

Mid Victorian Poetry 1860 1879

The nineteenth century was a time of 'movements' - political, social, moral reform causes - which drew on the energies of men and women across Britain. This book studies radical reform at the margins of early Victorian society, focusing on decades of particular social, political and technological ferment: when foreign and British promoters of extravagant technologically assisted utopias could attract many hundreds of supporters of limited means, persuaded to escape grim conditions by emigration to South America; when pioneers of vegetarianism joined the ranks of the temperance movement; and when working-class Chartists, reviving a struggle for political reform, seemed to threaten the State for a brief moment in April 1848. Through the forgotten figure of James Elmslie Duncan, 'shabby genteel' poet and self-proclaimed 'Apostle of the Messiahdom', *The Poetry and the Politics* considers themes including poetry's place in radical culture, the response of pantomime to the Chartist challenge to law and order, and associations between madness and revolution. Duncan became a promoter of the technological fantasies of John Adolphus Etzler, a poet of science who prophesied a future free from drudgery, through machinery powered by natural forces. Etzler dreamed of crystal palaces: Duncan's public freedom was to end dramatically in 1851 just as a real crystal palace opened to an astonished world. In addition to Duncan, James Gregory also introduces a cast of other poets, earnest reformers and agitators, such as William Thom the weaver poet of Inverury, whose metropolitan feting would end in tragedy; John Goodwyn Barmby, bearded Pontiffarch of the Communist Church; a lunatic 'Invisible Poet' of Cremorne pleasure gardens; the hatter from Reading who challenged the 'feudal' restrictions of the Game Laws by tract, trespass and stuffed jay birds; and foreign exotics such as the German-born Conrad Stollmeyer, escaping the sinking of an experimental Naval Automaton in Margate to build a fortune as the Asphalt King of Trinidad. Combining these figures with the biography of a man whose literary career was eccentric and whose public antics were capitalised upon by critics of Chartist agitation, this book is essential reading for anyone interested in radical reform and popular political movements in Victorian Britain.

Vols. 8-10 of the 1965-1984 master cumulation constitute a title index.

Forgetful Remembrance examines the paradoxes of what actually happens when communities persistently endeavour to forget inconvenient events. The question of how a society attempts to obscure problematic historical episodes is addressed through a detailed case study grounded in the north-eastern counties of the Irish province of Ulster, where loyalist and unionist Protestants — and in particular Presbyterians — repeatedly tried to repress over two centuries discomfiting recollections of participation, alongside Catholics, in a republican rebellion in 1798. By exploring a rich variety of sources, Beiner makes it possible to closely follow the dynamics of social forgetting. His particular focus on

vernacular historiography, rarely noted in official histories, reveals the tensions between professed oblivion in public and more subtle rituals of remembrance that facilitated muted traditions of forgetful remembrance, which were masked by a local culture of reticence and silencing. Throughout *Forgetful Remembrance*, comparative references demonstrate the wider relevance of the study of social forgetting in Northern Ireland to numerous other cases where troublesome memories have been concealed behind a veil of supposed oblivion.

Reads Victorian literature and science as artful practices that surpass the theories and discourses supposed to contain them.

An A-Z work with concise entries on all aspects of literature in English.

This volume is part of the definitive edition of letters written by and to Charles Darwin, the most celebrated naturalist of the nineteenth century. Notes and appendixes put these fascinating and wide-ranging letters in context, making the letters accessible to both scholars and general readers. Darwin depended on correspondence to collect data from all over the world, and to discuss his emerging ideas with scientific colleagues, many of whom he never met in person. The letters are published chronologically: volume 24 includes letters from 1876, the year in which Darwin published *Cross and Self Fertilisation in the Vegetable Kingdom*, and started writing *Forms of Flowers*. In 1876, Darwin's daughter-in-law, Amy, died shortly after giving birth to a son, Bernard Darwin, an event that devastated the family. The volume includes a supplement of 182 letters from earlier years, including a newly discovered collection of letters from William Darwin, Darwin's eldest son.

Behind our contemporary experience of globalization, precarity, and consumerism lies a history of colonization, increasing literacy, transnational trade in goods and labor, and industrialization. Teaching British laboring-class literature of the eighteenth and nineteenth centuries means exploring ideas of class, status, and labor in relation to the historical developments that inform our lives as workers and members of society. This volume demonstrates pedagogical techniques and provides resources for students and teachers on autobiographies, broadside ballads, Chartism and other political movements, georgics, labor studies, satire, service learning, writing by laboring-class women, and writing by laboring people of African descent.

Contains approximately 20,000 mostly English language sources for academic libraries of all sizes.

The Royal Historical Society's *Annual Bibliography of British and Irish History* provides a comprehensive and authoritative survey of books and articles published in a single calendar year. It covers all periods of British and Irish history from Roman Britain to the end of the twentieth century, and also includes a section on imperial and commonwealth history. It is the most complete and up-to-date bibliography of its type, and an indispensable tool for historians.

Contains 4000 entries listing the published works of late Victorian poets (1880-1899). Arranged alphabetically by author, the work includes biographical information, bibliographical details of published works and cross-references to other names. It lists many

minor poets unrecorded elsewhere.

Poetical Matter examines the two-way exchange of language and methods between nineteenth-century poetry and the physical sciences. The book argues that poets such as William Wordsworth, Mathilde Blind, and Thomas Hardy identified poetry as an experimental investigation of nature's materiality. It also explores how science writers such as Humphry Davy, Mary Somerville, and John Tyndall used poetry to formulate their theories, to bestow cultural legitimacy on the emerging disciplines of chemistry and physics, and to communicate technical knowledge to non-specialist audiences. The book's chapters show how poets and science writers relied on a set of shared terms ("form," "experiment," "rhythm," "sound," "measure") and how the meaning of those terms was debated and reimagined in a range of different texts. "A stimulating analysis of nineteenth-century poetry and physics. In this groundbreaking study, Tate turns to sound to tease out fascinating continuities across scientific inquiry and verse. Reflecting that 'the processes of the universe' were themselves 'rhythmic,' he shows that a wide range of poets and scientists were thinking through undulatory motion as a space where the material and the immaterial met. 'The motion of waves,' Tate demonstrates, was 'the exemplary form in the physical sciences.' Sound waves, light, energy, and poetic meter were each characterized by a 'process of undulation,' that could be understood as both a physical and a formal property. Drawing on work in new materialism and new formalism, Tate illuminates a nineteenth-century preoccupation with dynamic patterning that characterizes the undulatory as (in John Herschel's words) not 'things, but forms.'" —Anna Henchman, Associate Professor of English at Boston University, USA "This impressive study consolidates and considerably advances the field of physics and poetry studies. Moving easily and authoritatively between canonical and scientist poets, *Nineteenth-Century Poetry and the Physical Sciences* draws scientific thought and poetic form into telling relation, disclosing how they were understood variously across the nineteenth century as both comparable and competing ways of knowing the physical world. Clearly written and beautifully structured, *Nineteenth-Century Poetry and the Physical Sciences* is both scholarly and accessible, a fascinating and indispensable contribution to its field." —Daniel Brown, Professor of English at the University of Southampton, UK "Essential reading for Victorianists. Tate's study of nineteenth-century poetry and science reconfigures debate by insisting on the equivalence of accounts of empirical fact and speculative theory rather than their antagonism. The undulatory rhythms of the universe and of poetry, the language of science and of verse, come into new relations. Tate brilliantly re-reads Coleridge, Tennyson, Mathilde Blind and Hardy through their explorations of matter and ontological reality. He also addresses contemporary theory from Latour to Jane Bennett." —Isobel Armstrong, Emeritus Professor of English at Birkbeck, University of London, UK

The word ain't is used by speakers of all dialects and sociolects of English. Nonetheless, language critics view ain't as marking speakers as "lazy" or "stupid"; and the educated assume ain't is on its deathbed, used only in clichés. Everyone has an opinion about ain't. Even the grammar-checker in Microsoft Word flags every ain't with a red underscore. But why? Over the past 100 years, only a few articles and sections of books have reviewed the history of ain't or discussed it in dialect cont ...

First published in 1988, this encyclopedia serves as an overview and point of entry to the complex interdisciplinary field of

Victorian studies. The signed articles, which cover persons, events, institutions, topics, groups and artefacts in Great Britain between 1837 and 1901, have been written by authorities in the field and contain bibliographies to provide guidelines for further research. The work is intended for undergraduates and the general reader, and also as a starting point for graduates who wish to explore new fields.

Most Irish fiction published between 1650 and 1900 has fallen into virtual oblivion. Research by the Loebers for their Guide to Irish fiction has led to the identification of hundreds of unknown or forgotten Irish authors and their works, and provides thousands of summaries of novels and anthologies. Carefully documented, A guide to Irish fiction presents details of the publication of Irish fiction in Ireland, England, and North America, as well as several other European countries. Written for literary scholars and students, this book constitutes an essential tool for historians, librarians and antiquarian booksellers.

"During the century 1850-1950 Vancouver Island attracted Imperial officers and other Imperials from India, the British Isles, and elsewhere in the Empire. Victoria was the main British port on the north-west Pacific Coast for forty years before the city of Vancouver was founded in 1886 to be the coastal terminus of the Canadian Pacific Railway. These two coastal cities were historically and geographically different. The Island joined Canada in 1871 and thirty-five years later the Royal Navy withdrew from Esquimalt, but Island communities did not lose their Imperial character until the 1950s."--P. [4] of cover.

"Victorian Literature" is a comprehensive and fully annotated anthology with a flexible design that allows teachers and students to pursue traditional or innovative lines of inquiry. Included in this collection are 105 of the period's prose, poetry, drama, and nonfiction writers, including such canonical authors as Tennyson, Arnold, the Brownings, Carlyle, Ruskin, the Rossettis, Wilde, Eliot, and the Brontes. Fifty authors are women. In addition to selections from the major authors of the period, the volume promotes an ideologically and culturally varied view of Victorian society by including women, working-class, colonial, gay and lesbian writers, and dialect poets. These selections offer readers the opportunity to study new voices beyond the canon. There are 5 contextual sections covering the Condition of England; Gender, Women, and Sexuality; Literature and the Arts; Religion and Science; and Empire. These contexts are interdisciplinary in nature and examine the social, cultural, artistic, and historical factors at play during the period. They also contain unexpected sub-sections on topics of recent scholarship, such as environmentalism and animal rights; mass literacy and mass media; sex and sexuality; Victorian childhood; melodrama and comedy; the Irish question; ruling India and the Indian Mutiny; innovations in print culture; and the science of race. The coverage is further expanded with an extensive website for teachers and students that presents additional contextual readings (each with new sub-sections, such as

Orientalism, ecclesiastical parties, literature and new technologies, law and the sexual subject), visual materials, audio recordings, maps, chronologies, and thematic indexes. These are fully integrated with the text and include detailed annotations about names, places, events, allusions, and leading ideas. From the canon to its extensions to its contexts, this website is a fresh and exciting introduction to the diversity of the Victorian age.

This two-volume reset edition draws together a selection of Anglo-Indian poetry from the Romantic era and the nineteenth century.

Unshaken world!/Another day of light/After the human/Chaos of the night' With these words - a vivid mingling of hope and despair - Frances Cornford protested against the terrible brutality of war. Here, in a collection of women's poetry from the Second World War, eighty-seven poets record the devastating upheavals it caused with its attendant partings, separations, bereavements. Whether as civilians or as auxiliary servicewomen, these women write of the fear of air attacks, of children's response to evacuation, of their horror of Nazi persecution. But they convey too the sweet expectation of peace, of reunion and rebirth. Amongst the poets, some known and many less known, are Phyllis Shand Allfrey, Elaine Feinstein, F. Tennyson Jesse, Naomi Mitchison, Edith Sitwell, Stevie Smith and Sylvia Townsend Warner. This Companion brings together specially commissioned essays by distinguished international scholars that reflect both the diversity of Victorian poetry and the variety of critical approaches that illuminate it. Approaches Victorian poetry by way of genre, production and cultural context, rather than through individual poets or poems Demonstrates how a particular poet or poem emerges from a number of overlapping cultural contexts. Explores the relationships between work by different poets Recalls attention to a considerable body of poetry that has fallen into neglect Essays are informed by recent developments in textual and cultural theory Considers Victorian women poets in every chapter Includes, beginning Sept. 15, 1954 (and on the 15th of each month, Sept.-May) a special section: School library journal, ISSN 0000-0035, (called Junior libraries, 1954-May 1961). Also issued separately.

Examining the place of nature in Victorian women's poetry, Fabienne Moine explores the work of canonical and long-neglected women poets to show the myriad connections between women and nature during the period. At the same time, she challenges essentialist discourses that assume innate affinities between women and the natural world. Rather, Moine shows, Victorian women poets mobilised these alliances to defend common interests and express their engagement with social issues. While well-known poets such as Elizabeth Barrett Browning and Christina Rossetti are well-represented in Moine's study, she pays particular attention to lesser known writers such as Mary Howitt or Eliza Cook who were popular during their lifetimes or Edith Nesbit, whose verse has received scant critical attention so far. She also brings to the fore the poetry of many non-professional poets. Looking to their immediate cultural environments for inspiration, these women

reconstructed the natural world in poems that raise questions about the validity and the scope of representations of nature, ultimately questioning or undermining social practices that mould and often fossilise cultural identities.

Superbly rendered illustrations, adapted from Godey's Lady's Book, a rare nineteenth-century fashion magazine, provide authentic views of evolving Victorian modes of apparel — from lace-edged necklines and elongated bodices to fitted bonnets and extravagant bustles. Thirty ready-to-color illustrations depict lavish dresses and gowns of velvet and damask; smart riding outfits trimmed with braid and gilt; an elegant cashmere shawl, children's outfits; as well as hair ornaments, footwear, and other accessories. A lovely collection that offers an authentic glimpse of what well-dressed ladies and youngsters of the Victorian era were wearing, this is a must-have for coloring book fans, costume designers, and cultural historians.

These two volumes list late-and mid-Victorian poets, with brief biographical information and bibliographical details of published works. The major strength of the works is the 'discovery' of very many minor poets and their work, unrecorded elsewhere.

These lovely mid-Victorian-era costumes have been faithfully rendered from the publication that was the "last word" on clothing styles of the period, and include elegant evening dresses, bridal gowns, and daytime wear. Outfits are accompanied by hats and fanciful hair styles of the period. 2 dolls on gatefold cover and 16 costume plates.

First published in 2006, this work is a valuable guide for the researcher in Victorian Studies. Updated to include electronic resources, this book provides guides to catalogs, archives, museums, collections and databases containing material on the Victorian period. It organises the vast array of reference sources by discipline to help researchers tailor their investigations. What does it mean to feel time, to sense its passing along the sinews and nerves of the body as much as the synapses of the mind? And how do books, as material arrangements of print and paper, mediate such temporal experiences? *Chronometres: Devotional Literature, Duration, and Victorian Reading Culture* is a study of the time-inflected reading practices of religious literature, the single largest market for print in Victorian Britain. It examines poetic cycles by John Keble, Alfred Tennyson, Christina Rossetti, and Frances Ridley Havergal; family prayer manuals, Sunday-reading books and periodicals; and devotional gift books and daily textbooks. Designed for diurnal and weekly reading, chronometrical literature tuned its readers' attentions to the idea of eternity and the everlasting peace of spiritual transcendence, but only in so far as it parcelled out reading into discrete increments that resembled the new industrial time-scales of factories and railway schedules. *Chronometres* thus takes up print culture, affect theory, and the religious turn in literary studies in order to explore the intersections between devotional practice and the condition of modernity. It argues that what defines Victorian devotional literature is the experience of its time signatures, those structures of feeling associated with its reading durations. For many Victorians, reading devotionally increasingly meant reading in regular portions and often according to the calendar and work-day in contrast to the liturgical year. Keeping pace with the temporal

