwin, Marks, George Eliot, and Kipling. Reprint. 20,000 first printing. It was a pervasive belief among Victorian writers that their era was transitional in character, that they were moving from an outworn past into an unknown future and therefore needed to look to history for guidance. History was a mirror reflecting the present. On the basis of analogies and contrasts with earlier ages and cultures, the great Victorians tried to gain a sense of their own place in the continuum. In this insightful and elegantly written book, A. Dwight Culler explores the Victorians' uses of history, surveying the major authors and the intellectual and cultural currents of the era. Culler begins with an introductory chapter on the Augustan Age, which was the immediately preceding example of the use of history as a mirror to reflect the present. He then charts the rise of the new attitude toward history in Scott and Macaulay and traces its use by individuals and groups who were concerned either with a particular phase of the past or with a current problem in relation to the past. Among those treated are Carlyle, Mill, and the Saint-Simonians, Thomas Arnold and the Liberal Anglican historians, Newman and the anti-Tractarians, Matthew Arnold, Ruskin and the Victorian medievalists, Browning, the Pre-Raphaelites, Pater, and others preoccupied with the idea of a "Victorian Renaissance." Throughout, Culler vividly demonstrates that the Victorian debates about science, religion, art, and culture always had a historical dimension, always were concerned with the relation of the present to the past. The Victorian period was a golden age for the study of Milton. Yet the influence of Milton on poetry, and on literature more generally, during the period is often obscure. Victorian writers rarely display the overt, self-conscious engagement with Milton that typified so much Romantic writing earlier in the nineteenth century. In *Milton and the Victorians* Erik Gray argues that this shift represents not a breach but an expansion: if Milton's influence seems less remarkable than before, it is due not to his absence but to his pervasiveness. Through detailed consideration of works by Elizabeth Barrett Browning, Christina Rossetti, Matthew Arnold, Alfred Tennyson, and George Eliot, Gray shows how Victorian writers tended to draw upon the less sublime, more understated elements of Milton's writings. In tracing the characteristically oblique influence of Milton on Victorian authors, Gray also draws attention to important aspects of Milton's own work, notably the way it often depicts power being exerted indirectly. Gray thus proposes new and nuanced models of literary relations, while offering original and elegant readings both of Milton's poetry and of major works of Victorian literature. *Defining the Victorian Nation* offers a fresh perspective on one of the most significant pieces of legislation in nineteenth-century Britain. Hall, McClelland and Rendall demonstrate that the Second Reform Act was marked by controversy about the extension of the vote, new concepts of masculinity and the masculine voter, the beginnings of the women's suffrage movement, and a parallel debate about the meanings and forms of national belonging. Fascinating illustrations illuminate the argument, and a detailed chronology, biographical notes and a selected bibliography offer further support to the student reader. From New York Times bestselling author Naomi Wolf, *Outrages* explores the history of state-sponsored censorship and violations of personal freedoms through the inspiring, forgotten history of one writer's refusal to stay silenced. Newly updated, first North American edition--a paperback original In 1857, Britain codified a new civil divorce law and passed a severe new obscenity law. An 1861 Act of Parliament streamlined the harsh criminalization

of sodomy. These and other laws enshrined modern notions of state censorship and validated state intrusion into people's private lives. In 1861, John Addington Symonds, a twenty-one-year-old student at Oxford who already knew he loved and was attracted to men, hastily wrote out a seeming renunciation of the long love poem he'd written to another young man. *Outrages* chronicles the struggle and eventual triumph of Symonds—who would become a poet, biographer, and critic—at a time in British history when even private letters that could be interpreted as homoerotic could be used as evidence in trials leading to harsh sentences under British law. Drawing on the work of a range of scholars of censorship and of LGBTQ+ legal history, Wolf depicts how state censorship, and state prosecution of same-sex sexuality, played out—decades before the infamous trial of Oscar Wilde—shadowing the lives of people who risked in new ways scrutiny by the criminal justice system. She shows how legal persecutions of writers, and of men who loved men affected Symonds and his contemporaries, including Christina and Dante Gabriel Rossetti, Algernon Charles Swinburne, Walter Pater, and the painter Simeon Solomon. All the while, Walt Whitman's *Leaves of Grass* was illicitly crossing the Atlantic and finding its way into the hands of readers who reveled in the American poet's celebration of freedom, democracy, and unfettered love. Inspired by Whitman, and despite terrible dangers he faced in doing so, Symonds kept trying, stubbornly, to find a way to express his message—that love and sex between men were not “morbid” and deviant, but natural and even ennobling. He persisted in various genres his entire life. He wrote a strikingly honest secret memoir—which he embargoed for a generation after his death—enclosing keys to a code that the author had used to embed hidden messages in his published work. He wrote the essay *A Problem in Modern Ethics* that was secretly shared in his lifetime and would become foundational to our modern understanding of human sexual orientation and of LGBTQ+ legal rights. This essay is now rightfully understood as one of the first gay rights manifestos in the English language. Naomi Wolf's *Outrages* is a critically important book, not just for its role in helping to bring to new audiences the story of an oft-forgotten pioneer of LGBTQ+ rights who could not legally fully tell his own story in his lifetime. It is also critically important for what the book has to say about the vital and often courageous roles of publishers, booksellers, and freedom of speech in an era of growing calls for censorship and ever-escalating state violations of privacy. With *Outrages*, Wolf brings us the inspiring story of one man's refusal to be silenced, and his belief in a future in which everyone would have the freedom to love and to speak without fear. In the Victorian era, William Shakespeare's work was often celebrated as a sacred text: a sort of secular English Bible. Even today, Shakespeare remains a uniquely important literary figure. Yet Victorian criticism took on religious dimensions that now seem outlandish in retrospect. Ministers wrote sermons based upon Shakespearean texts and delivered them from pulpits in Christian churches. Some scholars crafted devotional volumes to compare his texts directly with the Bible's. Still others created Shakespearean societies in the faith that his inspiration was not like that of other playwrights. Charles LaPorte uses such examples from the Victorian cult of Shakespeare to illustrate the complex relationship between religion, literature and secularization. His work helps to illuminate a curious but crucial chapter in the history of modern literary studies in the West, as well as its connections with Biblical scholarship and textual criticism. A major study of changing attitudes to the Victorians, from Lytton Strachey to the present day. > NATIONAL BESTSELLER On November 14, 1889, Nellie Bly, the crusading young female reporter for Joseph Pulitzer's *World* newspaper, left New York City by steamship on a quest to break the record for the fastest trip around the world. Also departing from New York that day—and heading in the opposite direction by train—was a young journalist from *The Cosmopolitan* magazine, Elizabeth Bisland. Each woman was determined to outdo Jules Verne's fictional hero Phileas Fogg and circle the globe in less than eighty days. The dramatic race that ensued would span twenty-eight thousand miles, captivate the nation, and change both competitors' lives forever. The two women were a study in contrasts. Nellie Bly was a scrappy, hard-driving, ambitious reporter from Pennsylvania coal country who sought out the most sensational news stories, often going undercover to expose social injustice. Genteel and elegant, Elizabeth Bisland had been born into an aristocratic Southern family, preferred novels and poetry to newspapers, and was widely referred to as the most

beautiful woman in metropolitan journalism. Both women, though, were talented writers who had carved out successful careers in the hypercompetitive, male-dominated world of big-city newspapers. *Eighty Days* brings these trailblazing women to life as they race against time and each other, unaided and alone, ever aware that the slightest delay could mean the difference between victory and defeat. A vivid real-life re-creation of the race and its aftermath, from its frenzied start to the nail-biting dash at its finish, *Eighty Days* is history with the heart of a great adventure novel. Here's the journey that takes us behind the walls of Jules Verne's Amiens estate, into the back alleys of Hong Kong, onto the grounds of a Ceylon tea plantation, through storm-tossed ocean crossings and mountains blocked by snowdrifts twenty feet deep, and to many more unexpected and exotic locales from London to Yokohama. Along the way, we are treated to fascinating glimpses of everyday life in the late nineteenth century—an era of unprecedented technological advances, newly remade in the image of the steamship, the railroad, and the telegraph. For Nellie Bly and Elizabeth Bisland—two women ahead of their time in every sense of the word—were not only racing around the world. They were also racing through the very heart of the Victorian age. Look for special features inside. Join the Random House Reader's Circle for author chats and more. "What a story! What an extraordinary historical adventure!"—Amanda Foreman, author of *A World on Fire* "A fun, fast, page-turning action-adventure . . . the exhilarating journey of two pioneering women, Nellie Bly and Elizabeth Bisland, as they race around the globe."—Karen Abbott, author of *American Rose* "[A] marvelous tale of adventure . . . The story of these two pioneering women unfolds amid the excitement, setbacks, crises, missed opportunities and a global trek unlike any other in its time. . . . Why would you want to miss out on the incredible journey that takes you to the finish line page after nail-biting page?"—Chicago Sun-Times (Best Books of the Year) "In a stunning feat of narrative nonfiction, Matthew Goodman brings the nineteenth century to life, tracing the history of two intrepid journalists as they tackled two male-dominated fields—world travel and journalism—in an era of incredible momentum."—Minneapolis Star Tribune

In the last twenty years one of the classical arenas for British historical writing - the politics of Victorian Britain - has ceased to be an obvious or self-evidently important subject. Facing up to this challenge, the historians who have contributed to this volume explore central aspects of that history. They continue to uphold the centrality of politics to Victorian Britain, but suggest that politics must be viewed more broadly, as a concern pervading almost all spheres of life, just as Victorians themselves would have done. In this way politics penetrates into Victorian culture. 'Politics' can lead us into the ideas governing political action itself; political ideas; international relations; the education of men and women; the writing of history and of literature; engagement with past political theorists; and the ideas behind professionalization. Such are some of the themes taken up here. The specific occasion for these essays was as a tribute to the memory of the late Colin Matthew, one of the most eminent recent historians of Victorian Britain, who was himself determined to uphold the contemporary relevance of Victorian political tradition, and to explore the interface between 'politics' and 'culture'. Reflection on his intellectual achievement is a second distinctive component of this book. "Suppose that everything we think we know about the Victorians is wrong." So begins *Inventing the Victorians* by Matthew Sweet, a compact and mind-bending whirlwind tour through the soul of the nineteenth century, and a round debunking of our assumptions about it. The Victorians have been victims of the "the enormous condescension of posterity," in the historian E. P. Thompson's phrase. Locked in the drawing room, theirs was an age when, supposedly, existence was stultifying, dank, and over-furnished, and when behavior conformed so rigorously to proprieties that the repressed results put Freud into business. We think we have the Victorians pegged--as self-righteous, imperialist, racist, materialist, hypocritical and, worst of all, earnest. Oh how wrong we are, argues Matthew Sweet in this highly entertaining, provocative, and illuminating look at our great, and great-great, grandparents. One hundred years after Queen Victoria's death, Sweet forces us to think again about her century, entombed in our minds by Dickens, the Elephant Man, Sweeney Todd, and by images of unfettered capitalism and grinding poverty. Sweet believes not only that we're wrong about the Victorians but profoundly indebted to them. In ways we have been slow to acknowledge, their age

and our own remain closely intertwined. The Victorians invented the theme park, the shopping mall, the movies, the penny arcade, the roller coaster, the crime novel, and the sensational newspaper story. Sweet also argues that our twenty-first century smugness about how far we have evolved is misplaced. The Victorians were less racist than we are, less religious, less violent, and less intolerant. Far from being an outcast, Oscar Wilde was a fairly typical Victorian man; the love that dared not speak its name was declared itself fairly openly. In 1868 the first international cricket match was played between an English team and an Australian team composed entirely of aborigines. The Victorians loved sensation, novelty, scandal, weekend getaways, and the latest conveniences (by 1869, there were image-capable telegraphs; in 1873 a store had a machine that dispensed milk to after-hours' shoppers). Does all this sound familiar? As Sweet proves in this fascinating, eye-opening book, the reflection we find in the mirror of the nineteenth century is our own. We inhabit buildings built by the Victorians; some of us use their sewer system and ride on the railways they built. We dismiss them because they are the age against whom we have defined our own. In brilliant style, *Inventing the Victorians* shows how much we have been missing. An ambitious exploration of the making of the Victorian Age—and the Victorian mind—by a master historian. Britain in the 1840s was a country wracked by poverty, unrest, and uncertainty; there were attempts to assassinate the queen and her prime minister; and the ruling class lived in fear of riot and revolution. By the 1880s it was a confident nation of progress and prosperity, transformed not just by industrialization but by new attitudes to politics, education, women, and the working class. That it should have changed so radically was very largely the work of an astonishingly dynamic and high-minded group of people—politicians and philanthropists, writers and thinkers—who in a matter of decades fundamentally remade the country, its institutions and its mindset, and laid the foundations for modern society. *High Minds* explores this process of transformation as it traces the evolution of British democracy and shows how early laissez-faire attitudes to the fate of the less fortunate turned into campaigns to improve their lives and prospects. The narrative analyzes the birth of new attitudes in education, religion, and science. And *High Minds* shows how even such aesthetic issues as taste in architecture collided with broader debates about the direction that the country should take. In the process, Simon Heffer looks at the lives and deeds of major politicians; at the intellectual arguments that raged among writers and thinkers such as Matthew Arnold, Thomas Carlyle, and Samuel Butler; and at the "great projects" of the age, from the Great Exhibition to the Albert Memorial. Drawing heavily on previously unpublished documents, he offers a superbly nuanced portrait into life in an extraordinary era, populated by extraordinary people—and show how the Victorians' pursuit of perfection gave birth to the modern Britain we know today. In tracing those deliberate and accidental Romantic echoes that reverberate through the Victorian age into the beginning of the twentieth century, this collection acknowledges that the Victorians decided for themselves how to define what is 'Romantic'. The essays explore the extent to which Victorianism can be distinguished from its Romantic precursors, or whether it is possible to conceive of Romanticism without the influence of these Victorian definitions. *Romantic Echoes in the Victorian Era* reassesses Romantic literature's immediate cultural and literary legacy in the late nineteenth century, showing how the Victorian writings of Matthew Arnold, Wilkie Collins, the Brontës, the Brownings, Elizabeth Gaskell, Charles Dickens, Gerard Manley Hopkins, Thomas Hardy, and the Rossettis were instrumental in shaping Romanticism as a cultural phenomenon. Many of these Victorian writers found in the biographical, literary, and historical models of Chatterton, Coleridge, Byron, Shelley, Keats, and Wordsworth touchstones for reappraising their own creative potential and artistic identity. Whether the Victorians affirmed or revolted against the Romanticism of their early years, their attitudes towards Romantic values enriched and intensified the personal, creative, and social dilemmas described in their art. Taken together, the essays in this collection reflect on current critical dialogues about literary periodisation and contribute to our understanding of how these contemporary debates stem from Romanticism's inception in the Victorian age. Stimulating and informative new essays on many aspects of nineteenth-century culture. The arrival of an unexpected guest means trouble ahead for the residents of Thorncroft House in this deftly-plotted Victorian

mystery. On a freezing winter's night, with the household in mourning following the death of the dowager Lady Croft, the residents of Thorncroft House are roused from their beds by the arrival of an unexpected visitor. Although Lady Stanton seems reluctant to explain the reasons for her visit, housekeeper Harriet Rowsley would never turn a stranger from the door; she offers Lady Stanton and her servants all the hospitality at her disposal, however secretive and arrogant the new guest might be. But tensions arise over the following days, with both visitors and servants trapped indoors by the snow, and Lady Stanton proving a difficult and demanding guest. The situation worsens on the discovery of the body of a young housemaid lying crumpled at the foot of the stairs. A tragic accident ... or something more sinister? Who exactly is Lady Stanton, and why has she come to Thorncroft? Has her arrival anything to do with the housemaid's death? As the household remains trapped and tensions escalate, Harriet and her husband Matthew are forced to face the fact that they may be harbouring a murderer in their midst ...

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. This volume discusses traditional and new resources for researching British literature of the Victorian and Edwardian ages and the ways in which those resources can be used in conjunction with one another. This is an eclectic collection of essays from a group of international scholars tackling various subjects on Victorian literature—from studies of specific authors such as Charles Dickens' early and later works, Emily Bronte's *Wuthering Heights*, and novels by Thomas Hardy to more general discussions, such as the depictions of women in Victorian novels. Years of research inform a definitive study of Victorian poet Matthew Arnold, the author of "Dover Beach," chronicling the life and work of the masterful writer, devoted family man, and impassioned critic of Victorian materialism. Revises and reevaluates the many concepts and images surrounding the Victorians, a society that was responsible for spin-doctoring, lavish publicity stunts, hardcore pornography, theme parks, crime novels, and scandalous journalism.

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