10-1-2008

Victorian Writers, Remembered & Forgotten

Patrick G. Scott

University of South Carolina - Columbia, scottp@mailbox.sc.edu

Follow this and additional works at: http://scholarcommons.sc.edu/engl_facpub

Part of the English Language and Literature Commons

Publication Info

2008.
(c) Patrick Scott, 2008

This Paper is brought to you for free and open access by the English Language and Literatures, Department of at Scholar Commons. It has been accepted for inclusion in Faculty Publications by an authorized administrator of Scholar Commons. For more information, please contact SCHOLARC@mailbox.sc.edu.
Department of Rare Books & Special Collections

VICTORIAN WRITERS
Remembered & Forgotten

Mezzanine Exhibition Gallery
Thomas Cooper Library
University of South Carolina
October-November 2008
FOREWORD

This exhibition welcomed to the University the Thirty-Ninth Annual Meeting of the Victorians Institute, a two-day conference bringing to Columbia nearly a hundred Victorian scholars from the south-east and across the United States. So many of the great writers of the Victorian age are still well-known names that myriads of others get overlooked or neglected. The University of South Carolina’s Department of Rare Books & Special Collections has first editions and even manuscript material from many of the best-remembered Victorian writers, but it also preserves the writings of others who are now almost forgotten. In some cases, such lesser-known items may be even rarer than long-sought-after first editions by the most famous names.

The current exhibition juxtaposes work by major Victorians, such as Charles Dickens, Alfred Tennyson, Charlotte Brontë, and George Eliot, with the work of some of these other writers who deserve to be better-known. It also features selected items from some of the library’s special collections on individual Victorian authors, including the Rodger L. Tarr Collection of Thomas Carlyle, the C. Warren Irvin Jr. Collection of Charles Darwin, the Jack Mooney Collection of Rhoda Broughton, the Ewelme Collection of Robert Bridges, the William D. Haggard III Collection of Sporting Books, and the Robert Louis Stevenson Collection. Additional Scottish items came from the G. Ross Roy Collection, and one item was loaned for this exhibit by Dr. Roy. Further details or web-exhibits on these and other collections can be found at http://www.sc.edu/library/spcoll/rarebook.html.

The Victorian age was not only among the most prolific of all literary periods but also among the most innovative in the formats in which its literature was produced. The exhibition illustrates many of the new publishing formats that rapidly became established literary and sub-literary genres, from part-issue and the three-volume novel to the yellow-back, boys’ adventure stories, and private press poetry.

The oddest and rarest item in the collection is from one of the least-known of all the writers who are represented, and in a format that is quite unremarkable. William North (1825-1854) wrote at least eleven books and contributed an unknown number of poems, essays and short stories to a variety of periodicals both in Britain and America. His novel The City of the Jugglers; or, Free-Trade in Souls (1850) is among the most original and surprising works of Victorian fiction. Yet, with only two copies recorded as surviving in any library in North America, it is now much rarer than the first edition of Emily Brontë’s Wuthering Heights (1847), which is also on display. North’s book is now being made available for the first time in over 150 years, both in digital form and as a print-on-demand reprint, through a collaborative project between the library’s Digital Projects staff and USC Press.

Patrick Scott
Victorian Writers Remembered & Forgotten

CONTENTS

Foreword

The Exhibition:

By Way of Introduction: Queen Victoria (& Sir Walter Scott)

1. Charles Darwin (& Alfred Russel Wallace & Patrick Mathew)

2. Thomas Carlyle (& Jane Welsh Carlyle)


5. The Three-Volume Novel: Charlotte, Emily, & Anne Brontë (& Elizabeth Missing Sewell)

6. The Elusive William North

7. Best-Sellers & Yellow-backs: M. E. Braddon & Rhoda Broughton

8. Some Victorian Illustrators: From Cruikshank to the Pre-Raphaelites


10. The Shape(s) of Later Fiction: George Eliot, Robert Louis Stevenson (& Somerville & Ross)

11. Imperial Counter-Decadence: Rudyard Kipling, G. A. Henty (& George Douglas Brown)
BY WAY OF INTRODUCTION

"We Authors, Ma'am ...": Queen Victoria as Published Writer
Queen Victoria, 1819-1901. Leaves from the Journal of Our Life in the Highlands, from 1848-1861...

--Though Queen Victoria is certainly remembered, it is not usually as an author, yet she was the first British monarch to publish a book since King Charles I's posthumous Eikon Basilike (1649), and the first reigning monarch to publish one since James VI and I. This volume, therapy following the death in 1861 of her beloved Prince Albert, who had rebuilt their Highland summer home at Balmoral, is just the personal record of an ordinary and perfect royal marriage, and as such the first royal bestseller.

Inscribed by the Author

The Novelist Most Respected in the 1830s and 1840s (upright case)
C. W. Kemp, "Sir Walter Scott's Monument in Edinburgh."

Case 1: CHARLES DARWIN
(& Alfred Russel Wallace & Patrick Mathew)

Charles Darwin's First Book
Darwin, Charles, 1809-1882
Journal of researches into the geology and natural history of the various countries visited by H. M. S. Beagle, under the command of Captain FitzRoy, R. N., from 1832 to 1836.

--Darwin's account of his voyage as naturalist with H.M.S. Beagle was published both as a separate volume and as volume III (actually volume 4) of Captain Fitzroy's official report. Also shown is a volume of the Fitzroy edition, purchased on its publication by the South Carolina College library.

The First Public Announcement of Natural Selection
Charles Darwin, and Alfred Russel Wallace, 1823-1913.
On June 18th, 1858, Darwin, well launched into writing his long-planned multi-volume work on species, was shocked to receive a letter mailed in February by a fellow-naturalist on his way to New Guinea. The letter propounded a theory of natural selection in species development eerily like the theory he had himself long hugged to himself as the culmination of his researches. Influential allies immediately took charge, and arranged that both theories should be read into the scientific record on July 1st, a bare two weeks after Wallace's bombshell had arrived. Wallace, long an admirer of Darwin, took it all with remarkable good grace, but Darwin had to abandon his full-scale book and instead prepare the preliminary overview of his theory that we know as On the Origin of Species.

"The most important biological book ever written"


--Darwin's most famous book was at first envisaged as only a brief overview of his central case, that "species have changed, and are still slowly changing by the preservation and accumulation of successive slight favorable variations." Inevitably, it drew in a broad range of the issues and evidence he had been contemplating for so long. He began writing in July 1858, and the whole text, totaling nearly 500 pages, was in proof by the following September. By the time it was first offered for sale to the public, on November 22nd 1859, the first edition of 1250 copies (less review and presentation copies) had all been taken by the trade. Darwin's apprehension about public response to the book can be seen in his careful choice of the two epigraphs that face the title-page.

A Darwin letter about the Reception of the Origin


--In this letter, Darwin comments: "I am extremely much pleased to hear what you say about young men: I know well I sh'll never convert old stagers," ending by pleading ill heath as his reason for not attending the upcoming meeting of the British Association in Oxford.

Charles Darwin, ca. 1874 (further upright case)


Charles Darwin, 1871 (further upright case)


The First Published Work by Alfred Russel Wallace

--Wallace was self-taught and, unlike Darwin, had to earn his living as a naturalist, initially by selling specimens and only later by his writings. This early work shows the origins of his intellectual ambition and self-education.

**And Who Was Patrick Mathew?**

--Shortly before Darwin set out on his voyage with the Beagle, this book by an otherwise unknown Scottish orchardman, and Chartist, Patrick Mathew (1790-1874) anticipated by nearly thirty years the theory we know as natural selection. As Darwin later asserted, he could hardly be expected to know of Mathew's work, when it appeared as an appendix to a book on a different subject (but Mathew's book was reviewed in the *Gardener's Chronicle*, and Darwin did get old copies of that forwarded to him on his voyage . . .).

**Thomas Henry Huxley, 1871 (further upright case)**

**Case 2: THOMAS CARLYLE (& Jane Welsh Carlyle)**

**Thomas Carlyle, ca. 1838 (adjacent upright case)**
from the oil portrait by Samuel Laurence (1812-1834).
Poster for the Carlyle Centenary Exhibition, National Library of Scotland, 1981.

**The First Edition of Carlyle's Sartor Resartus**


--Carlyle's early masterpiece first appeared in magazine form. Shown here is one of 58 copies offprinted for distribution to friends. It would be two years before Emerson produced a regular trade edition in America, and two years after that before there was the first regular British edition also shown here was published.

"Mr. Carlyle's Lectures on Heroes and the Heroic"
Signed by the lecturer. *Rodger L. Tarr Carlyle Collection.*

--Public lectures could provide significant income for Victorian authors. Carlyle's previous lecture course, in 1839, on modern revolutions, had earned him over 200 pounds. This ticket is for his best-known and final series, delivered in the spring of 1840.
Carlyle on Economic Crisis and Social Breakdown

Thomas Carlyle, *Past and Present*.

--While it had been Carlyle’s more philosophical works that had had the greatest impact in Transcendentalist America, it was his social criticism that brought him a following in Britain, especially during the 1840s, the “hungry forties.” Shown here is the opening page of his most effective intervention, *Past and Present*, a contrast between what he asserts was an organic medieval society and the selfish dysfunctionality of the Victorian present.

Carlyle’s Part-Issue Publication: *Latter-Day Pamphlets*


--These vitriolic pamphlets on current political issues mark a watershed in public reaction to Carlyle’s writings, costing him credibility with many former enthusiasts on both sides of the Atlantic. Shown here are Numbers II, IV, and VI, on Model-Prisons, the New Downing Street, and Parliaments (Carlyle was against all of them).

Two letters by Jane Welsh Carlyle

Jane Welsh Carlyle, Autograph letters, signed, to Miss Dempster, April 1865. Rodger L. Tarr Carlyle Collection.

--Jane Welsh’s reputation as a writer rests solely on her letters, now being published in full for the first time in the magisterial Duke-Edinburgh Edition. The two samples given her, though brief and written late in her life, show well the excitement she could convey. The photographs to which she refers, also shown in this case, were taken earlier, before Carlyle grew his beard, by Robert Tait.

Jane Welsh Carlyle’s *Simple Story*: Unpublished till 2001

Jane Welsh Carlyle, “The simple Story of my own first Love.”
Edited by K. J. Fielding and Ian Campbell, with Aileen Christanson.

--This story, apparently dating from 1846-1847, originated in the Carlyles’ differing responses to Thackeray’s Vanity Fair. Her opening reference to her husband, in caustic quotation marks, as “the greatest philosopher of our day” is only the first salvo in her adroit rebuttal of her husband’s scornful reference (which she also puts in quotation marks) to “the thing people call Love.” How many other wonderful pieces of Victorian writing, even by writers of known ability, still remain unpublished?


Charles Dickens’s First Novel, in Monthly Number-parts
Charles Dickens, 1812-1870,
*The Posthumous Papers of the Pickwick Club*, by Boz.
One of the most distinctive Victorian publishing formats was established by the success of Charles Dickens’s first novel: twenty monthly parts ("numbers"), each of 32 pages, and each with two separately-printed full page engravings (only parts 1-10 are displayed. Parts 19-20 were issued together as a double-number. Each part cost one shilling, making the total cost for a full-length novel just one pound, less than two-thirds the standard price for a novel published in three volumes (see case 6). Sales typically exceeded 100,000 per number, at least for the opening numbers of a new novel.

**Advertising and Number-parts**
The part-issue of a Dickens novel carried advertising both on the back of the wrapper itself and on additional internal pages. The complex printing history is traced by collectors in part by the variations in these inserted advertisements.

**Plotting an Unwritten Novel: Cover-Illustration**
The cover illustrations for Dickens’s number-parts remained the same for every number, so that the artist was (with guidance from the author) illustrating a novel that had not yet appeared or indeed yet been written. Though Dickens made quite detailed plans for his novels, and notes for the major episodes in each number (especially for later novels), he wrote his novels month by month as they were being published. Readers pored over the covers of the first numbers trying to predict how the story would develop. Shown here are individual number-parts for *David Copperfield* (1849-1850), *Our Mutual Friend* (1864-1865), and *The Mystery of Edwin Drood* (April-September 1870, for which Dickens only completed six numbers before his death).

**Escaping the Tyranny of Part-Publication**
--While Dickens published novels in a variety of ways other than monthly numbers (including by installment in his own weekly magazines), his other distinctive publication format was the small illustrated Christmas book, designed for the gift market and selling at five shillings, like the literary annuals on which it was closely modeled.

**Dickens in the Victorian Theatre, 1844** *(adjacent upright case)*
Playbill (in two parts) from the Theatre Royal, Adelphi, March 1844, advertising a performance featuring four plays: a stage adaptation of Dickens’s *A Christmas Carol* (still running in March), *Antony and Cleopatra Married, Ulrica or the Prisoner of State*, and *Deeds of Dreadful Note*, by J. S. Bowes.

**A Second Dickens Theatrical Evening from the Hungry Forties** *(adjacent upright case)*
Playbill (first part only) from the Theatre Royal, Adelphi, December 30, 1844, advertising the first stage adaptation of Dickens’s second and grimmer Christmas fantasy, *The Chimes*, which had only just appeared as a book.

W. M. Thackeray in Number-Parts
From *Pickwick Papers* onwards, the wrappers for a Dickens novel were always a distinctive light blue-green in colour. The wrappers used for his leading rival as a novelist in monthly numbers, William Makepeace Thackeray (1811-1863), were an equally distinctive yellow, as seen here in number-parts for *Vanity Fair: A Novel without a Hero* (1847-1848), *The History of Pendennis, His Fortunes and Misfortunes, His Friends, and His Greatest Enemy* (24 parts, 1848-1850), *The Newcomes: Memoirs of a Most Respectable Family* (24 parts, 1853-1855), and *The Virginians; a Tale of the Last Century* (24 parts, 1857-1859). Unlike Dickens, Thackeray was also his own illustrator.

**Thackeray’s *Henry Esmond*: Format as Pastiche**


--Thackeray wrote in a much greater variety of genres and formats than Dickens, and as with Dickens, not all his fiction appeared in monthly numbers. He chose to have this major novel, set in eighteenth-century Virginia, published in a size and using a type-face that deliberately imitates eighteenth-century printing; note the long “f” or “j” for the modern “s” at the beginning and in the middle of words.

**G.W.M. Reynolds and Cheap Part-Issue**


Shown with: Reynolds, *The Seamstress; or, the White Slave of England.*

London: Dicks, 1855 (first published 1850). Original cloth.

--G. W. M. Reynolds (who as a literary editor in Paris in 1835 had published some of Thackeray’s first writings) established his reputation with the long series-novels *The Mysteries of London* (1844-1848), continued with *The Mysteries of the Court of London* (1848-1855). His novels were issued, not in complete parts, but simply as units of eight cheap pages, each beginning with an illustration, but with the break in the story between the parts coming at random, even (as here) in the middle of a sentence. Rare Books and Special Collections has a huge, if not a complete, collection, of his more than sixty works, which remain largely unstudied. There is, for instance, no entry for Reynolds in the *Oxford Companion to English Literature*.

**Serializing Religious Belief**


Bound with Charles Kingsley, “*What, then, does Dr. Newman mean?*” London: Macmillan, 1864.


--John Henry Newman’s well-known account of his spiritual journey towards the Catholic church, now *Apologia pro Vita Sua*, initiated with this pamphlet answering a passing remark by the staunch protestant Charles Kingsley, was originally published in sixpenny parts, though of irregular length. The subsequent shift of public sympathy towards Newman was perhaps partially the result of large numbers of his contemporaries reading and discussing his
story simultaneously, stage by stage as it came out, like a popular novel. Afterwards, Newman significantly revised the work, smoothing over its controversial origin.

**Case 4: SOME VICTORIAN POETS: ALFRED TENNYSON, ELIZABETH BARRETT, ROBERT BROWNING, & MATTHEW ARNOLD (& Thomas Hood & W.E. Aytoun)**

**Tennyson’s First Book**
Alfred Tennyson, 1809-1892, with Frederick Tennyson, and Charles Tennyson [later Tennyson-Turner]. *Poems by Two Brothers.*
Louth: Jackson, 1827. Yellow wrappers, with ownership inscription of J. Eade. *Purchased with support of the Thomas Cooper Society, 1992.*
--This book, published when Tennyson was only seventeen, set not only the themes, but also the physical format, for almost all his later work. As old Mrs. Tennyson leant over and told strangers she had overheard discussing *In Memoriam* in a Cheltenham omnibus: “I am the mother of the Laureate. Three of my sons are poets.” Yet how many people, even Victorian specialists, know much about Frederick or Charles? David Masson asserted, in the early 1860s, that England at that time had 20,000 published poets.

**Tennyson’s Most Victorian Book?**
--In terms of book production and book format, early Victorian poets were much more conservative than Victorian novelists. The continuity in format of Tennyson’s books is well illustrated by the first edition of this, poetically his most innovative work. Even though he twice changed the structure, and conclusion, of the title poem, the physical appearance of the book remained the same.

**Alfred Tennyson, ca. 1870** *(adjacent upright case)*
Original engraving. *Gift of Roger Mortimer.*

**Not Quite Elizabeth Barrett’s First Book**
Elizabeth Barrett [Browning], 1806-1861.*An Essay on Mind: with other poems.*
--It is easy to forget that Elizabeth Barrett had an established reputation as a poet well before her elopement to Italy with the younger Robert Browning. This volume was preceded by her precocious *The Battle of Marathon* (1820), published when she was fourteen; the book that brought her to critical notice was *The Seraphim and Other Poems* (1838).

**The Epic of Modern Life**
Elizabeth Barrett Browning, *Aurora Leigh.*
--Browning’s verse-novel is open to show the famous passage in Book V asserting the value of modern middle-class life as a subject for poetry—‘this living, throbbing age’ that spends
"more passion, more heroic heat / Betwixt the mirrors of its drawing rooms" than knights of old in battle.

"I do not very well understand what is called a Dramatic Poem":
Robert Browning in the Eighteen-Thirties
--All Robert Browning’s early books, up through *Christmas-Eve and Easter-Day* (1850), were published at his father’s expense. Shown here is the preface from his second book, preceded only by *Pauline* (1833).

Poetry in Part-Issue
--In the 1840s, Robert Browning tried publishing plays and groups of poetry in an irregular part-issue series. While the series included (as shown here) some poems later to be famous, sales were never a threat to Dickens or Thackeray, perhaps because of the arcane series title, derived from the decoration around the hem of the High Priest’s robe in the Book of Leviticus.

Matthew Arnold’s First Book
--While Arnold had published his Oxford prize poem *Cromwell* as a pamphlet, this was his first book. The title rather coyly suggests that friends who had thought him a lightweight and social butterfly would be surprised by his poetry, which strayed into seriousness.

Arnold in 1853: Combating the Critics
--Arnold’s previous volume, the classically-titled *Empedocles on Etna* (1852) had drawn attacks from critics (including his friend Arthur Hugh Clough) for evading the poetic challenges of Victorian life. In his preface to this new selection of his poetry, Arnold launched a counter-offensive, asserting the superiority of a timeless classicism, that would eventually take him to the Professorship of Poetry at Oxford. Clough’s critique, from the *North American Review*, is on display in the Graniteville Room.

The Excesses of Victorian Wealth
--Hood’s scathing verse satire was first published in the 1840s. Shown here is his description of a society christening, where a City financier (Sir Jacob) sets out to impress the upper classes by lavish entertaining.

How It Struck a Contemporary: W. E. Aytoun & Victorian Parody

--Aytoun’s parodies, such as these rewritings of Tennyson’s “Locksley Hall” and “Morte D’Arthur,” both first published in 1842, are a salutary reminder that Victorian poets were not always taken seriously by their contemporaries.

Case 5: THE THREE-VOLUME NOVEL: CHARLOTTE, EMILY & ANNE BRONTË (& Elizabeth Missing Sewell)

The Brontë Sisters’ First Book
[Charlotte Brontë, 1816-1855; Emily Brontë, 1818-1848; Anne Brontë, 1820-1849.]
Poems by Currer, Ellis, and Acton Bell.

--The three Brontë sisters are, with George Eliot, the most famous examples of women writers adopting male pseudonyms to deflect criticism of their writings. This small book of poems did not sell well till after Charlotte’s success as a novelist. It was originally issued from a different publisher, but in 1848 Charlotte’s published took over the unsold sheets, issuing them with a revised title-page, but still dated 1846.

The Brontë Sisters (next upright case)
Reproduced here is the haunting early group portrait by Branwell Brontë of his three sisters, Emily, Charlotte and Anne.

“My Claim to the Title of Novelist Rests on This Work Alone:” Jane Eyre in Three Volumes
Currer Bell [Charlotte Brontë], Jane Eyre: An Autobiography.

--For most of the nineteenth-century, the most common publication format for fiction was the three-volume novel or “three-decker.” Running anything from 600 to nearer 900 pages in length, three-deckers cost a princely 31 shillings and sixpence to buy, and for all but the most successful writer sales were predominantly to Mudie’s and other commercial circulating libraries.

The First Edition of Wuthering Heights, In Two Volumes
Ellis Bell [Emily Brontë], Wuthering Heights, A Novel.

--Unlike Charlotte’s, Emily’s and Anne’s novels were not bulky enough to fill the standard three volumes. As a solution, they were published together as a standard three-volume set, as if they were one novel, with Wuthering Heights as Volumes 1 and 2, and Agnes Grey making up the third volume.

And Agnes Grey Making Up the Third
Acton Bell [Anne Brontë], Agnes Grey, a Novel.
--When the South Carolina copy of the first edition was reprinted in facsimile recently (Orchises Press, 2007), the publisher only wanted to republish Emily’s novel, not Anne’s, resulting in a facsimile that is not in fact quite a facsimile of the book as originally published.

**American Reprints (and the Mystery of Authorship)**

*Wuthering Heights, A Novel, by the Author of 'Jane Eyre.'*

Complete in Two Parts.


--These little volumes nicely illustrate, not only the overshadowing success of *Jane Eyre* and the mystery that surrounded the other sisters, but also the lack of international copyright protection and the relative cheapness and portability of American books: 25 cents per part made the American edition cost less than one thirtieth of the British three-decker.

**Charlotte Brontë (next upright case)**

Reproduced from the crayon drawing of Charlotte Brontë, by George Richmond, following the success of *Jane Eyre*.

**The First Edition of Shirley, in Three Volumes**

Currer Bell [Charlotte Brontë], *Shirley, A Tale.*


--By contrast with her sisters, Charlotte seems to have had no difficulties with the conventional three-volume form, keeping to it for all her novels except *The Professor* (see next item).

**The First Edition of Villette, in Three Volumes**

Currer Bell [Charlotte Brontë], *Villette.*


--Charlotte’s first fictional treatment of her time at a school in Belgium, *The Professor,* was rejected by Smith Elder, and only appeared posthumously, in two volumes. This second more successful treatment was different in many ways, not least that it returned to the three-volume length.

**And Who Was Elizabeth Missing Sewell?**


[Elizabeth Missing Sewell], *The Experience of Life, by the Author of 'Amy Herbert.'* London: Longman, 1858. Original printed glazed cloth.

[Elizabeth Missing Sewell], *Katherine Ashton, by the Author of 'Amy Herbert.'* London: Longman, 1858. Original printed glazed cloth.

--Miss Sewell, sister of the prominent Tractarian clergyman and schoolmaster William Sewell, made her career running a private school for girls in the Isle of Wight. Her early novels were anonymous, with her brother named as editor to guarantee their religious orthodoxy. While she wrote some (still short) novels in two volumes, most was in one volume (which was perfectly acceptable when writing for younger readers). Sewell’s best
fiction lies on the uneasy border between the adult and young adult novel, centred on the situation and dilemmas of young women who must make their own way in life and the rewards of staying unmarried. Arguably, her novel *The Experience of Life* (originally published in 1853) was written to answer the final privileging of marriage in Charlotte Bronte’s *Jane Eyre*. *From a collection of Tractarian novels donated by Patrick Scott.*

**Case 6: THE ELUSIVE WILLIAM NORTH**

In his own time, William North (1825?-1854) was widely published (he wrote at least eleven books) and well-known, first in London and Paris, and in the early eighteen-fifties in New York, yet there is no modern biography, and there is no entry for him in such standard works as the *Oxford Companion to English Literature*, the *Cambridge Bibliography of English Literature*, or the *Dictionary of National Biography*.

North was an aristocrat by birth and a republican by conviction. In his mid-teens, his father removed him from a conventional English classical education and sent him to study in Germany. He returned to London with advanced liberal views, aiming at a career in literature. His first book, *Anti-Coningsby: or the New Generation Grown Old, by an Embryo M.P.* (1844), a two-volume political satire on Disraeli and the Young England movement, published when he was only nineteen and later disowned, was rapidly followed by a three-volume political novel, *The Impostor: or Born Without a Conscience* (1845), and the shorter *Anti-Punch: or the Toy-Shop in Fleet Street* (1847). Alongside these books, he was contributing regularly to *Chambers's Edinburgh Journal*, Eliza Cook's *Journal*, and similar publications.

**Mythologizing Failure: North’s Most Reprinted Book**

William North, "Memoir of the Author," in *William Beckford, Vathek, An Arabian Tale*. London: George Slater, 1850. Original cloth. And [same title]. Philadelphia: Henry Carey Baird, 1854. --The high-living author William Beckford, builder of Fonthill, was a neighbour of North’s family, from whose notorious ruin North’s father apparently bought Beckford’s writing desk. North’s edition and memoir of Beckford was first published in 1849, shortly after North returned from Paris, where he had gone to urge on the 1848 Revolution. It went through at least seven editions from different publishers, and was still being reprinted in the 1880s.

**North’s Rarest Book?**

William North, *The City of the Jugglers; or, Free Trade in Souls, A Romance of the "Golden" Age*. With Four Highly Finished Etchings by F. H. T. Bellew. London: H. J. Gibbs, 1850. Original cloth. Shown with: William North, *The City of the Jugglers; or, Free-Trade in Souls*. An AccessAble Book, Published in Cooperation with University Libraries. Columbia, SC: University of South Carolina Press, 2008. Wrappers. --North’s *The City of the Jugglers or, Free Trade in Souls*, a satire and fantasia on the stockmarket frenzies of Britain in the late 1840s with a side-trip to the 1848 Revolution in Hungary, is one of the most original novels of the mid-Victorian period, but it is also the
most elusive book by one of the nineteenth-century’s most elusive authors. Frederick Bellew’s frontispiece engraving is apparently the only known portrait of the book’s author. This copy, rescued from the circulating stacks, is one of only three surviving copies are recorded in WorldCat, with only two listed in libraries in North America. The library’s Digital Projects department has just mounted the full text on the web and the print-on-demand reprint shown here will soon also be available: see http://sc.edu/library/digital/collections/coj.html and www.sc.edu/uscpress.

North’s Last Novel
--In New York, despite his many successes, North felt disappointed both in love and in his literary career. He had often discussed and threatened suicide, and in November 1854, he killed himself by drinking prussic acid, leaving in manuscript his final and most successful novel, a satire on New York society and the literary scene, published posthumously as The Slave of the Lamp (1854), and later twice reprinted as The Man of the World (1866, 1877). The introductory memoir remains the major, but untrustworthy, source on North’s mysterious literary career.

Emigration: William North in New York
--In 1852, North decided to emigrate to the United States. There, in New York, North associated with the literary circle at Pfaff’s Tavern and seemed to flourish. His Poe-like short stories and poems appeared in Putnam’s Monthly Magazine, Graham’s Magazine, Harper’s, the Whig Review, the Knickerbocker, and (after his death) the Saturday Press. He was editor of a short-lived comic magazine, he wrote a farce, The Automaton Man, successfully produced at Burton’s Theatre, and he drew on his experience in France to write a History of Napoleon III (1853).

Case 7: BEST-SELLERS & YELLOW-BACKS: M. E. BRADDON & RHODA BROUGHTON

Mary Elizabeth Braddon: Sensation in Three Volumes
Mary Elizabeth Braddon, 1835-1915.
Sir Jasper’s Tenant, by the Author of “Lady Audley’s Secret” etc., etc., etc.
--In terms of total sales, the most successful Victorian woman novelist was almost certainly “Miss Braddon,” who first achieved bestseller status with her first Sensation Novel, Lady Audley’s Secret (1862); the publisher, William Tinsley, made enough profit to build a suburban villa, which he named Audley Lodge. Lady Audley’s Secret, like its successor Aurora Floyd (1863), involved the hallmarks of sensation—murder, disappearance and concealed identity, and bigamy. Her own life had elements of sensation—she lived with John Maxwell, for many years her publisher, as Mrs. Maxwell, and bore him six children,
though they could not in fact marry till 1874, because his actual wife was alive in a lunatic asylum. Though her novels became more moderate as she aged, it was her first successes that secured her continuing sales. She would go on to publish over eighty full-length novels, in addition to editing the upmarket fiction monthly, Belgravia.

The Yellowback: Braddon and Others

--The five novels shown here are "yellowbacks," cheap, one-volume editions of novels often published long before, issued in bright yellow (or pink or blue or, as here, white) "pictorial boards" (i.e. hardbacks with paper-covered boards printed with often-lurid scenes from the book). Braddon alone had fifty-seven novels reprinted in yellowback format. Sales were enormous, and their cheapness and portability made yellowbacks favourites for railway reading on long journeys.

Rhoda Broughton's First Novel (Published Second)

--Like Braddon, Broughton achieved fame, and a reputation for daring with her first published novels, and then found it hard to live the reputation down. She first published Not Wisely But Too Well in the Dublin Magazine (edited by her uncle), and it only reached volume form after a second novel had appeared. Non-canonical nineteenth-century fiction, though long treasured by collectors, has not generally been treated with much respect by academic libraries, as evidenced by the first volume of this three-decker.

A Rhoda Broughton Novel in Manuscript
Rhoda Broughton, "Second Thoughts"

Autograph manuscript in two notebooks. Jack Mooney Collection of Rhoda Broughton.

--The Jack Mooney Collection has a good number of letters from Broughton, as well as some manuscripts. Her handwriting became increasingly difficult to read, and one wonders what a printer could make of a manuscript like this one. Nonetheless, the novel written here was published in 1880 (see next item).

Moving Away from the Three-Decker
Rhoda Broughton, Second Thoughts: A Novel.

--By the eighteen-eighties, even authors like Broughton were increasingly restive with the constraints of the three-decker novel format, and its dependence on sales to the circulating libraries. For this two-volume novel, she and her publisher experimented with a more
feminine flowered binding, to encourage individual and gift purchases from the target readership of younger women readers.

**Broughton Looks Back At the Girls of the 1860s**
Rhoda Broughton, “Girls Past and Present.”
Autograph manuscript, 31 pp. *Jack Mooney Collection of Rhoda Broughton.*
--In this late essay, written when she was almost eighty, and published in *Ladies Home Journal* in September 1920, Broughton describes a “great gulf” between the girls of her own generation and those of the years after World War I (whom she criticized as having “a Profound Contempt for the past”).

**Case 8: SOME VICTORIAN ILLUSTRATORS: FROM CRUIKSHANK TO THE PRE-RAPHAELITES**

**George Cruikshank, Alcoholism & Domestic Violence**
George Cruikshank, 1792-1878.
The Bottle in Eight Plates.
London, New York, Sydney: Published for the Artist, [1840]. Original cloth.
-- Cruikshank is now best-known for his illustrations to Charles Dickens’s early novels, especially *Oliver Twist.* This sequence of engravings updates Hogarth’s series from the previous century, *The Rake’s Progress.*

**The Pre-Raphaelites Illustrate Tennyson**
--The “Pre-Raphaelite Tennyson,” an edition of Tennyson’s shorter poems with woodblock illustrations by William Holman Hunt, Dante Gabriel Rossetti, John Everett Millais, and several other artists, was first published in 1857. This later version reprinted only the poems illustrated by the three best-known Pre-Raphaelite artists, together with photogravure illustrations of their original drawings. The poems they had chosen for illustration were predominantly Keatsian in style or medieval in setting, not poems of modern life, both reflecting and influencing later perceptions of Tennyson’s work.

**Gustave Doré and Idylls of the King**
Gustave Doré, “The Body of Elaine on its Way to King Arthur’s Palace,” in *The Doré Gift Book of Illustrations to Tennyson’s Idylls of the King.*
London: Moxon, [1880]. Original green cloth, with pictorial stamping in gilt and black.
--The French illustrator Gustave Doré originally published his engravings in 1868, shortly before Tennyson began expanding the scope of the series beyond the first four Idylls, which had appeared in 1859. Doré was one of the most successful 19th century artists in exploiting new print technology, with huge sales for his illustrations to Coleridge, Milton, Cervantes, and the Bible. For many years his work has been undervalued because it was so widely available, but the bindings and paper of many copies are now damaged or decayed, and it is becoming difficult to get copies in good condition.
Christina Rossetti & Dante Gabriel Rossetti
--While Dante Gabriel Rossetti is now best-known as poet and artist, he was also, like other Pre-Raphaelites, interested in illustration and the art of the book. Shown here are his woodblock designs for his sister's best-known poem, and the gilt-stamped cover he designed for his own collected poems, first published in 1870.

Edward Lear and Nonsense Poetry
--Lear, a contemporary of Tennyson, Browning, and Dickens, and a respected landscape artist, published his first Book of Nonsense as early as 1846. Its republication in 1863 coincided with the rediscovery of childhood by other adult Victorian writers, notably Kingsley's The Water-Babies (also 1863) and Lewis Carroll's Alice's Adventures in Wonderland (1865).

Case 9: POETRY & THE PRIVATE PRESS: WILLIAM MORRIS, ROBERT BRIDGES (& Michael Field?)

William Morris & the Kelmscott Press
William Morris, A Note by William Morris on his Aims in Founding the Kelmscott Press. Hammersmith: the Kelmscott Press, 1898. Original blue boards, linen spine.
--One result of a growing alienation of younger poets from the Victorian publishing marketplace was an interest in private presses and fine printing. William Morris's Kelmscott Press, founded in 1890 and best-known for the spectacular Kelmscott Chaucer illustrated by Edward Burne-Jones, is only one among several influential private presses affiliated with the Arts and Crafts movement.

Robert Bridges & the Daniel Press

And who was “Michael Field”?
“Michael Field” [Katherine Harris Bradley, 1846-1914, and Edith Emma Cooper, 1862-1913].
--Katherine Bradley and her niece Edith Cooper lived together and wrote under a single male pseudonym for over thirty years around the turn of the century. Their joint works include twenty-seven verse-plays and eight volumes of lyric poetry. Their poetry, respected among a relatively small circle in their life-time, is now receiving increasing critical attention.

Case 10: THE SHAPE(S) OF LATER FICTION: GEORGE ELIOT, ROBERT LOUIS STEVENSON (& Somerville & Ross)

George Eliot in Three Volumes
--George Eliot’s early writing was all non-fiction (her first book was a translation from the German of David Friederich Strauss’s Life of Christ). When she began publishing fiction in the late 1850s, after her first short stories she worked within the expected three-volume format. A Victorian publisher had the sheets of a novel bound up in batches, as demand justified, and successive batches might well be bound in quite different cloth, as here, creating several variant bindings or binding issues.

Breaking the Mould: Middlemarch
--George Eliot had begun work on Middlemarch in the 1869, and then broken off because of the illness of her partner George Henry Lewes’ son. When she resumed, her plan for the novel and its intertwining of multiple plots had widened. She and her publisher agreed that the novel could be much longer than the norm and that it would be issued first as eight separate five-shilling paperbacks (at two month intervals) and then as four bound volumes.
All One Novel, in Eight Parts: “A Loose, Baggy Monster”?  
George Eliot, *Daniel Deronda*.  
--Eliot followed the publication format that she had developed for *Middlemarch* in her next major novel, *Daniel Deronda*. As with the previous work, *Daniel Deronda* was first issued as eight quite substantial paperbacks, and then sheets printed from the same plates were issued as a four-volume novel. (It was Henry James who famously criticized the expansive Victorian novel as “a loose, baggy monster.”)

The Shapes of Stevenson’s Writing, I  
Stevenson, *An Inland Voyage*.  
--From his earliest privately-published pamphlet *The Pentland Rising*, through till the early 1880s, Robert Louis Stevenson’s writing was focused on a small readership of relatively upmarket critics and readers, and the format of his early books showed this both in binding and in illustration. By the 1880s and 1890s, the three-volume novel seemed oldfashioned and overlong, and Stevenson never wrote one.

The Shapes of Stevenson’s Writing, II  
--Paradoxically, much of the writing that now gets greatest critical attention, and on which his reputation rests, followed his attempt to engage with a wider readership (and larger market), through writing in more popular formats.

Robert Louis Stevenson’s *Treasure Island* as it first appeared (adjacent upright case)  
--*Treasure Island* was first published under a pseudonym, buried deep in the middle pages of this weekly paper for boys and girls. Also shown is the *Young Folks* cover advertising the first number of Stevenson’s later novel *Kidnapped* (1886). The library has full sets of both serializations.

And who were Somerville and Ross?  
E. (E. Somerville and Martin Ross, *Some Experiences of an Irish R.M.*
The Anglo-Irish writers Edith Somerville (1858-1949) and her cousin and lifelong companion “Martin Ross” (Violet Martin, 1862-1915) collaborated on more than twenty books about hunting and upper-class Irish life. The imprints reflect the increasingly global or at least imperial reach of English-language publishing. These three books come from a larger collection of their works by Smoerville and Ross donated by Janet Harkins from the books of William D. Haggard III, himself a notable horseman.

The End of the Three-Decker Novel
--Writers had long resented the demand of publishers and the circulating libraries that novels first appear in three volumes, and quite suddenly, in 1894-95, most publishers decided that the format had had its day. In this poem, Kipling looks back, in semi-satiric nostalgia, at the format as an old-fashioned three-decker sailing ship that has been superseded by one-volume steamships.


Rudyard Kipling in India
--These two books, both the product of Kipling’s early career as a journalist in India, provide a much more complex perspective on the British Raj than one might expect, one through its strange tales of encounter with the mysterious, and the other through its astringent satire on the bureaucracy of imperialism, symbolized in the docketed administrative papers on its cover.

“Lo, all our pomp of yesterday is one with Nineveh and Tyre!”
Kipling on the Consequences of Imperial Pride
Originally published in the Times, July 17, 1897, for Queen Victoria’s Diamond Jubilee. 
--Perhaps the most famous of Kipling’s poems of Empire, and long retaining a place in many English hymnals, Recessional is less a celebration than a gloomy warning that pride cometh before a fall, and that the fin de siècle was also likely to be the fin d’Empire.
And who was George Douglas Brown?
Kennedy King [George Douglas Brown, 1869-1902], *Love and a Sword, A Tale of the Afridi War*.
--George Douglas Brown, the illegitimate son of a female farmworker in Ayrshire, educated at Glasgow and Balliol, and by common consent the founder of modern Scottish novel, is widely thought to be a one-book writer. On its first publication, his masterpiece, *The House with the Green Shutters*, was compared variously to Aeschylus, Balzac, Flaubert, and even Zola. Yet for seven years, after leaving Oxford in 1895 till his early death, he earned his living as a writer. Shown here are his three books that reached print, published under three different names (out of the seven pseudonyms he is known to have used). There is no bibliography of Brown’s writings.