

## **Fallen Angel Chastity Class And Womens Reading 1835 1880**

Examines how film censors and producers treated the "fallen woman" or "sex picture" subject. In this volume, Fernandez brings the under-examined figure of the Victorian servant out of obscurity in order to tell the story of his or her encounter with literacy, as imagined and represented in nineteenth-century fiction, autobiography, pamphlets and diaries. A vast body of writing is uncovered on the management of servant literacy in Victorian periodicals, advice manuals, cartoons, sermons, books on household management, and pornography, thereby revealing that the domestic sphere was a crucial war zone in the battle over mass literacy. By attending to how fictional and nonfictional texts of the age feature literate servant narrators, she demonstrates how the issue of servant literacy as a cultural phenomenon has profound implications for our understanding of the nexus between class, mass literacy, voice and narrative power in the nineteenth century. The study reads canonical fiction by Mary Wollstonecraft, Emily Bronte, Elizabeth Gaskell, Wilkie Collins, and R.L. Stevenson alongside popular detective fiction by Catherine Crowe, the Diaries of Hannah Cullwick, and best-selling pamphlets of the age, while

## File Type PDF Fallen Angel Chastity Class And Womens Reading 1835 1880

introducing to Victorian scholarship hitherto little known or unknown servant autobiographies that address life history as an engagement with literacy. Asking why the 19th-century British novel features heroines, and how and why it features "feminine heroism," Susan Morgan traces the relationship between fictional depictions of gender and Victorian ideas of history and progress. Morgan approaches gender in selected 19th-century British novels as an imaginative category, accessible to authors and characters of either sex. Arguing that conventional definitions of heroism offer a fixed and history-denying perspective on life, the book traces a literary tradition that represents social progress as a process of feminization. The capacities for flexibility, mercy, and self-doubt, conventionally devalued as feminine, can make it possible for characters to enter history. She shows that Austen and Scott offer revolutionary definitions of feminine heroism, and the tradition is elaborated and transformed by Gaskell, Eliot, Meredith, and James (partly through one of his last "heroines," the aging hero of *The Ambassadors*.) Throughout the study, Morgan considers how gender functions both in individual novels and more extensively as a means of tracing larger patterns and interests, especially those concerned with the redemptive possibilities of a temporal and historical perspective.

Planned nine-volume series devoted to the

## File Type PDF Fallen Angel Chastity Class And Womens Reading 1835 1880

exploration of popular print culture in English from the beginning of the sixteenth century to the present. In 1880 the concept of girlhood as a separate stage of existence was barely present. But in the decades that followed, due in part to changes in the legal definition of childhood, a new cultural category was inscribed in a flood of popular books and magazines. Indeed, by the turn of the century working-class and middle-class girls were beginning to control enough of their own time and pocket money that publishing for them was a lucrative business.

Since the second half of the twentieth century, there has been a commitment on the part of women writers and scholars to revise and rewrite the history and culture of colonial and post-colonial women.

This collection intends to enter a forum of discussion in which the colonial past serves as a point of reference for the analysis of contemporary issues.

This volume will examine topics of women's identities and bodies through literary representations and historical accounts. In other words, the aim is to reconstruct women's identities through the representations of their bodies in literature and to analyse women's bodies historically as sites of abuse, discrimination and violence on the one hand, and of knowledge and cultural production on the other. The chapters of this book will contribute to the formation of a new representation of women through history and literature which fights traditional

## File Type PDF Fallen Angel Chastity Class And Womens Reading 1835 1880

stereotypes in relation to their bodies and identities. Focusing on female bodies as maternal bodies, as repositories of history and memory, as sexual bodies, as healing bodies, as performative of gender, as black bodies, as migrant and hybrid bodies, as the objects of regulation and control, and as victims of sexual exploitation and murder, the different articles contained in this book will examine issues of space, power/knowledge relations, discrimination, the production of knowledge, gender and boundaries to produce new identities for women which contest and respond to the traditional ones. The volume is addressed to a wide readership, both scholars and those interested in investigating the dynamics of the female body, and the social and cultural conceptualizations of our multicultural and multiethnic contemporary societies in relation to it, without forgetting the historical and colonial roots of these new representations.

This pioneering 2006 volume addresses the question of how Britain's empire was lived through everyday practices - in church and chapel, by readers at home, as embodied in sexualities or forms of citizenship, as narrated in histories - from the eighteenth century to the present. Leading historians explore the imperial experience and legacy for those located, physically or imaginatively, 'at home,' from the impact of empire on constructions of womanhood, masculinity and class to its influence in

## File Type PDF Fallen Angel Chastity Class And Womens Reading 1835 1880

shaping literature, sexuality, visual culture, consumption and history-writing. They assess how people thought imperially, not in the sense of political affiliations for or against empire, but simply assuming it was there, part of the given world that had made them who they were. They also show how empire became a contentious focus of attention at certain moments and in particular ways. This will be essential reading for scholars and students of modern Britain and its empire.

A guide to British women authors, their works, and the writing about them.

This study analyzes representations of music in fiction, drama and poetry as well as normative texts in order to contribute to a gendered cultural history of domestic performance. From the Tudors to the First World War, playing the harpsichord or piano was an indispensable asset of any potential bride, and education manuals as well as courtship plots and love poems pay homage to this social function of music. *The Gaze of the Listener* charts the fundamental tension which determines all these texts: while music is warmly recommended in conduct books and provides standard metaphors like concord and harmony for virtuous love, a profound anxiety about its sensuous inarticulateness and implicit femininity unsettles all descriptions of actual music-making. Along with repressive plot lines, the privileging of visual perception over musical appreciation is the most telling indicator of this problem. *The Gaze of the Listener* is the first coherent account of this discourse

## File Type PDF Fallen Angel Chastity Class And Womens Reading 1835 1880

and its historical continuity from the Elizabethan to the Edwardian period and provides a significant background for more narrowly focused research. Its uniquely wide database contextualizes numerous minor works with classics without limiting itself to the fringe phenomenon of musician novels. Including a fresh account of the novels of Jane Austen in their contemporary (rather than Victorian) context, the book is of interest to scholars and students in gender studies, English literature, cultural studies and musicology.

Ruth Hilton is an orphaned young seamstress who catches the eye of a gentleman, Henry Bellingham, who is captivated by her simplicity and beauty. When she loses her job and home, he offers her comfort and shelter, only to cruelly desert her soon after. Nearly dead with grief and shame, Ruth is offered the chance of a new life among people who give her love and respect, even though they are at first unaware of her secret - an illegitimate child. When Henry enters her life again, however, Ruth must make the impossible choice between social acceptance and personal pride. In writing *Ruth*, Elizabeth Gaskell daringly confronted prevailing views about sin and illegitimacy with her compassionate and honest portrait of a 'fallen woman'.

This book discusses the figure of the unchaste woman in a wide range of fiction written between 1835 and 1880; serious novels by Dickens, Mrs. Gaskell, Meredith, and George Eliot; popular novels that provided light reading for middle-class women (including books by Dinah Craik, Rhoda Broughton, and Ouida); sensational fiction; propaganda for social reform; and stories in cheap

# File Type PDF Fallen Angel Chastity Class And Womens Reading 1835 1880

periodicals such as the Family Herald and the London Journal, which reached a different and far wider audience than either serious or popular novels.

In his 1852 novel *Basil*, Wilkie Collins' narrator concludes that "those ghastly heart-tragedies laid open before me ... are not to be written, but ... are acted and reacted, scene by scene, year by year, in the secret theatre of home." Taking this memorable quote as her starting point, Jenny Bourne Taylor demonstrates how Victorian psychology is central to an understanding of the complexity and vitality of Collins' fiction, exploring the boundaries of mind/body, sanity/madness, and consciousness/unconsciousness. Taylor's depth of research and thoughtful analysis establishes the importance of Collins as a writer whose fiction challenges the cultural constructions of the nineteenth century, and proves "the impossibility of drawing a precise boundary between fictional and psychological codes". Going beyond conventional discussion of the sensation genre, here we see the depth and range of Collins' writing and gain an understanding of its relation to Victorian medical thought. The study includes close readings of five novels: *Basil* (1852), *The Woman in White* (1859-60), *No Name* (1862-3), *Armada* (1864-66), and *The Moonstone* (1868). Consideration is also given to *Man and Wife* (1870), *The New Magdalen* (1872), *The Law and the Lady* (1875), *Jezebel's Daughter* (1879), *Heart and Science* (1882-3), *The Fallen Leaves* (1879), and *The Legacy of Cain* (1889).

CONTENTS Foreword by Andrew Mangham Introduction  
- Collins as a sensation novelist Chapter 1 - The psychic

## File Type PDF Fallen Angel Chastity Class And Womens Reading 1835 1880

and the social: Boundaries of identity in nineteenth-century psychology Chapter 2 - Nervous fancies of hypochondriacal bachelors - Basil, and the problems of modern life Chapter 3 - The Woman in White - Resemblance and difference - patience and resolution Chapter 4 - Skins to jump into - Femininity as masquerade in No Name Chapter 5 - Armadale - The sensitive subject as palimpsest Chapter 6 - Lost parcel or hidden soul? Detecting the unconscious in The Moonstone Chapter 7 - Resistless influences - Degeneration and its negation in the later fiction Examines how both artist and writer in the Victorian era responded to the shared challenges, assumptions, and dilemmas of their time, often unaware that the same problems were being confronted in the kindred media. The placing of such writers as Dickens, G.Eliot, Hopkins, and Henry James within the context of Victorian painting, architecture, and interior design offers fresh insights into their works, as well as reassessments of such themes as the mid-century representation of the Fallen Woman or the impact of commodity culture upon contemporary aesthetic standards.

The variety of subjects and disciplines represented here testify both to the elusiveness of virginity and to its lasting appeal and importance. Medieval Virginites shows how virginity's inherent ambiguity highlights the problems, contradictions and discontinuities lurking within medieval ideologies.

Publisher Description

First Published in 2004. Routledge is an imprint of Taylor & Francis, an informa company.

## File Type PDF Fallen Angel Chastity Class And Womens Reading 1835 1880

Reissuing seminal works originally published between 1979 and 1994, Routledge Library Editions: Women, Feminism and Literature offers a selection of scholarship from a time of great change in feminist studies and literary studies. Topics cover all aspects of women's literature, gender and feminism through literary criticism and the work of women literary theorists.

This collection of new feminist essays represents the work of young critics researching and teaching in British Universities. Aiming to set the agenda for feminist criticism in the nineties, the essays debate themes crucial to the development of feminist thought: among them, the problems of gendered knowledge and the implications of accounts of gendered language, cultural restraints on the representation of sexuality, women's agency, cultural and political change, a feminist aesthetics and new readings of race and class. This variety is given coherence by a unity of aim – to forge new feminist discourses by addressing conceptual and cultural questions central to problems of gender and sexual difference. The topics of discussion range from matrilinear thought to seventeenth-century prophecy; the poetry of Amelia Lanyer to Julia Margaret Cameron's photographs; from Dorothy Richardson and Virginia Woolf to eighteenth-century colonial painting of the South Pacific; from medieval romance to feminist epistemology. The essays utilise and question the disciplines of literary criticism, art history, photography, psychoanalysis, Marxist history and post-structuralist theory.

“This book offers a range of perspectives on Elizabeth Gaskell and adaptation. The contributors – Alan Shelston, Raffaella Antinucci, Thomas Recchio, Brenda McKay, Katherine Byrne, Patricia Marchesi, Marcia Marchesi and Loredana Salis – discuss the afterlives of Gaskell's fiction, from the author as adaptor of her own work to the role of the

## File Type PDF Fallen Angel Chastity Class And Womens Reading 1835 1880

BBC in re-inventing Gaskell's narratives. Loredana Salis is to be congratulated for bringing together a collection that tackles the remediation of Gaskell's fiction from Gaskell's own time to the 21st century, enabling her to join those authors, most prominently, Shakespeare, Austen and Dickens, who have received full-length book studies on adaptations of their work. The collection, as a whole, seems to confirm the notion that since the inception of film, the number of adaptations of an author's work equates to the writer's canonical status. No doubt, this book will prompt many more investigations into the adaptability of Elizabeth Gaskell's fiction." – Deborah Cartmell, De Montfort University, Leicester

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

# File Type PDF Fallen Angel Chastity Class And Womens Reading 1835 1880

to more seasoned scholars.

Analyzes the Victorian conception of both demonic and divine nature of women in Victorian art and literature

Tom Winnifrith examines how the great nineteenth-century novelists managed to say something new and important about sexual behaviour in spite of rules which dictated that the recording of this behaviour should combine the utmost discretion and deep disapproval. On the surface their fallen heroines seem to suffer the conventional cruel fate of the erring female: death or Australia or both. Tom Winnifrith examines ways in which the great novelists continued to portray the complexities underlying the simple division of women into angels and whores.

Redressing a gap in Chartism studies, Rob Breton focuses on the fiction that emerged from the movement, placing it in the context of the Victorian novel and reading it against the works aimed at the middle-class. Breton examines works by well-known writers such as Ernest Jones and Thomas Cooper alongside those of obscure or anonymous writers, rejecting the charge that Chartist fiction fails aesthetically, politically, and culturally. Rather, Breton suggests, it constitutes a type of anti-fiction in which the expectations of narrative are revealed as irreconcilable to the real world. Taking up a range of genres, including the historical romance and social-problem story, Breton theorizes the emergence of the fiction against Marxist conceptualizations of cultural hegemony. In situating Chartist fiction in periodical print culture and specific historical moments, this book shows the ways in which it serves as a critique of mainstream Victorian fiction.

The most telling expression of the politics of a novel, Rosemarie Bodenheimer asserts, lies not in its proclaimed social intent, its continuity with nonfictional discourse, or its truth to class experience, but in the models of social movement and transformation traced out in the thread of its

## File Type PDF Fallen Angel Chastity Class And Womens Reading 1835 1880

narrative. *The Politics of Story in Victorian Social Fiction* explores the story patterns and other narrative conventions through which the industrial or social-problem novel gives fictional shape to questions that were experienced as new, unpredictable, and troubling in the Victorian age.

Bodenheimer considers novels explicitly linked with the condition of England debates that preoccupied public-minded Victorians, narratives that confront such topics as the factory system, industrial and rural poverty, working-class politics, and the plight of women. Grouping well-known novels with less frequently read works according to shared narrative patterns, Bodenheimer delineates lines of influence, argument, and development within the subgenre of social fiction. Among the works she discusses are Charlotte Bronte's *Shirley*, Elizabeth Gaskell's *North and South*, two novels by Frances Trollope, Geraldine Jewsbury's *Marian Withers*, George Eliot's *Felix Holt the Radical*, Charles Dickens's *Oliver Twist*, and Benjamin Disraeli's *Sybil*.

An incidental pleasure of watching a film is what it tells us about the society in which it is made. Using a sociological model, *The British working class in postwar film* looks at how working-class people were portrayed in British feature films in the decade after the Second World War. Though some of the films examined are well known, others have been forgotten and deserve reassessment. Original statistical data is used to assess the popularity of the films with audiences. With its interdisciplinary approach and the avoidance of jargon, this book seeks to broaden the approach to film studies. Students of media and cultural studies are introduced to the skills of other disciplines, while sociologists and historians are encouraged to consider the value of film

## File Type PDF Fallen Angel Chastity Class And Womens Reading 1835 1880

evidence in their own fields. This work should appeal to all readers interested in social history and in how cinema and society works.

Features Elizabeth Gaskell's work. This work brings together her journalism, her shorter fiction, which was published in various collections during her lifetime, her early personal writing, including a diary written between 1835 and 1838 when she was a young mother, her five full-length novels and "The Life of Charlotte Bronte".

Encounters in the Victorian Periodical Press focuses on the unique characteristic of the Victorian periodical press - its development of encounters between and among readers, editors, and authors. Encounters promoted dialogue among diverse publics, differing by class, gender, professional and political interests, and ethnicity. Through encounters, the press emerged to become a central public space for debates about society, politics, culture, public order, and foreign and imperial affairs. This book captures the richness of these interactions and a variety of voices and opinions.

Lady Isabel Carlyle, a beautiful and refined young woman, leaves her hard-working but neglectful lawyer-husband and her infant children to elope with an aristocratic suitor. After he deserts her, and she bears their illegitimate child, Lady Isabel disguises herself and takes the position of governess in the household of her husband and his new wife. East Lynne is the archetypal sensation novel, filled with disaster, guilt and repentance. It also documents the growing protest against the rigid roles prescribed for Victorian women. Among the many appendices included are a selection of Victorian medical

## File Type PDF Fallen Angel Chastity Class And Womens Reading 1835 1880

views on men, women, and sexuality.

Seeking to characterise the radical shifts in taste that changed American life in the Jazz Age, Jacob documents the films and film genres that were considered old-fashioned, as well as those considered more innovative, and looks closely at the work of Erich von Stroheim, Charlie Chaplin, Ernst Lubitsch, Monta Bell, and others.

This five-volume series, *British Women's Writing From Brontë to Bloomsbury, 1840–1940*, historically contextualizes and traces developments in women's fiction from 1840 to 1940. Critically assessing both canonical and lesser-known British women's writing decade by decade, it redefines the landscape of women's authorship across a century of dynamic social and cultural change. With each of its volumes devoted to two decades, the series is wide in scope but historically sharply defined. Volume 2: 1860s and 1870s continues the series by historically and culturally contextualizing Victorian women's writing distinctly within the 1860s and 1870s. Covering a range of fictional approaches, including short stories, religiously inflected novels, and comic writing the volume's 16 original essays consider such developments as the sensation craze, the impact of new technologies, and the career opportunities opening for women. Centrally, it reassesses key nineteenth-century female authors in the context in which they first published while also recovering neglected women writers who helped to shape the literary landscape of the 1860s and 1870s. Many of the best-known British authors of the 1800s

## File Type PDF Fallen Angel Chastity Class And Womens Reading 1835 1880

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.

Logan's study is distinguished by its exclusive focus on women writers, including Charlotte Bronte, George Eliot, Elizabeth Gaskell, Harriet Martineau, Elizabeth Barrett Browning, Florence Nightingale, Sarah Grand, and Mary Prince. Logan utilizes primary texts from these Victorian writers as well as contemporary critics such as Catherine Gallagher and Elaine Showalter to provide the background on social factors that contributed to the construction of fallen-woman discourse.

### Table of contents

In this new volume, Andrew Ashfield illustrates how women extended the horizons of Romanticism by their insistent engagement with social issues such as slavery, child labor and women workers. His previous volume, *Romantic Women Poets*

## File Type PDF Fallen Angel Chastity Class And Womens Reading 1835 1880

1770-1838, explored how women poets made important contributions to major areas of Romanticism such as landscape and seascape. Together these two volumes add new dimensions to the study of Romanticism by showing how the solitary meditation by the sea developed concurrently with major social concerns. *Ashfield* exposes a much more complicated relationship between the self and society than has previously prevailed in our assessments of Romanticism. Identifies biographies, newly discovered correspondence, critical works, and other bibliographies. An extensive subject index provides easy access to 350 entries.

First published in 2005, this book argues that, due to political and ideological shifts in the last decades of the nineteenth century a new depiction of social class was possible in the English novel. Late-century writers such as Gissing, James, Hardy and Wells question the middle-class Victorian views of class that had dominated the novel for decades through the disruption of traditional novelistic conventions. With reference to relevant maps, journalism, artwork, photography and specific historical events, this book contextualizes novels by these writers within their historical moment. In doing so, it illuminates the relationship between fiction and history in the late nineteenth- and early twentieth century fiction. This book will be of interest to those studying late

## File Type PDF Fallen Angel Chastity Class And Womens Reading 1835 1880

nineteenth-century literature and history.

Critical assessments of Elizabeth Gaskell have tended to emphasise the regional and provincial aspects of her writing, but the scope of her influence extended across the globe. Building on theories of space and place, the contributors to this collection bring a variety of geographical, industrial, psychological, and spatial perspectives to bear on the vast range of Gaskell's literary output and on her place within the narrative of British letters and national identity. The advent of the railway and the increasing predominance of manufactory machinery reoriented the nation's physical and social countenance, but alongside the excitement of progress and industry was a sense of fear and loss manifested through an idealization of the country home, the pastoral retreat, and the agricultural south. In keeping with the theme of progress and change, the essays follow parallel narratives that acknowledge both the angst and nostalgia produced by industrial progress and the excitement and awe occasioned by the potential of the empire. Finally, the volume engages with adaptation and cultural performance, in keeping with the continuing importance of Gaskell in contemporary popular culture far beyond the historical and cultural environs of nineteenth-century Manchester.

This book was first published in 1999. This collection of essays by leading scholars from Britain, the USA

## File Type PDF Fallen Angel Chastity Class And Womens Reading 1835 1880

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, matriarchy 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.

This book reveals the huge sales and propagandist potential of Anglican parish magazines, while demonstrating the Anglican Church's misunderstanding of the real issues at its heart, and its collective collapse of confidence as it contemplated social change.

In 1957, Richard Altick's groundbreaking work *The English Common Reader* transformed the study of book history. Putting readers at the centre of literary culture, Altick anticipated-and helped produce-fifty years of scholarly inquiry into the ways and means by which the Victorians read. Now, *A Return to the Common Reader* asks what Altick's concept of the 'common reader' actually means in the wake of a

## File Type PDF Fallen Angel Chastity Class And Womens Reading 1835 1880

half-century of research. Digging deep into unusual and eclectic archives and hitherto-overlooked sources, its authors give new understanding to the masses of newly literate readers who picked up books in the Victorian period. They find readers in prisons, in the barracks, and around the world, and they remind us of the power of those forgotten readers to find forbidden texts, shape new markets, and drive the production of new reading material across a century. Inspired and informed by Altick's seminal work, *A Return to the Common Reader* is a cutting-edge collection which dramatically reconfigures our understanding of the ordinary Victorian readers whose efforts and choices changed our literary culture forever.

[Copyright: f733ccf4c43c5f98478e23b5f9ab9b00](#)