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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.

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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.



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~~Ideals of Womanhood in  
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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

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idea of marriage.

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

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~~Victorian Domesticity~~

Victorian space has likewise caught the attention of literary critics in studies such as

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and Karen Chase and  
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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

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domesticity slowly but surely shifted from a rather traditional, often biblically charged practice to one of optimism and empowerment for the woman.

Revisionary study of how domestic work gained social credibility

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through the language of professionalism.

## The Victorian Novel Women

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

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century as a time when a stern work flourished in opposition to values of domesticity and nurture.

Novel Women  
Focusing on literary authors, social reformers, journalists, and anthropologists, Francesca Sawaya demonstrates how women intellectuals in early twentieth-century America combined and

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criticized ideas from both the Victorian "cult of domesticity" and the modern "culture of professionalism" to shape new kinds of writing and new kinds of work for themselves. Sawaya challenges our long-standing histories of modern professional work by elucidating the multiple ways domestic discourse framed

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professional culture.  
Modernist views of  
professionalism  
typically told a  
racialized story of a  
historical break between  
the primitive, feminine,  
and domestic work of  
the Victorian past and  
the modern, masculine,  
professional expertise of  
the present. Modern  
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history of modern  
professionalism in the  
United States.

Pondering the town he  
had invented in his  
novels, Anthony  
Trollope had 'so realised  
the place, and the  
people, and the facts' of  
Barset that 'the  
pavement of the city  
ways are familiar to my  
footsteps'. After his

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novels end, William Thackeray wonders where his characters now live, and misses their conversation. How can we understand the novel as a form of artificial reality?

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Charlotte Bronte, and Charles Dickens. Departing from established historical or didactic understandings of Victorian fiction, *Virtual Play and the Victorian Novel* recovers the period's fascination with imagined places, people, and facts. This text provides a short history of virtual experiences in

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Two distinctly different meanings of piracy are

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ingeniously intertwined in Monica Cohen's lively new book, which shows how popular depictions of the pirate held sway on the page and the stage even as their creators were preoccupied with the ravages of literary appropriation. The golden age of piracy captured the nineteenth-century imagination,

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animating such best-selling novels as *Treasure Island* and inspiring theatrical hits from *The Pirates of Penzance* to *Peter Pan*. But the prevalence of unauthorized reprinting and dramatic adaptation meant that authors lost immense profits from the most lucrative markets. Infuriated, novelists and

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playwrights denounced such literary piracy in essays, speeches, and testimonies. Their fiction, however, tells a different story. Using landmarks in copyright history as a backdrop, *Pirating Fictions* argues that popular nineteenth-century pirate fiction mischievously resists the creation of intellectual property in



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copyright legislation and law. Drawing on classic pirate stories by such writers as Walter Scott, James Fenimore Cooper, Robert Louis Stevenson, and J. M. Barrie, this wide-ranging account demonstrates, in raucous tales and telling asides, how literary appropriation was celebrated at the very

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opportunities, or revelations have always carried a special significance in Western culture, from the Greek and later the Christian kairos to Evangelical experiences of conversion. This fascinating book explores the ways in which England, under the influence of industrializing forces

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Victorian and early modern novels critical of the values the age invested in moments of time, and suggests that such novels also offer a correction to contemporary culture and criticism, with its emphasis on the momentary event as an agency of change.

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