The Victorian Newsletter

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Index

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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


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


III.

Histories, Biographies, Autobiographies, Historical Documents


“Recent biographers have overturnd 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).


“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 “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 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**


“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).


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).


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).


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 “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).


Arguments 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).


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 Eyveleen 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).


“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).


“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 “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 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


“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).


“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.”


“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).


“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).

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**


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 predicates Yeats and Synge by a century.

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).


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).


“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).


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).


“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).


“[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.


“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).


“With Victorian children’s interest in colonial spheres already piqued by the reading of ‘boys’ adventure and exploration stories, there arise ‘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).


“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).


“[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).


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.


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

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


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


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.


Biographical information for *The Victorian Newsletter* contributors.


Biographical information for *The Victorian Newsletter* contributors.

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

Biographical information for *The Victorian Newsletter* contributors.


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.

“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.


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


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

“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).


“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


“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).


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


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).


“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).


“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


“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**


“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).


“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 (11. 625-9) which occurs in the later part of St. John’s speech, at the end of the long verse paragraph (11. 571-633) in which the apostle argues for man’s collective capacity for spiritual progress” (27).


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).


“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).


“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


“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


“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 speak 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).


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

“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.”

54-65. Discusses Doyle’s insertion of a notorious period in British history, the execution
of Charles I, alongside the intrigues of crime detection.

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


“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


“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


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).


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).

“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**


“[I]t [. . .] seems to [Fessler] that the abstract, antireal 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**


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


“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 ludi 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 ‘roysterers’: ‘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


“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 “re-read[s] the lama 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


“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).


North, William


“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).


“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).


“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).


“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).


“[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**


“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**


“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).


 “[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**

“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] much the same impression as the old verse- inscribed Emblems of a whole school of Dutch and English moralists’ (*Works* 627, 633)” (7).


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**


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.


“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).


Trollope, Anthony


“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).


“[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


Wells, H. G.


“‘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).

“[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


“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).


“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).
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