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nineteenth century british periodicals for girls and women offer a wealth of material to understand how girls and women fit into their social and cultural worlds of which music making was an important part the girl s own paper first published in 1880 stands out because of its rich musical content keeping practical usefulness as a research tool and as a guide to further reading in mind judith barger has catalogued the musical content found in the weekly and later monthly issues during the magazine s first thirty years in music scores instalments of serialized fiction about musicians music related nonfiction poetry with a musical title or theme illustrations depicting music making and replies to musical correspondents the book s introductory chapter reveals how content in the girl s own paper changed over time to reflect a shift in women s music making from a female accomplishment to an increasingly professional role within the discipline using the piano girl as a case study a comparison with musical content found in the boy s own paper over the same time span offers additional insight into musical content chosen for the girls magazine a user s guide precedes the chronological annotated catalogue the indexes that follow reveal the magazine s diversity of approach to the subject of music fokkelman presents the hebrew and the english text of job in its original contours and proportions weighs the poet s precision and redraws the portrait of the hero integrity vindicated middlemarch is the prime example of george eliot s dictum that interpretations are illimitable and in this collection of new essays middlemarch is re examined as an open text responsive to gaps and fissures and as resistant to authority as it is to other fixed notions of identity idealism and gender what does the novel omit and how do the omissions shape what is there how shall we understand the materiality of the text what problems does it pose to adaptation the novel s plasticity becomes a basis for investigation into the multiple forms of expressiveness and a consideration of how we might plot the patterns linguistically ideologically even cinematically new spaces emerge within character place and narrative what seemed absent or inaccessible assumes shape and definition middlemarch remains victorian but it is a victorianism understood through the dual perspectives of the 19th and 21st centuries scholars of george eliot and students of victorianism will be engaged by the wide ranging scope of these essays which nonetheless build on each other to form a coherent narrative of critical reflections if there is something for everyone in middlemarch there is also something compelling about each of the essays in this collection some volumes issued in two parts

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