

# 19th century british literature

## 19th Century British Literature: A Golden Age of Prose and Poetry

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Editor: Professor Arthur Blackwood, Emeritus Professor of Victorian Literature at Cambridge University. Professor Blackwood's expertise lies in the development of the novel and the rise of realism in 19th century British literature. His editorial contributions guarantee a rigorous and insightful analysis.

Abstract: This report provides a comprehensive overview of 19th century British literature, exploring its key movements, major authors, and enduring legacy. We will examine the social, political, and economic forces that shaped the literature of this era, analyzing how these factors influenced the themes, styles, and forms prevalent in novels, poetry, and drama. The report also considers the ongoing critical debates surrounding 19th century British literature and its continued relevance in the 21st century.

### 1. The Rise of the Novel in 19th Century British Literature

The 19th century witnessed an unprecedented flourishing of the novel as a literary form. Factors such as increased literacy rates, the rise of a middle-class reading public, and advances in printing technology contributed to this explosion of novel writing. The novel became a dominant genre, reflecting and shaping the social and cultural landscape of the time. This era saw the emergence of distinct novelistic styles, including the Gothic novel (as seen in the continued influence of writers like Ann Radcliffe, and the development of the genre by writers like Mary Shelley), the sensation novel (which exploited sensational themes and plots to captivate readers), and the realist novel (which aimed for a more accurate and detailed portrayal of social reality).

Major authors like Jane Austen (whose novels like *Pride and Prejudice* remain immensely popular), the Brontë sisters (Charlotte with *Jane Eyre* and Emily with *Wuthering Heights*), Charles Dickens (whose works like *Oliver Twist* and *Great Expectations* exposed social injustices), and George Eliot (with her psychologically complex novels like *Middlemarch*) defined this period of 19th century British literature, each leaving an indelible mark on the evolution of the novel. Research indicates that Dickens's works sold millions of copies in serialized form, reflecting the widespread accessibility and popularity of novels in the era.

## **2. Poetry and the Romantic Legacy in 19th Century British Literature**

While the Romantic movement technically began in the late 18th century, its influence continued to shape 19th-century British poetry. The Romantic emphasis on emotion, individualism, and nature found expression in the works of poets such as Lord Byron, Percy Bysshe Shelley, and John Keats, although many critics argue their peak was in the early 1800s. However, the legacy of Romanticism continued to permeate the poetry of the Victorian era. The pre-Raphaelite Brotherhood, with its focus on medieval themes and aestheticism, represented a significant development within Victorian poetry, influencing artists and writers alike. Alfred, Lord Tennyson, the Poet Laureate, exemplifies the transition, incorporating both Romantic sensibilities and a Victorian preoccupation with morality and social issues in poems like *In Memoriam A.H.H.* The poetry of Robert Browning and Elizabeth Barrett Browning also showcased a complex interplay of personal emotion and social commentary.

## **3. Victorian Literature and Social Reform in 19th Century British Literature**

Victorian literature is inextricably linked to the social and political changes of the era. The Industrial Revolution, urbanization, and the expansion of the British Empire significantly impacted the themes and concerns addressed in literature. The novels of Charles Dickens, for instance, powerfully portrayed the plight of the poor and the injustices of the industrial system. Similarly, works by Elizabeth Gaskell (e.g., *North and South*) explored the social consequences of industrialization and the changing class structures. Studies have shown that the intense social criticism present in much of the 19th century British literature directly influenced social reform movements of the time, leading to changes in legislation and public awareness regarding issues such as child labor and poverty. The rise of social realism in 19th century British literature directly stemmed from the desire to expose and address these social ills.

## **4. The Rise of Realism and Naturalism in 19th Century British Literature**

The later part of the 19th century saw the rise of realism and naturalism as dominant literary trends. Realist writers like George Eliot, Thomas Hardy (whose works like *Tess of the d'Urbervilles* depict the harsh realities of rural life), and Henry James (known for his psychological realism in novels like *The Portrait of a Lady*) focused on detailed depictions of everyday life and the complexities of human relationships. Naturalism, influenced by scientific determinism, emphasized the impact of heredity and environment on human behavior. These literary movements demonstrated a shift away from romantic idealism towards a more objective and scientifically informed representation of reality. The critical reception of realist and naturalist works often highlighted their stark depictions of social problems and their challenging of conventional moral frameworks.

## **5. The Legacy of 19th Century British Literature**

19th century British literature continues to exert a profound influence on contemporary literature and culture. The themes explored during this era – social injustice, class conflict, individual identity, and the complexities of human relationships – remain highly relevant. The innovative narrative techniques

and stylistic innovations pioneered by 19th-century writers continue to inspire and inform contemporary authors. The enduring popularity of novels like *Pride and Prejudice*, *Jane Eyre*, and *Great Expectations* testifies to the timeless appeal of these works and their continued relevance to modern readers. The exploration of these themes in 19th century British literature allows for crucial analysis of our present-day society.

#### Conclusion:

19th century British literature represents a pivotal period in literary history. It was an era of prolific creativity, marked by the rise of the novel, the continued influence of Romanticism, and the emergence of realism and naturalism. The literature of this period vividly reflected the social, political, and economic transformations of the time, engaging with pressing issues and shaping public discourse. Its enduring legacy continues to resonate with readers and writers alike, demonstrating the timeless power of storytelling and the ongoing relevance of the human condition.

#### FAQs:

1. What were the major literary movements of 19th-century British literature? The major movements included Romanticism (continuing influence), Victorianism, Realism, and Naturalism.
1. Who are some of the most important authors of 19th-century British literature? Key authors include Charles Dickens, Jane Austen, the Brontë sisters, George Eliot, Thomas Hardy, Alfred, Lord Tennyson, and Robert Browning.
1. How did social and political changes influence 19th-century British literature? The Industrial Revolution, urbanization, and the expansion of the British Empire profoundly shaped the themes and concerns addressed in literature, leading to social realism and critiques of societal ills.
1. What is the significance of the rise of the novel in this period? The novel became the dominant genre, reaching a vast readership due to increased literacy and technological advancements, reflecting and shaping society.
1. How did 19th-century British literature contribute to social reform? The powerful depictions of social injustice and poverty in novels often influenced public opinion and contributed directly to social reform movements.

1. What are some key themes in 19th-century British literature? Key themes include social injustice, class conflict, individual identity, love, loss, the impact of industrialization, and the complexities of human relationships.
1. What is the difference between realism and naturalism in 19th-century literature? Realism focused on detailed portrayals of everyday life, while naturalism emphasized the influence of heredity and environment on human behavior.
1. How is 19th-century British literature still relevant today? Its enduring themes and exploration of the human condition continue to resonate with modern readers, offering insights into enduring social and psychological issues.
1. Where can I find more information on 19th-century British literature? Reputable academic journals, university libraries, and online databases offer a wealth of information on this rich literary period.

#### Related Articles:

1. "The Victorian Novel and the Rise of Serialization": Examines the impact of serialized publication on the form and content of Victorian novels.
1. "Social Realism in the Works of Charles Dickens": Analyzes Dickens's use of realism to expose social injustices in Victorian England.
1. "The Brontë Sisters and the Gothic Tradition": Explores the Gothic elements in the novels of Charlotte and Emily Brontë.
1. "George Eliot and the Development of Psychological Realism": Discusses Eliot's contributions to the evolution of psychological realism in the novel.

1. "Tennyson and the Victorian Poetic Voice": Examines Tennyson's role as Poet Laureate and his contribution to Victorian poetry.
1. "The Pre-Raphaelite Brotherhood and its Influence on Art and Literature": Explores the aesthetic and literary contributions of the Pre-Raphaelite movement.
1. "Thomas Hardy and the Representation of Rural Life": Analyzes Hardy's depictions of the rural landscape and its impact on his characters.
1. "Henry James and the International Theme in the Novel": Discusses James's exploration of cultural clashes and identity in his novels.
1. "The Legacy of 19th-Century British Literature on Modern Fiction": Traces the enduring influence of 19th-century literary techniques and themes on contemporary writing.

### **19th century british literature: Nineteenth-Century British Literature Then and Now**

Professor Simon Dentith, 2014-04-28 Envisioning today's readers as poised between an impossible attempt to read texts as their original readers experienced them and an awareness of our own temporal moment, Simon Dentith complicates traditional prejudices against hindsight to approach issues of interpretation and historicity in nineteenth-century literature. Suggesting that the characteristic aesthetic attitude encouraged by the backward look is one of irony rather than remorse or regret, he examines works by Charles Dickens, George Eliot, Anthony Trollope, William Morris and John Ruskin in terms of their participation in significant histories that extend to this day. Liberalism, class, gender, political representation and notions of progress, utopianism and ecological concern as currently understood can be traced back to the nineteenth century. Just as today's critics strive to respect the authenticity of nineteenth-century writers and readers who responded to these ideas within their historical world, so, too, do those nineteenth-century imaginings persist to challenge the assumptions of the present. It is therefore possible, Dentith argues, to conceive of the act of reading historical literature with an awareness of the historical context and of the difference between the past and the present while allowing that friction or difference to be part of how we think about a text and how it communicates. His book summons us to consider how words travel to the reality of the reader's own time and how engagement with nineteenth-century writers' anticipation of the judgements of future generations reveal hindsight's capacity to transform our understanding of the past in the light of subsequent knowledge.

**19th century british literature: *Replotting Marriage in Nineteenth-century British Literature***  
Jill Nicole Galvan, 2018-06 Top scholars in Victorian studies reexamine questions about marriage

and the marriage plot from cutting-edge perspectives.

**19th century british literature:** The Other East and Nineteenth-Century British Literature T. McLean, 2011-11-30 The Polish exile and the Russian villain were familiar figures in nineteenth-century British culture. This book restores the significance of Eastern Europe to nineteenth-century British literature, offering new readings of Blake's *Europe*, Byron's *Mazeppa*, and Eliot's *Middlemarch*, and recovering influential works by Thomas Campbell and Jane Porter.

**19th century british literature:** Folklore and the Fantastic in Nineteenth-Century British Fiction Jason Marc Harris, 2016-04-15 Jason Marc Harris's ambitious book argues that the tensions between folk metaphysics and Enlightenment values produce the literary fantastic. Demonstrating that a negotiation with folklore was central to the canon of British literature, he explicates the complicated rhetoric associated with folkloric fiction. His analysis includes a wide range of writers, including James Barrie, William Carleton, Charles Dickens, George Eliot, Sheridan Le Fanu, Neil Gunn, George MacDonald, William Sharp, Robert Louis Stevenson, and James Hogg. These authors, Harris suggests, used folklore to articulate profound cultural ambivalence towards issues of class, domesticity, education, gender, imperialism, nationalism, race, politics, religion, and metaphysics. Harris's analysis of the function of folk metaphysics in nineteenth- and early twentieth-century narratives reveals the ideological agendas of the appropriation of folklore and the artistic potential of superstition in both folkloric and literary contexts of the supernatural.

**19th century british literature:** The January-May Marriage in Nineteenth-Century British Literature E. Godfrey, 2009-02-02 By considering the disruptive potential of age disparate marriages in nineteenth-century British literature, Godfrey offers provocative new readings of canonical texts including *Don Juan*, *Jane Eyre*, and *Bleak House*.

**19th century british literature:** The Routledge Handbook to Nineteenth-Century British Periodicals and Newspapers Andrew King, Alexis Easley, John Morton, 2016-09-01 The 2017 winner of the Robert and Vineta Colby Scholarly Book Prize Providing a comprehensive, interdisciplinary examination of scholarship on nineteenth-century British periodicals, this volume surveys the current state of research and offers researchers an in-depth examination of contemporary methodologies. The impact of digital media and archives on the field informs all discussions of the print archive. Contributors illustrate their arguments with examples and contextualize their topics within broader areas of study, while also reflecting on how the study of periodicals may evolve in the future. The Handbook will serve as a valuable resource for scholars and students of nineteenth-century culture who are interested in issues of cultural formation, transformation, and transmission in a developing industrial and globalizing age, as well as those whose research focuses on the bibliographical and the micro case study. In addition to rendering a comprehensive review and critique of current research on nineteenth-century British periodicals, the Handbook suggests new avenues for research in the twenty-first century. This volume's 30 chapters deal with practically every aspect of periodical research and with the specific topics and audiences the 19th-century periodical press addressed. It also covers matters such as digitization that did not exist or were in early development a generation ago. In addition to the essays, readers will find 50 illustrations, 54 pages of bibliography, and a chronology of the periodical press. This book gives seemingly endless insights into the ways periodicals and newspapers influenced and reflected 19th-century culture. It not only makes readers aware of problems involved in interpreting the history of the press but also offers suggestions for ways of untangling them and points the direction for future research. It will be a valuable resource for readers with interests in almost any aspect of 19th-century Britain. Summing Up: Highly recommended - J. D. Vann, University of North Texas in CHOICE

**19th century british literature:** Puzzling the Reader Gregg A. Hecimovich, 2008 *Puzzling the Reader* establishes the place of charms and riddles in nineteenth-century British literature by exploring the literary and political work riddles performed at cultural thresholds: courtship, initiation, death rituals, moments of greeting, and intercultural relations. Furthermore, *Puzzling the Reader* investigates the new narrative genre that riddles uncover by transforming traditional narrative techniques. Far from disappearing from view, the oral tradition of the riddles rises into

view alongside the literary narratives of William Blake, John Keats, and Charles Dickens. The folk tradition of the riddle is imported into print media and reaches its zenith in the nineteenth century. Through analyses of riddles in weekly literature and satire magazines, parlor game books, and popular collected riddles, such as Queen Victoria's «Windsor Enigma», this volume examines the literary and political roles riddles play as they migrate into mass print culture. Three crucial texts illustrate this argument: Blake's «Jerusalem», Keats's «The Eve of St. Agnes», and Dickens's *Our Mutual Friend*. Each is a work of formal experimentation and each typifies the full range of word play in the period. From Blake to Keats to Dickens, nineteenth-century British literature charts a «history» of the literary riddle.

**19th century british literature: *Missionary Cosmopolitanism in Nineteenth-Century British Literature*** Winter Jade Werner, 2023-05-08 Examines the missionary roots of cosmopolitanism through Romantic and Victorian literature, revealing the interconnectedness between evangelically motivated imperialisms and secularized cosmopolitanism.

**19th century british literature: *British Short Fiction in the Early Nineteenth Century*** Tim Killick, 2016-05-23 In spite of the importance of the idea of the 'tale' within Romantic-era literature, short fiction of the period has received little attention from critics. Contextualizing British short fiction within the broader framework of early nineteenth-century print culture, Tim Killick argues that authors and publishers sought to present short fiction in book-length volumes as a way of competing with the novel as a legitimate and prestigious genre. Beginning with an overview of the development of short fiction through the late eighteenth century and analysis of the publishing conditions for the genre, including its appearance in magazines and annuals, Killick shows how Washington Irving's hugely popular collections set the stage for British writers. Subsequent chapters consider the stories and sketches of writers as diverse as Mary Russell Mitford and James Hogg, as well as didactic short fiction by authors such as Hannah More, Maria Edgeworth, and Amelia Opie. His book makes a convincing case for the evolution of short fiction into a self-conscious, intentionally modern form, with its own techniques and imperatives, separate from those of the novel.

**19th century british literature: *Conceptualizing Cruelty to Children in Nineteenth-century England*** Monica Flegel, 2009 Considering a wide range of texts by authors such as Locke, Rousseau, Caroline Norton, Henry Mayhew, Frances Trollope, and Charles Dickens, Monica Flegel provides an interpretive framework for understanding the formation of child cruelty popularized by the National Society for the Prevention of Cruelty to Children. The emergence of the NSPCC, Flegel argues, had material effects on the lives of children, and profound implications for the role of class in representations of suffering and abused children.

**19th century british literature: *PERSUASION*** Jane Austen, 2021-01-08 *Persuasion* is a novel written by a famous British writer Jane Austen. It is a story about the life of Anne Elliot, a middle daughter of baronet Sir Walter, a spender and bluffer. Due to these features of his character, he found himself in a difficult financial position. He has to rent a family estate Kellynch Hall in order to pay his debts. Meanwhile, his most smart and considerate daughter Anne goes to Uppercross to look after a sick sister. In the days of her youth she was mutually in love with Frederick Wentworth, but because of a fear of a poor marriage, "reasons of conscience" and on the insistence of a "family friend" Lady Russel Anne stopped her relationship with him. But now after eight years, some incredible coincidence happens. The family that rents Kellynch Hall is related to Frederick Wentworth. Is the old-time love still alive in the hearts of Anne and Frederick?

**19th century british literature: *Nineteenth-Century British Travelers in the New World*** Christine DeVine, 2016-05-06 With cheaper publishing costs and the explosion of periodical publishing, the influence of New World travel narratives was greater during the nineteenth century than ever before, as they offered an understanding not only of America through British eyes, but also a lens through which nineteenth-century Britain could view itself. Despite the differences in purpose and method, the writers and artists discussed in *Nineteenth-Century British Travelers in the New World*—from Fanny Wright arriving in America in 1818 to the return of Henry James in 1904, and

including Charles Dickens, Frances Trollope, Isabella Bird, Fanny Kemble, Harriet Martineau, and Robert Louis Stevenson among others, as well as artists such as Eyre Crowe—all contributed to the continued building of America as a construct for audiences at home. These travelers' stories and images thus presented an idea of America over which Britons could crow about their own supposed sophistication, and a democratic model through which to posit their own future, all of which suggests the importance of transatlantic travel writing and the 'idea of America' to nineteenth-century Britain.

**19th century british literature:** *Aesthetics of Space in Nineteenth-Century British Literature, 1843-1907* Giles Whiteley, 2020-03-02 Charting an 'aesthetic', post-realist tradition of writing, this book considers the significant role played by John Ruskin's art criticism in later writing which dealt with the new kinds of spaces encountered in the nineteenth-century.

**19th century british literature:** *The Exotic Woman in Nineteenth-century British Fiction and Culture* Piya Pal-Lapinski, 2005 A fresh and provocative approach to representations of exotic women in Victorian Britain.

**19th century british literature:** *Dialect and Literature in the Long Nineteenth Century* Jane Hodson, 2017-02-17 The nineteenth century witnessed a proliferation in the literary uses of dialect, with dialect becoming a key feature in the development of the realist novel, dialect songs being printed by the hundreds in urban centres and dialect poetry becoming a respected form. In this collection, scholars from a wide variety of disciplines, including dialectology, literary linguistics, sociolinguistics, literary studies and the history of the English language, have come together to examine the theory, context and ideology of the use of dialect in the nineteenth century. The texts considered range from the Cumberland poetry of Josiah Relph to the novels of Frances Trollope and Elizabeth Gaskell, and from popular Tyneside song to the dialect poetry of Alfred Tennyson. Throughout the volume, the contributors debate whether or not 'authenticity' is a meaningful category, the significance of metalanguage and paratext in the presentation of dialect, the differences between 'literary dialect' and 'dialect literature', the responses of 'insider' versus 'outsider' audiences and whether the representation of dialect is a hegemonic or resistant strategy. This is the first book to focus on practices of dialect representation in literature in the nineteenth century. Taken together, the chapters offer an exciting overview of the challenging work currently being undertaken in this field.

**19th century british literature: Women's Ghost Literature in Nineteenth-Century Britain** Melissa Edmundson Makala, 2013-02-15 Nineteenth-century ghost literature by women shows the Gothic becoming more experimental and subversive as its writers abandoned the stereotypical Gothic heroines of the past in order to create more realistic, middle-class characters (both living and dead, male and female) who rage against the limits imposed on them by the natural world. The ghosts of Female Gothic thereby become reflections of the social, sexual, economic and racial troubles of the living. Expanding the parameters of Female Gothic and moving it into the nineteenth and twentieth centuries allows us to recognise women's ghost literature as a specific strain of the Female Gothic that began not with Ann Radcliffe, but with the Romantic Gothic ballads of women in the first decade of the nineteenth century.

**19th century british literature: The Sea and Nineteenth-Century Anglophone Literary Culture** Steve Mentz, Martha Elena Rojas, 2016-11-18 During the nineteenth century, British and American naval supremacy spanned the globe. The importance of transoceanic shipping and trade to the European-based empire and her rapidly expanding former colony ensured that the ocean became increasingly important to popular literary culture in both nations. This collection of ten essays by expert scholars in transatlantic British and American literatures interrogates the diverse meanings the ocean assumed for writers, readers, and thinkers on both sides of the Atlantic during this period of global exploration and colonial consolidation. The book's introduction offers three critical lenses through which to read nineteenth-century Anglophone maritime literature: wet globalization, which returns the ocean to our discourses of the global; salt aesthetics, which considers how the sea influences artistic culture and aesthetic theory; and blue ecocriticism, which poses an oceanic

challenge to the narrowly terrestrial nature of green ecological criticism. The essays employ all three of these lenses to demonstrate the importance of the ocean for the changing shapes of nineteenth-century Anglophone culture and literature. Examining texts from *Moby-Dick* to the coral flower-books of Victorian Australia, and from Wordsworth's sea-poetry to the Arctic journals of Charles Francis Hall, this book shows how important and how varied in meaning the ocean was to nineteenth-century Anglophone readers. Scholars of nineteenth-century globalization, the history of aesthetics, and the ecological importance of the ocean will find important scholarship in this volume.

**19th century british literature:** *Bodies and Things in Nineteenth-Century Literature and Culture* K. Boehm, 2016-02-18 This book provides fresh perspectives on the object world, embodied experience and materiality in nineteenth-century literature and culture. Contributors explore canonical works by Austen, Brontë, Dickens and James, alongside less-familiar texts and a range of objects including nineteenth-century automata, scrapbooks, museum exhibits and antiques.

**19th century british literature:** *Space and Narrative in the Nineteenth-Century British Historical Novel* Tom Bragg, 2016-03-31 Demonstrating that nineteenth-century historical novelists played their rational, trustworthy narrators against shifting and untrustworthy depictions of space and place, Tom Bragg argues that the result was a flexible form of fiction that could be modified to reflect both the different historical visions of the authors and the changing aesthetic tastes of the reader. Bragg focuses on Scott, William Harrison Ainsworth, and Edward Bulwer Lytton, identifying links between spatial representation and the historical novel's multi-generic rendering of history and narrative. Even though their understanding of history and historical process could not be more different, all writers employed space and place to mirror narrative, stimulate discussion, interrogate historical inquiry, or otherwise comment beyond the rational, factual narrator's point of view. Bragg also traces how landscape depictions in all three authors' works inculcated heroic masculine values to show how a dominating theme of the genre endures even through widely differing versions of the form. In taking historical novels beyond the localized questions of political and regional context, Bragg reveals the genre's relevance to general discussions about the novel and its development. Nineteenth-century readers of the novel understood historical fiction to be epic and serious, moral and healthful, patriotic but also universal. *Space and Narrative in the Nineteenth-Century British Historical Novel* takes this readership at its word and acknowledges the complexity and diversity of the form by examining one of its few continuous features: a flexibly metaphorical valuation of space and place.

**19th century british literature:** *Reversing the Conquest* Clare A. Simmons, 1990

**19th century british literature:** *Sylvie and Bruno* Lewis Carroll, 1889 First published in 1889, this novel has two main plots; one set in the real world at the time the book was published (the Victorian era), the other in the fictional world of Fairyland.

**19th century british literature:** *The Vulgar Question of Money* Elsie B. Michie, 2011-09-15 It is a familiar story line in nineteenth-century English novels: a hero must choose between money and love, between the wealthy, materialistic, status-conscious woman who could enhance his social position and the poorer, altruistic, independent-minded woman whom he loves. Elsie B. Michie explains what this common marriage plot reveals about changing reactions to money in British culture. It was in the novel that writers found space to articulate the anxieties surrounding money that developed along with the rise of capitalism in nineteenth-century England. Michie focuses in particular on the character of the wealthy heiress and how she, unlike her male counterpart, represents the tensions in British society between the desire for wealth and advancement and the fear that economic development would blur the traditional boundaries of social classes. Michie explores how novelists of the period captured with particular vividness England's ambivalent emotional responses to its own financial successes and engaged questions identical to those raised by political economists and moral philosophers. Each chapter reads a novelist alongside a contemporary thinker, tracing the development of capitalism in Britain: Jane Austen and Adam Smith and the rise of commercial society, Frances Trollope and Thomas Robert Malthus and industrialism, Anthony Trollope and Walter Bagehot and the political influence of money, Margaret

Oliphant and John Stuart Mill and professionalism and managerial capitalism, and Henry James and Georg Simmel and the shift of economic dominance from England to America. Even the great romantic novels of the nineteenth century cannot disentangle themselves from the vulgar question of money. Michie's fresh reading of the marriage plot, and the choice between two women at its heart, shows it to be as much about politics and economics as it is about personal choice.

**19th century british literature: The Edinburgh Encyclopædia**, 1832

**19th century british literature: Novel Cultivations** Elizabeth Hope Chang, 2019 This book looks at the transnational circulation of both people and plants as a feature of Victorian speculative fiction--

**19th century british literature: *The Flaneur in Nineteenth-Century British Literary Culture***

Isabel Vila-Cabanes, 2018-10-15 The flaneur is a cultural and literary phenomenon usually associated with nineteenth-century Paris, but the type also exists in the artistic and literary panorama of other major European capitals, such as London, Berlin, and Moscow. Despite massive recent interest in the figure of the flaneur in scholarly studies, analyses about the nineteenth-century British analogue are often fragmentary, appearing in the form of isolated articles. However, there is an abundant amount of nineteenth-century novels, sketches and journalistic essays which offer remarkable and hitherto overlooked accounts of the British metropolis, and which frequently include the figure of the flaneur as a central character or the topic of flanerier as a theme. This book explores a great array of texts, making an essential contribution to our knowledge and understanding of the prehistory or, rather, history of the British flaneur from the early eighteenth century to the early twentieth century, with a special focus on the nineteenth century. The flaneur is looked at as a figure in which the development and dynamics of the modern metropolis and its impact on the literary discourse are manifested from a formal, as well as thematic, perspective.

**19th century british literature: Transatlantic Literature and Author Love in the**

**Nineteenth Century** Paul Westover, Ann Wierda Rowland, 2016-09-22 This book is about Anglo-American literary heritage. It argues that readers on both sides of the Atlantic shaped the contours of international 'English' in the 1800s, expressing love for books and authors in a wide range of media and social practices. It highlights how, in the wake of American independence, the affection bestowed on authors who became international objects of celebration and commemoration was a major force in the invention of transnational 'English' literature, the popular canon defined by shared language and tradition. While love as such is difficult to quantify and recover, the records of such affection survive not just in print, but also in other media: in monuments, in architecture, and in the ephemera of material culture. Thus, this collection brings into view a wide range of nineteenth-century expressions of love for literature and its creators.

**19th century british literature: Women's Theology in Nineteenth-century Britain** Julie

Melnyk, 1998 This volume traces the modern critical and performance history of this play, one of Shakespeare's most-loved and most-performed comedies. The essay focus on such modern concerns as feminism, deconstruction, textual theory, and queer theory.

**19th century british literature: *The Forms of Informal Empire*** Jessie Reeder, 2020-06-23 An

ambitious comparative study of British and Latin American literature produced across a century of economic colonization. Winner of the Sonya Rudikoff Prize by the Northeast Victorian Studies Association Spanish colonization of Latin America came to an end in the early nineteenth century as, one by one, countries from Bolivia to Chile declared their independence. But soon another empire exerted control over the region through markets and trade dealings—Britain. Merchants, developers, and politicians seized on the opportunity to bring the newly independent nations under the sway of British financial power, subjecting them to an informal empire that lasted into the twentieth century. In *The Forms of Informal Empire*, Jessie Reeder reveals that this economic imperial control was founded on an audacious conceptual paradox: that Latin America should simultaneously be both free and unfree. As a result, two of the most important narrative tropes of empire—progress and family—grew strained under the contradictory logic of an informal empire. By

reading a variety of texts in English and Spanish—including Simón Bolívar's letters and essays, poetry by Anna Laetitia Barbauld, and novels by Anthony Trollope and Vicente Fidel López—Reeder challenges the conventional wisdom that informal empire was simply an extension of Britain's vast formal empire. In her compelling formalist account of the structures of imperial thought, informal empire emerges as a divergent, intractable concept throughout the nineteenth-century Atlantic world. *The Forms of Informal Empire* goes where previous studies of informal empire and the British nineteenth century have not, offering nuanced and often surprising close readings of British and Latin American texts in their original languages. Reeder's comparative approach provides a new vision of imperial power and makes a forceful case for expanding the archive of British literary studies.

**19th century british literature: *Touch, Sexuality, and Hands in British Literature, 1740–1901*** Kimberly Cox, 2021-09-05 From Robert Lovelace's uninvited hand-grasps in Samuel Richardson's *Clarissa* to Basil Hallward's first encounter with Dorian Gray, literary depictions of touching hands in British literature from the 1740s to the 1890s communicate emotional dimensions of sexual experience that reflect shifting cultural norms associated with gender roles, sexuality, and sexual expression. But what is the relationship between hands, tactility, and sexuality in Victorian literature? And how do we best interpret what those touches communicate between characters? This volume addresses these questions by asserting a connection between the prevalence of violent, sexually charged touches in eighteenth-century novels such as those by Eliza Haywood, Samuel Richardson, and Frances Burney and growing public concern over handshake etiquette in the nineteenth century evident in works by Jane Austen, the Brontës, George Eliot, Elizabeth Gaskell, Thomas Hardy, Oscar Wilde, and Flora Annie Steel. This book takes an interdisciplinary approach that combines literary analysis with close analyses of paintings, musical compositions, and nonfictional texts, such as etiquette books and scientific treatises, to make a case for the significance of tactility to eighteenth- and nineteenth-century perceptions of selfhood and sexuality. In doing so, it draws attention to the communicative nature of skin-to-skin contact as represented in literature and traces a trajectory of meaning from the forceful grips that violate female characters in eighteenth-century novels to the consensual embraces common in Victorian and neo-Victorian literature.

**19th century british literature: *Trees in Nineteenth-Century English Fiction*** Anna Burton, 2023-05 This is a book about a longstanding network of writers and writings that celebrate the aesthetic, socio-political, scientific, ecological, geographical, and historical value of trees and tree spaces in the landscape; and it is a study of the effect of this tree-writing upon the novel form in the long nineteenth century.

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