

The Oxford Book Of Victorian Ghost Stories

This book brings new perspectives to the study of sensation fiction in the Victorian period. It examines Mary Elizabeth Braddon, Ellen Wood, and Florence Marryat's magazines alongside their fiction to explore the self-conscious and complex ways they used sensation to re-work contemporary notions of female agency.

Alistair Fowler's celebrated anthology includes generous selections from the work of all the century's major poets, notably Donne, Jonson, Milton, Drayton, Herbert, Marvell, and Dryden. It strikes a balance between Metaphysical wit and intellect and Jonsonian simplicity, while also accommodating hitherto neglected popular verse. The result is a truer, more Catholic representation of seventeenth-century verse than any previous anthology.

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To savour these stories fully we must imagine ourselves in a slower, quieter world, lit by gas and tallow. Sitting by a crackling fire after a good dinner, we are disposed to be frightened a little. We may read of familiar settings: of railway stations, city streets, or country houses, but these are inhabited by fictional ghosts who often pursue their prey with deadly persistence, displaying both cunning and indiscriminate hostility. Our expectations of what a good ghost story should be, as well as how a ghost should behave, derive largely from the Victorian period. The presence here of tales by Amelia Edwards, Rhoda Broughton, and Margaret Oliphant reflect the important contributions made by women writers to the development of the genre, and with stories by J. S. Le Fanu, Henry James, and Vincent O'Sullivan, this is an anthology to attract both the newcomer and addict of the genre.

The Oxford Handbook of the Victorian Novel contributes substantially to a thriving scholarly field by offering new approaches to familiar topics as well as essays on topics often overlooked.

The Oxford Handbook of Victorian Literary Culture is a major contribution to the dynamic field of Victorian studies. This collection of 37 original chapters by leading international Victorian scholars offers new approaches to familiar themes including science, religion, and gender, and gives space to newer and emerging topics including old age, fair play, and economics. Structured around three broad sections (on 'Ways of Being: Identity and Ideology', 'Ways of Understanding: Knowledge and Belief', and 'Ways of Communicating: Print and Other Cultures', the volume is sub-divided into 9

sub-sections each with its own 'lead' essay: on subjectivity, politics, gender and sexuality, place and race, religion, science, material and mass culture, aesthetics and visual culture, and theatrical culture. The collection, like today's Victorian studies, is thoroughly interdisciplinary and yet its substantial Introduction explores a concern which is evident both implicitly and explicitly in the volume's essays: that is, the nature and status of 'literary' culture and the literary from the Victorian period to the present. The diverse and wide-ranging essays present original scholarship framed accessibly for a mixed readership of advanced undergraduates, graduate students and established scholars.

Collection of thirty-five English ghost stories written during the Victorian Era.

The Victorian era saw the first great flowering of the detective story. Edgar Allen Poe, Charles Dickens, Wilkie Collins, Arthur Conan Doyle, J.S. Le Fanu, and a host of others pioneered a genre of fiction that remains among the most popular today. Now, in *Victorian Tales of Mystery and Detection*, Michael Cox provides a sampling of the finest detective stories written from the 1840s to the early twentieth century. Here readers will find tales displaying a vast array of detectives and villains--and a multitude of murder methods and motives--all chronologically arranged so that readers can follow the genre as it develops over time. For instance, in Conan Doyle's "The Adventure of the Blue Carbuncle" we see an example of the many Sherlock Holmes escapades that popularized and came to typify the detective story for the Victorian public. And in the progression of the stories, we witness the evolution of the investigator from Poe's brilliant and eccentric Chevalier C. August Dupin, to Doyle's scientific Sherlock Holmes, into Robert Barr's cavalier Valmont (a possible model for Agatha Christie's Hercule Poirot). Including well-known stories by famous authors, as well as little known gems reprinted for the first time, this book offers hours of enjoyment and escape for all lovers of crime fiction.

Much like the Information Age of the twenty-first century, the Industrial Age was a period of great social changes brought about by rapid industrialization and urbanization, speed of travel, and global communications. The literature, medicine, science, and popular journalism of the nineteenth century attempted to diagnose problems of the mind and body that such drastic transformations were thought to generate: a range of conditions or "diseases of modernity" resulting from specific changes in the social and physical environment. The alarmist rhetoric of newspapers and popular periodicals, advertising various "neurotic remedies," in turn inspired a new class of physicians and quack medical practices devoted to the treatment and perpetuation of such conditions. *Anxious Times* examines perceptions of the pressures of modern life and their impact on bodily and mental health in nineteenth-century Britain. The authors explore anxieties stemming from the potentially harmful impact of new technologies, changing work and leisure practices, and evolving cultural pressures and expectations within rapidly changing external environments. Their work reveals how an earlier age confronted the challenges of seemingly unprecedented change, and diagnosed transformations in both the culture of the era and the life of the mind.

Thirty-two stories, mostly dating from the 1880s and later, originally published in magazines.

Far from the hushed restraint we associate with the Victorians, their world pulsed with sound. This book shows how, in more ways than one, Victorians were hearing things.

John Picker draws upon literary and scientific works to recapture the Victorian sense of aural discovery.

This guide steers students through significant critical responses to the Victorian novel from the end of the nineteenth century to the present day.

The Broadview Anthology of Victorian Short Stories beautifully demonstrates the astonishing variety and ingenuity of Victorian short stories. This collection brings together works focused on a wide range of popular Victorian subjects in many different styles and forms (including comic, gothic, fantasy, adventure, and colonial works; science fiction; children's tales; New Woman writing; Irish yarns; stories originally published in popular periodicals; and travel stories). Both well-known and lesser-known authors are included, and both men and women are well represented. This anthology includes twenty-six annotated stories, a general introduction that discusses the history of the genre's development in relation to key socio-political issues of the Victorian era, and suggestions for secondary readings. It also includes an intriguing selection of Victorian writings on the genre by Edgar Allan Poe, Charles Dickens, Margaret Oliphant, Frederick Wedmore, and Laura Marholm Hansson.

How to Do Things with Books in Victorian Britain asks how our culture came to frown on using books for any purpose other than reading. When did the coffee-table book become an object of scorn? Why did law courts forbid witnesses to kiss the Bible? What made Victorian cartoonists mock commuters who hid behind the newspaper, ladies who matched their books' binding to their dress, and servants who reduced newspapers to fish 'n' chips wrap? Shedding new light on novels by Thackeray, Dickens, the Brontës, Trollope, and Collins, as well as the urban sociology of Henry Mayhew, Leah Price also uncovers the lives and afterlives of anonymous religious tracts and household manuals. From knickknacks to wastepaper, books mattered to the Victorians in ways that cannot be explained by their printed content alone. And whether displayed, defaced, exchanged, or discarded, printed matter participated, and still participates, in a range of transactions that stretches far beyond reading.

Supplementing close readings with a sensitive reconstruction of how Victorians thought and felt about books, Price offers a new model for integrating literary theory with cultural history. How to Do Things with Books in Victorian Britain reshapes our understanding of the interplay between words and objects in the nineteenth century and beyond.

Gathers poems by Tennyson, Emily Bronte, Robert Browning, Lewis Carroll, Edward Lear, Christina Rossetti, Matthew Arnold, A.E. Housman, Yeats, Hardy, and Hopkins "Dowling's compact and intelligently argued study is concerned with the late-Victorian emergence of homosexuality as an identity rather than as an activity.... [This identity] was formed out of notions of Hellenism current in mid-century Oxford that were held to be lofty and ennobling and even a kind of substitute for a waning Christianity."—Nineteenth-Century Literature "Dowling's study is an exceptionally clear-headed and far-reaching analysis of the way Greek studies operated as a 'homosexual code' during the great age of English university reform.... Beautifully written and argued with subtlety, the book is indispensable for students of Victorian literature, culture, gender studies, and the nature of social change."—Choice "Hellenism and Homosexuality... presents a detailed and knowledgeable... account of such factors as the Oxford Movement and the influence of such Victorian dons as Jowett and Pater and

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

This lively, accessible book is the first to explore Victorian literature through scent and perfume, presenting an extensive range of well-known and unfamiliar texts in intriguing and imaginative new ways that make us re-think literature's relation with the senses. Concentrating on aesthetic and decadent authors, *Scents and Sensibility* introduces a rich selection of poems, essays, and fiction, exploring these texts with reference to both the little-known cultural history of perfume use and the appreciation of natural fragrance in Victorian Britain. It shows how scent and perfume are used to convey not merely moods and atmospheres but the nuances of the aesthete or decadent's carefully cultivated identity, personality, or sensibility. A key theme is the emergence of the olfactif, the cultivated individual with a refined sense of smell, influentially represented by the poet and critic Algernon Charles Swinburne, who is emulated by a host of canonical and less well-known aesthetic and decadent successors such as Walter Pater, Edmund Gosse, John Addington Symonds, Lafcadio Hearn, Michael Field, Oscar Wilde, Arthur Symons, Mark André Raffalovich, Theodore Wratishaw, and A. Mary F. Robinson. This book explores how scent and perfume pervade the work of these authors in many different ways, signifying such diverse things as style, atmosphere, influence, sexuality, sensibility, spirituality, refinement, individuality, the expression of love and poetic creativity, and the aura of personality, dandyism, modernity, and memory. A coda explores the contrasting twentieth-century responses of Virginia Woolf and Compton Mackenzie to the scent of Victorian literature.

This book covers the period from the repeal of the Corn Laws to the dramatic failure of Gladstone's first Home Rule Bill. Intermeshed with a detailed social and political analysis of the period, Hoppen examines the development of Victorian culture.

"Fifteen chilling stories of lycanthropy and murder written from 1838 to 1896, many of them reprinted here for the first time. This edition includes a new introduction, notes, and numerous rare Victorian werewolf illustrations"--P. [4] of cover.

The Oxford Handbook of Victorian Poetry offers an authoritative collection of original essays and is an essential resource for those interested in Victorian poetry and poetics.

A collection of thirty-one Victorian mystery stories includes selections from Arthur Conan Doyle, Charles Dickens, Mary Elizabeth Braddon, Wilkie Collins, Grant Allen, and many others. In 1859, the historian Lord John Acton asserted: 'two great principles divide the world, and contend for the mastery, antiquity and the middle ages'. The influence on Victorian culture of the 'Middle Ages' (broadly understood then as the centuries between the Roman Empire and the Renaissance) was both pervasive and multi-faceted. This 'medievalism' led, for instance, to the rituals and ornament of the Medieval Catholic church being reintroduced to Anglicanism. It led to the Saxon Witan being celebrated as a prototypical representative parliament. It resulted in Viking raiders being acclaimed as the forefathers of the British navy. And it encouraged innumerable nineteenth-century men to cultivate the superlative beards we now think of as typically 'Victorian'—in an attempt to emulate their Anglo-Saxon forefathers. Different facets of medieval life, and different periods before the Renaissance, were utilized in nineteenth-century Britain for divergent political and cultural agendas. Medievalism also became a dominant mode in Victorian art and architecture, with 75 per cent of churches in England built on a Gothic rather than a classical model. And it was pervasive in a wide variety of literary forms, from translated sagas to pseudo-medieval devotional verse to triple-decker novels. Medievalism even transformed nineteenth-century domesticity: while only a minority added moats and

portcullises to their homes, the medieval-style textiles produced by Morris and Co. decorated many affluent drawing rooms. The Oxford Handbook of Victorian Medievalism is the first work to examine in full the fascinating phenomenon of 'medievalism' in Victorian Britain. Covering art, architecture, religion, literature, politics, music, and social reform, the Handbook also surveys earlier forms of antiquarianism that established the groundwork for Victorian movements. In addition, this collection addresses the international context, by mapping the spread of medievalism across Europe, South America, and India, amongst other places. This is a unique edition of four "high society" Victorian comedies, currently enjoying revival on the London stage. The volume includes: Dion Boucicault's London Assurance, W. S. Gilbert's Engaged, Edward Bulwer-Lytton's Money, and Henry James's The High Bid. Each of the plays deals with marriage, tests of affection, and the power of money. A critical introduction, a wide-ranging annotation, and an informative bibliography illuminate the plays' cultural contexts and theatrical potential for reader and performer alike.

The Oxford Book of Victorian Ghost Stories Oxford ; New York : Oxford University Press
First published in 1965, this book explores Oxford in the Victorian period, providing accounts of the development in the constitutional organisation of the city and the political standing and the studies of the university. Employing a wide range of original material, this work paints a detailed and fascinating picture of nineteenth century Oxford. This work will be of interest to those studying the history of universities and Victorian cities.

Daniel Karlin has selected poetry written and published during the reign of Queen Victoria, (1837-1901). Giving pride of place to Tennyson, Robert Browning, and Christina Rossetti, the volume offers generous selections from other major poets such as Arnold, Emily Bronte, Hardy and Hopkins, and makes room for several poem-sequences in their entirety. It is wonderful, too, in its discovery and inclusion of eccentric, dissenting, un-Victorian voices, poets who squarely refuse to 'represent' their period. It also includes the work of Elizabeth Barrett Browning, George Meredith, James Thomson and Augusta Webster.

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