Recovering Lost Voices

Nineteenth-Century British Literature

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Preface

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Let me begin with a statement that the author of a preface should not usually make: I am delighted not to have read any of the dozens of literary texts discussed in this volume! I suspect that many readers of *Recovering Lost Voices: Nineteenth-Century British Literature* will share my delight. Each of the volume's eleven essays opens a window onto one or more works—novels, short stories, poems, plays, autobiographical writing, and travel narratives—that were once read, often widely, but have now fallen into relative, if not total, obscurity. All the recovered pieces invite, even compel, further study. In preparing to write this preface, I spent more time than I care to admit conducting internet searches related to three of the authors whose works intersect with my research and teaching interests: Anne Jane Thornton (Chapter 2), a woman who dressed as a man to work as a cabin boy and who wrote an autobiographical chapbook about this experience; William Gorman Wills (Chapter 4), an Irish playwright, painter, novelist, and poet whose mental illness may account for critical neglect of his work; and L.T. Meade (Chapter 6), a woman writer whose hundreds of publications include several series that feature female detectives. The recovery of understudied texts and writers is a cause for celebration, and it is particularly exciting to encounter so many voices—including the voices of disabled, queer, and women authors—who speak from the margins. Taken together, the essays show that individual acts of recovery have surprising conceptual implications. The contributions serve to correct literary histories that underrepresent popular and prolific writers (Chapters 3 and 10), to expand understandings of major poetic and prose genres (Chapters 1, 5, 7, 8, and 9), and to encourage rethinking of contemporary theoretical models (Chapter 11). Contributors Marie Kluge and Sophie-Constanze Bantle articulate a key finding: "Recovery studies [. . .] render visible the underlying power structures that control knowledge" (161).

Recovering Lost Voices provides evidence that the work of recovery is hard and messy precisely because of these power structures. As editors Michaela George and Elizabeth Drummey suggest in the Introduction to the collection, much of this difficulty can be traced to *the archives*, a term that designates both the records of the past and the sites that house these documents. What a culture chooses to preserve depends on the hegemonic values of the historical

moment in which the preservation happens. As a result, archives (in the first sense of the word) are "maddeningly uneven, asymmetrical, and unfair" (Lepore 4). The first obstacle facing a hypothetical scholar of nineteenth-century British literature who wants to recover forgotten voices is that they must work within this "uneven" archive of preserved literary materials. And then there are barriers to access. The search for rare and unpublished texts often leads to the special collections departments of far-flung research libraries; research trips require funding. While it is true that access has been radically expanded by the advent of digitization—vast numbers of nineteenth-century books and periodicals are now available for free through digital libraries such as HathiTrust and Google Books—many excellent digitized collections exist behind paywalls. Perhaps most important, even if a scholar lucks upon something intriguing using Google Books keyword search, this discovery represents only the earliest stage of the recovery process. If the text has been forgotten, then painstaking research is required to answer basic literary historical questions concerning authorship, genre, publication history, and readership.

Each contributor to this collection has a story to tell about how, despite sometimes formidable challenges, they began the process of recovering forgotten texts after discovering them in physical archives, digital libraries, or (in one case) an outdoor book kiosk. In referring to recovery as a *process*, I echo both the editors and the contributors. While the publication of this collection represents a milestone, we must engage with the recovered writings in our scholarship and classrooms to ensure that these works are not lost again. Let me propose strategies for incorporating a few writers discussed in this collection—Meade, Thomas Anstey Guthrie (Chapter 3), and Thornton—into a "Survey of British Literature" course that covers the long nineteenth century and that uses the eleventh edition of *The Norton Anthology of English Literature* as a textbook. (All the recovered texts named below are available online; see "Works Cited.") A syllabus for this course might encourage students to explore the gendering of detection by pairing Arthur Conan Doyle's "The Speckled Band" (1892) and Meade's "Finger Tips" (1902), which was co-written with Robert Eustace. Or the syllabus might include a unit on World War I that contrasts the strategies for representing male war trauma employed in Viriginia Woolf's *Mrs. Dalloway* (1925) and Guthrie's "The Breaking Point" (1919, published under the pseudonym F. Anstey). As contributor Hayley Smith explains, Guthrie makes the intriguing decision to use a paranormal trope—"the return of the dead"—to dramatize his veteran protagonist's "traumatic memory" (73-74). Although Thornton's autobiographical chapbook has not been digitized, the ballads published in the 1830s to celebrate her maritime adventures are reproduced on various online platforms ("Ann Jane Thornton"). I can envision fascinating class sessions on Victorian women and the public

sphere that place Thornton alongside Mary Seacole, a British Jamaican entrepreneur and Crimean War nurse who wrote *The Wonderful Adventures of Mrs. Seacole in Many Lands* (1858). There are hundreds of other ways to introduce the texts featured in *Recovering Lost Voices* to undergraduate and graduate literature students. I encourage readers who are also teachers to experiment.

If we are serious about promoting recovery work, we also need to build what editors George and Drummey call a "scholarly infrastructure" for the study of archives (xiii). The classroom may again play a crucial role in this project. For the past decade, I have designed assignments that expose students to research methods that support the recovery of forgotten voices. For instance, in an undergraduate class that covers Charlotte Brontë's juvenilia, I ask students to skim an 1821 volume of *Blackwood's Magazine* that Brontë likely read and to make note of stories and serialized novels that call to mind the juvenilia's imaginative world. Students are then invited to use *The Curran Index to Nineteenth-Century Periodicals* to attempt to identify the relevant authors. This undergraduate assignment is an exercise—students do not produce papers on the texts they find—but a related assignment in an M.A. seminar on Charles Dickens produced several M.A. research projects.

In concluding this preface, I want to follow George and Drummey's lead in drawing attention to what is missing from *Recovering Lost Voices*: their call for papers yieleded no proposals for essays that recover texts written by nineteenth-century Britons of color. Pioneers such as Gretchen Holbrook Gerzina, a scholar of Black Victorians, have devoted decades of research to addressing this archival lacuna. But in 2025, working to fill this gap feels especially urgent. I am a professor at a public university in the United States, where federal and state politicians are cutting funding for public archives and archival research projects—especially those archives and research projects that amplify voices marginalized by histories of racial injustice. *Recovering Lost Voices* is inspiring, and my hope is that at least some readers will focus their energies on combing through digital archives of nineteenth-century British periodicals, collections of British nineteenth-century ephemera, and antiquarian bookstores to uncover forgotten British writers of color. There are many lost voices waiting to be heard.

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Introduction
Why Recover Now?

Michaela George
and
Elizabeth Drummey

> 'Recovery' is a term with more than one possible meaning. Obviously, the first meaning is simply making texts available to readers who had no previous way of knowing about them. A second meaning of 'recovery' includes a 're-understanding' of a recovered text, reading it differently from the way it was perhaps read in the first phase of recovery. This mode of recovery has no end point [. . .]. (Fetterly qtd. in Tuttle 228)

Judith Fetterly stated this definition of literary recovery in response to the question: "Is this project now complete? Obsolete? In need of revision?" (Tuttle 228). The question was posed at the anniversary roundtable discussion for the journal *Legacy*, a publication that has been dedicated to the recovery of American women writers since 1984. This is just one example of a recent, disturbing trend of labelling recovery work, particularly of women writers, as finished, in part due to the rise of digital platforms making previously inaccessible texts accessible. Theresa Strouth Gaul notes that the answers by many contributors to the roundtable, though "thoughtful," ultimately "suggested a qualified 'yes' to the question" (264). Jennifer Bernhardt Steadman, Elizabeth Engelhardt, Frances Smith Foster, and Laura Micham similarly call out those who "theorize and teach American women writers and American women's lives as if all data has now been recovered and the existing 'canon' of texts, interpretations, and women's traditions and innovations is complete enough" (230). This is not limited to American studies; Robin Runia notes the same attitude toward recovery in eighteenth-century British studies, and we fear it will extend into nineteenth-century British studies as well (1). However, like all of these scholars and roundtable contributor Jean M. Lutes, we believe that "[t]he project of recovery is far from complete" (qtd. in Tuttle 230). This is true for women's literature, which these scholars are all referring to, as well as the wide range of other 'lost voices' from the nineteenth century—the disabled, the queer, the colonized, the racially othered, authors whose works are still lesser known or even entirely forgotten.

Recovery work, defined by Brigitte Fielder as "seeking out previously understudied texts and making them more widely available for research and teaching," became a vital part of literary studies starting in the 1970s (18). Elaine Showalter's groundbreaking *A Literature of Their Own* (1977) revealed a tradition of British women's writing and offered a "challenge to the traditional canon" that was quickly taken up by other feminist scholars (xxi). This resulted in previously forgotten texts being reprinted and examined in numerous studies spanning well into the 2000s. Talia Schaffer views the early 2000s as "a golden age for feminist recovery work" ("British" 325). Kinohi Nishikawa similarly refers to the 70s to 90s as

> the heyday of African American literature's canon formation [. . .] when primary sources were scoured for material that could be excerpted in anthologies, forgotten texts were given a new lease on life through reprints and scholarly editions, and mislaid or previously unknown works were excavated from dusty archives and made public for the first time. (176)

Schaffer notes that our current imagining of recovery work largely draws on these early days of sifting through dusty archives and finding lost texts—the "romance of the archives," as Suzanne Keen dubs it ("Victorian" 66). In a digital world where thousands of texts can be conjured with just a few clicks, it is understandable that this image seems outdated. However, those who claim recovery work is finished are viewing it as a linear process in which works are "moving irrevocably from unknown to known, from not-here to here," whereas in reality it is irregular and "materials lose and gain popularity, are reprinted only to fall out of print again" (Coats and Dippold 302). Works that have been recovered can easily become lost again due to "how quickly literary fashions change" (Warren qtd. Tuttle 232). "[W]e cannot assume that just because a certain writer's work has been reprinted or written about today it will remain part of the national consciousness forever," Joyce W. Warren states in the *Legacy* roundtable (qtd. Tuttle 232). Rather than there being a single recovery of a text, Mary Chapman notes that there are frequently two: the first recovery of actually finding the text and a "re-recovery" as the "new generations of scholars and students can find new ways to engage with them, newly framed" (832). Sharon M. Harris similarly argues: The recovery of women's writings has always been and must continue to be about advancing knowledge once a text has been recovered. Nor can our recovery work simply be of texts:

> once a text is 'recovered,' it must be analyzed through an equally broad compendium of theoretical perspectives, cultural contexts, transatlantic contexts, interdisciplinary contexts, and print and production contexts.

> That is, the scope of contexts in which we place texts is really what recovery is about, and in that sense our work has and always will have only begun. (298)

This re-recovery is vital for the survival of these texts. It is not enough to simply reprint a text and call it a day; we must continuously and actively engage with the text through new lenses and theories of scholarship. Schaffer calls for scholars to approach recovery by building an ethics of care that "focuses on care work, traditionally an unpaid duty assigned to women along with other forms of relational/work, like emotional labor" and "to imagine ourselves as enmeshed in a care relation with a text" (63-64). We view re-recovery as such a care relation. Our goal with *Recovering Lost Voices: Nineteenth-Century British Literature* is to illustrate our contributors' care, labor, and emotional connection through their scholarship on the included authors and works.

Our collection developed from a panel we chaired at the North Eastern Modern Language Association Conference in 2023. The theme of the conference was resilience— "encompassing the resilience of people, of the life of the mind, of the humanities, of trauma survivors, of the pursuit of peace with justice, of efforts to preserve the planet for human habitation, and, most recently, of the struggle to protect and defend democratic ideals, institutions, and practices" (Valentine 7). To us, recovery work is defined by resilience—the resilience of the texts themselves that represent 'lost voices' shouting across a gap of more than one hundred years in an effort to be heard and the resilience of the many scholars who devote their time and energy to making these texts known again. Elizabeth Drummey is a scholar of underread Victorian women novelists, and Michaela George, though not necessarily a recovery scholar, has worked with the concept of re-recovery through the ethics of care in her research on disability, illness, and feminist approaches to late eighteenth- and early nineteenth-century works. In addition to nineteenth-century British literature being our personal areas of interest, we also see it as particularly ripe for recovery work due to the sheer volume produced in the era. With the rising population (8.9 million to 17.9 million in the first half of the century alone) came a push for "popular education" that led to rising literacy rates as well (Altick 81, 142). New technology from industrialization allowed for more texts to be produced at cheaper prices, making them affordable for the newly literate working classes. In his argument for distant reading, Franco Moretti points out how much nineteenth-century literature has been lost: "the majority of books disappear forever—and 'majority' actually misses the point: if we set today's canon of nineteenth-century British novels at two hundred titles (which is a very high figure), they would still be only about *0.5 per cent* of all published novels" (66, emphasis original). While Moretti's point is that it is impossible to recover *all* nineteenth-century literature through traditional close reading

methods, this fact also illustrates why recovery work will never truly be finished. Our aim with the panel was to hold a place for conversation about works that have been recovered, are being recovered, or should be recovered, and we suggested panelists approach works through the lenses of feminist, queer, disability, trauma, and race studies. The result was a lively two-part panel that broadened our views of recovery, the variety of forms it can take, and the clear interest in continuing to do this work. Shortly after the conference, we decided we were not yet finished exploring recovery and took the first steps to create this collection. As we put out the call for papers and began the process of selecting chapters, our aim evolved beyond the initial one to create a space to discuss recovered works. Instead, our goal became threefold. First, we want to take a small (*very* small) step toward closing the gap of, to borrow Margaret Cohen's term, the "great unread" of the nineteenth century (23). Second, we aim to show the many different ways recovery can be performed and provide models of these methods for newer scholars. Third and finally, we hope to inspire scholars to continue the vital tradition of recovery work, not only in nineteenth-century studies, but in all fields.

The collection centers around our metaphor of 'lost voices.' With this metaphor, we are referring to the concept of the written voice. When considering a lost voice, we must ask: Who is writing? Why are we not able to read them? Our goal with recovery work is to remove the obstacles preventing us from reading each past perspective. Our current portrait of the nineteenth century is limited to the canonical voices and the shape they form. Our collection's included voices, both of the nineteenth-century authors and of the modern recovery workers, complicates our prior views of that century. Integrating these voices with well-known voices breaks down the linear observations we have of the period and the blanket categories of genre, subject, race, gender, and class. We are drawn to Kamala Visweswaran's idea of the feminist trickster who acknowledges the impossibility of "giving voice" and the complicated relationship of "speaking with" as we engage with our lost voices, sharing modern insights while collating archival information as we attempt to represent a past that we are still unpacking (100).

Each contributor has considered what the term 'lost voice' means to them. As the editors, our understanding of a 'lost voice' is a neglected work or author whose works have been left out of print, out of physical library shelves, or out of the literary conversation for the last century. In some cases, this means a complete loss of the author's history, as Samantha Trzinski highlights in her chapter on Alice Flowerdew. However, Fielder notes that neglected works are not only works that are "omitted" from the archives, as Lesley Goodman shows in her chapter on Edith Johnstone's *A Sunless Heart* (1894), which was reprinted by Broadview Press in 2008 but has only received minimal scholarly attention

(18). These two pieces bookend our collection, while our other nine contributors express a wide range of possibilities of what it means for a text to be lost. We believe that to be lost is a condition of purposeful neglect. Nishikawa urges people to reflect on the idea of lostness "that characterizes African American archives in the wake of institutionalization," and we urge people to use a similar lens for archival work on the nineteenth century (177-178). As we push to open archival access, we must continue to address the institutional desire to neglect the voices of those that are stigmatized, isolated, queer, and ill. Each author recovered in this collection adds to the larger literary scope of the nineteenth century. We can see the breadth of approaches to well-known genres, such as juvenile poetry, travel narratives, and plays, as well as unique perspectives that were purposefully lost as they do not conform to the accepted public image of the British nineteenth century.

Defining neglect is important for recovery work, but it is also only the first step. Establishing infrastructure within archives is also a vital part of recovery. Fielder acknowledges that the labor of recovery does not stop once a work has been discovered, but instead "recovery involves broader methodologies for archival research, reading, and scholarship" to keep a work from returning to neglect (18). The idea of value and recovery is a complicated one, as the value of any literary work is often dependent on the scholar and larger consensus, and therefore promoting a recovered work into the scope of a 'valuable' addition to scholarly conversation is alone a hindrance. One goal of this collection is to offer guidance on recovery work and to encourage perseverance once something is discovered. Neglected texts require work and labor to reintroduce them into conversation, and Fielder reminds us that this is a "larger project of archival reparation" to more "accurately" represent history and allow us to upend the "relations of power" that decree who is included in our working body of texts (20).

To prevent re-neglect of recovered works, scholars need to place value in these works, offer additional efforts to streamline archival infrastructure, remove obstacles for students and laypeople from finding and reading texts, and create grants for archival travel. The urgency for scholarly infrastructure is not unique to our authors; Susan Belasco expressed this need back in 2009, that "[a]ll of us have a responsibility to press harder on creating the basic tools we need to nurture and sustain work" in discovering women writers, and as our collection attains, additional neglected voices (329). Our contributors highlight the need for infrastructure by discussing their own trouble accessing sources. While some contributors had access to physical archives, many utilized digital archives for their work. The digitalization of texts is sometimes cited as a reason that recovery work is obsolete. However, as Gaul points out, "uneven access to digital resources" means that not everyone can access these works (262).

Hayley Smith discusses coming up against paywalls during her research and how she ultimately used her own funds to access them. Sophie-Constanze Bantle and Marie Kluge ran into difficulties finding L.T. Meade's detective stories due to the lack of physical reprints and were only able to eventually access them thanks to a connection at the University of Alabama. From these contributors' experiences, we can see how easy it is for texts to remain lost without the necessary infrastructure in place. Digital archives are one step toward building this infrastructure, but there is still much to be done.

An inherent element of recovery work is what to do with a text once it has been recovered. Some of our contributors worked entirely through their own created manuscripts of works they found in archives, or were limited to researching only while in direct contact with physical manuscripts. Others detailed the level of luck and opportunity that played into their recovery, something that cannot be directly replicated but hopefully will be continued. A disturbing notice of other recovery workers is that though more and more recovery work has been conducted, and more and more works are available through online archives, there is still a hierarchy of what is being included in syllabi and therefore what drives student, and later, scholarly investment (Burnham 122). In fact, Michelle Burnham notes in her introduction to *Legacy's* reflection on American Women Writers' recovery, that once a recovered text is available as a "digital resource, the harder it has become to get those texts into print" and there are certain refrains from using only digital resources in classrooms, opting instead for printed editions from scholarly publishers (122). Therefore, a part of our hope is to encourage more diverse approaches to recovery work and to de-stigmatize digital access.

There are critical concerns attached to how recovery work is done and the exigency behind conducting such work. Missing from our collection are the neglected works by British people of color, and that indicates a continued problem within the archival scope. There have been many contributions of recovering Black British voices and African American voices of the nineteenth century to overcome the "critical blind spots of canon conservation" which determine who is allowed to stay recovered (Nishikawa 177). Also missing are the voices of those in countries colonized by the British Empire. Unfortunately, our collection is limited by the reach of our own request and by the resources available to our authors. There are also the hindrances of time and availability. We acknowledge that our collection is a small (once again, very small) contribution to the recovery of nineteenth-century British literature, and it would be impossible to create a collection where every lost voice is recognized. We hope that this collection will inspire scholars to recover those voices we were unable to represent.

The organization of our collection has gone through many iterations. At its start, we believed that placing our authors into categories of genre and theme of critical analysis would work best to offer easier guidance for readers to enhance their research of these specific categories. However, as our chapters were reviewed, a larger, more important conversation arose between our contributors: that of how they pursued their recovery work. Upon revisiting each contributor's narration of the recovery work they labored over, we determined we should attempt to organize our collection by recovery process–breaking up the collection by method, such as digital versus physical archive. This system, while fitting better with our overarching goal, still did not quite capture our collection's purpose. Each contributor's experience of recovery is individual, unique, and difficult to categorize, leaving our intended sections convoluted. Thus, we decided to combine our organization ideas and remove the need for labeling sections, allowing each of our contributors to speak about their individual recovery experiences and their findings and express the importance of their authors and texts.

In the opening chapter, Samantha Trzinski asks us to reconsider the classification of Alice Flowerdew as a poet for children by examining her elegiac poems. She discusses the impact of the author's melancholy and the persona created to engage with sorrow and hardship, arguing her continued literary significance. Trzinski discovered Flowerdew's text by random and, upon looking further, found that some of her works bore the wrong name. This made recovering Flowerdew a larger challenge; not only are her works inaccessible, but they are also incorrectly labelled. Trzinski's chapter opens our work with an example of the true perseverance required to right the wrongs of historical and literary neglect.

Ruth Gehrmann's chapter reframes Anne Jane Thornton's narrative, inviting readers to recover her voice by reading her chapbook in the British Library in London as a literary piece of female-authored nautical literature. She argues for its significance as evidence for women's experiences as seamen, how they viewed and approached labor, their gendered experiences of violence, and their determination to earn wages, not just to embark on romantic journeys, as are highlighted by the ballads written at the time. Gehrmann writes of her experience in the archives and her hopes that by beginning to examine this chapbook through a critical lens, the work will be brought out of the archive and into literary scrutiny.

Hayley Smith's chapter on Thomas Anstey Guthrie explores an author who has been pigeonholed as a comic writer due to his successful debut novel. However, his work extends far beyond comedy, and he pushed against this categorization throughout his life. Smith asks readers to re-evaluate Guthrie's reputation by examining his *parapsychological* works through the lens of mad

studies. Smith's extensive archival work resulted in the discovery of forgotten manuscripts, diaries, and correspondence that shed new light on Guthrie's life and works.

Serena Marchesi explores the effects that the contemporary and continued stigmatization of mental health played on the removal of William Gorman Wills's *oeuvre* from critical and public awareness through her close readings of two of his works and the biography written by his brother, Freeman Wills. In order to examine his works, Marchesi transcribed documents found in the British Library's Lord Chamberlain's Plays collection. Throughout her chapter, she comments on how the lack of access to Wills's works creates a major obstacle to allowing it to come into literary conversation, let alone public interest. Though she argues its original removal stems from public stigmatization and overall discomfort with mental illness and its representation, it is clear that the continued neglect is maintained through lack of access.

Charles Reeve examines Elizabeth Murray's representation of Africa in her art and writings and how they differ from the more well-known depictions by male artists. Rather than acting as a voyeur in a sexualized vision of "the Orient," she immersed herself in the community. Murray represents the voices of many women travelers who recorded their impressions and have subsequently been forgotten. Reeve was able to access Murray's writings through online sources, but the lack of documentation in the early nineteenth century provided difficulties in knowing her full history. He could also find only a few of her artworks, speculating that most may have disintegrated due to neglect and providing another example of the necessity of recovery.

Sophie-Constanze Bantle and Marie Kluge's chapter focuses on the little-known detective stories of L.T. Meade. Though the *fin de siècle* interest in detection lives on through the popularity of Sir Arthur Conan Doyle's Sherlock Holmes, the figure of the female detective that developed in the period has been almost forgotten. They examine Meade's two female detectives, Florence Cusak and Diana Marburg, the ways the characters subvert the traditional Victorian gender paradigm, and the counternarrative they offer to the masculine detective plot we are so familiar with in the twenty-first century. Bantle and Kluge found accessing Meade's stories difficult due to the lack of reprints and ultimately utilized digital scans. Their work reminds us of the many barriers to recovery.

Madison Marshall also discusses the subversion of gender roles in her chapter on Julia Wedgwood. Though she was once considered a better novelist than Charlotte Brontë, Wedgwood's novels have received little scholarly attention. She argues that Wedgwood critiques Victorian gender norms in her masculine female characters and feminine male characters, but ultimately ends by conforming to these ideals. Wedgwood herself has been overshadowed by her

male relatives and friends, such as Charles Darwin and Robert Browning. Marshall discovered Wedgwood through research on one of these relatives, and her research draws extensively on correspondence in the Wedgwood Collection at the Victoria & Albert Museum.

Sharmila Jayasinghe reminds readers of the necessity of viewing noncanonical representations of colonial writings as they demonstrate the varied and intrinsic ways colonial ideologies were dispersed. In her argument for how Samuel Baker's colonialist viewpoints were elevated by his humor and rhetoric, she argues for the need to continue reading this and other lesser-known or out-of-print travel writings of colonized societies, especially those like Ceylon, which are often kept out of colonial conversations. She also shares her personal story of discovery, how she found this text in a street market in Colombo. Her narrative helps present an important element of recovery work: the need for texts to be physically available. We cannot discover and continue analyzing works if we do not have access to them, nor can people outside of academia enjoy and experience works that simply do not exist in print form. Her experience with seeing the marginalia and the history of this copy reminds us of the true lived necessity of texts.

Tom Bragg argues for the necessity of including G.P.R. James's *oeuvre* in literary conversation as his works provide crucial insight into public interest and taste of the historical novel. Bragg places James's novels into conversation with Sir Walter Scott, William Harrison Ainsworth, and Sir Edward Bulwer-Lytton while also hypothesizing why James has been critically forgotten. We see how Bragg came to find this prolific author, discovering his *oeuvre* unlabeled and unvalued in a library, and why Bragg has spent much of the past decade working to restore James to literary discussion. This chapter offers a great evaluation of why some authors are forgotten.

Drew Banghart contributes to the ongoing recovery of novelist Marie Corelli, who was a bestselling author, though trashed by critics and the subject of little scholarship until the end of the twentieth century. Banghart approaches Corelli's work through her interest in Egypt and the development of Egyptology in the late Victorian era. He argues that Corelli is engaging in a recovery project of her own by pushing against the ever-increasing disciplinary specialization of Egyptology as a science. Though scholarship on Corelli has become more available in the twenty-first century, Banghart notes that those studying her must contend with the "layers of critical condescension" that have been heaped on her in the last century (191). His chapter provides a necessary re-approach to an only recently recovered author.

The collection ends with Lesley Goodman's chapter on Edith Johnstone's New Woman novel *A Sunless Heart*, the only text discussed here that is in print today. Goodman uses trauma studies to examine the novel's portrayal of childhood

sexual abuse and its aftermath and argues that Johnstone critiques the concept of representing trauma by creating a character who vehemently refuses to speak about it. She re-approaches a recently recovered author who could be at risk of falling into obscurity again, noting that despite being printed by a prestigious academic press, Johnstone's novel is not often brought into scholarly conversation. With this chapter, Goodman works to close this scholarly gap and ensure that Johnstone remains recovered.

While reading through these chapters, we ask that you practice reading with care by noting the voices of our contributors as they share their unique scholarly labor. For many, these chapters are the culmination of years of work. Some dug in archives, both physical and digital. Others traveled as needed to discover and personally transcribe the materials needed for their research, while others pored through databases to find any scholarly analysis, contemporary or modern, addressing their neglected and forgotten author. Our contributors' care is evident in their first-person accounts and throughout their analyses, advocating for the value of their chosen recovery work.

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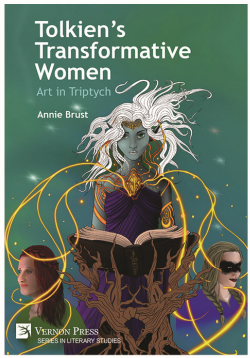

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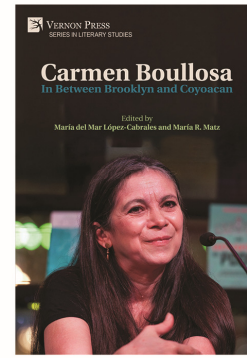

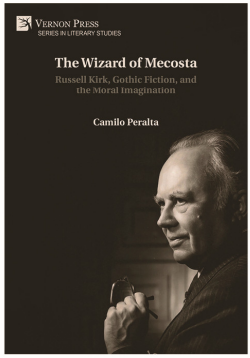

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