What does it mean to focus on the decade as a unit of literary history? Emerging from the shadows of iconic Victorian authors such as Eliot and Tennyson, the 1880s is a decade that has been too readily overlooked in the rush to embrace end-of-century decadence and aestheticism. The 1880s witnessed new developments in transatlantic networks, experiments in lyric poetry, the decline of the three-volume novel, and the revaluation of authors, journalists and the reading public. The contributors to this collection explore the case for the 1880s as both a discrete point of literary production, with its own pressures and provocations, and as part of literature’s sense of its expanded temporal and geographical reach. The essays address a wide variety of authors, topics and genres, offering incisive readings of the diverse forces at work in the shaping of the literary 1880s.

Penny Fielding is Grierson Professor of English Literature at the University of Edinburgh. She is the author of *Scotland and the Fictions of Geography: North Britain, 1760–1830* (Cambridge, 2008) and many books and articles on the long nineteenth century, as well as a General Editor of the New Edinburgh Edition of the Collected Works of Robert Louis Stevenson.

Andrew Taylor is Senior Lecturer in English Literature at the University of Edinburgh. He is the author of *Henry James and the Father Question* (Cambridge, 2002) as well as other publications on nineteenth-century transatlantic literary culture.
This series aims to move beyond existing preconceptions of the British literature of each decade of the nineteenth century (‘the reforming thirties’, the ‘hungry forties’, and the ‘naughty nineties’) in favour of a mode of characterization that considers each ten-year period as a dynamic field of synchronic and diachronic forces, and as sites of energetic tension between what came before and what followed. Viewing the decade as a vivid and relational concept will reinvigorate critical understanding of British literary production and consumption in a century in which unprecedented historical self-reflexivity ensured concepts of a ‘century’ and a ‘decade’ became important structures for lived experience.

As literacy increased to near-ubiquity and modern print media emerged, British literature evolved as a set of social practices and expressive modalities. The volumes in this series produce fresh characterizations enabled by attention to recent (particularly digital) methodologies, as well as by examination of nineteenth-century concerns that continue to shape our contemporary world, such as globalization, the refugee crisis, and the changing nature of war. Each volume places British literary history within transnational and global contexts, and, although rooted in the study of literary texts, works within an explicitly interdisciplinary frame of reference.

This series represents a unique and innovative approach to the nineteenth century. It acknowledges the enormity of the changes witnessed by that period, and investigates the ways in which literature colludes with and contests the century’s shifting contours.
This is a documentation page for the book "Nineteenth-Century Literature in Transition: The 1880s" edited by Penny Fielding and Andrew Taylor. The page contains the title of the book, the editors' names, and the publisher's logo.
Contents

List of Figures                                      page vii
List of Contributors                                viii
Acknowledgments                                      xi

Introduction: ‘Knowledge Made for Cutting’
*Penny Fielding and Andrew Taylor*                  1

1 Mermaids Amongst the Cables: The Abstracted Body and the Telegraphic Touch in the Nineteenth Century
*Clare Pettitt*                                      15

2 Enclosing Forms, Opening Spaces: The 1880s
Fixed-Verse Revival
*Linda K. Hughes*                                    34

3 ‘The Newest Culte’: Victorian Poetry and the Literary Societies of the 1880s
*Angela Dunstan*                                     53

4 The Time of W. E. Henley: ‘Minor Poetry’ and the 1880s
*Penny Fielding*                                     80

5 The Evolution of Point of View
*Cannon Schmitt*                                     98

6 Network, History, Method: Andrew Lang in and after the 1880s
*Nathan K. Hensley*                                  117

7 Animated Conversations: Form, Transformation and the Category of the Novel in the 1880s
*Barbara Leckie*                                     139

8 Henry James, Vulgarity and Transatlantic Moderation
*Andrew Taylor*                                      157
<table>
<thead>
<tr>
<th>vi</th>
<th>Contents</th>
</tr>
</thead>
</table>
| 9  | *He and She: The 1880s, Camp Aesthetics and the Literary Magazine*  
    *Sara Lodge* | 178 |
| 10 | *Men, Women and Horses: Public Spectacle in 1887*  
    *John Stokes* | 200 |
| 11 | *The Secular Turn in British Literature of the 1880s*  
    *William Greenslade* | 223 |
|    | *Index* | 244 |
Figures

Figure 1 ‘The Queen’s Jubilee Thanksgiving Festival in London’, *The Illustrated London News*, 25 June 1887, p. 709. © The British Library Board. P.P. 7611.


Figure 4 Cover of William Morris, *A Death Song* (London: Printed and published by Richard Lambert, 1887). © The British Library Board. 08282 I 8.
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