

Testimony And Advocacy In Victorian Law Literature And Theology Cambridge Studies In Nineteenth Century Literature And Culture

Explores the first appearance of 'science fiction' in the pages of late nineteenth-century general interest periodicals.

A NEW COMPANION TO VICTORIAN LITERATURE AND CULTURE The Victorian period was a time of rapid cultural change, which resulted in a huge and varied literary output. A New Companion to Victorian Literature and Culture offers experienced guidance to the literature of nineteenth-century Britain and its social and historical context. This revised and expanded edition comprises contributions from over 30 leading scholars who, approaching the Victorian epoch from different positions and traditions, delve into the unruly complexities of the Victorian imagination. Divided into five parts, this new Companion surveys seven decades of history before examining the key phases in a Victorian life, the leading professions and walks of life, the major literary genres, the way Victorians defined their persons, homes, and national identity, and how recent “ neo-Victorian ” developments in contemporary culture reconfigure the sense we make of the past today. Important topics such as sexuality, denominational faith, social class, and global empire inform each chapter ’ s approach. Each chapter provides a comprehensive bibliography of established and emerging scholarship.

With the increasing commercialization of publishing at the end of the nineteenth century, the polarization of serious literature and popular fiction became a commonplace of literary criticism. Andrew McCann cautions against this opposition by arguing that popular fiction's engagement with heterodox conceptions of authorship and creativity complicates its status as mere distraction or entertainment. Popular writers such as George Du Maurier, Marie Corelli, Rosa Praed and Arthur Machen drew upon a contemporary fascination with occult practices to construct texts that had an intensely ambiguous relationship to the proprietary notions of authorship that were so central to commercial publishing. Through trance-induced or automatic writing, dream states, dual personality and the retrieval of past lives channeled through mediums, they imagined forms of authorship that reinvested popular texts with claims to aesthetic and political value that cut against the homogenizing pressures of an emerging culture industry.

This book offers an interdisciplinary account of the relationship between criminal trials and novels in the modernist period.

Economics, Ethics and Literature

Clio's Daughters

Experience on Trial

A Companion to George Eliot

Darwin and the Memory of the Human

Victorian Liberalism and Literary Form

This study focuses on Anthony Trollope's stylistic innovations in

relation to Victorian liberalism In his biography of William Makepeace Thackeray, Anthony Trollope posits the ideal of a man without style: 'I hold that gentleman to be the best dressed whose dress no one observes. I am not sure but that the same may be said of an author's written language'. Trollope's own appearance, unlike his written language, did not pass without observation, however. A contemporary poet recalls that he was 'hirsute and taurine of aspect'. This study unravels this paradox. It disentangles the many threads in Trollope's ostensibly transparent writing and reassembles the political and intellectual fabric that they weave, thus showing how Trollope's language exceeds and questions the concepts provided by contemporary ideologies. Key Features: Shows how Trollope's stylistic peculiarities perform his inflection of Victorian liberalism Reads Victorian literature through the lens of German (post-) Romantic thinkers such as Goethe and Walter Benjamin Presents a panorama of Victorian liberalism in its literary, intellectual, and political context Examines the writings from the last decade of Trollope's life that have received only scant critical attention, such as his novellas and his biographies

This book brings together the experiences of Anglo-American teachers and discusses some of the challenges which face teachers of nineteenth-century fiction, suggesting practical ways in which these might start

to be overcome by considering the constantly changing canon, issues related to course design and the possibilities offered by film and ICT.

Offers a broad overview of the interaction between law and language and the way they influence each other. Contains papers from the 15th annual interdisciplinary colloquium held in the Law School of UCL in July 2011.

Much has been written about the Victorian novel, and for good reason. The cultural power it exerted (and, to some extent, still exerts) is beyond question. The Oxford Handbook of the Victorian Novel contributes substantially to this thriving scholarly field by offering new approaches to familiar topics (the novel and science, the Victorian Bildungroman) as well as essays on topics often overlooked (the novel and classics, the novel and the OED, the novel, and allusion). Manifesting the increasing interdisciplinarity of Victorian studies, its essays situate the novel within a complex network of relations (among, for instance, readers, editors, reviewers, and the novelists themselves; or among different cultural pressures - the religious, the commercial, the legal). The handbook's essays also build on recent bibliographic work of remarkable scope and detail, responding to the growing attention to print culture. With a detailed introduction and 36 newly commissioned chapters by leading and

emerging scholars – beginning with Peter Garside's examination of the early nineteenth-century novel and ending with two essays proposing the 'last Victorian novel' – the handbook attends to the major themes in Victorian scholarship while at the same time creating new possibilities for further research. Balancing breadth and depth, the clearly-written, nonjargon -laden essays provide readers with overviews as well as original scholarship, an approach which will serve advanced undergraduates, graduate students, and established scholars. As the Victorians get further away from us, our versions of their culture and its novel inevitably change; this Handbook offers fresh explorations of the novel that teach us about this genre, its culture, and, by extension, our own.

Aesthetics, Politics, History

Evolution, Savages, and South America

Science, Fiction, and the Fin-de-Siècle Periodical Press

Women, Literature, and the Domesticated Landscape

Law and Literature

Censorship and the Representation of the Sacred in Nineteenth-Century England

Anna Johnston analyses missionary writing under the aegis of the British Empire.

Johnston argues that missionaries occupied ambiguous positions in colonial cultures,

caught between imperial and religious interests. She maps out this position through an examination of texts published by missionaries of the largest, most influential nineteenth-century evangelical institution, the London Missionary Society. Texts from Indian, Polynesian, and Australian missions are examined to highlight their representation of nineteenth-century evangelical activity in relation to gender, colonialism, and race. This volume presents fresh approaches to classic Victorian fiction from 1830-1900. Opens up for the reader the cultural world in which the Victorian novel was written and read. Crosses traditional disciplinary boundaries. Provides fresh perspectives on how Victorian fiction relates to different contexts, such as class, sexuality, empire, psychology, law and biology.

In this 2001 book Pamela Thurschwell examines the intersection of literary culture, the occult and new technology at the fin-de-si è cle. Thurschwell argues that technologies began suffusing the public imagination from the mid-nineteenth century on: they seemed to support the claims of spiritualist mediums. Talking to the dead and talking on the phone both held out the promise of previously unimaginable contact between people: both seemed to involve 'magical thinking'. Thurschwell looks at the ways in which psychical research, the scientific study of the occult, is reflected in the writings of such authors as Henry James, George du Maurier and Oscar Wilde, and in the foundations of psychoanalysis. This study offers provocative interpretations of fin-de-si è cle literary and

scientific culture in relation to psychoanalysis, queer theory and cultural history. Could the self-interested pursuit of beauty actually help to establish the moral and political norms that enable democratic society to flourish? In this book, Lucy Hartley identifies a new language for speaking about beauty, which begins to be articulated from the 1830s in a climate of political reform and becomes linked to emerging ideals of equality, liberty, and individuality. Examining British art and art writing by Charles Lock Eastlake, John Ruskin, Walter Pater, Edward Poynter, William Morris, and John Addington Symonds, Hartley traces a debate about what it means to be interested in beauty and whether this preoccupation is necessary to public political life. Drawing together political history, art history, and theories of society, and supplemented by numerous illustrations, *Democratising Beauty in Nineteenth-Century Britain* offers a fresh interdisciplinary understanding of the relation of art to its publics.

Testimony and Advocacy in Victorian Law, Literature, and Theology

Visual Culture and Arctic Voyages

London and the Culture of Homosexuality, 1885-1914

Fashionable Fiction in the Age of Reform

British Women Making History, 1790-1899

From Wordsworth to Gissing

Between 1838 and 1852, the leading Chartist newspaper, the *Northern Star*, published

over 1,000 poems written by more than 350 poets - as the readership of the Northern Star numbered hundreds of thousands, these poems were amongst the most widely read of the Victorian era. Why did the writing and reading of poetry play such an important role in Chartism's struggle to secure fundamental democratic rights? This first ever full-length study of the Northern Star's poetry column analyses the interplay between politics, aesthetics and history in the aftermath of the Newport Insurrection (1839), during the mass strikes of 1842 and the year of European Revolutions (1848). Mike Sanders transforms our understanding of Chartism and its place in the history of Victorian literature and ideas.

Conversing in Verse considers poems of conversation from the late eighteenth into the twentieth centuries – the very period when a more restrictive conception of poetry as the lyric product of the poet's solitary self-communing became entrenched. With fresh insight, Elizabeth Helsinger addresses a range of questions at the core of conversational poetry: When and why do poets turn to conversation to explore poetry's potential? How do conversation's forms and intentions shape the figures, rhythms, and prosody of poems to alter the reader's experience? What are the ethical and political stakes of conversing in verse? Coleridge, Clare, Landor, Tennyson, Robert Browning, Christina and Dante Gabriel Rossetti, Swinburne, Michael Field, and Hardy each composed poems that open difficult or impossible conversations with phenomena outside themselves. Helsinger

unearths an unfamiliar lyric history that produced some of the most interesting formal experiments of the nineteenth century, including its best known, the dramatic monologue. This book takes a new look at the evolution of popular literature in Britain in the Romantic and Victorian periods. Making use of a wide range of archival and primary sources, he argues that radical politics played a decisive role in the transformation of popular literature. By charting the key moments in the history of 'cheap' literature, the book casts new light on the many neglected popular genres and texts: the 'pig's meat' anthology, the female-authored didactic tale, and Chartist fiction.

This book shows how Victorian naturalists transformed their encounters with South America into influential accounts of biological change.

Current Legal Issues Volume 15

Criminal Justice During the Long Eighteenth Century

The Brontës in Context

Art and the Politics of Public Life

Popular Literature, Authorship and the Occult in Late Victorian Britain

Literature, Technology and Magical Thinking, 1880–1920

In this innovative and important study, Heather Tilley examines the huge shifts that took place in the experience and conceptualisation of blindness during the nineteenth century, and demonstrates how new writing technologies for blind people had

transformative effects on literary culture. Considering the ways in which visually-impaired people used textual means to shape their own identities, the book argues that blindness was also a significant trope through which writers reflected on the act of crafting literary form. Supported by an illuminating range of archival material (including unpublished letters from Wordsworth's circle, early ophthalmologic texts, embossed books, and autobiographies) this is a rich account of blind people's experience, and reveals the close, and often surprising personal engagement that canonical writers had with visual impairment. Drawing on the insights of disability studies and cultural phenomenology, Tilley highlights the importance of attending to embodied experience in the production and consumption of texts.

This book applies three overlapping bodies of work to generate fresh approaches to the study of criminal justice in England and Ireland between 1660 and 1850. First, crime and justice are interpreted as elements of the "public sphere" of opinion about government. Second, "performativity" and speech act theory are considered in the context of the Anglo-Irish criminal trial, which was transformed over the course of this period from an unmediated exchange between victim and accused to a fully lawyerized performance. Thirdly, the authors apply recent scholarship on the history of emotions, particularly relating to the constitution of "emotional communities" and changes in "emotional regimes".

This book explores the tensions raised by ideas of sacrifice in literature at a time of

significant legal and theological change.

In the early nineteenth century there was a sudden vogue for novels centering on the glamour of aristocratic social and political life. Such novels, attractive as they were to middle-class readers, were condemned by contemporary critics as dangerously seductive, crassly commercial, designed for the 'masses' and utterly unworthy of regard. Until recently, silver-fork novels have eluded serious consideration and been overshadowed by authors such as Jane Austen. They were influenced by Austen at their very deepest levels, but were paradoxically drummed out of history by the very canon-makers who were using Austen's name to establish their own legitimacy. This first modern full-length study of the silver-fork novel argues that these novels were in fact tools of persuasion, novels deliberately aimed at bringing the British middle classes into an alliance with an aristocratic program of political reform.

Conversing in Verse

Atonement and Self-Sacrifice in Nineteenth-Century Narrative

Decay, Desire, and the Pagan Revival

The Revolution in Popular Literature

Missionary Writing and Empire, 1800-1860

Blindness and Writing

Machine generated contents note: Introduction; Part I. Forms of Devotion: 1. Bibles; 2. Prayer; Part II. Models of Faith: 3. The soldier; 4. The martyr; Part III. Last Things: 5. Death and

judgement; 6. Heaven and hell

Law and Literature presents an authoritative, fresh and accessible new overview of the many ways in which law and literature interact. Written by a team of international experts, it provides a multi-focused history of literary studies' critical interest in ideas of law and justice. It examines the effects of law on writers and their work, ranging from classical tragedy to comics, and from East Africa to Elizabethan England. Over twenty chapters, contributors reveal the intricate and multivalent historical interactions between law and literature, both past and present, and trace the intellectual genesis of the concept of law in literary studies, focusing on major developments in the history of the interdisciplinary project of law and literature, as well as the changing ideas of law, and the cultural contests in which it has figured. Law and Literature will appeal to graduates and scholars working on the intersection between law and literature and in key related areas such as literature and human rights.

Examines how the changing role of evidence in law and theology shaped nineteenth-century literary narrative.

Decadent Ecology illuminates the networks of nature, paganism, and desire in 19th- and early 20th-century decadent literature and art. Combining the environmental humanities with aesthetic, queer and literary theory, this study reveals the interplay of art, eco-paganism and science during the formation of modern ecological and evolutionary thought.

A New Companion to Victorian Literature and Culture

The Art of Composition in the Long Nineteenth Century

Criminal Law and the Modernist Novel

Democratising Beauty in Nineteenth-Century Britain

Personal and Public Art and Literature of the Franklin Search Expeditions

Anthony Trollope's Late Style

An interdisciplinary study of the 'domesticated' or home landscape as it shapes women's lives and their ways of writing.

Jan-Melissa Schramm explores the conflicted attitude of the Victorian novel to sacrifice, and the act of substitution on which it depends. The Christian idea of redemption celebrated the suffering of the innocent: to embrace a life of metaphorical self-sacrifice was to follow in the footsteps of Christ's literal Passion. Moreover, the ethical agenda of fiction relied on the expansion of sympathy which imaginative substitution was seen to encourage. But Victorian criminal law sought to calibrate punishment and culpability as it repudiated archaic models of sacrifice that scapegoated the innocent. The tension between these models is registered creatively in the fiction of novelists such as Dickens, Gaskell and Eliot, at a time when acts of Chartist protest, national sacrifices made during the Crimean War, and the extension of the franchise combined to call into question what it means for one man to 'stand for', and perhaps even 'die for', another.

This collection offers students and scholars of Eliot's work a timely critical reappraisal of her corpus, including her poetry and non-fiction, reflecting the latest developments in literary criticism. It features innovative analysis exploring the relation between Eliot's Victorian intellectual sensibilities and those of our own era. A comprehensive collection of essays written by leading Eliot scholars Offers a contemporary reappraisals of Eliot's work reflecting a broad range of current academic interests, including religion, science, ethics, politics, and aesthetics Reflects the very latest developments in literary scholarship Traces the revealing links between

Eliot's Victorian intellectual concerns and those of today

In this powerful book, Walter Brueggemann moves the discussion of Old Testament theology beyond the dominant models of Walter Eichrodt in the 1930s and Gerhard von Rad in the 1950s. Brueggemann focuses on the metaphor and imagery of the courtroom trial in order to regard the theological substance of the Old Testament as a series of claims asserted for Yahweh, the God of Israel. This provides a context that attends to pluralism in every dimension of the interpretive process and suggests links to the plurality of voices of our time.

Competing for Ceremonial Status, 1838-1877

Decadent Ecology in British Literature and Art, 1860–1910

The Silver Fork Novel

From Mary Shelley to George Eliot

Literature and Medicine in Nineteenth-Century Britain

England's Disciples of Flora, 1780-1870

This four-volume historical resource provides new opportunities for investigating the relationship between religion, literature and society in Britain and its imperial territories by making accessible a diverse selection of harder-to-find primary sources. These include religious fiction, poetry, essays, memoirs, sermons, travel writing, religious ephemera, unpublished notebooks and pamphlet literature. Spanning the long nineteenth century (c.1789–1914), the resource departs from older models of 'the Victorian crisis of faith' in order to open up new ways of conceptualising religion. A key concern of the resource is to integrate non-Christian religions into our understanding and representations of religious life in this period. Each volume is framed around a different meaning of the term 'religion'. Volume one

on 'Traditions' offers an overview of the different religious traditions and denominations present in Britain in this period. Volume two on 'Mission and Reform' considers the social and political importance of religious faith and practice as expressed through foreign and domestic mission and philanthropic and political movements at home and abroad. Volume three turns to 'Religious Feeling' as an important and distinct category for understanding the ways in which religion is embodied and expressed in culture. Volume four on 'Disbelief and New Beliefs' explores the transformation of the religious landscape of Britain and its imperial territories during the nineteenth century as a result of key cultural and intellectual forces. The resource is aimed primarily at researchers and students working within the fields of literature and social and religious history. It supplies an interpretative context for sources in the form of explanatory headnotes to each source or group of sources and volume introductions that explore overarching themes. Each volume can be read independently, but they work together to elucidate the complex and multi-faceted nature of nineteenth-century religious life. Focusing on the middle decades of the nineteenth century, Albert D. Pionke's book historicizes the relationship of ritual, class, and public status in Victorian England. His analysis of various discourses related to professionalization suggests that public ritual flourished during the period, especially among the burgeoning ranks of Victorian professions. As Pionke shows, magazines, court cases, law books, manuals, and works by authors that include William Makepeace Thackeray, Thomas Hughes, Anthony Trollope, Charles Dickens, George Eliot, and Elizabeth Barrett Browning demonstrate the importance of ritual in numerous professional settings. Individual chapters reconstruct the ritual cultures of pre-professionalism provided to Oxbridge undergraduates; of oath-taking in a wide range of professional creation and promotion

ceremonies; of the education, promotion, and public practice of Victorian barristers; and of Victorian Parliamentary elections. A final chapter considers the consequences of rituals that fail through the lens of the Eglinton tournament. The uneasy place of Victorian writers, who were both promoters of and competitors with more established professionals, is considered throughout. Pionke's book excavates Victorian professionals' vital ritual culture, at the same time that its engagement with literary representations of the professions reconstructs writers' unique place in the zero-sum contest for professional status.

Although we have come to regard 'clinical' and 'romantic' as oppositional terms, romantic literature and clinical medicine were fed by the same cultural configurations. In the pre-Darwinian nineteenth century, writers and doctors developed an interpretive method that negotiated between literary and scientific knowledge of the natural world. Literary writers produced potent myths that juxtaposed the natural and the supernatural, often disturbing the conventional dualist hierarchy of spirit over flesh. Clinicians developed the two-part history and physical examination, weighing the patient's narrative against the evidence of the body. Examining fiction by Mary Shelley, Carlyle, the Brontës and George Eliot, alongside biomedical lectures, textbooks and articles, Janis McLarren Caldwell demonstrates the similar ways of reading employed by nineteenth-century doctors and imaginative writers and reveals the complexities and creative exchanges of the relationship between literature and medicine. Very few families produce one outstanding writer. The Brontë family produced three. The works of Charlotte, Emily and Anne remain immensely popular, and are increasingly being studied in relation to the surroundings and wider context that formed them. The forty-two new essays in this book tell 'the Brontë story' as it has never been told before, drawing on the latest

research and the best available scholarship while offering new perspectives on the writings of the sisters. A section on Brontë criticism traces their reception to the present day. The works of the sisters are explored in the context of social, political and cultural developments in early-nineteenth-century Britain, with attention given to religion, education, art, print culture, agriculture, law and medicine. Crammed with information, *The Brontës in Context* shows how the Brontës' fiction interacts with the spirit of the time, suggesting reasons for its enduring fascination.

Theatre, Representation and Emotion

Gerard Manley Hopkins and the Poetry of Religious Experience

The Oxford Handbook of the Victorian Novel

Teaching Nineteenth-Century Fiction

Law, Literature, and the Transmission of Culture in England, 1837–1925

Theology of the Old Testament

Examination into how the new religious movement known as New Thought or "mind cure" influenced fin-de-siècle Anglophone children's fiction.

Focusing on the last will and testament as a legal, literary, and cultural document, Cathrine O. Frank examines fiction of the Victorian and Edwardian eras alongside actual wills, legal manuals relating to their creation, case law regarding their administration, and contemporary accounts of "curious wills" in periodicals. Her study begins with the Wills Act of 1837 and poses two basic questions: What picture of Victorian culture and personal subjectivity emerges from competing legal and literary narratives about the will, and how does the shift from realist to modernist representations of the will accentuate a growing divergence between law and

literature? Frank's examination of works by Emily Brontë, George Eliot, Charles Dickens, Wilkie Collins, Anthony Trollope, Samuel Butler, Arnold Bennett, John Galsworthy, and E.M. Forster reveals the shared rhetorical and cultural significance of the will in law and literature while also highlighting the competition between these discourses to structure a social order that emphasized self-determinism yet viewed individuals in relationship to the broader community. Her study contributes to our knowledge of the cultural significance of Victorian wills and creates intellectual bridges between the Victorian and Edwardian periods that will interest scholars from a variety of disciplines who are concerned with the laws, literature, and history of the nineteenth and early twentieth centuries.

London and the Culture of Homosexuality explores the relationship between London and male homosexuality from the criminalisation of all 'acts of gross indecency' between men in 1885 to the outbreak of the First World War in 1914 - years marked by an intensification in concern about male-male relationships and also by the emergence of an embryonic homosexual rights movement. Taking his cue from literary and lesbian and gay scholars, urban historians and cultural geographers, Matt Cook combines discussion of London's homosexual subculture and various major and minor scandals with a detailed examination of representations in the press, in science and in literature. The conjunction of approaches used in this study provides fresh insights into the development of ideas about the modern homosexual and into the many different ways of comprehending and taking part in London's culture of homosexuality. They discover new texts and methodologies, exploring nineteenth-century British women's historiography, their writing of history, often through unexpected sources not previously regarded as historical venues: journalism, travel writing, architectural preservation, and

costume balls."--BOOK JACKET.

Testimony, Dispute, Advocacy

George Eliot and Money

Nineteenth-Century Religion, Literature and Society

Children's Literature and the Rise of 'Mind Cure'

Print, Politics and the People, 1790-1860

Conversation in Nineteenth-Century English Poetry

Unlike other Victorian novelists George Eliot rarely incorporated stock market speculation and fraud into her plots, but meditations on money, finance and economics, in relation both to individual ethics and to wider social implications, infuse her novels. This volume examines Eliot's understanding of money and economics, its bearing on her moral and political thought, and the ways in which she incorporated that thought into her novels. It offers a detailed account of Eliot's intellectual engagements with political economy, utilitarianism, and the new liberalism of the 1870s, and also her practical dealings with money through her management of household and business finances and, in later years, her considerable investments in stocks and shares. In a wider context, it presents a detailed study of the ethics of economics in nineteenth-century England, tracing the often uncomfortable relationship between morality and economic utility experienced by intellectuals of the period.

Page 19/22

Throughout the nineteenth century, the performance of sacred drama on the English public stage was prohibited by law and custom left over from the Reformation: successive Examiners of Plays, under the control of the Lord Chamberlain's Office, censored and suppressed both devotional and blasphemous plays alike. Whilst the Biblical sublime found expression in the visual arts, the epic, and the oratorio, nineteenth-century spoken drama remained secular by force of precedent and law. The maintenance of this ban was underpinned by Protestant anxieties about bodily performance, impersonation, and the power of the image that persisted long after the Reformation, and that were in fact bolstered by the return of Catholicism to public prominence after the passage of the Catholic Relief Act in 1829 and the restoration of the Catholic Archbishoprics in 1850. But even as anti-Catholic prejudice at mid-century reached new heights, the turn towards medievalism in the visual arts, antiquarianism in literary history, and the 'popular' in constitutional reform placed England's pre- Reformation past at the centre of debates about the uses of the public stage and the functions of a truly national drama. This book explores the recovery of the texts of the extant mystery-play cycles undertaken by antiquarians in the early nineteenth century and the eventual return of sacred drama to English public theatres at the start of the twentieth century.

Consequently, law, literature, politics, and theatre history are brought into conversation with one another in order to illuminate the history of sacred drama and Protestant ant-theatricalism in England in the long nineteenth-century.

Uncovering a wealth of archival information, Eavan O'Dochartaigh gives fresh and surprising insight into the Victorian image of the Arctic.

In the long nineteenth century, scientists discovered striking similarities between how birds learn to sing and how children learn to speak. Tracing the 'science of birdsong' as it developed from the 'ingenious' experiments of Daines Barrington to the evolutionary arguments of Charles Darwin, Francesca Mackenney reveals a legacy of thought which informs, and consequently affords fresh insights into, a canonical group of poems about birdsong in the Romantic and Victorian periods. With a particular focus on the writings of Samuel Taylor Coleridge, the Wordsworth siblings, John Clare and Thomas Hardy, her book explores how poets responded to an analogy which challenged definitions of language and therefore of what it means to be human. Drawing together responses to birdsong in science, music and poetry, her distinctive interdisciplinary approach challenges many of the long-standing cultural assumptions which have shaped (and continue to shape) how we respond to other creatures in the Anthropocene.

Law and Language

A Concise Companion to the Victorian Novel
The Poetry of Chartism
The Ritual Culture of Victorian Professionals
Birdsong, Speech and Poetry