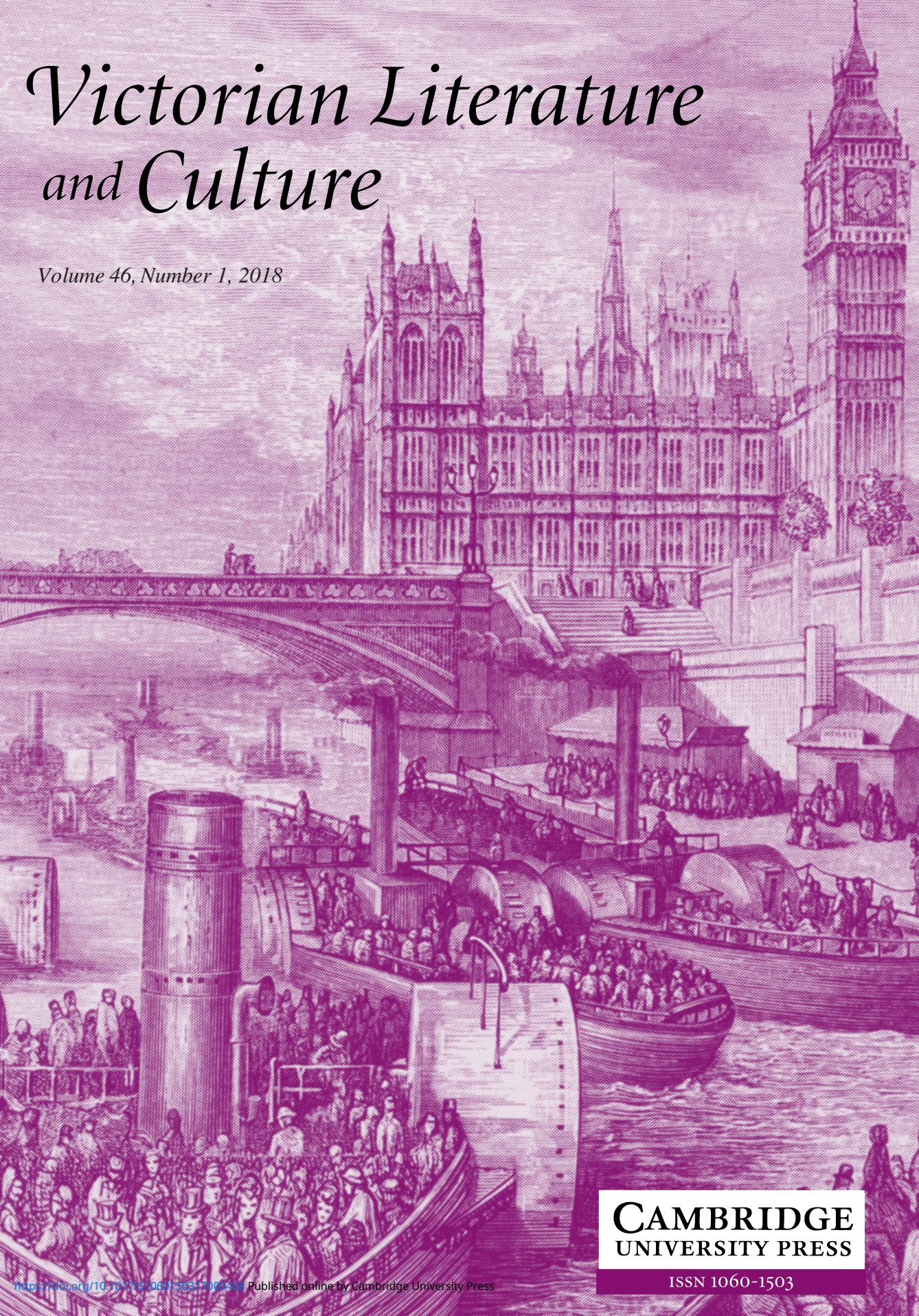


# *Victorian Literature and Culture*

*Volume 46, Number 1, 2018*



**CAMBRIDGE  
UNIVERSITY PRESS**

ISSN 1060-1503





References.

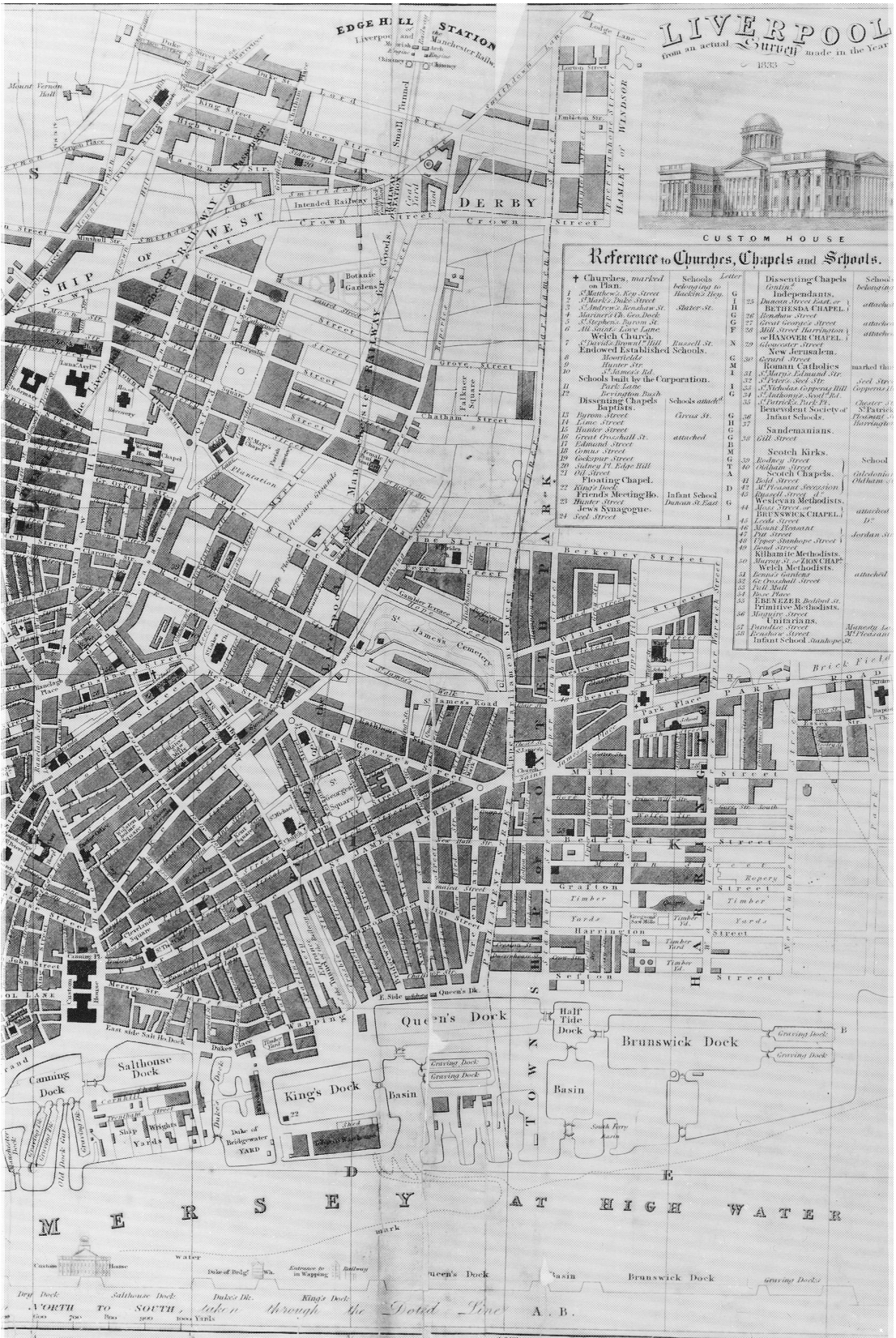
- Boundaries
- Districts
- Water Reservoirs

Reference to the Docks and Quays.

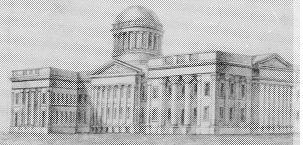
Area	Acres	Length Mts.	Width Yards
Dock	692.34	1094	
Dock	121.03	492	
Dock	815.91	1535	
Basin	243.91	691	
Basin	371.76	875	
Dock	189.23	759	
Dock	189.83	500	
Dock	267.93	1000	
Basin	268.73	453	
Basin	311.59	1013	
Basin	220.09	309	
Basin	224.11	914	

**Basins.**  
 For Steam & Ferry Boats. Area in Sq. Yds.  
 Seaforth Basin 1,201.5  
 George's Ferry 1,344  
 Old Dock Gut 7,781  
 South Ferry Basin 3,923





**LIVERPOOL**  
from an actual Survey made in the Year 1833



**Reference to Churches, Chapels and Schools.**

Churches marked on Plan.	Schools belonging to the following Denominations.	Dissenting Chapels.	Schools belonging to the following Denominations.
1 St Matthew, Top Street	G	100	100
2 St Mark's, Duke Street	H	101	101
3 St Andrew, Rowland St.	I	102	102
4 St Margaret, Old Town Dock	J	103	103
5 St Stephen, Furness St.	K	104	104
6 St John, Love Lane	L	105	105
7 St James, Grand Mill	M	106	106
8 St James, Grand Mill	N	107	107
9 St James, Grand Mill	O	108	108
10 St James, Grand Mill	P	109	109
11 St James, Grand Mill	Q	110	110
12 St James, Grand Mill	R	111	111
13 St James, Grand Mill	S	112	112
14 St James, Grand Mill	T	113	113
15 St James, Grand Mill	U	114	114
16 St James, Grand Mill	V	115	115
17 St James, Grand Mill	W	116	116
18 St James, Grand Mill	X	117	117
19 St James, Grand Mill	Y	118	118
20 St James, Grand Mill	Z	119	119
21 St James, Grand Mill	AA	120	120
22 St James, Grand Mill	AB	121	121
23 St James, Grand Mill	AC	122	122
24 St James, Grand Mill	AD	123	123
25 St James, Grand Mill	AE	124	124
26 St James, Grand Mill	AF	125	125
27 St James, Grand Mill	AG	126	126
28 St James, Grand Mill	AH	127	127
29 St James, Grand Mill	AI	128	128
30 St James, Grand Mill	AJ	129	129
31 St James, Grand Mill	AK	130	130
32 St James, Grand Mill	AL	131	131
33 St James, Grand Mill	AM	132	132
34 St James, Grand Mill	AN	133	133
35 St James, Grand Mill	AO	134	134
36 St James, Grand Mill	AP	135	135
37 St James, Grand Mill	AQ	136	136
38 St James, Grand Mill	AR	137	137
39 St James, Grand Mill	AS	138	138
40 St James, Grand Mill	AT	139	139
41 St James, Grand Mill	AU	140	140
42 St James, Grand Mill	AV	141	141
43 St James, Grand Mill	AW	142	142
44 St James, Grand Mill	AX	143	143
45 St James, Grand Mill	AY	144	144
46 St James, Grand Mill	AZ	145	145
47 St James, Grand Mill	BA	146	146
48 St James, Grand Mill	BB	147	147
49 St James, Grand Mill	BC	148	148
50 St James, Grand Mill	BD	149	149
51 St James, Grand Mill	BE	150	150
52 St James, Grand Mill	BF	151	151
53 St James, Grand Mill	BG	152	152
54 St James, Grand Mill	BH	153	153
55 St James, Grand Mill	BI	154	154
56 St James, Grand Mill	BJ	155	155
57 St James, Grand Mill	BK	156	156
58 St James, Grand Mill	BL	157	157
59 St James, Grand Mill	BM	158	158
60 St James, Grand Mill	BN	159	159
61 St James, Grand Mill	BO	160	160
62 St James, Grand Mill	BP	161	161
63 St James, Grand Mill	BQ	162	162
64 St James, Grand Mill	BR	163	163
65 St James, Grand Mill	BS	164	164
66 St James, Grand Mill	BT	165	165
67 St James, Grand Mill	BU	166	166
68 St James, Grand Mill	BV	167	167
69 St James, Grand Mill	BW	168	168
70 St James, Grand Mill	BX	169	169
71 St James, Grand Mill	BY	170	170
72 St James, Grand Mill	BZ	171	171
73 St James, Grand Mill	CA	172	172
74 St James, Grand Mill	CB	173	173
75 St James, Grand Mill	CC	174	174
76 St James, Grand Mill	CD	175	175
77 St James, Grand Mill	CE	176	176
78 St James, Grand Mill	CF	177	177
79 St James, Grand Mill	CG	178	178
80 St James, Grand Mill	CH	179	179
81 St James, Grand Mill	CI	180	180
82 St James, Grand Mill	CJ	181	181
83 St James, Grand Mill	CK	182	182
84 St James, Grand Mill	CL	183	183
85 St James, Grand Mill	CM	184	184
86 St James, Grand Mill	CN	185	185
87 St James, Grand Mill	CO	186	186
88 St James, Grand Mill	CP	187	187
89 St James, Grand Mill	CQ	188	188
90 St James, Grand Mill	CR	189	189
91 St James, Grand Mill	CS	190	190
92 St James, Grand Mill	CT	191	191
93 St James, Grand Mill	CU	192	192
94 St James, Grand Mill	CV	193	193
95 St James, Grand Mill	CW	194	194
96 St James, Grand Mill	CX	195	195
97 St James, Grand Mill	CY	196	196
98 St James, Grand Mill	CZ	197	197
99 St James, Grand Mill	DA	198	198
100 St James, Grand Mill	DB	199	199



VICTORIAN LITERATURE  
AND CULTURE

*Volume 46, Number 1*



## ADVISORY BOARD

---

James Eli Adams

Isobel Armstrong

Nancy Armstrong

Tim Barringer

Gillian Beer

Harold Bloom

Patrick Brantlinger

James Buzard

Ed Cohen

Ian Duncan

Regenia Gagnier

Sandra M. Gilbert

Lauren M. E. Goodlad

Margaret Homans

Audrey Jaffe

Gerhard Joseph

Joseph Kestner

U. C. Knoepfmacher

George Levine

Tricia Lootens

Jerome J. McGann

J. Hillis Miller

Lynda Nead

Jeff Nunokawa

Mary Poovey

Yopie Prins

Harriet Ritvo

Talia Schaffer

Linda Shires

Jonah Siegel

E. Warwick Slinn

Ruth A. Solie

Richard Stein

Margaret Stetz

Herbert Sussman

John Sutherland

Herbert Tucker

Martha Vicinus

Malcolm Warner

Michael Wheeler

Carolyn Williams



# VICTORIAN LITERATURE AND CULTURE

---

*Volume 46, Number 1*

EDITORS

JOHN MAYNARD  
ADRIENNE MUNICH

INCOMING EDITORS

RACHEL ABLOW  
DANIEL HACK

Associate Editor: Sandra Donaldson

Managing Editors: Kimberly Cox and Anthony Teets

Editors for Reviews: Winifred Hughes and Anne Humpherys

Associate Editor for Reviews: Annette T. Snape

Pictures Editor: Morna O'Neill

Assistant Pictures Editor: Angela Wu

Editor for Topics: Maria Jerinic

Special Effects Editor: Jeffrey Spear

Science Editor: Michael Tondre

Editor for Victorians Live: Herbert Sussman

Assistant Editor for Victorians Live: Victoria Mills

Assistant Editors: Aliza Atik, Julia M. Clarke, Daniel Cook, Lauryn Rose Gold,

Tamar Heller, Margaret Kennedy, Sophie Christman Lavin, Tara McGann,

Tracy Miller, Karen Odden, Jordan Plavnicky, Nicole Savage, Anne Summers,

Amanda Trejbrowski, Benedick G. Turner, and Stephanie Viola

CAMBRIDGE UNIVERSITY PRESS  
2018



*VICTORIAN LITERATURE AND CULTURE* is a publication of Cambridge University Press. It is published through the generous support of New York University and the State University of New York at Stony Brook. The editors gratefully acknowledge our indebtedness to our editorial assistant Nicole Savage.

*Victorian Literature and Culture* seeks to publish innovative scholarship of broad interest to the field. We are especially interested in work that contributes or responds to the current moment of heightened methodological reflection, theoretical energy, and formal experimentation. We welcome submissions that aim to reimagine the field of Victorian studies in the twenty-first century, whether by interrogating the field's scope, boundaries, methods, and shibboleths; leveraging new or neglected conceptual resources; exploring new archives; discovering or establishing new cross-field connections; or engaging anew with the field's own history. We are open to experiments in genre and form and welcome queries about the suitability of particular submissions.

#### Submission Guidelines

- All manuscripts should be double-spaced and should conform to the *Chicago Manual of Style*, 16th edition, with abbreviated footnote citations and a bibliography. (See sections 14.14 and following.)
- Essay manuscripts should be between 7,000 and 12,000 words. All essay submissions should be accompanied by an abstract of no more than 200 words.
- For blind reading purposes, the author's name, affiliation, and contact information should appear nowhere on the submission; they should be included only in the submission email.
- Please send submissions and queries to the editors at [victorianlitandculture@gmail.com](mailto:victorianlitandculture@gmail.com). We prefer submissions be sent as attachments in Word.

For additional information, see <http://www.victorianlitandcult.org>.

E-mail for general correspondence (not submission of papers): [vlceditorialqueries@gmail.com](mailto:vlceditorialqueries@gmail.com)

**Publishing, Subscription, and Advertising Offices:** Cambridge University Press, One Liberty Plaza, 20<sup>th</sup> Floor, New York, NY 10006, USA (for the United States, Canada, and Mexico); US: [USAdSales@cambridge.org](mailto:USAdSales@cambridge.org); and Cambridge University Press, University Printing House, Shaftesbury Road, Cambridge CB2 8BS, England (for U.K. and elsewhere); UK: [ad\\_sales@cambridge.org](mailto:ad_sales@cambridge.org).

*Victorian Literature and Culture* is published quarterly in March, June, September, and December. 2018 Annual institutional subscription rates (print and electronic): US \$385.00 in the U.S., Canada, and Mexico, UK £233.00 elsewhere; (electronic only) US \$284.00 in the U.S., Canada, and Mexico, UK £171.00 elsewhere; (print only) US \$369.00 in the U.S., Canada, and Mexico, UK £221.00 elsewhere. Individual rates (print only): US \$76.00 in the U.S., Canada, and Mexico; UK £46.00 elsewhere. Individual rates (electronic only): US \$76.00 in the U.S., Canada, and Mexico; UK £46.00 elsewhere.

E-mail for orders and subscription information: [journals-subscriptions@cambridge.org](mailto:journals-subscriptions@cambridge.org)

The Cambridge University Press website for *Victorian Literature and Culture* is: <http://cambridge.org/vlc>

© Cambridge University Press 2018. All rights reserved. No part of this publication may be reproduced, in any form or by any means, electronic, photocopy, or otherwise, without permission in writing from Cambridge University Press. For further information see <http://us.cambridge.org/information/rights/> or <http://www.cambridge.org/uk/information/rights/>

All rights reserved. No part of this publication may be reproduced in any form or by any means, electronic, photocopying, or otherwise, without permission in writing from Cambridge University Press. *Photocopying information for users in the U.S.A.:* The Item-Fee Code for this publication (1060-1503/15 \$15.00) indicates that copying for internal or personal use beyond that permitted by Sec. 107 or 108 of the U.S. Copyright Law is authorized for users duly registered with the Copyright Clearance Center (CCC), provided that the appropriate remittance of \$15.00 is paid directly to: CCC, 222 Rosewood Drive, Danvers, MA 09123. Specific written permission must be obtained for all other copying.

Printed in the United States of America.

Postmaster: Send address changes in the U.S., Canada, and Mexico to: *Victorian Literature and Culture*, Journals Department, Cambridge University Press, One Liberty Plaza, 20<sup>th</sup> Floor, New York, NY 10006.



# CONTENTS

## VOLUME 46, NUMBER 1

---

The Browsing Victorian Reader CHRISTIE ALLEN	1
Fashion, Fashionable Intelligence, and the Victorian Novel: The Versatile Case of <i>Bleak House</i> SUMIAO LI	23
Dickens in Byron's Chair: Authenticity, Author Portraits, and Nineteenth-Century Visual Culture MARY L. SHANNON	57
Dr. Smiles and the "Counterfeit" Gentleman: Self-Making and Misapplication in Mid-Nineteenth-Century Britain DANIEL MATLOCK	83
Beyond the Nation: Penny Fiction, the Crimean War, and Political Belonging ELLEN ROSENMAN	95
Primitive Criticism and the Novel: G. H. Lewes and Hippolyte Taine on Dickens PETER MELVILLE LOGAN	125
Christina Rossetti's Radical Objectivity ASHLEY MILLER	143
Making Markets: Information and Parody in Victorian Commercial Representation AERON HUNT	157
The Hyde We Live In: Stevenson, Evolution, and the Anthropogenic Fog PASCALE MCCULLOUGH MANNING	181
Glimmerings of the Postmodern in Thomas Hardy's <i>Jude the Obscure</i> SAMIR ELBARBARY	201
"Three Leagues Away from a Human Colour": Natsume Soseki in Late-Victorian London ANN-MARIE DUNBAR	221



- Synthesizing Hindu and Christian Ethics in A. Madhaviah's Indian English  
Novel *Clarinda* (1915) 237  
KRISTEN BERGMAN WAHA

*REVIEW ESSAYS*

- Victorians Live  
Herbert Sussman, Editor
- The Morbid and the Trendy 259  
ANN C. COLLEY
- Oscar Wilde and the Queer Time of Imprisonment at *Inside: Artists and  
Writers in Reading Prison* 267  
GREGORY SALTER
- The Victorian Mental Sciences 275  
SUZY ANGER



## ILLUSTRATIONS

---

Page 29

Figure 1. “The Glass of Fashion,” Illustration from *Hearth and Home* 1 (21 May 1891): 26.

Page 58

Figure 2. George Cruikshank. *Public Dinners*. Illustration from *Sketches by Boz*.  
Reproduced by permission of the Charles Dickens Museum, London.

Page 59

Figure 3. W. M. Thackeray. *The Narrator Unmasked*. Illustration from *Vanity Fair* (1848).  
©British Library Board. C131.e.15.

Page 61

Figure 4. Leonardo Cattermole. *Charles Dickens in one of Lord Byron’s Chairs*.  
Reproduced by permission of the Charles Dickens Museum, London.

Page 62

Figure 5. George Cruikshank. *Juan opposing the entrance to the Spirit-room*. Illustration  
from *Forty Illustrations of Lord Byron*. 19<sup>th</sup> leaf. London: James Robins and Co. [1825].  
British Library. Also reproduced in Mole, *Byron’s Romantic Celebrity*.

Page 63

Figure 6. Thomas Blood after Richard Westall. *Byron*. Engraving. *European Magazine*  
(Jan. 1814). ©National Portrait Gallery, London. Also reproduced in Mole, *Byron’s  
Romantic Celebrity*.

Page 65

Figure 7. Hablot K. Browne. *Publishing Day of “Bentley’s Miscellany.”* 1837. Charles  
Dickens Museum, London.

Page 66

Figure 8. George Cruikshank. *Public Dinners* (detail). Charles Dickens Museum, London.

Page 68

Figure 9. George Cruikshank. Title page from the 1836 Second Series of *Sketches by Boz*. Charles Dickens Museum, London.

Page 69

Figure 10. Robert and George Cruikshank. *Jerry in training for a "Swell."* Illustration from *Life in London (1820–1)*. All images from this text from a private collection.

Page 70

Figure 11. Robert and George Cruikshank. *Cribb's Parlour: Tom Introducing Jerry and Logic to the Champion of England*. Illustration from *Life in London*.

Page 72

Figure 12a. Robert and George Cruikshank. *Life in London: Peep 'O Day Boys. A Street Row*. Illustration from *Life in London*.

Page 72

Figure 12b. Robert and George Cruikshank. Detail of *Life in London: Peep 'O Day Boys. A Street Row*. Illustration from *Life in London*.

Page 75

Figure 13. R. W. Buss. *Dickens's Dream (1875)*. Unfinished watercolour. Charles Dickens Museum, London.

Page 76

Figure 14. William Powell Frith. *Charles Dickens in His Study at Tavistock House (1859)*. Oil. ©Victoria and Albert Museum, London.

Page 77

Figure 15. Samuel Luke Fildes. *The Empty Chair (1870)*. Watercolour on paper. *Free Library of Philadelphia*, Rare Book Department.

Page 104

Figure 16. *Reynolds's Miscellany* covered the Crimean War as it unfolded during the publication of *Omar* ("Camp Scene in the Crimea," *Reynolds's Miscellany*, 3 Mar. 1855, 80).



*Page 105*

Figure 17. *Omar* opens with an illustration much like those used in news coverage of the war (*Reynolds's Miscellany*, 6 Jan. 1855, 369).

*Page 107*

Figure 18. Before the publication of the novel, the real Omar was presented as a military hero ("Omar Pasha: A Personal Sketch," *Reynolds's Miscellany*, 11 Mar. 1854, 97).

*Page 108*

Figure 19. Omar on the first page of an issue of *Reynolds's Miscellany* during the novel's publication (*Reynolds's Miscellany*, 4 Aug. 1855, 17).

*Page 109*

Figure 20. Mazzini takes over ("Joseph Mazzini," *Reynolds's Miscellany*, 24 Nov. 1855, 273).

*Page 110*

Figure 21. Kossuth takes over the first page of *Reynolds's Miscellany* during the novel's publication ("Louis Kossuth," *Reynolds's Miscellany*, 1 Dec. 1855, 189).

*Page 111*

Figure 22. The ghost of 1848 reappears in 1855 (Reynolds, *Omar* 289).

*Page 111*

Figure 23. The Turkish sultan selects Omar to command his forces (Reynolds, *Omar* 41).

*Page 112*

Figure 24. Disguised as Gustave, a member of the Zoave regiment, Catherine saves Hazlewood's life (Reynolds, *Omar* 165).

*Page 113*

Figure 25. Hazlewood asks Omar's forgiveness for his transgressions (Reynolds, *Omar* 153).

*Page 162*

Figure 26. Playbill, Astley's Royal Amphitheatre (London, n.d.). Harry Ransom Center. The University of Texas at Austin.

*Page 163*

Figure 27. Playbill, Bower Saloon (London, n.d.). Harry Ransom Center. The University of Texas at Austin.

*Page 165*

Figure 28. Frontispiece, souvenir program. Charles Morton Testimonial (London, 1904). Harry Ransom Center. The University of Texas at Austin.

*Page 167*

Figure 29. Song sheet cover. Bowyer, F. "They're All Very Fine and Large" (London, n.d.). Harry Ransom Center. The University of Texas at Austin.

*Page 262*

Figure 30. Walter Potter. "The Kittens' Wedding." Courtesy of Joanna Ebenstein.

*Page 263*

Figure 31. Walter Potter. "The Kittens' Wedding."

*Page 270*

Figure 32. Marlene Dumas. *Oscar Wilde* (2016). Oil on canvas. Installation photograph. ©Marcus J. Leith/Artangel.