

The Victorian Newsletter

INDEX

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Updated by Deborah Logan

The Victorian Newsletter

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Index

Table of Contents

Spring 2010

	Page
Preface	4
I. Biographical Material	5
II. Book and Film Reviews	5
III. Histories, Biographies, Autobiographies, Historical Documents	6
IV. Economics, Educational, Religious, Scientific, Social Environment	7
V. Fine Arts, Music, Photography, Architecture, City Planning, Performing Arts	10
VI. Literary History, Literary Forms, Literary Ideas	12
VII. Miscellaneous	16
VIII. Individual Authors	18
Index of Journal Authors	33

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Preface

In the spring of 2007, Dr. Deborah A. Logan became editor of *The Victorian Newsletter* after professor Ward Hellstrom's retirement. Since that transition, Logan preserves the tradition and integrity of the print edition whilst working tirelessly in making materials available online and modernizing the appearance and content of the academic journal. It is in the spirit of Logan's efforts, that the updated Annotated Index, chronicling the contents of *The Victorian Newsletter* from Spring 2002-Spring 2009, is modified and available online. While the presentation and electronic accessibility reflects recent transformations of the journal, much of the updated index maintains Hellstrom's vision for the 1952-2001 annotated indexes, with a few changes.

The headings are enlarged to a 14-point font in Lucida Sans for ease of reference and optimum online usability. Omitting the block formatting of the text in previous indexes, the 2002-2009 annotated index is now left justified, which is consistent with the current layout of the articles in *The Victorian Newsletter*. Because of these organizational changes, less white space is needed between citations and annotations, making the overall index shorter in length than the originals, which makes printing the document less expensive and more environmentally friendly. This index also annotates all entries, providing readers with synopses of every citation. In addition, the author index is now called "Index of Journal Authors" to help readers differentiate between Victorian and *The Victorian Newsletter* authors. Finally, this index includes a new category: Book Reviews. As current issues of *The Victorian Newsletter* contain book reviews, a new category is needed to accommodate this change.

I.

Bibliographical Material

“Books Received.” No. 101 (Spring 2002): 36-40; No. 102 (Fall 2002): 34-36; No. 103 (Spring 2003): 29-32; No. 104 (Fall 2003): 34-36; No. 105 (Spring 2004): 30-32; No. 106 (Fall 2004): 30-32; No. 107 (Spring 2005): 31-32; No. 108 (Fall 2005): 31-32; No. 109 (Spring 2006): 30-31; No. 110 (Fall 2006): 31-32; No. 111 (Spring 2007): 30-31; No. 112 (Fall 2007): 102-04; No. 113 (Spring 2008): 108-09; No. 114 (Fall 2008): 104-05; No. 115 (Spring 2009): 122. No. 116 (Fall 2009): 105-08; No. 117 (Spring 2010): 119-21; No. 118 (Fall 2010): 99.

Announces the books received by *The Victorian Newsletter* from Spring 2002 to Fall 2010. Included in the books received lists are brief synopses of each book.

II.

Book and Film Reviews

Alfano, Veronica. “Book Review.” No. 117 (Spring 2010): 111-19. Review of Jason R. Rudy, *Electric Meters: Victorian Physiological Poetics* (Athens: Ohio UP, 2009) and Sally Bushell, *Text as Process: Creative Composition in Wordsworth, Tennyson, and Dickinson* (Charlottesville: U Virginia P, 2009).

Bump, Jerome. “Book Review.” No. 118 (Fall 2010): 87-92. Review of Lesley Higgins, ed. *Oxford Essays and Notes, Vol. IV of The Collected Works of Gerard Manly Hopkins* (Oxford: Oxford UP, 2006).

Colón, Susan E. “Book Review.” No. 115 (Spring 2009): 119-121. Review of Andrew Miller, *The Burdens of Perfection: on Ethics and Reading in Nineteenth-Century British Literature* (Ithaca: Cornell UP, 2008).

Endres, Nikolai. “Book Review.” No. 116 (Fall 2009): 95-100. Review of Joseph Bristow, ed. *Oscar Wilde and Modern Culture: The Making of a Legend* (Athens: Ohio UP, 2008).

Endres, Nikolai. “Book Review.” No. 118 (Fall 2010): 93-98. Review of Matthew Hofer and Gary Scharnhorst, eds. *Oscar Wilde in America: the Interviews* (Urbana and Chicago: U Illinois P, 2010).

Good, Joseph. “Book Review.” No. 114 (Fall 2008): 101-03. Review of Antonio Melechi, *Servants of the Supernatural: the Night Side of Victorian Nature* (London: Heinemann, 2008).

Good, Joseph. "Film Review." No. 117 (Spring 2010): 107-11. Review of *Twist*, written and directed by Jacob Tierney. Starring Nick Stahl and Joshua Close. Christal Films, 2003.

Harmon, William. "Review Essay." No. 114 (Fall 2008): 93-100. Review of Norman H. MacKenzie's *Excursions in Hopkins* (Philadelphia: St. Joseph's UP, 2008); Cary H. Plotkin's *Soundings: Essays in Memory of Norman Hugh MacKenzie* (Philadelphia: St. Joseph's UP, 2007); and James I. Wimsatt's *Hopkins's Poetics of Speech Sound: Sprung Rhythm, Lettering, Inscap* (Toronto: U Toronto P, 2006).

Kuskey, Jessica. "Book Review." No. 116 (Fall 2009): 90-92. Review of John Plotz, *Portable Property: Victorian Culture on the Move* (Princeton: Princeton UP: 2008).

Laird, Karen. "Book Review." No. 116 (Fall 2009): 92-95. Review of Rosemarie Bodenheimer, *Knowing Dickens* (Ithaca: Cornell UP, 2007).

Miller, John. "Book Review." No. 115 (Spring 2009): 116-19. Review of Marlene Tromp, ed. *Victorian Freaks: the Social Context of Freakery in Britain* (Columbus: Ohio State UP, 2008).

Mitchell, Brooke McLaughlin. "Book Review." No. 116 (Fall 2009): 100-04. Review of Maureen M. Martin, *The Might Scot: Nation, Gender, and the Nineteenth-Century Mystique of Scottish Masculinity* (Albany: SUNY P, 2009).

III.

Histories, Biographies, Autobiographies, Historical Documents

Banerjee, Jacqueline. "Charlotte Brontë's 'Pain Pressed' Pilgrimage and its Critical Reception." No. 114 (Fall 2008): 69-92.

"Recent biographers have overturned the way we regard the Brontës, noting that Haworth was a busy, lively town, well-supplied with social and material amenities. Despite the early loss of their mother and two eldest siblings, the children led a more cheerful and stimulating life than Elizabeth Gaskell suggests. Even their childhood reading has been reassessed: Juliet Barker explains that, far from being a substitute for more appropriate reading matter, the newspapers at the parsonage were 'a fascinating source of information and had plenty to interest bright young children' (112). Vigorously debunking the old 'parable of victimhood' (Miller 161), these biographers stress the resulting resilience and feistiness of the eldest sister in particular" (69).

Boehm, Beth A. "Nostalgia to Amnesia: Charles Dickens, Marcus Clarke and Narratives of Australia's Convict Origins." No. 109 (Spring 2006): 9-14.

"In *The Fatal Shore*, his history of Australia's penal colonies, Robert Hughes asks, 'Would Australians have done anything differently if their country had not been settled as the jail of infinite space? Certainly they would. They would have remembered more of their own history. The obsessive cultural enterprise of Australians a hundred years ago was to forget [their convict history] entirely, to sublimate it, to drive it down into unconsulted recesses' (596). In this essay

[Boehm] demonstrate[s] how two nineteenth-century novels, one British and one Australian, contribute to and work against this cultural enterprise of ‘forgetting’ the role of the British system of convict transportation in Australia’s history: Charles Dickens’s *Great Expectations* (published serially in England in 1860-61) and Marcus Clarke’s *For the Term of His Natural Life* (published serially in Australia in 1871-72)” (9).

Scharnhorst, Gary. “Kate Field and Anthony Trollope: The Gaps in the Record.” No. 109 (Spring 2006): 21-23.

Scharnhorst “wonder[s] how Field regarded Trollope—and [Scharnhorst] admit[s] in advance there are virtually no clues to the mystery. Like the narrator of Edith Wharton’s *Ethan Frome*, however, [Scharnhorst] ha[s] ‘the sense that the deeper meaning of the story’ is ‘in the gaps’ (7). While it is impossible to prove a point by the absence of evidence, surely the absence of evidence in this case means something. More to the point, [Scharnhorst] believe[s] Field deliberately concealed the precise nature of her relationship with Trollope even after his death” (21).

Young, Jacqueline. “Rewriting the Boxer Rebellion: The Imaginative Creations of Putnam Weale, Edmund Backhouse, and Charles Welsh Mason.” No. 114 (Fall 2008): 7-28.

Young examines the Boxer Rebellion and argues that “[i]n [Weale, Backhouse, and Welsh Mason’s] differences and in their similarities, all had very personal reasons for not producing, like writers up to the present day, readable, speculative novels of the rebellion but instead crafting apparently factual chronicles that were firmly rooted in the fictional worlds of their own imaginations” (26).

IV.

Economics, Educational, Religious, Scientific, Social Environment

Bark, Debbie. “Sight, Sound, and Silence: Representations of the Slave Body in Barrett Browning, Hawkshaw, and Douglass.” No. 114 (Fall 2008): 50-68.

“In order to explore the complexities of the slave body as text and to problematize the opposition of white ‘norm’ and black ‘other’ inherent in nineteenth-century colonial discourse, [Bark] will investigate literary representations of the slave body through the devices of sight, sound, and silence. Analysis of three texts—Elizabeth Barrett Browning’s ‘The Runaway Slave at Pilgrim’s Point,’ ‘Why am I a Slave?’ by the poet Ann Hawkshaw, and *My Bondage and My Freedom* by Frederick Douglass—reveals that the distinct representations of the slave body through sight, sound, and silence extends the ‘diverse yet interchangeable oppositions’ (JanMohamed 63) on which theories of Anglo-Africanist rhetoric are predicated” (52-53).

Barton, Anna Jane. “‘Eternal honour to his name’: Tennyson’s *Ode on the Death of the Duke of Wellington* and Victorian Memorial Aesthetics.” No. 106 (Fall 2004): 1-8.

“The death of the Duke of Wellington gave not just the nation, but its recently appointed laureate an opportunity to establish a new identity. *Ode on the Death of the Duke of Wellington*,

Tennyson's first separate publication since he had been appointed laureate in 1850, was not officially a laureate poem—Tennyson received no request from the Queen for its composition—but the connection between national hero and national poet was readily available to reviewers and journalists: 'It is fitting' wrote a reviewer for *The Times*, 'that the requiem for England's greatest warrior should be hymned by England's laureate.' Hence Tennyson's poem was not only a memorial tribute to the Duke, but also the first monument to Tennyson's laureateship" (2).

Edgecombe, Rodney Stenning. "Hood's 'Craniology' and the Head of Christopher Casby in *Little Dorrit*." No. 105 (Spring 2004): 28-29.

A brief article that argues that "[a] curious datum in [the] account of the Casby skull is its bumpiness, a datum that, taken in conjunction with the way Dickens segues into the disappointment of the *philanthropists* who observe it, suggests that he might here have alluded to lines from Thomas Hood's 'Craniology.' There can be no doubt that Dickens shared his friend's contempt for the pseudo-science of phrenology" (29).

Fontana, Ernest. "Thomas Meyrick, Jesuit Madness, and Hopkins." No. 104 (Fall 2003): 31-33.

Suggests that "Hopkins fear of madness was [. . .] augmented by the fear of confinement to a mental asylum. In 1880, a former Jesuit, Thomas Meyrick, had published a pamphlet entitled *My Imprisonings; An Apology for Leaving the Jesuits*. [. . .] Although there is no direct reference to Thomas Meyrick in Hopkins's letters or in either of White's or Martin's biographies, it is very probable Hopkins knew of Meyrick and his tribulations" (32).

Grimes, Hilary. "The Haunted Self: Visions of the Ghost and the Woman at the *Fin-de-siecle*." No. 107 (Spring 2005): 1-4.

Grimes "argue[s] that women's ghost stories of the 1880s and 1890s share a discourse with the contemporary internalization of the occult into the emerging discipline of psychology. This newly occulted psychology had direct and powerful implications for visions of women and female identity, and more specifically was a phenomenon which directly allied ghostliness, women, and the mind. [Grimes] begin[s] by examining W. T. Stead's *Real Ghost Stories* (1891) in order to explore theories of the unconscious mind as being a haunted site and to demonstrate that for many Victorians the haunted aspects of the mind were comparable to late Victorian ideas about gender roles, and in particular to the 'ghostly' role of women in society. [Grimes] also outline[s] late Victorian theories on mental science with a particular emphasis on double consciousness and hysteria in order to represent how the female mind in particular was perceived. [Grimes] use[s] a close reading of a ghost story by Mary Louisa Molesworth to demonstrate the impact of occulted mental science on female identity and the affinity between the woman and the ghost" (1-2).

May, Leila S. "Monkeys, Microcephalous Idiots, and the Barbarous Races of Mankind: Darwin's Dangerous Victorianism." No. 102 (Fall 2002): 20-27.

Argues that "despite the dread with which the publication of *The Descent [of Man]* may have been anticipated, in fact, far from providing an argument that could undermine the Western moral canon, Darwin ultimately tries to show that virtually every traditional moral possibility open to Victorian philosophy is implied by the theory of evolution. [May] will further argue that if we are to find a 'dangerous idea' in *The Descent of Man*, it will not be in the innovative synthesis of

traditional moralities Darwin lays out there, but rather in the political implications of traditional morality as Darwin understands it” (21).

Rosner, Mary. “Deviance in *The Law and the Lady*: The Uneasy Positionings of Mr. Dexter.” No. 106 (Fall 2004): 9-14.

In *The Law and the Lady*, “Dexter lacks the healthy body and sound mind so valued in Victorian culture. As the text reminds us, ‘Never had Nature committed a more careless or more cruel mistake than in the making of this man!’ (173). And like other monsters, he excels in a ‘common inability to fit or be fitted’ into recognizable categories (Ritvo 133). Dexter himself ‘delights in mystifying’ (265) and seems pleased to evoke uneasy questions about social, gendered, and human boundaries. Others in the novel ‘don’t fit’ in other ways, but they lack the physical and mental signs of devolution that mark Dexter, their ‘degeneration’ is without delight, and—by contrast—they seem largely one-dimensional. Dexter dies. They survive. If we agree with Eveleen Richards that ‘the metaphor of the monster . . . is a particularly powerful one for making sense of the glue that holds . . . material . . . together’ (404), Dexter draws attention not only to boundaries and boundary-breaking but to the ‘very unfavourable conditions’ of survival that the monstrous can signify (Darwin, Notebook C, 259)” (10).

Rosner, Mary. “Domestic Imperialism in Several Victorian Texts: Contact Zones at Home.” No. 113 (Spring 2008): 88-106.

“Examining constructions of women in three Victorian texts depicting domestic imperialism—*Lady Audley’s Secret* by Mary Braddon and the murder trials of Mary Ann Brough and George Victor Townley—may help us determine whether and how these figures used auto-ethnography to ‘engage with’ the patriarchy in empowering ways. Underlying these texts, and essential to an understanding of their specific contact zones, is another source of patriarchal surveillance, appropriation, and control that must first be addressed: Victorian definitions of insanity” (88-89).

Sturrock, June. “Mr. Sludge and Mrs. Oliphant: Victorian Negotiations with the Dead.” No. 101 (Spring 2002): 1-5.

“The relish and the fury with which Robert Browning imagines ‘Mr. Sludge-‘the Medium’” surely arise in part from outrage at the spiritualists’ practicing on the longings of the bereaved, as well as from the lies, the sycophancy and the mutual exploitation between client and medium that Browning associated with the spiritualist movement. [. . .] The extraordinary series of stories of the supernatural that Margaret Oliphant published in the 1880s and 1890s are remarkable among these as they are among her own voluminous writings. For Oliphant is unique in representing the dead as loving and benevolent and as yearning after the living as the living yearn for them. In this she resembles contemporary spiritualists, who sought communion with and comfort from the dead, rather than her fellow-novelists, who were more likely to exploit the fear of the dead” (1).

Wagner, Jill E. “Class Consciousness, Critter Collecting, and Climatic Conditions: Post-Victorian Existentialism in the ‘Morphing’ Victorian Scientist.” No. 112 (Fall 2007): 32-50.

Wagner “argue[s] that Fowles and Byatt depict this vehement nineteenth-century philosophical battle and an emerging quasi-triumphant existentialist viewpoint through the figure of the Victorian scientist in their postmodern Victorian novels. [. . .] Virtually no aspect of Victorian life was left untouched by the arrival of *On the Origin of Species*, and these three means of self-identification [the scientist’s conceptions of his own class, his right to ‘collect’ both nature and women, and his relationship to his natural environment] are no exception. Through these three ‘lenses’ of class consciousness, collecting affinity, and sense of natural superiority, the reader views characteristic Victorian scientists Charles Smithson and William Adamson’s varying levels of interpersonal transformation as a synthesis of evolution and conscious choice” (33).

Young, Shannon. “Myths of Castration: Freud’s ‘Eternal Feminine’ and Rider Haggard’s *She*.” No. 108 (Fall 2005): 21-30.

Young argues that “Freud’s refusal to probe more deeply [into the significance of his dream] is provocative, and indicative of the process of repression that he would subsequently theorize in his works. An obvious conclusion to draw from the dissection of his pelvic area is that this woman’s challenge to his capacity exposes feelings of impotence and vulnerability, even castration, but he fails to acknowledge this. The evasive maneuver to *She*, however, is revealing, for the content of the novel suggestively exposes the nature of Freud’s unconscious anxieties that are, he claims, too buried for him to examine” (21).

V.

Fine Arts, Music, Photography, Architecture, City Planning, Performing Arts

Andres, Sophia. “Mary Elizabeth Braddon’s Ambivalent Pre-Raphaelite Ekphrasis.” No. 108 (Fall 2005): 1-6.

“It is [Andres’s] belief that Braddon found in Pre-Raphaelite art the means by which she could destabilize conventional gender constructs and offer alternatives suppressed by the hegemonic discourse. Her narrative re-drawings of Pre-Raphaelite paintings at once conceal and reveal contemporary debates on gender, subtly engaging her readers in cultural and social debates, compelling them to question those gender roles which tradition had consecrated as stable and universal” (1).

Bachman, Maria K. “Scandalous Sensations: *The Woman in White* on the Victorian Stage.” No. 109 (Spring 2006): 1-9.

“Collins’s best-selling sensation novel, *The Woman in White*, [. . .] had to be extensively rewritten for the stage. It was a project on which Collins had ‘lavished exceptional pains’ and yet he was never ‘entirely satisfied with the stage version’ (Robinson 252), despite the fact that the play was a commercial success during its run at the Olympic Theatre between August 1871 and February 1872 (Peters 334, Page 104). To an extent, Collins’s choices regarding which aspects of the novel he would exclude or seriously reduce were necessitated by dramatic abridgement and

compression. However, the play's reduction or erasure of the novel's more 'dangerous' elements cannot be explained simply in terms of staging concerns and therefore offers insight into the stark differences between writing for private and public audiences in the Victorian period" (1).

Bentley, D.M.R. "Inpenetrable Dooms: Dante Gabriel Rossetti's *The Question* and its Two Explanatory Sonnets." No. 116 (Fall 2009): 53-65. Rossetti's drawing and poetic counterparts: "This sea, deep furrowed as the face of Time" and "Lo the three seekers! Youth has sprung the first."

Cervo, Nathan. "The Max Nordau Pre-Raphaelite Gallery." No. 103 (Spring 2003): 1-9.

A collection of satirical poems about Walter Pater, William Michael Rossetti, William Holman Hunt, John Everett Millais, John Lucas Tupper, Christina Rossetti, Charles Algernon Swinburne, William Morris, Elizabeth Siddal, Dante Gabriel Rossetti, John Ruskin, Edward Burne-Jones, Oscar Wilde, George Meredith, and Jane Burden.

Cervo, Nathan. "Three Victorian 'Medieval' Poems: 'Dover Beach,' 'The Windhover,' and 'The Higher Pantheism.'" No. 107 (Spring 2005): 28-30.

Cervo analyzes Matthew Arnold's "Dover Beach," Gerard Manley Hopkins's "The Windhover," and Alfred Lord Tennyson's "The Higher Pantheism" in the contexts of medieval and Victorian culture.

Hackenberg, Sara. "Alien Image, Ideal Beauty: The Orientalist Vision of American Slavery in Hiram Powers's *The Greek Slave*." No. 114 (Fall 2008): 30-49.

"In this discussion, [Hackenberg] consider[s] *The Greek Slave*'s impact in England and propose that the sculpture's ambivalent but powerful treatment of female slavery not only contributed to its popularity but also caused it to bolster specifically British versions of the American abolitionist trope of the 'tragic mulatto.' In making this kind of argument, [Hackenberg] follow[s] such commentators as Jean Fagan Yellin, Mary Mitchell, and Jennifer DeVere Brody in seeing the statue's fetishistic treatment of gender and sexuality as inextricable from the image's evocation of slavery" (31).

Hecimovich, Greg. "Rehearsing *Nicholas Nickleby*: Dickens, Macready, and the Pantomime of Life." No. 105 (Spring 2004): 16-24.

"There has been no substantial critical work done to explore why Dickens dedicated [*The Life and Adventures of Nicholas Nickleby*] to [Macready]. By recounting the events at the inception of the Macready-Dickens friendship, we can mark Dickens's debt. Dickens's latest sketch *Nicholas Nickleby* points to what the Macready 'Fight' had so publicly announced, to what Dickens's earlier *Sketches* continually suggested: the inextricable link between the public and private stage. Macready helped Dickens fashion for the novel the popular technique of pantomimic expression" (16).

Starzyk, Lawrence. "'*Ut Pictura Poesis*': The Nineteenth-Century Perspective." No. 102 (Fall 2002): 1-9.

Argues that “Romanticism’s reorientation of aesthetic theory and the Victorians’ subsequent incorporations of the resultant poetic principles reflect a revised understanding of *ut picture poesis* that defines the relationship between word and image as countersigns of each other. The verbal and visual, in other words, come to be regarded not only as rivals but as duplicates” (1).

VI.

Literary History, Literary Forms, Literary Ideas

Alban, Gillian. “From the Erotic Blush to the Petrifying Medusa Gaze in George Eliot’s Novels.” No. 118 (Fall 2010): 67-86. Analyzes the trope of the gaze in *Adam Bede*, *The Mill on the Floss*, *Middlemarch*, and *Daniel Deronda*.

Benziman, Galia. “Whose Child is it? Paternalism Parenting, and Political Ambiguity in Frances Trollope’s Factory Novel.” No. 118 (Fall 2010): 7-29. An analysis of *The Life and Adventures of Michael Armstrong, the Factory Boy*.

Bragg, Tom. “Becoming a ‘Mere Appendix’: the Rehabilitated Masculinity of Sherlock Holmes.” No. 116 (Fall 2009): 3-26. Dupin, Domesticity and the Armchair Detective; *A Study in Scarlet*; *The Sign of Four*: the Decadent Holmes and the Marriage of Watson; “A Scandal in Bohemia”: Holmes as Chaste Lover; “A Mere Appendix.” Questions a standard assumption about Doyle’s ambivalence towards his genre-making character: his reluctance to squander his abilities on “low” detective fiction.”

Clausson, Nils. “The Case of the Anomalous Narrative: Gothic ‘Surmise’ and Trigonometric ‘Proof’ in Arthur Conan Doyle’s ‘The Musgrave Ritual.’” No. 107 (Spring 2005): 5-10.

Clausson argues that “it is simply not true that ‘The Musgrave Ritual,’ which is universally regarded as a classic detective story, puts reason to sleep and abolishes darkness by elucidation, or that it does not want readers to use their intelligence, to find gaps in the plot or reasoning, or to worry about the moral question of fixing the blame. Rather ‘The Musgrave Ritual,’ like the best detective stories, embodies a tension between two contrary pressures: the desire to dispel, or even explain away, mystery and the recognition that real mysteries can’t be rationally explained, that the light of reason cannot fully elucidate the darkness. And this doubleness is essential to the narrative structure of the detective story as a genre. Indeed, it has much in common with many postmodern narratives” (5-6).

Cogan, Lucy. “Charlotte Brooke’s *Maon* and the Construction of Anglo-Irish Identity.” No. 118 (Fall 2010): 30-42. Brooke’s contribution to the Celtic Literary Revival predates Yeats and Synge by a century.

Conway, Kathleen. “The Disclosure of Secrets: Reflection and Growth in *Jane Eyre* and *Middlemarch*.” No. 113 (Spring 2008): 22-37.

Conway's "reading of the two novels, *Jane Eyre* and *Middlemarch*, emphasizes that secrets can be a source of knowledge leading to growth. The growth does not happen spontaneously; it takes active work in the form of thought and involves deliberate, painful consideration of the new information. In both novels, secrets and their disclosure prompt the heroines' reflection, similar to the reflective thought described by John Dewey in his book *How We Think*. [. . .] By claiming that these heroines are independent agents who make informed choices, [Conway] argue[s] against those who assert that Jane, Dorothea, and Harriet are chastened or shamed by men or that they sacrifice themselves to conform with the female ideal" (23-24).

Deneau, Daniel P. "Rhetorical Punctuation in *Vanity Fair*?" No. 104 (Fall 2003): 29-31.

Discusses how, "[i]n his edition of *Vanity Fair*, Peter L. Shillingsburg insists that Thackeray 'tended to punctuate rhetorically rather than syntactically' (660), a point of major importance. The first purpose of Shillingsburg's edition is 'to present the text as much as possible as Thackeray produced it, free of the unnecessary interference of the publishers and printers' (ii). This presentation is possible for only twelve chapters (1-6, 8-13): the manuscript for these chapters survives and is used as Shillingsburg's copy-text, thus allowing readers to experience, more or less, Thackeray's original punctuation. Shillingsburg admits that rhetorical punctuation 'often corresponds to our syntactically based form of punctuation' (ii) but its 'primary function' is to guide readers in 'oral presentation' (661)—more specifically, 'to indicate pauses of varying length,' a comma representing 'a short pause,' 'a semicolon a pause twice as long as a comma,' 'a colon a pause three times as long as a comma,' (ii), and a period the longest of all" (29).

Edgecombe, Rodney Stenning. "Dickens, Hunt and the Waiter in *Somebody's Luggage*." No. 107 (Spring 2005): 25-28.

"In 1850, Leigh Hunt republished many of his *London Journal* essays (1832) in one volume. While Dickens would almost certainly have read this later collection (which Hunt called *The Seer*) in the name of friendship, it's possible that he had already encountered 'The Waiter' in the earlier forum, and that he remembered it when he came to write his *American Notes* a decade later" (25).

Edgecombe, Rodney Stenning. "Dickens, Robert Louis Stevenson and South Sea Idols." No. 105 (Spring 2004): 27-28.

A brief article that argues that "[a]lthough there is no allusion in Robert Louis Stevenson's correspondence to *Little Dorrit*, he refers repeatedly to many other novels by Dickens, from *The Pickwick Papers* to *Edwin Drood*. [Edgecombe] think[s], therefore, that we can safely assume that he must have read *Little Dorrit* as well, for his knowledge of the oeuvre is as deep as it is wide. [. . .] It seems highly likely [. . .] that Stevenson remembered Dickens's attitude to the 'ugly South Sea gods in the British Museum,' and chose to invert the values he had attached to them. After all, Stevenson wrote with first-hand experience of Pacific culture, aware of its distance from Calvinism and the Protestant work ethic, for which he entertained a horror that matched Dickens's" (28).

Fontana, Ernest. "Metaphoric Mules: Dickens's Tom Gradgrind and Dante's Vanni Fucci." No. 109 (Spring 2006): 24-25.

"It is surprising [. . .] that the telling correspondence in language and context between Dante's presentation of the thief Vanni Fucci in *Inferno* 24, as translated by Henry Francis Cary in the

standard Victorian version of the *Commedia* entitled *The Vision* and Dickens's presentation of Tom Gradgrind, also a thief, in *Hard Times* 1.8. has not been acknowledged" (24).

Hagerman, Chris. "Secret Ciphers, Secret Knowledge: The Classics in British India, ca. 1800-1900." No. 113 (Spring 2008): 3-21.

"[T]here is reason to see the Greek and Roman classics as a body of shared 'secret knowledge' that reinforced the collective identity of the imperial elite and in turn supported notions of cultural difference that were central to the subordination and subjection of India. This is not to say that the classics were consciously hidden from Indians. The point is that even when they were part of the public discourse of the imperial elite, the power they commanded remained [. . .] inaccessible to those who lacked the keys to unlock it. The Sanskrit and Persian classics of India offered no equal and opposite 'secret knowledge,' since they were no secret to the British. From the late eighteenth-century, such British scholars as Nathaniel Halhed and William Jones had begun the process of codifying, translating, and circulating the Indian classics in such a way that they became—from the British perspective at least—part of Britain's intellectual domain. Institutions such as the Royal Asiatic Society and the Asiatic Society of Bengal fostered this belief, as did the presence of Indian subjects in the curriculum of the East India Company's training College at Haileybury and later the Universities. The result was the absorption of the Indian classics into the body of knowledge at the disposal of British civil servants and soldiers in India, whereas the ancient classics of Europe remained a source of knowledge and therefore power accessible only to the British for most of the century" (4).

Haynsworth, Leslie. "The weight of all the hopes of half the world': Tennyson's *The Princess* and Maurice's *Eustace Conway*." No. 117 (Spring 2010): 90-111. Although the two cultivated a life-long friendship, their comparative views on female education reveal key disparities.

Husemann, Mary M. "Irregular and Not Proven: the Problem of Scottish Law in the Novels of Wilkie Collins." No. 116 (Fall 2009): 66-89. Collins and legal reform in *Man and Wife* and *The Law and the Lady*.

Jacobs, Richard. "Republicanism, Regicide and "The Musgrave Ritual'." No. 118 (Fall 2010): 54-65. Discusses Doyle's insertion of a notorious period in British history, the execution of Charles I, alongside the intrigues of crime detection.

Jafari, Morteza. "Freud's Uncanny: The Role of the Double in *Jane Eyre* and *Wuthering Heights*." No. 118 (Fall 2010): 43-52. Considers human anxieties about mortality and the unique function of the doppelganger in finding expression for death's inevitability.

Libby, Andrew. "The Aesthetics of Adventure: The Dark Sublime and the Rise of the Colonial Anti-Hero." No. 105 (Spring 2004): 7-15.

"Victorian realism was a genre of non-transcendence motivated by an impulse to reproduce 'objective' reality, whereas aesthetics concerns itself with questions of affective response, judgments of taste, and moments of rapturous transport. The tension between these two registers is reflected in Victorian criticism that generally focuses on social and cultural history more than on aesthetics. But such inattention to aesthetic concerns is much to be regretted and this essay is an attempt to redress this neglect and to locate the sublime within a Victorian context.

Specifically, [Libby] will be looking at what it means that the sublime comes down from the mountaintop—that it migrates from Mont Blanc to the heart of darkness—in the Victorian period and the ways in which aesthetics are implicated in the furious nineteenth-century enthusiasm for empire and Pax Britannica” (7-8).

Norcia, Megan A. “The Adventure of Geography: Women Writers Un-Map and Re-Map Imperialism.” No. 103 (Spring 2003): 19-28.

“With Victorian children’s interest in colonial spheres already piqued by the reading of ‘boys’ adventure and exploration stories, there arouse ‘the possibility of reading geography as adventure, geographical narratives as adventure narratives’ (Phillips 8). [. . .] Victorian women became deeply invested in the profession and propagation of imperial doctrines, and in the acclimation of British children, particularly British boys, to their central place in the imperial world. [. . .] By ‘unmapping’ [. . .] the cultural contention that imperial fictions of adventure and geography were thoroughly masculine in their conception and reception, we can arrive at a more integrated understanding of the formulation of Victorian Britain’s actual ‘national epic.’ [. . .] [Norcia] propose[s] specifically to introduce female geographers into this conversation because a study of their primers offers not only another instance of a site of cartographic colonization, but an opportunity to examine the slippage between women’s mapped identities-as colonizers and colonized—within the imperial project” (20).

Scott, Patrick. “Introducing a ‘Lost’ Victorian Novel: The Elusive William North and *The City of the Jugglers* (1850).” No. 115 (Spring 2009): 6-15.

“William North’s *The City of the Jugglers, or Free-Trade in Souls* (1850) appears to survive, at least in libraries that catalogue their books into OCLC, in no more than three copies, only two of them in North America. According to one report after North’s death, the book never sold a single copy. To [Scott], this book is irresistible. Who can cavil at a novel featuring a new stock market that specializes in buying and selling souls at rates fixed by supply and demand?” (7).

Swafford, Kevin. “Italian Counterpoint: Henry James and John Ruskin in Florence.” No. 105 (Spring 2004): 1-6.

“[F]or James, Ruskin’s Florentine commentary represents a one-dimensional brand of art criticism that does not allow for a variety of aesthetic insights, experiences, and pleasures. Indeed, pleasure itself is lost in what James perceives as the monolithic vision of Ruskin, [b]ut this [is] only a part of the story. Ultimately, James writes his Florentine commentary as a corrective of Ruskinian aesthetics and all that it represents. His revision of Ruskin is twofold: 1) in relation to Ruskin’s style (which reveals his approach to art, aesthetic experience, and reception) and 2) in relation to the type of criticism that Ruskin practices in *Mornings in Florence*” (1).

Walker, Stanwood S. “Redeeming the “City of the Dead”: Metaphysical Fiction, Touristic Fantasy, and the Historical Other in Bulwer’s *Last Days of Pompeii*.” No. 116 (Fall 2009): 27-51. Bulwer and Scott; Bulwer’s Pompeii: Metaphysical Fiction, Touristic Fantasy, and the Historical Other. Discusses the range of opinions on Bulwer’s authorial abilities.

Worth, Aaron. “Tennyson and the Poetics of Alterity.” No. 117 (Spring 2010): 75-89. Links Tennysonian poetics with Darwinian concerns about the nature of human cognition.

VII.

Miscellaneous

“Announcements.” No. 113 (Spring 2008): 110.

Announces a call for papers.

“Announcements.” No. 114 (Fall 2008): 106.

Announces a note on recent George Gissing Scholarship and a call for papers.

“Announcements.” No. 115 (Spring 2009): 124.

Announces a call for papers, information about *OSCHOLARS*, and acknowledgements.

“Announcements.” No. 116 (Fall 2009): 110.

“Back in Print.” No. 115 (Spring 2009): 115.

Advertisement announcing William North’s *The City of Jugglers* (1850) reprint from The University of South Carolina Press.

“The Collected Letters of Harriet Martineau.” No. 109 (Spring 2006): 33.

Advertisement announcing a 5 Volume Set of “almost all of the 2, 000 letters [. . .] Martineau wrote herself” (33) from The Pickering Masters publishers.

“Contributors.” No. 112 (Fall 2007): 101.

Biographical information for *The Victorian Newsletter* contributors.

“Contributors.” No. 113 (Spring 2008): 107.

Biographical information for *The Victorian Newsletter* contributors.

“Contributors.” No. 114 (Fall 2008): 107.

Biographical information for *The Victorian Newsletter* contributors.

“Contributors.” No. 115 (Spring 2009): 123.

Biographical information for *The Victorian Newsletter* contributors.

“Contributors.” No. 116 (Fall 2009): 109.

Biographical information for *The Victorian Newsletter* contributors.

“Contributors.” No. 117(Spring 2010): 122.

Biographical information for *The Victorian Newsletter* contributors.

“Contributors.” No. 118 (Fall 2010): 100.

Biographical information for *The Victorian Newsletter* contributors.

“Greetings from the Editor.” No. 112 (Fall 2007): 3-5.

Announcements from Deborah A. Logan, editor of *The Victorian Newsletter*.

“Greetings from the Editor.” No. 113 (Spring 2008): 1-2.

Announcements from Deborah A. Logan, editor of *The Victorian Newsletter*.

“Greetings from the Editor.” No. 114 (Fall 2008): 4-6.

Announcements from Deborah A. Logan, editor of *The Victorian Newsletter*.

“Greetings from the Editor.” No. 115 (Spring 2009): 4-5.

Announcements from Deborah A. Logan, editor of *The Victorian Newsletter*.

“Greetings from the Editor.” No. 116 (Fall 2009): 1-2.

Announcements from Deborah A. Logan, editor of *The Victorian Newsletter*.

“Greetings from the Editor.” No. 117 (Spring 2010): 2-4.

Announcements from Deborah A. Logan, editor of *The Victorian Newsletter*.

“Greetings from the Editor.” No. 118 (Fall 2010): 3-5.

Announcements from Deborah A. Logan, editor of *The Victorian Newsletter*.

“Harriet Martineau’s Writing on the British Empire.” No. 106 (Fall 2004): 33.

Advertisement announcing a 5 Volume Set of Harriet Martineau’s “writings on imperialism” “in a new edition from Pickering & Chatto publishers” (33).

“Harriet Martineau’s Writing on the British Empire.” No. 107 (Spring 2005): 33.

Advertisement announcing a 5 Volume Set of Harriet Martineau’s “writings on imperialism” “in a new edition from Pickering & Chatto publishers” (33).

“Harriet Martineau’s Writings on British History and Military Reform.” No. 109 (Spring 2006): 32.

Advertisement announcing a 6 Volume Set of Harriet Martineau's "historical writings consist[ing] primarily of the *History of the Peace: Being a History of England from 1816 to 1854*, as well as the introductory *History of England, AD 1800 to 1815*" in a "reset edition" (32) from Pickering & Chatto publishers.

"Martineau Society." No. 112 (Fall 2007): 105-106.

Announces an invitation to join the Martineau Society.

"Notice." No. 104 (Fall 2003): 37.

Announces subscription and renewal information.

"Notice." No. 111 (Spring 2007): 32.

Announces Deborah A. Logan as the new editor for *The Victorian Newsletter*.

"Victorian Group News." No. 101 (Spring 2002): 41; No. 102 (Fall 2002): 37; No. 103 (Spring 2003): 33; No. 105 (Spring 2004): 33; No. 108 (Fall 2005): 33.

Announcements from Ward Hellstrom and Louise R. Hellstrom, editor and managing editor of *The Victorian Newsletter*.

VIII.

Individual Authors

Arnold, Matthew

Diengott, Nilli. "Arnold's 'The Function of Criticism at the Present Time': 'Finally, there is the systematic judgment . . . the most worthless of all.'" No. 102 (Fall 2002): 18-20.

"Matthew Arnold, to many cultural and certain poststructuralist critics, is the epitome of DWEM attitudes, and vilifying and attacking his views of culture and criticism have been a particularly evident fashion since the 1980s. My intention is not to engage once again in either vilification or praise but to examine 'The Function of Criticism at the Present Time' in order to point to a method in Arnold's discussion which has not analyzed by critics of this essay. [. . .] [T]here is a method in his manner of writing which yet leaves it very unsystematic, but not incoherent or unintelligible" (18).

Braddon, Mary Elizabeth

Donnelly, Brian. "Sensational Bodies: Lady Audley and the Pre-Raphaelite Portrait." No. 112 (Fall 2007): 69-90.

“Braddon’s construction of femininity through Lucy Audley is influenced by Pre-Raphaelite tenets of artistic design in addition to literary convention, particularly that common to the realist form of the novel that dominated Victorian fiction in the mid-century. However, this particular vision of the feminine is not necessarily complementary to those tenets of design” (69).

Fisk, Nicole P. “Lady Audley as Sacrifice: Curing Female Disadvantage in *Lady Audley’s Secret*.” No. 105 (Spring 2004): 24-27.

“Most critics agree that Lady Audley, Braddon’s transgressive heroine, is ‘contained’ at the end of the novel, thereby allowing the boundaries of female limitation, which she has attempted to destroy, to re-establish themselves. Whether one is meant to read Lady Audley’s containment as Braddon’s approval of conservatism, and therefore patriarchal power, or as Braddon’s recognition of a woman’s disadvantage in patriarchal society, the general consensus is that, in the end, the transgressive woman is successfully suppressed. A more careful textual reading, however, reveals that women are not suppressed at the end of the novel; on the contrary, they are able to cross the boundaries imposed by patriarchal society quite easily and to relocate themselves in a new, genderless society” (24).

Brontë, Anne

Butterworth, Robert D. “The Professional Adrift in the Victorian Novel (1) *Agnes Grey*.” No. 104 (Fall 2003): 13-17.

“Anne Brontë’s *Agnes Grey* [. . .] presents us with a professional world that might be thought to be safer than that of the Victorian factory or mine, but is presented as a dangerous one in which work seriously threatens health. Agnes is presented as a professional adrift in inimical circumstances and the novel anatomizes what happens to the human personality caught up in such a predicament. Away from the immediate physical danger of the factory or mine, the peril the heroine is prone to is psychological, a drip-drip wearing down of her well-being and health” (13).

Leach, Alexandra. “‘Escaping the Body’s Gaol’: the Poetry of Anne Brontë.” No. 101 (Spring 2002): 27-31.

Argues that Anne “Brontë’s poems chart her progress from derivative copyist at the side of Emily Brontë, her sister and early literary twin, through an increasing self-awareness arising from her experiences as a governess, to a fully-realized expression of her mature views and beliefs. Anne Brontë uses images of confinement and loneliness and metaphors of prisons and tombs throughout this journey. Instead of outgrowing this conventional Romantic vocabulary that has been bequeathed and taught her, she learns to reuse it as a language that describes her own understanding of life’s boundaries” (27-28).

Brontë, Charlotte

Edminster, Warren. “Fairies and Feminism: Recurrent Patterns in Chaucer’s ‘The Wife of Bath’s Tale’ and Brontë’s *Jane Eyre*.” No. 104 (Fall 2003): 22-28.

Argues that “Jane’s lament [in *Jane Eyre*] is not novel, however; it echoes a similar lament for the passing of fairies and elves in Geoffrey Chaucer’s ‘The Wife of Bath’s Tale.’ Yet the echo is far from a passing resemblance. Both narratives treat women struggling to gain control and

independence in a masculine world, and both use fairies and fairy magic as symbolic representations of that struggle. The number of close structural and thematic parallels is intriguing. They suggest the possibility that Brontë consciously adapts the symbolic structure of Chaucer's rape tale [. . .] to her own examination of gender oppression and conflict within Victorian society. If, on the other hand, the parallels are not the result of conscious adaptation, we are left with an equally intriguing possibility—that these two authors [. . .] employ the same narrative components to reach the same narrative conclusions about the boundaries of gender and power in Western culture” (22).

Haigwood, Laura. “*Jane Eyre*, Eros and Evangelicalism.” No. 104 (Fall 2003): 4-12.

Suggests the “subversive potential of Brontë’s evangelical discourse and its empowerment of Jane’s sexuality [in *Jane Eyre*]. Contrasting an unordained but credible feminine spiritual authority with a discredited masculine one, as Susan VanZanten Gallagher puts it, Jane ‘[c]ounter[s] the oppressive masculine images of God so prevalent in her own society’ (67). In the process, Brontë constructs a quest toward happy marriage, recognizing also the role that both societal values and original family conflicts play in structuring her heroine’s intimacy needs” (4-5).

Hume, Marilyn. “Who is Heathcliff? The Shadow Knows.” No. 102 (Fall 2002): 15-18.

“Charlotte Brontë asks in the preface to the 1850 edition of *Wuthering Heights*, ‘Whether it is right or advisable to create things like Heathcliff,’ and goes on to say that she scarcely thinks it is. [. . .] He is a man formed, particularly, by the unconscious projections of the narrators and Catherine Earnshaw. Everything rejected by the conscious sensibilities of Lockwood, Nelly Dean and Catherine finds unlimited freedom of expression in Heathcliff, where it surfaces to taunt and confuse its creators. These unconscious projections of unacceptable traits take the form of ‘The Shadow’ as described by Carl G. Jung” (15).

Jafari, Morteza. “Freud’s Uncanny: The Role of the Double in *Jane Eyre* and *Wuthering Heights*.” No. 118 (Fall 2010): 43-52. Considers human anxieties about mortality and the unique function of the doppelganger in finding expression for death’s inevitability.

Taylor, Susan B. “Image and Text in *Jane Eyre*’s Avian Vignettes and Bewick’s *History of British Birds*.” No. 101 (Spring 2002): 5-12.

“Several scholars have noted Charlotte Brontë’s fascinating use of Thomas Bewick’s *History of British Birds* in her 1847 novel, *Jane Eyre*. Among other roles in *Jane Eyre*, Bewick’s *History of British Birds* serves as an abusive missile (thrown by John Reed at ten-year-old Jane), as Jane’s fantasy retreat from the difficult Reed home, and as a model for Jane’s later artwork” (5). “In this piece, after tracing several significant components of Bewick’s discourse of natural history in *British Birds*, [Taylor] will examine *Jane Eyre*’s explicit and implicit echoes of Bewick’s content and form” (6).

Brontë, Emily

Jafari, Morteza. “Freud’s Uncanny: The Role of the Double in *Jane Eyre* and *Wuthering Heights*.” No. 118 (Fall 2010): 43-52. Considers human anxieties about mortality and the unique function of the doppelganger in finding expression for death’s inevitability.

Reeves, Amy Carol. "Emily Brontë's Pedagogy of Desire in *Wuthering Heights*." No. 109 (Spring 2006): 16-21.

"In the course of this essay, we will examine the connections between actual literacy and 'reading' others through a discussion of Jessica Benjamin's concept of the *dialectic of control*. Applying her ideas to the relationships in *Wuthering Heights*, we see how the fate of the relationships depends largely on the man's efforts to attain knowledge, literal knowledge (i.e. increased literacy) which becomes equated with 'knowledge,' or recognition and respect for his lover" (16).

Browning, Robert

Fry, Carrol L. "Caliban upon the Demiurge: Gnosticism on the Island in 'Caliban upon Setebos.'" No. 113 (Spring 2008): 67-76.

"The elements of Gnostic myth and cosmogony that were known in Browning's time serve as an excellent framework and background for the poet's satirical commentary on religion issues. But more importantly, the Gnostic concept of the Unknown God supports his own spiritual vision of a remote and ultimately unknowable deity" (68).

Inglesfield, Robert. "Allusion in Robert Browning's 'A Death in the Desert.'" No. 102 (Fall 2002): 27-28.

"Robert Browning's blank-verse poem 'A Death in the Desert,' [. . .] is an extraordinary and critically problematic poem in which Browning attempts to engage with distinctively modern questions of religious belief and unbelief. Most of the poem is taken up with the speech of St. John, the evangelist and last surviving apostle, now dying in extreme old age, in hiding from Roman persecution with a small group of followers. [. . .] This article is concerned with a short, difficult passage (ll. 625-9) which occurs in the later part of St. John's speech, at the end of the long verse paragraph (ll. 571-633) in which the apostle argues for man's collective capacity for spiritual progress" (27).

Sonstroem, David. "The Poison Within: Robert Browning's 'The Laboratory.'" No. 111 (Spring 2007): 10-11.

Sonstroem "argue[s] [. . .] that, although the speaker does indeed subvert the *Ancien Regime*, she does so unwittingly, as a representative member of that regime. In a sense, this member of the king's court is poisoning herself, just as (Browning suggests) the regime is already destroying itself well before the uprising of 1889" (10).

Starzyk, Lawrence J. "Browning's 'Childe Roland': The Visionary Poetic." No. 107 (Spring 2005): 11-18.

"The long quest journey to find the tower ends by focusing on Roland himself being found or seen. The juxtaposition again of tower—of object gazing out upon the landscape—and pictures—the self subjected to an other's gaze—is dramatized at poem's end as it is in ['An Essay on Shelley']. Terms—objective and subjective—which in the prose essay can be juxtaposed but not

reconciled are, in the poem, [Starzyk] argue[s], imaginatively synthesized to explain not only the text but also the poetry of the poem” (11).

Starzyk, Lawrence J. “Browning’s ‘Childe Roland’: The Visionary Poetic.” No. 108 (Fall 2005): 14-21.

“Harold Bloom has spent considerable critical effort attempting to explain the essential relationship between Browning’s only prose piece of criticism and one of the poet’s most famous poems. Other critics, while noting the proximity in time of these two works, have attempted to explicate the poem as a metaphor of either the objective or subjective modes of poetic faculty. What [Starzyk] want[s] to examine in the following pages is the possibility that Browning regarded ‘Childe Roland’ as an experiment in which these poetic modes could be, and in fact are, maintained in dialectical tension” (14).

Carlyle, Thomas

Sawyer, Robert. “Carlyle’s Influence on Shakespeare.” No. 111 (Spring 2007): 1-7.

“By examining a number of factors in Carlyle’s life, [Sawyer] hope[s] to demonstrate that his interactions with performed Shakespeare also deserves attention. [Sawyer’s] examination focuses on 1.) Carlyle’s notion of Shakespeare as hero; 2.) Carlyle’s translation of Goethe and its effect on performances of *Hamlet*; 3.) Carlyle’s intimate association with George Henry Lewes, the author of *On Actors and the Art of Acting*, and, finally, 4.) Carlyle’s relationship with the actor-manager W. C. Macready. Ultimately, [Sawyer] will show that Carlyle influenced Shakespeare as much as Shakespeare influenced Carlyle” (1).

Dickens, Charles

Cole, Natalie Bell. “‘Attached to life again’: the ‘Queer Beauty’ of Convalescence in *Bleak House*.” No. 103 (Spring 2003): 16-19.

“This essay [. . .] seeks to explore the meaning of Dickens’s insistence on the ‘superfluous health’ of George Rouncewell, as well as his pairings with his disfigured assistant Phil Squod and the stricken Sir Leicester Dedlock. George’s physical vigor stands in marked contrast to the parade of sick and damaged bodies in *Bleak House*, and his series of temporary homes—the shooting gallery, the prison, and Chesney Wold—can be seen as versions of the Victorian sickroom space, sites where, in Miriam Bailin’s words, ‘order and stability [are found] not in regained health but in a sustained condition of disability and quarantine’ (6). Peter Stallybrass and Allon White have argued that ‘body-images *speaks* social relations and values with particular force’ (10), an idea which my essay investigates, and specifically in conjunction with Bailin’s fascinating explanation of how the Victorian sickroom creates ‘a realm of freedom . . . from the materials of restriction’ (27)” (16).

Edgecombe, Rodney Stenning. “*The Fall of the House of Usher and Little Dorrit*.” No. 101 (Spring 2002): 32-34.

Suggests that “Dickens was (at the very least) reminded of the tales during the time that *Little Dorrit* was gestating and that he probably re-read them, increasing the likelihood of *The Fall of the House of Usher*’s having exerted some influence on that novel—a not-inconceivable line of

influence, even though it reverses the usual arrows of the flow chart” and argues that “the motif of the collapsing house in *Little Dorrit* has not been traced to Poe’s *Fall of the House of Usher*, though it seems an obvious enough comparison to draw” (32).

Edgecombe, Rodney Stenning. “John Opie’s Lectures to the Royal Academy and *Little Dorrit*.” No. 112 (Fall 2007): 91-100.

Edgecombe argues “that Dickens was influenced by [. . .] the *Lectures on Painting by the Royal Academicians: Barry Opie, and Fuseli* that had been republished in 1848. While no reference to Opie himself appears in the collected letters (although Dickens hotly defends himself against a charge that he had taken Miss Wade from a novel by Opie’s wife), there is some internal evidence that he was familiar with the artist’s pronouncements” (91).

Paroissien, David. “The Romantic and the Familiar: Third-Person Narration in Chapter 11 of *Bleak House*.” No. 110 (Fall 2006): 23-27.

“While Esther Summerson, the first person narrator, engages in writing in the moment, revealing a single consciousness in action, her third person counterpart stands back, adopting a posture both aloof and deeply committed. Each balances marvels with the mundane and provides a seesaw mixture of romantic idealism and streetwise social criticism. This double narrative remains one of *Bleak House*’s most original achievements. Depicting a common metropolitan setting, Dickens juxtaposes two kinds of seeing, the urgent self-scrutiny to which Esther submits herself in a finite quest to explore her own identity and the panoramic probing of the third person narrator, whose gaze falls across the infinity of London” (23).

Doyle, Arthur Conan

Bragg, Tom. “Becoming a ‘Mere Appendix’: the Rehabilitated Masculinity of Sherlock Holmes.” No 116 (Fall 2009): 3-26. Dupin, Domesticity and the Armchair Detective; *A Study in Scarlet*; *The Sign of Four*: the Decadent Holmes and the Marriage of Watson; “A Scandal in Bohemia”: Holmes as Chaste Lover; “A Mere Appendix.” Questions a standard assumption about Doyle’s ambivalence towards his genre-making character: his reluctance to squander his abilities on “low” detective fiction.”

Jacobs, Richard. “Republicanism, Regicide and “The Musgrave Ritual’.” No. 118 (Fall 2010): 54-65. Discusses Doyle’s insertion of a notorious period in British history, the execution of Charles I, alongside the intrigues of crime detection.

Pratt-Smith, Stella. “The Other Serpents: Deviance and Contagion in ‘The Speckled Band.’” No. 113 (Spring 2008): 54-66.

“According to Dr. Watson, Sherlock Holmes resolved his mysteries through ‘rapid deductions, as swift as intuitions and yet always founded on a logical basis’ (Doyle 558). Yet, for more than a century after its original publication, the deductions made at the end of Arthur Conan Doyle’s ‘The Adventure of the Speckled Band’ (1892) still sit uneasily with its exotic allusions and unresolved anomalies, so much so that the tale has continued to provoke questions. Here, the story is investigated from an imperialist perspective, examining how such instability relates to the work’s insistent and pervasive associations between colonial influence, deviance, and contagion” (54).

Eliot, George

Alban, Gillian. "From the Erotic Blush to the Petrifying Medusa Gaze in George Eliot's Novels." No. 118 (Fall 2010): 67-86. Analyzes the trope of the gaze in *Adam Bede*, *The Mill on the Floss*, *Middlemarch*, and *Daniel Deronda*.

Scholl, Lesa. "Translating Authority: *Romola*'s Disruption of the Gendered Narrative." No. 112 (Fall 2007): 6-18.

"Godard's metaphorical dealing with translation is central to [Scholl's] argument, with 'language' being replaced by 'narrative.' She connects the act of translation with the linguistic and social 'dis/plac[ement], 'otherness' and 'alienation of women' (Godard 89; 87). The metaphor poses an image of woman existing between two languages, creating a new space for herself. [Scholl] argue[s] that *Romola* exists between multiple narratives in the same way. From this vantage point, she is able to break her traditional stereotypical 'silence in order to communicate new insights into women's experiences and their relation to language' (89). She transfers 'a cultural reality into a new context,' and writes—or rewrites—herself 'into existence' (89-90)" (6-7).

Gaskell, Elizabeth

Schaub, Melissa. "Sympathy and Discipline in *Mary Barton*." No. 106 (Fall 2004): 15-20.

"In Elizabeth Gaskell's *Mary Barton* (1848), sympathy flows just as frequently from the workers to the masters. This sort of sympathy contains an entirely different danger—that it will paralyze victims by making them morally unable to take action against their own victimization. Gaskell deploys sympathy in exactly this way, using it as a tool to discipline both the workers in her novels and the workers who read her novels" (15).

Gissing, George

Butterworth, Robert D. "The Professional Adrift in the Victorian Novel: (2) *New Grub Street*." No. 104 (Fall 2003): 17-22.

A "novel focusing on work, *New Grub Street* [. . .] presents the world of the professions as a health- and even life-threatening one. [. . .] [T]he professionals' very sincerity, earnest commitment, integrity, idealism, altruism, their uncynical approach, the frequent deep spiritual dimension to their work, the good faith involved in their relationship with their clientele and other professional qualities, all intimate with personality itself, make them all the more susceptible to threats to their health and well-being" (17).

Harsh, Constance. "Flowers on the Dunghill in *The Nether World*." No. 102 (Fall 2002): 9-15.

Analysis of George Gissing's *The Nether World* as "one of the gloomiest of nineteenth-century English novels. Its uncompromising depiction of the lives of the London poor reveals squalor and depravity in unflinching detail. Yet it is not alone the conditions of living for the working class that account for the grim atmosphere of this book. As many readers have recognized, the extraordinary quality of *The Nether World* is the absence of any hope for change" (9).

Radford, Andrew. "Unmanned by Marriage and the Metropolis in Gissing's *The Whirlpool*." No. 110 (Fall 2006): 10-18.

"Published in the year of Queen Victoria's Diamond Jubilee in 1897, George Gissing's novel *The Whirlpool* reveals from the onset its author's scathing and jaundiced perception of the crass irrationality imbuing late nineteenth-century nationalist rhetoric. For Gissing, imperialism is an empire of lies rooted in a myth of robust, ruthless masculinity, the 'best type' of 'Briton' upon whose shoulders the august project of conquest rests. [. . .] Gissing elaborates with increasingly strident and self-lacerating emphasis how the imperialist impulse affords the bewildered and repressed Carnaby a grandiose fantasy of masculine and racial empowerment, satisfying his nameless longings and reveries of adventurous exploration in which the code of courage, justice and fair play that once made 'his' Britain great might be reinstated" (10).

Grand, Sarah

Fessler, Audrey. "'The Boy Was a Girl': Reconstructing Gender and Class to Deconstruct Difference in Sarah Grand's *The Heavenly Twins*." No. 113 (Spring 2008): 38-53.

"[I]t [. . .] seems to [Fessler] that the abstract, antirealist nature of the disruptive narrative is more directly a consequence of Grand shifting away, in the Proem and Book IV, from what Janet Beer and Ann Heilmann characterized as her 'political purpose' (181), which is achieved elsewhere in *The Heavenly Twins* by mimesis and polemic, toward open-ended philosophic inquiry. Specifically, [Fessler] read[s] the Proem and Book IV as explorations of an epistemological question: how do we come to know an Other?" (40).

Hardy, Thomas

Lorentzen, Eric G. "Reading Hodge: Preserving Rural Epistemologies in Hardy's *Far from the Madding Crowd*." No. 110 (Fall 2006): 1-9.

"*Far from the Madding Crowd* [. . .] offers a remarkable cross section of the ways in which Hardy criticizes conventional education and literacy, while experimenting with alternative natural literacies and texts of memory. Although critics have long noticed Hardy's championing of rural populations, they repeatedly neglect or undervalue this central pedagogical element of his 'true record of a vanishing life'" (1).

Henley, W. E.

Cohen, Edward H. "The Epigraph to Henley's *In Hospital*." No. 109 (Spring 2006): 14-16.

"W. E. Henley's hospital sequence, published in 1888, has been recognized as 'one of the starting points of the English poetry of the modern crisis' (De Sola Pinto 28). An early critical reading argued that the epigraph from Balzac reveals 'a dialectic of denial and assent' at work in the poems (Buckley 45-46). And a celebrated life of the poet asserted that the epigraph reflects the 'determinedly stoical' philosophy distilled from Henley's 'suffering and endurance' (Connell 42). To this day, however, no one has identified either the source of the inscription or the circumstances of Henley's selection" (14).

Hopkins, Gerard Manley

Cervo, Nathan. “‘Gliding’: A Note On the Exquisite Delicacy of the Religious Glissade Motif in Hopkins’s ‘The Windhover.’” No. 111 (Spring 2007): 29.

Cervo “argue[s] a thesis that is wholly new to Hopkins’s criticism; namely, that a unitive glide-glide-gleed ideational punning holds the poem’s central meaning in place, as on a frame” (29).

Cervo, Nathan. “A Note on ‘Jack, Joke’ in Hopkins’s ‘That Nature is a Heraclitean Fire and of the Comfort of the Resurrection.’” No. 101 (Spring 2002): 34-35.

“The word ‘Jack’ (1. 23) is generally interpreted by critics of ‘That Nature is a Heraclitean Fire and the Comfort of the Resurrection’ as signifying ‘Everyman’ (Trilling 687). However, this does not take into account the appositive character of ‘joke’ (1. 23). To Hopkins, this ‘Jack’ is not merely a ‘joke,’ *a ludus naturae*, but a joking Jack, an actor who fulfills the thematic idea of ‘-ster’ stated in the phrase ‘heaven-roysterers’ (1. 2). The suffix ‘-ster’ indicates an agent, one who does something with skill or as an occupation. What Hopkins’s joking Jack does is serve as an agent of the ‘king’ (French *roi*) in ‘heaven.’ Hopkins emphasizes the royal aspect of such ‘gay-gangs’ (1. 2) by using the obsolete spelling of ‘roisterers’: ‘roysterers’” (34).

Ingelow, Jean

Ives, Maura. “‘Her life was in her books’: Jean Ingelow in the Literary Marketplace.” No. 111 (Spring 2007): 12-19.

“Although this essay can only begin to suggest the different picture that might emerge if Ingelow’s life were indeed to be imagined ‘in her books,’ it can offer some starting places for further investigation of the relationship between Ingelow’s private concerns and public life as revealed through her struggle to master the literary marketplace. Specifically, [Ives] will examine three important periods in Ingelow’s publishing history: her early career, as viewed through her contributions to and editorship of the *Youth’s Magazine* in the 1850s; her attempts to capitalize upon the success of her 1863 *Poems* through her negotiations with American publishers and the republication of her magazine fiction; and Ingelow’s revealing responses to the loss of income from American publications in the 1880s” (13).

Kingsley, Charles

Fasick, Laura. “Christian Manliness and Fatherhood in Charles Kingsley’s Writings.” No. 104 (Fall 2003): 1-4.

“Like many Victorians, Kingsley idealizes the selflessness and gentleness that supposedly comes naturally to women, especially in their maternal role. At the same time, he wishes to uphold an ideal of manliness that requires males to be combative, aggressive, even violent—yet good, moral Christians nonetheless. [. . .] [T]hroughout Kingsley’s fiction fathers, both biological and priestly, fail their actual and spiritual sons, while maternal women assume the leadership in shaping men into what they ought to be. When forced to confront the implications of his own theory, it appears that Kingsley decides the best father is a mother after all” (1).

Kipling, Rudyard

Kwon, Young Hee. "The Buddhist *Sub*-Text and the Imperial Soul-Making in *Kim*." No. 111 (Spring 2007): 20-28.

Kwon "re-read[s] the Iama figure as a strangely disquieting 'foreign' guest, arguing that his apparently domesticated presence in the empire's house of fiction in fact subtly unsettles the pleasure ground of colonialist adventuring. [Kwon's] focal point would be a chain of some counter-hegemonic side effects of the other knowledge, configuring the Buddhist subtext of the novel as a potentially dangerous supplement to the master discourse of the imperial romance" (20).

Meredith, George

Korg, Jacob. "Catharsis in George Meredith's Essay on Comedy." No. 106 (Fall 2004): 28-29.

"In his *Essay on Comedy* Meredith recognizes that the origins of comedy were neither morally nor intellectually respectable, and undertakes to modernize it, in the Victorian sense, by purging it of the brutality of its past and the sentimentality that often accompanied it in his own time. He was not a theorist, but he had obviously assimilated a good deal of theory in thinking about comedy. If we follow him through the rather tangled thickets of the *Essay*, we are led, ultimately, to the view that comedy is not merely a literary genre, but a faculty employed by reason to correct the faults of civilization" (28).

Lai, Shu-Fang. "The Mysteries of Origin and the Need for a Happy Ending: George Meredith's *Evan Harrington: He Could be a Gentleman*." No. 117 (Spring 2010): 58-74. Meredith's literary Darwinism.

North, William

Lamouria, Lanya. "North's *The City of the Jugglers* (1850) and the European Revolutions of 1848." No. 115 (Spring 2009): 16-28.

"In what follows, [Lamouria] argue[s] that North's novel unearths a particular social nightmare that haunts mainstream writing in the period following the 1848 revolutions, transforming this nightmare into a full-blown republican fantasy. In the wake of the political crises, Victorians had little reason to fear that a lower-class revolt would take place on British soil. They did, however, have reason to worry about the domestic financial markets. The recent railway mania and the widespread commercial crisis it triggered showed Victorians that financial crashes posed a real threat to the domestic social order. As we will see, North's novel vividly imagines a scenario that Victorian economists, politicians, and journalists only suggest: *City* proposes that the British government is undermined not by the rise of politicized proletarians but by the crash of a speculative market" (18).

Life, Allan and Page Life. "North versus North: William North (1825-1854) in Light of New Documentation." No. 115 (Spring 2009): 55-94.

"North's immediate ancestry, identified here for the first time, differs from that of his protagonists and contradicts North's statements in America. Conversely, we have been able to

verify events that may strike readers today as contrived or fantastic. Though much of North's life remains undocumented, further investigation would probably substantiate the truth of most of the Memoir. Encouraging this view are numerous parallels between 'Mondel's' narrative and snatches of autobiography in North's other publications. In this essay, [Allen Life and Page Life] reconstruct North's experience in England and the Continent and explore its likely effect on his writing. Such a presentation can only be tentative, but it is offered with the conviction that William North was a gifted author, whose life and work can enlarge our understanding of Victorian England and America" (57).

Life, Page, Patrick Scott, and Allan Life. "A Preliminary Checklist of Writings by and about William North (1825-1854)." No. 115 (Spring 2009): 95-114.

"The checklist is divided into four parts: 1) manuscripts; 2) books, translations, edited periodicals, etc.; 3) periodical contributions; and 4) selected references about William North—with particular emphasis on nineteenth-century sources—each arranged chronologically by publication date. Items within a given year are arranged by least to most specific publication date [. . .]. Most, though not all, items have been examined; the most complete (or at times only available) information is given. In general, the earliest known attribution is cited. Annotation is limited to noting special content and to information bearing on attribution or publication issues" (95-96).

Stern, Rebecca. "*The City of the Jugglers* and the Limits of Victorian Fiction." No. 115 (Spring 2009): 46-52.

"In this piece, [Stern] want[s] to build upon Lanya Lamouria's sense of *The City's* utilitarian function, in that it makes visible various of the anxieties that haunted major British literature at mid-century. [Stern] mean[s] here to take that sense of haunting into the twenty-first century, to highlight the challenges this book poses for current literary criticism, and the problems and opportunities it presents, perhaps especially with regard to 'conventional necessities'" (46-47).

Whitley, Edward and Robert Weidman. "The (After) Life of William North among the New York Bohemians." No. 115 (Spring 2009): 29-45.

"[M]ore influential than North's life, perhaps, was his posthumous legacy, which inspired the Manhattan-based bohemian literary movement that went on to launch the careers of such luminaries as Walt Whitman and Mark Twain. Although he spent a relatively short time in New York [. . .], his impact was far more widespread than his current standing in British and American literary history suggests. North chose to end his life by his own hand; but his idiosyncratic force survived and prevailed as a symbol of creativity, passion, and intellect" (29).

Oliphant, Margaret

Lovesey, Oliver. "Victorian Sisterhoods and Female Religious Vocation in Margaret Oliphant's *Chronicles of Carlingford*." No. 106 (Fall 2004): 21-27.

"This essay argues that Oliphant's *Chronicles [of Carlingford]* advocate the authority of religious fiction on controversial matters such as Anglican Sisterhoods and female religious vocation. The series locates English religious life not in the sacerdotal priesthood, but in the everyday lives of religious women. Reading the series in the context of Oliphant's extensive nonfictional writing on religion and in light of other novels she published simultaneously, moreover, reveals that while these nonfictional texts on religious subjects offer an enthusiastic, unorthodox endorsement of

Sisterhoods, the *Chronicles* mitigate their endorsement with more conventional, conservative presentations of Sisterhoods and of female religious vocation generally as conduits for philanthropy and matrimony. While advocating female religious vocation and attacking doctrinal correctness, Oliphant as a conservative feminist and professional woman of letters did not want to alienate her audience, supplying in her religious novels modified versions of her religious views seasoned with the requisite ecclesiastical melodrama and clerical romance” (21).

Ritchie, Anne Thackeray

Christian, George Scott. “A Hundred Daily Comedies: Anne Thackeray Ritchie’s Comic Identity in *Old Kensington*.” No. 101 (Spring 2002): 21-27.

“Anne Thackeray Ritchie’s virtually forgotten novel *Old Kensington* (1873) deserves recognition as one of Victorian fiction’s most powerful and dramatic narratives of self-construction. A *Bildungsroman* concerned with female subjectivity and self-expression within the stifling constraints of mid-Victorian English culture, *Old Kensington*, like its more famous relation *Jane Eyre*, is also fundamentally comic, not only in its conventional plot resolution (inheritance and marriage), but in its adherence to the eighteenth-century Addisonian ideal of disinterested comic sympathy as a standard for true self-consciousness. [. . .] Telling a story is nothing more than narrating the self into being—Ritchie’s *Bildungsroman* reveals that aesthetics and comic epistemology are one and the same” (21).

Rossetti, Christina

D’ Amico, Diane. “Christina Rossetti’s Last Poem: ‘Sleeping at Last’ or ‘Heaven Overarches’?.” No. 103 (Spring 2003): 10-16.

“In 1896, two years after Christina Rossetti’s death, her brother William Michael Rossetti published *New Poems*, a collection of his sister’s previously unpublished or uncollected poems. [. . .] William Michael’s opinion has had considerable influence on Rossetti scholarship. Yet thus far no close analysis of his preference for ‘Sleeping at Last’ has been done. The purpose of this essay is to offer such an analysis by considering the context in which Rossetti’s brother first read these two poems” (10).

Faraci, Mary. “Imagining *Ophelia* in Christina Rossetti’s ‘Sleeping at Last.’” No. 111 (Spring 2007): 8-9.

“[W]e return to Virginia Woolf’s statement to Rossetti, ‘Your eye, indeed, observed with a sensual pre-Raphaelite intensity that must have surprised Christina the Anglo-Catholic’ (263). Reminded of the drama in Rossetti’s works, we shall begin to restore to the poem its art as the recreation of the drama of desire for sleep ‘at last.’ An elegy in roundel form, the poem becomes the perfect place for ‘her’” (8).

Rossetti, Dante Gabriel

Bentley, D. M. R. “Dante Gabriel Rossetti and the Anglo-Dutch Emblem Tradition.” No. 108 (Fall 2005): 6-13.

“A recurring point of reference in critical discussions of the complex ‘textual configurations’ (Hill 17) constituted by Rossetti’s ‘double works’ is the combination of visual and literary media in the illuminated books of William Blake, but scant attention has been paid to a genre that provided Blake himself with a point of departure: the emblem. This is particularly surprising in view of the fact that in his reviews of Thomas Gordon Hake’s *Madeline, with Other Poems* (1871) and *Parables and Tales* (1872) Rossetti not only likens his friend’s poetry to the work of Francis Quarles in its ‘extreme homeliness,’ but also reveals his awareness of the tradition to which Quarles’s *Emblemes* (1635) and *Hieroglyphikes of the Life of Man* (1638) belong by suggesting that one of Hake’s poems ‘produc[e]s much the same impression as the old verse-inscribed Emblems of a whole school of Dutch and English moralists’ (*Works* 627, 633)” (7).

Fontana, Ernest. “Rossetti’s Belated and Disturbed Walk Poems.” No. 102 (Fall 2002): 29-33.

Suggests that a “1853 walking tour inspired a series of walk poems in which Rossetti engages directly with Wordsworth as a precursor poet, specifically with Wordsworth the author of walk poems such as *Tintern Abbey*, ‘Resolutions and Independence,’ ‘The Solitary Reaper,’ ‘The Old Cumberland Beggar,’ and ‘Stepping Westward.’ What Rossetti does in his walk poems is to disturb and decenter this Wordsworthian genre” (29).

Stevenson, Robert Louis

Gibson, Brian. “One Man Is an Island: Natural Landscape Imagery in Robert Louis Stevenson’s *Treasure Island*.” No. 101 (Spring 2002): 12-21.

Examines how “Stevenson created a blank slate on which he could design his own landscape (primarily influenced by Silverado country in California, where he took his honeymoon); from this landscape, the characters arise” and argues that “[a] careful analysis of the natural landscape imagery in *Treasure Island* shows how at first Stevenson simply uses the natural environment around Jim Hawkins to establish mood and foreshadow action in the novel, but then relates the topography of the island to Jim’s maturity and independence forced by his struggle for survival in a morally relative environment” (12).

Tennyson, Alfred

Haynsworth, Leslie. “‘The weight of all the hopes of half the world’: Tennyson’s *The Princess* and Maurice’s *Eustace Conway*.” No. 117 (Spring 2010): 90-111. Although the two cultivated a life-long friendship, their comparative views on female education reveal key disparities.

Ranum, Ingrid. “Tennyson’s False Women: Vivien, Guinevere, and the Challenge to Victorian Domestic Ideology.” No. 117 (Spring 2010): 39-57. Explores the poet’s concept of private and public life, and the gendered relation of both realms to women and domestic-and-sexual ideology.

Scott, Patrick. “Tennyson’s *In Memoriam*, Section 123, and the Submarine Forest on the Lincolnshire Coast.” No. 110 (Fall 2006): 28-30.

“Mablethorpe showed the young Tennyson much more specific and concrete evidence of [. . .] shifting boundaries. Great islands of trees long submerged by the ocean but visible at low tide

survived into his youth, and the oral history of the region still attested to the sea's displacement of human settlement. The submerged debris from this changed coastline, surviving all along the north Lincolnshire coast but centering on Sutton-in-the-Marsh, was known as the 'submarine forest.' Early nineteenth-century discussions show, not only significant contemporary scientific interest, but also specific details that cross-connect to the imagery in other Lincolnshire passages in Tennyson's poem" (28).

Scott, Patrick. "The Market(place) and the Muse: Tennyson, Lincolnshire, and the Nineteenth-Century Idea of the Book." No. 117 (Spring 2010): 5-38. Investigates the ubiquitous "little green Tennysons," referring to the distinctive green-cloth-bindings that characterized the poet's volumes throughout his career.

Worth, Aaron. "Tennyson and the Poetics of Alterity." No. 117 (Spring 2010): 75-89. Links Tennysonian poetics with Darwinian concerns about the nature of human cognition.

Trollope, Anthony

Hunt, Maurice. "Anthony Trollope's *Lady Anna* and Shakespeare's *Othello*." No. 110 (Fall 2006): 18-23.

"Neither Harvey nor any other commentator on *Lady Anna* has made a case for the importance of Shakespeare's *Othello* for Trollope's artistry in this novel. And yet such a case can be made" (18).

Teal, Karen Kurt. "Against 'All that rowdy lot': Trollope's Grudge Against Disraeli." No. 112 (Fall 2007): 55-68.

"[I]n [. . .] depictions of Disraeli, the mediating qualities are quite thin, which causes readers to wonder about Trollope's narrator, who is usually ready to give every character his due. A closer examination of Trollope's letters, journalism, and public speeches reveals more about his long-standing distrust of Benjamin Disraeli" (55).

Trollope, Frances

Benziman, Galia. "Whose Child is it? Paternalism Parenting, and Political Ambiguity in Frances Trollope's Factory Novel." No. 118 (Fall 2010): 7-29. An analysis of *The Life and Adventures of Michael Armstrong, the Factory Boy*.

Wells, H. G.

Clausson, Nils. "The Anarchist and the Detective: The Science of Detection and the Subversion of Generic Convention in H. G. Wells's 'The Thumbmark.'" No. 112 (Fall 2007): 19-31.

"'The Thumbmark' is centered upon the conflict between the irrationalism of the anarchist and the rationalism of the detective: what is most significant about the story is that it is the first detective story to question the rationalist, scientific ideology underwriting the Holmesian detective story, as opposed to merely satirizing its surface conventions" (21).

Swafford, Kevin. "Science, Technology, and the Aesthetics of Everyday Life: H. G. Wells's response to John Ruskin and William Morris in *A Modern Utopia*." No. 113 (Spring 2008): 77-87.

"[H]is concentration on aesthetics, science, and technology allows Wells to make the case for what he considers to be a more substantive Utopian vision than that provided by his influential Victorian precursors. But this begs the question: what is it in the social and aesthetic thought of Ruskin and Morris that Wells considers problematic and in need of revision and critique?" (78-79).

Wilde, Oscar

Buma, Michael. "*The Picture of Dorian Gray*, or, The Embarrassing Orthodoxy of Oscar Wilde." No. 107 (Spring 2005): 18-25.

"Wilde's initial strategy for the public defense of *Dorian Gray*: to address his critics and detractors head-on by contending that indeed there is a moral [to his novel]. Wilde's publication of the famous 'Preface' in *Fortnightly Review* (March 1891) marked an abrupt change of strategy. Rather than arguing that *Dorian Gray* does have a moral, Wilde was now alleging that 'there is no such thing as a moral or immoral book' (3). What the 'Preface' does, in effect, is to articulate Wilde's version of the 'art for art's sake' credo, distancing the work itself from the standards of what Dorian, parroting Lord Henry, calls 'middle class virtue' (106)" (19).

Endres, Nikolai. "There is Something Wilde about Mary: The Eccles Bequest." No. 112 (Fall 2007): 51-54.

Endres "give[s] a highly eclectic sampling of [the Eccles Bequest, the most comprehensive collection of Wilde memorabilia], suggesting various avenues for further research, beginning with some anecdotal items" (51-52).

Schnitzer, Carol. "A Husband's Tragedy: The Relationship Between Art and Life in Oscar Wilde's *An Ideal Husband*." No. 109 (Spring 2006): 25-29.

"In the case of Oscar Wilde, though imagination certainly plays a large role in his work, it is sometimes possible to link elements in it to his personal conflicts. Of all his drawing-room comedies, *An Ideal Husband* seems to have the most obvious link to the events of his life at that time of its creation" (25).

Index of Journal Authors

Journal Authors	Page(s)
Alban, Gillian M.E.	12, 24
Alfano, Veronica	5
Andres, Sophia	10
Bachman, Maria K.	10
Banerjee, Jacqueline	6
Bark, Debbie	7
Barton, Anna Jane	7
Bentley, D. M. R.	11, 29
Benziman, Galia	12, 31
Boehm, Beth A.	6
Bragg, Tom	12, 23
Buma, Michael	32
Bump, Jerome	5
Butterworth, Robert D.	19, 24
Cervo, Nathan	11, 26
Christian, George Scott	29
Clausson, Nils	12, 31
Cogan, Lucy	12
Cohen, Edward H.	25
Cole, Natalie Bell	22
Colón, Susan E.	5
Conway, Kathleen	12
D' Amico, Diane	29
Deneau, Daniel P.	13
Diengott, Nilli	18
Donnelly, Brian	18
Edgecombe, Rodney Stenning	8, 13, 23
Edminster, Warren	19
Endres, Nikolai	5, 32
Faraci, Mary	29
Fasick, Laura	26
Fessler, Audrey	25
Fisk, Nicole P.	19
Fontana, Ernest	8, 13, 30
Fry, Carrol L.	21
Gibson, Brian	30
Good, Joseph	5, 6
Grimes, Hilary	8
Hackenberg, Sara	11
Hagerman, Chris	14
Haigwood, Laura	20
Harmon, William	6

Harsh, Constance	24
Haynesworth, Leslie	14, 30
Hecimovich, Greg	11
Hume, Marilyn	20
Hunt, Maurice	31
Husemann, Mary	14
Inglesfield, Robert	21
Ives, Maura	26
Jacobs, Richard	14, 23
Jafari, Morteza	14, 20
Korg, Jacob	27
Kuskey, Jessica	6
Kwon, Young Hee	27
Lai, Shu-Fang	27
Laird, Karen	6
Lamouria, Lanya	27
Leach, Alexandra	19
Libby, Andrew	14
Life, Allan	27, 28
Life, Page	27, 28
Lorentzen, Eric G.	25
Lovesey, Oliver	28
May, Leila S.	8
Miller, John	6
Mitchell, Brooke	6
Norcia, Megan A.	15
Paroissien, David	23
Pratt-Smith, Stella	23
Radford, Andrew	25
Ranum, Ingrid	30
Reeves, Amy Carol	21
Rosner, Mary	9
Sawyer, Robert	22
Scharnhorst, Gary	5, 7
Schaub, Melissa	24
Schnitzer, Carol	32
Scholl, Lesa	24
Scott, Patrick	15, 28, 30, 31
Sonstroem, David	21
Starzyk, Lawrence	11, 21, 22
Stern, Rebecca	28
Sturrock, June	9
Swafford, Kevin	15, 32
Taylor, Susan B.	20
Teal, Karen Kurt	31
Wagner, Jill E.	9

Walker, Stanwood S.	15
Whitley, Edward	28
Worth, Aaron	15
Young, Jacqueline	7
Young, Shannon	10