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## ~~Professional Domesticity in the Victorian Novel: Women ...~~

Victoria became an icon of late-19th-century middle-class femininity and domesticity. ' The Victorian era, 1837-1901, is characterised as the domestic age par excellence, epitomised by Queen Victoria, who came to represent a kind of femininity which was centred on the family, motherhood and respectability.

## ~~Ideals of Womanhood in Victorian Britain~~

In the early twentieth century, modern society still remains the domesticity and morality inherited from Victorian age. Thus, female roles in the fiction of both Charlotte Brontë and Virginia Woolf inevitably follow the conventions of the idea of marriage.

## ~~Female Social Roles In Victorian Literature~~

Biography. B.A., Yale (1987); Ph.D., Columbia (1994). Monica Feinberg Cohen specializes in British narrative of the long nineteenth century and the nineteenth-century European novel. Her first book, Professional Domesticity in the Victorian Novel: Women, Work and Home (Cambridge UP) places Victorian domestic ideology in the context of Great Britain's emerging professional culture.

## ~~Monica Cohen | The Department of English and Comparative ...~~

The subject of Victorian Domesticity is family life in America. The life and works of Louisa May Alcott served as the vehicle for exploring and analyzing this subject.

## ~~Project MUSE — Victorian Domesticity~~

Victorian space has likewise caught the attention of literary critics in studies such as Monica Cohen's Professional Domesticity in the Victorian Novel (1998) and Karen Chase and Michael Levenson's The Spectacle of Intimacy (2000), both of which show how domestic spaces affect Victorian fiction and Victorian life. These analyses reflect a ...

## ~~Review of Andrea Kaston Tange's ... — Victorian Web~~

Her first book, Professional Domesticity in the Victorian Novel: Women, Work and Home (Cambridge UP) places Victorian domestic ideology in the context of Great Britain emerging professional culture. Her second book, Pirating Fiction: Ownership and Creativity in Nineteenth-

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~~Literature And Culture~~ (University of Virginia Press) considers ...

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Professional Domesticity in the Victorian Novel: Women, Work and Home by Monica F. Cohen (review)

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1998, Monica F. Cohen, Professional Domesticity in the Victorian Novel: Women, Work and Home, Cambridge University Press , page 21: The next sentence, however, clarifies what Harville's employment actually is: He drew, he varnished, he carpented , he glued; he made toys for the children, he fashioned new netting-needles and pins with ...

~~carpent — Wiktionary~~

Throughout the Victorian Era views on men, marriage, and domesticity slowly but surely shifted from a rather traditional, often biblically charged practice to one of optimism and empowerment for the woman.

Questioning the stereotypes associated with Victorian domesticity, Monica F. Cohen offers new readings of narratives by Austen, Charlotte Brontë, Dickens, Eliot, Eden, Gaskell, Oliphant and Reade. Cohen traces ways in which domestic work, often perceived as the most feminine of all activities, gained social credibility through being described in the vocabulary of nineteenth-century professionalism. She shows how women sought identity and privilege within Victorian culture, and revises our understanding of nineteenth-century domestic ideology.

Examines the ethos of intellectual work for men in a set of novels strongly influenced by Thomas Carlyle, the Victorian Age's prime proponent of work. It questions the tradition of regarding the 19th century as a time when a stern work flourished in opposition to values of domesticity and nurture.

Revisionary study of how domestic work gained social credibility through the language of professionalism.

Addressing the significance of the pet in the Victorian period, this book examines the role played by the domestic pet in delineating relations for each member of the "natural" family home. Flegel explores the pet in relation to the couple at the head of the house, to the children who make up the family's dependents, and to the common familial "outcasts" who populate Victorian literature and culture: the orphan, the spinster, the bachelor, and the same-sex couple. Drawing upon both animal studies and queer theory, this study stresses the importance of the domestic pet in elucidating normative sexuality and (re)productivity within the familial home, and reveals how the family pet operates as a means of identifying aberrant, failed, or perverse

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familial and gender performances. The family pet, that is, was an important signifier in Victorian familial ideology of the individual family unit's ability to support or threaten the health and morality of the nation in the Victorian period. Texts by authors such as Clara Balfour, Juliana Horatia Ewing, E. Burrows, Bessie Rayner Parkes, Anne Brontë, George Eliot, Frederick Marryat, and Charles Dickens speak to the centrality of the domestic pet to negotiations of gender, power, and sexuality within the home that both reify and challenge the imaginary structure known as the natural family in the Victorian period. This book highlights the possibilities for a familial elsewhere outside of normative and restrictive models of heterosexuality, reproduction, and the natural family, and will be of interest to those studying Victorian literature and culture, animal studies, queer studies, and beyond.

The late Victorian period brought a radical change in cultural attitudes toward middle-class women and work. Anxiety over the growing disproportion between women and men in the population, combined with an awakening desire among young women for personal and financial freedom, led progressive thinkers to advocate for increased employment opportunities. The major stumbling block was the persistent conviction that middle-class women - "ladies" - could not work without relinquishing their social status. Through media reports, public lectures, and fictional portrayals of working women, *From Spinster to Career Woman* traces advocates' efforts to alter cultural perceptions of women, work, class, and the ideals of womanhood. Focusing on the archetypal figures of the hospital nurse and the typewriter, Arlene Young analyzes the strategies used to transform a job perceived as menial into a respected profession and to represent office work as progressive employment for educated women. This book goes beyond a standard examination of historical, social, and political realities, delving into the intense human elements of a cultural shift and the hopes and fears of young women seeking independence. Providing new insights into the Victorian period, *From Spinster to Career Woman* captures the voices of ordinary women caught up in the frustrations and excitements of a new era.

*Seriality and Domesticity* examines how domestic serials and family literary magazines both reinforced and reshaped domesticity. As a commodity that circulated within the home, family literary magazines had to engage and to appease whole families of readers, men and women, husbands and wives, brothers and sisters, parents and children. Domestic serials were a key component of these magazines appeal to the family. As a space for intellectual debate and education, however, family literary magazines were able to subtly re-view and revise domesticity. I argue that these magazines complicate domestic ideology by espousing a professional, urban sensibility in their shaping of women's and men's roles. Consequently, these magazines and the serials within them grapple with the social changes of the latter half of the nineteenth century, advocating for a domesticity radically different

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from the myth of separate spheres ideology that informed analysis of the Victorian period so long. Crucially, these texts define masculine and feminine roles within the home, a shaping of domesticity often overlooked in periodical scholarship. Specifically, my project looks at how four domestic serials Elizabeth Gaskell's *Wives and Daughters*, serialized in the *Cornhill* from August 1864 to January 1866 with illustrations by George Du Maurier; Margaret Oliphant's *The Story of Valentine and His Brother*, serialized in *Blackwoods Edinburgh Magazine* from January 1874 to February 1875; Thomas Hardy's *The Woodlanders*, serialized in *Macmillans Monthly Magazine* from May 1886 to April 1887; and Oscar Wilde's *The Picture of Dorian Gray*, published in one installment in the July 1890 issue of *Lippincotts Monthly Magazine* engage in or disrupt domestic discourse in the family literary magazine. I situate each of these domestic serials as part of a larger, on-going conversation about class and gender identity that occurs within and between periodicals. I also focus on these four texts and these four magazines as a means.

Takes readers through daily life in a Victorian house on a room-by-room basis, providing detailed descriptions of each area's furnishings and decorations while recounting events that may have transpired in the parlor, master bedroom, scullery, sickroom, and more. By the author of *A Circle of Sisters*.

If nineteenth-century Britain witnessed the rise of medical professionalism, it also witnessed rampant quackery. It is tempting to categorize historical practices as either orthodox or quack, but what did these terms really signify in medical and public circles at the time? How did they develop and evolve? What do they tell us about actual medical practices? *Doctoring the Novel* explores the ways in which language constructs and stabilizes these slippery terms by examining medical quackery and orthodoxy in works such as Mary Shelley's *Frankenstein*, Charles Dickens's *Bleak House* and *Little Dorrit*, Charlotte Brontë's *Villette*, Wilkie Collins's *Armadale*, and Arthur Conan Doyle's *Stark Munro Letters*. Contextualized in both medical and popular publishing, literary analysis reveals that even supposedly medico-scientific concepts such as orthodoxy and quackery evolve not in elite laboratories and bourgeois medical societies but in the rough-and-tumble of the public sphere, a view that acknowledges the considerable, and often underrated, influence of language on medical practices.

*Modernism and the Architecture of Private Life* offers a bold new assessment of the role of the domestic sphere in modernist literature, architecture, and design. Elegantly synthesizing modernist literature with architectural plans, room designs, and decorative art, Victoria Rosner's work explores the collaborations among modern British writers, interior designers, and architects in redefining the form, function, and meaning of middle-class private life. Drawing on a host of previously unexamined archival sources and works by figures such as

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E. M. Forster, Roger Fry, Oscar Wilde, James McNeill Whistler, and Virginia Woolf, Rosner highlights the participation of modernist literature in the creation of an experimental, embodied, and unstructured private life, which we continue to characterize as "modern."

While Victorian tourism and Victorian sexuality have been the subject of much critical interest, there has been little research on a characteristically nineteenth-century phenomenon relating to both sex and travel: the honeymoon, or wedding journey. Although the term 'honeymoon' was coined in the eighteenth century, the ritual increased in popularity throughout the Victorian period, until by the end of the century it became a familiar accompaniment to the wedding for all but the poorest classes. Using letters and diaries of 61 real-life honeymooning couples, as well as novels from Frankenstein to Middlemarch that feature honeymoon scenarios, Michie explores the cultural meanings of the honeymoon, arguing that, with its emphasis on privacy and displacement, the honeymoon was central to emerging ideals of conjugality and to ideas of the couple as a primary social unit.

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