

Victorian Interfaces

Mandy Treagus and Madeleine Seys

In his 1873 work *The Renaissance*, Walter Pater asks “what is the whole physical life ... but a combination of natural elements to which science gives their name?”: “that clear, perpetual outline of face and limb is but an image of ours, under which we group them – a design in a web” (Qtd. in Boehm 1). As Pater suggests, understandings of “the relationship between the self and the material world” changed significantly throughout the nineteenth century as the result of medical, scientific, cultural and technological developments (Boehm 13).

The Victorian era was a time when people’s relationship with *things* underwent great transformation. Technological changes altered interactions with the material world for most people in Western Europe and its colonies. To be Victorian was to experience a sense of rapid change that was not always welcome. Even when it was, access to these new materialities was never equally spread across society. The structural inequalities of the age played out in individual and groups’ relationships with *things*, especially with the new technologies that transformed the age in the west. Such technologies “shattered traditional trade, technology, and political relationships, and in their place they laid the foundations for a new global civilisation based on western technology” (Headrick 177). Gender, class, nationality and race were just some of the determinants that influenced the ways people engaged with this new world in processes that were often “messy, contested and open-ended” as they inevitably crossed “transnational and transcolonial activities, lives and identities” (Steel 5). In examining Victorian engagement with technologies, objects and material conditions – with various interfaces – one might ask, as Roland Wenzlhuemer does of telegraphy, “how does the technological rationale” of any particular object or network transform what people might expect to do and experience in their lives? New and different objects with which people interact change not only their experiences but also cultural practices more broadly.

There were two particular areas in which the transformation of nineteenth-century technologies made the world seem smaller: transport and communications. As Christopher Keep notes, “the Victorians were already confronting the sense that their new technologies had transformed space from a geographical quantity into a temporal one” (137). Things were measured by how long they took, rather than how far off they were. The advent of the railways was one the first of these interfaces to radically transform Victorian life. In 1825, George Stephenson’s Locomotion No.1, “the first steam engine to carry freight and passengers on a regular basis, begins operation”, and the Stockton and Darlington service commenced (Norman 66). Construction was rapid: “By 1860 the majority of the current rail network [...] was in existence” (Cresswell 16), and the existence of rail encouraged an increase in travel itself. Whereas in 1835 there were “around ten million individual” journeys made by coach, within a decade “30 million rail journeys were made” (Cresswell 16), with the greater speed and comfort of rail undoubtedly influencing this. Numbers of journeys had reached 336 million by 1869 (Cresswell 16), indicating just how much life had changed for many in terms of mobility. Similarly, the completion of the transcontinental railroad in 1869 transformed both transport and communications across the United States as it was now relatively easy for people and goods to traverse the continent from coast to coast (Cresswell

16). The railway was not just a technological advance, but it became symbolic of “the new world of machines and industry” (Keep 139).

The steam engine went on to transform ocean transport as well, though this did not capture the public imagination in quite the same way as the changes brought with rail. The advent of steamships did open the world for trade and movement as they were not dependent on the winds as previous shipping had been. But these developments created anxieties in the national consciousness, if the British novel is any indication: “the foreign agents responsible for the narrative action of so many Victorian novels enter the permeable space of the nation through the portals provided by the shipping industry” (Keep 145). The world might have been more accessible to the British, but Britain was also more accessible to the world, thereby signifying potential threats as much as possibilities. From the middle of the century, transatlantic steamship services were in operation, to be followed later by the dominance of iron-hulled, and then steel constructions, which gradually took over most world routes.

During the nineteenth century, the movement of people within and between Britain and its colonies occurred with increasing speed and frequency. Amy J. Lloyd estimates that “between 1815 and 1914, approximately ten million people emigrated from Britain” (n.p.). This traffic was facilitated by developments in transport technologies; however, for the most part, the mass movement of people was forced by political, economic and judicial changes which disproportionately affected the lower and working classes, and people of colour. Within Britain, Land enclosures and the Second Agricultural Revolution, the Great Famine (1845-1849), the Scottish Clearances and industrialisation forced people off the land and into cities: “it has been estimated that 40 percent of the demographic growth of urban Britain during the nineteenth century was due to this movement” (Lloyd n.p.). Such urbanisation and internal migration changed population demographics and created new communities. The same factors also influenced immigration to British colonies, particularly Canada, Australia and New Zealand. Gold rushes in southern Australia and New Zealand also brought immigrants from Asia, Europe and America. In addition to people who migrated by choice or necessity were those forcibly transported. Between 1788 and 1868, approximately 162,000 British convicts were transported to Australia. In a practice locally known as Blackbirding, Polynesian workers were indentured and enslaved in agricultural work in northern Australia and the Pacific. Throughout the nineteenth century, networks of communication and cultural exchange developed along the major national and transcontinental migration routes.

Communications was an area that was virtually unrecognisable by the end of the century. This was assisted by both the railways and shipping, and the greatly increased speed at which they enabled delivery, but metropolitan Victorians were used to relying on a highly comprehensive postal service; in mid- to late-nineteenth-century London, there were multiple mail deliveries, making it a very efficient form of communication with the possibility of real exchanges taking place over the course of a day. In 1848 for example, the number of deliveries per day varied from six to 12, depending on the district (Mogg 139). The impact of this upon daily life was often crucial in the plots of sensation fiction. It was also an efficient international system. In the early 1890s Britain’s best-selling author of the time, Robert Louis Stevenson, could live and work on the opposite side of the globe in Sāmoa, and still get his manuscripts to London in a month. After being picked up in Apia, “Letters sent by this means took roughly a month to reach Britain: two weeks to San Francisco; a week by rail across the USA to New York; and about a week to cross the Atlantic” (Booth and Mehew 3). While

steam ships and rail brought the world closer, it was the telegraph that really gave a sense that the challenges of geography were surmountable.

Developments in transport had a symbiotic relationship with the development of other technologies, such as telegraphy. This was quite literal in many instances, as telegraph poles were often erected along the sides of existing trainlines (Wenzlhuemer 31), with railway stations also acting as telegraph offices (Keep 142). In turn, railways were able to function more efficiently because of the presence of the telegraph. Similarly, merchant shipping was no longer quite as free to roam out of the range of owners and merchants once the submarine telegraph had been introduced, as ship movements could be tracked. Telegraphy became “a global telegraph network [...] that linked places and people all over the world via an elaborate system of cables, wires and relay stations” (Wenzlhuemer 4). But like many technological changes of the time, access to them was not equally shared: “Sending a private telegram [...] for a long time remained the privilege of the well-to-do. Also, distance did still matter in telegraphy. A telegram from London to India took longer to be delivered than a telegram from London to Manchester. And, what is more, it was much more expensive to send” (Wenzlhuemer 7). In a letter to the *Times*, sent in December 1870, the writer, while complaining about how difficult it was to send a telegram to India in the evening, also made the striking claim that “the electric wire is now the very nerve of the social body” (Qtd in Wenzlhuemer 97). In this same year the General Post Office took over the telegraph system, the submarine cables were connected, and the Siemens line between Europe and India was established (Wenzlhuemer 97). The rise of the telegraph was even more marked over the next 30 years: “In 1869, seven million telegraph messages were sent from Britain, but by the turn of the century this had risen to almost ninety million a year” (Pettitt 16). The telegraph system ushered in the period of global modernity in a highly tangible way, in that news from all over the globe was available in a few hours and could be disseminated rapidly via the press. Together, technological change “came to embody the key values of progressive Europe: complexity, power, precision, discipline and the mastery of time and space” (Steel 4).

There were also marked changes in the way the public interacted with literary texts, especially with the dominant form of the age, the novel, and this had an impact across classes: “For the Victorians, the modern distinction between the literary novel and the popular best seller had not yet come into existence. The novels of Charlotte Brontë, Charles Dickens, George Eliot, Anthony Trollope, and Thomas Hardy were read not merely by a literary elite, but widely throughout the expanding middle class and, particularly in the case of Dickens, by the working class as well” (Sussman 549). Access to fiction was inextricably linked with changes to the way it was published and distributed. Some of these were facilitated by key technological developments in printing and production. The Fourdrinier cylindrical paper-making machine (1804) produced rolls instead of individual sheets, greatly accelerating the process, and printing surfaces were changed from flat to rounded (Smith 261). By 1838, there were over 100 Fourdrinier machines functioning in the United Kingdom, “producing as much paper in minutes as had previously taken weeks to make by hand” (Norman 66). Koenig’s double-cylinder steam press (1812) was the first printing press not to be worked by hand, and after modifications in 1816 it could print on both sides of a sheet simultaneously, at the rate of 1,100 sheets per hour (Norman 66). Though not the first form of serialisation, Dickens’s *The Pickwick Papers* (1836-37) solidified the mode with an inexpensive weekly serial that transformed publishing (Sussman 549). Dickens’s new publishing model was able to take full advantage of these technical changes, together with the faster and broader distribution brought about by the railways. While serials had become established in “half-crown monthlies” by the 1840s, they

really took off in the 50s and 60s with Dickens's weekly magazines, *Household Words* (1850-9) and *All the Year Round* (est. 1859), and monthlies such as *Macmillan's* (est. 1859) and *Cornhill* (1860-1875). Because of their cheap instalments of novel parts, "such magazines reached as many as 100,000 readers and became the initial publishing venue for many of the major works of Collins and Trollope, George Eliot and Elizabeth Gaskell" (Mays 17). Serialisation made fiction available to whole new groups of readers as they often passed through many and varied hands, and were read aloud by literate members of households to those who could not read (Barrett). Access was only accentuated once education was made universal through the Education Act in 1870, thereby greatly increasing the literacy of the general populace. Serials popularised the novel across boundaries of class, class and location.

The well-known Victorian "three-decker" continued to be published throughout the century, "at 31s. 6d, or 10s. 6d per volume" (Barrett). This allowed for their distribution through privately-owned libraries, though both authors and publishers were anxious to reach wider audiences, and in order to do this the price needed to drop. Eventually three-deckers made way for "cheap editions" and "railway editions," designed to be read while travelling on the train, which was much smoother than any form of horse-drawn transport (Sussman 549). In the second half of the century, the six shilling novel became "the preferred form for publishing new fiction" (Barrett). As Charlotte Barrett notes, "By the end of the nineteenth-century, railway travel, circulating libraries, and affordable serialised fiction had brought books within the reach of many members of the newly-literate working-class population, who had previously been excluded from the world of the book." The pages of literature function as the interface between writers, editors, publishers and readers; as such, they were also a site where anxiety about these networks and influences were played out.

Technological and social change throughout the century led to the broadening and diversifying of the British reading public, the development of genres and forms of literature, and new distribution networks to satisfy these markets: "the public want novels, and novels must be made", H. L. Mansel observed in 1863 (483). As previously noted, the serialisation of fiction in the popular periodicals was one such development, as was the introduction of the circulating and subscription libraries. In 1852, Charles Edward Mudie opened Mudie's Lending Library and Mudie's Subscription Library, and soon the circulating library became a popular model whereby people of all classes could borrow the latest publications at low cost. This democratisation of access to literature was, of course, a cause of anxiety for the Victorian cultural elite. In 1865, W. Fraser Rae observed that serial fiction made "the literature of the Kitchen the favourite reading of the Drawing room" (204). Irish writer George Moore would later decry the influence of Mudie and circulating libraries on the state of British literature in *Literature at Nurse, Or Circulating Morals* (1885).

Although an exact figure is impossible to estimate, hundreds of thousands of novels were published during the nineteenth century. This led to a concern over quality. Frederic Harrison, for example, reckoned "the printing press as amongst the scourge of mankind" as its productivity encouraged all "to act as if every book were as good as any other" (10). Supposedly corruptible female readers were at the forefront of such concerns. As Jennifer Phegley states, "critical anxiety about woman readers was a cultural phenomenon that was largely the result of the mass production and marketing of print" (1). In the mid-Victorian period, these anxieties and debates were particularly brought to bear on the new and scandalous genre of sensation fiction and its predominately female audience.

Sensation fiction is a product of some of the previously noted changes in the conditions of publishing and reading in the mid-Victorian period (Phegley 5). This new and popular genre became a flashpoint for debates about the writing, publishing, consumption and censorship of literature in the 1860s. The term “sensation novel” was first used in December 1861 in an anonymous article in *The Spectator*. The writer declares: “We are threatened with a new variety of the sensation novel, a host of cleverly complicated stories, the whole interest of which consists in the gradual unravelling of some carefully prepared enigma” (20). The term “sensation” referred to the novels’ style and structure, their popularity, their shocking subject matter and also to readers’ bodily responses to it. The plot of sensation novels such as Wilkie Collins’s *The Woman in White* (1861) and *Armada* (1865), Ellen (Mrs Henry) Wood’s *East Lynne*, and Mary Elizabeth Braddon’s *Lady Audley’s Secret* (1862) and *Aurora Floyd* (1863), hinge on the complex networks of family, marriage and inheritance. Their stories of bigamy, murder, and mistaken and stolen identities shocked and excited Victorian readers in equal measure. Margaret Oliphant described an “intense appreciation of flesh and blood”, and an “eagerness of physical sensation” in readers of sensation fiction (259). The serial structure of sensation novels meant that readers actively collected the instalments of the text in order to follow the plot and solve its mysteries. Within sensation narratives themselves, texts such as letters, wills, telegrams, and diaries create networks of clues that ultimately led to the revelation of their central mystery.

Throughout the century, Victorian bodies were racialised, medicalised, gendered, ranked and policed in ever-changing ways, and discourses around these form another level of interface through which people’s experience of technological change are filtered and modified. These practices of categorisation intersected with, and had profound and diverse effects on how individuals experienced the Victorian world of things. Where Pater uses the web as a metaphor for the network of natural elements from which science constructs the body, the same metaphor can be applied to the social and cultural forces which constructed the body as a legible unit. Over the course of the nineteenth-century, race, gender and sexuality were constructed in increasingly explicit ways. This was at least partly in response to the entry of scientific thought into popular discourse. At the same time, there was an increasing awareness of and resistance to these forces, particularly in relation to race and gender.

Following the publication of Charles Darwin’s *On the Origin of Species by Means of Natural Selection, or the Preservation of Favoured Races in the Struggle for Life*, ideas of biological determinism and heredity left the exclusively intellectual realm of science and entered popular discourse. This is evident in texts such as Patrick Geddes and J. Arthur Thomson’s *The Evolution of Sex* and Havelock Ellis’ *Man and Woman* (1894). Here, discourses of sex, heredity, race and class coalesce in the treatment and attitudes around individual’s bodies. The biologisation of bodies and bodily differences led to the rise of eugenics: selective human breeding (Richardson xliii). Sarah Grand’s heroine gives voice to this in *The Beth Book* (1897), stating: “by the reproduction of the unfit, the strength, the beauty, the morality of the race is undermined” (Qtd. in Richardson xliii). The term “unfit” signified both physical and moral weakness at the *fin de siècle* (Richardson xliii). Grand, like many other contemporary thinkers, advanced the idea that, as wives and mothers, women were vital to regeneration. In doing so, they doubled down on ideas of fundamental sexual difference (Richardson xlii).

Yet various social movements of the period were providing powerful counter narratives to discourses of biological determinism in relation to gender. In the 1880s and 1890s, the rise of androgyny in the counter-fashions of the New Woman and the dandy not only challenged the

Victorian binary of gender and gendered roles, but also undermined its very premise – driving a wedge between the previously indivisible categories of biological sex, and socially constructed gender and patriarchal male authority. This led to the realisation that “it was the costume, not the body, which inscribed gender and assigned social power to the wearer” (Heilmann 83).

An example of the contradictory impulses around essentialised categories can be seen in Robert Louis Stevenson’s 1892 novella, *The Beach of Falesà*, when the narrator, Wiltshire, essays the various ways in which whiteness and Britishness are constructed and operate in the Empire. Wiltshire claims colonial authority, saying: “I demand the reason of this treatment as a white man and a British subject” (24). Yet he also demonstrates an awareness of how whiteness is socially constructed depending on context: “By this time we had come in view of the house of these three white men”, he says, “for a negro is counted a white man, and so is a Chinese! A strange idea, but common in the islands” (7). Here, whiteness is not a racial category, but a social hierarchy, based in advantageous economic relationships. Nevertheless, throughout the text, there is a stated anxiety about miscegenation and contact between people of different cultural groups, which is ironically undermined by the author as Wiltshire laments the impossibility of finding British men to marry his mixed-race daughters. In making visible assumed essentialist categories around race, Stevenson makes clear their constructed nature. Such categories, together with social conventions and morality, were one means by which contact between bodies was policed throughout the Victorian period. They became another form of interface.

Within these contexts, the articles in this issue explore the interface as a site of contact and negotiation between cultural producers and their audiences and networks during the Victorian period and beyond.

Catherine Delafield examines interfaces between texts and readers, and between texts and contexts, in her analysis of sensation fiction. Her article “Novel/magazine interfaces: the ‘long’ serialisation of Wilkie Collins’s *Armadale*” explores the ways in which the 1864-6 serialisation of *Armadale* in the *Cornhill Magazine* creates interfaces between Collins’s novel and the other texts published in the periodical. Through archival research and analysis, Delafield argues that “serialisation of novels within magazines during the nineteenth century created a textual interface or dialogue between two reading experiences: the long-running serial was contained and contextualised by the overarching magazine series”. The reading interfaces between the serial of *Armadale* and the magazine mean that Collins’s novel is hidden in plain sight; this is significant, due to contemporary criticism of sensation fiction as dangerous and immoral. Delafield concludes that the unique conditions of *Armadale*’s serialisation inform its reception by its first audience.

Francesca Kavanagh takes a very particular interface – the inscriptions written in books by their owners – to explore the fraught position of single women in Victorian households in her article “Marianne Knight | Godmersham Park”: Inscription as Community Interface in the Books of Jane Austen’s Niece”. The books in question come from the Knight Collection at Chawton House, having been the property of Jane Austen’s brother, Edward Austen Knight. The books under examination here have all been signed by Knight’s daughter Marianne, and it is clear that she considered them, and the library and grand house in which they were housed, to be partly her own. Laws of inheritance and the position of unmarried women in families meant that ultimately none of these actually belonged to her. Her very temporal relationship to her books, her home and her position in the family is thrown into sharp relief by her life and especially by her relationship to these, her apparent possessions. Through

analysing these inscriptions, Kavanagh also shows how underneath the laws of primogeniture there existed another informal but equally meaningful sets of relations between unmarried women and the books they gave each other that asserted their own connections, values and ownership, however temporary.

Many scholars of the Victorian world know of Coventry Patmore only by his poem “The Angel in the House”, and even then, usually not by the work in its entirety. Rather than viewing Patmore as a byword in repressive patriarchal values, Lesa Scholl’s “Coventry Patmore’s Journalism: The Interface between Conservative Politics and Social Justice”, shows that Patmore’s values were much more complex, and included a drive toward societal justice that was most clearly seen in his journalism. Reading this journalism through his commitment to Tractarian values, as Scholl does here, reveals Patmore’s values, as he critiqued the lack of conservative leadership of his day from a conservative position. He believed in individual responsibility for widespread nineteenth-century social problems and he promoted this view in his journalism, rather than what he saw as ineffective institutional solutions. As a result of the article’s emphasis on this journalism and Tractarian motivations, a very different Patmore emerges.

In “*The Last of England: A Work for Solo Piano After the Painting by Ford Madox Brown*”, Richard Chew explores the ekphrastic method of composition in an essay explicating his practice-based research. Brown’s painting brings the personal experience of the great waves of emigration to the fore, and Chew examines some of these in his composition, which is a suite for solo piano in 15 movements, spanning almost an hour. He also outlines ways in which visual aspects of the original painting are represented in the music, not in the manner of program music, but as elements of the composition. The painting exists in more than one version. One is in Birmingham, and an engraving of the original, seen on the home page of this issue, is in Ballarat. These locations have special resonance for Chew, as he was born in Birmingham, and now resides in Ballarat. Something of this personal connection merges in both essay and work. It is rare that one is allowed such insight into the creative process, and Chew reveals that much of his inspiration comes from exploring the Victorian context of the original painting.

Beth Leonardo Silva’s study of two nineteenth-century Englishwomen travellers’ accounts of their interactions with Egyptian harems focuses on their negotiations of whiteness and Britishness, doing so through the politics of the reciprocal gaze. In “The Gaze Between: What Happens when the Egyptian Harem Returns the Gaze of an English-woman”, Silva argues that when Egyptian women return the Englishwoman’s gaze, they challenge the inside/outside, British/Other dichotomies on which imperialism is premised. These narratives are then subjected to the gaze of their English readers. In Sophia Lane Poole’s *The Englishwoman in Egypt* and Emmeline Lott’s *The English Governess in Egypt*, the Englishwoman’s body is a zone of interracial interaction, and an interface where the construction of Englishness and empire is called into question. In Poole’s epistolary account of her experiences in Egypt, she adopts an ambiguously gendered position from which to observe and participate in a range of intimate harem activities. When her gaze is returned, Poole’s understanding of self as English and Other as foreign disintegrates. In the later work, however, Lott is defensive in maintaining her racial and bodily difference from women in the Egyptian household; she is uncomfortable with being the object of the harem’s returned gaze. This demonstrates a different understanding of the racialised and gender politics of the gaze within and towards the Empire. Poole and Lott’s travel accounts thereby function as interfaces for examining the construction of race and gender in the mid-Victorian period.

In “*Manus Ex Machina: The Tactile Interface of Lady Audley’s Secret*”, Ann Gagné explores the networks of touch, hands and tactility in Braddon’s novel. She argues that there is a guiding hand – a *manus ex machina* – that structures the plot and informs our reading. The touch of hands, both bodily and ghostly, create a tactile interface through which readers trace Lady Audley’s deception. Braddon uses four specific types of tactility to do this: reciprocal touch, touch in letter writing and distribution, tactility in negotiating settings, and ghostly touches. Gagné compares the implicit suggestion of violence, perpetrated by and against Lady Audley, in Braddon’s novel with the violent tactility represented in Colin Henry Hazelwood’s 1863 stage adaptation of *Lady Audley’s Secret*. Hands leave visible traces in Braddon’s narrative, with Gagné proposing a new argument for how the sensation novel broaches the interface between text and reader.

The final article in our collection concerns one of the most compelling of the New Woman writers of the 1890s, George Egerton. The interface that Charlotte Kelso tracks in “The Body as Interface: New Woman Identity in George Egerton’s ‘The Regeneration of Two’” is an embodied one, tracing not only physical changes in the protagonist but also those brought about by her clothing choices. In examining these, Kelso builds on work by Seys to show that not only clothing, but also the material used in making it, is political, both being designated ideological significance. In Egerton’s story, the heroine moves from conventional femininity to strong individuality as a New Woman, but she does so in community with other women. Her new subjectivity is expressed most clearly through how she fashions her body, and how, ultimately, she embarks on a heterosexual relationship.

Through this range of explorations of the notion of ‘interface’, the collection brings together significant perspectives on the Victorian period as a time of rapid technological change and developing discourses which had profound effects on cultural expression and reception.

Works Cited

- Anonymous. “The Enigma Novel”. *The Spectator*. 28 December 1861. 20.
- Barrett, Charlotte. “Victorian Publishing History.” *Great Writers Inspire*. Oxford: Oxford University. Creative Commons BY-NC-SA.
<https://www.writersinspire.org/content/victorian-publishing-history> N.d. Accessed 11 February 2020.
- Boehm, Katharina. “Introduction: Bodies and Things” in *Bodies and Things in Nineteenth-Century Literature and Culture*. London: Palgrave Macmillan, 2012. 1-16.
- Booth, Bradford A. and Ernest Mehew. *The Letters of Robert Louis Stevenson. Volume Seven: September 1890-December 1892*. New Haven : Yale UP, 1995.
- Creswell, Tim. *On the Move: Mobility in the Modern Western World*. London: Routledge, 2006.
- Harrison, Frederick. *The Choice of Books and Other Literary Pieces*. London Macmillan, 1920.

- Headrick, Daniel R. *The Tools of Empire: Technology and European Imperialism in the Nineteenth Century*. New York: Oxford UP, 1981.
- Heilmann, Ann. "(Un)Masking Desire: Cross-Dressing and the Crisis of Gender in New Woman Fiction", *Journal of Victorian Culture* 5:1 (2000): 83-111.
- Keep, Christopher. "Technology and Information: Accelerating Developments." A *Companion to The Victorian Novel*. Ed. Patrick Brantlinger and William B. Thesing. 2002; Oxford: Blackwell, 2007. 137-154.
- Lloyd, Amy J. "Emigration, Immigration and Migration in Nineteenth-Century Britain". *British Library Newspapers*. Detroit: Gale. Cengage Learning. https://www.gale.com/binaries/content/assets/gale-us-en/primary-sources/intl-gps/intl-gps-essays/full-ghn-contextual-essays/ghn_essay_bln_lloyd1_website.pdf. 2007. Accessed 18 February 2020.
- Mansel, H. L. "Sensation Novels." *The Quarterly Review* 113 (Jan. and Apr. 1863): 481-514.
- Mays, Kelly J. "The Publishing World." *A Companion to the Victorian Novel*. Ed. Patrick Brantlinger and William B. Thesing. 2002; Oxford: Blackwell, 2007.
- Mogg, Edward S. *Mogg's New Picture of London, Or, Stranger's Guide to the British Metropolis*. 11th ed. London: E. Mogg, 1848. Archive.org Accessed 14 February 2020.
- Norman, Jeremy M. "Timeline." *From Gutenberg to the Internet: A Sourcebook on the History of Information Technology*. Ed. Jeremy M. Norman. Novato, Calif: historyofscience.com, 2005. 61-103.
- Oliphant, Margaret. "Novels." *Blackwood's Edinburgh Magazine*. CII.DCXXIII (September 1867): 257-280.
- Pettitt, Claire. "Mermaids Amongst the Cables: The Abstracted Body and the Telegraphic Touch in the Nineteenth Century." *Nineteenth-Century Literature in Transition: the 1880s*. Cambridge: Cambridge UP, 2019. 15-33.
- Phegley, Jennifer. *Educating the Proper Woman Reader: Victorian Family Literary Magazines and the Cultural Health of the Nation*. Columbus: The Ohio State University Press, 2004.
- Rae, W. Fraser. "Sensation Novels: Miss Braddon", *The North British Review*, 43 (1865): 180-204.
- Richardson, Angelique. "Introduction." *Women Who Did: Stories by Men and Women 1890-1914* (ed. Angelique Richardson). London: Penguin, 2005: xxxi-lxxxii.
- Smith, Margaret M. "Printing Industry." *The Oxford Encyclopedia of Economic History*, Volume 5. Ed. Joel Mokyr. Oxford: Oxford UP, 2003. 260-262.
- Stevenson, Robert Louis. *South Sea Tales*. Oxford: Oxford World Classics, 2008.

Sussman, Herbert L. "Novel." *Victorian Britain: An Encyclopedia*. Ed. Sally Mitchell. 1988; New York: Routledge, 2011. 549-551.

Wenzhuemer, Roland. *Connecting the Nineteenth-Century World: The Telegraph and Globalization*. Cambridge: Cambridge UP, 2013.