

# FILE PDF SHOPPING FOR PLEASURE WOMEN IN THE MAKING OF LONDON'S WEST END

## Shopping for Pleasure

In *Shopping for Pleasure*, Erika Rappaport reconstructs London's Victorian and Edwardian West End as an entertainment and retail center. In this neighborhood of stately homes, royal palaces, and spacious parks and squares, a dramatic transformation unfolded that ultimately changed the meaning of femininity and the lives of women, shaping their experience of modernity. Rappaport illuminates the various forces of the period that encouraged and discouraged women's enjoyment of public life and particularly shows how shopping came to be seen as the quintessential leisure activity for middle- and upper-class women. Through extensive histories of department stores, women's magazines, clubs, teashops, restaurants, and the theater as interwoven sites of consumption, *Shopping for Pleasure* uncovers how a new female urban culture emerged before and after the turn of the twentieth century. Moving beyond the question of whether shopping promoted or limited women's freedom, the author draws on diverse sources to explore how business practices, legal decisions, and cultural changes affected women in the market. In particular, she focuses on how and why stores presented themselves as pleasurable, secure places for the urban woman, in some cases defining themselves as instrumental to civic improvement and women's emancipation. Rappaport also considers such influences as merchandizing strategies, credit policies, changes in public transportation, feminism, and the financial balance of power within the home. *Shopping for Pleasure* is thus both a social and cultural history of the West End, but on a broader scale it reveals the essential interplay between the rise of consumer society, the birth of modern femininity, and the making of contemporary London.

## Shopping for Pleasure

"In *Consuming Fantasies: Labor, Leisure, and the London Shopgirl, 1880-1920*, Lise Shapiro Sanders examines the cultural significance of the shopgirl - both historical figure and fictional heroine - from the end of Queen Victoria's reign through the First World War. As the author reveals, the shopgirl embodied the fantasies associated with a growing consumer culture: romantic adventure, upward mobility, and the acquisition of material goods. Reading novels such as George Gissing's *The Odd Women* and W. Somerset Maugham's *Of Human Bondage* as well as short stories, musical comedies, and films, Sanders argues that the London shopgirl appeared in the midst of controversies over sexual morality and the pleasures and dangers of London itself. Sanders explores the shopgirl's centrality to modern conceptions of fantasy, desire, and everyday life for working women and argues for her as a key figure in cultural and social histories of the period. This study will appeal to scholars, students, and enthusiasts of Victorian and Edwardian life and literature."

--BOOK JACKET.

## Consuming Fantasies

The first history of the West End of London, showing how the nineteenth-century growth of theatres, opera houses, galleries, restaurants, department stores, casinos, exhibition centres, night clubs, street life, and the sex industry shaped modern culture and consumer society, and made London a world centre of entertainment and glamour.

## **London's West End**

The study of consumption and its relationship to cultural and social values has become a vibrant and important field in recent years. Hitherto however, relatively few detailed and full length works on this topic have been published. In what will become a seminal volume, this book examines retail selling in various historical contexts and locations, as both an activity at once 'mundane' and almost universal. The book introduces the reader to the existing literature relevant to the subject; and explores the widespread perceptions of moral ambiguity surrounding the practice of selling consumer goods - ranging from concerns about the adulteration of goods, to fears about sharp practice on the part of retailers - and places such concerns in the context of wider societal values and ideas. The ambivalence towards retail selling and sellers is also a central focus of the collection, focussing on the attempts by retailers to develop selling techniques and successful practices of salesmanship, and at the same time establish widely-shared understandings of 'good' retailing. The book also delves into the more dubious practices of retail selling, including practices on the margin of legality, the issue of credit and changing attitudes towards debt. Uniquely the book examines how sales techniques relate to the wider context of a whole shopping 'experience' or shopping environment. Taken as a whole, this volume will provide a first port of call for students, researchers and others interested in exploring consumer cultures, and the cultural norms and practices involved in the sale of consumer goods in various historical periods and geographical contexts.

## **Cultures of Selling**

This book conceives the role of the modern town as a crucial place for material and cultural circulations of luxury. It concentrates on a critical period of historical change, the long eighteenth and nineteenth centuries, that was marked by the passage from a society of scarcity to one of expenditure and accumulation, from ranks and orders to greater social mobility, from traditional aristocratic luxury to a new bourgeois and even democratic form of luxury. This volume recognizes the notion that luxury operated as a mechanism of social separation, but also that all classes aspired to engage in consumption at some level, thus extending the idea of what constituted luxury and blurring the boundaries of class and status, often in unsettling ways. It moves beyond the moral aspects of luxury and the luxury debates to analyze how the production, distribution, purchase or display of luxury goods could participate in the creation of autonomous selves and thus challenge gender roles.

## **Luxury and Gender in European Towns, 1700-1914**

Shopping as an Entertainment Experience explores the ways in which shopping has become a significant entertainment feature in our daily lives. Dr. Mark H. Moss examines the department store, the mall, and the e-store to demonstrate how shopping is often the most common leisure experience that people indulge in to occupy themselves.

## **Shopping as an Entertainment Experience**

Traces the transformation redevelopment of Britain's cities from post-war reconstruction and modernist urban renewal to the present day.

## **The Life and Death of the Shopping City**

In 'European Cities in the Modern Era, 1850/80-1914', Friedrich Lenger offers an account of Europe's major cities in a period crucial for the development of much of their present shape and infrastructure.

## **European Cities in the Modern Era, 1850-1914**

Though the relationship of modernist writers and artists to mass-marketplaces and popular cultural forms is

often understood as one of ambivalence if not antagonism, Modernism and the Marketplace redirects this established line of inquiry, considering the practical and conceptual interfaces between literary practice and dominant economic institutions and ideas.

## **Modernism and the Marketplace**

The moment of truth—that instant when consumers experience and judge service quality—is often a deciding factor in business success. *Designing Service Excellence: People and Technology* provides practical information on the design, management, and organization of many different types of service industries, such as hotels, restaurants, banks and fina

## **Designing Service Excellence**

London's Soho district underwent a spectacular transformation between the late Victorian era and the end of the Second World War: its fin-de-siècle buildings and dark streets infamous for sex, crime, political disloyalty, and ethnic diversity became a center of culinary and cultural tourism servicing patrons of nearby shops and theaters. Indulgences for the privileged and the upwardly mobile edged a dangerous, transgressive space imagined to be "outside" the nation. Treating Soho as exceptional, but also representative of London's urban transformation, Judith Walkowitz shows how the area's foreignness, liminality, and porousness were key to the explosion of culture and development of modernity in the first half of the twentieth century. She draws on a vast and unusual range of sources to stitch together a rich patchwork quilt of vivid stories and unforgettable characters, revealing how Soho became a showcase for a new cosmopolitan identity.

## **Nights Out**

Is business, for music, a regrettable necessity or a spur to creativity? Are there limits to the influence that economic factors can or should exert on the musical imagination and its product? In the eleven essays contained in this book the authors wrestle with these questions from the perspective of their chosen area of research. The range is wide: from 1700 to the present day; from the opera house to the community centre; from composers, performers and pedagogues to managers, publishers and lawyers; from piano miniatures to folk music and pop CDs. If there is a consensus, it is that music serves its own interests best when it harnesses business rather than denying it.

## **The Business of Music**

*Women Making News* tells two stories: first, it examines alternative print-based political cultures that women developed during the late nineteenth and early twentieth centuries and second, it explores how British female subjects themselves forged a wide range of new political identities through the pages of "their press." Starting in the mid-nineteenth century, a rising cohort of female editors and journalists created a new genre of political journal they proclaimed to be both "for and by women," which continued until the 1930s. The development of new specialized periodicals, such as *Women's Penny Paper*, *Votes for Women*, *Women's Gazette*, and *Shafts*, fostered the proliferation of diverse political agendas aimed at re-imagining women's status in society. At the same time, the institutional infrastructure of the women's press provided new opportunities for women in nontraditional employments. Tusan's approach employs social and cultural historical analysis in the reading of popular printed texts, as well as rare and previously unpublished personal correspondence and business records from archives throughout Britain. *Women Making News* is the first book-length study to uncover the important relationship between print culture and the gender politics that provided a vehicle for women's mobilization in the political culture of modern Britain. Michelle Tusan is an assistant professor of British history at the University of Nevada, Las Vegas. A volume in *The History of Communication* series, edited by Robert W. McChesney and John C. Nerone

## **Women Making News**

Understanding the Victorians paints a vivid portrait of an era of dramatic change, combining broad survey with close analysis and introducing students to the critical debates on the nineteenth century taking place among historians today. The volume encompasses all of Great Britain and Ireland over the whole of the Victorian period and gives prominence to social and cultural topics alongside politics and economics and emphasizes class, gender, and racial and imperial positioning as constitutive of human relations. This third edition is fully updated with new chapters on emotion and on Britain's relationship with Europe as well as added discussions of architecture, technology, and the visual arts. Attention to the current concerns and priorities of professional historians also enables readers to engage with today's historical debates. Starting with the Queen Caroline Affair in 1820 and coming up to the start of World War I in 1914, thematic chapters explore the topics of space, politics, Europe, the empire, the economy, consumption, class, leisure, gender, the monarchy, the law, arts and entertainment, sexuality, religion, and science. 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. Discover more from Susie by exploring our forthcoming Routledge Historical resource on British Society, edited by Susie L. Steinbach and Martin Hewitt. Find out more about our Routledge Historical resources by visiting <https://www.routledgehistoricalresources.com>.

## **Understanding the Victorians**

Women's bodies and their portrayals in the media remain at the center of every debate on women's rights worldwide. This study examines the domains of public and private space—and the interstices between them—with a focus on how women advance in the public arena, drawing on the domestic politics of the private realm in their drive for social justice and equality. The author examines the visual culture of first-wave feminists in Edwardian England and feminist developments in France. Late 20th century and 21st century women's movements are discussed in the context of how they continue to honor first-wave suffrage history.

## **The Visual Culture of Women's Activism in London, Paris and Beyond**

"London Eyes provides paths through the city, chancing upon those stories that ultimately have the potential to change London, to see it with new eyes, casting new shadows and seeing new stories open up at many turns. This collection has at its heart a joyous fascination with the city and the texts, images and films that have contributed to our ideas about London. It was a wonderful opportunity to stumble upon some new panoramas." Film Philosophy London incessantly generates and incites cultural responses, pre-eminently in the interconnected domains of literature and film. This book demonstrates that those responses have been sustained as vital experiments and engagements in configuring the city and its inhabitants. Including essays by prominent cultural, literary and film historians this volume forms an original and incisive contribution to ongoing debates about the city's intricate cultural history and its construction through both language and image, as a crucial site of identity, desire, exile and displacement. Gail Cunningham is Professor of English and Dean of the Faculty of Arts and Social Sciences at Kingston University. Her recent publications include *Houses in Between* (CUP, 2004) *Anna Lombard* (Birmingham University Press, 2002) and *He-Notes: Reconstructing Masculinity* (Palgrave, 2000). Stephen Barber is a Professor of Media Arts at Kingston University. His most recent publications include *The Vanishing Map* (Berg, 2006), *Hijikata* (Creation, 2006) and *The Art of Destruction* (Creation 2004). He has been awarded international prizes and awards for his work by the Rockefeller Foundation, the Getty Program, the Ford Foundation, the DAAD Berlin Artists and Writers Programme, the Annenberg Foundation, the Leverhulme Trust, the Japan Foundation, the British Academy, the Daiwa Foundation, the Saison Foundation, and the London Arts Board.

## **London Eyes**

Uncovers a world of forgotten triumphs of musical theatre that shine a light on major social topics. This book is also available as Open Access on Cambridge Core.

## **Capitalism and the Senses**

At what point did the British develop their mania for interiors, wallpaper, furniture, and decoration? Richly illustrated, 'Household Gods' chronicles 100 years of British interiors, focusing on class, choice, shopping and possessions.

## **German Operetta on Broadway and in the West End, 1900–1940**

The Foundations of Female Entrepreneurship explores the relationship between home, household headship and enterprise in Victorian London. It examines the notions of duty, honor and suitability in how women's ventures are represented by themselves and others and engages in a comparison of the interpretation of historical female entrepreneurship by contemporaries and historians in the UK, Europe and America. It argues that just as women in business have often been hidden by men, they have often also been hidden by the 'home' and the conceptualization of separate spheres of public and private agency and of 'the' entrepreneur. Drawing on contextual evidence from 1747 to 1880, including fire insurance records, directories, trade cards, newspapers, memoirs, the census and extensive record linkage, this study concentrates on the early to mid-Victorian period when ideals about gender roles and appropriate work for women were vigorously debated. Alison Kay offers new insight into the motivations of the Victorian women who opted to pursue enterprises of their own. By engaging in empirical comparisons with men's business, it also reveals similarities and differences with the small to medium sized ventures of male business proprietors. The link between home and enterprise is then further excavated by detailed record linkage, revealing the households and domestic circumstances and responsibilities of female proprietors. Using both discourse and data to connect enterprise, proprietor and household, The Foundations of Female Entrepreneurship provides a multi-dimensional picture of the Victorian female proprietor and moves beyond the stereotypes. It argues that active business did not exclude women, although careful representation was vital and this has obscured the similarities of their businesses with those of many male business proprietors.

## **Household Gods**

The term 'consumption' covers the desire for goods and services, their acquisition, use, and disposal. The study of consumption has grown enormously in recent years, and it has been the subject of major historiographical debates: did the eighteenth century bring a consumer revolution? Was there a great divergence between East and West? Did the twentieth century see the triumph of global consumerism? Questions of consumption have become defining topics in all branches of history, from gender and labour history to political history and cultural studies. The Oxford Handbook of the History of Consumption offers a timely overview of how our understanding of consumption in history has changed in the last generation, taking the reader from the ancient period to the twenty-first century. It includes chapters on Asia, Europe, Africa, and North America, brings together new perspectives, highlights cutting-edge areas of research, and offers a guide through the main historiographical developments. Contributions from leading historians examine the spaces of consumption, consumer politics, luxury and waste, nationalism and empire, the body, well-being, youth cultures, and fashion. The Handbook also showcases the different ways in which recent historians have approached the subject, from cultural and economic history to political history and technology studies, including areas where multidisciplinary approaches have been especially fruitful.

## **The Foundations of Female Entrepreneurship**

This book details a significant and largely untold history of the demand for cheap, fashionable clothing for young working-class women. This is an interdisciplinary fashion and business history analysis that investigates the design, manufacture, retailing and consumption of fashion for and by young working-class

women in 1930s Britain. It concentrates on new mass developments in the design and manufacture of lightweight day dresses styled for younger women, and on their retailing in the second-hand trade and seconds dealing, street markets, new multiple stores, department stores, independent dress shops and home dressmaking. The book also discusses the specific impact of this new product within the emerging mass manufactured goods mail order catalogue industry in England. These outlets all offered venues of consumption to the young, employed, modern working-class woman, and are analysed in the context of old and new businesses practices. The actuality of the garments worn by these young women is paramount to this research and will be at the forefront of all findings and outcomes.

## **The Oxford Handbook of the History of Consumption**

These volumes provide an authoritative reference resource on leadership issues specific to women and gender, with a focus on positive aspects and opportunities for leadership in various domains.

## **Consuming Mass Fashion in 1930s England**

This book examines the performance of 'Britishness' on the musical stage. Covering a tumultuous period in British history, it offers a fresh look at the vitality and centrality of the musical stage, as a global phenomenon in late-Victorian popular culture and beyond. Through a re-examination of over fifty archival play-scripts, the book comprises seven interconnected stories told in two parts. Part One focuses on domestic and personal identities of 'Britishness', and how implicit anxieties and contradictions of nationhood, class and gender were staged as part of the popular cultural condition. Broadening in scope, Part Two offers a revisionary reading of Empire and Otherness on the musical stage, and concludes with a consideration of the Great War and the interwar period, as musical theatre performed a nostalgia for a particular kind of 'Britishness', reflecting the anxieties of a nation in decline.

## **Gender and Women's Leadership**

From the 1860s through the early twentieth century, Great Britain saw the rise of the department store and the institutionalization of a gendered sphere of consumption. *Come Buy, Come Buy* considers representations of the female shopper in British women's writing and demonstrates how women's shopping practices are materialized as forms of narrative, poetic, and cultural inscription, showing how women writers emphasize consumerism as productive of pleasure rather than the condition of seduction or loss. Krista Lysack examines works by Christina Rossetti, Mary Elizabeth Braddon, George Eliot, and Michael Field, as well as the suffragette newspaper *Votes for Women*, in order to challenge the dominant construction of Victorian femininity as characterized by self-renunciation and the regulation of appetite. *Come Buy, Come Buy* considers not only literary works, but also a variety of archival sources (shopping guides, women's fashion magazines, household management guides, newspapers, and advertisements) and cultural practices (department store shopping, shoplifting and kleptomania, domestic economy, and suffragette shopkeeping). With this wealth of sources, Lysack traces a genealogy of the woman shopper from dissident domestic spender to aesthetic connoisseur, from curious shop-gazer to political radical.

## **Cultural Identity in British Musical Theatre, 1890–1939**

'Working Girls' offers a cultural and literary history of telegraphists, typists, shop-girls, and barmaids. It argues that these occupations helped to shape a distinctively new identity for emancipated young women, and explores how authors used this to navigate a precarious literary landscape.

## **Come Buy, Come Buy**

This two-volume collection of British primary sources examines institutions such as hotels, inns, arcades,

bazaars, co-operatives, shops and department stores in the long nineteenth century, which were often coded as 'luxurious'. This period was marked not only by an increase of individual consumerism but also by the institutionalisation of opulent, often purpose-built spaces such as the much-admired new grand hotels, supposedly an American invention, and department stores, modelled on the French *grands magasins*. These environments were tied to leisure (no longer a prerogative of the upper classes) and thus to modernity. In addition to addressing the luxurious side of these institutions, including architectural innovation and interior decoration, we also consider the other side of luxury, examining the experience of staff and period debates over the morality of consumption. This edition seeks to explore a fascinating but hitherto often neglected side of the British nineteenth century by bringing together a collection of annotated primary texts and visual material documenting these 'temples of luxury' as they were seen by their contemporaries.

## **Working Girls**

"Judith Neiswander explains that during these years liberal values - individuality, cosmopolitanism, scientific rationalism, the progressive role of the elite and the emancipation of women - informed advice about the desirable appearance of the home. In the period preceding the First World War, these values changed dramatically: advice on decoration became more nationalistic in tone and a new goal was set for the interior - "to raise the British child by the British hearth." Neiswander traces this evolving discourse within the context of current writing on interior decoration, writing that it is much more detached from social and political issues of the day."--BOOK JACKET.

## **Temples of Luxury**

Shopping Tourism, Retailing and Leisure provides a comprehensive examination of the relationships between tourism, leisure, shopping, and retailing. Critical issues are examined within the framework of the dichotomous relationship between utilitarian and hedonic forms of shopping, shopping as a primary and secondary attraction in tourist destinations, the development of various tourist-retail venues, the role of souvenirs in tourism, and management issues (e.g. merchandising, venue design, and customer service).

## **The Cosmopolitan Interior**

What will become of the shops? More than ever, the high street appears to be under mortal threat, its shops boarded up as the sad 'bricks and mortar' survivals of a pre-online retail world. But behind the bleak appearance, there is more to see. *Back to the Shops* offers a set of short and surprising chapters, each one a window into a different shop type or mode of selling. Old shopping streets are seen from new angles; fast fashion shows up in eighteenth-century edits. Here are pedlars and pop-ups, mail order catalogues and mobile greengrocers' shops. Here too are food markets open till late on a Saturday night, and tiny subscription libraries tucked away at the back of the sweet shop. Over time, shops have occupied radically different places in cultural arguments and in our everyday lives. They are essential sources of daily provisions, but they are also the visible evidence of consuming excess. They are local community hubs and they are dreamlands of distraction. Shops are inherently spaces of imagination as well as of practicality. They belong with their own surrounding streets and town; they bring back the times and places of our lives. They linger in stories of all kinds, whether far-fetched or round the corner. From butcher to baker and from markets to motor vans--after reading this book, you will want to go back to the shops.

## **Shopping Tourism, Retailing and Leisure**

In Victorian England, women's accessories were always much more than incidental finishing touches to their elaborate dress. Accessories helped women to fashion their identities. *Victorian Fashion Accessories* explores how women's use of gloves, parasols, fans and vanity sets revealed their class, gender and colonial aspirations. The colour and fit of a pair of gloves could help a middle-class woman indicate her class aspirations. The sun filtering through a rose-colored parasol would provide a woman of a certain age with the

glow of youth. The use of a fan was a socially acceptable means of attracting interest and flirting. Even the choice of vanity set on a woman's bedroom dresser reflected her complicity with colonial expansion. By paying attention to the particular details of women's accessories we discover the beliefs embedded in these artefacts and enhance our understanding of the culture at large. Beaujot's engaging prose illuminates the complex identities of the women who used accessories in the Victorian culture that created and consumed them. *Victorian Fashion Accessories* is essential reading for students and scholars of, history, gender studies, cultural studies, material culture and fashion studies, as well as anyone interested in the history of dress.

## **Back to the Shops**

*Fundraising, Flirtation and Fancywork* examines the history and development of the charity bazaar movement in Australia. Transported from Britain, the charity bazaar played an integral role in Australian communal, social and philanthropic life from the early days of European settlement. Ranging in size and scale, from simple sales of goods to month long extravaganzas, charity bazaars were such a popular and successful means of raising revenue that they sustained the majority of the nation's major public and religious institutions. The nineteenth-century charity bazaar was a paradox. On the one hand, it encapsulated responsibility and civic duty through its *raison d'être*, which was the provision of support for charitable causes. On the other, it encouraged a loosening of social and gendered restraint as women of the middle and upper classes repositioned themselves in a public space where the acquisition of material goods, gambling and flirting with men was actively encouraged. From their inception, bazaars were the domain of women. They provided middle and upper class women with an opportunity to exercise their organisational, creative and social skills outside the domestic sphere, within a framework of socially acceptable philanthropic endeavour. Women's dominance and public role in charity bazaars destabilised conventional gender relations. The nucleus of the charity bazaar was the fancywork produced by women for sale on the stalls. Bazaars were an accessible and important repository for the display and sale of women's creative work and the bazaar movement was instrumental in shaping women's fancywork. Bazaars were revered and reviled in colonial Australia. Despite the criticisms and the many social and cultural changes that occurred in nineteenth-century Australia, charity bazaars continued to escalate in number, popularity and complexity. They predated and influenced the great international exhibitions and the development of larger shops and emporiums and by the end of the century, had evolved into themed entertainment and shopping spectacles known as grand bazaars. Charity bazaars mirrored and shaped the social customs, mores and fashions of their time and are a rich, largely untapped, interdisciplinary historical source.

## **Victorian Fashion Accessories**

This book explores students' consumer practices and material desires in nineteenth-century Oxford. Consumerism surged among undergraduates in the 1830s and decreased by contrast from the 1860s as students learned to practice restraint and make wiser choices, putting a brake on past excessive consumption habits. This study concentrates on the minority of debtors, the daily lives of undergraduates, and their social and economic environment. It scrutinises the variety of goods that were on offer, paying special attention to their social and symbolic uses and meanings. Through emulation and self-display, undergraduate culture impacted the formation of male identities and spending habits. Using Oxford students as a case study, this book opens new pathways in the history of consumption and capitalism, revealing how youth consumer culture intertwined with the rise of competition among tradesmen and university reforms in the 1850s and 1860s.

## **Fundraising, Flirtation and Fancywork**

Ellen Ross has collected impressions from some of the half a million women involved in philanthropy by the 1890s, most of them active in the London slums. The contributors include Sylvia Pankhurst and Beatrice Webb, as well as many more less well known figures.



## Student Consumer Culture in Nineteenth-Century Oxford

In her immensely readable and richly documented book, Christine Bayles Kortsch asks us to shift our understanding of late Victorian literary culture by examining its inextricable relationship with the material culture of dress and sewing. Even as the Education Acts of 1870, 1880, and 1891 extended the privilege of print literacy to greater numbers of the populace, stitching samplers continued to be a way of acculturating girls in both print literacy and what Kortsch terms \"dress culture.\" Kortsch explores nineteenth-century women's education, sewing and needlework, mainstream fashion, alternative dress movements, working-class labor in the textile industry, and forms of social activism, showing how dual literacy in dress and print cultures linked women writers with their readers. Focusing on Victorian novels written between 1870 and 1900, Kortsch examines fiction by writers such as Olive Schreiner, Ella Hepworth Dixon, Margaret Oliphant, Sarah Grand, and Gertrude Dix, with attention to influential predecessors like Elizabeth Gaskell, Charlotte Brontë, and George Eliot. Periodicals, with their juxtaposition of journalism, fiction, and articles on dress and sewing are particularly fertile sites for exploring the close linkages between print and dress cultures. Informed by her examinations of costume collections in British and American museums, Kortsch's book broadens our view of New Woman fiction and its relationship both to dress culture and to contemporary women's fiction.

## Slum Travelers

Imagining Women's Property in Victorian Fiction reframes how we think about Victorian women's changing economic rights and their representation in nineteenth-century novels. The reform of married women's property law between 1856 and 1882 constituted one of the largest economic transformations England had ever seen, as well as one of its most significant challenges to family traditions. By the end of this period, women who had once lost their common-law property rights to their husbands reclaimed their own assets, regained economic agency, and forever altered the legal and theoretical nature of wedlock by doing so. Yet in literary accounts, reforms were neither as decisive as the law implied nor limited to marriage. Legal rights frequently clashed with other family claims, and the reallocation of wealth affected far more than spouses or the marital state. Competition between wives and children is just one of many ways in which Victorian fiction suggests the perceived benefits and threats of property reform. In nineteenth-century fiction, portrayals of women's claims to ownership provide insight into the social networks forged through property transactions and also offer a lens to examine a wide range of other social matters, including testamentary practices, wills, and copyright law; economic and evolutionary models of mutuality; the twin dangers of greed and generosity; inheritance and custody rights; the economic ramifications of loyalty and family obligation; and the legacy of nineteenth-century economic practices for women today. Understanding the reform of married women's property as both an ideologically and materially substantial redistribution of the nation's wealth as well as one complicated by competing cultural traditions, this book explores the widespread ways in which women's financial agency was imagined by fiction that engages with but also diverges from the law in accounts of economic choices and transactions. Repeatedly, narratives by Austen, Dickens, Gaskell, Trollope, Eliot, and Oliphant suggest both that the law is inadequate to account for the way that property enables and disrupts relationships, and that the form of the Victorian novel - in its ability to track intimate and intricate exchanges across generations - is better suited to such tasks.

## Dress Culture in Late Victorian Women's Fiction

This book demonstrates the primacy of touch, smell, taste, sight and sound within the retail landscape. It shows that histories of the senses, body, and emotions were inextricably intertwined with processes and practices of retail and consumption. Shops are sensory feasts. From the rustle of silk to the tempting aroma of coffee, the multi-sensory appeal of goods has long been at the heart of how we shop. This book delves into and beyond this seductive idyl of consumer sensuality. Shopping was a sensory activity for consumers and retailers alike, but this experience was not always positive. This book is inhabited by tired feet and weary workers, as well as eager shoppers. It considers embodied sensory experiences and practices, and it represents both a celebration and interrogation of the integration of sensory histories into the study of retail

and consumption. Crucially, this book places breathing, feeling human bodies back into the retail space.

## **Imagining Women's Property in Victorian Fiction**

A 2001 investigation of the historical archaeology of urban slums, including eleven case studies.

## **Shopping and the Senses, 1800-1970**

Drawing upon anthropological, sociological and historical perspectives, this volume provides a unique insight into women's domestic consumption. The contributors argue that domestic consumption represents an important lens through which to examine the everyday production and reproduction of socio-economic relations. Through a variety of case studies (such as gambling, wedding day consumption and bedroom décor), the essays explore and reconsider the nature of public and private spaces, and the subsequent nature of domestic space - often by challenging traditional notions of what constitutes 'the domestic'. The volume demonstrates the broad range of experiences that domestic consumption offers women and reveals some of the complex meanings and motivations underpinning women's consumption practices.

## **The Archaeology of Urban Landscapes**

Gender and Consumption

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