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KEY=BODY - DENNIS NICHOLSON

Moulding the Female Body in Victorian Fairy Tales and Sensation Novels

Routledge Laurence Talairach-Vielmas explores Victorian representations of femininity in narratives that depart from mainstream realism, from fairy tales by George MacDonald, Lewis Carroll, Christina Rossetti, Juliana Horatia Ewing, and Jean Ingelow, to sensation novels by Wilkie Collins, Mary Elizabeth Braddon, Rhoda Broughton, and Charles Dickens. Feminine representation, Talairach-Vielmas argues, is actually presented in a hyper-realistic way in such anti-realistic genres as children's literature and sensation fiction. In fact, it is precisely the clash between fantasy and reality that enables the narratives to interrogate the real and re-create a new type of realism that exposes the normative constraints imposed to contain the female body. In her exploration of the female body and its representations, Talairach-Vielmas examines how Victorian fantasies and sensation novels deconstruct and reconstruct femininity; she focuses in particular on the links between the female characters and consumerism, and shows how these serve to illuminate the tensions underlying the representation of the Victorian ideal.

Disease, Desire, and the Body in Victorian Women's Popular Novels

Cambridge University Press *Pamela Gilbert argues that popular fiction in mid-Victorian Britain was regarded as both feminine and diseased. She discusses work by three popular women novelists of the time: M. E. Braddon, Rhoda Broughton and "Ouida". Early and later novels of each writer are interpreted in the context of their reception, showing that attitudes toward fiction drew on Victorian beliefs about health, nationality, class and the body, beliefs that the fictions themselves both resisted and exploited.*

Mapping the Victorian Social Body

SUNY Press *Explores how medical and social maps helped shape modern perceptions of space.*

The Cambridge Companion to the Victorian Novel

Cambridge University Press *In The Cambridge Companion to the Victorian Novel, first published in 2000, a series of specially-commissioned essays examine the work of Charles Dickens, the Brontës, George Eliot and other canonical writers, as well as that of such writers as Olive Schreiner, Wilkie Collins and H. Rider Haggard, whose work has recently attracted new attention from scholars and students. The collection combines the literary study of the novel as a form with analysis of the material aspects of its readership and production, and a series of thematic and contextual perspectives that examine Victorian fiction in the light of social and cultural concerns relevant both to the period itself and to the direction of current literary and cultural studies. Contributors engage with topics such as industrial culture, religion and science and the broader issues of the politics of gender, sexuality and race. The Companion includes a chronology and a comprehensive guide to further reading.*

Victorian Women Writers and the Woman Question

Cambridge University Press *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, 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.

Victorian Fiction and the Cult of the Horse

Routledge *The horse was essential to the workings of Victorian society, and its representations, which are vast, ranging, and often contradictory, comprise a vibrant cult of the horse. Examining the representational, emblematic, and rhetorical uses of horses in a diversity of nineteenth-century texts, Gina M. Dorré shows how discourses about horses reveal and negotiate anxieties related to industrialism and technology, constructions of gender and sexuality, ruptures in the social fabric caused by class conflict and mobility, and changes occasioned by national "progress" and imperial expansion. She argues that as a cultural object, the horse functions as a repository of desire and despair in a society rocked by astonishing social, economic, and technological shifts. While representations of horses abound in Victorian fiction, Gina M. Dorré's study focuses on those novels by Charles Dickens, Elizabeth Braddon, Anna Sewell, and George Moore that engage with the most impassioned controversies concerning horses and horse-care, such as the introduction of the steam engine, popular new methods of horse-taming, debates over the tight-reining of horses, and the moral furor surrounding gambling at the race track. Her book establishes the centrality of the horse as a Victorian cultural icon and explores how through it, dominant ideologies of gender and class are created, promoted, and disrupted.*

Lady Audley's Secret

OUP Oxford *'it only rests with yourself to become Lady Audley, and the mistress of Audley Court' When beautiful young Lucy Graham accepts the hand of Sir Michael Audley, her fortune and her future look secure. But Lady Audley's past is shrouded in mystery, and to Sir Michael's nephew Robert, she is not all that she seems. When his good friend George Talboys suddenly disappears, Robert is determined to find him, and to unearth the truth. His quest reveals a tangled story of lies and deception, crime and intrigue, whose sensational twists turn the conventional picture of Victorian womanhood on its head. Can Robert's darkest suspicions really be true? Lady Audley's Secret was an immediate bestseller, and readers have enjoyed its thrilling plot ever since its first publication in 1862. This new edition explores Braddon's portrait of her scheming heroine in the context of the nineteenth-century sensation novel and the*

lively, often hostile debates it provoked. ABOUT THE SERIES: For over 100 years Oxford World's Classics has made available the widest range of literature from around the globe. Each affordable volume reflects Oxford's commitment to scholarship, providing the most accurate text plus a wealth of other valuable features, including expert introductions by leading authorities, helpful notes to clarify the text, up-to-date bibliographies for further study, and much more.

Mary Elizabeth Braddon

A Companion to the Mystery Fiction

McFarland *An important figure in the development of crime fiction, Mary Elizabeth Braddon (1835–1915) wrote more than 80 novels, numerous plays, poems, essays and short stories, and edited two magazines during her 55-year literary career. Her bestselling *Lady Audley's Secret* secured her reputation as a leading “sensation novelist.” Though critics called her work immoral, Braddon’s novels influenced the detective fiction of the late Victorian period. With entries on all her published writing, characters, relationships and influences, and themes and contexts, as well as numerous illustrations, a career chronology, and a chronological and alphabetical listing of all of her works, this companion to Braddon’s mystery fiction is the definitive reference on this provocative but overlooked writer.*

The Exotic Woman in Nineteenth-century British Fiction and Culture

A Reconsideration

UPNE *A fresh and provocative approach to representations of exotic women in Victorian Britain.*

A Companion to Sensation Fiction

John Wiley & Sons *This comprehensive collection offers a complete introduction to one of the most popular literary forms of the Victorian period, its key authors and works, its major themes, and its lasting legacy. Places key authors and novels in their cultural and historical context Includes studies of major topics such as race, gender, melodrama, theatre, poetry, realism in fiction, and connections to other art forms Contributions from top international scholars approach an important literary genre from a range of perspectives Offers both a pre and post-history of the genre to situate it in the larger tradition of Victorian publishing and literature Incorporates coverage of traditional research and cutting-edge contemporary scholarship*

An Underground History of Early Victorian Fiction

Chartism, Radical Print Culture, and the Social Problem Novel

Cambridge University Press *Explores the journalism and fiction appearing in the early Victorian working-class periodical press and its influence on mainstream literature.*

Victorian Skin

Surface, Self, History

Cornell University Press *In Victorian Skin, Pamela K. Gilbert uses literary, philosophical, medical, and scientific discourses about skin to trace the development of a broader discussion of what it meant to be human in the nineteenth century. Where is subjectivity located? How do we communicate with and understand each other's feelings? How does our surface, which contains us and presents us to others, function and what does it signify? As Gilbert shows, for Victorians, the skin was a text to be read. Nineteenth-century scientific and philosophical perspectives had reconfigured the purpose and meaning of this organ as more than a wrapping and*

instead a membrane integral to the generation of the self. Victorian writers embraced this complex perspective on skin even as sanitary writings focused on the surface of the body as a dangerous point of contact between self and others. Drawing on novels and stories by Dickens, Collins, Hardy, and Wilde, among others, along with their French contemporaries and precursors among the eighteenth-century Scottish thinkers and German idealists, Gilbert examines the understandings and representations of skin in four categories: as a surface for the sensing and expressive self; as a permeable boundary; as an alienable substance; and as the site of inherent and inscribed properties. At the same time, Gilbert connects the ways in which Victorians "read" skin to the way in which Victorian readers (and subsequent literary critics) read works of literature and historical events (especially the French Revolution.) From blushing and flaying to scarring and tattooing, Victorian Skin tracks the fraught relationship between ourselves and our skin.

Rediscovering Victorian Women Sensation Writers

Beyond Braddon

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. Houstoun, 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.*

Women, Literature, and the Domesticated Landscape England's Disciples of Flora, 1780-1870

Cambridge University Press *An interdisciplinary study of the 'domesticated' or home landscape as it shapes women's lives and their ways of writing.*

Moral Authority, Men of Science, and the Victorian Novel

Cambridge University Press *Nineteenth-century men of science aligned scientific practice with moral excellence as part of an endeavor to secure cultural authority for their discipline. Anne DeWitt examines how novelists from Elizabeth Gaskell to H. G. Wells responded to this alignment. Revising the widespread assumption that Victorian science and literature were part of one culture, she argues that the professionalization of science prompted novelists to deny that science offered widely accessible moral benefits. Instead, they represented the narrow aspirations of the professional as morally detrimental while they asserted that moral concerns were the novel's own domain of professional expertise. This book draws on works of natural theology, popular lectures, and debates from the pages of periodicals to delineate changes in the status of science and to show how both familiar and neglected works of Victorian fiction sought to redefine the relationship between science and the novel.*

Resisting Bodies

The Negotiation of Female Agency in Twentieth-century Women's Fiction

Wayne State University Press *Helga Druxes' study of the female protagonists in novels by German writer Monika Maron, British writers Margaret Drabble and Jean Rhys, and French writer Marguerite Duras brings together the work of four prominent contemporary women authors. In discussing the position of women in urban spaces from the point of view of feminist and cultural theory, Druxes*

combines anthropology and recent literary theory within the framework of cultural studies. She addresses such concerns as the objectification/commodification of women in late capitalist society, the possibilities for resistant or subversive female agency under these conditions, and the role of specifically urban arrangements of space in both effecting this objectification and creating the sites where it might be resisted or disrupted by women. Resisting Bodies is an important contribution to literary criticism and feminist theory.

Nineteenth-century Studies

Victorian Literature and the Anorexic Body

Cambridge University Press *Anna Krugovoy Silver examines the ways nineteenth-century British writers used physical states of the female body - hunger, appetite, fat and slenderness - in the creation of female characters. Silver argues that anorexia nervosa, first diagnosed in 1873, serves as a paradigm for the cultural ideal of middle-class womanhood in Victorian Britain. In addition, Silver relates these literary expressions to the representation of women's bodies in the conduct books, beauty manuals and other non-fiction prose of the period, contending that women 'performed' their gender and class alliances through the slender body. Silver discusses a wide range of writers including Charlotte Brontë, Christina Rossetti, Charles Dickens, Alfred Lord Tennyson, Bram Stoker and Lewis Carroll to show that mainstream models of middle-class Victorian womanhood share important qualities with the beliefs or behaviours of the anorexic girl or woman.*

Victorian Sensation Fiction

Palgrave MacMillan *A concise and lucid overview of the key criticism -- from early reviews to twenty-first commentaries -- surrounding the popular genre of Victorian "sensation" fiction.*

The Flesh Made Word

Female Figures and Women's Bodies

Oxford University Press on Demand *Helena Michie's provocative new work looks at how women's bodies are portrayed in a variety of Victorian literary and non-literary genres--from painting, poems, and novels, to etiquette, books, sex manuals, and pornography. After identifying a series of codes and taboos that govern the depiction of women in such activities as eating and working, she then turns to the physical descriptions of Victorian heroines, focusing on those parts of their bodies that are erased, and on those that become fetishized in conventional description. Her vivid analysis moves forward in time with a consideration of 20th-century "second wave" feminism and a discussion of the poetics of the body as articulated by feminist writers on both sides of the Atlantic. Making use of feminist, poststructuralist, and psychoanalytic accounts of the figure of woman, and the relation of the body to the text, *The Flesh Made Word* offers fresh readings of works by writers as diverse as the Brontës, Dickens, Eliot, Gaskell, Trollope, Hardy, Adrienne Rich, Olga Broumas, Audre Lorde, and Louise Gluck.*

Violent Women and Sensation Fiction

Crime, Medicine and Victorian Popular Culture

Springer *This book explores ideas of violent femininity across generic and disciplinary boundaries during the nineteenth century. It aims to highlight how medical, legal and literary narratives shared notions of the volatile nature of women. Mangham traces intersections between notorious legal trials, theories of female insanity, and sensation novels.*

The Victorian Woman Question in Contemporary Feminist Fiction

Springer *The Victorian Woman Question in Contemporary Feminist Fiction explores the representation of Victorian womanhood in the work of some of today's most important British and North American novelists including A.S. Byatt, Sarah Waters, Margaret Atwood, Angela Carter and Toni Morrison. By analysing these novels in the context of the scientific, religious and literary discourses that*

shaped Victorian ideas about gender, it contributes to an important inter-disciplinary debate. For while showing the power of these discourses to shape women's roles, the novels also suggest how individual women might challenge that power through their own lives.

Gothic Animals

Uncanny Otherness and the Animal With-Out

Springer Nature *This book begins with the assumption that the presence of non-human creatures causes an always-already uncanny rift in human assumptions about reality. Exploring the dark side of animal nature and the 'otherness' of animals as viewed by humans, and employing cutting-edge theory on non-human animals, eco-criticism, literary and cultural theory, this book takes the Gothic genre into new territory. After the dissemination of Darwin's theories of evolution, nineteenth-century fiction quickly picked up on the idea of the 'animal within'. Here, the fear explored was of an unruly, defiant, degenerate and entirely amoral animality lying (mostly) dormant within all of us. However, non-humans and humans have other sorts of encounters, too, and even before Darwin, humans have often had an uneasy relationship with animals, which, as Donna Haraway puts it, have a way of 'looking back' at us. In this book, the focus is not on the 'animal within' but rather on the animal 'with-out': other and entirely incomprehensible.*

Daughters of the House

Modes of the Gothic in Victorian Fiction

Springer *Through innovative and controversial readings of Victorian Gothic and 'sensation' fiction, this book interrogates current feminist assumptions about the relation of women to the private sphere, and reveals the unexpectedly radical potential of this association. It is argued that this potential is an intrinsic aspect of the 'female' Gothic tradition traceable back to Ann Radcliffe. A new typology of 'male' and 'female' Gothic is shown to be relevant to contemporary French feminist debates about sexual difference.*

Varieties of Women's Sensation Fiction, 1855-1890: Sensation with a purpose - Erotic sensationalism

Novel Craft

Victorian Domestic Handicraft and Nineteenth-Century Fiction

OUP USA *Examines four novels that feature domestic handcrafts and how they shaped Victorian life and the Victorian novel.*

The Female Performer between Exhibitionism and Feminism in Novels by James, Hawthorne, and Zola

Cambridge Scholars Publishing *This book is concerned with the figure of the female performer in nineteenth-century fiction. It explores the attitudes of Henry James, Nathaniel Hawthorne and Emile Zola towards women's appearances on political daises and theatrical stages. Literature as a cultural force can either boost women's participation in public life or bolster the patriarchal ideology. The book verifies Henry James's feminist ideology that lies behind the positive representation of women's political activism and acting, as two different modes of performance, through a comparative study between him and two of his contemporary novelists. It reflects the clash of opinions among nineteenth-century American and French authors on the issue of women's public manifestation as caught between the spectacular and the political. While some writers have deemed it an exhibitionist demeanour, others have considered it a commitment to the feminist project. The first section shows how a feminist reading in the history of European and American female performers as emerging figures in the nineteenth century can help to understand the position of the figure in the literary works of the period. Nathaniel Hawthorne is shown to be an author who holds the same feminist temperament as James through his portrayal of a*

talented political rhetorician in his novel *The Blithedale Romance*, which is compared to James's *The Bostonians* in the second section. The final part conducts a study in contrasts between James's supportive rendering of the actress in *The Tragic Muse* and Emile Zola's derogatory stereotyping of the female performer as a prostitute in his novel *Nana*.

Food and Femininity in Twentieth-Century British Women's Fiction

Ashgate Publishing, Ltd. *In her feminist intervention into the ways in which British women novelists explore and challenge the limitations of the mind-body binary historically linked to constructions of femininity, Andrea Adolph examines female characters in novels by Barbara Pym, Angela Carter, Helen Dunmore, Helen Fielding, and Rachel Cusk. Adolph focuses on how women's relationships to food (cooking, eating, serving) are used to locate women's embodiment within the everyday and also reveal the writers' commitment to portraying a unified female subject. For example, using food and food consumption as a lens highlights how women writers have used food as a trope that illustrates the interconnectedness of sex and gender with issues of sexuality, social class, and subjectivity—all aspects that fall along a continuum of experience in which the intellect and the physical body are mutually complicit. Historically grounded in representations of women in periodicals, housekeeping and cooking manuals, and health and beauty books, Adolph's theoretically informed study complicates our understanding of how women's social and cultural roles are intricately connected to issues of food and food consumption.*

The Doctor in the Victorian Novel Family Practices

Ashgate Publishing, Ltd. *With the character of the doctor as her subject, Tabitha Sparks follows the decline of the marriage plot in the Victorian novel. As Victorians came to terms with the scientific revolution in medicine of the mid-to-late nineteenth century, the novel's progressive distance from the conventions of the marriage plot can be indexed through a rising identification of the doctor with scientific empiricism. A narrative's stance towards scientific reason, Sparks argues, is revealed by the fictional doctor's relationship to the marriage plot. Thus, novels that feature romantic doctors almost invariably deny the authority of empiricism, as is*

the case in George MacDonald's Adela Cathcart. In contrast, works such as Wilkie Collins's Heart and Science, which highlight clinically minded or even sinister doctors, uphold the determining logic of science and, in turn, threaten the novel's romantic plot. By focusing on the figure of the doctor rather than on a scientific theme or medical field, Sparks emulates the Victorian novel's personalization of tropes and belief systems, using the realism associated with the doctor to chart the sustainability of the Victorian novel's central imaginative structure, the marriage plot. As the doctors Sparks examines increasingly stand in for the encroachment of empirical knowledge on a morally formulated artistic genre, their alienation from the marriage plot and its interrelated decline succinctly herald the end of the Victorian era and the beginning of Modernism.

Varieties of Women's Sensation Fiction, 1855-1890:

Sensationalism and the sensation debate

The Victorian Novel, Service Work, and the Nineteenth-Century Economy

Springer *This book offers a much-needed study of the Victorian novel's role in representing and shaping the service sector's emergence. Arguing that prior accounts of the novel's relation to the rise of finance have missed the emergence of a wider service sector, it traces the effects of service work's many forms and class positions in the Victorian novel.*

The Victorian Male Body

The Victorian Male Body examines some of the main expressions and practices of Victorian masculinity and its embodied physicality. The white, and frequently middle class, male body was often normalised as the epitome of Victorian values. Whilst there has been a long and fruitful discussion around the concept of the 'too-visible' body of the colonised subject and the expectations placed on women's bodies, the idealised male body has received less attention in scholarly discussions. Through its examination of a broad range of Victorian literary and cultural texts, this new collection opens up a previously neglected field of study with a scrutinising focus on what is arguably the ideologically most important body in Victorian society. This collection provides a wide variety of essays

on different aspects of Victorian literature and culture, considering the variety of forms that this 'idealised' male body actually encompassed: fat, starving or disabled bodies, the ghostly figure, the 'othered' body, and the developing body of the schoolboy. The chapters in this book offer a detailed and clear reassessment of the Victorian concepts of manliness, masculinity, homosociality, morality, action, and adventure.

British Women Writing Fiction

University of Alabama Press *An informal, jargon-free introduction to the fiction of 16 contemporary writers either brought up or now living in England, from Muriel Spark to Jeanette Winterson. It seeks to present a balanced view of women's writing since the 1950s and 1960s, those who attracted critical attention during the 1970s and 1980s, and those who have burst upon the literary scene more recently, including Afro-Caribbean and African women. The essays show how each of these writers treats British subjects and themes, sometimes from radically different perspectives, and how those who are daughters of immigrants see themselves as women writing on the margins of society.*

Monstrous Bodies

Feminine Power in Young Adult Horror Fiction

McFarland *Recent works of young adult fantastic fiction such as Stephenie Meyer's Twilight Saga have been criticized for glamorizing feminine subordination. But YA horror fiction with female protagonists who have paranormal abilities suggests a resistance to restrictive gender roles. The "monstrous Other" is a double with a difference, a metaphor of the Western adolescent girl pressured to embody an untenable doll-like feminine ideal. This book examines what each of three types of female monstrous Others in young adult fiction—the haunted girl, the female werewolf and the witch—has to tell us about feminine subordination in a supposedly post-feminist world, where girls continue to be pressured to silence their voices and stifle their desires.*

Between Women

Friendship, Desire, and Marriage in Victorian England

Princeton University Press *Women in Victorian England* wore jewelry made from each other's hair and wrote poems celebrating decades of friendship. They pored over magazines that described the dangerous pleasures of corporal punishment. A few had sexual relationships with each other, exchanged rings and vows, willed each other property, and lived together in long-term partnerships described as marriages. But, as Sharon Marcus shows, these women were not seen as gender outlaws. Their desires were fanned by consumer culture, and their friendships and unions were accepted and even encouraged by family, society, and church. Far from being sexless angels defined only by male desires, Victorian women openly enjoyed looking at and even dominating other women. Their friendships helped realize the ideal of companionate love between men and women celebrated by novels, and their unions influenced politicians and social thinkers to reform marriage law. Through a close examination of literature, memoirs, letters, domestic magazines, and political debates, Marcus reveals how relationships between women were a crucial component of femininity. Deeply researched, powerfully argued, and filled with original readings of familiar and surprising sources, *Between Women* overturns everything we thought we knew about Victorian women and the history of marriage and family life. It offers a new paradigm for theorizing gender and sexuality--not just in the Victorian period, but in our own.

Teaching Nineteenth-Century Fiction

Teaching the New English This book offers practical approaches to some of the key issues and challenges involved in teaching nineteenth-century fiction at the university level, and includes annotated case studies from courses, discussions of instances of useful practice in teaching and a helpful chronology nineteenth-century writers and texts. This new volume in the *Teaching the New English* series looks at how a core area of the English degree curriculum--Victorian fiction--can be taught, and issues facing lecturers and students in the field today. The book has a pedagogical slant, though chapters will also be useful for students of Victorian fiction as an overview of current debate.

Enlightenment and Political Fiction

The Everyday Intellectual

Routledge *The easy accessibility of political fiction in the long eighteenth century made it possible for any reader or listener to enter into the intellectual debates of the time, as much of the core of modern political and economic theory was to be found first in the fiction, not the theory, of this age. Amusingly, many of these abstract ideas were presented for the first time in stories featuring less-than-gifted central characters. The five particular works of fiction examined here, which this book takes as embodying the core of the Enlightenment, focus more on the individual than on social group. Nevertheless, in these same works of fiction, this individual has responsibilities as well as rights—and these responsibilities and rights apply to every individual, across the board, regardless of social class, financial status, race, age, or gender. Unlike studies of the Enlightenment which focus only on theory and nonfiction, this study of fiction makes evident that there was a vibrant concern for the constructive as well as destructive aspects of emotion during the Enlightenment, rather than an exclusive concern for rationality.*

Women Musicians in Victorian Fiction, 1860-1900

Representations of Music, Science and Gender in the Leisured Home

Routledge *Over the first half of the nineteenth century, writers like Austen and Brontë confined their critiques to satirical portrayals of women musicians. Later, however, a marked shift occurred with the introduction of musical female characters who were positively to be feared. First published in 2000, this book examines the reasons for this shift in representations of female musicians in Victorian fiction from 1860-1900. Focusing on changing gender roles, musical practices and the framing of both of these scientific discourses, the book explores how fictional notions of female musicians diverged from actual trends in music making. This book will be of interest to those studying nineteenth century literature and music.*

The secret vice

Masturbation in Victorian fiction and medical culture

Manchester University Press *The secret vice: Masturbation in Victorian fiction and medical culture provides a unique consideration of writings on self-abuse in the long nineteenth century. The book examines the discourse on masturbation in medical works by English, Continental and American practitioners and demonstrates the influence and impact of these writings, not only on Victorian pornography but also in the creation of fictional characters by canonical authors such as Bram Stoker, J. S. Le Fanu, Charles Dickens and Oscar Wilde. The book also features the first detailed and balanced study of the largely overlooked literature on masturbation as it pertains to women in clinical and popular medical works aimed at the female reader. Mason concludes with a consideration of the way the distinctly Victorian discourse on masturbation has persisted into the late-twentieth and twenty-first centuries with particular reference to Willy Russell's tragic-comic novel, *The Wrong Boy* (2000) and to the construction of 'Victorian Dad', a character featured in the adult comic, *Viz*.*

The Novel and The Police

Univ of California Press *"With the appearance of D.A. Miller's remarkable book, the Victorian novel has its most dazzling critic in years. . . . Miller's subject is not so much the police in fiction as fiction and policing, narrative as a conservative function of the polis. Tracking diverse strategies of surveillance and incarceration into the confines of the fictional institution itself, Miller investigates Victorian novels as the often unconscious agent of a disciplinary culture. He thus reads fiction reading us, keeping a public in its private place. His mastery of an intricate, layered, and sinuous argument is stunning, the writing no less than superb. For all the book's overarching debt to Foucault, D.A. Miller 'do the police' in a voice all his own."—Garrett Stewart, author of *Death Sentences: Styles of Dying in British Fiction**