

Access Free The Oxford Book
Of Victorian Ghost Stories

The Oxford Book Of Victorian Ghost Stories

To savour these stories fully we
must imagine ourselves in a slower,

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quieter world, lit by gas and tallow. Sitting by a crackling fire after a good dinner, we are disposed to be frightened a little. We may read of familiar settings: of railway stations, city streets, or country houses, but these are inhabited by

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fictional ghosts who often pursue their prey with deadly persistence, displaying both cunning and indiscriminate hostility. Our expectations of what a good ghost story should be, as well as how a ghost should behave, derive largely

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from the Victorian period. The presence here of tales by Amelia Edwards, Rhoda Broughton, and Margaret Oliphant reflect the important contributions made by women writers to the development of the genre, and with stories by J.

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S. Le Fanu, Henry James, and Vincent O'Sullivan, this is an anthology to attract both the newcomer and addict of the genre. 'The Victorian Novel Dreams of the Real' argues that Victorian novelistic realism is a product of

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the Victorians' overarching desire, both cultural and ideological, for the real. What the book calls 'realist fantasy' describes the way in which the conventions used to represent characters' dreams, daydreams, and fantasies also

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shape the more general and generalized fantasy that constitutes each particular novel's imagining of the real.

Sir William Richard Gowers was one of the pre-eminent clinical neurologists of the nineteenth

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century. Co-authored by one of Dr Gowers' descendents and two leading neurologists, this book is the definitive reference work on the life of one of the founding fathers of neurology.

Vintage guide offered turn-of-the-

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century seamstresses clear instructions for altering patterns and creating shirt-blouses, skirts, wedding gowns, coats, maternity wear, children's clothing, and other apparel.

Victorian Oxford

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An Anthology of Victorian
Werewolf Fiction, 1838-1896

Victorian Soundscapes

The Oxford Book of Victorian
Ghost Stories

The Oxford Book of Victorian
Verse. Chosen by Arthur Quiller-

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Couch. (Repr.).

Still Life: Suspended Development in the Victorian Novel rethinks the nineteenth-century aesthetics of agency through the Victorian novel's fascination with states of reverie, trance, and sleep. These states

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challenge contemporary scientific and philosophical accounts of the perfectibility of the self, which privileged reflective self-awareness. In dialogue with the field of literature and science studies and affect studies, this book shows how

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Victorian writers used narrative form to respond to the analytical practices and knowledge production of those other disciplines. Drawing upon canonical texts--by Charlotte Bront?, George Eliot, George Meredith, and Thomas Hardy--Still

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Life contends that depictions of non-purposive perceptual experience suspend the processes of self-cultivation (Bildung) central to Victorian aesthetics, science, psychology, and political theory, as well as most critical accounts of the

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novel form. Departing from the values of individual cultivation and moral revelation associated with the genre, these writers offer an affective framework for understanding the subtly non-instrumental powers of narrative.

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Victorian novels ostensibly working within the parameters of the Bildungsroman are suspended by moments of "still life": a decentered lyricism associated with states of diminished consciousness. They use this style to narrate what should be

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unnarratable: experiences not dependent on reflective consciousness, which express a distinctive ambivalence toward dominant developmental frameworks of individual self-culture.

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Victorian sexual moralism was real enough, but what was its nature? The Victorians are often called 'puritanical', with the implication that their sexual moralism was religiously based. It was opposed, we like to think, by freethinkers and

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progressives, and perhaps also by the working class. Michael Mason has already pointed to the fallacy of such views in his previous volume, The Making of Victorian Sexuality. Here he develops his revisionist account of Victorian sexual ideology

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and shows that to be 'Victorian' about sex was actually, in its day, to be progressive, optimistic, and modern-minded. Religious beliefs, even in militant form, were only a support for an essentially secular ideal. The Victorian anti-sensual

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coalition did break down at the end of the century, but the liberationists were old-fashioned reformers, who were often bitterly resisted by, for example, socialists and feminists. This novel and provocative analysis is developed in a series of detailed

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*portraits of crucial movements,
episodes, and individuals: the
Swedenborgians, Henry James
Prince, 'Baron' Renton Nicholson,
the 'Vice Society', prostitute rescue,
Owenism, neo-Malthusianism, and
many more. A formidable array of*

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*evidence is assembled for views
which strike at the root of
conventional wisdom about the
English nineteenth century.*

*"Fifteen chilling stories of
lycanthropy and murder written
from 1838 to 1896, many of them*

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reprinted here for the first time. This edition includes a new introduction, notes, and numerous rare Victorian werewolf illustrations"--P. [4] of cover.

The modern media world came into being in the nineteenth century,

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when machines were harnessed to produce texts and images in unprecedented numbers. In the visual realm, new industrial techniques generated a deluge of affordable pictorial items, mass-printed photographs, posters,

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cartoons, and illustrations. These alluring objects of the Victorian parlor were miniaturized spectacles that served as portals onto phantasmagoric versions of 'the world.' Although new kinds of pictures transformed everyday life,

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these ephemeral items have received remarkably little scholarly attention. Picture World shines a welcome new light onto these critically neglected yet fascinating visual objects. They serve as entryways into the nineteenth century's key

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aesthetic concepts. Each chapter pairs a new type of picture with a foundational keyword in Victorian aesthetics, a familiar term reconceived through the lens of new media. 'Character' appears differently when considered with

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caricature, in the new comics and cartoons appearing in the mass press in the 1830s; likewise, the book approaches 'realism' through pictorial journalism; 'illustration' via illustrated Bibles; 'sensation' through carte-de-visite portrait

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photographs; 'the picturesque' by way of stereoscopic views; and 'decadence' through advertising posters. Picture World studies the aesthetic effects of the nineteenth century's media revolution: it uses the relics of a previous era's cultural

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life to interrogate the Victorian world's most deeply-held values, arriving at insights still relevant in our own media age.

The Mid-Victorian Generation

12 Victorian Ghost Stories

The Shaping of Influence in

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Nineteenth-century Literature

Forgotten Cops and Private Eyes

from the Time of Sherlock Holmes

*The Penguin Book of Victorian
Verse*

Daniel Karlin has selected poetry

written and published during the reign

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*of Queen Victoria, (1837-1901).
Giving pride of place to Tennyson,
Robert Browning, and Christina
Rossetti, the volume offers generous
selections from other major poets
such as Arnold, Emily Bronte, Hardy
and Hopkins, and makes room for*

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several poem-sequences in their entirety. It is wonderful, too, in its discovery and inclusion of eccentric, dissenting, un-Victorian voices, poets who squarely refuse to 'represent' their period. It also includes the work of Elizabeth Barrett Browning,

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*George Meredith, James Thomson
and Augusta Webster.*

*Over 170 beloved poems by the major
poets of the 19th century, including
works by Tennyson, Browning,
Arnold, Rossetti, Meredith,
Swinburne, Hopkins, Kipling, and*

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others. An introduction and biographical notes on the poets are included.

In 1859, the historian Lord John Acton asserted: 'two great principles divide the world, and contend for the mastery, antiquity and the middle

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ages'. The influence on Victorian culture of the 'Middle Ages' (broadly understood then as the centuries between the Roman Empire and the Renaissance) was both pervasive and multi-faceted. This 'medievalism' led, for instance, to the rituals and

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ornament of the Medieval Catholic church being reintroduced to Anglicanism. It led to the Saxon Witan being celebrated as a prototypical representative parliament. It resulted in Viking raiders being acclaimed as the

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forefathers of the British navy. And it encouraged innumerable nineteenth-century men to cultivate the superlative beards we now think of as typically 'Victorian'—in an attempt to emulate their Anglo-Saxon forefathers. Different facets of

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medieval life, and different periods before the Renaissance, were utilized in nineteenth-century Britain for divergent political and cultural agendas. Medievalism also became a dominant mode in Victorian art and architecture, with 75 per cent of

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churches in England built on a Gothic rather than a classical model. And it was pervasive in a wide variety of literary forms, from translated sagas to pseudo-medieval devotional verse to triple-decker novels. Medievalism even transformed nineteenth-century

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domesticity: while only a minority added moats and portcullises to their homes, the medieval-style textiles produced by Morris and Co. decorated many affluent drawing rooms. The Oxford Handbook of Victorian Medievalism is the first

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*work to examine in full the
fascinating phenomenon of
'medievalism' in Victorian Britain.
Covering art, architecture, religion,
literature, politics, music, and social
reform, the Handbook also surveys
earlier forms of antiquarianism that*

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established the groundwork for Victorian movements. In addition, this collection addresses the international context, by mapping the spread of medievalism across Europe, South America, and India, amongst other places.

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This book explores many issues raised by the range of ideas and images of the natural world in Western art since the Renaissance. The whole concept of landscape is examined as a representation of the relationship between the human and natural

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worlds. Featured artists include Claude, Freidrich, Turner, Cole and Ruisdael, and many different forms of landscape art are addressed, such as land art, painting, photography, garden design, panorama and cartography.

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The Victorian Novel

Still Life

*Suspended Development in the
Victorian Novel*

1846-1886

*The Penguin Book of Romantic
Poetry*

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The Romanticism that emerged after the American and French revolutions of 1776 and 1789 represented a new flowering of the imagination and the spirit, and a celebration of the soul of humanity with its capacity for love. This

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extraordinary collection sets the acknowledged genius of poems such as Blake's 'Tyger', Coleridge's 'Kubla Khan' and Shelley's 'Ozymandias' alongside verse from less familiar figures and women poets such as Charlotte Smith and

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Mary Robinson. We also see familiar poets in an unaccustomed light, as Blake, Wordsworth and Shelley demonstrate their comic skills, while Coleridge, Keats and Clare explore the Gothic and surreal.

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Christopher Ricks's celebrated anthology presents a wonderfully varied collection of Victorian poetry, with 560 poems by 115 authors. The great figures of the period - Tennyson, Browning, Swinburne, and Hopkins - are strongly

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represented, but light verse and nonsense poetry have not been neglected. With most poems given in their entirety, this is a lively and exciting anthology of Victorian verse selected by an expert in the field.

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The Victorian fascination with fairyland is reflected in the literature of the period, which includes some of the most imaginative fairy tales ever written. They offer the shortest path to the age's dreams, desires, and wishes. Authors central to the

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nineteenth-century canon such as Thackeray, Oscar Wilde, Ford Madox Ford, and Rudyard Kipling wrote fairy tales, and authors primarily famous for their work in the genre include George MacDonald, Juliana Ewing, Mary

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De Morgan, and Andrew Lang. This anthology brings together fourteen of the best stories, by these and other outstanding practitioners, to show the vibrancy and variety of the form and its ability to reflect our deepest concerns. The stories in

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this selection range from pure whimsy and romance to witty satire and darker, uncanny mystery. Paradox proves central to a form offered equally to children and adults. Fairyland is a dynamic and beguiling place, one that permits

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the most striking explorations of gender, suffering, love, family, and the travails of identity. Michael Newton's introduction and notes explore the literary marketplace in which these tales appeared, as well as the role they played in

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contemporary debates on scepticism and belief. The book also includes a selection of original illustrations by some of the masters of the field such as Richard Doyle, Arthur Hughes, and Walter Crane. First published in 1965, this book

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explores Oxford in the Victorian period, providing accounts of the development in the constitutional organisation of the city and the political standing and the studies of the university. Employing a wide range of original material, this work

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paints a detailed and fascinating picture of nineteenth century Oxford. This work will be of interest to those studying the history of universities and Victorian cities.

Terrifying Transformations
The Making of Victorian Sexual

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Attitudes

Victorian Afterlives

Anxious Times

An Oxford Anthology

Novel Craft explores an intriguing and under-studied aspect of cultural life in Victorian England: domestic handicrafts,

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the decorative pursuit that predated the Arts and Crafts movement. Talia Schaffer argues that the handicraft movement served as a way to critique the modern mass-produced commodity and the rapidly emerging industrial capitalism of the nineteenth century. Her argument is illustrated with the four

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pivotal novels that form her study's core—Gaskell's *Cranford*, Yonge's *The Daisy Chain*, Dickens's *Our Mutual Friend*, and Oliphant's *Phoebe Junior*. Each features various handicrafts that subtly aim to subvert the socioeconomic changes being wrought by industrialization. Schaffer goes beyond

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straightforward textual analysis by shaping each chapter around the individual craft at the center of each novel (paper for Cranford, flowers and related arts in The Daisy Chain, rubbish and salvage in Our Mutual Friend, and the contrasting ethos of arts and crafts connoisseurship in Phoebe Junior). The

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domestic handicraft also allows for self-referential analysis of the text itself; in scenes of craft production (and destruction), the authors articulate the work they hope their own fictions perform. The handicraft also becomes a locus for critiquing contemporary aesthetic trends, with the novels putting

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forward an alternative vision of making value and understanding art. A work that combines cultural history and literary studies, *Novel Craft* highlights how attention to the handicraft movement's radically alternative views of materiality, consumption, production, representation, and subjectivity provides a fresh

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perspective on the major changes that shaped the Victorian novel as a whole. Collection of thirty-five English ghost stories written during the Victorian Era. The thrill and chill of the ghost story is displayed in all its variety and vitality through this marvellous anthology. Ranging from the early 19th century to

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the 1960s, the collection reveals the development of the genre, and showcases many of its greatest expositors - from Sir Walter Scott, H. G. Wells, M. R. James, T. H. White, Walter de la Mare, and Elizabeth Bowen in the UK to Edith Wharton in America. Though its heyday coincided with the golden age of Empire

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in the nineteenth century, the ghost story enjoyed a second flowering between the two World Wars and its popularity is as great as ever.

A collection of thirty-one Victorian mystery stories includes selections from Arthur Conan Doyle, Charles Dickens, Mary Elizabeth Braddon, Wilkie Collins,

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Grant Allen, and many others.
Australian Curriculum. History. 9
Medicine and Modernity in Nineteenth-
Century Britain
Novel Craft
Victorian Love Stories
How to Do Things with Books in
Victorian Britain

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"Dowling's compact and intelligently argued study is concerned with the late-Victorian emergence of homosexuality as an identity rather than as an activity.... [This identity] was formed out of notions of Hellenism current in mid-century

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Oxford that were held to be lofty and ennobling and even a kind of substitute for a waning Christianity."—Nineteenth-Century Literature "Dowling's study is an exceptionally clear-headed and far-reaching analysis of the way Greek studies

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operated as a 'homosexual code' during the great age of English university reform.... Beautifully written and argued with subtlety, the book is indispensable for students of Victorian literature, culture, gender studies, and the nature of social change."—Choice

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"Hellenism and Homosexuality... presents a detailed and knowledgeable... account of such factors as the Oxford Movement and the influence of such Victorian dons as Jowett and Pater and the evolving evaluations of Classical Greece,

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its mores and morals. It is also enhanced by [an] analysis of Greek terminology with homosexual connotations, as to be found, for instance, in Plato's Republic."—Lambda Book Report

This major study examines a Victorian obsession with

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'influence', the often unpredictable after-effects of words and actions, in fields as diverse as mesmerism and theology, literary theory, and sanitation reform. For writers such as Tennyson, FitzGerald, and Dickens, the idea is both a

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theoretical and a practical problem. Survival is not only what their writing critically examines, but also what it sets out to achieve.

The Oxford Handbook of the Victorian Novel contributes substantially to a thriving

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scholarly field by offering new approaches to familiar topics as well as essays on topics often overlooked.

This, the third volume to appear in the New Oxford History of England, covers the period from the repeal of the Corn Laws to

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the dramatic failure of Gladstone's first Home Rule Bill. In his magisterial study of the mid-Victorian generation, Theodore Hoppen identifies three defining themes. The first he calls 'established industrialism' - the growing acceptance that

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factory life and manufacturing had come to stay. It was during these four decades that the balance of employment shifted irrevocably. For the first time in history, more people were employed in industry than worked on the land. The second

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concerns the 'multiple national identities' of the constituent parts of the United Kingdom. Dr Hoppen's study of the histories of Ireland, Scotland, Wales, and the Empire reveals the existence of a variety of particular and overlapping national traditions

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flourishing alongside the increasingly influential structure of the unitary state. The third defining theme is that of 'interlocking spheres' which the author uses to illuminate the formation of public culture in the period. This, he argues, was

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generated not by a series of influences operating independently from each other, but by a variety of intermeshed political, economic, scientific, literary and artistic developments. This original and authoritative book will define

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these pivotal forty years in
British history for the next
generation.

Picture World

William Richard Gowers

1845-1915

The Oxford Handbook of the
Victorian Novel

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The Oxford Handbook of
Victorian Literary Culture
Authentic Victorian Dressmaking
Techniques

**The original essays in Oxford Twenty-
First Century Approaches to Literature
mean to provoke rather than reassure,
to challenge rather than codify. Instead**

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**of summarizing existing knowledge
scholars working in the field aim at
opening fresh discussion; instead of
emphasizing settled consensus they
direct their readers to areas of
enlivened and unresolved debate. This
volume opens up, in new and innovative
ways, a range of dimensions, some**

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familiar and some more obscure, of late Victorian and modern literature and culture, primarily in British contexts. Late Victorian into Modern emphasises the in-between: the gradual changeover from one period to the next. The volume examines shared developments, points out continuities rather than ruptures,

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and explores and exploits an understanding of the late nineteenth to the early twentieth centuries as a cultural moment in which new knowledges were forming with particular speed and intensity. The organising principle of this book is to retain a key focus on literary texts,

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broadly understood to include familiar categories of genre as well as extra-textual elements such as press and publishing history, performance events and visual culture, while remaining keenly attentive to the inter-relations between text and context in the period. Individual chapters explore such topics

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as Celticism, the New Woman, popular fictions, literatures of empire, aestheticism, periodical culture, political formations, avant-garde poetics, and theatricality.

The Victorian era saw the first great flowering of the detective story. Edgar Allen Poe, Charles Dickens, Wilkie

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Collins, Arthur Conan Doyle, J.S. Le Fanu, and a host of others pioneered a genre of fiction that remains among the most popular today. Now, in Victorian Tales of Mystery and Detection, Michael Cox provides a sampling of the finest detective stories written from the 1840s to the early twentieth century.

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Here readers will find tales displaying a vast array of detectives and villains--and a multitude of murder methods and motives--all chronologically arranged so that readers can follow the genre as it develops over time. For instance, in Conan Doyle's "The Adventure of the

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Blue Carbuncle" we see an example of the many Sherlock Holmes escapades that popularized and came to typify the detective story for the Victorian public. And in the progression of the stories, we witness the evolution of the investigator from Poe's brilliant and eccentric Chevalier C. August Dupin, to Doyle's

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scientific Sherlock Holmes, into Robert Barr's cavalier Valmont (a possible model for Agatha Christie's Hercule Poirot). Including well-known stories by famous authors, as well as little known gems reprinted for the first time, this book offers hours of enjoyment and escape for all lovers of crime fiction.

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Gathers selections from literature and history depicting both real and fictitious criminals, murderers, confidence men, hypocrites, traitors, spies, and tyrants
Much like the Information Age of the twenty-first century, the Industrial Age was a period of great social changes brought about by rapid

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industrialization and urbanization, speed of travel, and global communications. The literature, medicine, science, and popular journalism of the nineteenth century attempted to diagnose problems of the mind and body that such drastic transformations were thought to

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generate: a range of conditions or “diseases of modernity” resulting from specific changes in the social and physical environment. The alarmist rhetoric of newspapers and popular periodicals, advertising various “neurotic remedies,” in turn inspired a new class of physicians and quack

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medical practices devoted to the treatment and perpetuation of such conditions. *Anxious Times* examines perceptions of the pressures of modern life and their impact on bodily and mental health in nineteenth-century Britain. The authors explore anxieties stemming from the potentially harmful

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impact of new technologies, changing work and leisure practices, and evolving cultural pressures and expectations within rapidly changing external environments. Their work reveals how an earlier age confronted the challenges of seemingly unprecedented change, and diagnosed transformations in both the

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**culture of the era and the life of the
mind.**

**The Penguin Book of Victorian Women
in Crime**

Conventions and Ideology

**The Victorian Novel Dreams of the Real
Oxford Big Ideas**

The Oxford Book of English Ghost

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Stories

*The Oxford Handbook of
Victorian Literary
Culture is a major
contribution to the
dynamic field of
Victorian studies. This*

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*collection of 37
original chapters by
leading international
Victorian scholars
offers new approaches to
familiar themes
including science,*

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*religion, and gender,
and gives space to newer
and emerging topics
including old age, fair
play, and economics.*

*Structured around three
broad sections (on 'Ways*

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*of Being: Identity and
Ideology', 'Ways of
Understanding: Knowledge
and Belief', and 'Ways
of Communicating: Print
and Other Cultures', the
volume is sub-divided*

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*into 9 sub-sections each
with its own 'lead'
essay: on subjectivity,
politics, gender and
sexuality, place and
race, religion, science,
material and mass*

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*culture, aesthetics and
visual culture, and
theatrical culture. The
collection, like today's
Victorian studies, is
thoroughly
interdisciplinary and*

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*yet its substantial
Introduction explores a
concern which is evident
both implicitly and
explicitly in the
volume's essays: that
is, the nature and*

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*status of 'literary'
culture and the literary
from the Victorian
period to the present.
The diverse and wide-
ranging essays present
original scholarship*

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*framed accessibly for a
mixed readership of
advanced undergraduates,
graduate students and
established scholars.
Thirty-two stories,
mostly dating from the*

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*1880s and later,
originally published in
magazines.*

*Each Teacher Kit
includes all pages from
the student book
scaffolded with*

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*wraparound notes on
teaching strategies,
lesson planning tips,
assessment advice and
suggested
answers--everything you
need to seamlessly*

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*integrate Oxford
Australian Curriculum
resources into your
teaching program. obook
assess teacher is the
obook student text
enhanced with additional*

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*teacher-focused
functionality. It
provides complete
instructional clarity
and tailored
instruction. The
accompanying assess tool*

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*enables teachers to
schedule tests, view
class progress and
results and create
reports. For all related
titles in this series,
please [click here](#)*

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*A wonderfully wicked new
anthology from the
editor of The Penguin
Book of Gaslight Crime
It is the Victorian era
and society is both
entranced by and fearful*

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*of that suspicious
character known as the
New Woman. She rides
those new- fangled
bicycles and doesn't
like to be told what to
do. And, in crime*

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*fiction, such female
detectives as Loveday
Brooke, Dorcas Dene, and
Lady Molly of Scotland
Yard are out there
shadowing suspects,
crawling through secret*

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*passages, fingerprinting
corpses, and sometimes
committing a lesser
crime in order to solve
a murder. In The Penguin
Book of Victorian Women
in Crime, Michael Sims*

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*has brought together all
of the era's great crime-
fighting females- plus a
few choice crooks,
including Four Square
Jane and the Sorceress
of the Strand.*

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*Victorian Domestic
Handicraft and
Nineteenth-Century
Fiction*

*The Oxford Book of
Villains*

Image, Aesthetics, and

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Victorian New Media

*Victorian Detective
Stories*

*Landscape and Western
Art*

How to Do Things with Books in
Victorian Britain asks how our culture

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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

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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

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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

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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

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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

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between words and objects in the nineteenth century and beyond. This guide steers students through significant critical responses to the Victorian novel from the end of the nineteenth century to the present day. Far from the hushed restraint we

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associate with the Victorians, their world pulsed with sound. This book shows how, in more ways than one, Victorians were hearing things. John Picker draws upon literary and scientific works to recapture the Victorian sense of aural discovery.

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The Oxford Book of Victorian Verse
Late Victorian Into Modern

Hellenism and Homosexuality in
Victorian Oxford

The Oxford Handbook of Victorian
Medievalism

The New Oxford Book of Victorian

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Verse