

Ouida And Victorian Popular Culture Nineteenth Ce

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JACOBS SELINA

[The Book in Britain](#) Lund Humphries Publishers

When Adam Smith wrote in 1776 that England was a nation of shopkeepers, he meant that commerce was a major factor in political decisions. Smith's observation was even more on-target for Victorian England: shopkeepers, shops, and shopping were a vital part of life. Those Victorians with resources could shop often and had many choices. Industrialization and their imperial connections gave them an almost unprecedented array of goods. Even the poor and working classes had more to eat and more to spend as the century progressed. Here, Graham explores the world of Victorian shops and shopping in colorful detail. She offers information on the types of shops and goods they offered, the people who owned and operated them, those who frequented them, and the contribution of shops and shopping to the Victorian lifestyle and economy. Shopping in Victorian England reached a level of importance not wholly appreciated even by Victorians themselves. New types of shops appeared, offering an expanding array of goods inventively packaged and displayed for an expanding group of shoppers. As the shops grew, so did the activity — part excursion for provisions, part entertainment. Women shopped most often, but men, too, had their shops. Victorians could, by the end of the 19th century, shop without even leaving their homes: orders could be placed by mail, telegraph, or telephone. Shops catered to all classes — the rich, the poor, and the in-betweens. This book will help modern readers envision the Victorian shopping experience by taking them inside the shops and up to the counters. Readers will learn how the shop was organized, what services and goods were available, and how goods made their way from the shop to the home. Graham's compelling account provides a vivid glimpse into a vital—but largely unappreciated— aspect of Victorian life.

Ouida and Victorian Popular Culture Yale University Press

Novelist Marie Corelli was extremely popular at the turn of the century, so much so that J. M. Stuart-Young complained about the 'Corelli Cult'. Corelli broke all sales records during the 30 years of her publishing. Her books have enjoyed a resurgence of interest over the past two decades for various reasons but ostensibly due to their challenge to gender constrictions. Corelli's perception of gender and her gender demeanor were complicated and mercurial. Speculation that she was transgendered, a deduction drawn from her writing and from her having lived in an intimate relationship with Bertha Vyver for 64 years, makes her a person of interest today. Additionally, her 30 novels, short stories and essays are all in print and they reflect a myriad of themes and experiences as relevant today, if not more so, than during the late Victorian period. So far, other than a special issue of 'Women's Writing' in 2006, no collection of essays on Corelli has been published. 'Reinventing Marie Corelli for the Twenty-First Century' is the first to remedy that, prompted by her current popularity, a desire to introduce her to a new generation and to instigate critical inquiry that will offer an appreciation for her themes, style and historical place in the literary canon.

[Victorian Sensation Fiction](#) Manchester University Press

Introduces readers to the history of books in Britain—their significance, influence, and current and future status Presented as a comprehensive, up-to-date narrative, *The Book in Britain: A Historical Introduction* explores the impact of books, manuscripts, and other kinds of material texts on the cultures and societies of the British Isles. The text clearly explains the technicalities of printing and publishing and discusses the formal elements of books and manuscripts, which are necessary to facilitate an understanding of that impact. This collaboratively authored narrative history combines the knowledge and expertise of five scholars who seek to answer questions such as: How does the material form of a text affect its meaning? How do books shape political and religious movements? How have the economics of the book trade and copyright shaped the literary canon? Who has been included in and excluded from the world of books, and why? *The Book in Britain: A Historical Introduction* will appeal to all scholars, students, and historians interested in the written word and its continued production and presentation.

Charlotte Riddell's City Novels and Victorian Business Routledge

The 2017 winner of the Robert and Vineta Colby Scholarly Book Prize Providing a comprehensive, interdisciplinary examination of scholarship on nineteenth-century British periodicals, this volume surveys the current state of research and offers researchers an in-depth examination of contemporary methodologies. The impact of digital media and archives on the field informs all discussions of the print archive. Contributors illustrate their arguments with

examples and contextualize their topics within broader areas of study, while also reflecting on how the study of periodicals may evolve in the future. The Handbook will serve as a valuable resource for scholars and students of nineteenth-century culture who are interested in issues of cultural formation, transformation, and transmission in a developing industrial and globalizing age, as well as those whose research focuses on the bibliographical and the micro case study. In addition to rendering a comprehensive review and critique of current research on nineteenth-century British periodicals, the Handbook suggests new avenues for research in the twenty-first century. "This volume's 30 chapters deal with practically every aspect of periodical research and with the specific topics and audiences the 19th-century periodical press addressed. It also covers matters such as digitization that did not exist or were in early development a generation ago. In addition to the essays, readers will find 50 illustrations, 54 pages of bibliography, and a chronology of the periodical press. This book gives seemingly endless insights into the ways periodicals and newspapers influenced and reflected 19th-century culture. It not only makes readers aware of problems involved in interpreting the history of the press but also offers suggestions for ways of untangling them and points the direction for future research. It will be a valuable resource for readers with interests in almost any aspect of 19th-century Britain. Summing Up: Highly recommended" - J. D. Vann, University of North Texas in CHOICE

[A Companion to Sensation Fiction](#) Lulu.com

'Ouida,' the pseudonym of Louise Ramé (1839-1908), was one of the most productive, widely-circulated and adapted of Victorian popular novelists, with a readership that ranged from Vernon Lee, Oscar Wilde and Ruskin to the nameless newspaper readers and subscribers to lending libraries. Examining the range and variety of Ouida's literary output, which includes journalism as well as fiction, reveals her to be both a literary seismometer, sensitive to the enormous shifts in taste and publication practices of the second half of the nineteenth century, and a fierce protector of her independent vision. This collection offers a radically new view of Ouida, helping us thereby to rethink our perceptions of popular women writers in general, theatrical adaptation of their fiction, and their engagements with imperialism, nationalism and cosmopolitanism. The volume's usefulness to scholars is enhanced by new bibliographies of Ouida's fiction and journalism as well as of British stage adaptations of her work.

Fiction and 'The Woman Question' from 1850 to 1930

Rowman & Littlefield

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[The Palgrave Encyclopedia of Victorian Women's Writing](#)

Routledge

Since the late twentieth century, there has been a strategic campaign to recover the impact of Victorian women writers in the field of English literature. However, with the increased understanding of the importance of interdisciplinarity in the twenty-first century, there is a need to extend this campaign beyond literary studies in order to recognise the role of women writers across the nineteenth century, a time that was intrinsically interdisciplinary in approach to scholarly writing and public intellectual engagement.

Aestheticism and the Marriage Market in Victorian Popular Fiction Springer Nature

The novels in this collection include one by a fierce opponent to the New Woman movement, as well as two from women whose work can be seen as archetypal New Woman fiction.

The Warm South Routledge

This volume examines hotels, inns, restaurants, and travelling on luxurious trains and ships. The volume also explores social rituals, consumer culture, and issues of class and gender as well as the institutions of travelling for health, education, or any other purpose.

[Amadis in English](#) Bloomsbury Publishing

This book was first published in 1999. This collection of essays by leading scholars from Britain, the USA and Canada opens up the limited landscape of Victorian novels by focusing attention on some of the women writers popular in their own time but forgotten or neglected by literary history. Spanning the entire Victorian period, this study investigates particularly the role and treatment of 'the woman question' in the second half of the century. There are discussions of marriage, patriarchy and divorce, satire, suffragette writing, writing for children, and links between literature and art. Moving from Margaret Oliphant and Charlotte Mary Yonge to Mary Ward, Marie Corelli, 'Ouida' and E. Nesbit, this book illuminates the complex cultural and literary roles, and the engaging contributions, of Victorian women writers. *Temples of Luxury* Routledge

Over the course of the nineteenth century, women in Britain participated in diverse and prolific forms of artistic labour. As they created objects and commodities that blurred the boundaries between domestic and fine art production, they crafted subjectivities for themselves as creative workers. By bringing together work by scholars of literature, painting, music, craft and the plastic arts, this collection argues that the constructed and contested nature of the female artistic professional was a notable aspect of debates about aesthetic value and the impact of industrial technologies. All the essays in this volume set up a productive inter-art dialogue that complicates conventional binary divisions such as amateur and professional, public and private, artistry and industry in order to provide a more nuanced understanding of the relationship between gender, artistic labour and creativity in the period. Ultimately, how women faced the pragmatics of their own creative labour as they pursued vocations, trades and professions in the literary marketplace and related art-industries reveals the different ideological positions surrounding the transition of women from industrious amateurism to professional artistry.

[Rediscovering Victorian Women Sensation Writers](#) University of Virginia Press

Schaffer (English, Queens College, City U. of New York) analyzes the complex dialogue between male and female aesthetes in late Victorian England, exploring the heretofore insufficiently recognized role that women such as Lucas Malet, Ouida, and others played in this influential late Victorian literary movement. Annotation copyrighted by Book News, Inc., Portland, OR *The Routledge Companion to Victorian Literature* Cambridge University Press

"Academic study about marriage and courtship in the Victorian novel. It discusses works by Jane Austen, George Eliot, Charlotte Yonge, and Margaret Oliphant, among others" --

Romance's Rival McFarland

This is the first book to explore women's leading role in animal protection in nineteenth-century Britain, drawing on rich archival sources. Women founded bodies such as the Battersea Dogs' Home, the Royal Society for the Protection of Birds and various groups that opposed vivisection. They energetically promoted better treatment of animals, both through practical action and through their writings, such as Anna Sewell's *Black Beauty*. Yet their efforts were frequently belittled by opponents, or decried as typifying female 'sentimentality' and hysteria. Only the development of feminism in the later Victorian period enabled women to show that spontaneous fellow-feeling with animals was a civilising force. Women's own experience of oppressive patriarchy bonded them with animals, who equally suffered from the dominance of masculine values in society, and from an assumption that all-powerful humans were entitled to exploit animals at will.

Ouida(1839-1908)in Transnational Popular Culture Bloomsbury Publishing USA

This book is about how 'The Woman Question' was represented in works of fiction published between 1850 and 1930. The essays here offer a wide-ranging and original approach to the ways in which literature shaped perceptions of the roles and position of women in society. Debates over 'The Woman Question' encompassed not only the struggle for voting rights, but gender equality more widely. The book reaches beyond the usual canonical texts to focus on writers who have, in the main, attracted relatively little critical attention in recent years: Stella Benson, Kate Chopin, Marie Corelli, Dinah Mulock Craik, Clemence Dane, Arthur Conan Doyle, George Gissing, Ouida, and William Hale White (who wrote under the pseudonym 'Mark Rutherford'). These writers dealt imaginatively with issues such as marriage, motherhood, sexual desire, adultery and suffrage, and they represented female characters who, in varying degrees and with mixed success, sought to defy the social, sexual and political

constraints placed upon them. The collection as a whole demonstrates how fiction could contribute in striking and memorable ways to debates over gender equality—debates which continue to have relevance in the twenty-first century.

George Moore Routledge

Despite the ridicule of reviewers, Marie Corelli (1855-1924) was the most popular novelist of her time. Federico (English, James Madison University) points out the creative, combative and contradictory nature of Corelli's participation in the culture, and argues that her attempts to create her own image illuminate continuing debates about literary value, class hegemony, and gender politics. Annotation copyrighted by Book News, Inc., Portland, OR

Domestic Violence in Victorian and Edwardian Fiction University of Virginia Press

Many of the best-known British authors of the 1800s were fascinated by the science and technology of their era. Dickens included spontaneous human combustion and "mesmerism" (hypnotism) in his plots. Mary Shelley created the immortal Dr. Victor Frankenstein and his creature. H.G. Wells imagined the Time Machine, the Invisible Man, and invaders from Mars. Percy Shelley was as infamous at Oxford for his smelly experiments and for his atheism. This book of essays explores representations of technology in the work of various nineteenth-century British authors. Essays cluster around two important areas of innovation - transportation and medicine. Each essay contributor accessibly maps out the places where art and science meet, detailing how

these authors both affected and reflected the technological revolutions of their time.

Gone To The Shops Routledge

The Routledge Companion to Victorian Literature offers 45 chapters by leading international scholars working with the most dynamic and influential political, cultural, and theoretical issues addressing Victorian literature today. Scholars and students will find this collection both useful and inspiring. Rigorously engaged with current scholarship that is both historically sensitive and theoretically informed, the Routledge Companion places the genres of the novel, poetry, and drama and issues of gender, social class, and race in conversation with subjects like ecology, colonialism, the Gothic, digital humanities, sexualities, disability, material culture, and animal studies. This guide is aimed at scholars who want to know the most significant critical approaches in Victorian studies, often written by the very scholars who helped found those fields. It addresses major theoretical movements such as narrative theory, formalism, historicism, and economic theory, as well as Victorian models of subjects such as anthropology, cognitive science, and religion. With its lists of key works, rich cross-referencing, extensive bibliographies, and explications of scholarly trajectories, the book is a crucial resource for graduate students and advanced undergraduates, while offering invaluable support to more seasoned scholars.

The History of British Women's Writing, 1880-1920 McFarland
Marie Corelli's *A Romance of Two Worlds* is regarded as one of the

most culturally important Victorian bestsellers. This critical edition offers instructive access to this multifaceted but still largely underappreciated novel.

Ouida and Victorian Popular Culture Routledge

Scholarly understanding of the Victorian literary field has changed dramatically in the past thirty years, due in large part to the extensive recovery of sensation fiction and a corresponding recognition of that genre's importance in the literary debates, trends, and wider cultural practices of the period. Yet until very recently, work on sensationalism has focused on a narrow range of authors and works, with Wilkie Collins, Mary Elizabeth Braddon, and Ellen Wood retaining the preponderance of critical attention. This collection examines the fiction of ten women sensation writers who were immensely popular in the Victorian period but remain critically neglected today - writers such as Annie Edwardes, M.C. Houston, Annie French, Dora Russell and others. The Victorian sensation novel was categorically associated with women by Victorian reviewers and this collection extends our current understanding of this sub-genre by showing that female sensation writers were often sophisticated in their textual strategies, employing a range of metafictional techniques and narrative innovations. By moving beyond the novelists who have come to represent the genre, this book presents a fuller, more nuanced, understanding of the spectrum of writing that constructed the concept of 'sensationalism' for Victorian readers and critics. The book was originally published as a special issue of *Women's Writing*.