

The Governess Position A Victorian BdsM Erotic Romance

First published in the year 1847, famous Victorian novelist and one of the famous Brontë sisters of English Literature, Anne Brontë's celebrated novel 'Agnes Grey' was her debut novel. The novel follows Agnes Grey, a governess, as she works within families of the English gentry.

Follow three best friends who navigate love and independence as governesses in Regency England in this delightfully charming installment in the Governesses series. Mary Woodward, a young veteran governess, has one job: guiding a young debutante through her first season in high society. And up until now, keeping her fous and avoiding temptation has been easy. But never before has the father of her young charge been as devilishly handsome as the single, wealthy Earl of Asten.... Convinced to risk it all, Mary let's herself enjoy one night of magic at a masked ball in Asten's arms, but will they both regret everything when the Earl learns her true identity?

Presents literary criticism on the works of nineteenth-century writers of all genres, nations, and cultures. Critical essays are selected from leading sources, including published journals, magazines, books, reviews, diaries, broadsheets, pamphlets, and scholarly papers. Criticism includes early views from the author's lifetime as well as later views, including extensive collections of contemporary analysis.

Originally published in 1978. Between 1830 and 1890 the English theatre became recognisably modern. Standards of acting and presentation improved immeasurably, new playwrights emerged, theatres became more comfortable and more intimate and playgoing became a national pastime with all classes. The actor's status rose accordingly. In 1830 he had been little better than a social outcast; by 1880 he had become a member of a skilled, relatively well-paid and respected profession which was attracting new recruits in unprecedented numbers. This is a social history of Victorian actors which seeks to show how wider social attitudes and developments affected the changing status of acting as a profession. Thus the stage's relationship with the professional world and the other arts is dealt with and is followed by an assessment of the moral and religious background which played so decisive a part in contemporary attitudes to actors. The position of actresses in particular is given special consideration. Many non-theatrical sources are used here and there is a survey of salaries and working conditions in the theatre to show how the rising social status of the actor was matched by changes in his theatrical standing. A novel area of study is covered in tracing the changing social composition of the acting profession over the period and in exploring the case-histories of three generations of performers.

The true story of the seemingly respectable woman convicted of a murderous spree in Victorian-era Brighton, England. In 1871, when the news broke of a series of mysterious poisonings in the popular resort town of Brighton, shock and horror gripped the public. Even more disturbing was the revelation that the culprit was not a common criminal but a local "lady of fortune," Christiana Edmunds. Starting in March, Christiana had sent out dozens of poisoned chocolates and sweets to Brighton's residents. Her campaign resulted in the death of four-year-old vacationer Sidney Barker, and wounded countless others. Her arrest in August provoked such an emotional response from the local public that her trial was moved from Brighton to London's Old Bailey. The prosecution anticipated an easy victory. Christiana had not confessed, but witnesses confirmed she had purchased strychnine and their testimonies placed her at the scenes of the crimes. She had a motive too, argued the prosecution; she was a scorned woman. Despite the defense's best efforts, the jury took only one hour to convict her of the murder of Sidney Barker and the attempted murder of three others. This book tells the engrossing story of the crime, the trial, the darker underworld of Victorian Brighton, and the ultimate fate of Christiana Edmunds.

The story of the queen who defied convention and defined an era A passionate princess, an astute and clever queen, and a cunning widow, Victoria played many roles throughout her life. In Queen Victoria: Twenty-Four Days That Changed Her Life, Lucy Worsley introduces her as a woman leading a truly extraordinary life in a unique time period. Queen Victoria simultaneously managed to define a socially conservative vision of Victorian womanhood, while also defying its conventions. Beneath her exterior image of traditional daughter, wife, and widow, she was a strong-willed and masterful politician. Drawing from the vast collection of Victoria's correspondence and the rich documentation of her life, Worsley recreates twenty-four of the most important days in Victoria's life. Each day gives a glimpse into the identity of this powerful, difficult queen and the contradictions that defined her. Queen Victoria is an intimate introduction to one of Britain's most iconic rulers as a wife and widow, mother and matriarch, and above all, a woman of her time.

The Victorian GovernessA&C Black

In The Art of Adapting Victorian Literature, 1848-1920, Karen E. Laird alternates between readings of nineteenth-century stage and twentieth-century silent film adaptations to investigate the working practices of the first adapters of Victorian fiction. Laird's juxtaposition between stage and screen brings to life the dynamic culture of literary adaptation as it developed throughout the long nineteenth-century. Focusing on Charlotte Brontë's Jane Eyre, Charles Dickens's David Copperfield, and Wilkie Collins's The Woman in White, Laird demonstrates how adaptations performed the valuable cultural work of expanding the original novel's readership across class and gender divides, exporting the English novel to America, and commemorating the novelists through adaptations that functioned as virtual literary tourism. Bridging the divide between literary criticism, film studies, and theatre history, Laird's book reveals how the Victorian adapters set the stage for our contemporary film adaptation industry.

This gothic classic, "The Turn of the Screw" is one of the most famous ghost stories of all time. On Christmas Eve, Douglas reads a manuscript written by a former acquaintance, the

governess, whom Douglas claims to have known and who is now dead. The manuscript tells the story of how the young governess is hired by a man who has become responsible for his young nephew and niece after the tragic deaths of their parents. He is uninterested in raising the children. The governess's new employer gives her full responsibility for the young siblings and explicitly states that he is not to be bothered with communications of any sort. Set in a remote estate this critically acclaimed novella tells the tale of a governess who, looking after two children, becomes convinced that the grounds are haunted. This story has been adapted many times for film and television, most recently in *The Turning* (2020). Famed for its ability to create an intimate sense of confusion and suspense, this novella is a must-read for all horror and ghost story fans.

Rich with family secrets, lingering danger, and the captivating allure of new love, this Regency romance introduces us to the Twethewey family and their search for peace, justice, and love on the Cornish coast. Cornwall, England, 1811—Blamed for her husband's death, Cordelia Greythorne fled Cornwall and accepted a governess position to begin a new life. Years later her employer's unexpected death and his last request for her to watch over his five children force her to reevaluate. She can't abandon the children now that they've lost both parents, but their new guardian lives at the timeworn Penwythe Hall . . . back on the Cornish coast she's tried desperately to forget. Jac Twethewey is determined to revive Penwythe Hall's once-flourishing apple orchards, and he'll stop at nothing to see his struggling estate profitable again. He hasn't heard from his brother in years, so when his nieces, nephews, and their governess arrive unannounced, he battles both grief at his brother's death and bewilderment over this sudden responsibility. Jac's priorities shift as the children take up residence in the ancient halls, but their secretive governess—and the mystery shrouding her past—proves to be a disruption to his carefully laid plans. Praise for *The Governess of Penwythe Hall*: "Absolutely captivating! Once I started reading, I couldn't put down *The Governess of Penwythe Hall*. This blend of *Jane Eyre*, *Jane Austen*, and *Jamaica Inn* has it all. Intrigue. Danger. Poignant moments. And best of all a sweet, sweet love story. This is by far my favorite Sarah Ladd book. Don't hesitate to snatch up this title!" —Michelle Griep, Christy Award-winning author of the *Once Upon a Dickens* Christmas series "Brimming with dangerous secrets, rich characters, and the hauntingly beautiful descriptions Sarah Ladd handles so well, 1800s Cornwall is brought vividly to life in this well-crafted tale that kept me glued to the pages. What a brilliant start to a new series!" —Abigail Wilson, author of *In the Shadow of Croft Towers* "The *Governess of Penwythe Hall* is a delightful and emotionally gripping tale that will tick all the boxes for any Regency lover: romance, history, and enough unpredictable intrigue to keep you up past your bedtime." —Kristi Ann Hunter, author of *A Defense of Honor* "Lovers of sweet and Christian romance alike will fall in love with Delia's strength amid the haunting backdrop of her tragic past and the Cornish coast. Throw in a handsome leading man willing to turn his life upside down for the children in Delia's charge, and you have a story you can't put down." —Josi S. Kilpack, Whitney Award-winning author of the *Mayfield Family* series Sweet, full-length Regency romance First book in the Cornwall novels (*The Governess of Penwythe Hall*, *The Thief of Lanwyn Manor*, and *The Light at Wyndcliff*), but can be read as a stand-alone story Book length: 90,000 words Includes discussion questions

This innovative collection of essays employs historical and sociological approaches to provide important case studies of asylums, psychiatry and mental illness in England, Wales, Scotland and Ireland. Leading scholars in the field working on a variety of geographical, temporal, socio-cultural, economic and political contexts, show how class and gender have historically affected and conditioned the thinking, language, and processes according to which society identified and responded to the mentally ill. Contributors to this volume focus on both class and gender and thus are able to explore their interaction, whereas previous publications addressed class or gender incidentally, partially, or in isolation. By adopting this dual focus as its unifying theme, the volume is able to supply new insights into such interesting topics as patient careers, the relationship between lay and professional knowledge of insanity, the boundaries of professional power, and the creation of psychiatric knowledge. Particularly useful to student readers (and to those new to this academic field) is a substantive and accessible introduction to existing scholarship in the field, which signposts the ways in which this collection challenges, adjusts and extends previous perspectives.

"Discipline, Miss Brewer. Obedience. Submission. These are the keys to your reformation. Until you learn this and accept it your punishments will continue." Constance Brewer is facing nine years in Newgate Prison for theft with no hope for early release. Her future appears bleak, but then she is taken to see a visitor—Professor George E. Feversham, the founder of Feversham's Academy of Young Women's Correctional Education. His offer astounds her. If she completes his rehabilitation regimen she will be released and her criminal record expunged; the only requirement is that she obey him without question. She eagerly accepts his terms, but she has no intention of being rehabilitated. Escape from a man as naive as the Professor should be easy, and once free she can disappear into the London slums. But when she is captured only seconds after breaking out of her room Constance soon discovers why it is called correctional education. Will Constance submit to the Professor's discipline, or will she return to Newgate Prison until she is an old maid? Keywords: victorian erotica, medical exam, medical play, sex, erotic, erotica, doctor patient sex, doctor patient erotica, enema, virgin, domination and submission, humiliation, punishment, humiliated and punished, bondage, teen, teenage, teenager, young girl, schoolgirl, spanked, spanking, vibrator, dildo, multiple partners, tied up and punished, birched, birching, examination, nurse

Between the 1780s and the end of the nineteenth century, an army of sad women took up residence in other people's homes, part and yet not part of the family, not servants, yet not equals. To become a governess, observed Jane Austen in *Emma*, was to "retire from all the pleasures of life, of rational intercourse, equal society, peace and hope, to penance and mortification for ever." However, in an ironic paradox, the governess, so marginal to her society, was central to its fiction—partly because governessing was the fate of some exceptionally talented women who later wrote novels based on their experiences. But personal experience was only one source, and writers like Wilkie Collins, William Makepeace Thackeray, Henry James, and Jane Austen all recognized that the governess's solitary figure, adrift in the world, offered more novelistic scope than did the constrained and respectable wife. Ruth Brandon weaves literary and social history with details from the lives of actual governesses, drawn from their letters and journals, to craft a rare portrait of real women whose lives were in stark contrast to the romantic tales of their fictional counterparts. Governess will resonate with the many fans of Jane Austen and the Brontës, whose novels continue to inspire films and books, as well as fans of *The Nanny Diaries* and other books that explore the longstanding tension between mothers and the women they hire to raise their children.

Henry James and Alfred Hitchcock knew too much. Self-imposed exiles fully in the know, they approached American and European society as inside-outsiders, a position that afforded them a kind of double vision. Masters of their arts, manipulators of their audiences, prescient and pathbreaking in their techniques, these demanding and meticulous artists fiercely defended authorial

and directorial control. Their fictions and films are obsessed with knowledge and its powers: who knows what? What is there to know? *The Men Who Knew Too Much* innovatively pairs these two greats, showing them to be at once classic and contemporary. Over a dozen major scholars and critics take up works by James and Hitchcock, in paired sets, to explore the often surprising ways that reading James helps us watch Hitchcock and what watching Hitchcock tells us about reading James. A wide-range of approaches offer fresh insights about spectatorship, narrative structure, and cinematic representation, as well as the relationship between technology and art, the powers of silence, sensory-and sensational-experiences, the impact of cognition, and the uncertainty of interpretation. The essays explore the avowal and disavowal of familial bonds, as well as questions of Victorian convention, female agency, and male anxiety. And they fruitfully engage issues related to patriarchy, colonialism, national, transnational, and global identities. The capacious collection, with its brilliant insights and intellectual surprises, is equally compelling in its range and cogency for James readers and film theorists, for Hitchcock fans and James scholars.

A rich and fascinating account of the lives of Victorian governesses, exploring nineteenth-century attitudes to women, family and class. If a nineteenth century lady had neither a husband to support her nor money of her own, almost her only recourse was to live in someone else's household and educate their children - in particular, their daughters. Marooned within the confines of other people's lives, neither servants nor family members, governesses occupied an uncomfortable social limbo. And being poor and insignificant, their papers were mostly lost. But a few journals and letters have come down to us, giving a vivid record of what it was to be a lone professional woman at a time when such a creature officially did not exist.

Some of the greatest English novels were written during the Victorian era, and many are still widely read and taught today. But many others written during that period have been neglected by scholars and modern readers alike. With the increasing interest in revising Victorian history and gender scholarship, especially through the rediscovery of lost texts written by women, this book is a timely and much needed study. The expert contributors discuss novels by such Victorian women writers as Grace Aguilar, Catherine Crowe, Charlotte Elizabeth Tonna, Annie E. Holdsworth, Ella Hepworth Dixon, Flora Annie Steel, Anne Thackeray, Sarah Grand, Marie Corelli, and others. These novels reveal perspectives of 19th-century British culture not present in canonized works and therefore revise our understanding of Victorian life and attitudes.

The Turn of the Screw is an 1898 Horrornovella by Henry James that first appeared in serial format in *Collier's Weekly* magazine (January 27 - April 16, 1898). In October 1898 it appeared in *The Two Magics*, a book published by Macmillan in New York City and Heinemann in London. Classified as both gothic fiction and a ghost story, the novella focuses on a governess who, caring for two children at a remote estate, becomes convinced that the grounds are haunted.

An investigation of the Victorian governess novel as a specific genre. Based on a comprehensive set of nineteenth-century novels, governess manuals, articles and biographical material, it shows how the Victorian Governess novel made up a vital part of the governess debate, as well as of the more general debate on female education.

Examination of the representation of the family in Dickens's novels.

The importance of ghosts, and liminal experience in general, in the fiction of Henry James.

This delightfully charming and saucy Regency era romance, is first in the *Governess* series in which three best friends are employed as governesses for different families, and all find themselves wanting something they can't have. Elizabeth Porter is quite happy with her position as the governess for two sneaky-yet-sweet girls when she notices that they have a penchant for falling ill and needing the doctor. As the visits from the dashing and handsome Doctor Edward Fellows become more frequent, Elizabeth quickly sees through the lovesick girls' ruse. Yet even Elizabeth can't help but notice Edward's bewitching bedside manner even as she tries to convince herself that someone of her station would not make a suitable wife for a doctor. But one little kiss won't hurt...

Seminar paper from the year 2017 in the subject Didactics - English - History of Literature, Eras, grade: 10,0, Justus-Liebig-University Giessen, language: English, abstract: The following term paper will deal with the several depictions of female protagonists in English literature while the focus will be on Catherine Earnshaw, the female protagonist in Emily Brontë's "*Wuthering Heights*", and the typical English characteristics. The character development will be analyzed in context of the concept of gender and compared to other English female protagonists. In order to do so, firstly the principle of gender itself will be delineated, subsequently the characteristics of the Victorian Age will be briefly summarized. Thereafter, Catherine Earnshaw's character development will be elaborated and its similarities with and differences from other female protagonists will be emphasized. As for literature figures nowadays, Emily Brontë's "*Wuthering Heights*" is a prime example for classic English literature of the Victorian Age, whereas coeval critics refused to accept the novel as appropriate according to the predominant behavior patterns and norms. Its solid position in classic English literature was not foreseeable then since Ellis Bell – the Brontë-sisters used to write under pseudonyms at the beginning – had been criticized for his violent and ruffian storyline and characters which were unconventional and shocking for a society in which it was not common to have or depict such strong and blatant feelings. In contrast to the passionate and impulsive love story which also includes revenge, hate and violence, other authors such as Charlotte Brontë published works that were typical and appropriate for the mindset of Victorian people and managed to achieve purely success and admiration, for instance the governess-novel "*Jane Eyre*". Also Jane Austen's "*Pride and Prejudice*" which has been published before the Victorian Age and tells the love story between Elizabeth Bennett and Fitzwilliam Darcy abides the common norms and fits into the sophisticated world Austen presents.

The figure of the governess is very familiar from nineteenth-century literature. Much less is known about the governess in reality. This book is the first rounded exploration of what the life of the home schoolroom was actually like. Drawing on original diaries and a variety of previously undiscovered sources, Kathryn Hughes describes why the period 1840-80 was the classic age of governesses. She examines their numbers, recruitment, teaching methods, social position and prospects. The governess provides a key to the central Victorian concept of the lady. Her education consisted of a series of accomplishments designed to attract a husband able to keep her in the style to which she had become accustomed from birth. Becoming a governess was the only acceptable way of earning money open to a lady whose family could not support her in leisure. Being paid to educate another woman's children set in play a series of social and emotional tensions. The governess was a surrogate mother, who was herself childless, a young woman whose marriage prospects were restricted, and a family member who was sometimes mistaken for a servant.

Jane Eyre, the story of a young girl and her passage into adulthood, was an immediate commercial success at the time of its original publication in 1847. Its representation of the underside of domestic life and the hypocrisy behind religious enthusiasm drew both praise and bitter criticism, while Charlotte Brontë's striking expose of poor living conditions for children in charity schools as well as her poignant portrayal of the limitations faced by women who worked as governesses sparked great controversy and social debate. *Jane Eyre*, Brontë's best-known novel, remains an extraordinary coming-of-age narrative, and one of the great classics of literature.

Seminar paper from the year 2005 in the subject English Language and Literature Studies - Literature, grade: 2,3, University of Freiburg (Englisches Seminar), course: Proseminar 'The

Brontes', 11 entries in the bibliography, language: English, abstract: With Jane Eyre, Charlotte Bronte created a literary work that shook traditional conventions in Victorian England by showcasing the feminist view so clearly. It is a work that refutes denial and ignorance of women's sexual identity and passion. Jane Eyre shows that women are capable of being passionate and of experiencing fulfillment in a marriage where the partners are equals. In the following essay, I will explain the role and some major problems of middle-class women in 19th century Victorian England. Moreover, I will elaborate on how 'the woman question' (Martin, J. 1999:15) appeared and stress the fact that it brought about a complete and complex change in English society. In chapter 1, the emphasis will lie on the historical background which shall serve as a basis for the following chapters where the main focus is made on the analysis of Charlotte Bronte's text Jane Eyre. I will illustrate that Jane Eyre is a woman who, resisting the limiting conventions of her time, reaches her goal - a life in fulfillment and bliss. It shall also be shown that Jane's life is a symbolical "pilgrimage towards maturity and fulfillment" (Newman 1996: 475) starting in Gateshead and continuing with stops in Lowood, Thornfield and Moor House, before concluding in Ferndean."

Part I of this authoritative handbook offers systematic essays, which deal with major historical, social, philosophical, political, cultural and aesthetic contexts of the English novel between 1830 and 1900. The essays offer a wide scope of aspects such as the Industrial Revolution, religion and secularisation, science, technology, medicine, evolution or the increasing mediatisation of the lifeworld. Part II, then, leads through the work of more than 25 eminent Victorian novelists. Each of these chapters provides both historical and biographical contextualisation, overview, close reading and analysis. They also encourage further research as they look upon the work of the respective authors at issue from the perspectives of cultural and literary theory.

A Dickensian ghost story from the bestselling author of *The Heart's Invisible Furies* and *A Ladder to the Sky* "A wonderfully creepy novel...magnificently eerie." —*The Observer* *This House Is Haunted* is a striking homage to the classic nineteenth-century ghost story. Set in Norfolk in 1867, Eliza Caine responds to an ad for a governess position at Gaudlin Hall. When she arrives at the hall, shaken by an unsettling disturbance that occurred during her travels, she is greeted by the two children now in her care, Isabella and Eustace. There is no adult present to represent her mysterious employer, and the children offer no explanation. Later that night in her room, another terrifying experience further reinforces the sense that something is very wrong. From the moment Eliza rises the following morning, her every step seems dogged by a malign presence that lives within Gaudlin's walls. Eliza realizes that if she and the children are to survive its violent attentions, she must first uncover the hall's long-buried secrets and confront the demons of its past. Clever, captivating, and witty, *This House Is Haunted* is pure entertainment with a catch.

The Companion to the Victorian Novel provides contextual and critical information about the entire range of British fiction published between 1837 and 1901. Provides contextual and critical information about the entire range of British fiction published during the Victorian period. Explains issues such as Victorian religions, class structure, and Darwinism to those who are unfamiliar with them. Comprises original, accessible chapters written by renowned and emerging scholars in the field of Victorian studies. Ideal for students and researchers seeking up-to-the-minute coverage of contexts and trends, or as a starting point for a survey course.

Provides a valuable selection of nineteenth-century essays on the art of fiction. These contemporary essays are strategically placed alongside a selection of modern critical responses to twelve familiar nineteenth-century novels.

Wicked wolves and a grim governess threaten Bonnie and her cousin Sylvia when Bonnie's parents leave Willoughby Chase for a sea voyage. Left in the care of the cruel Miss Slighcarp, the girls can hardly believe what is happening to their once happy home. The servants are dismissed, the furniture is sold, and Bonnie and Sylvia are sent to a prison-like orphan school. It seems as if the endless hours of drudgery will never cease. With the help of Simon the gooseboy and his flock, they escape. But how will they ever get Willoughby Chase free from the clutches of the evil Miss Slighcarp?

An indispensable resource for readers investigating Victorian literature and culture, this book offers a comprehensive summary of the historical, social, political, and cultural contexts of Victorian England. • Includes an introduction on background information about the Victorian era • Presents a timeline of information about the period and context for the literary works discussed • Explores the historical background of the literary works • Excerpts primary source documents to give readers first-hand accounts of the issues addressed in the texts

This book opens a window into the lives of British spinsters in the mid-seventeenth to mid-nineteenth centuries, assessing the opportunities open to them and the restrictions placed upon them within different social classes, occupations, and periods. Hill examines how often spinsters were able to earn enough money to live independently, She looks at the part single women played in religious organisations and the role of friendship and letter-writing in their daily lives. She describes the nature of close relationships between women, some lesbian but many others not. Exploring the spinsters' possibilities of escape from restrictive lives, particularly by emigration or crossdressing, she discusses how successful these were. She provides details about the degree of surveillance single women suffered from the authorities and how often they were seen as a threat to social order. Finally she addresses the question of whether all spinsters of this era were suffering victims or potential viragoes, or neither.

Artists and Attic sees the relationship between architecture and literature as a concrete reflection of nineteenth century ideology creating an iconic picture of women's position in society and literature during that period. In the Victorian house, the attic is hidden and neglected, yet to a woman artist, it is a space of her own to produce a text of her own. The author presents the neglected attic as related to the neglected woman and the limited space symbolizes the confinement of woman and the woman writer, yet obtaining this space of her own becomes the central concern to women and women writers. This book explores the function of the attic in nineteenth century British and American women's writing, as it is given meaning and life by the writers. To many of the women, the attic created a paradoxical image of their seclusion, but also of their own poetic space for freedom in creation. Many of the writers see the attic as a retreat to escape from patriarchal oppression and a place to seek social identity.

THE SECOND SAGA IN EVIE GRACE'S MAIDS OF KENT TRILOGY. 'One of the most gifted saga writers writing today' Bookish Jottings *** Will she break free and change her future?

Canterbury, 1853 Agnes Berry-Clay might have been born into rags but she is growing up with riches. Given away as a baby by her real mother, she was rescued and raised by her darling

Papa and distant Mama. Agnes wants for nothing, except perhaps a little freedom. But as times goes on, her life at Windmarsh Court changes. New arrivals and old resentments push Agnes to the peripheries, and finally the consequences of one fateful day shatter her dreams for the future. Heartbroken and surrounded by the threat of scandal, Agnes is faced with a terrible choice: stay and surrender, or flee and fight to keep her freedom. Praise for Her Mother's Daughter 'I was completely HOOKED' Anne Bonny Book Reviews 'Unputdownable ... Once I started reading, the world around me didn't exist' As the Page Turns Reviews 'I totally and utterly LOVED reading the second episode of the 'Maids Of Kent' trilogy and I can't wait for the concluding instalment' Ginger Book Geek 'An enthralling and emotional tale that I simply couldn't bear to put down' Bookish Jottings 'An enjoyable read' Shaz's Book Blog

This book arose from a conference, supported by the Royal Historical Society, which took place at Institute of Historical Research, University of London. The event was held under the auspices of the Bedford Center for the History of Women, Royal Holloway, University of London.

Wilde's witty and buoyant comedy of manners, filled with some of literature's most famous epigrams, reprinted from an authoritative British edition. Considered Wilde's most perfect work.

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