

The Victorian Frame Of Mind 1830 1870

The emotional and intellectual attitudes of the Victorian era are carefully scrutinized

DIV“It is now forty years,” Walter Houghton writes, “since Lytton Strachey decided that we knew too much about the Victorian era to view its culture as a whole.” Recently the tide has turned and the Victorians have been the subject of sympathetic “period pieces,” critical and biographical works, and extensive studies of their age, but the Victorian mind itself remains blurred for us—a bundle of various and often paradoxical ideas and attitudes. Mr. Houghton explores these ideas and attitudes, studies their interrelationships, and traces their simultaneous existence to the general character of the age. His inquiry is the more important because it demonstrates that to look into the Victorian mind is to see some of the primary sources of the modern mind. /div

A volume of essays which constitutes a major overview of the Victorian intellectual enterprise.

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

The Challenge of Democracy

Victorian Biography Reconsidered

Disraeli's Fiction

An Age in Retrospect

William Faulkner

How to be a Victorian

A biography of the English physician and scientist and a history of the advancement of science in the Victorian era. In Victorian Britain, scientific medicine encompassed an array of activities, from laboratory research and the use of medical technologies through the implementation of sanitary measures that drained canals and prevented the adulteration of milk and bread. Although most practitioners supported scientific medicine, controversies arose over where decisions should be made, in the laboratory or in the clinic, and by whom—medical practitioners or research scientists. In this study, Terrie Romano uses the life and eclectic career of Sir John Burdon Sanderson (1829-1905) to explore the Victorian campaign to make medicine scientific. Sanderson, a prototypical Victorian, began his professional work as a medical practitioner and Medical Officer of Health in London, then became a pathologist and physiologist and eventually the Regius Professor of Medicine at Oxford. His career illustrates the widespread support during this era for a medicine based on science. In Making Medicine Scientific, Romano argues this support was fueled by the optimism characteristic of the Victorian age, when the application of scientific methods to a range of social problems was expected to achieve progress. Dirt and disease as well as the material culture of experimentation —from frogs to photographs—represent the tangible context in which Sanderson lived and worked. Romano's detailed portrayal reveals a fascinating figure who embodied the untidy nature of the Victorian age's shift from an intellectual system rooted in religion to one based on science. “A useful entry in the canon of science and public health . . . an antidote to the hubris of recent claims of accomplishment.” —Choice

Study of the lives of Victorian women and their families. This publication offers insights into middle-class life in Britain from 1840 through the early years of the 20th century. Examined are women's relationships, their marriages, the ways they earned and spent their money, and their social, spiritual, and civic lives. The authors explore personal diaries (both men's and women's), correspondence, inventories, wills, census reports, and other documents from Glasgow, the second most important British city of the period.

A major study of changing attitudes to the Victorians, from Lytton Strachey to the present day. >

The Victorian and Edwardian music hall ballet has been a neglected facet of dance historiography, falling prey principally to the misguided assumption that any ballet not performed at the Opera House or 'legitimate' theatre necessarily meant it was of low cultural and artistic merit. Here Alexandra Carter identifies the traditional marginalization of the working class female participants in ballet historiography, and moves on to reinstate the 'lost' period of the music hall ballet and to apply a critical account of that period. Carter examines the working conditions of the dancers, the identities and professional lives of the ballet girls and the ways in which the ballet of the music hall embodied the sexual psyche of the period, particularly in its representations of the ballet girl and the ballerina. By drawing on newspapers, journals, theatre programmes, contemporary fiction, poetry and autobiography, Carter firmly locates the period in its social, economic and artistic context. The book culminates in the argument that there are direct links between the music hall ballet and what has been termed the 'birth' of British ballet in the 1930s; a link so long ignored by dance historians. This work will appeal not only to those interested in nineteenth century studies, but also to those working in the fields of dance studies, gender studies, cultural studies and the performing arts.

Phrenology and Victorian Social Thought

Framing the Victorians

Victorian Britain. The search for a stable religious frame of mind

Imagining a People and a Nation

Forgotten Cops and Private Eyes from the Time of Sherlock Holmes

The Victorians

Amid all that has been published about William Faulkner, one subject--the nature of his thought--remains largely unexplored. But, as Daniel Singal's new intellectual biography reveals, we can learn much about Faulkner's art by relating it to the cultural and intellectual discourse of his era, and much about that era by coming to terms with his art. Through detailed analyses of individual texts, from the earliest poetry through Go Down, Moses, Singal traces Faulkner's attempt to liberate himself from the repressive Victorian culture in which he was raised by embracing the Modernist culture of the artistic avant-garde. To accommodate the conflicting demands of these two cultures, Singal shows, Faulkner created a complex and fluid structure of selfhood based on a set of dual identities--one, that of a Modernist author writing on the most daring and subversive issues of his day, and the other, that of a southern country gentleman loyal to the conservative mores of his community. Indeed, it is in the clash between these two selves, Singal argues, that one finds the key to making sense of Faulkner.

Through detailed analyses of individual texts, from the earliest poetry through Go Down, Moses, Singal traces Faulkner's attempt to liberate himself from the powerful and repressive Victorian culture in which he was raised by embracing the Modernist culture of the artistic avant-garde. Most important, it shows how Faulkner accommodated the conflicting demands of these two cultures by creating a set of dual identities - one, that of a Modernist author writing on the most daring and subversive issues of his day, and the other, that of a southern country gentleman loyal to the conservative mores of his community. It is in the clash between these two selves, Singal argues, that one finds the key to making sense of Faulkner.

Children's Literature and British Identity: Imagining a People and a Nation is the story of the development of English children's literature, focusing on how stories inspire children to adhere to the values of society. Such English authors as Lewis Carroll, J.R.R. Tolkien, and J.K. Rowling have entertained, inspired, confronted social wrongs, and transmitted cultural values—functions previously associated with folklore. Their stories form a new folklore tradition that grounds personal identity, provides social glue, and supports a love of England and English values. This book examines how this tradition came to fruition.

The Victorian Age saw the transformation of the madhouse into the asylum into the mental hospital; of the mad-doctor into the alienist into the psychiatrist; and of the madman (and madwoman) into the mental patient. In Andrew Scull's edited collection Madhouses, Mad-Doctors, and Madmen, contributors' essays offer a historical analysis of the issues that continue to plague the psychiatric profession today. Topics covered include the debate over the effectiveness of institutional or community treatment, the boundary between insanity and criminal responsibility, the implementation of commitment laws, and the differences in defining and treating mental illness based on the gender of the patient.

The Making of a Modernist

Five Victorian Marriages

Women, Family, and Society in Victorian Britain

Possession

Retreat into the Mind

Public Lives

J.B. Schneewind presents a selection of his published essays on ethics, the history of ethics and moral psychology, together with a new piece offering an intellectual autobiography. The essays range across the 17th, 18th, and 19th centuries, with a particular focus on Kant and his relation to earlier thinkers.

"The greatest Scottish novelist since Sir Walter Scott." Anthony Burgess

In her study of the married couple as the smallest political unit, Phyllis Rose uses the marriages of five Victorian writers who wrote about their own lives with unusual candor: Charles Dickens, John Ruskin, Thomas Carlyle, John Stuart Mill, and George Eliot--née Marian Evans.

Examining a series of El Niño-induced droughts and the famines that they spawned around the globe in the last third of the 19th century, Mike Davis discloses the intimate, baleful relationship between imperial arrogance and natural incident that combined to produce some of the worst tragedies in human history. Late Victorian Holocausts focuses on three zones of drought and subsequent famine: India, Northern China; and Northeastern Brazil. All were affected by the same global climatic factors that caused massive crop failures, and all experienced brutal famines that decimated local populations. But the effects of drought were magnified in each case because of singularly destructive policies promulgated by different ruling elites. Davis argues that the seeds of underdevelopment in what later became known as the Third World were sown in this era of High Imperialism, as the price for capitalist modernization was paid in the currency of millions of peasants' lives.

Essays in Victorian Intellectual Life

The Social History of Psychiatry in the Victorian Era

A Study of Nineteenth-Century 'Hidden' Lives

James Fitzjames Stephen and the Crisis of Victorian Thought

Poor Things

The World of Nineteenth Century Mental Health Care

This collection of lectures, broadcasts, reviews, and articles (several of which have not previously been published) embraces many aspects of the English literary scene in the middle of the nineteenth century. Though various in origin the collection has this unity: it has been the constant concern of its authors for many years that the great and lasting contribution of the Victorian age to literature is undervalued, and its appraisal based upon secure foundations of critical scholarship. The book has moreover an obvious connection with the volume on the mid-nineteenth century which the Tiltons are preparing for the Oxford History of English Literature, though the items included here are not samples of that history but rather 'milestones, or halting places, in the studies of Carlyle, John Henry Newman, Tennyson, Clough, Matthew Arnold, and George Eliot. These, however, represent only one side of the book's interest, for there are accounts of writers famous in their day, as Harriett Mozley and Charlotte M. Yonge, but since the cross-currents at work in the period, notably 'Writers and Readers in 1851', which vividly convey the sense of the age, many masterpieces were produced. At several points indeed the volume demonstrates that the truth about the literature of the nineteenth century, in distinction (for the most part) to that of earlier centuries, may be recovered complete.

TRAVEL BACK IN TIME WITH THE BBC'S RUTH GOODMAN We know what life was like for Victoria and Albert. But what was it like for a commoner - like you or me? How did it feel to cook with coal and wash with tea leaves? Drink beer for breakfast and clean your teeth with cuttlefish? Catch the omnibus to work and do the laundry in your corset? How to be a Victorian? A history: a journey back in time more personal than anything before. Moving through the rhythm of the day, this astonishing guide illuminates the overlapping worlds of health, sex, fashion, food, school, work and play. Surviving everyday life came down to the gritty details, the small necessities and tricks of living and Ruth will show you how. If you liked A Time Traveler's Guide to Victorian London, you will love this book. _____ "Goodman skilfully creates a portrait of daily Victorian life with accessible, compelling, and deeply sensory prose" Erin Entrada Kelly "We're lucky to have such a knowledgeable cicerone as Ruth Goodman . . . Revelatory" Alexandra Kimball "Goodman's research is impeccable . . . taking the reader through Victorian life without condescension" Patricia Hagen

This new study of the intersection of romance novels with vocal music records a society on the cusp of modernisation, with a printing industry emerging to serve people's growing appetites for entertainment amidst their changing views of religion and the occult. No mere diversion, fiction was integral to musical culture and together both art forms reveal key intellectual and cultural trends of the Victorian age. The Victorian novel was written in the British home and were shared by many consumers. Roger Hansford explores relationships between music produced in the early 1800s for domestic consumption and the fictional genre of romance, offering a new view of romanticism in British print culture. He surveys romance novels by Ann Radcliffe, Matthew Lewis, Sir Walter Scott, James Hogg, Edward Bulwer and others, and shows the ways that music served to create mood and atmosphere, enlivened social scenes and contributed to plot developments. He explores the connections between musical scenes in romance fiction and the domestic song literature, treating both types of source and their intersection as examples of material culture. Hansford's intersectional reading revolves around the intersections of music, literature, and social history, and includes references to mermaids, ghosts, and witches, and Christians engaged both in virtue and vice – the identities of which remained consistent as influence passed between the art forms. While romance authors quoted song lyrics and included musical descriptions and characters, their novels recorded and modelled the performance of songs by the middle and upper classes, influencing the way people read romance fiction.

This authoritative and thought-provoking history takes a fresh view of what was a period of unprecedented and rapid change. Assuming no prior knowledge of the subject, Hugh Cunningham provides a clear narrative of political events, and an analysis of change and continuity in ideas and in economic and social structure. Britain is set firmly in the context of world history, and the book is the challenge presented by democracy in a period framed by the First and Fourth Reform Acts. 'Democracy' had no stable meaning, and its opponents were just as vocal as its advocates. The book explores its implications for the role of the state, for the governance of empire, and for the relationship between the different nations within the United Kingdom.

The Victorian Frame of Mind 1830-70

The Victorian Frame of Mind

Death in the Victorian Family

Conquest of Mind

Japan in the Victorian Mind

The Victorian Frame of Mind, 1830-1870. [A Reduced Photographic Reprint of the Edition of 1957.]

First published in 1975. This study examines one of the popular scientific philosophies of the nineteenth-century. The first part deals with the reception and diffusion of phrenology in Britain, its usefulness to various professions, and its challenge to traditional religion. The second part considers the application of phrenology in two separate social movements: prison reform and national education. This title will be of interest to students of history and philosophy.

Here Ekbert Faas examines the complex interrelationships among the fields of early psychiatry, poetry, and aesthetics through an in-depth study of the Victorian dramatic monologue and its Romantic antecedents. Discussing the work of over thirty major and minor poets, he focuses on what Victorian critics viewed as an unprecedented psychological school of poetry related to early psychiatry and rooted in the poetic "science of feelings" (Wordsworth). This broad historical perspective enables Faas to redefine our current terminology regarding the dramatic monologue and to document the extent to which early psychiatry shaped the poetry, poetics, and general frame of mind of the Victorians. "In the nineteenth century, English poetry began to explore the psyche in ways contemporaries recognized as new. Wordsworth and Coleridge pioneered what Arnold, Tennyson, and Browning continued. Professor Faas painstakingly documents this, and reactions to it, with reference to simultaneous psychiatric work. Fascinating."--Encounter Originally published in 1989. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905. Seminar paper from the year 2009 in the subject English Language and Literature Studies - Culture and Applied Geography, grade: 1,0, Ruhr-University of Bochum (Englisches Seminar), course: Victorian Britain, language: English, abstract: From today's point of view the society of 19th century Victorian Britain is ei-ther regarded as having been secular or, indeed, very religious. Both claims have their shortcomings and neither conveys the whole and true complexity of Victorian society. The former claim that it must have been a secular society seems to be highly influenced by contemporary – i.e. secular – views on society focussing mainly on scientific progress. The latter claim concerning the reli-giousness of Victorian society is especially popular among scholars studying that period who often focus strongly on religious aspects. However, the majori-ty accepts the view that it is a combination of both aspects. Yet, it remains un-clear or vague and hard to grasp what the people in Victorian Britain thought about their own times. There are quite a few books which deal with the state of mind of certain individuals. However, there are only few books which connect the different notions of the Victorian mind on a broader level. Further research on this specific field of study seems to be necessary. This paper will focus on the Victorian frame of mind at the beginning of the 19th century and will to answer the question what the Victorian mindset actually looked like. I will examine whether it was in a stable condition or whether it was not and what people were concerned with. Therefore, the paper will mainly deal with questions about religious aspects and its opposites. In doing so, the role of religion, the state, and the industrialisation have to be tak-en into account as they had the biggest effect on the Victorian mind. I will show how the different classes of British society reacted towards new ap-proaches of critical thinking about the world and whether they embraced or rejected them. Furthermore, I will look at one possible explanation for the emergence of a critical mindset. The French Revolution will serve as an exem-plary case which heavily influenced the thinking of British liberal intellectuals. Finally, the conclusion will summarise the major findings on the Victorian state of mind and answer the question of its stability.

*The Victorian Frame of Mind, 1830-1870*Yale University Press

John Burdon Sanderson and the Culture of Victorian Science

A Study of Stereotyped Images of a Nation, 1850-80

Photography and the Culture of Realism

Figures of the Imagination

The Victorian Frame of Mind, 1830-1870

Making Medicine Scientific

In 1939, Virginia Woolf called for a more inclusive form of biography, which would include 'the failures as well as the successes, the humble as well as the illustrious'. She did so in part as a reaction against Victorian biography, deemed to have been overly preoccupied with 'Great Men'. Yet a significant number of Victorians had already broken ranks to write the lives of humble, unsuccessful, or neglected men and women. Victorian Biography Reconsidered seeks to uncover and assess this trend. The book begins with an overview of Victorian biography followed by a reflection on how the bagginess of nineteenth-century hero-worship enabled new subjects to emerge. Biographies of 'hidden' lives are then scrutinized through chapters on the lives of humble naturalists, failed destinies, minor women writers, neglected Romantic poets rescued by Victorian biographers, and, finally, the Dictionary of National Biography. In its conclusion, the book briefly discusses how Virginia Woolf absorbed earlier biographical trends before redirecting the representation of 'hidden' lives. Victorian Biography Reconsidered argues that, often paradoxically, nineteenth-century biographers regarded the public sphere with intense wariness. At a time of instability for men of letters, biographers embraced the role of mediators in a manner that asserted their own cultural authority. Frequently, they showed little interest in vouchsafing immortality for their unknown or forgotten subjects, but strove instead to provoke amongst their readers a feeling of gratitude for the hidden labour that sustained the nation and an appreciation for the writers who had brought it to their attention.

Death in the Victorian Family explores family experiences of dying, death, grieving, and mourning in the years between 1830 and 1920. The author examines the experiences of 55 families, including the Gladstones, the Lytteltons, and the Royal Family.

A wide-ranging exploration of the complex and often conflicting discourse on photography in the nineteenth century, Framing the Victorians traces various descriptions of photography as art, science, magic, testimony, proof, document, record, illusion, and diagnosis. Victorian photography, argues Jennifer Green-Lewis, inspired such universal fascination that even two so self-consciously opposed schools as positivist realism and metaphysical romance claimed it as their own. Photography thus became at once the symbol of the inadequacy of nineteenth-century empiricism and the proof of its totalizing vision. Green-Lewis juxtaposes textual descriptions with pictorial representations of a diverse array of cultural activities from war and law enforcement to novel writing and psychiatry. She compares, for example, the exhibition of Roger Fenton's Crimean War photographs (1855) with W. H. Russell's written accounts of the war published in the Times of London (1884 and 1886). Nineteenth-century photography, she maintains, must be reread in the context of Victorian written texts from and against which it developed. Green-Lewis also draws on works by Thomas Hardy, Nathaniel Hawthorne, and Henry James, as well as published writing by Victorian photographers, in support of her view that photography provides an invaluable model for understanding the act of writing itself. We cannot talk about realism in the nineteenth century without talking about visuality, claims Green-Lewis, and Framing the Victorians explores the connections.

A metropolis with a population of about 11 million, Wuhan sits at the crossroads of China. It was here that in the last days of 2019, the first reports of a mysterious new form of pneumonia emerged. Before long, an abrupt and unprecedented lockdown was declared—the first of many such responses to the spread of the COVID-19 pandemic around the world. This book tells the dramatic story of the Wuhan lockdown in the voices of the city's own people. Using a vast archive of more than 6,000 diaries, the sociologist Guobin Yang vividly depicts how the city coped during the crisis. He analyzes how the state managed—or mismanaged—the lockdown and explores how Wuhan's residents responded by taking on increasingly active roles. Yang demonstrates that citizen engagement—whether public action or the civic inaction of staying at home—was essential in the effort to fight the pandemic. The book features compelling stories of citizens and civic groups in their struggle against COVID-19: physicians, patients, volunteers, government officials, feminist organizers, social media commentators, and even aunties loudly swearing at party officials. These snapshots from the lockdown capture China at a critical moment, revealing the intricacies of politics, citizenship, morality, community, and digital technology. Presenting the extraordinary experiences of ordinary people, The Wuhan Lockdown is an unparalleled account of the first moments of the crisis that would define the age.

Parallel Lives

The Penguin Book of Victorian Women in Crime

1830-70

Life in the Victorian Asylum

Children's Literature and British Identity

El Niño Famines and the Making of the Third World

It is now forty years,ö Walter Houghton writes, ösince Lytton Strachey decided that we knew too much about the Victorian era to view its culture as a whole.öä Recently the tide has turned and the Victorians have been the subject of sympathetic öperiod pieces,ö critical and biographical works, and extensive studies of their age, but the Victorian mind itself remains a mystery.ä Mr. Houghton explores these ideas and attitudes, studies their interrelationships, and traces their simultaneous existence to the general character of the age.ä His inquiry is the more important because it demonstrates that to look into the Victorian mind is to see some of the primary sources of the modern mind.

Life in the Victorian Asylum reconstructs the lost world of the nineteenth century public asylums. This fresh take on the history of mental health reveals why county asylums were built, the sort of people they housed and the treatments they received, as well as the enduring legacy of these remarkable institutions.Mark Stevens, the best-selling author of Broadmoor book, he delves into Victorian mental health archives to recreate the experience of entering an asylum and being treated there, perhaps for a lifetime. Praise for Broadmoor Revealed'Superb,' Family Tree magazine'Detailed and thoughtful,' Times Literary Supplement'Paints a fascinating picture,' Who Do You Think You Are? Magazine

Hailed by The New York Times Book Review as "a gifted observer, able to discern the exact details that bring whole worlds into being" and "a storyteller who could keep a sultan on the edge of his throne for a thousand and one nights," A. S. Byatt writes some of the most engaging and skillful novels of our time. Time magazine calls her "a novelist of dazzling invention." The Pulitzer Prize, was praised by critics on both sides of the Atlantic when it was first published in 1990. "On academic rivalry and obsession, Byatt is delicious. On the nature of possession—the lover by the beloved, the biographer by his subject—she is profound," said The Sunday Times (London). The New Yorker dubbed it "more fun to read than The Name of the Rose . . . Its woman variety show of literary styles and types." The novel traces a pair of young academics—Roland Michell and Maud Bailey—as they uncover a clandestine love affair between two long-dead Victorian poets. Interwoven in a mesmerizing pastiche are love letters and fairytales, extracts from biographies and scholarly accounts, creating a sensuous and utterly delightful

that describes the novel's origins and its twenty-year gestation, this Modern Library edition is a handsome keepsake for fans of Possession—new and old alike.

Samuel Smiles is best known for his book Self Help (1859), which many have assumed to be an encouragement to social and financial success. However, Smiles actually argued against the single-minded pursuit of success, and in favour of the protean formation of character as the ultimate goal of life. First published in 1987, this book examines Samuel Smiles' ideal of self-help as an ethical ethic. Drawing on 'sub-literature' such as pamphlets, periodicals, novels, works by Dissenting and Anglican ministers, popular 'success' and 'self-improvement' books, and general literature on the condition of the working classes, it presents a broad range of public opinion and attitudes towards work and in doing so, creates an essential framework and context for Smiles' work.

Victorian history and ideology.

Contesting Cultural Authority

Episodes from the Early Life of Archibald McCandless M.D., Scottish Public Health Officer

The Wuhan Lockdown

The Victorian Frame of Mind, 1830-1970

Britain 1832-1918

Victorian Poetry and the Rise of Psychiatry