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The Governess' Position: A Victorian BDSM Erotic Romance

Litvak demonstrates that private
experience in the novels of Austen,

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Charlotte Brontë, Eliot, and James is a rigorous enactment of a public script that constructs normative gender and class identities. He suggests that the theatricality which pervades these novels enforces social norms while introducing

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opportunities for novelists to resist them. This approach encourages a rethinking of the genre and its cultural contexts in all their instability and ambivalence.

Anne Bronte, was born on 17th Jan, 1820 at Thornton, Yorkshire,

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England, and died on 28th May,
1849 at Scarborough, Yorkshire.

She was an English poet and
novelist. Her sisters Charlotte and
Emily Bronte both were poets &
novelist. Anne Bronte's pen name
was Acton Bell. She was the

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youngest member of the Bronte literary family. She wrote two novels-'Agnes Grey' and 'The Tenant of Wildfell Hall'. Anne along with her sisters wrote poems and published as 'Poems by Currer, Ellis, and Acton Bell'. Anne

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attended one boarding school just for a year. At home, Anne's studies included music and drawing.

Although her aunt tried to make Anne and her sister to be perfect in household, but they all were interested in literature only. Anne's

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father was having a good collection of books of various renowned authors and subjects related books as well. Anne used to read mostly, Bible, Homer, Shakespeare, Milton and others. She took interest in history, geography and biographical

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books. This way, her imagination and creativity blend grew high. Even she developed one imaginary world. Her literary talent grew up. Anne had worked as governess for almost 6 years. Her second novel, 'The Tenant of Wildfell Hall', was

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considered as one of the first feminist novels. Anne was deeply affected by the death of her sister Emily Bronte at the age of just 29. It lead to her deteriorating physical health. Anne was a brave lady. She wasn't scared of death, as she too

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felt ill. She requested God, to allow her a little more in this world just to do some good before leaving this world. Whatever she wrote in poems and novels became classics in the literary world.

This is the first exploration of the

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performative and theatrical force of
Austen's work and its afterlife, from
the nineteenth century to the present.
It unearths new and little-known
Austen materials: from suffragette
novels and pageants to school and
amateur theatricals, passing through

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mid-twentieth-century
representations in Scotland and
America. The book concludes with
an examination of Austen fandom
based on an online survey conducted
by the author, which elicited over
300 responses from fans across the

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globe. Through the lens of performative theory, this volume explores how Austen, her work and its afterlives, have aided the formation of collective and personal identity; how they have helped bring people together across the

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generations; and how they have had key psychological, pedagogical and therapeutic functions for an ever growing audience. Ultimately, this book explains why Austen remains the most beloved author in English Literature.

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Victorian, BDSM, Erotic
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Analyzes the novel in the context of its times, and examines its major themes of education for women, the role of governesses, madness and Victorian women, and inheritance and marriage law and custom.

The Victorian Governess Novel

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Agnes Grey

Henry James and Alfred Hitchcock

The China Governess

Perspectives on Gender and Class in
the History of British and Irish

Psychiatry

The Victorian Governess

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*Originally published in
1973, this book describes the
medieval origins of the
British education system,
and the transformations
successive historical events
– such as the Reformation,
the Civil War and the*

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*Victorian BDSM Erotic
Romance*

*Industrial Revolution – have
wrought on it. It examines
the effect on the
educational pattern of such
major cultural upheavals as
the Renaissance; it looks at
the different parts played
by church and state, and the*

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influence of new social and educational philosophies. In Knowledgeable Women, originally published in 1989, Sara Delamont traces the history of women's education and the elites it produces. She examines class

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and gender divisions in the structure and contest of education in Britain and the USA from 1850 to 1989. Her empirical focus is of course elites – especially elite women – but the justification for this is

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the belief that sociologists should study the powerful as well as the poor and powerless. Above all, Delamont argues the case for the relevance to sociology of a serious study of women, their schooling and

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*professional training, and
their struggle to enter the
professions. She also
encourages a broader focus
to the sociology of
education itself, viewing
her subject from an
anthropological*

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*structuralist perspective
and encouraging the
inclusion of anti-sexist
ideas and material from
other areas of sociology
such as the study of science
and stratification. She
demonstrates for the first*

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*time the relevance to
education of structuralist
theorists such as Mary
Douglas. Knowledgeable Women
is a structuralist and
feminist challenge to the
sociology of education by an
author highly regarded in*

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*Britain and the USA. It
offers a non-sexist,
structuralist, fully
sociological sociology of
education.*

*Ever since its publication
in 1847 Jane Eyre – one of
the most popular English*

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novels of all time – has fascinated scholars and a wide reading public alike and has proved a source of inspiration to successive generations of creative writers and artists. There is hardly any other hypotext

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*that has been re-worked in
so many adaptations for
stage and screen, has
inspired so many painters
and musicians, and has been
so often imitated, re-
written, parodied or
extended by prequels and*

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sequels. New versions in turn refer to and revise older rewritings or take up suggestions from Brontë scholarship, creating a dense intertextual web. The essays collected in this volume do justice to the

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*variety of media involved in
the Jane Eyre reworkings, by
covering narrative, visual
and stage adaptations,
including an adaptor's
perspective. Contributions
review a diverse range of
works, from postcolonial*

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*revision to postmodern
fantasy, from imaginary
after-lives to science
fiction, from plays and
Hollywood movies to opera,
from lithographs and
illustrated editions to
comics and graphic novels.*

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The volume thus offers a comprehensive collection of reworkings that also takes into account recent novels, plays and works of art that were published after Patsy Stoneman's seminal 1996 study on Brontë

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Transformations.

The figure of the governess is very familiar from nineteenth-century literature. Much less is known about the governess in reality. This book is the first rounded exploration of

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what the life of the home schoolroom was actually like. Drawing on original diaries and a variety of previously undiscovered sources, Kathryn Hughes describes why the period 1840-80 was the classic age

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of governesses. She examines their numbers, recruitment, teaching methods, social position and prospects. The governess provides a key to the central Victorian concept of the lady. Her education consisted of a

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*series of accomplishments
designed to attract a
husband able to keep her in
the style to which she had
become accustomed from
birth. Becoming a governess
was the only acceptable way
of earning money open to a*

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lady whose family could not support her in leisure. Being paid to educate another woman's children set in play a series of social and emotional tensions. The governess was a surrogate mother, who was herself

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childless, a young woman whose marriage prospects were restricted, and a family member who was sometimes mistaken for a servant.

The Governess

Suffer and Be Still

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(Routledge Revivals)

*Dramatizing Jane Eyre, David
Copperfield, and The Woman
in White*

*The Nineteenth-century Novel
The Art of Adapting
Victorian Literature,
1848-1920*

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The Science of Woman

Some of the greatest
English novels were
written during the
Victorian era, and many
are still widely read and
taught today. But many

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others written during that period have been neglected by scholars and modern readers alike. With the increasing interest in revising Victorian history and gender scholarship,

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especially through the
rediscovery of lost texts
written by women, this
book is a timely and much
needed study. The expert
contributors discuss
novels by such Victorian

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women writers as Grace
Aguilar, Catherine Crowe,
Charlotte Elizabeth Tonna,
Annie E. Holdsworth, Ella
Hepworth Dixon, Flora
Annie Steel, Anne
Thackeray, Sarah Grand,

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Marie Corelli, and others.
These novels reveal
perspectives of 19th-
century British culture
not present in canonized
works and therefore revise
our understanding of

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Victorian life and
attitudes.

The importance of ghosts,
and liminal experience in
general, in the fiction of
Henry James.

Examination of the

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representation of the
family in Dickens's
novels.

This machine was the
Professor's ultimate
achievement. No woman who
had lain on this table had

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yet been able to withstand it. Lord Elliston is at his wit's end with his daughter Emily. Nothing he tries seems to make the slightest impact on her deplorable behavior, and

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when she is caught
stealing a handkerchief he
knows that it is time for
desperate measures. One
name comes up again and
again—Professor George E.
Feversham. The founder of

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Feversham's Academy of
Young Women's Correctional
Education has a reputation
for reforming troubled
young women of the lower
classes, and his
treatments for praefocatio

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matricis—female

hysteria—are renowned in
scientific circles. It
seems that the Professor
is his last, best hope for
regaining control of his
daughter. But what will

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the treatments mean for
Emily? Keywords: short sex
stories, erotica short
stories, free erotica
books, older man younger
woman, victorian erotica,
historical erotica,

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domestic discipline,
doctor patient erotica,
female hysteria, medical
exam, multiple partners,
enema play, first time
erotica, virgin erotica,
medical play, free erotia,

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free erotica, sex erotic
medicine experiment enema
domination submission
humiliation punishment
humiliated punished
bondage spanked spanking
vibrator dildo erotic

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breeding bareback freebie
story ebooks series steamy
schoolgirl young teen girl
teenager examination nurse
A Critical Reader
The Kiss in History
Forgotten Novels by

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Victorian Women Writers

London Labour and the
London Poor
Intertextual and
Intermedial Reworkings of
Jane Eyre

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This book arose from a conference, supported by the Royal Historical Society, which took place at Institute of Historical Research, University of London. The event was held under the auspices of the

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*Bedford Center for the
History of Women, Royal
Holloway, University of
London.*

*This book compares the
formal education of the
majority of girls in Britain
and Ireland in the*

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nineteenth century. Previous books about 'Britain' invariably focus on England, and such 'British' studies tend not to include Ireland despite its incorporation into the Union in 1801. The Schooling of Girls in

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Romance
Britain and Ireland,
1800-1900 presents a
comparative synthesis of the
schooling of working and
middle-class girls in the
Victorian period, with the
emphasis on the interaction
of gender, social class,

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religion and nationality across the UK. It reveals similarities as well as differences between both the social classes and the constituent parts of the Union, including strikingly similar concerns about

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whether working-class girls could fulfill their domestic responsibilities. What they had in common with middle-class girls was that they were to be educated for the good of others. This study shows how middle-class women

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*used educational reform to
carve a public role for
themselves on the basis of a
domesticated life for their
lower class 'sisters',
confirming that Victorian
feminism was both empowering
and constraining by*

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*reinforcing conventional
gender stereotypes.*

*Provides a valuable
selection of nineteenth-
century essays on the art of
fiction. These contemporary
essays are strategically
placed alongside a selection*

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*of modern critical responses
to twelve familiar
nineteenth-century novels.
The Turn of the Screw',
first published in 1898, is
a novella written by Henry
James, who was considered a
master of creating best*

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*psychological fiction. It is
a gothic novel, work of
great horror, by one of the
most acclaimed authors of
the modern European
literature.*

Artist and Attic

Mediating Feminism from the

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*Seventeenth to the Twentieth
Century*

*The Governess: A Classic
Victorian Gothic Romance
Socially Ideal and Unfit
Theatricality in the
Nineteenth-Century English
Novel*

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An Anthology

Lovely, inexperienced Miss Carly Blakemore, only nineteen years of age, is received at her first post as governess for two precocious children, ready

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to love them as her own.
But her biggest challenge
will be their father;
masterful and strong in
everything—especially his
kiss. Poor and without
dowry—and even worse—now

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orphaned, Miss Carly
Blakemore is thrown into
the Victorian world
without aid. Carly is
forced to seek a position
as governess in the house
of Lord Huntington, the

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Earl of Dunfordshire—a man
alone in his own right—and
under suspicion for the
tragic murder of his well-
known and adulteress wife.
His governess's honesty
and forthrightness quickly

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offend his noble person,
finding himself reeling
from her constant
evaluation of his lack of
parenting skills. However,
in the midst of his
resentments, he finds

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himself strangely drawn in
by her very no-nonsense
ways that drive him to
madness. Carly stands her
ground in head-to-head
battles of will that take
her to the brink of

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dismissal.

A VINTAGE MURDER MYSTERY

Agatha Christie called her
'a shining light'. Have
you discovered Margery
Allingham, the 'true
queen' of the classic

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murder mystery? Timothy Kinnit needs the help of private detective Albert Champion. Kinnit is rich, handsome and successful, but his past is a mystery to him and he needs

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Campion to find out how it connects him to the notorious Turk Street Mile slum. In addition, his own illustrious adopted family has a sinister secret of its own - involving a

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murderous nineteenth-
century governess - that
must also be brought to
light by Champion's
investigations. As urbane
as Lord Wimsey...as
ingenious as Poirot...

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Meet one of crime
fiction's Great
Detectives, Mr Albert
Campion.

"This book is focused on
the surprisingly large
number of feminist women

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writers in literary
history who use different
genres for their feminist
ideas while subverting or
transgressing established
boundaries between
fictional and theoretical

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writing. In particular,
texts by such diverse
authors as Mary
Wollstonecraft, Mary Hays,
Mary Robinson, Harriet
Martineau, Olive
Schreiner, Virginia Woolf,

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the French Feminists

Hélène Cixous and Monique

Wittig, Margaret

Cavendish, and Michèle

Roberts are analysed. This

chronological in-depth

reading of feminist texts

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is based on the interrelation of content, genre and discourse. The study provides the first analysis of the phenomenon of the gendering of genre and feminists' troubled

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involvement in "theory" as well as "literature". In this way, key questions concerning the emergence of feminism during the last four hundred years are presented in a new and

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revealing light; e.g., for
what reason did Mary
Wollstonecraft not only
write her famous feminist
treatise *A Vindication of
the Rights of Woman*, but
also a novel in which she

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tests the arguments of her
theoretical treatise by
means of fiction? What is
the significance of
Virginia Woolf's "Novel-
Essay" *The Pargiters*,
which seeks to connect

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theoretical and fictional
parts by juxtaposing them?
How can the mixture of
genres be interpreted
which Catherine Clément
attributes to the texts of
Hélène Cixous as a

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"writing halfway between
theory and fiction?"--Back
cover.

In The Art of Adapting
Victorian Literature,
1848-1920, Karen E. Laird
alternates between

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readings of nineteenth-
century stage and
twentieth-century silent
film adaptations to
demonstrate the working
practices of the first
adapters of Victorian

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fiction. Focusing on
Charlotte Brontë's Jane
Eyre, Charles Dickens's
David Copperfield, and
Wilkie Collins's The Woman
in White, Laird charts a
new cultural history of

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literary adaptation as it
developed throughout the
long nineteenth-century.

A Cyclopaedia of the
Condition and Earnings of
Those that Will Work,
Those that Cannot Work,

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Victorian BDSM Erotic
Romance
and Those that Will Not
Work

Henry James and the
Ghostly

Jane Austen and
Performance

The Life And Times Of The

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"Sex and Seclusion, Class
and Custody"

A Topography Plagued by
Marginality in Victorian
Novels

When Margaret Thatcher

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called in 1979 for a return to Victorian values such as hard work, self-reliance, thrift, and national pride, Labour Party leader Neil Kinnock responded that "Victorian

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values" also included
"cruelty, misery,
drudgery, squalor, and
ignorance." The Victorians
in the Rearview Mirror is
an in-depth look at the
ways that the twentieth

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century reacted to and
reimagined its

predecessor. It considers
how the Victorian
inheritance has been
represented in literature,
politics, film, and visual

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culture; the ways in which modernists and progressives have sought to differentiate themselves from an image of the Victorian; and how conservatives (and some

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liberals) have sought to revive elements of nineteenth-century life. Nostalgic and critical impulses combine to fix an understanding of the Victorians in the popular

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imagination. Simon Joyce examines heritage culture, contemporary politics, and the "neo-Dickensian" novel to offer a more affirmative assessment of the Victorian legacy, one

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that lets us imagine a
model of social
interconnection and
interdependence that has
come under threat in
today's politics and
culture. Although more

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than one hundred years
have passed since the
death of Queen Victoria,
the impact of her time is
still fresh. The
Victorians in the Rearview
Mirror speaks to diverse

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audiences in literary and
cultural studies, in
addition to those
interested in visual
culture and contemporary
politics, and situates
detailed close readings of

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literary and cinematic
texts in the context of a
larger argument about the
legacies of an era not as
distant as we might like
to think.

Who was the Victorian

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governess and why did her
fate inspire generations
of novelists and
reformers? This anthology
brings together a wide
range of material -
including first-hand

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accounts and extracts from
classics - to examine her
life.

An investigation of the
Victorian governess novel
as a specific genre. Based
on a comprehensive set of

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nineteenth-century novels,
governess manuals,
articles and biographical
material, it shows how the
Victorian Governess novel
made up a vital part of
the governess debate, as

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well as of the more
general debate on female
education.

The Victorian GovernessA&C
Black

A Social History of
Education in England

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Encyclopedia of the
Victorian Era: Dome-Manc

The Victorians in the
Rearview Mirror

Hysteria: A Victorian
Medical Exam Erotica

Vanity Fair

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Caught in the Act

First published in 1972,
this book contains a
collection of ten essays
that document the
feminine stereotypes
that women fought

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against, and only partially erased, a hundred years ago. In an introductory essay, Martha Vicinus describes the perfect Victorian lady, showing that the

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ideal was a combination of sexual innocence, conspicuous consumption and worship of the family hearth. Indeed, this model in some form was the ideal of all

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classes as the perfect
lady's only functions
were marriage and
procreation. The text
offers a valuable
insight into Victorian
culture and society.

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Artists and Attic sees
the relationship between
architecture and
literature as a concrete
reflection of nineteenth
century ideology
creating an iconic

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picture of women's
position in society and
literature during that
period. In the Victorian
house, the attic is
hidden and neglected,
yet to a woman artist,

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it is a space of her own
to produce a text of her
own. The author presents
the neglected attic as
related to the neglected
woman and the limited
space symbolizes the

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confinement of woman and
the woman writer, yet
obtaining this space of
her own becomes the
central concern to women
and women writers. This
book explores the

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function of the attic in
nineteenth century
British and American
women's writing, as it
is given meaning and
life by the writers. To
many of the women, the

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attic created a paradoxical image of their seclusion, but also of their own poetic space for freedom in creation. Many of the writers see the attic as

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a retreat to escape from
patriarchal oppression
and a place to seek
social identity.

Henry James and Alfred
Hitchcock knew too much.
Self-imposed exiles

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fully in the know, they approached American and European society as inside-outsiders, a position that afforded them a kind of double vision. Masters of their

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arts, manipulators of
their audiences,
prescient and
pathbreaking in their
techniques, these
demanding and meticulous
artists fiercely

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defended authorial and
directorial control.

Their fictions and films
are obsessed with
knowledge and its
powers: who knows what?
What is there to know?

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The Men Who Knew Too
Much innovatively pairs
these two greats,
showing them to be at
once classic and
contemporary. Over a
dozen major scholars and

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critics take up works by
James and Hitchcock, in
paired sets, to explore
the often surprising
ways that reading James
helps us watch Hitchcock
and what watching

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Hitchcock tells us about reading James. A wide-range of approaches offer fresh insights about spectatorship, narrative structure, and cinematic

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representation, as well
as the relationship
between technology and
art, the powers of
silence, sensory-and
sensational-experiences,
the impact of cognition,

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and the uncertainty of interpretation. The essays explore the avowal and disavowal of familial bonds, as well as questions of Victorian convention,

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female agency, and male anxiety. And they fruitfully engage issues related to patriarchy, colonialism, national, transnational, and global identities. The

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capacious collection,
with its brilliant
insights and
intellectual surprises,
is equally compelling in
its range and cogency
for James readers and

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film theorists, for
Hitchcock fans and James
scholars.

In *The Art of Adapting
Victorian Literature,
1848-1920*, Karen E.

Laird alternates between

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readings of nineteenth-
century stage and
twentieth-century silent
film adaptations to
investigate the working
practices of the first
adapters of Victorian

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fiction. Laird's
juxtaposition between
stage and screen brings
to life the dynamic
culture of literary
adaptation as it
developed throughout the

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long nineteenth-century.
Focusing on Charlotte
Brontë's Jane Eyre,
Charles Dickens's David
Copperfield, and Wilkie
Collins's The Woman in
White, Laird

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demonstrates how
adaptations performed
the valuable cultural
work of expanding the
original novel's
readership across class
and gender divides,

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exporting the English
novel to America, and
commemorating the
novelists through
adaptations that
functioned as virtual
literary tourism.

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Bridging the divide
between literary
criticism, film studies,
and theatre history,
Laird's book reveals how
the Victorian adapters
set the stage for our

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contemporary film
adaptation industry.

The Governess Was Wicked
The Literary Position of
a Governess in Georgian
and Victorian England
A Writing Halfway

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Between Theory and
Fiction

A book for governesses,
by one of them [E.
Peart].

Women in the Victorian
Age

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The Odd Women

A rich and fascinating account of the lives of Victorian governesses, exploring nineteenth-century attitudes to women, family and class. If a nineteenth century lady had neither a

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husband to support her nor
money of her own, almost her
only recourse was to live in
someone else's household and
educate their children - in
particular, their daughters.
Marooned within the confines
of other people's lives,

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neither servants nor family members, governesses occupied an uncomfortable social limbo. And being poor and insignificant, their papers were mostly lost. But a few journals and letters have come down to us, giving

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a vivid record of what it was to be a lone professional woman at a time when such a creature officially did not exist. This book argues that the definition of femininity as propounded by gynaecological

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science is a cultural product of a wider, more political context.

This innovative collection of essays employs historical and sociological approaches to provide important case studies of asylums,

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psychiatry and mental
illness in England, Wales,
Scotland and Ireland.
Leading scholars in the
field working on a variety
of geographical, temporal,
socio-cultural, economic and
political contexts, show how

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class and gender have historically affected and conditioned the thinking, language, and processes according to which society identified and responded to the mentally ill.

Contributors to this volume

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focus on both class and gender and thus are able to explore their interaction, whereas previous publications addressed class or gender incidentally, partially, or in isolation. By adopting this dual focus

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as its unifying theme, the volume is able to supply new insights into such interesting topics as patient careers, the relationship between lay and professional knowledge of insanity, the boundaries of

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professional power, and the creation of psychiatric knowledge. Particularly useful to student readers (and to those new to this academic field) is a substantive and accessible introduction to existing

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scholarship in the field,
which signposts the ways in
which this collection
challenges, adjusts and
extends previous
perspectives.

This delightfully charming
and saucy Regency era

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romance, is first in the
Governess series in which
three best friends are
employed as governesses for
different families, and all
find themselves wanting
something they can't have.
Elizabeth Porter is quite

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happy with her position as the governess for two sneaky-yet-sweet girls when she notices that they have a penchant for falling ill and needing the doctor. As the visits from the dashing and handsome Doctor Edward

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Fellows become more frequent, Elizabeth quickly sees through the lovesick girls' ruse. Yet even Elizabeth can't help but notice Edward's bewitching bedside manner even as she tries to convince herself

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that someone of her station
would not make a suitable
wife for a doctor. But one
little kiss won't hurt...

Knowledgeable Women

A Mystery

Other People's Daughters

Gynaecology and Gender in

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England, 1800-1929

A Novel Without a Hero
Dickens and the Politics of
the Family

George Gissing's *The Odd Women*
dramatizes key issues relating to class
and gender in late-Victorian culture:
the changing relationship between the

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sexes, the social impact of "odd" or "redundant" women, the cultural impact of "the new woman," and the opportunities for and conditions of employment in the expanding service sector of the economy. At the heart of these issues as many late Victorians saw them was a problem of the

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imbalance in the ratio of men to women in the population. There were more females than males, which meant that more and more women would be left unmarried; they would be "odd" or "redundant," and would be forced to be independent and to find work to support themselves. In the

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Broadview edition, Gissing's text is carefully annotated and accompanied by a range of documents from the period that help to lay out the context in which the book was written. In Gissing's story, Virginia Madden and her two sisters are confronted upon the death of their father with sudden

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impoverishment. Without training for employment, and desperate to maintain middle-class respectability, they face a daunting struggle. In Rhoda Nunn, a strong feminist, Gissing also presents a strong character who draws attention overtly to the issues behind the novel. The

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Odd Women is one of the most important social novels of the late nineteenth century.

Can you go a little faster? Can you run? Long ago, at a time in history that never happened, England was overrun with wolves. But as Bonnie and her cousin Sylvia discover, real danger

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often lies closer to home. Their new governess, Miss Slighcarp, doesn't seem at all nice. She shuts Bonnie in a cupboard, fires the faithful servants and sends the cousins far away from Willoughby Chase to a place they will never be found. Can Bonnie and Sylvia outwit the wicked Miss

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Slighcarp and her network of criminals, forgers and snitches? BACKSTORY: Find out a few things you didn't know about wolves and learn all about the wonderful world of the author.

The purpose of this book is to analyse how marginality is experienced by "the Other" (women, orphans, children,

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labourers) in Victorian literature and how these individuals succeed in transgressing borders or attempt at doing this. The Other uses many strategies to climb the social ladder and to preserve a certain social position: marrying into a superior social class, subverting the master ¶s

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position and usurping him, acquiring education and knowledge to become superior, tempting the master into passionate love affairs, approaching interpersonal communication, or staying true to one's own self, defending one's moral values, accepting lessons of domesticity,

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becoming an "angel in the house", travelling to unknown territories, exchanging reality for fictional worlds, and so on. On their way of achieving their goals, the Others are shown in different spaces which contribute to the construction of their identity. Our survey unfolds the complexity of the

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marginalization experience of the Victorian Others, their individual or collective mentality and their agency. Drawing on Otherness from six Victorian novels, our book takes an interpretative approach. The analysis of spaces revealed how the positionality of women or orphans or

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labourers in social hierarchies of gender, race and legal status influences and even affects their legitimacy or access to a superior position. Their agency has not always overcome their marginalization embedded within the structure of society, but at least temporarily and

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gradually it has improved the women
□s living conditions by being rewarded
with a beautiful family or by earning a
living thus eluding the dependency on
a man. By contextualizing the six
novels into the Victorian Age, our
survey will hopefully contribute to the
understanding of women and of their

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attempts at emancipation by demonstrating how their positionality impacts their agency and their personality.

The Turn of the Screw

The Schooling of Girls in Britain and
Ireland, 1800- 1900

Understanding Jane Eyre

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The Men Who Knew Too Much
A Study of Poetic Space in Nineteenth-
century Women's Writing
Silent Voices