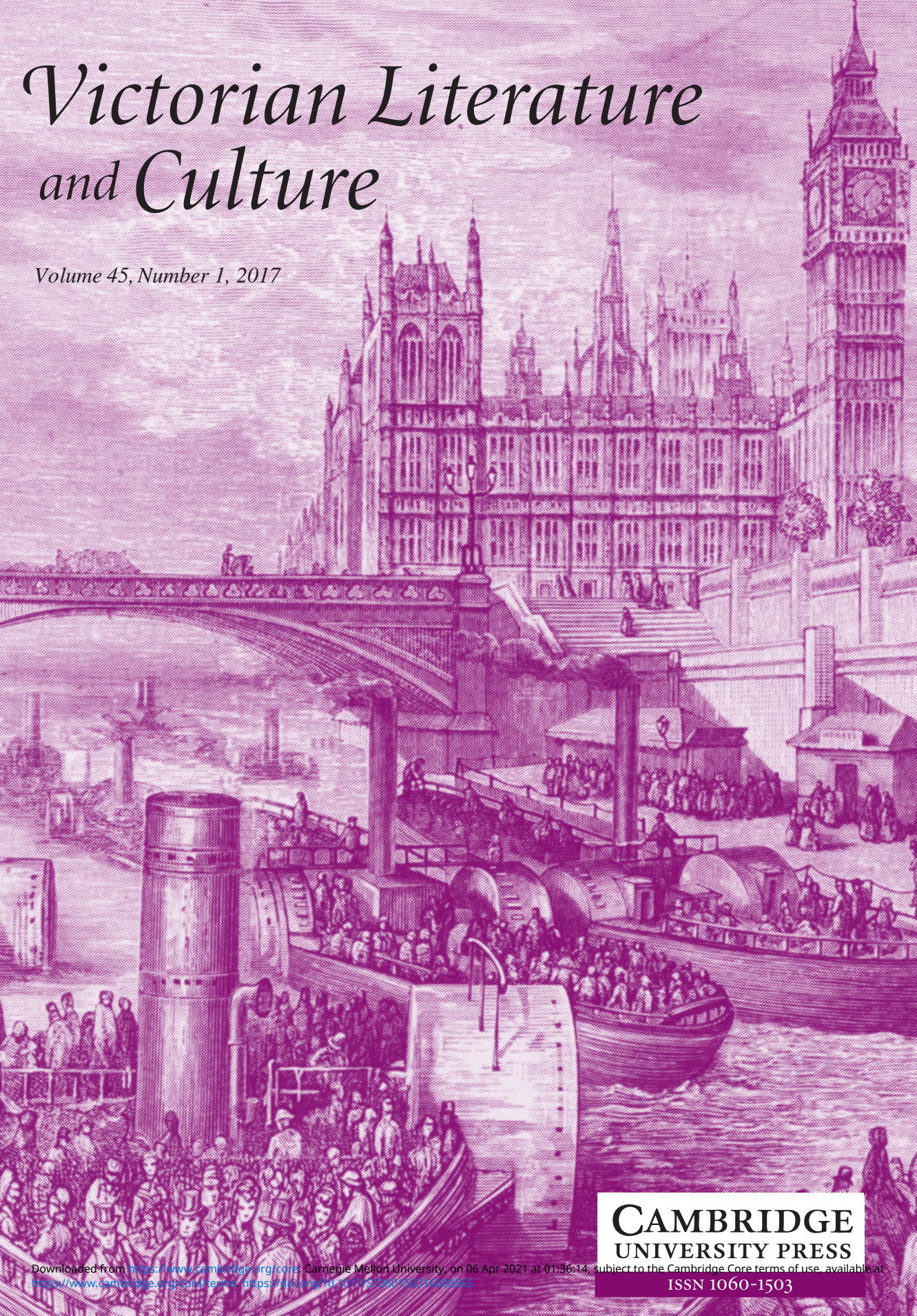


Victorian Literature and Culture

Volume 45, Number 1, 2017



**CAMBRIDGE
UNIVERSITY PRESS**

Downloaded from <https://www.cambridge.org/core>. Carnegie Mellon University, on 06 Apr 2021 at 01:36:14, subject to the Cambridge Core terms of use, available at <https://www.cambridge.org/core/terms>. <https://doi.org/10.1017/S1060150316000569>

ISSN 1060-1503



References.

- Boundaries
- Districts
- Water Reservoirs

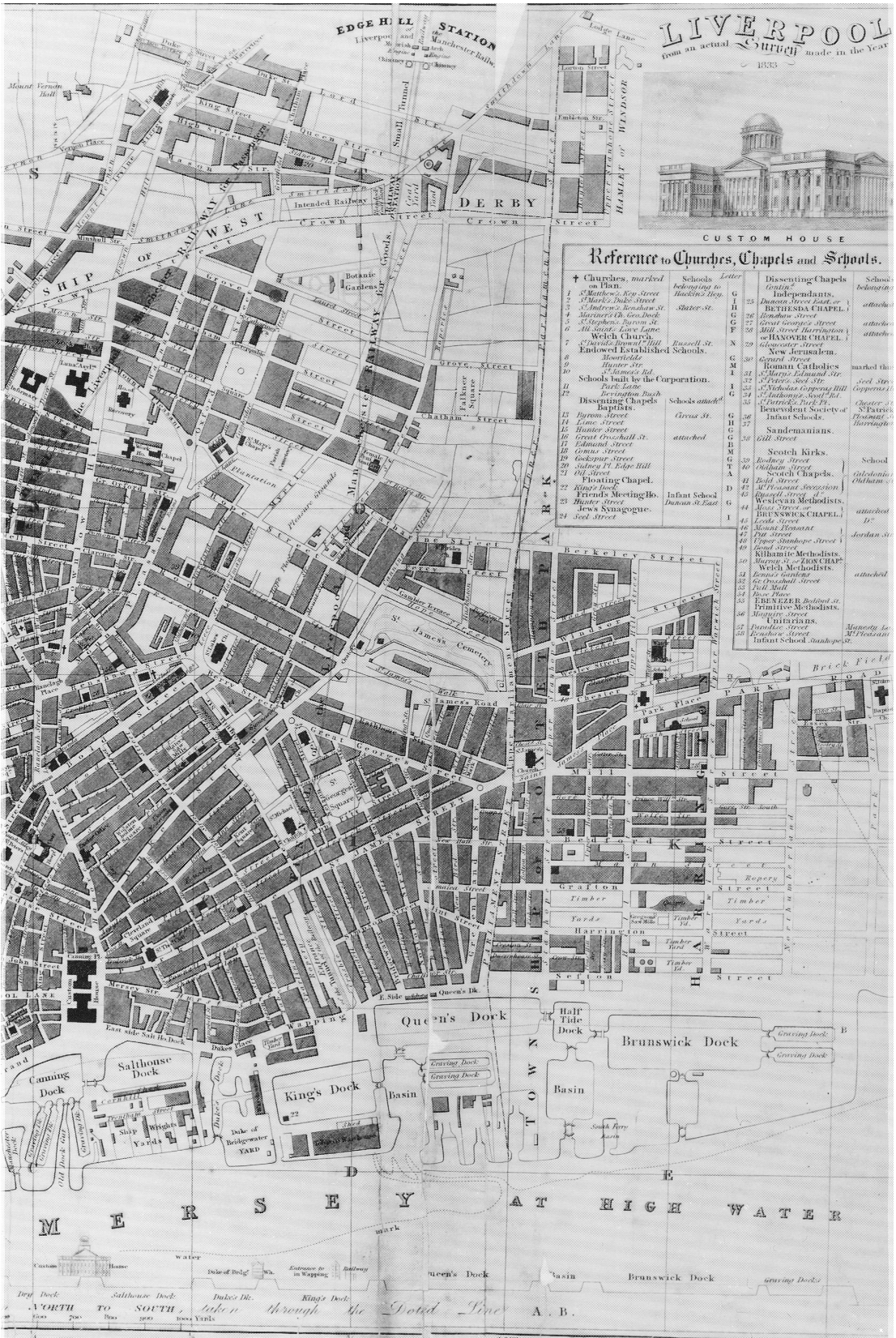
Reference to the Docks and Quays.

	Dock	Area in Sq. Yds.	Length in Feet	Basins
Blackwell	Dock	40234	1694	
Blackwell	Dock	12449	497	
Blackwell	Basin	71501	1735	
Blackwell	Dock	37174	601	
Blackwell	Dock	18093	875	South Basin 1202
Blackwell	Dock	18093	729	George's Basin 1244
Blackwell	Dock	18093	500	Old Dock Cut 7281
Blackwell	Dock	18093	1000	South Ferry Basin 2227
Blackwell	Basin	16379	425	
Blackwell	Dock	15129	1613	
Blackwell	Basin	22009	509	
Blackwell	Dock	22011	214	

Basins

For Steam & Ferry Boats

South Basin 1202
 George's Basin 1244
 Old Dock Cut 7281
 South Ferry Basin 2227



LIVERPOOL
from an actual Survey made in the Year 1833



CUSTOM HOUSE

Reference to Churches, Chapels and Schools.

Churches marked on Plan.	Schools belonging to the following Denominations.	Dissenting Chapels.	Schools belonging to the following Denominations.
1 St. Matthew's, Top Street	1 St. Matthew's, Top Street	1 St. Matthew's, Top Street	1 St. Matthew's, Top Street
2 St. Mark's, Duke Street	2 St. Mark's, Duke Street	2 St. Mark's, Duke Street	2 St. Mark's, Duke Street
3 St. Andrew's, Rowland St.	3 St. Andrew's, Rowland St.	3 St. Andrew's, Rowland St.	3 St. Andrew's, Rowland St.
4 St. Stephen's, Cross Street	4 St. Stephen's, Cross Street	4 St. Stephen's, Cross Street	4 St. Stephen's, Cross Street
5 St. Stephen's, Barrow St.	5 St. Stephen's, Barrow St.	5 St. Stephen's, Barrow St.	5 St. Stephen's, Barrow St.
6 St. Andrew's, Love Lane	6 St. Andrew's, Love Lane	6 St. Andrew's, Love Lane	6 St. Andrew's, Love Lane
7 St. James's, Grand Hill	7 St. James's, Grand Hill	7 St. James's, Grand Hill	7 St. James's, Grand Hill
8 St. James's, Grand Hill	8 St. James's, Grand Hill	8 St. James's, Grand Hill	8 St. James's, Grand Hill
9 St. James's, Grand Hill	9 St. James's, Grand Hill	9 St. James's, Grand Hill	9 St. James's, Grand Hill
10 St. James's, Grand Hill	10 St. James's, Grand Hill	10 St. James's, Grand Hill	10 St. James's, Grand Hill
11 St. James's, Grand Hill	11 St. James's, Grand Hill	11 St. James's, Grand Hill	11 St. James's, Grand Hill
12 St. James's, Grand Hill	12 St. James's, Grand Hill	12 St. James's, Grand Hill	12 St. James's, Grand Hill
13 St. James's, Grand Hill	13 St. James's, Grand Hill	13 St. James's, Grand Hill	13 St. James's, Grand Hill
14 St. James's, Grand Hill	14 St. James's, Grand Hill	14 St. James's, Grand Hill	14 St. James's, Grand Hill
15 St. James's, Grand Hill	15 St. James's, Grand Hill	15 St. James's, Grand Hill	15 St. James's, Grand Hill
16 St. James's, Grand Hill	16 St. James's, Grand Hill	16 St. James's, Grand Hill	16 St. James's, Grand Hill
17 St. James's, Grand Hill	17 St. James's, Grand Hill	17 St. James's, Grand Hill	17 St. James's, Grand Hill
18 St. James's, Grand Hill	18 St. James's, Grand Hill	18 St. James's, Grand Hill	18 St. James's, Grand Hill
19 St. James's, Grand Hill	19 St. James's, Grand Hill	19 St. James's, Grand Hill	19 St. James's, Grand Hill
20 St. James's, Grand Hill	20 St. James's, Grand Hill	20 St. James's, Grand Hill	20 St. James's, Grand Hill
21 St. James's, Grand Hill	21 St. James's, Grand Hill	21 St. James's, Grand Hill	21 St. James's, Grand Hill
22 St. James's, Grand Hill	22 St. James's, Grand Hill	22 St. James's, Grand Hill	22 St. James's, Grand Hill
23 St. James's, Grand Hill	23 St. James's, Grand Hill	23 St. James's, Grand Hill	23 St. James's, Grand Hill
24 St. James's, Grand Hill	24 St. James's, Grand Hill	24 St. James's, Grand Hill	24 St. James's, Grand Hill
25 St. James's, Grand Hill	25 St. James's, Grand Hill	25 St. James's, Grand Hill	25 St. James's, Grand Hill

VICTORIAN LITERATURE
AND CULTURE

Volume 45, Number 1

ADVISORY BOARD

James Eli Adams

Isobel Armstrong

Nancy Armstrong

Tim Barringer

Gillian Beer

Harold Bloom

Patrick Brantlinger

James Buzard

Ed Cohen

Ian Duncan

Regenia Gagnier

Sandra M. Gilbert

Lauren M. E. Goodlad

Margaret Homans

Audrey Jaffe

Gerhard Joseph

Joseph Kestner

U. C. Knoepfmacher

George Levine

Tricia Lootens

Jerome J. McGann

J. Hillis Miller

Lynda Nead

Jeff Nunokawa

Mary Poovey

Yopie Prins

Harriet Ritvo

Talia Schaffer

Linda Shires

Jonah Siegel

E. Warwick Slinn

Ruth A. Solie

Richard Stein

Margaret Stetz

Herbert Sussman

John Sutherland

Herbert Tucker

Martha Vicinus

Malcolm Warner

Michael Wheeler

Carolyn Williams

VICTORIAN LITERATURE AND CULTURE

Volume 45, Number 1

EDITORS

JOHN MAYNARD
ADRIENNE MUNICH

INCOMING EDITORS

RACHEL ABLOW
DANIEL HACK

Associate Editor: Sandra Donaldson

Managing Editor: Abigail Burnham Bloom

Assistant Editors: Aliza Atik, Daniel Cook, Kimberly Cox, Lauryn Rose Gold,
Tamar Heller, Margaret Kennedy, Sophie Christman Lavin, Tara McGann,
Tracy Miller, Karen Odden, Nicole Savage, Anne Summers, Anthony Teets,
Amanda Trejbrowski, Benedick G. Turner, and Stephanie Viola

Editors for Reviews: Winifred Hughes and Anne Humpherys

Associate Editor for Reviews: Annette T. Snape

Pictures Editor: Morna O'Neill

Assistant Pictures Editor: Angela Wu

Editor for Topics: Maria Jerinic

Special Effects Editor: Jeffrey Spear

Science Editor: Michael Tondre

Editor for Victorians Live: Herbert Sussman

Assistant Editor for Victorians Live: Victoria Mills

CAMBRIDGE UNIVERSITY PRESS
2017

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

Please email manuscripts to the editors in Word or RTF format: Victorianlitandculture@gmail.com. Articles should be double-spaced throughout and follow the new MLA style (with a list of Works Cited at the conclusion). Chapters of books submitted for the *Works in Progress* section may follow the author's chosen style in the book project.

Correspondence concerning review essays should be emailed to Anne Humpherys (AHumpherys@gc.cuny.edu).

Suggestions for reprints of Victorian materials, texts, or illustrations, and also bibliographic or other kinds of summary work should be emailed to Jeffrey Spear (Jeffrey.Spear@nyu.edu).

Ideas for Editors' Topics (groups of articles on a common subject, issue, or approach) should be raised with Maria Jerinic (mjerinic@yahoo.com).

Ideas for Victorians Live (the afterlife of the Victorians, the ways that Victorian literature and culture remain alive, continue to live in our own day) can be e-mailed to Herbert Sussman (Hlsuss@aol.com).

Our website for contents of prior volumes and editorial information:
<https://wikis.nyu.edu/display/engvlc/home>

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

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

Victorian Literature and Culture is published quarterly in March, June, September, and December. 2017 Annual institutional subscription rates (print and electronic): US \$366.00 in the U.S., Canada, and Mexico, UK £221.00 elsewhere; (electronic only) US \$270.00 in the U.S., Canada, and Mexico, UK £162.00 elsewhere; (print only) US \$351.00 in the U.S., Canada, and Mexico, UK £210.00 elsewhere. Individual rates (print only): US \$72.00 in the U.S., Canada, and Mexico; UK £43.00 elsewhere. Individual rates (electronic only): US \$72.00 in the U.S., Canada, and Mexico; UK £43.00 elsewhere.

E-mail for orders and subscription information: journals-subscriptions@cambridge.org

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

© Cambridge University Press 2017. All rights reserved. No part of this publication may be reproduced, in any form or by any means, electronic, photocopy, or otherwise, without permission in writing from Cambridge University Press. For further information see <http://us.cambridge.org/information/rights/> or <http://www.cambridge.org/uk/information/rights/>

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

Printed in the United States of America.

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

CONTENTS

VOLUME 45, NUMBER 1

Activity and Passivity: Class and Gender in the Case of the Artificial Hand CLARE STAINTHORP	1
Rudyard Kipling's Tactical Impressionism CHRIS ORTIZ Y PRENTICE	17
The "After-Life" of Illness: Reading against the Deathbed in Gaskell's <i>Ruth</i> and Nineteenth-Century Convalescent Devotionals HOSANNA KRIENKE	35
Sanitation and Telepathy: George Eliot's <i>The Lifted Veil</i> DEREK WOODS	55
Confessions of an English Green Tea Drinker: Sheridan Le Fanu and the Medical and Metaphysical Dangers of Green Tea MELISSA DICKSON	77
Euthanasia and (D)Evolution in Speculative Fiction NANCEE REEVES	95
Gods and Ghost-Light: Ancient Egypt, Electricity, and X-Rays ELEANOR DOBSON	119
<i>Tono-Bungay</i> and Burroughs Wellcome: Branding Imperial Popular Medicine MEEGAN KENNEDY	137
"A Seriousness that Fails": Reconsidering Symbolism in Oscar Wilde's <i>Salomé</i> YEEYON IM	163

WORK IN PROGRESS

Charles Kingsley's <i>The Water-Babies</i> : Industrial England, the Irish Famine, and the American Civil War CATHERINE JUDD	179
--	-----

REVIEW ESSAYS

Victorians Live

Herbert Sussman, Editor

- Alice in Manhattan 207
U. C. KNOEPFLMACHER
- Facing Britain's Imperial Past? 214
KATE NICHOLS
- The Victorian Art Scene in 2016: Pre-Raphaelite Women Artists and
Marie Spartali Stillman's Overdue Retrospective in the UK 221
MARGARET D. STETZ
- The Fallen Woman 227
HILARY FRASER

ILLUSTRATIONS

Page 86

Figure 1. “The Use of Adulteration.” Engraving, from *Punch* (4 Aug. 1855): 47.

Page 87

Figure 2. Ti Ping Koon, *Death in the Teapot* (London: Effingham Wilson, Royal Exchange, 1874). Title Page. Image courtesy of Bodleian Libraries, University of Oxford.

Page 125

Figure 3. Warwick Goble, “Nikola Tesla holding in his hands balls of flame.” Illustration, from Chauncy Montgomery M’Govern, “The New Wizard of the West.” *Pearson’s Magazine*, May 1899: 471.

Page 139

Figure 4. Interior of a nineteenth-century pharmacy. Colored etching by H. Heath, 1825. Wellcome Library, London (M0018898).

Page 145

Figure 5. Pharmaceutical sign advertising Burroughs Wellcome products, including “Tabloid” brand products, c. 1885. Wellcome Library, London (L0025818).

Page 148

Figure 6. “The Happy Phagocyte.” H. G. Wells. *Tono-Bungay: A Novel* (New York: Duffield, 1922), 171.

Page 152

Figure 7. One of the nine “Tabloid” medicine chests provided to Stanley’s Emin Pasha expedition. Wellcome Library, London (L0033326).

Page 153

Figure 8. Detail from illustration of “Tabloid” medicine chest “Through Darkest Africa.” *Anaesthetics* 108 (1907). Wellcome Library, London.

Page 154

Figure 9. Pharmacy sign advertising Tabloid first aid kits as the companion of explorers and adventurers. Wellcome Library, London (V0010811).

Page 170

Figure 10. “A Platonic Lament.” Illustration by Aubrey Beasley from Oscar Wilde’s *Salomé* (London, 1894).

Page 171

Figure 11. “Enter Herodias.” Illustration by Aubrey Beasley from Oscar Wilde’s *Salomé* (London, 1894).

Page 172

Figure 12. Napoleon Sarony, Portrait of Sarah Bernhardt as Cleopatra, 1891.

Page 181

Figure 13. [Edward] Linley Sambourne, illustration from chapter 6 “I should like to cuddle you; but I cannot, you are so horny and prickly.” Engraving, from Charles Kingsley, *The Water-Babies: A Fairy Tale for a Land-Baby* (London: Macmillan, 1889), 217.

Page 185

Figure 14. [Edward] Linley Sambourne, illustration from chapter 1 “Frontispiece.” Engraving, from Charles Kingsley, *The Water-Babies: A Fairy Tale for a Land-Baby* (London: Macmillan, 1889), 1.

Page 187

Figure 15. [Edward] Linley Sambourne, illustration from chapter 1 “What did such a little black ape want in that sweet young lady’s room? And behold, it was himself, reflected in a great mirror.” Engraving, from Charles Kingsley, *The Water-Babies: A Fairy Tale for a Land-Baby* (London: Macmillan, 1889), 25.

Page 188

Figure 16. [Edward] Linley Sambourne, illustration from chapter 6 “She taught him, first, what you have been taught ever since you said your first prayers at your mother’s knees.” Engraving, from Charles Kingsley, *The Water-Babies: A Fairy Tale for a Land-Baby* (London: Macmillan, 1889), 219.

Page 193

Figure 17. [Edward] Linley Sambourne, illustration from chapter 1 “she was a very tall handsome woman, with bright gray eyes, and heavy black hair hanging about her cheeks.” Engraving, from Charles Kingsley, *The Water-Babies: A Fairy Tale for a Land-Baby* (London: Macmillan, 1889), 10.

Page 199

Figure 18. [Edward] Linley Sambourne, illustration from chapter 6 “So all he said was ‘Ubboboo!’ and died.” Engraving, from Charles Kingsley, *The Water-Babies: A Fairy Tale for a Land-Baby* (London: Macmillan, 1889), 236.

Page 210

Figure 19. Lewis Carroll. Nine drawings made after Tenniel’s proof engravings for *Alice’s Adventures in Wonderland* (Private Collection), drawing 3 [1865]. The Pierpont Morgan Library, New York.

Page 216

Figure 20. Installation view of room 3, “Imperial Heroics,” Artist and Empire exhibition, Tate Britain. Foreground: Andrew Gilbert, *British Infantry Advance on Jerusalem, 4th July 1879* (2015). The large painting to the right is Edward Armitage, *Retribution* (1858, Leeds City Art Gallery). The smaller painting to the left is Allan Stewart, *To the Memory of Brave Men: The Last Stand of Major Allan Wilson at the Shangani, 4th December 1893* (1897, Russell-Cotes Art Gallery and Museum, Bournemouth). Photograph ©Tate 2015, Joe Humphrys.

Page 224

Figure 21. Marie Spartali Stillman, *Self Portrait*, 1871. Charcoal and white chalk on paper, 25 3/8 x 20 5/8 inches. Delaware Art Museum, Gift of Lucia N. Valentine, 1974.

Page 225

Figure 22. Marie Spartali Stillman, *Love’s Messenger*, 1885. Watercolor, tempera, and gold paint on paper mounted on wood, 32 x 26 inches. Delaware Art Museum, Samuel and Mary R. Bancroft Memorial, 1935.

Page 226

Figure 23. Marie Spartali Stillman, *The Pilgrim Folk*, 1914. Watercolor and gouache on paper, 22 3/8 x 27 11/16 inches. Delaware Art Museum, Gift of Mrs. S. S. Auchincloss, 1974.