

The Curse Of Arundel Hall The Yellow Cottage Vintage Mysteries Book 2

Describes the history and present status of famous cities and regions of England, as well as the life and customs of its people.

An interdisciplinary group of scholars applies the reinterpetive concept of "visual culture" to the English Renaissance. Bringing attention to the visual issues that have appeared persistently, though often marginally, in the newer criticisms of the last decade, the authors write in a diversity of voices on a range of subjects. Common among them, however, is a concern with the visual technologies that underlie the representation of the body, of race, of nation, and of empire. Several essays focus on the construction and representation of the human body—including an examination of anatomy as procedure and visual concept, and a look at early cartographic practice to reveal the correspondences between maps and the female body. In one essay, early Tudor portraits are studied to develop theoretical analogies and historical links between verbal and visual portrayal. In another, connections in Tudor-Stuart drama are drawn between the female body and the textiles made by women. A second group of essays considers issues of colonization, empire, and race. They approach a variety of visual materials, including sixteenth-century representations of the New World that helped formulate a consciousness of subjugation; the Drake Jewel and the myth of the Black Emperor as indices of Elizabethan colonial ideology; and depictions of the Queen of Sheba among other black women "present" in early modern painting. One chapter considers the politics of collecting. The aesthetic and imperial agendas of a Van Dyck portrait are uncovered in another essay, while elsewhere, that same portrait is linked to issues of whiteness and blackness as they are concentrated within the ceremonies and trappings of the Order of the Garter. All of the essays in *Early Modern Visual Culture* explore the social context in which paintings, statues, textiles, maps, and other artifacts are produced and consumed. They also explore how those artifacts—and the acts of creating, collecting, and admiring them—are themselves mechanisms for fashioning the body and identity, situating the self within a social order, defining the otherness of race, ethnicity, and gender, and establishing relationships of power over others based on exploration, surveillance, and insight. In spite of an upsurge in interest in the social history of the Catholic community and an ever-growing body of literature on early modern 'superstition' and popular religion, the English Catholic community's response to the invisible world of the preternatural and supernatural has remained largely neglected. Addressing this oversight, this book explores Catholic responses to the supernatural world, setting the English Catholic community in the contexts of the wider Counter-Reformation and the confessional culture of early modern England. In so doing, it fulfils the need for a study of how English Catholics related to manifestations of the devil (witchcraft and possession) and the dead (ghosts) in the context of Catholic attitudes to the supernatural world as a whole (including debates on miracles). The study further provides a comprehensive examination of the ways in which English Catholics deployed exorcism, the church's ultimate response to the devil. Whilst some aspects of the Catholic response have been touched on in the course of broader studies, few scholars have gone beyond the evidence contained within anti-Catholic polemical literature to examine in detail what Catholics themselves said and thought. Given that Catholics were consistently portrayed as 'superstitious' in Protestant literature, the historian must attend to Catholic voices on the supernatural in order to avoid a disastrously unbalanced view of Catholic attitudes. This book provides the first analysis of the Catholic response to the supernatural and witchcraft and how it related to a characteristic Counter-Reformation preoccupation, the phenomenon of exorcism.

ELLA BRIDGES IS A YOUNG WOMAN WITH AN EXTRAORDINARY TALENT AND A MOST UNUSUAL SIDEKICK. Britain 1935.

Ella Bridges has recently purchased her new home-The Yellow Cottage—from a curious old lady, but with it comes a unique gift. Her new-found ability changes the course of her life in ways she could never have imagined. *The Yellow Cottage Vintage Mysteries: Books 1 - 3* includes the first three stories in the popular series readers describe as 'Miss Marple meets The Ghost Whisperer.' The unique slant on the traditional whodunit and the humour peppered throughout are what makes these books firm favourites with readers all over the world. **AN ACCIDENTAL MURDER** When a strange child follows her home on the train from London, Ella Bridges feels bound to help her. However, she soon discovers the child is not what she seems. **THE CURSE OF ARUNDEL HALL** One ghost, one murder, one hundred years apart. But are they connected? An invitation to dinner at Arundel Hall takes a turn for the worse when one of the party is murdered. **A CLERICAL ERROR** When the crime scene is pure coincidence and there's no evidence, how do you prove it was murder? Ella Bridges faces her most challenging investigation so far when the vicar dies suddenly at the May Day Fete.

"The material presents is not only a history of English fiction, but a view of its variations in atmosphere, motivation, dialogue, and characterization." -- Preface.

This is the first detailed scholarly study of the late Victorian and Edwardian peace movement, the campaigns of which made a significant impact on political debate, especially during the Franco-Prussian War (1870-1), the Bulgarian Atrocities campaign (1876-8), Britain's conflict in Egypt (1882), the South African War (1899-1902), and the intensifying international crisis before 1914. The movement's activists included Richard Cobden, Herbert Spencer, Keir Hardie, J. A. Hobson, and Norman Angell. Among the first to benefit from the opening of the Peace Society Archive, the book focuses on the specialized associations at the heart of the peace movement. Paul Laity identifies the existence of different programmes for the achievement of a just, permanent peace, and offers a new interpretation of the reaction of peace campaigners to war in 1914. At the same time, his book makes an important and original contribution to the history of popular politics and political ideas in Britain.

ONE GHOST, ONE MURDER, ONE HUNDRED YEARS APART. BUT ARE THEY CONNECTED? Ella has discovered a secret room in The Yellow Cottage, but with it comes a ghost. Who was she? And how did she die? Ella needs to find the answers before either of them can find peace. But suddenly things take a nasty turn for the worse. Ella Bridges has been living on Linhay Island for several months but still hasn't discovered the identity of her ghostly guest. Deciding to research the history of her cottage for clues she finds it is connected to Arundel Hall, the large Manor House on the bluff, and when an invitation to dinner arrives realises it is the perfect opportunity to discover more. However the evening takes a

shocking turn when one of their party is murdered. Is The Curse of Arundel Hall once again rearing its ugly head or is there a simpler explanation? Ella suddenly finds herself involved in two mysteries at once, and again joins forces with Scotland Yard's Police Commissioner to try and catch a killer. But will they succeed? A unique slant on the traditional whodunit and the humour peppered throughout are what makes these books firm favourites with readers.

This is the first major full-length study of Victorian Gothic fiction. Combining original readings of familiar texts with a rich store of historical sources, *A Geography of Victorian Gothic Fiction* is an historicist survey of nineteenth-century Gothic writing--from Dickens to Stoker, Wilkie Collins to Conan Doyle, through European travelogues, sexological textbooks, ecclesiastic histories and pamphlets on the perils of self-abuse. Critics have thus far tended to concentrate on specific angles of Gothic writing (gender or race), or the belief that the Gothic 'returned' at the so-called fin de siècle. Robert Mighall, by contrast, demonstrates how the Gothic mode was active throughout the Victorian period, and provides historical explanations for its development from late eighteenth century, through the 'Urban Gothic' fictions of the mid-Victorian period, the 'Suburban Gothic' of the Sensation vogue, through to the somatic horrors of Stevenson, Machen, Stoker, and Doyle at the century's close. Mighall challenges the psychological approach to Gothic fiction which currently prevails, demonstrating the importance of geographical, historical, and discursive factors that have been largely neglected by critics, and employing a variety of original sources to demonstrate the contexts of Gothic fiction and explain its development in the Victorian period.

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