

Recovering Lost Voices

Nineteenth-Century British Literature

Edited by

Michaela George

Georgia College & State University

Elizabeth Drummey

Independent Scholar

Series in Literary Studies



VERNON PRESS

Copyright © 2026 by the Authors.

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior permission of Vernon Art and Science Inc.

www.vernonpress.com

In the Americas:

Vernon Press
1000 N West Street, Suite 1200,
Wilmington, Delaware 19801
United States

In the rest of the world:

Vernon Press
C/Sancti Espiritu 17,
Malaga, 29006
Spain

Series in Literary Studies

ISBN: 979-8-8819-0425-8

Product and company names mentioned in this work are the trademarks of their respective owners. While every care has been taken in preparing this work, neither the authors nor Vernon Art and Science Inc. may be held responsible for any loss or damage caused or alleged to be caused directly or indirectly by the information contained in it.

Cover design by Vernon Press. Image by EyeEm on Freepik.

Every effort has been made to trace all copyright holders, but if any have been inadvertently overlooked the publisher will be pleased to include any necessary credits in any subsequent reprint or edition.

Contents

Preface	v
Lanya Lamouria <i>Missouri State University</i>	
Introduction: Why Recover Now?	ix
Michaela George and Elizabeth Drummey	
Chapter One	
Alice Flowerdew and Didactic Melancholy	1
Samantha Trzinski <i>The Ohio State University</i>	
Chapter Two	
Approaching Nautical Fiction by Female Seafarers	17
Ruth Gehrmann <i>Johannes Gutenberg-University Mainz</i>	
Chapter Three	
'[A]ll but forgotten': Thomas Anstey Guthrie	35
Hayley Smith <i>Independent Scholar</i>	
Chapter Four	
Insanity in the Works of W.G. Wills	53
Maria Serena Marchesi <i>University of Messina, Italy</i>	
Chapter Five	
Strength, Comfort, Delight: Elizabeth Murray's <i>Sixteen Years</i>	77
Charles Reeve <i>OCAD University</i>	

Chapter Six	
Detection and Gender in L.T. Meade's Mysteries	97
Marie Kluge	
<i>Otto-Friedrich-University Bamberg</i>	
Sophie-Constanze Bantle	
<i>University of Freiburg</i>	
Chapter Seven	
Julia Wedgwood and the Gender-Norm Covenant	119
Madison Marshall	
<i>University of Leeds</i>	
Chapter Eight	
Baker's Ceylon and the Oriental Gaze	145
Sharmila Jayasinghe	
<i>University of Sydney</i>	
Chapter Nine	
G. P. R. James and the Decline of Historical Romance	163
Tom Bragg	
<i>Lincoln Memorial University</i>	
Chapter Ten	
Recovering Egypt in Marie Corelli's <i>Ziska</i>	185
Drew Banghart	
<i>West Liberty University</i>	
Chapter Eleven	
Witnessing Trauma in <i>A Sunless Heart</i>	203
Lesley Goodman	
<i>Albright College</i>	
About the Contributors	221
Index	225

Preface

Lanya Lamouria

Missouri State University

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 Virginia 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 yielded 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.

Works Cited

- “Ann Jane Thornton.” Special Collections, Newcastle University, <https://blogs.ncl.ac.uk/speccoll/2023/07/26/ann-jane-thornton/>.
- Anstey, F. [Thomas Anstey Guthrie]. “The Breaking Point.” *The Strand*, Dec. 1919, pp. 534–542. <https://hdl.handle.net/2027/mdp.39015056050019>.

Blackwood's Magazine, vol. 10, 1821. https://www.google.com/books/edition/Blackwood_s_Edinburgh_Magazine/5ilEeCp_og8C?hl=en&gbpv=1&pg=PP7&printsec=frontcover.

Brontë, Charlotte. *Juvenilia, 1829-1835*, edited by Juliet Barker. Penguin Books, 1996.

Conan Doyle, Arthur. "The Speckled Band." *The Norton Anthology of English Literature*, edited by Stephen Greenblatt, et al., 11th ed., Volume E, Norton, 2024, pp. 872-889.

Lepore, Jill. *These Truths: A History of the United States*. Norton, 2018.

Meade, L.T. and Robert Eustace. "Finger Tips." *Pearson's Magazine*, Aug. 1902, pp 787-797. <https://hdl.handle.net/2027/njp.32101064077918>.

Seacole, Mary. From *The Wonderful Adventures of Mrs. Seacole in Many Lands*. *The Norton Anthology of English Literature*, edited by Stephen Greenblatt, et al., 11th ed., Volume E, Norton, 2024, pp. 108-135.

The Curran Index to Nineteenth-Century Periodicals, <https://www.curranindex.org>

Woolf, Virginia. Mrs. Dalloway. *The Norton Anthology of English Literature*, edited by Stephen Greenblatt, et al., 11th ed., Volume E, Norton, 2024, pp. 290-398.

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.

Works Cited

- Altick, Richard D. *The English Common Reader: A Social History of the Mass Reading Public, 1800-1900*. 2nd edition. 1957. Ohio State University Press, 1998.
- Belasco, Susan. "The Responsibility is Ours: The Failure of Infrastructure and the Limits of Scholarship," *Legacy*, Vol. 26, No. 2, 2009, pp. 329-336. Project Muse. <https://doi.org/10.1353/leg.2009.a317061>
- Burnham, Michelle. "Literary Recovery in an Age of Austerity: A Review of Early American Reprints and Just Teach One," *Legacy*, Vol. 32, No. 1, 2015, pp.122-132. <https://doi.org/10.5250/legacy.32.1.0122>
- Chapman, Mary. "'For the Woman Who Came Before': The Hidden Hands of Literary Recovery Scholars." *American Literary History*, vol. 35, no. 2, 2023, pp. 831-840. <https://doi.org/10.1093/alh/ajad006>
- Coats, Lauren and Steffi Dippold. "Beyond Recovery." Introduction. *Early American Literature*, vol. 55, no. 2, 2020, pp. 297-320. <https://doi.org/10.1353/eal.2020.0050>
- Cohen, Margaret. *The Sentimental Education of the Novel*. Princeton UP, 1999. <https://doi.org/10.1515/9780691188249>
- Fielder, Brigitte. "Recovery." *American Periodicals: A Journal of History & Criticism*, vol. 30, no. 1, 2020, pp. 18-21.
- Gaul, Theresa Strouth. "Recovering Recovery: Early American Women and Legacy's Future." *Legacy*, vol. 26, no. 2, 2009, pp. 262-283. <https://doi.org/10.1353/leg.2009.a317058>
- Harris, Sharon M. "'Across the Gulf': Work in the 'Post-Recovery' Era." *Legacy*, vol. 26, no. 2, 2009, pp. 284-298. <https://doi.org/10.1353/leg.2009.a317059>
- Moretti, Franco. *Distant Reading*. Verso, 2013.

- Nishikawa, Kinohi. "The Archive on Its Own: Black Politics, Independent Publishing, and 'The Negotiations.'" *MELUS*, vol. 40, no. 3, Fall 2015, pp. 176-201. <https://doi.org/10.1093/melus/mlv033>
- Runia, Robin. Introduction. *The Future of Feminist Eighteenth-Century Scholarship: Beyond Recovery*, edited by Robin Runia. Routledge, 2018, pp. 1-9. <https://doi.org/10.4324/9780203702857-1>
- Schaffer, Talia. "British Non-Canonical Women Novelists, 1850-1900: Recent Studies." *Dickens Studies Annual*, vol. 37, 2006, pp. 325-341.
- . "Victorian Feminist Criticism: Recovery Work and the Care Community." *Victorian Literature and Culture*, vol. 47, no. 1, 2018, pp. 63-91. <https://doi.org/10.1017/S1060150318001304>
- Showalter, Elaine. *A Literature of Their Own: British Women Novelists from Brontë to Lessing*. 1977. Princeton UP, 1999. <https://doi.org/10.1515/9780691221960>
- Steadman, Jennifer Bernhardt et al. "Archive Survival Guide: Practical and Theoretical Approaches for the Next Century of Women's Studies Research." *Legacy*, vol. 19, no. 2, 2002, pp. 230-240. <https://doi.org/10.1353/leg.2003.0035>
- Tuttle, Jennifer S. "Looking Back, Looking Forward: Two Legacy Roundtable Discussions." *Legacy*, vol. 26, no. 2, 2009, pp. 220-241. <https://doi.org/10.1353/leg.2009.a317494>
- Valentine, Joseph, editor. Northeastern Modern Language Association 2023 Convention, March 23-26 2023 Niagara Falls, NY, NeMLA, 2023.
- Visweswaran, Kamala. *Fictions of Feminist Ethnography*. University of Minnesota Press, 1994.

PAGES MISSING
FROM THIS FREE SAMPLE

About the Contributors

Charles Reeve is Associate Dean of Arts and Science and Professor of Visual and Critical Studies at OCAD University (Toronto). He is the author of *Artists and their Autobiographies from Today to the Renaissance and Back* (Routledge, 2022); co-editor with Rachel Epp Buller of *Inappropriate Bodies: art, design, and maternity* (Demeter, 2019) and co-editor with Samir Gandesha of *To Hell with Poverty: the politics and philosophy of Gang of Four* (Bloomsbury, forthcoming). Prof. Reeve also has curated numerous exhibitions and has written widely on modern and contemporary art and culture for publications such as *frieze*, *Art History*, *RACAR*, *Biography*, *a/b*, the *London Review of Books*, the *Literary Review of Canada* and the *Atlanta Journal-Constitution*.

Drew Banghart is an Associate Professor of English at West Liberty University. His research focuses on the rise of disciplinarity in the nineteenth century. He is particularly interested in the gap between specialized experts and the lay public, and how popular writers and publishers attempted to bridge this divide.

Elizabeth Drummey is an independent scholar who received her PhD in English Literature from the University of New Hampshire in 2025. Her research interests include overlooked Victorian women writers, the nineteenth-century literary marketplace, and the Gothic novel. Her dissertation, “*She wrote too much*”: *Overproduction, Canonicity, and Victorian Women Novelists*, explores how accusations of “writing too much” have kept prolific and popular novelists like Margaret Oliphant, Mary Elizabeth Braddon, and Charlotte Riddell out of the literary canon. Her article “‘A novel in two years was thought the proper course’: Overproduction and the Quality of Literature in Charlotte Riddell’s *A Struggle for Fame*” is forthcoming in *Victoriographies*.

Hayley Smith was awarded a PhD in English Literature from Canterbury Christ Church University in 2024 for her research on Thomas Anstey Guthrie. Her doctoral thesis, ‘Recovering Thomas Anstey Guthrie (1856–1934): Genre and Geography,’ sought to reassess this much-neglected author, repositioning him as a literary geographer and examining his commitment to representing real and conceptual space and place. More broadly, her interests lie in the long nineteenth century and include: the recovery of neglected writers and understudied texts; *fin de siècle* fantasy literature; and spatiality in the literary text. Beyond Victorian literature, she has published on intimate partner violence in the contemporary horror film.

Lanya Lamouria is a professor of English at Missouri State University, where she teaches nineteenth-century British literature and organizes an undergraduate literature conference. She also serves as an editor of *Nineteenth Century Studies* (Penn State University Press). Her explorations of Victorian literature and transnational politics have appeared in such journals as *Dickens Quarterly*, *Dickens Studies Annual*, *Journal of Victorian Culture*, *Victorian Literature and Culture*, and *Victorians: A Journal of Culture and Literature*. She works to recover lost voices in both her teaching and research, most recently in an article entitled "A Post-Emancipation Fiction of Black Imperial Masculinity: John Briggs's *The History of Jim Crow* (1839)" (*Slavery and Abolition*).

Lesley Goodman is Associate Professor of English at Albright College in Reading, Pennsylvania, where she teaches British literature, first-year writing, creative writing, and more. Her work has been published in *Narrative*, *The Journal of Popular Culture*, *Nineteenth-Century Gender Studies*, and *Victorian Studies*.

Madison Marshall was awarded her AHRC-funded PhD in English Language and English Literature with Recognition of Research Excellence from the University of Leeds, where she was a White Rose scholar and subsequently held a LAHRI Postdoctoral Research Fellowship. Previously graduating BA (Hons) in English Language with Linguistics from the University of Sheffield, her first-class undergraduate dissertation earned her a postgraduate scholarship from the Faculty of Arts, and she went on to obtain her MA by Research in Historical Language Studies with Distinction (Class rank: 1st). She has held teaching positions at the Universities of Leeds, Derby, Brighton, and Sheffield, specializing in Victorian and modern literature, literary stylistics, sociolinguistics, and the history of linguistics. Her research is genuinely and organically interdisciplinary, spanning epistolary and life writing, intellectual and literary networks, literature, history, philology, material culture, and women's studies. What connects all this work is an interest in how gender, disability, sexuality, agency and influence intersect with Victorian intellectual history and modernist culture. Having disaggregated into standalone publications three distinct strands of her PhD thesis on the complex Wedgwood-Darwin intellectual networks of influence, she is working on a new project. Intervening in twenty-first-century Neo-Victorian inquiry that reads back current gender debates into their polemical nineteenth-century contexts, the central output of this project will be a monograph that imagines new and previously unidentified possibilities about the life writings of Charlotte Brontë, Julia Wedgwood, and Virginia Woolf.

Maria Serena Marchesi is Associate Professor of English Literature at the Department of Ancient and Modern Civilizations (DICAM: Dipartimento di Civiltà Antiche e Moderne) of the University of Messina, Italy. She has

published several monographs and articles on the poetry, fiction and theatre of the Victorian age, focusing on authors such as Alfred Tennyson, Christina Rossetti, Charles Kingsley, Arthur Machen, John Ruskin, Henry Irving, Clement Scott, Dion Boucicault, and Herman Charles Merivale.

Marie Kluge holds an MA in Literary Studies with a focus on British literature and culture from Friedrich-Alexander-University Erlangen-Nuremberg. She is a research assistant and PhD candidate at Otto-Friedrich-University Bamberg at the Chair for English and American Cultural Studies, where she is writing her dissertation on contemporary female investigators in Anglophone literature and culture. Apart from crime fiction and femininity, her research interests include Victorianism, adaptation studies, as well as medical humanities and depictions of illness and health.

Michaela George received her PhD in Literature from the University of New Hampshire in 2025. She currently holds a faculty position at Georgia College & State University. Her research interests include illness, feminism, and mother-daughter relationships. She has engaged with the concepts of the labor of care in her examinations of mother-daughter inheritances. Her dissertation, titled *A Daughter's Inheritance: The Construction of Motherhood through Death*, is concerned with how the construction of motherhood occurs in deathbed scenes in Romantic literature. She received her MA from Northern Arizona University in 2018. Her essay "The Symbolism of Trees in Tess of the d'Urbervilles" is published in *The Explicator*.

Ruth Gehrmann is a lecturer at the Obama Institute for Transnational American Studies at the University of Mainz, Germany and a postdoctoral researcher in the Collaborative Research Center "Studies in Human Differentiation" at Mainz. Her first book, *Future T/Issues: Organ Transplantation in Literary and Medical Narratives* (2024, DeGruyter), explores organ transplantation in the life writing of surgeons and speculative fiction. Besides her interest in the medical humanities, her current research engages with commonly overlooked texts of maritime writing and examines nautical literatures through the lenses of authorship and gender dynamics.

Samantha R. Trzinski holds a PhD from The Ohio State University with specializations in nineteenth-century British literature, book history, and educational theory. Her research focuses on the intersections of literacy and education, specifically in early children's books. She is the Director of Education and Workforce Development for the U. S. National Science Foundation HAMMER Engineering Research Center.

Sharmila Jayasinghe is a Sri Lankan-Australian author and researcher, and a PhD candidate at the University of Sydney. Her research focuses on

postcolonial theory, with particular attention to Occidentalism and Orientalism. She investigates how Occidentalist ideologies, understood as anti-Western and anti-colonial, shape the East's articulation of the West, and how these inherited perceptions transform in the diaspora through migration, memory, and literary imagination. Sharmila's current study examines pre- and post-colonial literary and cultural texts to explore how diasporic Sri Lankan communities negotiate identity, resistance, and hybridity. She holds a Master of Arts in Creative Writing and Literature from Deakin University, where she won the 2022 Postgraduate Publishing Prize for her work *Brown Isn't My Colour*, and a Bachelor of Arts from the University of Colombo. Prior to her research career, she worked as a journalist.

Sophie-Constanze Bantle is an associate researcher and PhD candidate at the English Department of the University of Freiburg, Germany. She is currently writing her dissertation on the Neo-Victorian detective series in Anglophone popular fiction and television. Her research interests include crime fiction, Victorian and Neo-Victorian literature, adaptation studies, as well as film and television studies.

Tom Bragg is an associate professor at Lincoln Memorial University. He is the author of *Space and Narrative in the Nineteenth-Century British Historical Novel* (2016).

Index

A

A Fireside Story of Ireland, 54
A Literature of Their Own, x, xix
A Long Retrospect, 36, 51
A Sunless Heart, xii, xvii, 203, 204,
205, 206, 207, 209, 213, 217, 219,
220
A Whim and its Consequences, 175
advanced, 155
aesthetic delight, 151
Agincourt, 171
Agnes Sorel, 170, 171
Ainsworth, William Harrison, xvii,
43, 51, 164, 166, 169, 171, 173,
175, 176, 177, 178, 179, 180, 181,
182
Alayón, 87
Carmen Diaz, 79
An Old Debt, 124, 131, 135, 142,
143
annexation, 155
Anster, John Martin, 59
Araby, 54
Archer, William, 53, 66
archival, xii, xiii, xiv, xvi, 3, 39, 79,
99
archives, x, xii, xiii, xiv, xv, xviii, 3,
20, 39, 54, 78, 123, 146, 191
aristocratic heritage, 150
art, 215
Athenaeum, 126, 142
Australian horses, 151

B

backward, 155

Baker, Samuel, xvii, 146, 147, 148,
149, 150, 151, 152, 153, 154, 155,
156, 157, 158, 159, 160, 161
barbarism, 156
Barrett, Wilson, 58, 68
Barry
Bill, 78
Bateman, Hezekiah, 53, 67
Baudelaire, 85, 90
Belasco, Susan, xiii, xviii
Belot, Louis Marc Adolphe, 67
Bencomo
Quebihi, 84
benevolent savior, 150
Black-Eyed Susan, 57
blacksmiths, 157
Bleak House, 61
Boucicault, Dion, 54, 55
Braddon, Mary Elizabeth, 54, 62
British, 146, 147, 150, 151, 152,
153, 154, 155, 156, 157, 158, 159
British Library Lord Chamberlain,
xvi
British literature, 146
broadside ballads, 22
Brontë, Charlotte, xvi, xix, 125,
127, 131, 140, 142, 166, 168
Browning, Robert, xvii, 66, 71, 73,
120, 123, 124, 125, 129, 131, 134,
143
Buckingham, 55
Bulwer-Lytton, Edward, 166, 169,
173
Bulwer-Lytton, Sir Edward, xvii,
164, 166, 173, 177, 179, 181, 182
Burnham, Michelle, xiv, xviii

C

canon, ix, x, xi, xiv, 2, 8, 19, 79, 98,
 99, 102, 104
 capitalize, 154
 care, xi, xviii, 9, 10, 11, 12, 59, 62,
 108, 124, 130, 131, 137, 151, 204
 Carlyle, Jane, 119
 Carlyle, Thomas, 60, 62, 63, 64, 139
 Caruth, Cathy, 206, 209, 212, 219
 Castillo, 87, 90
 Francisco Javier, 79
Castle of Ehrenstein, The, 173, 174
 Çelebi, 90
 Evliya, 82
 Ceylon, 145, 146, 147, 148, 149,
 150, 151, 152, 154, 155, 158, 159
 chapbook, xv, 19, 20, 21, 22, 25, 26,
 27, 28, 29, 30, 31, 32
 Chapman, Mary, x, xviii
 character nescience, 135
Charles Darwin, 140
Charles the First, 54, 55, 67
Charles Tyrrell, 175
 childhood sexual abuse, 204, 209,
 212, 217
 children's literature, 2, 14
 Chinese labor force, 155
 chivalry, 169, 170, 172, 174, 180
 Christian, 157
 civilizing mission, 152
Claudian, 61
 Clay, Frederic, 54
 Clayton, 60, 61, 62, 63, 64, 65, 66,
 77, 78, 79, 83, 89, 90
 Ellen, 79
 Cobbe, 87, 90
 Frances Power, 87
 code of manliness, 126
 Coleridge, Samuel Taylor, 7
 Colombo, 154
 colonial, xvii, 20, 38, 80, 145, 146,
 147, 150, 151, 152, 153, 154, 155,
 156, 157, 158, 159, 160, 161, 187,
 196
 colonial expansion, 153
 colonialism, 147

coloniser, 155, 157, 158
 colonist, 151
 comic fantasy, 36, 37, 46
 commerce, 153
 Comte de Gobineau, 82
 Joseph-Arthur, 82
Cora, or, Love and Passion, 67
 Corelli, Marie, xvii, 185, 186, 187,
 188, 189, 190, 191, 192, 196, 197,
 198, 199, 200, 201
 Corelli, Marie,
 A Romance of Two Worlds, 189–
 91
 The Sorrows of Satan, 186, 198
 The Soul of Lilith, 186, 198
 Ziska, 186–87, 197–200
 Court Theatre, 67
 criminality, 156
 Cromwell, Oliver, 54, 55
 Cusack, Florence, xvi, 98, 99, 105,
 106, 107, 108, 109, 110, 111, 114,
 115, 116

D

Darnley, 171, 181
 Darwin, Charles, xvii, 119, 120,
 121, 122, 129, 131, 133, 135, 140,
 141, 143
 Darwin, Erasmus, 129, 135
David Chantry, 54
 de Lamartine, Alphonse Marie
 Louis de Prat, 65, 66
 Delacroix, 77, 85, 88, 90, 91, 95
 Eugene, 78, 79, 81, 85, 86, 87, 88,
 89
Descent of man, 122
 detective fiction, 98, 99, 100, 101,
 102, 105, 110, 112, 114, 115, 116
 deuteragonist, 131
 Dickens, Charles, 61, 133, 168
 digital archives, xiii, xiv, 146
 direct address, 136
 disillusionment, 154
 Dissociation, 207
 Diston, 84

Alfred, 84
 double plot, 172, 173
 Doyle, Arthur Conan
 "Lot 249", 194
Dracula, 67
 Dunster, 148

E

East, 146, 150, 151, 157, 159
 East India Company, 154
 Edgeworth, Maria, 119
 education, 2, 13, 148, 158
 Edward Said, 146, 152, 153, 155,
 157, 158, 159
 Edward Young, 126, 132, 134, 135,
 136, 137, 138, 139
 Edward Young senior, 132, 136
 Edwards, Amelia, 193–94, 195
 Egyptology, xvii, 185, 186, 187, 191,
 192, 193, 194, 196, 198, 199, 200,
 201
 elegy, 1, 2, 8, 10, 12, 14
 Eliot, George, 168
 Ellen Scudamore, 126, 131
 Ellis, Stewart Marsh, 165, 166, 167,
 168, 174, 177, 179
 emasculation, 156
 empathy, 216
 Empire, 146, 147, 148, 150, 152,
 153
 England, 150
 entrepreneurial, 158
 epistolary album, 121, 123
 epistolary breakdown, 124
 epistolary pact, 123
 established literary trope, 132, 135
 Eugenia Churchill, 126, 128, 129,
 137, 138
 Eurocentric, 151
Examiner, 126

F

F Anstey, 36, 38, 51
 father figures, 126, 135, 139

father's substitute, 136
Faust, 67, 69
 Female Suffrage (1872), 144
 Female Suffrage in Its Influence
 on Married Life, 139
 Female suffrage, considered
 chiefly with regard to its indirect
 results, 122
 female warrior, 19, 23, 24
 feminist heroine, 137
 Fetterly, Judith, ix
 Feuillet
 Felix, 87
 fictionality, 25
 Fielder, Brigitte, x, xii, xiii, xviii
 Fierro, 84, 94
 Finley, 91
 Cheryl, 82
 First World War, 41, 46, 47, 48, 49,
 50, 52
 Fitzgerald, Percy Hetherington, 56
 Flaubert, Gustave, 61
 Flowerdew, Alice, xii, xv, 1, 2, 3, 4,
 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15,
 16
 Flowerdew, Charles Frederic, 9, 10
 Flowerdew, Daniel, 3, 9
 Forbes-Robertson, Johnston, 57,
 68
Forest Days, 172
Framleigh Hall, 124, 126, 128, 129,
 130, 131, 132, 135, 137, 142, 143
 Fred Scudamore, 132
 Freeman Wills, xvi
 Freud, Sigmund, 64, 70, 209

G

García Pérez, 87
 Jose Luis, 79
 Gaskell, Elizabeth, 119
 Gaul, Theresa Strouth, ix, xiii, xviii
 Gayatri Spivak, 161
 gender, 2, 8, 12, 15, 98, 99, 101,
 102, 103, 104, 105, 106, 109, 111,
 112, 114, 115, 116

gender binaries, 156
 gender nonconformity, 139
 gender roles, 18, 20, 23, 25, 31
 generalisations, 156
 Gerome, 78, 79, 86, 87, 88
 Godwin, Edward William, 68, 70
 Goethe, Johann Wolfgang von, 59,
 60, 61, 62, 64, 65, 67, 69
 gothic, 173, 175
 Guanache, 84
 Guthrie, 35, 36, 37, 38, 40, 41, 42,
 43, 44, 45, 46, 47, 48, 49, 50, 51,
 52
 Guthrie, Thomas Anstey, xv, xvi,
 38, 39, 40, 43, 48, 49, 52

H

Haggard, H Rider
 She, 199–200, 197
 Harris, Sharon, x, xviii, 124, 125,
 141, 201
Heaphy, 78, 91, 92
 Charles, 83
 Thomas, 83
 Hemans, Felicia, 7, 8, 12
 Henrietta Biddulph Martin, 149
Henry of Guise, 169, 170
 heroism, 152
 hierarchy, 157
 Hugh Delamere, 127
 humor, 151, 152, 155
 Hurst and Blackett, 127
 hymn, 6

I

I'll Sing Thee Songs of Araby, 54
 imperialism, 153
 India, 145, 154
 Ingres, 81, 87
 JAD, 88
 interventions, 155
 Irving, Henry, 53, 58, 59, 67

J

James, G.P.R., xvii, 25, 28, 29, 33,
 43, 53, 54, 57, 73, 74, 75, 120,
 121, 127, 163, 164, 165, 166, 167,
 168, 169, 170, 171, 172, 173, 174,
 175, 176, 177, 178, 179, 180, 181,
 182, 183, 190, 220
Jane Eyre, 68, 124
 Jean-Francois Staszak, 160
 Jelinek, 88, 91
 Estelle C., 81, 88
 Jerrold, Douglas William, 57
 Johnstone, Edith, xii, xvii, xviii,
 203, 204, 208, 209, 210, 211, 212,
 213, 214, 215, 219, 220
 Joyce, James, 54
Juanna
 A Tragedy in Four Acts, 67, 68,
 70, 71
 Judeo-Christian, 83

K

Keats, John, 7
 Kingsley, Charles, 57
 Knox, 82, 91
 Robert, 82

L

L'Article 47, 67
 labor, 18, 25, 28, 30
Laertes and Ophelia, 59
 Landon, Letitia Elizabeth, 7
 late-Victorian psychiatry, 41
Leader, 126, 142
Learning the Qur'an
 Murray, 79
 Leonard Guthrie
 Leonard, 42
 literary emblem of masculinity,
 127
 London, 147
 Lord Balfour, 153

Lord Conyngford, 132, 134, 135,
136, 137, 138, 139
lost voices, ix, xi, xii, xiv, 2, 7, 78,
86, 88, 90, 110, 116, 203, 206, 217
Lowe, Louise, 69
Lukacs, Georg, 173, 175, 176
Lyceum Theatre, 53, 56, 59, 67

M

Mackintosh, James, 120
Macmillan's magazine, 120, 143
Madame Bovary, 61
magazine, 97, 98, 99, 101, 102, 105,
110
manliness, 128
Marburg, Diana, xvi, 98, 105, 110,
111, 112, 113, 114, 115, 116
Martineau, Harriet, 119, 129
Mary of Burgundy, 169
Mary Queen of Scots, 57
masculinity, 127, 129, 134, 168,
169, 170, 172, 175
Maurice Delamere, 126, 128, 129,
130, 132, 135, 138
Maxwell, John, 54
Meade, L.T., xiv, xvi, 97, 98, 99, 100,
101, 102, 103, 105, 106, 107, 108,
109, 110, 111, 112, 113, 114, 115,
116, 117, 118
melancholy, 1, 2, 7, 8, 10, 11, 12, 14
mental illness, xvi, 40, 42, 43, 44,
56, 58, 59, 68, 71
Merivale, Herman Charles, 72
missionary, 158
modernity, 157
Modjeska, Helena, 68
moral tale, 2
Morocco, 77, 80, 82, 85, 91
Mortimer Grenville, 126, 127, 128,
129, 130, 131, 138
motherhood, 214
Mr. Perkes, 151
Murray
Henry, 83

Murray, Elizabeth, xvi, 77, 78, 79,
80, 81, 82, 83, 84, 85, 86, 87, 88,
89, 90, 91, 93, 94, 140, 141, 148,
161, 195
*My Experiences in a Lunatic
Asylum. By a Sane Patient*, 69,
72

N

Nachträglichkeit, 209
narrative evaluation, 131
narrator agency, 126
neglect, xiii, xv, xvi, 45, 146, 154,
175
new woman, 203
Newton, Henry Chance, 58
Nishikawa, Kinohi, x, xiii, xiv, xix
Nochlin, 86, 88, 91
Linda, 80, 86
normative masculinity, 136
Northrup, 92
Solomon, 82
Notice to Quit, 54

O

occult, 105, 110, 112, 113
Odalisque, 81, 94
Old Oak Chest, The, 173, 174
Olivia, 54, 68
Orientalism, 146, 152, 153, 159
Orientalist, 147, 153, 155, 156, 157,
159
Orientalist ideology, 153
origin of language, 120
Origin of species, 120
orphaned heroine, 128
Other, 146, 152, 153

P

paradise, 151, 159, 160
parapsychological, xv, 36, 40, 41,
43, 46, 51
Parker, 86, 88, 92

Roszika, 86
 patriarchal prop, 136
 payment, 27
Phillip Augustus, 180
Poems, on Moral and Religious Subjects, 1, 2, 6, 9, 11, 15
 Pollock, 86, 88, 92
 Griselda, 86
 postcolonial literary studies, 145
 pregnancy, 204, 212

R

racism, 82
 Reading kinship", 123, 141
 Recovery, ix, x, xi, xii, xiii, xiv, xv, xvi, xvii, xviii, xix, 25, 36, 40, 72, 78, 98, 99, 124, 146, 206, 217
 reform, 156
 religion, 2, 8, 9, 14
 religious, 158
 Renoir, 79, 81, 87
 Pierre-Auguste, 78
 revised second edition, 138
 rhetorical tool, 152
Richard III, 55
Richelieu, 163, 165, 168, 172, 181
 Robert Browning, 125
Robinson Crusoe, 127
 Romantic, 2, 7, 8, 13, 15
 Royal Museums, 20
 Royal Society of British Artists, 83
 Ruskin, John, 69

S

Said, 88, 92, 146, 147, 153, 154, 155, 156, 159, 161
 Edward, 86
 Samuel White Baker, 146, 147, 149
Sartor Resartus, 64
 scavengers, 157
 Schaffer, Talia, x, xi, xix, 128, 131, 141
 Scott, Clement, 54
 Scott, Margaret, 57

Scott, Sir Walter, xvii, 54, 55, 75, 164, 175, 177, 178, 179, 180, 181, 182, 188, 201
 Scott, Walter, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 180
 self-ascribed masculinity-femininity, 134
 Seward, Anna, 7, 8
 sexualized violence, 28
 Shaw, George Bernard, 53
 Shelley, Percy Bysshe, 7, 12
 Sir Arthur Delamere, 139
 Sir John Baker, 147
 slavery, 4, 82
 Smith, Charlotte, 8, 12, 13, 14, 15
 Spain, 77, 82, 83, 84, 91
 Sri Lanka, 145
 stagnation, 154
 Stoker, Bram, 58, 67
 Jewel of Seven Stars, 194
 subjugation, 157
 Swinburne, Algernon Charles, 66

T

Taylor, Tom, 55
 Tenerife, 83, 84, 91
 Tennyson, Alfred, 66
 Thackeray, William Makepeace, 167, 176, 177
The Athenaeum, 132, 137
 The Ballad of Reading Gaol, 71
The Bastilles of England, 69
 The Breaking Point, 41, 46, 47, 48, 49, 50, 51
 The Examiner, 142
The Importance of Being Earnest, 63
The Jacquerie, 170, 172
The Love That Kills, 54, 55, 59, 67, 68
The Phantom, 54
 The Political Claims of Women, 122, 144
The Sands of Dee, 57

The Saturday Review, 142
The Sorrows of Young Werther, 59,
 60, 63, 64, 65, 66, 67
The Statement of Stella Maberly,
 41, 51, 52
 The Statement of V. M., 41, 42, 43,
 44, 46, 47, 48, 49, 51
The Vicar of Wakefield, 54
The Wife's Evidence, 54
The Woodman, 169, 170
 Thomas
 August, 87
 Thomas Anstey Guthrie, 36
 Thornton, Anne Jane, xv, 19, 20,
 21, 22, 23, 24, 25, 26, 27, 28, 29,
 30, 31, 32, 33, 34
 Thornton, Marianne, 119
 topography, 151
 Transgender studies, 20
 trauma, xi, xvii, 36, 40, 41, 45, 46,
 47, 48, 50, 51, 52, 203, 204, 205,
 206, 207, 208, 209, 210, 211, 212,
 213, 215, 216, 217, 218, 219, 220
 trauma studies, 205, 217
 travel literature, 146, 149
 tritagonist, 132
 Trollope, Anthony, 168, 174
 Tuttle, Jennifer S., ix, x, xix
 two-suitor marriage plot, 128, 131

U

ulterior narration, 132
 underdevelopment, 155
 unpartnered older male, 136
 unsanitary, 82

V

V&A Wedgwood Collection, 123,
 127, 133, 135
 van der Kolk, Bessel, 205, 206, 207,
 214, 216, 219

Vanderdecken, 67
 Vezin, Hermann, 67
Vice Versâ, 36, 37, 38, 40, 41, 51
Vice Versâ; or, A Lesson to Fathers,
 36
 Victoria & Albert Museum, xvii
 Victorian, 146, 147, 150, 156
 Victorian paterfamilias, 130, 135
 Victorian womanhood, 129
 Von Hammer, 90
 the Ritter Joseph, 82

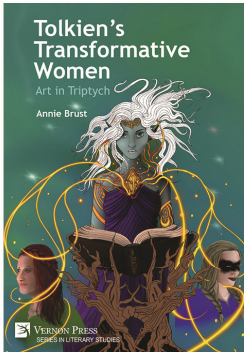
W

Watts, George Frederick, 59
 Wedgwood, Euphemia
 ("Effy"), 127, 133
 Wedgwood, Fanny, 119
 Wedgwood, Hensleigh, 120, 121,
 133, 134
 Wedgwood, James Mackintosh
 ("Bro", later "Mack"), 127
 Wedgwood, Josiah, 120
 Wedgwood, Julia, xvi, xvii, 119,
 120, 121, 122, 123, 124, 125, 126,
 127, 128, 129, 130, 131, 132, 133,
 134, 135, 136, 137, 138, 139, 140,
 141, 142, 143, 144
 Wedgwood-Darwin intellectual
 dynasty, 119
Westminster review, 120
 Wilde, Oscar, 53, 63
William and Susan, 57
 William Gorman Wills, xvi, 53
 Wills, Freeman, 55, 56, 57, 59
 Wills, Thomas, 56
 Wills, William Gorman, 53, 54, 55,
 56, 57, 58, 59, 60, 61, 62, 63, 64,
 65, 66, 67, 68, 69, 70, 71, 72
 witness, 206, 213, 215, 217
 women thinkers, 89
 women's rights, 111
 Wordsworth, William, 7, 8



VERNON PRESS

Other distinguished titles from “Series in Literary Studies”:



Tolkien's Transformative Women

Art in Triptych

Annie Brust

Long seen as male-centric, Tolkien's world holds a powerful network of female figures rooted in Medieval, Norse, and Celtic traditions. This book uncovers these overlooked voices, tracing their origins and influence across his fantasy, translations, and poetry.

\$78 | €72 | £61

Subjects: History, Language and Linguistics.

ISBN: 978-1-64889-623-1 | Hardback | 282 pp | 1/2024

Also available in Paperback and E-book.

vernonpress.com/book/1702

Carmen Boulosa

In Between Brooklyn and Coyoacan

María Rosario Matz, María del Mar López-Cabrales (Eds.)

This volume introduces English readers to the rich literary world of Carmen Boulosa. Through critical essays, an interview (in English and Spanish), and a reflective piece by Boulosa, it explores her novels, plays, and poetry, revealing her impact on culture, history, and society.

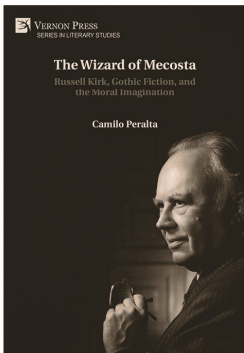
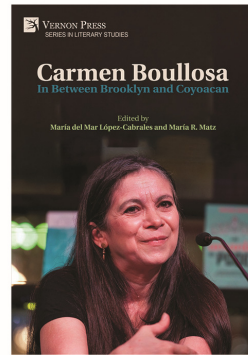
\$82 | €77 | £66

Subjects: Sociology, History, Language and Linguistics.

ISBN: 978-1-64889-907-2 | Hardback | 174 pp | 5/2024

Also available in Paperback and E-book.

vernonpress.com/book/1990



The Wizard of Mecosta

Russell Kirk, Gothic Fiction, and the Moral Imagination

Camilo Peralta

The Wizard of Mecosta is the first full-length study of Russell Kirk's fiction, revealing how his Gothic tales reflect and illuminate his conservative thought. From ghost stories to the moral imagination, this book reintroduces a forgotten literary voice to a new generation of readers and scholars alike.

\$78 | €73 | £62

Subjects: Education, Language, Cultural Studies.

ISBN: 978-1-64889-853-2 | Hardback | 222 pp | 5/2024

Also available in E-book.

vernonpress.com/book/1933

Vernon Press is accepting proposals for monographs or multi-author volumes in this series.

For more information, visit <https://vernonpress.com/publish-with-us> or contact us directly at submissions@vernonpress.com