During the late 18th and early 19th centuries, there was a tubercular 'moment' in which perceptions of the consumptive disease became inextricably tied to contemporary concepts of beauty, playing out in the clothing fashions of the day. With the ravages of the illness widely regarded as conferring beauty on the sufferer, it became commonplace to regard tuberculosis as a positive affliction, one to be emulated in both beauty practices and dress. While medical writers of the time believed that the fashionable way of life of many women actually rendered them susceptible to the disease, Carolyn A. Day investigates the deliberate and widespread flouting of admonitions against these fashion practices in the pursuit of beauty. Through an exploration of contemporary social trends and medical advice revealed in medical writing, literature and personal papers, Consumptive Chic uncovers the intimate relationship between fashionable women's clothing, and
medical understandings of the illness. Illustrated with over 40 full color fashion plates, caricatures, medical images, and photographs of original garments, this is a compelling story of the intimate relationship between the body, beauty, and disease - and the rise of 'tubercular chic'.

Connecting the emergence and development of certain dog breeds to both scientific understandings of race and blood as well as Britain’s posture in a global empire, The Invention of the Modern Dog demonstrates that studying dog breeding cultures allows historians to better understand the complex social relationships of late-nineteenth-century Britain.

Understanding the Victorians paints a vivid portrait of this era of dramatic change, combining broad survey with close analysis and introducing students to the critical debates taking place among historians today. Encompassing all of Great Britain and Ireland over the whole of the Victorian period, it gives prominence to social and cultural topics alongside politics and economics and emphasises class, gender, and racial and imperial positioning as constitutive of human relations. This second edition is fully updated throughout, containing a new chapter on leisure in the Victorian period, the most recent historiographical research in Victorian Studies, and enhanced coverage of imperialism and working-class life. Starting with the Queen Caroline Affair in 1820 and coming up to the start of World War I in 1914, Susie L. Steinbach uses thematic chapters to discuss and evaluate topics such as politics, imperialism, the economy, class, gender, the monarchy, arts and entertainment, religion, sexuality, religion, and science. There are also three chapters on space, consumption, and the law, topics rarely covered at this introductory level. With a clear introduction outlining the key themes of the period, a detailed timeline, and suggestions for further reading and relevant internet resources, this is the ideal companion for all students of the nineteenth century.

Jeremy Paxman's unique portrait of the Victorian age takes readers on an exciting journey through the birth of modern Britain. Using the paintings of the era as a starting point, he tells us stories of urban life, family, faith, industry and empire that helped define the Victorian spirit and imagination. To Paxman, these paintings were the television of their day, and his exploration of Victorian art and society shows how these artists were chronicling a world changing before their eyes. This enthralling history is Paxman at his best - opinionated, informed, witty, surprising - and a glorious reminder of how the Victorians made us who we are today.

Criticism about the neo-Victorian novel — a genre of historical fiction that re-imagines aspects of the Victorian world from present-day perspectives — has expanded rapidly in the last fifteen years but given little attention to the engagement between science and religion. Of great interest to Victorians, this subject often appears in neo-Victorian novels including those by such well-known authors as John Fowles, A. S. Byatt, Graham Swift, and Mathew Kneale. This book discusses novels in which nineteenth-century science, including geology,
paleontology, and evolutionary theory, interacts with religion through accommodations, conflicts, and crises of faith. In general, these texts abandon conventional religion but retain the ethical connectedness and celebration of life associated with spirituality at its best. Registering the growth of nineteenth-century secularism and drawing on aspects of the romantic tradition and ecological thinking, they honor the natural world without imagining that it exists for humans or functions in reference to human values. In particular, they enact a form of wonderment: the capacity of the mind to make sense of, creatively adapt, and enjoy the world out of which it has evolved — in short, to endow it with meaning. Protagonists who come to experience reality in this expansive way release themselves from self-anxiety and alienation. In this book, Glendening shows how, by intermixing past and present, fact and fiction, neo-Victorian narratives, with a few instructive exceptions, manifest this pattern.

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.

The people who lived in England before the First World War now inhabit a realm of yellow photographs. Theirs is a world fast fading from ours, yet they do not appear overly distant. Many of us can remember them as being much like ourselves. Nor is it too late for us to encounter them so intimately that we might catch ourselves worrying that we have invaded their privacy. Digging up their refuse is like peeping through the keyhole. How far off are our grandparents in reality when we can sniff the residues of their perfume, cough medicines, and face cream? If we want to know what they bought in the village store, how they stocked the kitchen cupboard, and how they fed, pampered, and cared for themselves there is no better archive than a rubbish tip within which each object reveals a story. A simple glass bottle can reveal what people were drinking, how a great brand emerged, or whether an inventor triumphed with a new design. An old tin
tells us about advertising, household chores, or foreign imports, and even a broken plate can introduce us to the children in the Staffordshire potteries, who painted in the colors of a robin, crudely sketched on a cheap cup and saucer. In this highly readable and delightfully illustrated little book Tom Licence reveals how these everyday minutiae, dug from the ground, contribute to the bigger story of how our great grandparents built a throwaway society from the twin foundations of packaging and mass consumption and illustrates how our own throwaway habits were formed.

First published in 2005, this book represents the first full length biography of John Phillips, one of the most remarkable and important scientists of the Victorian period. Adopting a broad chronological approach, this book not only traces the development of Phillips’ career but clarifies and highlights his role within Victorian culture, shedding light on many wider themes. It explores how Phillips’ love of science was inseparable from his need to earn a living and develop a career which could sustain him. Hence questions of power, authority, reputation and patronage were central to Phillips’ career and scientific work. Drawing on a wealth of primary sources and a rich body of recent writings on Victorian science, this biography brings together his personal story with the scientific theories and developments of the day, and fixes them firmly within the context of wider society.

What did reading mean to the Victorians? This question is the key point of departure for Reading and the Victorians, an examination of the era when reading underwent a swifter and more radical transformation than at any other moment in history. With book production handed over to the machines and mass education boosting literacy to unprecedented levels, the norms of modern reading were being established. Essays examine the impact of tallow candles on Victorian reading, the reading practices encouraged by Mudie's Select Library and feminist periodicals, the relationship between author and reader as reflected in manuscript revisions and corrections, the experience of reading women's diaries, models of literacy in Our Mutual Friend, the implications of reading marks in Victorian texts, how computer technology has assisted the study of nineteenth-century reading practices, how Gladstone read his personal library, and what contemporary non-academic readers might owe to Victorian ideals of reading and community. Reading forms a genuine meeting place for historians, literary scholars, theorists, librarians, and historians of the book, and this diverse collection examines nineteenth-century reading in all its personal, historical, literary, and material contexts, while also asking fundamental questions about how we read the Victorians' reading in the present day.

Simon Heffer's new book forms an ambitious exploration of the making of the Victorian age and the Victorian mind. Britain in the 1840s was a country wracked by poverty, unrest and uncertainty, where there were attempts to assassinate the Queen and her prime minister, and
the ruling class lived in fear of riot and revolution. By the 1880s it was a confident nation of progress and prosperity, transformed not just by industrialisation but by new attitudes to politics, education, women and the working class. That it should have changed so radically was very largely the work of an astonishingly dynamic and high-minded group of people – politicians and philanthropists, writers and thinkers – who in a matter of decades fundamentally remade the country, its institutions and its mindset, and laid the foundations for modern society. It traces the evolution of British democracy and shows how early laissez-faire attitudes to the lot of the less fortunate turned into campaigns to improve their lives and prospects. It analyses the birth of new attitudes to education, religion and science. And it shows how even such aesthetic issues as taste in architecture were swept in to broader debates about the direction that the country should take. In the process, Simon Heffer looks at the lives and deeds of major politicians, from the devout and principled Gladstone to the unscrupulous Disraeli; at the intellectual arguments that raged among writers and thinkers such as Matthew Arnold, Thomas Carlyle, and Samuel Butler; and at the 'great projects' of the age, from the Great Exhibition to the Albert Memorial. Drawing heavily on previously unpublished documents, he offers a superbly nuanced insight into life in an extraordinary era, populated by extraordinary people – and how our forebears' pursuit of perfection gave birth to modern Britain.

Victorians were fascinated by the flood of strange new worlds that science was opening to them. Exotic plants and animals poured into London from all corners of the Empire, while revolutionary theories such as the radical idea that humans might be descended from apes drew crowds to heated debates. Men and women of all social classes avidly collected scientific specimens for display in their homes and devoured literature about science and its practitioners. Victorian Science in Context captures the essence of this fascination, charting the many ways in which science influenced and was influenced by the larger Victorian culture. Contributions from leading scholars in history, literature, and the history of science explore questions such as: What did science mean to the Victorians? For whom was Victorian science written? What ideological messages did it convey? The contributors show how practical concerns interacted with contextual issues to mold Victorian science—which in turn shaped much of the relationship between modern science and culture.

With over 900 biographical entries, more than 600 novels synopsized, and a wealth of background material on the publishers, reviewers and readers of the age the Longman Companion to Victorian Fiction is the fullest account of the period's fiction ever published. Now in a second edition, the book has been revised and a generous selection of images have been chosen to illustrate various aspects of Victorian publishing, writing, and reading life. Organised alphabetically, the information provided will be a boon to students, researchers and all lovers of reading. The entries, though concise, meet the high standards demanded by modern scholarship. The writing - marked by Sutherland's characteristic combination of flair, clarity and erudition - is of such a high standard that the book is a joy to read, as well as a definitive work of reference.
Where To Download What The Victorians Did For Us

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 reshares our understanding of the interplay between words and objects in the nineteenth century and beyond.

When Victoria came to the throne in 1837, Britain was on the brink of world supremacy in the production of iron, steel, and steam engines, and had seen an explosion of growth and developments that included railways, the electric telegraph, and wool production. The tremendous feeling of national pride was celebrated in the Great Exhibition of 1851. Drawing on his consummate skill as a storyteller, Adam Hart–Davis shows how Victorian movers and shakers changed our world.

How did the Victorians engage with the ancient world? Victorian Culture and Classical Antiquity is a brilliant exploration of how the ancient worlds of Greece and Rome influenced Victorian culture. Through Victorian art, opera, and novels, Simon Goldhill examines how sexuality and desire, the politics of culture, and the role of religion in society were considered and debated through the Victorian obsession with antiquity. Looking at Victorian art, Goldhill demonstrates how desire and sexuality, particularly anxieties about male desire, were represented and communicated through classical imagery. Probing into operas of the period, Goldhill addresses ideas of citizenship, nationalism, and cultural politics. And through fiction—specifically nineteenth-century novels about the Roman Empire—he discusses religion and the fierce battles over the church as Christianity began to lose dominance over the progressive stance of Victorian science and investigation. Rediscovering some great forgotten works and reframing some more familiar ones, the book offers extraordinary insights into how the Victorian sense of antiquity and our sense of the Victorians came into being. With a wide range of examples and stories, Victorian Culture and Classical Antiquity demonstrates how interest in the classical past shaped nineteenth-century self-expression, giving antiquity a unique place in Victorian culture.

A revisionist panorama of the nineteenth century examines the era's material and spiritual changes in the wake of emerging British
Where To Download What The Victorians Did For Us

capitalism and imperialism, as told through the writings of such figures as Darwin, Marks, George Eliot, and Kipling. Reprint. 20,000 first printing.

They built a nation. Now it's our turn. Many associate the Victorian era with austere social attitudes and filthy factories. But in this bold and provocative book, Jacob Rees-Mogg -- leading Tory MP and prominent Brexit advocate -- takes up the story of twelve landmark figures to paint a very different picture of the age- one of bright ambition, bold self-belief and determined industriousness. Whether through Peel's commitment to building free trade, Palmerston's deft diplomacy in international affairs, or Pugin's uplifting architectural feats, the Victorians transformed the nation and established Britain as a preeminent global force. Now 200 years since the birth of Queen Victoria, it is essential that we remember the spirit, drive and values of the Victorians who forged modern Britain, as we consider our future as a nation.

Written by a team of eminent historians, these essays explore how ten twentieth-century intellectuals and social reformers sought to adapt such familiar Victorian values as 'civilisation', 'domesticity', 'conscience' and 'improvement' to modern conditions of democracy, feminism and mass culture. Covering such figures as J.M. Keynes, E.M. Forster and Lord Reith of the BBC, these interdisciplinary studies scrutinize the children of the Victorians at a time when their private assumptions and public positions were under increasing strain in a rapidly changing world. After the Victorians is written in honour of the late Professor John Clive of Harvard, and uses, as he did, the method of biography to connect the public and private lives of the generations who came after the Victorians.

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 by Ruth Goodman is a radical new approach to 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 Traveller's Guide to Medieval England or 1000 Years of Annoying the French, 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 an average day and presenting the oddities of life without condescension' Patricia Hagen
In lively, accessible prose, Victorians Undone fills the space where the body ought to be, proposing new ways of thinking and writing about flesh in the nineteenth century.

In recent decades, there has been a growing recognition of the significance of the supernatural in a Victorian context. Studies of nineteenth-century spiritualism, occultism, magic, and folklore have highlighted that Victorian England was ridden with spectres and learned magicians. Despite this growing body of scholarship, little historiographical work has addressed the Devil. This book demonstrates the significance of the Devil in a Victorian context, emphasising his pervasiveness and diversity. Drawing on a rich array of primary material, including theological and folkloric works, fiction, newspapers and periodicals, and broadsides and other ephemera, it uses the diabolic to explore the Victorians’ complex and ambivalent relationship with the supernatural. Both the Devil and hell were theologically contested during the nineteenth century, with an increasing number of both clergymen and laypeople being discomfited by the thought of eternal hellfire. Nevertheless, the Devil continued to play a role in the majority of English denominations, as well as in folklore, spiritualism, occultism, popular culture, literature, and theatre. The Devil and the Victorians will appeal to readers interested in nineteenth-century English cultural and religious history, as well as the darker side of the supernatural.

What are we to make of the Victorians’ fascination with collecting? What effect did their encounters with the curious, exotic and downright odd have on Victorian writers and their works? The essays in this collection take up these questions by examining the phenomenon of bric-à-brac in Victorian literature. The contributors to Literary Bric-à-Brac and the Victorians: From Commodities to Oddities explore sites of unusual concurrence (including museums, the home, art galleries, private collections) and the way in which bric-à-brac brought the alien into everyday settings, the past into the present and the wild into the domestic. Focusing on the representation of material culture in Victorian literature, the essays in this volume seek out miscellaneous and incongruous objects that take readers beyond the commonplace paradigms associated with commodity culture. Individual chapters analyse the work of writers as different as Edward Lear and John Henry Newman, Robert Browning and George Eliot, Charles Dickens and Lewis Carroll. In so doing they shed light on a dizzying array of topics and objects that include class and capitalism, the occult and the sacraments, Darwinism and dandyism, umbrellas, textiles, the Philosopher’s Stone and even the household nail.

Logan’s study is distinguished by its exclusive focus on women writers, including Charlotte Bronte, George Eliot, Elizabeth Gaskell, Harriet Martineau, Elizabeth Barrett Browning, Florence Nightingale, Sarah Grand, and Mary Prince. Logan utilizes primary texts from these Victorian writers as well as contemporary critics such as Catherine Gallagher and Elaine Showalter to provide the background on social factors that contributed to the construction of fallen-woman discourse.
This guide pinpoints the buildings that make up the county's Victorian architectural legacy, providing both a description and location. But it also looks at the wider social context of the period, providing the reader with an insight into the creation of individual buildings, and reasons why they continue to deserve our interest.

This insightful and elegantly written book examines how the popular media of the Victorian era sustained and transformed the reputations of Romantic writers. Tom Mole provides a new reception history of Lord Byron, Felicia Hemans, Sir Walter Scott, Percy Bysshe Shelley, and William Wordsworth—one that moves beyond the punctual historicism of much recent criticism and the narrow horizons of previous reception histories. He attends instead to the material artifacts and cultural practices that remediated Romantic writers and their works amid shifting understandings of history, memory, and media. Mole scrutinizes Victorian efforts to canonize and commodify Romantic writers in a changed media ecology. He shows how illustrated books renovated Romantic writing, how preachers incorporated irreligious Romantics into their sermons, how new statues and memorials integrated Romantic writers into an emerging national pantheon, and how anthologies mediated their works to new generations. This ambitious study investigates a wide range of material objects Victorians made in response to Romantic writing—such as photographs, postcards, books, and collectibles—that in turn remade the public’s understanding of Romantic writers. Shedding new light on how Romantic authors were posthumously recruited to address later cultural concerns, What the Victorians Made of Romanticism reveals new histories of appropriation, remediation, and renewal that resonate in our own moment of media change, when once again the cultural products of the past seem in danger of being forgotten if they are not reimagined for new audiences.

"Suppose that everything we think we know about the Victorians is wrong." So begins Inventing the Victorians by Matthew Sweet, a compact and mind-bending whirlwind tour through the soul of the nineteenth century, and a round debunking of our assumptions about it. The Victorians have been victims of the "the enormous condescension of posterity," in the historian E. P. Thompson's phrase. Locked in the drawing room, theirs was an age when, supposedly, existence was stultifying, dank, and over-furnished, and when behavior conformed so rigorously to proprieties that the repressed results put Freud into business. We think we have the Victorians pegged—as self-righteous, imperialist, racist, materialist, hypocritical and, worst of all, earnest. Oh how wrong we are, argues Matthew Sweet in this highly entertaining, provocative, and illuminating look at our great, and great-great, grandparents. One hundred years after Queen Victoria's death, Sweet forces us to think again about her century, entombed in our minds by Dickens, the Elephant Man, Sweeney Todd, and by images of unfettered capitalism and grinding poverty. Sweet believes not only that we're wrong about the Victorians but profoundly indebted to them. In ways we have been slow to acknowledge, their age and our own remain closely intertwined. The Victorians invented the theme park, the shopping mall, the movies, the penny arcade, the roller coaster, the crime novel, and the sensational newspaper story. Sweet also argues that our twenty-first century smugness about how far we have evolved is misplaced. The Victorians were less racist than we are, less
religions, less violent, and less intolerant. Far from being an outcast, Oscar Wilde was a fairly typical Victorian man; the love that dared not speak its name was declared itself fairly openly. In 1868 the first international cricket match was played between an English team and an Australian team composed entirely of aborigines. The Victorians loved sensation, novelty, scandal, weekend getaways, and the latest conveniences (by 1869, there were image-capable telegraphs; in 1873 a store had a machine that dispensed milk to after-hours' shoppers). Does all this sound familiar? As Sweet proves in this fascinating, eye-opening book, the reflection we find in the mirror of the nineteenth century is our own. We inhabit buildings built by the Victorians; some of us use their sewer system and ride on the railways they built. We dismiss them because they are the age against whom we have defined our own. In brilliant style, Inventing the Victorians shows how much we have been missing.

The Victorian fascination with fairyland is reflected in the literature of the period, which includes some of the most imaginative fairy tales ever written. They offer the shortest path to the age's dreams, desires, and wishes. Authors central to the nineteenth-century canon such as Thackeray, Oscar Wilde, Ford Madox Ford, and Rudyard Kipling wrote fairy tales, and authors primarily famous for their work in the genre include George MacDonald, Juliana Ewing, Mary De Morgan, and Andrew Lang. This anthology brings together fourteen of the best stories, by these and other outstanding practitioners, to show the vibrancy and variety of the form and its ability to reflect our deepest concerns. The stories in this selection range from pure whimsy and romance to witty satire and darker, uncanny mystery. Paradox proves central to a form offered equally to children and adults. Fairyland is a dynamic and beguiling place, one that permits the most striking explorations of gender, suffering, love, family, and the travails of identity. Michael Newton's introduction and notes explore the literary marketplace in which these tales appeared, as well as the role they played in contemporary debates on scepticism and belief. The book also includes a selection of original illustrations by some of the masters of the field such as Richard Doyle, Arthur Hughes, and Walter Crane.

In Victorian London, filth was everywhere: horse traffic filled the streets with dung, household rubbish went uncollected, cesspools brimmed with "night soil," graveyards teemed with rotting corpses, the air itself was choked with smoke. In this intimately visceral book, Lee Jackson guides us through the underbelly of the Victorian metropolis, introducing us to the men and women who struggled to stem a rising tide of pollution and dirt, and the forces that opposed them. Through thematic chapters, Jackson describes how Victorian reformers met with both triumph and disaster. Full of individual stories and overlooked details--from the dustmen who grew rich from recycling, to the peculiar history of the public toilet--this riveting book gives us a fresh insight into the minutiae of daily life and the wider challenges posed by the unprecedented growth of the Victorian capital.

They may have looked all prim and proper, but the Victorians were a jolly naughty bunch who could be vicious and violent and villainous.
Readers can discover the murderers who wouldn't hang, when the first public loo was flushed and all about stag hunting in Paddington Station. With a bold, accessible new look, these bestselling titles are sure to be a huge hit with yet another generation of Terry Deary fans. Revised by the author and illustrated throughout to make Horrible Histories more accessible to young readers.

This early work by G. K. Chesterton was originally published in 1913. Gilbert Keith Chesterton was born in London in 1874. He studied at the Slade School of Art, and upon graduating began to work as a freelance journalist. Over the course of his life, his literary output was incredibly diverse and highly prolific, ranging from philosophy and ontology to art criticism and detective fiction. However, he is probably best-remembered for his Christian apologetics, most notably in Orthodoxy (1908) and The Everlasting Man (1925). We are republishing these classic works in affordable, high quality, modern editions, using the original text and artwork.

Through the Victorian and Edwardian eras, various health movements emerged in the transition to the modern age of scientific medicine. Strange medical devices and quack cures were pushed, often using crude remedies based on simplistic beliefs and the placebo effect. Currently, some of these treatments appear absurd, even cruel. Because some were properly used as appropriate therapies, it is difficult to label them altogether as bogus. This book takes a thorough look at unconventional medical gadgets, as well as the strange devices and therapies used by both fringe and legitimate healers, and places them in the perspective of modern medicine. The author argues that quackery should not be defined by the ineffectiveness of a therapy, but rather be based on the fraudulent intent of the people who pushed dishonest and deceptive remedies.

Wordsworth and the Victorians tells the story of the flowering of Wordsworth's reputation and influence in the Victorian era. Stephen Gill uses a range of anecdotal and biographical material to illustrate the various ways in which Wordsworth's reputation was diffused. The transmission of the Wordsworthian spirit by poets and novelists such as Matthew Arnold and George Eliot is examined, as is the personal testimony of critics, scholars, and ordinary readers.

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