In the previous chapter, the invariability of metropolitan and colonial ideologies of the Zulu throughout the fraught period of the Anglo-Zulu war was examined. Henry Rider Haggard's non-fictional writings of the Zulu during this time are significant for a number of reasons. Their contradictory logic reveals an intense fantasy of a harmonious relationship between Britain and Zulu, which is unwilling to recognize the fact of an armed political conflict between the two and the fact of British responsibility for the eventual destruction of the Zulu nation with its sovereign king. Haggard's serious attempts to analyse the situation reveal him to be torn. He views the war and subsequent destruction of the Zulu nation as inevitable — a tragic fate — and at the same time sees this situation as entirely avoidable, if only the right people had been in charge of government decisions or history itself.

Conclusion
Sos Eltis

In August 1984, while working on the first draft of The Importance of Being Earnest, Oscar Wilde wrote to George Alexander describing the scenario of another play he had in mind. The scenario pointed not to a comedy in the mode of Earnest, but rather to a society drama along the lines of Lady Windermere's Fan and An Ideal Husband, combining the
high emotional drama of marital conflict with the sophisticated wit of a fashionable country house party. The moral of the play was to be the triumph of love, not, as in An Ideal Husband, the triumph of marital love, forgiveness, and charity, but the triumph of a love without social, legal, or religious sanction, a love whose claims lay solely in the strength of it passion.

Outcomes and Endings
Gezari Janet

That Emily Brontë's career as a poet is framed by poems looking ahead to outcomes that are dazzling and poems looking back on outcomes that are unmitigatedly bleak sketches a progress that we can understand in various ways, psychologically in relation to Brontë's life, dramatically in relation to an extended Gondal narrative, or mythically in relation to the topic of romance and irony. The wild child and murderous foster parent of Brontë's last completed poem are the spiritual opposites of the characters who figure in her three earliest poems, a visionary, a happy child, and a loving mother. This chapter does not aim to establish some narrative progress for Brontë's poems that this account of poems written at the inception and close of her career as a poet may suggest. The picture that her poems taken all together provide is more complicated and more varied. What they show is that Gondal never stopped providing occasions for powerful poems and never was 'a self-contained alternative to the actual world'. It was a way to write about that world. As a Gondal poet, Brontë began by thinking about individual lives and intimate relations and ended by thinking about social conflict and the nature of evil.

Florence Marryat on Page and on Stage
Beth Palmer

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The chapter begins by examining in detail Florence Marryat's early career to demonstrate the significance of this under-researched figure in Victorian culture. Starting in 1865 with her bestseller, Love's Conflict, she soon became adept at re-packaging and performing aspects of her celebrity for consumption. Her author-editorship of London Society provided a space where Marryat could continue writing her brand of sensation fiction that reveals the genre as a series of performances in which gendered identity and the courtship plot could simultaneously be exposed as performative and where her own editorial persona could be endlessly reconstructed by her contributors. In moving away from editorship and towards the stage from the late 1870s onwards, Marryat's later career provides the opportunity for comparing her performative strategies as author-editor with those she uses as a playwright and actress.

Race and Class in the 1860s
Patrick Brantlinger

in Taming Cannibals: Race and the Victorians

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This chapter examines why race acquired such significance in Victorian culture in the 1860s. The conjunction of six major factors brought race to the fore in many arenas and genres, from novels and melodramas to histories and scientific treatises. These factors include debates over evolution, the Indian Rebellion of 1857-58, the American Civil War, the 1865 Jamaica uprising, parliamentary reform, and Fenianism. On many occasions these and various other factors, such as the exploration of central Africa and the second Maori War, were interwoven in complex ways. Underlying them all seems to have been the unacknowledged desire to downplay class conflict and inequality or, when class was an unavoidable issue, to treat it in terms of race—in short, to translate the politics of class into biological necessity.