Borne by the same ideas that founded Spiritualism in the nineteenth century, spirit photographs are joint-portraits achieved posthumously, without use of a corpse, wherein the bereaved are visually united with the deceased. These enchanted mementos are said to have been 'invented' in 1861, in Boston, Massachusetts, by William H. Mumler. Spirit photographers typically worked with individuals who claimed mediumistic qualities in order to enable the appearance of the magical ‘extras’ of the deceased. The majority of mediums were women and it is not surprising that the contributions of women to the production of spirit photography have been limited almost exclusively to such enabling activities. I will argue for a more foundational placement of women within the narrative of this innovative development within personal mourning rituals, shaped largely by women’s expertise and practice. Not only is the readiness to dismiss women as active participants in the invention illogical, but Mumler’s position as sole inventor has been maintained notwithstanding inconsistencies, and outright contradictions. My investigation of his involvement with this genre of photography is fueled by the acknowledged proximity of two women – Helen F. Stuart and Hannah Frances Green (later Mumler) – to the invention. With Stuart generally presented as owner of the studio in which Mumler stumbled upon his invention and Green as a secretary and medium in the same studio, scholars tend to refuse these women any larger roles, pushing them rather quickly to the periphery. This text establishes the viability of a new narrative that addresses these concerns, making the heretical suggestion that these women were in fact one in the same, and proposing that this woman was in fact the ‘author’ if not ‘co-author’ of spirit photography.
The Victorian Comic Spirit. Edited by Jennifer A. Wagner-Lawlor. 'Comedy' and 'humour' are not words most associate with the Victorian period, yet one needs hardly look far to find a culture rife with laughter, irony, and with what Meredith and others called the 'comic spirit'. These 12 essays by noted international scholars of Victorian literature and culture reanimate that spirit by exploring humour in its social context. Defining the Victorian Nation offers a fresh perspective on one of the most significant pieces of legislation in nineteenth-century Britain. Based on a wide range of archival sources, it explores the roles of aristocratic women in public life, from their country estates to the salons of Westminster and the royal court. Oxford Historical Monographs. Published April 1998. Women during the Victorian Era live in another world. As seen in the movie, the place of women in society was different from our time. Women's lives were different from each other so it is impossible to put all women as one body. During that time, there were the high or elite class, the middle class, and the lower class. For the high and middle class, women were carefully raised, well educated and treated like a possession of the family. However, the lower class women were treated like working tools with almost no respect and appreciation. The life of a high or middle class woman in the Victor... In Victorian period, the view on women was around an image of women as both inferior and superior to men. They did not have their legally rights, they could not vote and had to pay workforce that appeared after the Revolution. Women forced to do their domestic sphere, they should clean, home, food and raise their children. The educated class especially the writers appeared to stand against the injustice law. Victorian culture exhibits in both literature and visual arts an accruing interest in nineteenth-century women's periodicals has found expression over the last decade in countless volumes of literary and historical scholarship. Many authors began to write about the sufferings and endurances of women in Victorian Age.