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Nota di contenuto	Intro -- CONTENTS -- INTRODUCTION: "Six Impossible Things Before Breakfast" -- CHAPTER ONE: "Our Field": The Rise of the Child Narrator -- CHAPTER TWO: Collaborating with the Enemy: Treasure Island as Anti-Adventure Story -- CHAPTER THREE: Reciprocal Aggression: Un-Romantic Agency in the Art of Lewis Carroll -- CHAPTER FOUR: Partners in Crime: E. Nesbit and the Art of Thieving -- CHAPTER FIVE: The Cult of the Child and the Controversy over Child Actors -- CHAPTER SIX: Burnett, Barrie, and the Emergence of Children's Theatre -- NOTES -- WORKS CITED -- INDEX -- A -- B -- C -- D -- E -- F -- G -- H -- I -- J -- K -- L -- M -- N -- O -- P -- R -- S -- T -- U -- V -- W -- Y -- Z.
Sommario/riassunto	In this groundbreaking contribution to Victorian and children's literature studies, Marah Gubar proposes a fundamental reconception of the nineteenth-century attitude toward childhood. The ideology of innocence was much slower to spread than we think, she contends, and the people whom we assume were most committed to it--children's authors and members of the infamous "cult of the child"--were actually deeply ambivalent about this Romantic notion. Rather than

wholeheartedly promoting a static ideal of childhood purity, Golden Age children's authors often characterize young people as collaborators who are caught up in the constraints of the culture they inhabit, and yet not inevitably victimized as a result of this contact with adults and their world. Such nuanced meditations on the vexed issue of the child's agency, Gubar suggests, can help contemporary scholars to generate more flexible critical approaches to the study of childhood and children's literature.

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