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Writing during periods of dramatic social change, Maria Edgeworth and Elizabeth Gaskell were both attracted to the idea of radical societal transformation at the same time that their writings express nostalgia for a traditional, paternalistic ruling class. Julie Nash shows how this tension is played out especially through the characters of servants in short fiction and novels such as Edgeworth's *Castle Rackrent*, *Belinda*, and *Helen* and Gaskell's *North and South* and *Cranford*. Servant characters, Nash contends, enable these writers to give voice to the contradictions inherent in the popular paternalistic philosophy of their times because the situation of domestic servitude itself embodies such inconsistencies. Servants, whose labor was essential to the economic and social function of eighteenth- and nineteenth-century British society, made up the largest category of workers in England by the nineteenth century and yet were expected to be socially invisible. At the same time, they lived in the same houses as their masters and mistresses and were privy to the most intimate details of their lives. Both Edgeworth and Gaskell created servant characters who challenge the social hierarchy, thus exposing the potential for dehumanization and corruption inherent in the paternalistic philosophy. Nash's study opens up important avenues for future scholars of women's fiction in the nineteenth century.

Offering a combination of psychoanalytic and political analyses of Elizabeth Gaskell's work, this title also presents direct and accomplished chapters on each of the major novels, as well as the major themes in Gaskell's work.

Critical assessments of Elizabeth Gaskell have tended to emphasise the regional and provincial aspects of her writing, but the scope of her influence extended across the globe. Building on theories of space and place, the contributors to this collection bring a variety of geographical, industrial, psychological, and spatial perspectives to bear on the vast range of Gaskell's literary output and on her place within the narrative of British letters and national identity. The advent of the railway and the increasing predominance of manufactory machinery reoriented the nation's physical and social countenance, but alongside the excitement of progress and industry was a sense of fear and loss manifested through an idealization of the country home, the pastoral retreat, and the agricultural south. In keeping with the theme of progress and change, the essays follow parallel narratives that acknowledge both the angst and nostalgia produced by industrial progress and the excitement and awe occasioned by the potential of the empire. Finally, the volume engages with adaptation and cultural performance, in keeping with the continuing importance of Gaskell in contemporary popular culture far beyond the historical and cultural environs of nineteenth-century Manchester.

Proposing the concept of transformation as a key to understanding the Victorian period, this collection explores the protean ways in which the nineteenth century conceived of, responded to, and created change. The volume focuses on literature, particularly issues related to genre, nationalism, and desire. For example, the essays suggest that changes in the novel's form correspond with shifting notions of human nature in Victor Hugo's *Notre-Dame de Paris*; technical forms such as the villanelle and chant royal are crucial bridges between Victorian and Modernist poetics; Victorian theater moves from privileging the text to valuing the spectacles that characterized much of Victorian staging; Carlyle's *Past and Present* is a rallying cry for replacing the static and fractured language of the past with a national language deep in shared meaning; Dante Gabriel Rossetti posits unachieved desire as the means of rescuing the subject from the institutional forces that threaten to close down and subsume him; and the return of Adelaide Anne Procter's fallen nun to the convent in "A Legend of Provence" can be read as signaling a more modern definition of gender and sexuality that allows for the possibility of transgressive desire within society. The collection concludes with an essay that shows neo-Victorian authors like John Fowles and A. S. Byatt contending with the Victorian preoccupations with gender and sexuality.

In this book, Barbara Leah Harman convincingly establishes a new category in Victorian fiction: the feminine political novel. By studying Victorian female protagonists who participate in the public universe conventionally occupied by men - the world of mills and city streets, of political activism and labor strikes, of public speaking and parliamentary debates - she is able to reassess the public realm as the site of noble and meaningful action for women in Victorian England. Harman examines at length Bronte's *Shirley*, Gaskell's *North and South*, Meredith's *Diana of the Crossways*, Gissing's *In the Year of Jubilee*, and Elizabeth Robins's *The Convert*, reading these novels in relation to each other and to developments in the emerging British women's movement. She argues that these texts constitute a countertradition in Victorian fiction: neither domestic fiction nor fiction about the public "fallen" woman, these novels reveal how nineteenth-century English writers began to think about female transgression into the political sphere and about the intriguing meanings of women's public appearances.

*Mary Barton* first appeared in 1848, and has since become one of the best known novels on the "condition of England," part of a nineteenth-century British trend to understand the enormous cultural, economic and social changes wrought by industrialization. Gaskell's work had great importance to the labour and reform movements, and it influenced writers such as Charles Dickens, Thomas Carlyle and Charlotte Brontë. The plot of *Mary Barton* concerns the poverty and desperation of England's industrial workers. Fundamentally, however, it revolves around Mary's personal conflicts. She is already divided between an affection for an industrialist's son, Henry Carson, and for a man of her own class, Jem Wilson. But Mary's conflict escalates when her father, a committed trade unionist, is asked to assassinate Henry, who is the son of his unjust employer.

This book provides a complete background on metaheuristics to solve complex bi-level optimization problems (continuous/discrete, mono-objective/multi-objective) in a diverse range of application domains. Readers learn to solve large scale bi-level optimization problems by efficiently combining metaheuristics with complementary metaheuristics and mathematical programming approaches. Numerous real-world examples of problems demonstrate how metaheuristics are applied in such fields as networks, logistics and transportation, engineering design, finance and security.

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