

“One part sane and three parts mad”: A Quantitative Study of Disability in Victorian Fiction

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Abstract

This thesis uses computational techniques to examine how frequently Victorian authors rendered disability within their fiction. While past and present literary criticism of the Victorian novel has proven that disability plays a narratively important role in this era, my dissertation approaches this question computationally to analyze the relationship between disability and plot on a larger scale. In doing so, I argue that disability is not a modern-day concept applied anachronistically to the study of Victorian fiction, but a key feature of Victorian plots in an era where an expanding working class placed emphasis on the body and its ability to perform labour. To make this argument, I digitized hundreds of novels from the Victorian era and used randomized corpus downsampling to take a snapshot of the fiction published during this period. What the data reveals is that almost half of the novels contain the words “disabled” or “crippled” in them at least once. When I expanded my search-term list to include historically relevant words that ascribe disability using Henry Mayhew’s *London Labour and the London Poor* (1851), the results show that close to 100% of the randomized fiction list included words related to disability. The frequency of disability in Victorian fiction highlights how the novel embodies shifting class ideologies through the legible forms of physical difference. This idea is proven effectively through the computational linguistic tools this thesis uses, such as natural language processing, which determined that the language of physical difference in novels is often found near mentions of poverty or class. What this co-occurrence demonstrates is that the boundary between poverty and disability was porous because of the tenuous relationship working-class Victorians had to income that was entirely dependent on their ability to perform and maintain labour. After making this argument, my thesis pivots from a distant reading to a close one, and I analyze select works of Charles Dickens and Wilkie Collins to argue that these authors use disability to furnish their narratives in contradictory ways that reveal their respective conceptions of the physical body in relation to its political and social world. My close readings use narratological concepts to study the structural affordances of disability within their fiction. By engaging with concepts from Disability Studies and crip narratology, I argue that Dickens flattens his disabled characters in service of plot momentum, while Collins shifts the weight of disability from identity to experience to create narrative contours that aid in the sensationalism of his novels. By studying the frequency of disability in over 3,000 works of Victorian fiction, in addition to the select works of authors known for their disability narratives, this dissertation reveals a key contradiction found at the heart of Victorian fiction: that the plots that work often rely on the bodies that can’t.

Acknowledgements

It would feel unconscionable to write a dissertation tracing the literary representation of disability to its narrative influence without first acknowledging the mass disabling event occurring simultaneous to the writing of this thesis in occupied Palestine. The United Nations reported in August 2025 that ten children were losing one or both legs every day due to the excessive military force of Israel. Just as Crip Studies fosters a radical reimagining of all bodies in space and time, so does this project and its writer hope for a futurity that sees a free Palestine.

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Although it is well known that no research is done in a vacuum, my appreciation for the many hands of librarians who did the labour of digitizing hundreds of this corpus' texts cannot be overstated. The hours of digitizing it took to complete this project at times felt very isolating, but I felt less alone when I caught glimpses of librarian hands captured in the margins of their scanned texts.

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Introduction

Why Can't Victorians Stop Talking about Disability?

My dissertation emerges as a response to recent developments in the field of Disability Studies, which has become increasingly interested in examining the relationship between disability and plot structure in Victorian narratives. Victorian literature crystalizes important themes in both the Digital Humanities and Disability Studies and thus serves logically as a hinge between the two fields. Scholars such as Rachel Ablow, Kylee-Anne Hingston, Clare Walker Gore, and Heidi Logan have examined how Victorian novelists utilize characters with disabilities to meet the narrative ends of the novels in which they appear. These scholars have analyzed the Victorian or nineteenth-century novel's representation of pain, disability, and the physically unruly body to examine both the narrative and social bearing that the body has in fictional works in the period. The invaluable work of these scholars engages with canonical authors or texts from the nineteenth century; I broaden their important work by using computational text analysis to study how disability was represented in the fiction of this era more generally. My dissertation uses computational tools to conduct its analysis of Victorian novels to assess and quantify the narrative presence of characters with disabilities in the fiction of this era. The concept of narrative presence in this context is twofold: it refers to both the amount of narrative attention a character is given in a text—when they are speaking or being described—and the character's ability to generate momentum in the plot. In studying character presence through computational means, my research unites the fields of Digital Humanities and Disability Studies to perform a large-scale study of narrative using a popular “minor character” type found frequently within Victorian fiction.

My focus on Victorian-era literature is intentionally chosen. The Victorian period lends itself to topics of access on larger scales of reading, given the technological developments in nineteenth-century Britain in publishing, bookselling, and media, and a rapidly growing readership. Scholars such as Karen Bourrier have studied how the technological innovations in the Victorian era are pertinent to Disability Studies.¹ Focusing on notions of access and communal interdependence, Bourrier cites nineteenth-century inventions such as the typewriter and audiobook which were first created for those with disabilities and later adopted by a larger consumer base (129). This phenomenon is called the curb-cut effect, a term coined by Angela Glover Blackwell in 2017 to describe how adding curbs to sidewalks was an innovation that wheelchair users pushed for which ended up helping a larger population of able-bodied citizens.

Bourrier illuminates an important link between the Digital Humanities and the field of Disability Studies, moreover, where technology is both assistive and collaborative in a way that anticipates the general structure of the research methods used in the Digital Humanities. The push in the Digital Humanities for open access scholarship and freely shared coding resources speaks to this notion of access. Specifically, Bourrier notes how open data makes shared resources, databases, and encoding initiatives “inherently collaborative technology” (134), while simultaneously increasing access to historic cultural materials and generating new scholarship in areas previously unexamined on this scale. Throughout this dissertation, I have digitized many Victorian print materials to create a machine-readable corpus of Victorian fiction which I intend to publish for further research in this area.

¹ See also Patrick Leary, “Googling the Victorians” (2005); Adrian S. Wisnicki, “Digital Victorian Studies Today” (2016); Lazar, Jonathan, et al. *Ensuring Digital Accessibility Through Process and Policy* (2015); Graham Pullin, *Design Meets Disability* (2009); Paul Fyfe, *Digital Victorians From Nineteenth-Century Media to Digital Humanities* (2024); Toni Weller, *The Victorians and Information: A Social and Cultural History* (2009).

Building on Bourrier's and others' recognition that the Victorian era is particularly well suited to the methodological approaches of the Digital Humanities, I blend corpus linguistics and literary criticism to conduct computational text analyses that quantify the narrative presence of characters with disabilities found frequently in Victorian fiction. To do so, I created two corpora to answer the research questions posed by my dissertation. My first corpus was built around a randomized list of titles representing 10% of fiction published in the Victorian era. My second corpus, the control corpus, contains 100% of the fiction published within the 1840s that were readily available in digital formats. By studying these corpora, I move away from questions about how these characters are represented to consider how representative they are of the literary landscape of Victorian fiction. My study focuses on the quantity of narrative scaffolding that characters with disabilities supply in Victorian fiction; by undertaking this analysis in relation to a large-scale corpus, I substantiate the presence and function of these characters in novels across the Victorian period.

The texts that my dissertation studies are from a corpus of my own curation that is randomized to avoid selection bias where possible. Although my initial goal was to establish the baseline corpus along the axis of popularity, it became clear that this term was not easy to define objectively when analyzing large collections of Victorian literature. The limited access to consistent data from sales records made it challenging to qualify a text objectively as "popular." To switch the mode of my curation from the popular to the randomized, I used Troy J. Bassett's useful and informative database, *At the Circulating Library: A Database of Victorian Fiction, 1837-1901*, which boasts over five thousand authors and is used as the key database to build my baseline corpus. It lists novels by title and includes their bibliographic information such as publication date and which journal initially published the work. I used the cvs files of the fiction

titles found on this database to gather title names for my initial baseline corpus. I curated this list by using downsampling in Python—one of the programming languages used in my dissertation—to randomly select 10% of the titles listed in the csv file of the titles available on the database. This way, instead of defining popular fiction in the Victorian era, I randomized 10% of all the titles in the database to reduce the instances of possible selection bias or my unintentional use of anachronistic qualifiers to determine popularity.² The first chapter of my dissertation justifies and expands on the methods I used to select the titles for my baseline corpus and the keyword searches that I used to create my final, smaller corpus.

This project emerges from a genuine curiosity about the frequent appearance of disability in texts published throughout the nineteenth century. Amidst a period of intensifying industrialization, urbanization, and the transformation of social relations, where questions regarding the movement of people and wealth emerge from a burgeoning middle class and growing reading public, notions of access become ever more pressing.³ The novel genre is a key locus where authors use characters both structurally and thematically to address issues of access, express fears about social and individual repercussions, and articulate questions about the future. Disability Studies shows that there was no shortage of content when it came to the appearance of

² Two works that engage in data mining and corpus development are Nina Baur et al.'s "The Quality of Big Data. Development, Problems, and Possibilities of Use of Process-Generated Data in the Digital Age" (2020) and Ole Schützler and Julia Schlüter's methodological *Data and Methods in Corpus Linguistics: Comparative Approaches* (2022). Andrew Piper also handles questions of selection and data as it relates to literary studies in the section "Selecting Data" of *Can we Be Wrong?* (2020).

³ This thesis builds off the important work of scholars who have surveyed the material historical developments in England contemporaneous to the present study. Such works include Dror Wahrman's *Imagining the Middle Class: The Political Representation of Class in Britain 1780-1840* (1995); Catherine Gallagher's *The Industrial Reformation of English Fiction: Social Discourse and Narrative Form, 1832-1867* (1985); Patrick Brantlinger's *The Reading Lesson: The Threat of Mass Literacy in Nineteenth-Century British Fiction* (1998); Raymond Williams' *Culture and Society: 1780-1950* (1966); and EP Thompson's *The Making of the English Working Class* (1968).

disability in this era's literature: the field has proven that nineteenth-century authors repeatedly dealt with the subject of bodily and mental difference.⁴ Less obvious, however, is the way that characters with disabilities are necessary to the fictional projects in which they appear.

Narratologists interested in the study of disability have revealed the important labour these characters undertake while being simultaneously, and ironically, defined by their physical and mental "lack." This contradiction, I argue, is explored throughout Victorian fiction, which readily extracts the attention its disabled characters receive to transform illegible ideology into a compelling representation of reality through the physically othered body's ability to propel narrative in its desired or intended direction.

My reading and analysis of disability within Victorian fiction nests my dissertation within the framework of the social model of disability. This model, as discussed in *Disability and Capitalism* by Marta Russell, understands disability not as a physical difference, but as a product of a capitalist "society which disables persons with impairments" (16). It is in the nineteenth century that modern capitalism is consolidated and reproduced globally.⁵ This period relocates the body from its biological or spiritual reality to instead become a tool of industry, which constructs a binary of bodies understood along lines of those that can work and those that cannot (17). My dissertation highlights the lexical connection between physical disability with that of labour/class to explore disability's repeated appearance in Victorian fiction in an era where the

⁴ As I use the term "disabled" a lot, it would be helpful to pause over its meaning in the context of this project. As scholars such as Gore have noted, "disabled" was not used holistically by Victorians to refer to mental or physical disability. Instead, disability was encoded through difference or variance from the norm, or standard, of the physical body. In a time also marked by its relationship to progress, the standard was often presented not only as able bodied, but as white, male, and being of sound mind and body. Difference, in this regard, refers to the representation of bodies that fall outside of this norm to varying degrees.

⁵ John Atkinson Hobson, writing in the last decade of the nineteenth century, analyzes the organic unity of Social Evolution beside industrial change in *The Evolution of Modern Capitalism* (1965). Likewise, *The Consolidation of the Capitalist State 1800-1850* (1994) by John Saville examines the economic and social changes in the first half of the nineteenth century that affirmed capitalism's power in British society and culture.

population was experiencing the disabling effects of capitalism for the first time with such force. As I discovered, there was often a linguistic slippage between the language of capital and labour and that of physical disability.

Crip Narratology

The structuring that these characters provide in Victorian fiction cannot be extricated from notions of narrative labour, which Alex Woloch's study *The One vs the Many: Minor Characters and the Space of the Protagonist in the Novel* (2003) discusses. Woloch states that "minor characters are the proletariat of the novel" (27, original emphasis) and argues that the protagonist's interior depth and development necessarily rely on the "flatness" and utility of the novel's minor, subordinate characters (29). Additionally, Woloch redefines characterization by focusing on a character's "distributional matri[ces]," which involves "analyz[ing] the distribution of attention within narrative" (20-1). Rather than seeing flat, or minor, characters as merely descriptive backdrop that highlights the protagonist's mental complexity and nuance, Woloch explores how minor characters are integral to the narrative mechanisms that move the plot forward. Building on his analysis, I track and quantify the "space" afforded to characters with disabilities by computationally analyzing the language that so often co-occurs with the description of them. Using python visualization tools, such as a character heat map, I quantify the number of times a character is referenced in a novel to note the frequency of disabled character mentions and the potential relationship those character mentions might have to important plot points.

My project is likewise inspired by Clare Walker Gore's *Plotting Disability in the Nineteenth-Century Novel* (2020) which investigates a specific *type* of minor character that

structures the plot of nineteenth-century novels: the disabled character. In her study, Gore selects a handful of prominent Victorian novels and provides a close reading of their narratives to examine the way each novel's plot is progressed by a character with a disability. She notes how this character type executes the narrative aims of the text, such as the conclusion of the marriage plot. While Gore explores how integral this character is to the understanding of plot in the few novels she has selected, I perform a larger scale analysis to quantify across the field just how often this character type appears to substantiate its narrative function. My study also draws on Andrew Piper's chapter "Characterization (Constraint)," in *Enumerations: Data and Literary Study* (2018), which provides a schema of the "character-text of novels" (118)—that is, words used to describe characters which do not include their speaking. Piper uses the Stanford Dependencies Parser (SDP) to show the grammatical relations between words in a sentence to quantify these character descriptions. He argues that the study of quantity helps to clarify whether characters are archetypes at the service of narrative, rhetorical effects, or "ambiguous semantic bundles, neither types nor individuals" (119). Examining the grammar of a given character helps to unpack their function—either affect driven or plot driven—within their story. Determining their function helps to analyze broader trends in the structure of the overarching narrative and its mimesis, as authors working in fictional genres approach the use of character in unique and nuanced ways. Instead of the SDP, I use a program called Word2Vec, which vectorizes words within a corpus to analyze word embeddings and predict the words found around a target word. Doing so allows me to analyze the target words related to disability and the language surrounding them found within my corpus. This computational analysis shows whether these characters are semantically distinct from their abled counterparts, or the "major" characters that appear beside them. As such, I conduct a quantitative study to determine how difference is

constructed lexically within the texts, and how frequently this construction of a particular kind of difference appears throughout a large dataset of Victorian fiction.

Piper likewise discusses the “character-text” of novels, which relates to “how characters are activated, described, objectified” (118). He uses the SDP to trace characters’ “distributional signature” (119) and differentiates the text space allotted to the “building and instantiation of characters” with “other narrative aspects of novels” (121). Using the dependencies parser to study characterization, Piper examines how the readerly experience of difference among characters is constructed to offset characters from one another. Piper, like Gore, is indebted to Woloch’s notion of attention within narrative that is unequally given to the protagonist versus more “minor” characters. To examine this inequity, Piper gathers 7,500 novels from the nineteenth century which he runs through the language parser. In doing so, he finds that despite the sheer volume of characters in the texts surveyed, over 650,000 characters to be more precise, “There appears to be a strong degree of uniformity that exists between characters from different novels, even main characters, just as there seems to be a strong degree of uniformity between characters within the same novel” (121). In examining this uniformity, the way that characters take on syntactic likenesses to each other semantically and spatially regardless of their position in texts as either minor or major characters, Piper attempts to reconcile this computational result with the readerly feeling of difference among characters: “And yet when I read characters, I also feel difference” (130).

To negotiate the relationship between the quantified data which demonstrates characters’ homogeneity with the reader’s feeling of difference and distinction among characters, Piper and his associate Hardik Vala establish a character-feature that studies aspects of characters such as their agency, distinctiveness, centrality, and behavioural modality (131). In adding this feature to

the SDP, Piper retrieves exciting data about the dispersion of certain character types (specifically related to their sociability) and how they shifted and changed throughout the nineteenth century. Although his study is more generalist than mine and not tied specifically to the Victorian era, Piper uses the novel collection, NOVEL750, to demonstrate how quantified data shows the shifts in characterization that occur throughout the nineteenth century.

Scholars of the nineteenth century have often studied the literary representation of the body as a feeling organ, considering specifically how fiction seeks to articulate and render the phenomenon and reality of sensate, feeling bodies. For example, in *Scenes of Sympathy: Identity and Representation in Victorian Fiction* (2000), Audrey Jaffe notes that Victorian fiction placed an increasing emphasis on the position of the spectator (3). Although not explicitly about disability, her work examines sympathy in its imaginative capacity to replicate the suffering of another in one's own mind. She engages with notions of spectacle, difference, and the social and cultural bearing these "scenes" have on Victorian fiction. Her work explores how authors produce, construct, and represent notions of "difference" within their novels and, in doing so, she provides a necessary touchstone for disability scholars to study how disability might be an example of an imagined difference represented in fiction. Building off Jaffe's work, Martha Stoddard Holmes in *Fictions of Affliction: Physical Disability in Victorian Culture* (2004) studies the connection between disability and melodrama, and specifically how emotional excess is both central to notions of disability and produced within the genre of melodrama (16). Holmes posits that melodrama is ultimately about feeling bodies and the genre's use of emotional excess, which she argues is located "somewhere between the narrative and its audience" (18), to produce these feelings. Her work likewise examines the "cultural function" of disability as it is produced and maintained in literature (11). In *Articulating Bodies: The Narrative Form of Disability and*

Illness in Victorian Fiction (2019), Kylee-Anne Hingston considers how story form textually creates bodies, and examines the frequent collapses between body and word (1) in fiction. She argues that these “fusions” occur precisely because we understand our body through social and narrative means (4). Hingston also studies, as I do, the “potential for speech to shape the body” (1), which signals a turn towards a linguistic study of disability that I survey on a larger scale. My dissertation uses computational means to build on these and other scholars’ study of the construction of a textual body and the imaginative identification of sympathy developed along the lines of physical difference. Rather than study *how* texts represent the disabled body in their fiction, I instead study the frequency with which they do so through characters who are described and understood by their physical or mental incapacity.

In analyzing this particular minor character type, my dissertation brings together Digital Humanities and Disability Studies to illuminate how the textual quantification of narrative space allotted to characters with disabilities asks us to reflect on the social and political space of disability in the social contexts in which they were produced. As Piper states in his introduction to *Enumerations*: “Quantity signals, but it also distinguishes and maintains... [that] literature is not founded on the rare and the singular, but rather the common and the collective, the fabric of repetition from which it is made” (4). Focused specifically on the sixty-four years of the Victorian era, my sample size uses quantity to establish legitimate claims about the amount of attention that is granted to disability throughout Victorian fiction.

Chapter Summaries

Chapter One: Corpus of Victorian Fiction

The first chapter of my dissertation investigates, defines, and establishes the fiction of the Victorian era that appears in my research. The chapter contextualizes and historicizes the parameters of my corpus and the decisions that were made to include or exclude certain works with a justification for these decisions grounded in both book historical and corpus linguistic studies. While this corpus is one that I put together myself, it is intended to be free of biases that would overrepresent disability in the novels I study to fit my research goals. As Bassett's digital archive does not provide information about sales or popularity, I instead used python's randomized downsampling as a tool to construct my baseline corpus list to ensure that it is free from selection bias. Rather than solely examining authors who have been discussed frequently within the field of Disability Studies, I went off canon to engage with any novel that was published within a Victorian periodical, regardless of how popular it was or is.

This dissertation could not have been completed without the frequent use of and reference to nineteenth-century databases which were incredibly productive for my research: specifically, *NINES* (Network Infrastructure for Nineteenth-Century Electronic Scholarship), *COVE* (Collaborative Organization for Virtual Education), the *Victorian Women Writers Project*, *BRANCH* (Britain, Representation, and Nineteenth-Century History), Haithi Trust, and Historical Texts. These databases house a variety of resources related to Victorian Studies and the nineteenth century more broadly and made archival work more accessible due to their collections of digitized research materials. My dissertation has created a corpus relevant to the field of Victorian Studies which I hope to publish in one of these collections after the completion of my dissertation. I have used this corpus to advance a quantitative study of narrative and disability.

Once my baseline corpus was established, I used both AntConc and natural language processing (NLP) in R—another programming language my dissertation uses—to study its language. AntConc is a computer analysis tool that is used to find clusters of words, or n-grams, within the corpus. NLP is a computer tool that uses machine learning to analyze the language of a given corpus to teach a computer to “understand” it. In my dissertation, I have used NLP for parts-of-speech tagging to isolate the adjectives within a Henry Mayhew corpus. In initially running tests through these tools, I was able to see whether notions of disability are present, and to what extent, in my baseline corpus. As Gore notes, the term “disability” is an anachronism when applied to Victorian texts and characters. She states, “we meet a wide variety of ‘crippled’, ‘afflicted’, ‘maimed’, and ‘deformed’ characters [in Victorian fiction], but they are not collectively described as ‘the disabled’” (1). This anachronistic language makes the corpus review of keywords slightly more complicated, so I use this chapter to explore the socio-historical accounts of poverty and labour to gather a list of relevant terms that signal disability within Victorian literature. While some characters are easier to tag and signal, like a Dickensian character who is referred to throughout the text as a “man with a wooden leg,” other characters, such as Wilkie Collins’ character Mr. Fairlie with his nervous complaints, require historically relevant terms to signal their disabilities. In order to create a search-term list of historically nuanced and relevant terms, I turned to Henry Mayhew’s *London Labour and the London Poor* to construct this list. Using NLP, I isolated the adjectives Mayhew uses and searched through them to find ones that describe disability.⁶ These terms were used to determine how many of the novels contained terms that were related to disability as it is understood within the era’s

⁶ “Those Who Cannot Work”: An exploration of disabled men and masculinity in Henry Mayhew’s *London Labour and the London Poor* (2005) by Sally Hayward examines the representation of disability in Mayhew’s text. So, too, does *Idiocy: A Cultural History* by Patrick McDonagh (2008).

language. I chose to use Mayhew's text to establish my final corpus because of the way his historical text grapples with the slippage between notions of labour and its physical reality in London during the Victorian era. The text was written during the 40s and published throughout the 50s, so it reflects and produces significant meaning for a substantial portion of the Victorian era, which makes the language of this work particularly salient.

Once the keywords were synthesized and made clear, I used AntConc once more to explore the word clusters in the text. Interestingly, almost 100% of the novels in my baseline corpus ended up containing words that related to disability within them. Even after narrowing my search-term list down to even more concrete terms related to disability, the results were almost 97% of my baseline corpus. Although noteworthy and worth considering the implications of, these findings far exceeded my expectations of the retrieved results and would require more advanced computational tools than were at my disposal to analyze within a final corpus. Word2Vec requires the full text files of my corpus to be merged into a single file to train the machine-learning model on, which was beyond the capacity of my homemade computer to do. To reduce my novel list, I used only the search terms "disabled" and "cripple/s/d/ing," which retrieved the result of 41% of all novels in the corpus that contained these two words. It was this final list of 41% that I used to establish my final corpus. My first chapter reflects on the size change from the baseline to my final corpus. Once this number was determined, I used Word2Vec to see which words are found most frequently in the corpus around these two search terms. I chose this program for its ability to deduce the grammatical structures of sentences and determine the statistically probable words that co-occur which show the semantic links between words in the sentence. Although contemporary scholars have argued that the term "disabled" is an anachronistic one when applied to the Victorian era, Word2Vec reveals the co-occurrence of

words around disability that seemingly relate to the physically impaired body in ways we might understand or identify with today.

This chapter thus elucidates the structural relationship, established by Woloch and linked to disability by Gore, as outlined above, between the minor character with disability and their language in the corpus. Like Woloch, Gore understands characters through the distribution of attention that is given to them in a text. While Word2Vec does not determine the plot-defining *significance* of the moments in which these words co-occur (for example, the tool will not know that in George Eliot's *Daniel Deronda* (1876) Mordecai's death was necessary for the conclusion of the marriage plot, as Gore argues), it will give a quantity and statistical probability of the language that surrounds, or co-occurs beside, these characters and the significance of these words being located near characters who are represented within varying degrees of "incapacity."

Using Word2Vec for my own research, along with Natural Language Processing to create Word Clouds and clusters, I examine the shift in notions of character difference and differentiation when the character types studied in my corpus are defined as the antagonist to the program of the plot—think Miserrimus Dexter in Collins' *The Law and the Lady* (1875)—while actually providing most of the narrative labour that structures it. If we relate the definition of disability to a character's deficiency or inability to perform labour, as Gore does, we might ask how the presence and importance of characters with disabilities vex the idea that they exist solely in a degree of incapacity? This question is returned to in my close-reading chapters, which examine to the plot of novels that are known to include disability. Once the corpus has been run through Word2Vec and NLP programs, I examine and discuss the retrieved data in the latter half of my first chapter.

In order to determine whether the randomized list is balanced in its results, my first chapter also established a “control” corpus against which to compare the results of my study. While my baseline corpus is comprised of 10% of the titles published throughout the Victorian era, my control corpus is comprised of 100% of the novels published within the 1840s (as listed on *At the Circulating Library*’s database). Comparing the results of these two lists ensures that the randomly sampled baseline corpus does not overrepresent the fictional presence of disability in the Victorian era. The last section of Chapter One selects two novels found at either end of the frequency scale for the presence of disability, which I examine in my fourth chapter.

Chapter Two: Structural and Semantic Disability in the Fiction of Charles Dickens

The second chapter of my dissertation examines the corpus of Charles Dickens’ work and performs a similar test to that which I applied to my baseline corpus. I look at the word frequency of terms that relate to physical and mental disability in his texts and isolate the novels where these terms appear for a closer review. While other scholars have performed general text analyses on Dickens’ corpus, I isolate the texts which feature a character or characters with disabilities. I use text analysis tools to see how the language around these characters is inflected and consider this data against my larger corpus. In doing so, I examine whether closer, more sustained readings of Dickens’ corpus refute or corroborate the narrative momentum supplied by characters with disabilities in his canon.

This chapter compares close and distant readings of Dickens’ work. Distant reading⁷ refers to larger scale analyses of literature that speak to more general cultural themes found in the literature of an era or geographic region. In moving between both close and distant readings of

⁷ This term was first coined and explicated by Franco Moretti in *Graphs, Maps, and Trees* (2007).

character, I elucidate the larger cultural impact that a character type has, more generally, on Victorian literature. The final section of my chapter analyzes the narrative structure of his Christmas novellas to demonstrate that disability structures narrative in those shorter texts analogously to how it functions in his longer, multi-plot novels. As these novellas are shorter than his serial novels, and tend to feature a single narrative throughline, their structure is more seamlessly examined for its positioning of disability in relation to its narrative resolution.

I have chosen to single out Dickens for a corpus review and close reading because of both his popularity in the Victorian era and his sustained attention to disability in his fiction. In the field of Disability Studies in nineteenth-century literature in particular, few authors have been discussed so frequently as Dickens. Concerned with the state, being, and welfare of the working class, Dickens' novels are heavily populated with othered bodies who range in varying degrees of high or low moral standing. From the ever-helpful Jenny Wren to the nefarious Quilp, Dickens' characters do not represent disability as a monolithic identity category but show range in their embodiment of disability. In discussing the narrative labour of characters with disabilities, Gore argues that Jenny Wren from Dickens' *Our Mutual Friend* (1865) uses her chronic pain to forward the plot development of other characters and specifically to tie up the loose ends of the marriage plot between Lizzie and Eugene (125). Gore argues that Jenny's chronic pain allows her access to an imaginative realm which she draws on to help other characters imagine different versions of themselves or potential happier endings. Additionally, Jenny often announces characters' unspoken desires, producing narrative momentum where other characters prove themselves unable to do so (125). Despite Jenny's physical disability and her relative "minorness," it is ultimately on her labour that the novel reaches its conclusion.

As Dickens is one of the most studied authors of the Victorian era in the field of Disability Studies, there is a wealth of scholarship on his work in the fields of both disability *and* corpus studies. Scholars such as Martha Stoddard Holmes in *Fictions of Affliction: Physical Disability in Victorian Culture* (2004) and Helena Michie in her article “‘Who Is This in Pain?’: Scarring, Disfigurement, and Female Identity in ‘Bleak House’ and ‘Our Mutual Friend’” have discussed the representation of disability in Dickens. Simultaneously, much work has been done to review and sample the kinds of language he uses throughout his novels. Michaela Mahlberg and Catherine Smith’s article “Dickens, the suspended quotation and the corpus,” for example, analyzes the frequency of narrators’ interruptions of characters across Dickens’ canon, and then performs a qualitative analysis of suspensions in literature as a formative tool in character development. Likewise, Mahlberg’s *Corpus Stylistics and Dickens’ Fiction* (2013) analyzes clusters (sequences of words) in Dickens’ texts to explore his method and mechanics of characterization.

My research blends the corpus linguistic studies that analyze the language of Dickens’ corpus with a structural analysis of his novels’ plots, which are so often populated with and propelled by characters with disabilities. In doing so, my chapter focuses not on how Dickens’ language manufactures his mode of characterization, but on how disabled characters contribute to plot momentum. I provide a closer examination of his work in order to both substantiate and flesh out the computational findings of my initial corpus review. I explore the flattening effect of Dickens’ characterization on disabled characters, even if their structural roles in the novel are heterogeneous. In engaging with close and distant reading, I question whether characterization is a homogeneous exercise with comparatively few distinctions between characters as Piper’s distant reading model initially suggested. I note the changes to this potential homogeneity when

examining a character type whose representation often relies on bodily difference, to determine whether distinctions across the larger project of characterization are maintained or diminished. Finally, I note what happens when we move from a large to a small-scale study of characters' bearing on plot by examining characters in a contained, single-plot story to demonstrate the proximity disability has to the major plot points in Dickens' fiction.

Chapter Three - Wilkie Collins: A Closer Look at Disability and Character

Like Dickens', Wilkie Collins' novels have generated no shortage of critical engagement from their initial publication to the present. Scholars in Disability Studies have likewise studied his works based on their high population of characters with disabilities. Collins was concerned with characters who have disabilities and frailties in part because of his own personal and vested interest in issues related to them. One cannot get through a letter written by Collins without coming up against his bodily complaints or anxieties. It is his own description of himself from which this thesis gets its title: "For six months - while I was writing furiously, without cessation, one part sane and three parts mad - I had no gout. I finished my story - discovered one day that I was half dead with fatigue - and the next day that the gout was in my right eye" (455). In Chapter Two, I expand on the significance of this quotation to discuss the slippery form of escape that writing provides, which is both cause and cessation of the bodily pain that Collins experiences because of his gout.

There is a manifest difference between Collins' representation of disability and Dickens'. Collins' fiction shifts disability from a category of identity to a category of experience. He does so through the frequent returns of narrative attention to the physical body in ways that affect all characters, regardless of their proximity to the novel's "centre." Mr. Fairlie, in *The Woman in*

White (1859), for example, cannot attend to his nieces for fear of his own ailments, so he repeatedly leaves them to fend for themselves in precarious and dangerous situations. Though marginal, Collins brings disability to the novel's centre by also showing the slips into disability the novel's hero and primary narrator, Walter Hartright, falls into. Alexandra Valint argues that the traumatic events of the novel that Hartright undergoes result in his narrative becoming "riddled with gaps" due to the "physical and mental toll" of what has happened to him (109). As I show in this chapter, Collins does feature characters who are in part defined by their mental or physical incapacity, but he also presents disability as an experience through his main, able-bodied characters' brief or protracted excursions into disability. I study the language and disabled characterization in Collins' fiction to elucidate the prevalence and significance of the characters who habitually call attention to their disabilities.

While scholars such as Bourrier, Gore, Stoddard Holmes, and Valint have discussed Collins' fiction in the context of Disability Studies, less work has been done to review the linguistic patterning of disability across his texts. Although both Gore and Valint note the narrative work that disability performs in structuring Collins' plots, larger-scale linguistic studies of his corpus have yet to be completed. In this regard, I perform Word2Vec analyses on Collins' corpus in order to gain a general sense of the language he uses, and whether that language changes depending on whether the search terms input into Word2Vec are those that explicitly signal disability or are character names. In doing so, I analyze Collins' language of disability in relation to his methods of characterization. The results demonstrate Collins' preference for specificity when denoting disability in his characters that pushes back against disability being *the* central aspect of a character's identity. I am particularly attentive in this chapter to the importance that Collins attaches to the senses, which is obviously a central concern in the genre

of sensation fiction. Drawing on a wealth of criticism on sensory experience in Collins' novels, I examine how disabled characters provide insight into his method of characterization and furnish his novels with a criticism of the healing model of disability which seeks to "cure" the disability. In studying this character type through both a computational and a close reading analysis, I quantify bodily difference in Collins' fiction to show its varied expression in ways that contrast its use in the fiction of his friend and predecessor, Charles Dickens.

Chapter Three and a Half: The Collaborative Works of Dickens and Collins

During their friendship, Collins and Dickens wrote three works of fiction together. Unsurprisingly, all three novels utilize disability in ways meaningful to their plots and characters. What's more, while scholars have used book historical sources to deduce the authorship of each work, I use computational stylometry to determine authorship attribution in these collaborative works. This chapter appends the previous chapters on Dickens and Collins to note the ways that two of the novellas, published a decade apart, infuse the competing styles of each author into their combined creations. While Dickens' fiction places emphasis on the structural affordances of disability, Collins uses disability to reinforce character development. Noting the places of overlap and difference in their collaborative works highlights the tension between these two authors as they bring their different styles together. In *The Lazy Tour of Two Idle Apprentices* (1857), for example, the strain between the two authors' understanding of disability is evident in the way that Collins' sections attempt to undo and write back against the characterization of his appearance in the novel to offer a more sympathetic reading that doesn't cast him as merely lazy.

Stylometry is a quantitative tool that analyzes word use and sentence structure to determine the authorship of a selected work. In this case, I input the works of Dickens and

Collins for the computer to analyze before it “read” the three collaborative works of the authors to designate who wrote which part of each novel. In analyzing the linguistic features of a text and then applying a statistical framework to deduce authorship, this tool mirrors the analysis of my other chapters in order to determine which author was responsible for which sections of the novel. While scholars such as Lillian Nayder, in *Unequal Partners: Charles Dickens, Wilkie Collins, and Victorian Authorship* (2002), analyze the uneven authorship attribution of their combined works and how it reflects the shifting power imbalances of their working relationship, my chapter observes the conflicting ways in which the authors ascribe and represent disability in their sections of the collaborative novels. Especially noteworthy is the first instance of partnership in novel form, *The Lazy Tour*, as it codifies the authors in the novel through its two main characters, one of whom becomes incapacitated due to a foot injury. The critical, yet comedic, way that the novel approaches notions of “idleness,” which it applies to disability, is a useful framework to understand the core difference between the two authors, as the industrious Dickens resents or pokes fun at the moments of rest that Collins lapses into due to his physical injury.

Chapter Four: Disabled Temporalities at Both Ends of the Frequency Spectrum

The final chapter of my dissertation highlights the two poles of the data generated through my analysis. AntConc retrieved quantitative results, shown through Normalized Frequency, such as the number of times search terms related to disability were found. I compare the novels with the highest and lowest value of Normalized Frequency to engage in a close reading of the different ways these two novels engage with disability. I read and compare these two novels in order to see a) whether the findings from AntConc reflect the findings that a close

reading produce, and b) how the novels regard and engage with disability. This chapter provides a side-by-side close reading of the novels to compare how they represent characters with disabilities. In doing so, it reflects on the meaning generated by Word2Vec to explore what quantity can tell us about the importance of a particular type of minor character within the novel. Specifically, I explore whether there is a correlation between the narrative presence of disability in the novels and the roundness, or fleshing out, of their character. A comparative analysis helps determine whether a higher narrative presence of disability corresponds to the structuring of plot, and how both relate to the representation of disability in more conventional literary critical terms.

The two novels that my fourth chapter looks at are *Humpty-Dumpty's Silver Bells* (1888) by Margaret Haycraft and *The Progress of Crime* (1849) by Robert Huish. Normalized Frequency is a metric in corpus analysis which allows for the comparison of search terms in corpora of different sizes by scaling the size of the corpus to gather search terms from a *rate* of word finding per 1,000 words rather than counting the frequency of the search term found in the entire corpus. The highest value of Normalized Frequency was in Haycraft's short novel about a disabled child who attempts to convert those around him in the city of London into Christians. Contrastingly, Huish's long serial novel is a fictionalized retelling of the life of Marie Manning, a woman who murdered her lover with her husband as accomplice so they could both steal the lover's money. Both Marie and her husband were hanged, and the novel tells the story of her birth up until her hanging. This chapter engages with a study of frequency along temporal lines to examine the structural and semantic value of disability in each novel. It argues that the high-frequency novel enacts a cyclical structure with a central character that mirrors the disabled characters found in Dickens' novels. In contrast, Huish's novel imposes a causal, and therefore

linear, order to the novel to trace the progress of crime from its inception to its execution.

Although the novel uses the term disabled only once, it still engages with disability frequently as seen when the search terms are expanded to include Mayhew's search-term list.

Conclusion: Why Quantitative Literary Studies?

This dissertation uses computational text analysis tools to perform a distant reading of disability in the Victorian era. In doing so, I examine a larger scale and scope of disability in the period's fiction than has been studied before. My dissertation aims not to disprove or detract from the important work that previous disabilities scholars have conducted. Rather, it builds on and extends further their important findings by showing in quantitative terms the significance that disability had throughout the Victorian era as seen in its literature. I use quantitative analysis to provide a sense of proportion and presence when analyzing an important, if minor, character type. As scholars like Woloch and Gore have shown, minor characters are integral to the meaning-making project of fiction, despite their seeming lack of importance in comparison to protagonists. My dissertation demonstrates that this meaning is generated not only by characters' bodily or mental difference, but also through the integral work they do to shape and move the plot of the novels in which they appear.

Additionally, this dissertation reflects on the moments of lexical overlap between the vocabulary of disability and that of class and labour. In doing so, my dissertation posits that the period's literature grapples with various forms of difference through reference to labour in a rapidly industrializing society. Rather than disability marking physicality or impairment outside of the norm, disability is a central condition created by capitalism, as it imagines the body as a repository for potential labour. Therefore, disability's frequent appearance within the literature of

the Victorian era grapples with the dehumanizing effects of industry that transform the individual into a potential market venture. The more that Victorian society mechanizes its production and repositions class as an amorphous concept that can be grasped not only through birth but also by one's ability to increase their capital through industry, the more the body becomes understood through its ability (or inability) to perform labour. Newly available and accessible computational tools and textual databases allow for a larger scale study of frequency within Victorian fiction which unites the experience of repeatedly encountering disability in the era's fiction with the validating evidence of its narrative presence.

Chapter One

Curating a Corpus of Victorian Fiction

“Why do you call him poor?” I asked.

“He’s a cripple,” she answered.

—Mary Louisa Molesworth, *Meg Langholme*¹

As the epigraph of this chapter suggests, a recurrent trend in Victorian fiction is to equate being “poor” with being “crippled.” While I, perhaps naively, did not begin this research with the intention to discuss class and the working poor of the Victorian era, it became increasingly clear that these two categories of identity had more symmetry than I initially thought—especially when approaching my collection of novels from a corpus linguistic standpoint. In this chapter, I discuss the methodology for building my baseline and final corpus of Victorian fiction as well as the computational analysis of my final corpus. The final corpus also informs the fourth and final chapter, which discusses the two texts of my final corpus that have the highest and lowest frequency of exact references to disability within them. Through this approach, I reveal the preoccupation that Victorians had with disability, expressed throughout their fictional worlds and genres. This chapter thus reveals that disability was not only a concern with canonical authors such as Charles Dickens, Wilkie Collins, George Eliot, and Dinah Craik,² but it was also a recurring character type integral to the linguistic patterning of Victorian fiction. While there are

¹ Mary L. Molesworth, *Meg Langholme: or, The Day After To-Morrow* (W. & R. Chambers, 1897), p. 263.

² These are some of the authors that Gore’s *Plotting Disability* analyzes. Other works such as *Sensational Deviance* by Heidi Logan also look at disability in Collins and Braddon. Karen Bourrier in *Victorian Bestseller* likewise analyzes disability in relation to Craik’s career in literary output.

limitations to the materials I could access, this chapter reveals to the best of my ability the frequent appearance of disability across Victorian fiction.

As I explained in the Introduction, I initially intended to focus the dissertation on fiction that was considered popular during the Victorian era. To identify popular modes of publishing and literary circulation, I examined sources such as Routledge’s *Victorian Britain: An Encyclopaedia* (1988), Richard D. Altick’s *The English Common Reader: A Social History of the*

Mass Reading Public, 1800–1900 (1963), Walter E. Houghton’s *The Wellesley Index to Victorian Periodicals, 1824–1900* (1966), and Henry Curwen’s *A History of Booksellers: The Old and the New* (1968). I

additionally consulted the literary journals of the Victorian era that were most active in serializing new fiction to identify the titles that they promoted and reviewed; these journals included *The Athenaeum*, *The Cornhill Magazine*, *Blackwood’s Edinburgh Magazine*, *All the Year Round*, *Household Words*, and *The Fortnightly Review*. Finally,

I consulted pre-existing digital archives of Victorian literature to try and bring together the collection of popular fiction I intended to

examine. What came of this study, however, was the realization that the identification of what is

Family papers	
<i>Chambers’s Journal</i>	3,000*
<i>Chambers’s Papers for the People</i>	1,200
<i>Eliza Cook’s Journal</i>	600
<i>Cottage Gardener</i> }.....	1,800
<i>Family Friend</i> }.....	
<i>Family Tutor</i> }.....	
<i>Home Circle</i>	600
<i>Household Words</i>	600
<i>Cassell’s Working Man’s Friend</i>	1,800
Weekly newspapers	
<i>News of the World</i>	3,500
<i>Weekly Times</i>	4,000
Sensational fiction weeklies	
<i>Family Herald</i>	14,000*
<i>London Journal</i>	14,000*
<i>Reynolds’ Miscellany</i>	4,500
Religious papers	
Catholic papers, total.....	22,000
<i>Cassell’s Pathway</i>	700
Political and free-thinking papers	
<i>Christian Socialist</i>	70
<i>Friend of the People</i> (formerly the <i>Red Republican</i>).....	250
[Oastler’s] <i>Home</i> (protectionist).....	450
<i>Robert Owen’s Journal</i> (co-operationist).....	250
[Holyoake’s] <i>Reasoner</i> (free-thinking).....	400
* Total for Manchester.	

Figure 1. Heywood’s sales recording from Richard D. Altick’s *The English Common Reader* (1963), p. 351.

popular was more difficult, and biased, than I initially understood. At times, these sources included references to how much a given publication made, as in the case of Abel Heywood, a bookseller who asserted that he represented ten percent of national popular book publications (see Figure 1). As Altick states, however, Heywood's recording was not always consistent, and he "did not make clear in some cases whether the figures he gave were for his own sales alone or for the whole of the Manchester news-agent trade" (351). Even in cases where publishers kept records of sales, this information was unregulated and inconsistent. The inconsistencies of these documents made it difficult to accurately capture the information provided about the marketing or sales of less successful works that had less information recorded about their earnings. It was also difficult to avoid an anachronistic approach to popularity informed by the formation of a Western literary canon. Since many Victorian novels remain in print, it was difficult to separate a modern conceptualization of popularity that was less resonant with what would have been popular in the Victorian era in terms of financial success and volume of circulation.

The problem with using popularity as a barometer to determine and bring together my baseline corpus was that it would have caused my corpus selection to be subjected to a greater likelihood of selection bias as I was compiling my list of texts. Approaching this research with an English literature background meant that I was used to selecting novels to study in a way that was, inherently, biased by my own theoretical approach and interests. Pivoting from a corpus linguistics approach to corpus building necessitated a shift in how I selected the novels for my baseline corpus. I thus consulted further scholarship in corpus linguistics to reform my methodology. One such work of scholarship was *Understanding Corpus Linguistics* (2021) by Danielle Barth and Stefan Schnell, which introduces core concepts and terms and simplifies this methodological approach to studying linguistic patterns within a language, or "investigating how

language is used in context” (1). They discuss how to build a corpus and what kinds of guiding research questions or methodological techniques can be applied to pre-existing corpuses. Barth and Schnell note the competing factors like design principles and representativeness of corpus squared against concerns of the availability of the data on the corpus materials (94). The composition of my baseline corpus was very much informed by these two competing factors. As I discuss further, the goal of my baseline corpus was to obtain ten percent of the texts listed in the .csv file of all titles published in the Victorian era from *At the Circulating Library*; however, the availability of the novels—whether they were no longer in existence or could not be accessed by my institution’s library—impacted the total number of novels present in my baseline corpus.

Furthermore, I was concerned about the notion of representativeness when I was attempting to curate a corpus based on popularity. Barth and Schnell helpfully define representativeness as “the identity in distribution of linguistic and situational features of language use found in the corpus (the sample) and real-life language use (the population)” (27). A corpus is either representative of the sum of all linguistic features found in a language or can represent situation-based variables produced within a given language (27). What this means, and what the authors conclude, is that representativeness in corpus building is an often discussed and fraught objective that is ultimately “unattainable given that we can never know what the population really looks like” (27). There is a necessary pivot from trying to encapsulate *every* potential variable or context within a corpus to instead “tak[ing] a melioristic approach where we outline ways in which corpora can fare better or worse in regards to representativeness” (27). This approach is precisely what guided my pivot from popularity to randomization in the selection process. Rather than trying to ascribe popularity as a guiding organizational force to my

corpus, I instead used a randomized approach to select 10% of available titles within a .csv file that was curated and put together by a third party.

Another reason it is important to situate my research questions and approaches within the study of narrative and narrative patterning in Victorian fiction is also identified in Barth and Schnell's text. A problem arises when attempting to build an argument about culture through a study that analyzes literature. As Barth and Schnell point out, a "further issue is the potential imbalance between the production and reception of texts. In potentially all societies there are text varieties that are received by a large number of people but are produced by only a fraction of the societies' members" (28). While my dissertation makes clear that Victorian authors frequently used disability as a narrative tool, this does not automatically mean that all Victorians were thinking through disability in the same way. What *is* represented in my corpus is the small fraction of the Victorian public who were published authors. One way to combat the impossibility of a completely balanced corpus is to shift the research questions at hand (28). While I may use the corpus to discuss a certain amount of attention granted to a character or narrative pattern within Victorian fiction, the argument my dissertation makes is not one of culture but regards the kind of literature that is produced within a certain time/space, what the attention to disability can tell us about the narrative interests of the period, and how the period itself might inform those interests. Specifically, how authors might use disability as a narrative tool within Victorian fiction.

Likewise, in *Designing and Evaluating Language Corpora: A Practical Framework for Corpus Representativeness* (2022), Jesse Egbert, Douglas Biber, and Bethany Gray attempt to form a consensus for building a representative corpus. To start, they define what corpus representativeness is: "the extent to which a corpus permits accurate generalizations about the

quantitative linguistic patterns that are typical in a target language or discourse domain, involving both domain and distribution considerations” (122). Domain considerations are those that address the boundaries of the language/search, whereas distribution relates to the design of the corpus, such as how many texts are necessary to measure linguistic parameters (61). In this regard, the authors argue that a “reasonable goal for a new corpus would be achieving a size large enough for precise analyses of most linguistic features of interest, while accepting the fact that any findings for other features will need to be presented with qualification” (133). A corpus like mine, consisting of over two thousand texts, is quite large, as the corpus is usually measured by the number of tokens within it. A token in this context refers to the words in a corpus.

To ensure, then, that the fiction selected for my corpus was as free from bias and as representative as possible, I decided to use Troy J. Bassett’s online database *At the Circulating Library* as a resource for my selection. Once I removed the qualification that the fiction must have been popular in the Victorian era, selection became more straightforward. In May 2024, I downloaded the .csv file available on Bassett’s website, which contains the titles of fictional works that the website has been able to account for through time and research. Bassett states that *The English Catalogue of Books* served as the basis for forming his corpus (Bassett “Documentation”). I specify the date of my download because, as new information becomes available, titles are added to the dataset, and it is updated biannually every June and December. Recently, the website has created a new page called “Random Sample,” where they randomize a selection of their dataset for analysis. This would have been incredibly helpful for my approach, but it is ultimately what I ended up doing myself with Python to get the final list for my baseline corpus. It was important that my baseline corpus be randomly selected because my aim was to determine how frequently disability was mentioned in the fiction circulating in the Victorian era.

Because it was important that my baseline corpus be balanced and representative, randomization was the most straightforward approach for me to be able to include whatever fiction I could gather to conduct my search queries.

Despite my attempt to produce an unbiased and representative corpus for this dissertation's study, it is important to be cognizant of its limitations. In an earlier, and less optimistic, account of representativeness in corpus analysis, Jeremy Clear's chapter in *New Directions in English Language Corpora: Methodology, Results, Software Developments* (1992) warns against the pitfalls of corpus curation. "We must remind ourselves constantly," he claims, "that when we publish the results of our observations from a corpus the linguistic statements are merely statements about our sample and *not* about the population from which the sample was drawn. Our assessment of hidden linguistic 'facts' is based on estimates whose reliability must be kept under constant scrutiny" (31). Clear also cautions against understating the importance of the relationship between the sample and the target population (24). Like Barth and Schnell, he focusses on what kind of research question guides the analysis of the corpus: "[i]n a well-planned statistical study, the distributional characteristics of items included in the sample should match those of the target population as far as these can be determined" (24). With the resources available to me, it is not quite possible for me to know every novel that was published and circulated throughout the Victorian era. So, while I am interested in ascertaining the frequency of a certain character type in Victorian fiction, I also understand there are various limitations to the accuracy of the conclusions I draw from my corpus research. To account for these limitations, my second and third chapters engage more closely with authors who were known to be popular in the era and remain important to the Western literary canon today. Zooming in and out of the

corpus allows me to compare my scope and recognize the affordances and limitations of each approach.

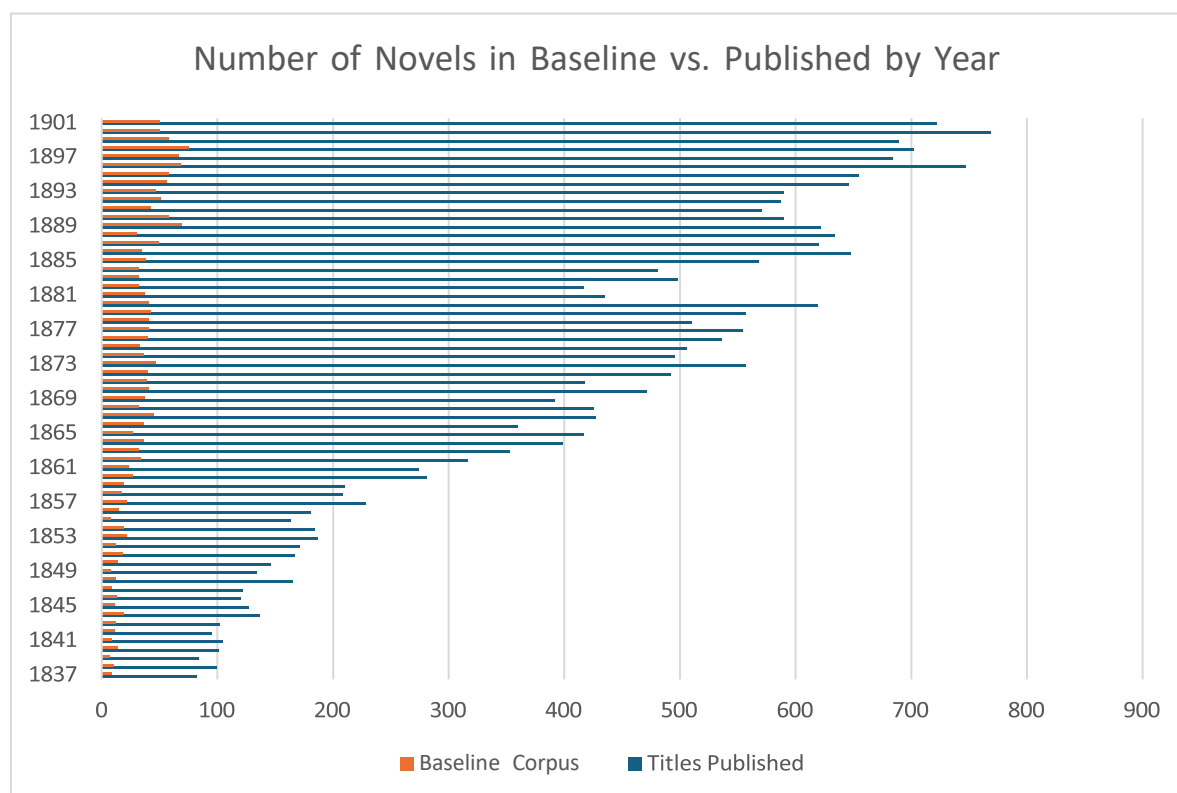


Figure 2. Number of Novels in Baseline vs. Published by Year. Produced in Word, June, 2025.

When I initially downloaded the .csv file in May 2024, the number of titles listed was 24,010. My dissertation permitted neither the time nor resources to analyze a corpus of that size, so I used downsampling to reduce it. Downsampling in Python refers to the process of reducing the amount of data in a dataset. I programmed Python to randomly select ten percent of the corpus to reduce my baseline corpus to 2,401 titles, a more manageable size. The computer did just that (see Figure 2), and I created a .csv file with 2,401 titles that would establish my baseline corpus. As the search was randomized by title, the number of titles per year was not necessarily consistent; however, it ended up evening out with the number of titles published each year as recorded on *At the Circulating Library*. As can be seen in figure 2, the blue lines represent the

total number of novels published each year, while the orange lines represent the number of novels in the baseline corpus. Despite the randomization by title, the number of novels found in the baseline loosely follows the publishing trends of the Victorian era. In my baseline corpus, there are only nine novels for the year 1837 and fifty for 1901. Unfortunately, the titles in this list did not all have digitized copies available. In fact, some of the titles were so out of circulation that they could not be accessed by this study, or there was only one copy available at a lending library that would not send the copy via interlibrary loan or digitize it themselves. This reality resulted in a further decrease in the number of titles that made my baseline corpus, and 2,100 became my final number.

The novels came in a variety of formats, which made it necessary to standardize them into plain text files to analyze computationally and search query the corpus. This process was lengthy. Some novels were helpfully available on *Project Gutenberg*, *HathiTrust Digital Library*, or *Internet Archive* in plain text formats, but most of the novels scanned by libraries arrived in .pdf form. Many novels were available on *Google Books* in .pdf form, which already had a text layer added. In many cases, the novels came via interlibrary loan, and I would scan each page using a .pdf scanner to create a .pdf document of the novel. In a few cases, the titles were only available as microfilms, and I taught myself how to use the microfilm scanner at the library so I could take a picture of each page of the microfilm to then combine the scans into a single .pdf document. Once the texts from interlibrary loan and the microfilms were in .pdf format, I converted them into plain text UTF-8 files. To do this, I had to add the text layer myself through optical character recognition (OCR), the process that analyzes a .pdf (usually saved as an image) to identify text characteristics, and a text layer is then applied on top of the scanned images. Once this was complete, I then converted the .pdf document to a plain text file. One problem that

occurred through this process was that *Google Books* added a watermark onto all their .pdf pages. This watermark impacted my plain text files by muddling the formatting of these documents. As such, these works (about eight hundred from *Google Books* and .pdf documents from *HathiTrust*) had to be re-scanned and converted to ensure that they were machine readable.

While this process was arduous and time consuming, it also led to some interesting revelations about the ongoing archival work that is currently unfolding in nineteenth-century online collections. While many texts were available, fewer were available in plain text formats. And as I aimed to find as many of the 2,401 texts as I could, I discovered that it was much easier to locate novels from earlier in the era than later. As can be seen from the below graphic from *At the Circulating Library*, the rate of publication increased drastically throughout the Victorian era.

Number of New Fiction Titles Published per Year, 1837–1901

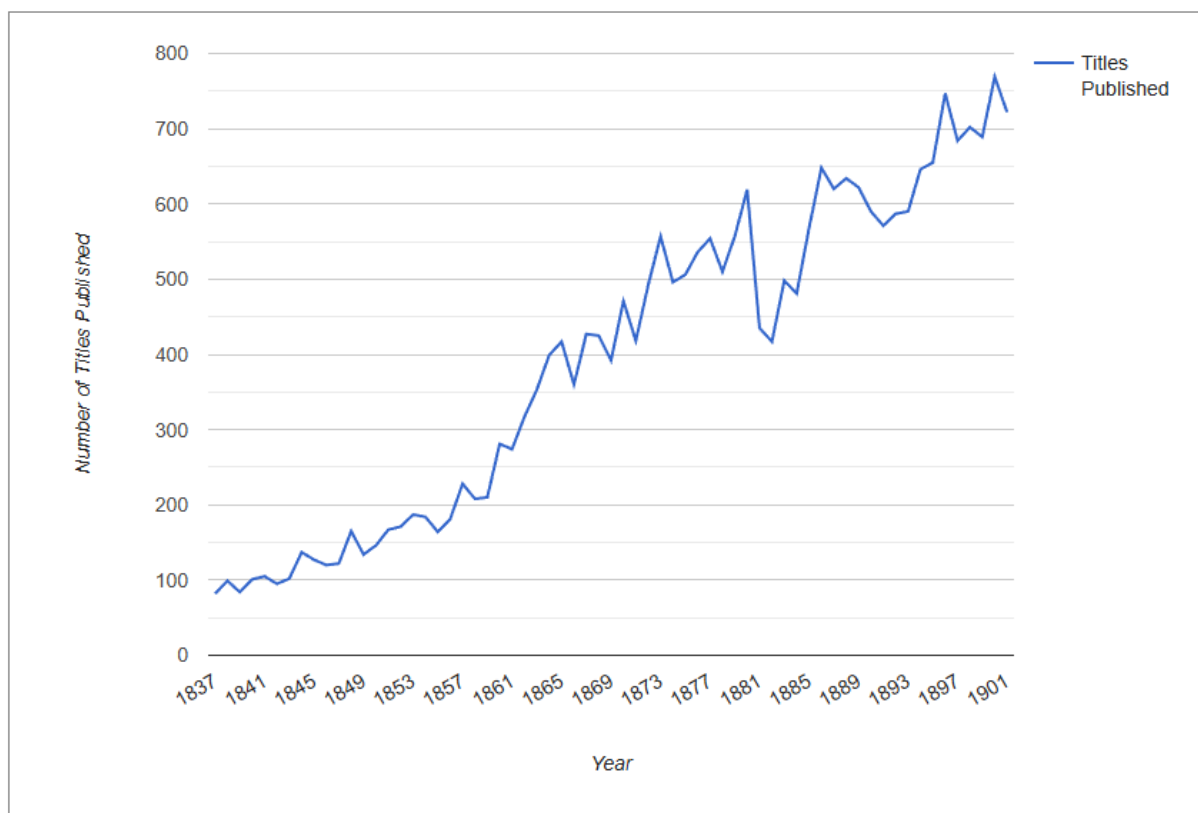


Figure 3. “Number of New Fiction Titles per Year,” from Troy J. Bassett’s *At the Circulating Library*, Accessed January 2024.

In 1837, for example, 82 novels were published, compared to 722 novels in 1901. This increase corresponded with a significant loss; the titles that I could not find from my baseline corpus were often published later in the century. It stands to reason that the more novels that are published in a given year, the greater the number that may be lost to time, as there are proportionally fewer authors and titles maintained in our cultural memory. Despite this loss, the trends in the baseline corpus correspond to the volume of publication for each year. For example, in the final baseline corpus there are 4 novels from 1837 and 15 from 1901. This amount was consistent across my baseline corpus, where even though the downsampled size was randomized through title and not year of publication, the odds of the computer selecting works from earlier in the century compared to later was in keeping with the volume of novels published in that year.

The final count of my baseline corpus titles was 2,100 novels. This number accounts for a 13% loss in the titles that I was able to access and digitize. The process of selection that the first section of this chapter reflects on unites English literary studies with that of corpus linguistics. Doing so raises questions about the selection process for English literary studies at a time when the field, like our culture, trends towards big data. This section therefore poses important questions about the field of English literary studies and the Digital Humanities more broadly as evidenced by exploring how literary production and circulation impact literary corpuses. More importantly, this curation process was a useful exercise in retrieving and preserving fiction from the Victorian era and transforming it into machine-readable documents that future scholars can hopefully use one day. In my next section, I discuss the process that took my baseline corpus to my final corpus of texts that contained instances of disability.

Henry Mayhew: Disability in Context

The first layer of analysis in my dissertation examines the percentage of texts from the baseline that include references to disability. These results are retrieved using AntConc, a text-analysis tool created by Laurence Anthony that can find words within a corpus and process text-mining operations, such as creating word frequency lists and keyword searches alongside visualizations for these operations. I use the tool throughout my dissertation to search through my corpus for the key words I deem relevant or related to disability. Herein lies another possibility for unintentional bias: the selection of the search-term list applied to the corpus. One method of addressing this is to ensure the list of terms used to ascribe disability are contemporaneous to the language used by Victorians. My initial approach to gathering this search-term list was to examine medical records and the scholarly history around disability in the Victorian era. This approach, again, created problems of bias and a lack of representativeness in my key terms: creating a list both from scratch and through research would add an additional layer of my own interpretation that decides upon the inclusion and exclusion of certain words.

Inspired by Clare Walker Gore's discussion of the anachronism surrounding scholars' use of the term disability when analyzing Victorian literature, I also turned to Henry Mayhew's *London Labour and the London Poor* (1851–61) to establish and curate a working lexicon for Victorian disability. As Gore notes, inside Mayhew's text, "we meet a wide variety of 'crippled,' 'afflicted,' 'maimed,' and 'deformed' characters, but they are not collectively described as 'the disabled'" (1). Although Gore notes that Mayhew uses the term disabled to connect an impaired body to its inability to perform labour, the term is not used widely as an umbrella term as it is today. I curated this list by using computational text analysis—specifically Natural Language

Processing—to isolate the adjectives of Mayhew’s *London Labour* to derive my list of terms that signal disability in their historic moment.

A pressing question to answer at this juncture is: why Mayhew? While there were certainly other historians writing about poverty and connecting it to the disabled body contemporaneously with Mayhew, his study is helpful for my research not only due to its focus but also due to its publication cycle. Mayhew drafted *London Labour* through the 1840s and published it between the fifties and the early sixties—spanning over three decades of the Victorian era, which is a notable sample. His approach to discussing poverty is also unique due to the categorical way he approaches his analysis.³ There are not just those who are poor and those who are not; instead, he categorizes those who are poor into distinct “genera” that speak to *why* they are poor. For example, in the opening chapter to his first volume, Mayhew states that “street-people may be all arranged under six distinct genera or kinds.” His impulse toward category is seen even in the complete title of Mayhew’s work: *London Labour and the London Poor: A Cyclopædia of the Condition and Earnings of Those That Will Work, Those That Cannot Work, and Those That Will Not Work*.

Mayhew’s interest is in not only analyzing poverty but sorting it into definable, cause-based categories. These categories often return to the body as the site of that which either can, cannot, will, or will not work. The body’s limitations also point to a central truth of the Victorian era: those of the middle or lower class who could not work often found themselves very quickly on the street. While written prior to the publication of Charles Darwin’s *On the Origin of Species*

³ Among the critics who examine the role and function of Mayhew’s urban ethnography in his study and his representation of the poor/poverty in London, see Rob Breton, “Portraits of the Poor” (2016); Evelyn L. Forget, “Untangling Concepts of Objectivity in Nineteenth-Century Social Reform: Harriet Martineau and Henry Mayhew Observe Urban Poverty” (2023); and Natalie Prizel, “The non-taxonomical Mayhew” (2015).

(1859), Mayhew clearly embodies the Victorians' preoccupation with a scientific analysis of human nature and organization that attends devotedly to categorization, genus, species, and scientific models of human understanding presented as a definable and trackable code.⁴ For example, in a later volume, Mayhew states that all of society arranges itself into four categories, which are outlined in his extended title. When discussing these categories, Mayhew has recourse to scientific models: "It is no easy matter... to classify the different kinds of labour scientifically. To arrange the several varieties of work into 'orders,' and to group the manifold species of arts under a few comprehensive genera—so that the mind may grasp the whole at one effort—is a task of a most perplexing character" (Mayhew 4: 4). In this explanation, it is clear that for Mayhew, the "grouping of objects into genera and species" (Mayhew 4: 4) strengthens the understanding of the categorized object.

Mayhew's objective in categorizing informs his linguistic approach to historicizing poverty in Victorian England. He not only observes and reports on what he witnesses while walking through the slums of London; he also attempts to understand the nature, cause, and progress of poverty in England during his time. In his conclusions he often arrives at the various physical impediments of the poor that interrupt, or cease entirely, their ability to work. Mayhew's attempt to understand through categorization is therefore precisely what brings him to disability's doorstep. His categorical approach to understanding poverty and homelessness assists in the examination of disability in a Victorian context precisely because of his tendency to impose a causal explanation for *why* each individual within a genus, or genera, would be living on the street. By studying poverty through "types" or "genera" of experience, his attention on those who

⁴ In "Henry Mayhew, Urban Ecologist" (2020), Barbara Leckie notes that Darwin likewise uses the word "economy" to talk about ecology (220). Similarly, scholars such as George Levine in *Darwin and the Novelists* (1988) and Gillian Beer in *Darwin's Plots* (1983) have noted how Darwin's influential theories influenced culture and literature.

cannot work leads into his exploration of the various kinds of disability that inhibit the body's movement and ability to perform labour.

In the chapter "Classification of Workers and Non Workers" in volume 3, for example, Mayhew outlines the two categories of people who cannot work: 1) "[t]hose who are provided for by some public institution," such as individuals who are in a jail or a hospital; and 2) "[t]hose who are unprovided for" but are "incapacitated for labour" (3: 22). Within this latter category, as he explains later, are "The Sick, The Crippled, The Maimed, The Paralyzed, The Blind, The Insane, [and] The Idiotic" (3: 22-23). When it comes to Mayhew's manner of classifying the poor, physical disability is the mainstay, or root, of what he deems to be "valid" forms of nonwork in London. While he does not necessarily conflate physical disability with immediate homelessness, he certainly shows the strong correlation between these two states of being. I used his language to build my search-term list because of the way it absorbs the scientific language popularly used and applied to social pseudoscience in his cultural moment and, at the same time, constructs a vernacular to discuss othered bodies and social statuses that he himself observed in London.

Mayhew's pseudoscientific approach to understanding poverty in nineteenth-century London is similarly noted by Barbara Leckie, who argues that his thinking in *London Labour* is fundamentally informed by London's ecological issues (219). This is illuminating, as his research thus becomes helpful not only due to the way he operationalizes the disabled body to inform his understanding and representation of poverty, but also because the digressive and incomplete form his writing takes (i.e., a confounding amount of information, statistics, and categorizations that does not follow a singular argumentative throughline) reflects the corrosive urban ecology indicative of an industrializing and quickly changing London. Leckie's emphasis

on environment is also a helpful frame for my research, as I examine the way this environment produces a kind of social body—that of the cripple—that is instrumentalized in the fiction of the era for various purposes.

Outside of his language, Mayhew has further connections to the literary focus of my dissertation. My second chapter studies Dickens, who was a part of the same social circles as Mayhew while the latter was writing *London Labour*. Harvey Peter Sucksmith, in his article “Dickens and Mayhew: A Further Note,” traces the pair’s overlapping social circles, and notes, for example, that the two writers acted together in a Ben Jonson play—*Every Man in His Humour*—in 1845 and 1848, in which Dickens played Captain Bobadill and Mayhew Knowell (345–46). While no correspondence between the two has been preserved, there is a letter from Dickens that asks the recipient to pass on his affections to Horace Mayhew, Henry’s younger brother, and speaks of him in familiar and demonstrative terms (346–47). Sucksmith also includes a reference to a pamphlet that featured both Dickens and Mayhew, where they seem to echo each other’s sentiments. The proximity of their shared values stresses, according to Sucksmith, “in a striking way how close Dickens and Mayhew were in their selection of material and their approach to it, how intimately and how well they both knew their London, and how deeply concerned they were about its miseries and injustices” (349). In both the overlap of their circles and social attitudes, Dickens’ and Mayhew’s mutual emphasis on poverty and injustice in the Victorian era often manifested itself in their writing through their respective discussions of the physical body that harbours and makes manifest, to the reader or observer, the inequity of their times.

Some scholars have noted that Dickens even borrowed descriptive language from Mayhew to construct characters within his fiction. In “Dickens’ *Our Mutual Friend* and Henry

Mayhew's *London Labour and the London Poor*," Harland S. Nelson argues that Dickens lifted a description from Mayhew's *London Labour* to construct a character within *Our Mutual Friend*.

Nelson observes:

Dickens based many characters on people he knew or had read about.... [W]hile writing *Our Mutual Friend* he drew on the notebook of potentially useful details (names, motifs, scraps of dialogue) that he had begun keeping in January, 1855.... There are traces of some characters in *Our Mutual Friend* among these memoranda ... but Betty Higden is not one of them.... Betty Higden is very like an old woman Henry Mayhew wrote of in *London Labour and the London Poor*.
(208)

Nelson makes this claim based on the "parallel details" (209) between characters or situations in Dickens' novel that correspondingly appear in Mayhew's *London Labour*. Nelson compares the character Betty Higden, who is so appalled at the conditions of the "charitable" poor house that she chooses to live outdoors as an "itinerant pedlar," to a real-life person mentioned in Mayhew's work, who also "prefers out-of-doors to the poorhouse [and] is [also] a sixty-year-old widow, a pure-finder, whom Mayhew found sick and starving in her dismal slum lodgings" (215). While Anne Humpherys notes that both Mayhew and Dickens walked around the slums in London for their material, it is highly unlikely that Dickens and Mayhew both encountered a woman with such striking similarities (78). This similarity across different genres once more highlights the resonance that Mayhew has in my project, which is interested in real-world problems expressed narratively in Victorian fiction.

In contrast, Humpherys notes, in her article "Dickens and Mayhew on the London Poor," the differences in the two writers' approaches to discussing the topic of poverty in Victorian

England. While she observes, like Nelson, that “the same powerful results are achieved” by the two authors, she contends that their way of “rendering the truth” is done through “opposing methods” (78). Interestingly, unlike Nelson, who finds that Dickens used his characters to provide a more succinct depiction of the social problems he addressed in his novels, Humpherys asserts that Dickens creates “an impressively generalized picture of London life” (78): Dickens paints with broader strokes that are general and thematic, rather than particularizing the problems of London, as she argues Mayhew does. “Mayhew’s compulsive search for details,” she claims, “renders him adept in particularizing the facts of slum life, although... his picture is not inclusive and occasionally fails to converge into a coherent whole” (78). Unlike other critics, who point to the different mediums as the cause for this variance, Humpherys instead notes that Dickens became more conservative later in his career, while Mayhew remained staunchly dedicated to social reform and maintained his critique of the failing response of governments and social institutions to address the problems facing the impoverished of Victorian-era London (78).

And indeed, it is precisely this dedication that transformed Mayhew’s four volumes of *London Labour* into a pertinent archive for my dissertation. To compile a list of relevant adjectives from *London Labour*, I used Natural Language Processing (NLP) to perform parts of speech (POS) tagging. This process labels each word in a sentence with its corresponding part of speech, which I used to isolate all the adjectives present throughout the four volumes. Doing so was instrumental in identifying the adjectives used to describe those with disabilities throughout the nineteenth century. Not only temporally but thematically important, the connection between labour, poverty, and disability is fused within his writing. Gore underscores this connection in the text’s use of “disabled” to identify those who cannot work:

An old gentleman is said to be “disabled from an accident”; some of the hot eel sellers “have been disabled during their work.” The fate of those who fake bodily ailment to beg is contrasted to that of “[t]he men that had really been out and got disabled.”... In all these cases, “disability” seems to apply to a particular kind of affliction: one that prevents the subject from working. (2)

While Mayhew uses the term “disabled” as an adjective, he consistently uses many other terms recurrent in Victorian parlance throughout. Through POS tagging that isolates the adjectives across the four volumes of *London Labour*, I can see the words that clearly signal disability and view them in context (when necessary).

Once I ran the NLP code and generated a list of adjectives from *London Labour*, I was left with an unfortunately large list of 122,640 adjectives to sort through. This sorting process involved me reading the adjectives one by one and determining whether they corresponded to disability. To do this, I kept open a file of Mayhew’s text as a reference, and I searched for the adjectives that I was uncertain of to see how he used these words in context. When I found words that I thought were more obviously related to disability (e.g., “maimed,” “crippled,” “disabled”), I still searched for these terms to ensure that the context they appeared in was in fact related to disability. While this process is of course not perfect nor completely free from bias, I believe that it gets as close as possible to a word list that Mayhew was using to refer intentionally to physical or mental incapacity as it was understood in the Victorian era. Once I completed this process, I was left with the following list of sixty-seven terms:

rude	blind	dull	slow	wounded
plucky	fit	ill	sick	degraded

sickly	mad	obscene	hideous	sunken
impotent	Dropsy	Atrophy	debility	diseased
rheumatic	disabled	crippled	stupid	asthmatic
grotesque	weak	lame	feverish	wretched
spasmodic	injured	infirm	idiotic	pulmonary
Ophthalmic	squalid	mute	defective	lamer
infectious	legless	chronic	ulcerous	nervous
afflicted	barren	limp	horny	swollen
deformed	maimed	paralyzed	fits	decline
bilious	feeble	venereal	enfeebled	allobious
allobiism	defect	super-annuated	sub-annuated	gaunt
syphilitic	dwarfish			

Some of these words, of course, need a bit of contextualizing. In his search for neat scientific categorizations of social positions, hierarchies, and “types” of the working class, Mayhew created his own terminology when he felt the current language did not do justice. One such term is “allobiism,” which appears in his diagnostic of those who *cannot* work. This term refers to “living by the labour of others” (Mayhew 4: 3); it is therefore Mayhew’s term for the labour of *others* upon which those with physical or mental disabilities rely. A case such as this can appear either with “lunatics and idiots” or “as in the case of the infirm, the crippled” (Mayhew 4: 3). “Allobious” is another form of this word, but it is more specifically a means to survive based on the “exertions” of others (Mayhew 4: 3). Being curious, I searched this term in the corpus to see if it appeared anywhere in the 2,100 novels and neither term did. “Super-annuated” and “sub-annuated” are also terms Mayhew uses to better compartmentalize, and

therefore understand, the different kinds of physical disability that the poor encountered. Superannuated, from “superannuated,” means “to become obsolete” (4: 3). Mayhew provides no definition of sub-annuated, but he uses it solely in this context: “a certain portion of the community must derive their subsistence from the exertions of the rest; the first proceeds from some *physical* defect, as in the case of the old and the young, the too frail and too undeveloped, the crippled and the maimed” (Mayhew 4: 3, original emphasis). While interesting, these words do not appear elsewhere in the corpus either.

The above list also demonstrates terms that Mayhew did not invent but repurposed in precise and prescriptive ways. Some such words are “plucky,” “rude,” and “dropsy,” which he uses to refer to one’s physical pain, disability, or mental incapacity. He pauses in volume one to define “plucky” in particular, stating: “It is called ‘plucky’ to bear pain without complaining” (Mayhew 1: 16). This definition, he clarifies, is one inspired by his field observations, when he noted that the ability to not scowl in pain or in the anticipation of pain was valued among rougher men. This observation he attributed to why some men got tattoos—so that their friends could see them being needled: “During this painful operation, the boy will not flinch, but laugh and joke with his admiring companions, as if perfectly at ease” (Mayhew 1: 16). “Plucky,” unlike Mayhew’s more scientific terms, appears in the corpus 440 times, and while there is variation in how it is used, in many cases, the meaning tracks with his definition.

In *A Scholar of His College* by William Edmund Wood Collins (1900), for example, “plucky” refers not only to the demonstration of courage or determination but specifically to the determination to withstand pain during moments of high stress: “a plucky little Skye terrier, which, borne to the ground by superior weight and the suddenness of the attack, was battling as best it might for dear life under most hopeless conditions” (Wood Collins n. p.). And, later in the

story, speaking of a human character, a character called Dick says to a wounded girl: ““Let me look; it’s horrid for you. You are not going to faint or anything after being so plucky, are you? Oh no, that’s right,’ as May smiled and shook her head. ‘By Jove! it’s a nasty cut too’” (Wood Collins n. p.).

“Rude” is used in Mayhew to designate, as we might anticipate, a lack of morals, social courteousness, or social refinement. Furthermore, “rude capacities,” “rude construction,” “rude frolic,” and “rude simplicity” all speak to the idea, in their context, of a lack of refinement that is innate to a certain mentally incapacitated class, demonstrating a slippage between rude as a lack of social etiquette and rude as reflecting cognitive underdevelopment—a slippage that extends to his racism. When Mayhew talks in volume three of the “rude” Black population or the “rude Mughs of Arracan” (3: 118), he betrays his racist belief that these populations are less developed or evolved in contrast to the British populace. When examining this word in the context of the corpus, “rude” is said 6,834 times. Interestingly, the word most frequently appears beside “rough”: “rude and rough” together is said 17 times across the corpus, once more suggesting congruency between the way Mayhew and other Victorian authors used the word.

Finally, one can find “Dropsy” in a list of reasons patients provided Mayhew as to why they applied to a medical asylum between 1848 and 1849. While no longer a recognized medical term, dropsy referred to a patient who had too much fluid in their body tissue. This term is used only once in Mayhew’s text and appears in this list alongside cases of asthma, epilepsy, cramps, and more general “affections of the head” (3: 216). This medical term appears fifty-two times in the corpus. David Crocker, a character from T.W. Eames’s *Gerald Boyne* (1876), dies of dropsy, while other characters appear to suffer from it as a secondary symptom to gout.

Preliminary Corpus Statistics

When I ran the initial list of sixty-seven terms through AntConc, I found that 100% of the corpus contained at least one of these terms, with a total of 232,953 hits. These results far exceeded my expectations, and I thought it probable that my search-term list was too large. I then reduced my list to twenty-three words that I thought would unequivocally relate to disability:

blind	plucky	sickly
mad	debility	rheumatic
disabled	cripple	asthmatic
lame	feverish	spasmodic
infirm	idiotic	mute
nervous	deformed	maimed
fits	defect	gaunt
syphilitic	impotent	

I decided to remove the more creative words Mayhew was using for his social pseudoscientific approach to understanding poverty, which did not otherwise retrieve meaningful results from the corpus. In narrowing down the search terms, I hoped I would retrieve a final corpus that contained specific references to disability in a meaningful way rather than just including words that *might* signify disability in a context-dependent way.

Even with the reduced list, however, the results were, once again, far greater than I anticipated: there were a total of 2,069 novels that contained those words—or 98.5% of the corpus. Interestingly, the number that dropped significantly is the total number of hits or occurrences of these words within the corpus, which dropped from 232,953 with the sixty-seven search words to 55,564 with the list of twenty-three. These numbers alone suggested that

disability was indeed a frequent feature of the novels; however, the presence of disability might hold a more narratively marginal space, as Gore suggests. While there were fewer terms whose meaning could be shifted depending on context, the less frequent appearance of the words per novel—while still appearing in almost the same number of texts—proves that disability is indeed a defining feature of the Victorian novel, but that its explicit presence in the novel is less frequent within the novels in which disability occurs. With only a quarter remaining of the token frequencies within the corpus from the previous keyword search, this reduced frequency suggested to me that I could narrow down my terms even more and still retrieve meaningful results.

As it was an objective of my final corpus to be distinct in its distribution of disability from my baseline, I decided to alter my search-term list once more. Setting Mayhew aside, I searched the corpus for instances of the two words: “cripple” and “disabled.” One caveat is that I added alternate word endings to “cripple”—such as “cripples,” “crippled,” and “crippling”—to increase the chances of a return on the search. The results from this, though finally smaller than or near 100%, were still quite shocking: out of 2,100 novels, 862, or 41%, contained either the word “disabled” or “cripple.” Within those 862 novels, “disabled” or “cripple/s/d/ing” was mentioned 1,983 times. This number is a significant decrease from the previous two experiments and shows once more the correlation between frequency of appearance in a text but with a more marginal position.

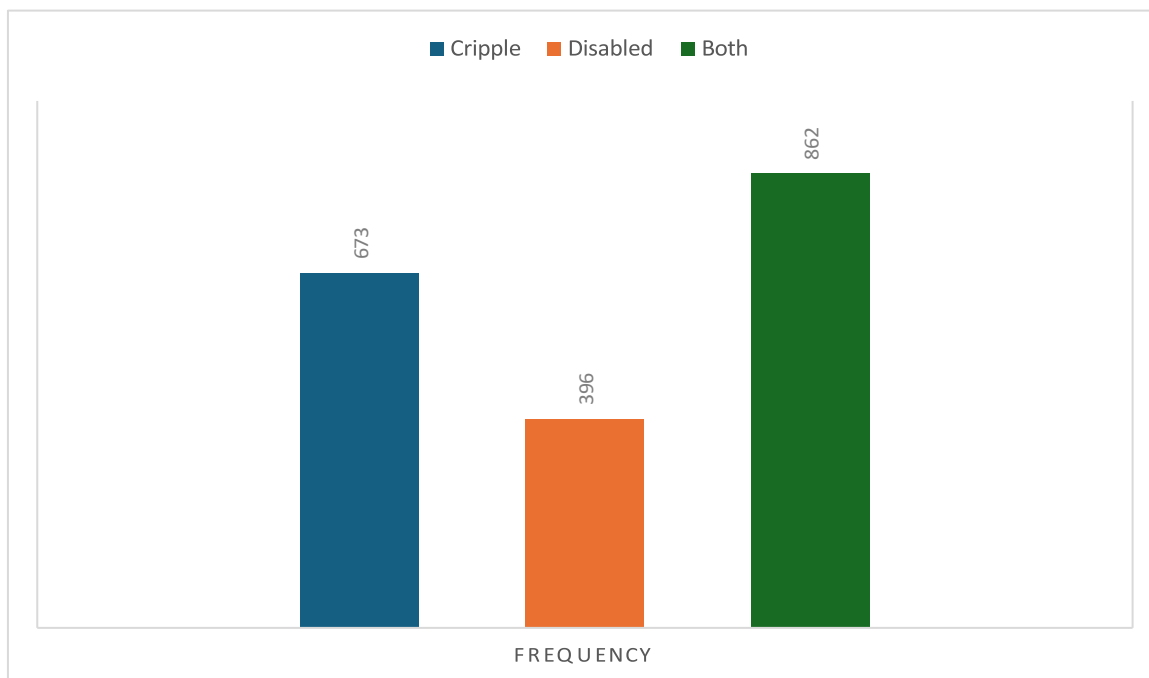


Figure 4. Frequency of terms “Cripple/s/d/ing” and “Disabled” in corpus. Produced in Word, Summer 2025.

Figure 4 shows a breakdown of the presence of the terms (inclusive of its varieties) in the baseline corpus. The use of the word “cripple” is almost twice as likely to occur in the corpus than “disabled,” and this makes sense when considering the character type of the cripple, which stands in relation to many plots congruent with the fictional projects of realism in the nineteenth century. “Disabled,” on the other hand, was often used to refer to the inability to perform labour or to become incapacitated in some way and did not derive its status from being a particular character/caricature type. This information permits me to make both a cultural and literary analysis of the role of disability across Victorian fiction. While it may stand as a general truth that references to disability frequently appear in Victorian fiction, conscious references to disability through the terms “crippled” and “disabled” are present across the fictional landscapes even if they appear less frequently than other descriptive terms used to ascribe disability throughout many of the novels.

In fact, scholars have been discussing the important presence of disability in the Victorian novel since the Victorian times. In her article “Sentiment and Suffering: Women’s Recreational Reading in the 1860s,” Sally Mitchell notes that the emotions most frequently “indulged” in the mid-Victorian era were “strongly clustered around a complex of pain, suffering, and alienation” (34). While her analysis examines what women were reading and how this reflects their social landscape, as well as how fiction and the readers’ imaginations may also affect this landscape, her article necessarily pauses over the frequent appearance of disability in the fiction of the 1860s. Specifically distinguished in the literary landscape is the character that Mitchell calls the “crippled hero,” whose presence is so felt that “[o]ne male novelist in 1866 complained that the possibilities for a hero were, at present, limited to ‘the consumptive, the insane, the inane, the hunchbacked, the lame, and the blind’” (37). The presence of such a figure, Mitchell argues, can be explained by a changing economy: “the male was, by mid-century, moving into a contract-based social order, in which he took status from his work and his advancement in it, rather than from a fixed order based on birth and family” (38–39). As work became an increasingly important marker of status in the Victorian era, it stands to reason that Victorian fiction stresses the body’s ability, or inability, to work.

Likewise, in *Fictions of Affliction*, Martha Stoddard Holmes examines the figure of the disabled woman in Victorian fiction. She says this period was “a time in which ‘afflicted’ and ‘defective’ bodies permeated not only the plots of popular literature and drama but also published debates about heredity, health, education, work, and welfare” (4). The body, in other words, is the site where moral arguments become extricated and externalized. The fallen woman, the woman in her bloom, and the one in the attic all materialize the debates about Victorian morality. And, as Stoddard Holmes argues, the novels’ “recurrent ways of representing bodies and feelings

helped produce not only a social identity for disabled people... but also the distinctive identity of ‘disabled,’ and its co-product, ‘able’” (6). She suggests that the representation of disability was done alongside the emotional encoding of disability that conveyed disabled people, and the texts that bore them, as melodramatic—or, more precisely, that disabled people are figures of melodrama. This kind of representation led to the conflation of disability with that of emotional excess, and also led Victorians to “associate the experience of disability with an expectation of melodrama” (6). While neither Mitchell nor Stoddard Holmes looks precisely at the frequency of the appearance of disability, both are interested in how the novel’s sustained references to disability affect its plots and Victorian culture more generally. By looking at specific authors in the forthcoming chapters, I aim to uncover the relationship between the disabled character and the plots that house them. Do they signal melodrama, as Stoddard Holmes argues, or are they models for morality and immorality in a staunchly conservative and radically changing social strata? These questions are discussed more in later chapters.

My corpus analysis thus far has reflected solely on the presence of disability in fiction. This said, disability was a consistent topic of debate and discourse in the nonfiction writing of the Victorian era, which deserves some attention as well for the way social questions of the disabled body become reproduced in the era’s fiction. In non-literary writing, much attention was granted to physical abnormality, difference, and disease. As observed popularly in Victorian pseudoscience, the body came to represent the morality of the Victorians, and any form of deviation from the exemplar—able-bodied, white, and male—was potentially seen as immoral. These concerns become increasingly pressing at a time when Victorians worried about the decline of empire, and so questions of morality often coincide with notions of Victorian progress. For example, in *Body and Will* (1883), Victorian psychologist and pseudoscientist Henry

Maudsley discusses his worries about degeneration, the Victorian fear of evolutionary regression. He points out that while Darwin put forward the “survival of the fittest” theory, “fit” is determined by suitability to one’s environment and not “survival of the best in the sense of the highest organism” (237). Worrying about the very fate of England, he warns that, “when the organism—individual, social, or national—has reached a certain state of complex evolution it inevitably breeds changes in itself which disintegrate and, in the end, destroy it” (238–39). Maudsley ultimately worries that if we do not use our higher moral faculties and sense of reason, we will be taken over by our more animal instincts: “He does well then to upbraid, in fitting terms of disgust and contempt, the prostitution of reason to the guilty degradation of his animal nature” (242). This fear of immorality that reckons with the “animal aspects” of the body shows the traversal of categories between the moral and the physical that the cripple embodies as a figure in fiction who absorbs these debates about the “health” of the national body of England, the body to which Maudsley most frequently returns. Maudsley’s popular text provides framing for the novels produced within the Victorian era, which often reflected on futurity and progress during a time of anxiety about the fate of empire written at the very centre of imperialism.

Likewise, medical manuscripts often worried about the body and mind that fell outside of what was deemed exemplary in the Victorian era. In *A Manual for the Classification, Training, and Education of the Feeble-Minded, Imbecile, & Idiotic*, surgeon Peter Martin Duncan and superintendent of the Eastern Counties Asylum for Idiots and Imbeciles William Millard write a comprehensive and prescriptive guide on the treatment of those they call “idiots.” Revealingly, they posit that it is the society that creates the imbecile: “The number of idiots, imbeciles, and ‘feeble-minded’ is very great in the United Kingdom. . . . It would appear that the errors of our civilization determine the increase of these unfortunate beings, for they are rarely noticed in

racess leading a natural life, and whose bodily powers are superior to their mental” (Duncan and Millard viii). Here, they blame the intellectual, industrial society on the advent and perpetuation of the imbecile. Correspondingly, in *The Hand Book of Idiocy* [sic] James Abbott writes to the members of parliament to advocate for the rights of “the hitherto neglected class of our fellow beings—the Idiots” (5). In his opening address, he quotes none other than Dickens to help define and situate who and what the idiot is. Much of his discussion is an attempt to convince his interlocutors that there is an aspect of divine *spirit* involved in the constitution of the idiot, as their physiology does not appear to explain their condition. The tract is written to encourage more money and resources to be allocated to creating safe environments for the idiot rather than confinement. The pressing nature of his address, he claims, is because “Every one is interested in the subject of Idiocy; for no one can confidently reckon on the continuance of his perfect reason” (31). As recourse to the social sciences in the Victorian era shows, the primary concern was that the very environment of England produced disability and decline.

Just as we know that these non-literary writers traversed into the realm of literature to ground their scientific arguments, we know that literary authors turned to the social sciences to substantiate their own representation of the body and society that they wrote about in their fiction. Collins, as I discuss in a later chapter, consulted medical texts on blindness to inform the characterization of his disabled protagonist. Likewise, Dickens was known to walk around London to examine poverty and read about it, which he would then reproduce in his fiction, just as surgeons would use Dickens’ fiction to ground their scientific rationale through literary example. By examining the interplay between nonfiction and fiction writing, we can speculate about the bearing that the present corpus analysis has with respect to the social concerns of Victorian England that were reproduced in fiction. Just as in fiction, the body in non-fiction

writing often serves as a locus in contemporary debates about the pressing ideological concerns of the time. More precisely, the body is used in fiction and nonfiction alike to make legible the morality of the nation. At a time when concern about decline and degradation were on the rise, it stands to reason that the physically disabled body was transformed from spiritual matter or phenomena into legible forms of suffering that hinged on the morality of the individual and, by extension, the nation. A worry that ultimately expresses fear about the decline or dissipation of the nation's futurity. With these conditions and developments in mind, it is understandable that the fictional landscapes of this era would frequently address the topic of disability or the cripple who embodied it. Furthermore, the social environment that produced disability, and by extension poverty, was a frequent cause of anxiety for the status and future of the national body of England.

Final Corpus Statistics

This next section analyzes the final corpus created by the search terms “cripple/s/ding” and “disabled.” I had assumed that the cripple would appear more frequently in sensation novels, Gothic novels, or even as part of a marriage plot that made use of the crippled hero, to use Mitchell's phrase. As such, like Mitchell and Stoddard Holmes, I imagined that there might be more female than male authors publishing works that included disability. However, male authors represented 46% of those who feature disability, female authors represented 42%, and there was an unknown margin of 12%.

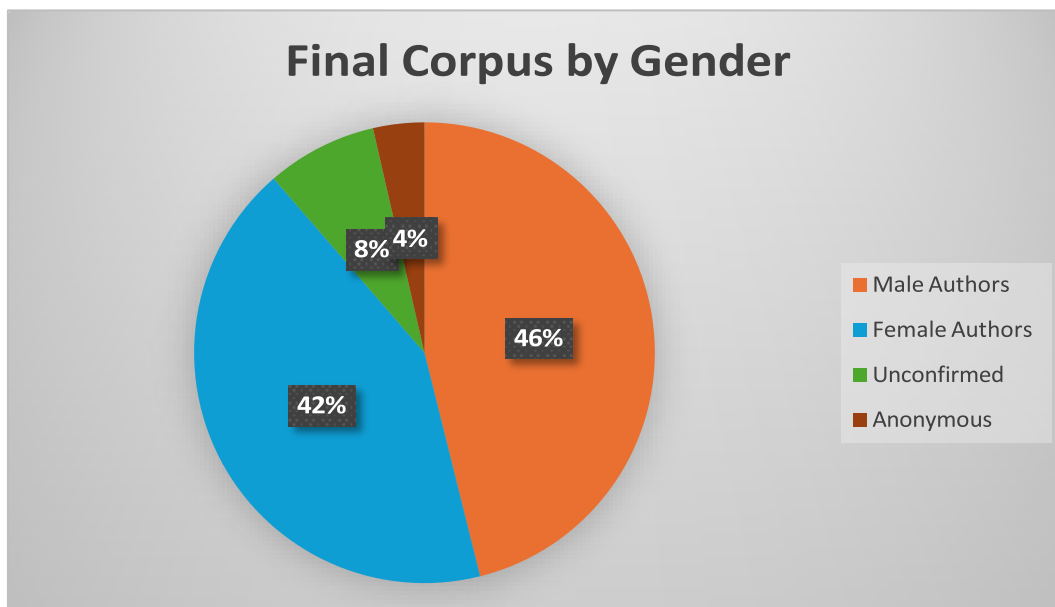


Figure 5. Final Corpus by Gender. Produced in Word, Summer 2025.

As seen in figure 5, the gender of the author was pretty evenly split, with 4% more male authors featuring disability than female authors. While 12% of the corpus is unaccounted for—either I could not confirm the gender of the author myself or the novels were published anonymously—it is clear that there is not a substantial difference according to gender. These statistics suggest that the figure of the cripple is used throughout literature, regardless of genre, which leaves room for its status as a social metaphor in literature to be more carefully examined. Whether in melodrama, sensation fiction, or realism written by men or women, the cripple serves as a popular and often-returned-to character type in the textual cushioning of Victorian novels.

Although it is interesting to see what overall percentage of the baseline corpus featured disability, I thought it would also be worthwhile to see the percentage of the novels by year of publication. The numbers along the line in figure 6 correspond to the percentage of the baseline corpus, by year, that had the words “disabled” or “cripple/s/d/ing” in them.

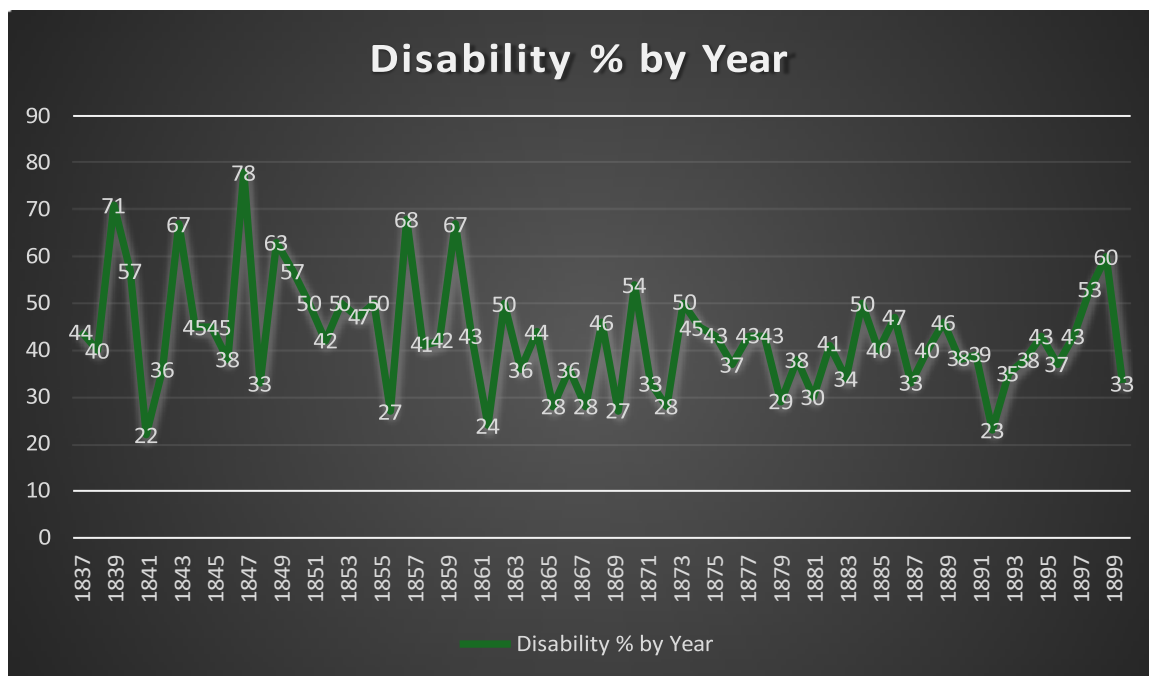


Figure 6. This figure shows the % of disability by year, compared against the baseline corpus. Produced in Word, Summer 2025.

I thought it would be better to use this as a percentage to adjust for the very different volume of novels published at the beginning and end of the Victorian era. As previously stated, there were only 82 novels published in 1837, while by 1901 there were 722. While most of the years, predictably, stayed around the 41% mark to match the percentage of the baseline corpus that referenced disability, this visualization nonetheless captures interesting peaks and dips. For example, in 1848, 78% of the baseline corpus featured novels that included “cripple” or “disabled.” The lowest years only had 22 or 23% of novels that referenced disability. We might imagine that these numbers reflect less preoccupation with this subject; however, it is not possible to state definitively one way or another due to the lack of a complete capture of each year, as only 10% of the .csv was used to conduct this analysis.

A further consideration I would have liked to examine is a genre-based breakdown of the final corpus. If, as Stoddard Holmes states, the disabled body became an emotional reference for

melodrama, what percentage of the final corpus contained sensation fiction or other highly emotional genres? While some novels listed in *At the Circulating Library* have genre notes listed, the majority do not, and I did not have the space or time to go through 862 novels to determine their genre. It is clear from my observation, however, that while a number of these texts appeared in traditional literary magazines, many also appeared in religious periodicals. It is unclear whether, in that context, the cripple is used as a didactic figure or a sympathetic one to encourage charity.

Final Corpus Topic Modelling with Word2Vec

Due to the significant size of my final corpus, I used Word2Vec and topic modelling to read the texts. I first combined all files into a single merged text, as Word2Vec can only read one file within a corpus. This resulted in a text with over eleven million “elements” in it, which took significant time for my computer to process and read. Next, as with any Word2Vec function, I had to train the model to learn the word embeddings (numerical vector representations of words) within the merged file. This training is important before running the skip-gram model because it allows the computer to read and process the text by translating the words into a machine-readable format. Once the training model had been applied to the merged file, I asked the computer to predict what words would be statistically likely to appear beside “disabled” and “cripple” throughout the entire final corpus. Unlike AntConc, which can account for the possible variety in word endings, Word2Vec only searches for words that it believes will co-occur with the example term “cripple,” which it has given a vectoral value.

Term 1	Term 2	Similarity	Rank
cripple	lame	0.846947	1
cripple	boy	0.8353863	2
cripple	beggar	0.8315426	3
cripple	child	0.8277239	4
cripple	crippled	0.8197401	5
cripple	Remy	0.815617	6
cripple	bedridden	0.8145938	7
cripple	sufferer	0.8144543	8
cripple	maimed	0.8135623	9
cripple	weakling	0.8059441	10
cripple	wretch	0.8053084	11

Figure 7. Table of the terms co-occurring beside “cripple” in final corpus. Produced in R Studio Code, Summer 2025.

I originally asked the computer only for the top ten results, but I included eleven because I noticed there was a proper name, Remy, appearing in the word list (Figure 7). And, indeed, there are three novels in the corpus that have a character named Remy. Yet to my mind, the two most interesting words that appear in the top five ranking are “boy” and “child.” While the other terms—“weakling,” “beggar,” and “bedridden”—we might expect, the presence of boy and child appearing so near the top of the list poses many interpretive avenues. For one, it both genders and ages the term “cripple” as masculine and young. My expectations for this output were actually the opposite: Mitchell and Stoddard Holmes both suggested a preoccupation with the crippled hero (male) and a disabled adult woman. Neither of those seems to be true here, where there is an apparent co-occurrence between the young male population in the era.

These rankings are of particular interest to a class reading of the corpus as well. When we consider the context of the growing concern and advocacy across the nineteenth century for labour laws that protected young chimney sweepers and factory workers, it makes sense that across Victorian fiction, the cripple correlates to a young boy. Rather than inducing an expectation for melodrama, as Mitchell suggests, the cripple then might come to represent

sympathetic feelings of moral concern regarding the landscape of the Victorian era, which relies on the labour of young boys until they become maimed or bedridden.

When “disabled” was run through the skip-gram model of Word2Vec, it also returned telling results. Unlike “cripple,” which the computer seemed to sense was related to subjecthood and individuality, “disabled” was immediately picked up as related to physical injury that changed the condition or situation of an individual (figure 8):

Term 1	Term 2	Similarity	Rank
disabled	wounded	0.8507763	1
disabled	crippled	0.8338926	2
disabled	maimed	0.8127453	3
disabled	killed	0.8071917	4
disabled	dismasted	0.8053015	5
disabled	injured	0.8012704	6
disabled	overmatched	0.7992545	7
disabled	shattered	0.7983865	8
disabled	disabling	0.7979233	9
disabled	mangled	0.7958106	10
disabled	fractured	0.7931588	11

Figure 8. Terms most frequently co-occurring beside “disabled” in final corpus. Produced in R Studio Code, Summer 2025.

While there are no identity markers in this list, the words are clearly more related to action and incapacity than those in the list for “cripple.” For example, crippled is here in the verb sense squarely nested between wounded and maimed. This co-occurrence might be because “disabled” is in the same verb tense; however, Word2Vec did seem to register “disabling” as a related term. The term also appears to be understood by the model as one that is quite violent. We might understand today that disabled is a category of existence or, depending on one’s language use, an identity marker; figure 8 makes clear that the use of the word contextually in the Victorian era was understood more generally in its verb sense—to become incapacitated by a situation or circumstance.

What is more, my corpus contains a high frequency of seafaring novels, and I was curious about the word “dismasted” appearing in the disabled list. This word means to “deprive (a ship) of masts; to break down the masts of” (OED). While Gore notes that “disabled” was used contextually in the Victorian era to signify the inability to perform labour, it is interesting that this term appears also to be associated with a specific nautical action, compared with “cripple,” which seems consistently to refer to a subject position.

Like Word2Vec, which predicts what words will be found nearest to “cripple” and “disabled,” topic modelling is used to predict what words are likely to co-occur around each other, which then creates “topics,” defined as a distribution over a fixed vocabulary. It is primarily used to uncover a thematic structure found in large collections of texts. In using topic modelling for this section, I wished to determine whether disability can be predicted as a theme across the 862 texts of the baseline corpus. Due to the size of my corpus, I had to switch programs because it was too large for UDPipe, developed by Maciej Eder, to process. Instead, I used quanteda, an R package developed by Kenneth Benoit and Kohei Watanabe. Like UDPipe, this package applies natural language processing to texts by grouping related words intended to represent semantic patterns and themes between words within the corpus. Additionally, I asked the program to visualize these topics in word clouds to better represent the relationships between the words in the topic and their importance to it (i.e., the larger the word, the more it is frequent within this topic).

I asked the program to produce a list of twenty topics. While none of the topics included the words “cripple” or “disabled,” what they did include, demonstrated in figure 9, was quite telling.

Here, the intentional misspellings from authors who try to represent the everyday speech patterns of certain characters were sorted by the computer into a topic. When I first saw this cluster, I thought there was something wrong with the text files, yet there is indeed a relationship between the words found in this cloud, and these terms were sorted together for their misspellings and idiosyncratic expressions.

Figure 12 appears to speak to the volume of novels in my corpus that relate to ships, the sea, and pirates:

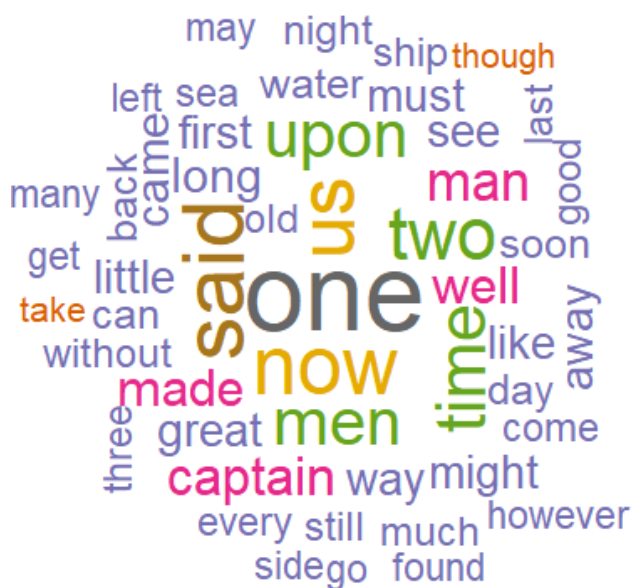


Figure 12. Word Cloud of topics from final corpus. Produced in R Studio Code, Fall 2025.

In this cloud, observe “captain,” “ship,” “water,” “sea,” and, of course, “men.” The sea and the family were consistent topics throughout the corpus, which we can imagine relates to the term found related to disability: “dismasted.”

Unfortunately, the exact words of “disabled” or “cripple” did not appear in the twenty topics generated by the model. While computational analysis of the corpus does make clear that “disability” is certainly definable with recourse to the Victorian novels that it appears within, the

disabled character still occupies a marginal position within the fictional landscape. While this marginality is expressed culturally through frequent mention without sustained attention in narrative, my next chapter engages with the work of Charles Dickens to trouble the idea of the implicit marginality of this character type in his fiction.

1840s Dataset: Control Corpus

To account for the lack for a complete dataset of Victorian fiction in my corpus, I decided to do a control corpus that analyzes 100% of the fiction published in the 1840s, with two small caveats. The first is that I only use fiction that has already been digitized and is accessible online. The second is that I am using titles present in the original .csv file that I downloaded in June 2024. I decided to use the fiction of the 1840s because it is the first complete century of the Victorian era, and it is in this decade that Mayhew observes the poverty of London and drafts *London Labour*. Using the 1840s would therefore present similar language to what was available to Mayhew as he was drafting *London Labour*, and I also would encounter fewer losses in the archive of Victorian fiction, which I experienced during the retrieval process for the baseline corpus. As the 1840s were the furthest complete decade from the twentieth century, with a smaller number of novels published and therefore unaccounted for in the lasting archive of Victorian fiction, I thought it would be the best decade to compare the presence of disability against my baseline corpus. The total number of titles from this section is 1,140. Of this number, I was able to retrieve 1,012 texts.

To provide some parallelism in my approach to this corpus and my baseline, I decided to run all three search-term lists onto the 1840s control corpus and compare those statistics. The findings not only validated my final corpus but showed an even higher frequency when a larger

amount of the data is captured. Of the 1,012 texts, 526 of them included the words “cripple/s/d/ing” or “disabled.” That is a rate of 52%—over 10% higher than the findings from my randomized and scaled baseline corpus. When expanding my search terms to the larger Mayhew list, the results were the same as my baseline corpus: 100% of the novels from the 40s featured these terms at least once, with a frequency of 165,950 total hits within the corpus. When applying the shorter-term list, 99% of the corpus contained these terms at least once, with the total hits being 29,306—demonstrating the same drop in total hits even though the percentage of texts with these terms remained high.

What’s exciting about these results is its validation of the randomized corpus. It not only shows that it was not just luck that the randomized list happened to select texts with references to disability in them, but that when close to 100% of the fiction is examined, this percentage *increases*. This data shows that in the fiction of the 1840s, more than half of all novels published used the words “disabled” or “crippled.” This number is significant because it shows that the scholarly reading of disability in Victorian fiction is not an anachronism—but is rather attentive to the high rate of presence of disability within the period’s fiction. In using a control corpus to compare the results of my baseline against, I have demonstrated that the frequency of these terms is not only consistent, but greater than the baseline, which unquestioningly validates disability’s enduring presence in Victorian fiction.

Choosing from Data: Highest and Lowest

In the fourth and final chapter of my dissertation, I perform a close reading of two texts at either end of the frequency poles for the number of times “disability” is referenced within them. To do so, I return to AntConc to select the two novels that my final chapter analyzes. One of

AntConc's functions is to determine the normalized frequency of a search term within a corpus. While frequency applies to the number of times a word appears in a corpus, normalized frequency scales the size of various texts within a corpus and determines the frequency of the search term relative to the size of each text. Doing so allows for the comparison and analysis of a search term across a corpus that is comprised of texts of various sizes. In equalizing the size of each text within a corpus, the number that AntConc gives is precise and specific. For example, there are many texts in the corpus where the term "disabled" or "cripple" is only used once. With normalized frequency, the number shifts to account for the significance of this number in a smaller text versus one that is longer and only contains the word once. This tool changes the frequency into a ratio of variable frequency rather than just a count of how many times the term appears in each text. It therefore acknowledges the differing lengths of the novels to note the probable significance of the search term appearing in each.

Once I ran my terms through AntConc, I took note of the two novels with the highest and lowest value of normalized frequency, or normfreq value. The novel with the lowest normfreq value is *The Progress of Crime: Or, The Authentic Memoirs of Marie Manning* by Robert Huish, published in 1849. This novel is a fictionalization of a real-life Swiss woman who was sentenced to death in London for the murder of her lover, Patrick O'Connor, committed by her and her husband. The novel with the highest normfreq value is *Humpty Dumpty's Silver Bells* by Margaret Scott Haycraft, published in 1888 by the Religious Tract Society. This novel is "a story illustrating the Lord's Prayer" and features a cripple as one of its main characters. While these novels appear incredibly different, my fourth and final chapter analyzes the structural position that disability occupies within them to examine the relationship between frequency and the centredness of disability.

Chapters two through four broadly aim to elaborate the observation revealed in this chapter: that while disability is clearly an important category of identity and experience in the Victorian era, it is not often central to the individual narratives that comprise the final corpus. Although the computer can use the language of Victorian authors to construct a relevant working definition for cripple and disabled contemporaneous to the Victorian era, these terms are still not significant enough to the stories or plots to constitute their own topics. In choosing two novels at either end of the frequency pole for disability from my final corpus, I aim to better understand how disability functions structurally in fiction, regardless of whether it is a central or marginal narrative feature. Additionally, the final chapter explores emplotment within these very different fictional texts and examines how the choice of narrative ordering impacts the temporality of these novels.

Chapter Two

Structural and Semantic Disability in the Fiction of Charles Dickens

“I seem to stop sometimes like a steamer
in a storm, and deliberate whether I shall go
on whirling, or go down.”

—1852, Letter from Charles Dickens to William Henry Wills¹

While my previous chapter focused on a distant reading of Victorian fiction, and the frequency of disability found within it, my next two chapters are dedicated to a more proximal analysis of two canonical authors of the period: Charles Dickens and Wilkie Collins. These authors often appear in the critical discourse of Victorian disability studies due to both the repeated appearance of disability within their novels and their narratives’ structural reliance on this character type. Martha Stoddard Holmes states directly in her work *Fictions of Affliction* that “Collins was one of the two most prolific producers of disabled characters in Victorian literature, along with his friend, colleague, collaborator, and competitor Charles Dickens” (74). These two chapters demonstrate the authors’ opposed renderings of disability: where Dickens’ fiction emphasizes the structural capacity of disabled flat characters, Collins’ fiction rounds them out. Their different approaches to representing disability hinge on their respective understandings of disability as identity versus disability as experience.

In *Victorian Pain*, an analysis of the social dimensions of pain in Victorian fiction, Rachel Ablow notes that Dickensian characters “may be haunted by the sense of being parts of

¹ Charles Dickens, *Charles Dickens as Editor*, edited by R. C. Lehmann (Sturgis and Walton Company, 1912).

assemblages not of their own making” (134). To illustrate, Ablow points to moments when Victorian characters fear becoming a part of an object, such as “Pip’s fever-dreams of being a brick in a wall or a cog in a vast machine, or Esther’s nightmares of being a bead in a flaming necklace” (134). This fear of objectification raises an important question often asked of the literary representation of disability: what agency do characters with disability have in their fictional worlds? If objects have a use value² in the Victorian era’s heavy commodification of them, where does that leave characters who imagine themselves as objects or who cannot perform the same kind of labour as their able-bodied counter parts? This question implies a framing of characters’ relation to their bodies that Ablow addresses. Although her work focuses on the articulation of pain and the figurative movements towards its expression in narrative, it posits a connection between language and power, turning on the commodification of characters’ bodies, which is of central importance to my thesis. We see this connection specifically in the contradiction between the perceived helplessness of disabled or disenfranchised characters and the hefty narrative labour that they often undertake in their stories. Heather Tilley reminds us that although the term “disability” is anachronistically applied to the Victorians, “the mid-Victorian period [is] a key moment in the development of our contemporary understanding of disability, as industrialisation contributed towards a normalization of the body which in turn constructed disability as an undesirable identity” (311). Additionally, Julia Miele Rodas reads against the criticism Dickens often receives for “his sentimental and apparently objectifying representations of characters (or people) with disabilities” to instead shed light on his “understanding of

² Although this thesis often brushes up against Marxism through its study of “proletariat” characters or characters who have a “use value,” it is not my explicit aim to apply a systematic Marxist analysis to the narrative structure of disability. That said, works consulted for my present study have engaged with Marxist readings of Dickens, such as *Commodity Culture in Dicken’s Household Words* (2008) by Catherine Waters or Paul A. Jarvie’s *Ready to Trample on All Human Law: Finance Capitalism in the Fiction of Charles Dickens* (2005). Furthermore, a more extensive view of Marxism and literature is offered by Raymond Williams in *Marxism and Literature* (1962), which posits the concept of literature as a cultural product under his concept of cultural materialism.

disability as the site of a complex and powerful identity” (51–52). Rodas’ argument reveals the divide among scholars on the question of Dickens’ (un)ethical treatment of this character type. While there is validity to both sides, this chapter moves beyond that opposition to examine his novels’ structural engagement with disability and his deployment of this character type in relation to the larger goals of his plots. Importantly, this engagement shifts the understanding of the body toward its relation to industry, poverty, and society, as opposed to its morality.

Indeed, social class is thus another crucial component of my study, for it informs the representation of disability in the characters’ social worlds. As mentioned in my introduction, in *The One vs. the Many*, Alex Woloch refers to “minor characters” as those of a proletariat class who function to further the narrative aims of the nineteenth-century novel. Likewise, as was determined within the first chapter of my corpus analysis, there is a slippage in the Victorian era between the language of disability and that of labour and poverty. In this and the following chapter, I return to the computational tools of AntConc and Word2Vec to analyze not only the frequency of disability’s appearance in the novels of Dickens and Collins but also the words that co-occur beside these instances. I contend that the co-occurrence of disability and poverty speaks to the way that the Victorians’ changing social organization conflates the body with industry in a society that was seeing increasing mechanization as a new reality.

Scholars have also questioned the way that Collins, like Dickens, manages the representation of disability within his novels. While Collins portrays the disability of his character Miserrimus Dexter in *The Law and the Lady*, for example, as a social or moral deviance, evidenced by Dexter’s grotesque body and his violation of the novel’s female detective, other characters in Collins’ fiction—such as Madonna Blyth in *Hide and Seek* and Lucilla Finch in *Poor Miss Finch*—are figures of sympathy and moral righteousness. The

disabled characters in his fiction are integral to each story's narrative arc, too, especially when considering the generic conventions that he was integral in constructing, such as those of detective and sensation fiction. Alexandra Valint notes that his novels "enact disability aesthetics by creating a narrative structure that centers disabled voices" (102)—voices and perspectives that are often marginalized within the text. Despite these characters existing in a marginal status within their story world, they exert power in their narrative structures and are of central importance to the development of plot. In doing so, Collins consciously constructs variety in his representation of disability or physical and mental difference to renovate the flatness of disabled characters who had typically figured as caricature in earlier Victorian fiction.

To capture the language within the oeuvres of both authors, I rely on computational and my own readings of their novels. To develop my analysis, I have reused the search-term list from chapter one to determine how many of their novels contain words that reference or ascribe disability. From there, I use word vectorization to examine the words found proximal to those that ascribe disability to establish a lexicon of disability for both authors. Applying the same methodological approaches of the first chapter to this process has allowed me to critically compare the results. This process serves to ascertain whether disability is indeed a frequent feature of Dickens' and Collins' fiction, which are commonly read for their engagement with disability, or a concept anachronistically applied to their work. In the close reading that follows in this chapter, I show how the language within Dickens' novels anticipates and reflects his structural engagement with disability at the level of plot. The semantic value of disability, a language that in fact seeps into the description of the inanimate within his fiction, is also that which "animates" his plots toward their resolution. To elaborate this argument, I first demonstrate the plot function of key disabled characters, then turn to a closer reading of select

novels to show how the labour of these minor characters is responsible for bringing the plots to their conclusion. As the resolution of these novels often rests on the discovery of new information or a stark change in social status, I examine the proximity between these narrative events and the disabled character.

Dickensian Disability

As the epigraph of this chapter indicates, Dickens was no stranger to bodily pain, discomfort, or disability. His own pain, coupled with the sights of physical difference he encountered on his London ramblings, were abstracted through his fiction. His portrayals of disability are so astute that Sir Russell Walter Brain, a former British neurologist and editor of a neurological medical journal, claimed that Dickens had “the observing eye of the expert clinician... which would do credit to a trained physician” (124). In his letters, Dickens also wrote frequently about his own ailments, where he was momentarily “gouty” (*Letters* 2: 295), “deaf in the ears” (1: 93), “twitchy in all joints” (1: 93), experiencing an “attack of rheumatism” (2: 118), “stricken ill” (2: 183), suffering “a severe attack of neuralgia in the foot” (3: 296), or struck with anxiety: “I feel the shake and am obliged to stop [writing]” (2: 231). Additionally, in the periodical *Household Words*, he published a nonfiction article entitled “Lying Awake” that chronicled his experience of an evening with insomnia.

While disability clearly appears in both the real and fictional worlds of Dickens, this chapter logs its frequency to argue that his novels employ disability as a narrative strategy to achieve closure. The connection between closure and the cripple highlights the narratological weight of this character type, as those with socially nonconforming bodies are “put to work” within Dickens’ fictional worlds. The significance of their narrative labour is particularly

meaningful given the era's definition of these bodies as "unable to work," as I discussed in Chapter One. Finally, I look at the terms that are semantically linked to disability in Dickens' corpus to remark on the ways in which its language reflects the shifting understanding of the disabled body in the industrial Victorian era.

While one could argue that the excessive descriptions of the disabled character type are examples of realism's minutia or textual detailing, the attention Dickens gives to his "wretched spectacle[s]" (*Our Mutual Friend* 217) also functions to grip the reader's attention and "make a claim for space that they are not allotted" (Gore 67) in the story world. While Dickens may have intended their "allotment" to achieve an emotional response in service of his novels' social criticism, these characters, Gore argues, often stick in the readers' memory more than the major characters of the novel (67). Uriah Heap's grotesque body, for example, is what pulls focus away from what he's saying to Heap's bodily twists: "He had a way of writhing when he wanted to express enthusiasm, which was very ugly; and which diverted my attention from the compliment he had paid my relation, to the snaky twistings of his throat and body" (*David Copperfield* 229). Gore notes in her work that we receive relatively few descriptions of David, but the novel is filled with consistent references to Uriah's twisting, writhing body (22). The disabled characters thus pull narrative focus from the protagonists in their respective stories.

More than a simple redirection, attention can in fact determine the plot's unfolding. Dickens' disabled characters—often both textually and physically marginalized—uncover family secrets (*Bleak House*), collapse at the right moment (*Little Dorrit*), or confess right before their execution (*Oliver Twist*): doing so, these "attention seekers" aid in the novels' ultimate resolutions. A reading of them as marginal must therefore be carefully defined, as their roles within their plots are anything but minor. Tiny Tim, Blind Bertha, Mr. Krook, Jenny Wren, and

Miss Mowcher are just a few examples of the disabled characters who populate Dickens' novels, though their function as plot devices across their respective narratives is not standardized. It is the threat of Tiny Tim's demise in *A Christmas Carol* (1843), for example, that ultimately rehabilitates the moral vacuity of Ebenezer Scrooge, and it is Mr. Krook's hoarding of documents, despite his illiteracy, that leads to the closure of the Jarndyce v. Jarndyce trial through Mr. Smallweed's discovery of the will. As Clare Walker Gore states, characters' "physical disabilities turn out to be a crucial component of their narrative power" (67). These minor characters, in other words, have major implications for the plot.

Aberrant bodies shift focus and, in turn, exert narrative power. Their demand for focus grants them agency and recategorizes them as subject rather than spectacle. Although the traditional reading and understanding of disabled characters in Dickens' fiction is that the diseased/disabled physical body is representative of a diseased/disabled social body, Kylee-Anne Hingston argues that this interpretation reproduces ableist readings that minimize the characters' narrative importance and the sympathetic treatment Dickens grants them (49). Instead, in *Articulating Bodies*, Hingston notes that the moments of focalization through disabled characters allow Dickens to investigate "the connections between body and identity" (50) that normalize disability, rather than automatically encoding social deviance within a given character. What Gore and Hingston show is that the portrayal of disability in Dickens' fiction is less static than traditionally imagined; it is, in fact, the structural emphasis and narrative importance of these characters that are static. While the Victorian understanding of disability is often about stopping or ceasing—in terms of labour or forcefully impeded motion—Dickens shows that disability is instrumental to the progression of his narratives, even in moments of delay or deferral.

Disabled characters appear in every one of Dickens' novels, whether he uses the word "crippled" or "disabled" or not. This deserves pause. The laws of narrative, according to narratologists, are "something like a code or a language with a grammar of its own, perhaps something on a larger scale like the grammar of a sentence" (Miller 71). If, as I'm arguing, Dickens employs the disabled character to bring closure to his narratives, we can perhaps therefore surmise that a Dickensian grammar is one that utilizes the disabled character to achieve the novels' conclusions. The structural "grammar" of disability is manifest in Dickens' fiction and underlies the relationship that all disabled characters have with their plots. Miller's study of narrative helps to identify and crystalize the basic principles of a story. He states that there must be an "initial situation, a sequence leading to a change or reversal of that situation, and a revelation made possible by the reversal of a situation" (75).

Revelation is a key plot device in Dickens' fiction. The revealing of wills, hidden documents, hidden patronage, or of familial ties and relationships is a key component to the falling action of his novels. These revelations come in moments of crisis as the rising action reaches its peak and help to guide the plot to its conclusion and resolution. Found in the contours carved by heightened emotions are narrative moments charged and furthered along by disability. In the following section, I examine some key narrative moments in Dickens' fiction to demonstrate how the narrative is impacted by the sustained appearance of the disabled character.

To perform a structural analysis of narrative, Roland Barthes suggests that one must use a linguistic approach (239). In his article, aptly titled "An Introduction to the Structural Analysis of Narrative," he examines functions, actions, and narration through the model of rhetoric. Although he says that rhetoric has been moved too far from the study of linguistics, he believes that studying discourse through linguistics will revive rhetoric and restore it to a place of

linguistic analysis. His belief is that, despite its universality—“narrative starts with the very history of mankind” (237)—the structuring principles of narrative often go unstudied, regardless of the fact that “no one can produce a narrative without referring himself to an implicit system of units and rules” (238). Barthes argues for the development of a basic theory of structural analysis to study the universal features common to all narratives. He begins by looking at the sentence as the building block upon which discourse is built, using a flower analogy to illustrate its importance: “It follows that linguistics cannot conceivably adopt for its object anything superior to the sentence, because beyond the sentence, all there can ever be is more sentences: having described the flower, the botanist cannot concern himself with describing the ‘bouquet’” (240).

The relevance of Barthes’ structural theory of narrative to this dissertation’s use of computational analysis emerges through the emphasis he places on the sequencing of narrative building blocks. He contends that studying sentences together, we create another language which functions “at a higher level than the language of linguistics: discourse” (240). From here, he posits that the “general language of narrative” is just one of “many idioms within the scope of linguistics of discourse” (240-1). Later in the essay, Barthes helpfully defines sequence as “[t]he wide span of functional arrangement in narrative [which] imposes an organization based on relays, whose basic units can be no other than a small group of functions... referred to as a *sequence*” (253, original emphasis). In focusing on sequence, he shows that meaning is delayed until it can be inferred through reference to a deeper structure of the context of its building blocks. Most notably, Barthes compares the component parts of a sentence with the narrative function of actants, or characters: “[characters] partake in three main semantic axes, which incidentally have their replica in the sentence (subject/object, attributive clause, circumstantial clause), namely communication, desire (or the quest), and ordeal” (257-8). For Barthes, a

structuralist analysis must operate on the linguistic, semantic level because narrative is itself language, taking form through its grammar and, therefore, its sequence. These features of narrative can be extrapolated through a computational and close reading of Dickens' novels to show how the principles of his grammar/narrative can be read through his use of disabled "actants."

While Barthes's focus is on discourse, Algirdas Julien Greimas engages in *Structural Semantics* in the meaning making *behind* language and *beyond* the level of the sentence. Greimas examines the relationship between individual words and their context through a scientific modality that looks at the system of relations in meaning through his meta-linguistic model, analysis of discourse, semiotic square, and narrative analysis. He breaks down narrative action into six components, subject, object, sender, receiver, helper, opponent (198), components that inform, he argues, the structure of narrative. Yet he also helpfully provides the concept of an actant, or the function or force of the character that influences a story's plot. Actants provide a way of analyzing the function of character within narrative and thus can make legible the structure of a text due to their relationship to plot. Greimas's point is illuminating: regardless of how characters behave, how they make us feel, or how powerfully they connect us to a story, they are merely actants that propel the narrative from beginning to end. Like Barthes, Greimas is not interested in the psychological complexity of character, but their capacity to act or inform action as an element of narrative on which the story is structurally reliant.

With these structural theories in mind, we can understand the study of Dickensian characters not through their references to the real or psychological, but through the felt force of their generativity in relation to plot momentum. Reading them in this way transforms the disabled character from an incidental exhibition in the story to an entity coexistent with, and

integral to, the larger grammar of the story. Traditionally, literary criticism has often understood the unruly body of the disabled character merely in relation to the moments of spectacle that it provides within a text. This is particularly true of Dickens, whose feet have been thoroughly held to the fire for his use of disability as spectacle.³ This chapter shows, however, that his disabled characters have more narrative bearing than has been traditionally recognized.

I offer one more traditional approach to narrative before introducing disability studies frameworks to add further dimension to my structural reading of Dickens. According to Peter Brooks in *Reading for the Plot*, “[p]lot is the principle of interconnectedness and intention which we cannot do without in moving through the discrete elements—incidents, episodes, actions—of a narrative” (18). It is precisely the interconnectedness and intention of Dickens’ novels that I would like to focus on for the way his novels present disability as a foundational, and *assumed*, element of textual discourse. While minor characters traditionally refer, in Woloch’s estimation, to marginal characters, Dickens’ configuration of disability across his writing brings disability closer to the centre of his texts. In fact, his novels present disabled characters as *the* centrifugal force from which all other propulsions of plot occur. This idea gets to the very crux of contradiction in Dickens’ representation of disability within his fiction: if we are to understand disability as physical inability or difference, then why are disabled characters so central to the movement of plot within Dickens’ fiction? The seeming contradiction of (narrative) movement and physical incapacity is precisely in line with the notion of narrative “crip time” discussed by theorists such as Alison Kafer and Ellen Samuels, who posit that disability establishes a “crip

³ Kylee-Anne Hingston, for example, argues that Dickens “uses authoritative, external focalization to portray the disabled body as inherently deviant and to make it a spectacle invested with metaphorical meaning to represent the social body” (75) in *Articulating Bodies*. Likewise, Paul Marchbanks in “From Caricature to Character: The Intellectually Disabled in Dickens’s Novels” (2006) notes the often contradictory representation of intellectual disability in Dickens that crosses over into making a spectacle of physical and mental difference.

time” to accommodate those who cannot meet the normative temporalities established by those who are able bodied.

And yet the body, Daniel Punday argues in *Narrative Bodies: Toward a Corporeal Narratology*, “has had almost no impact on narratology” (2), a field that has indeed demonstrated “an almost complete lack of interest in the body as a narratological category” (3). If one is to more accurately assess the power of representation, Punday argues the discussion of “generalized models of narrative” must move away from an “insistence on abstraction” (9) and toward an embodied narratology. While narratologists such as Susan Snaider Lanser and Robyn Warhol agree with this need, it is Christian Lewis, in “Feminist Queer-Crip Narratology,” who directly engages with an embodied narratology to better attend to “the concrete historical object of the human body” (Punday 9). In their essay, Lewis puts forth the concept of “narrative sidestepping” to study the ways that disabled characters carve out space for themselves in fiction. Lewis states that “the bodies of characters” should be taken “seriously as embodied and material while also recognizing that they are, after all, not ‘real’” (257). Treating characters as embodied and material better connects them to the sociological importance they have within their textual worlds as well as the author’s own social world.

Lewis’s sidestepping, as a form of reading, does not restrict itself to following the progression of the primary plot. Instead, it encourages noticing the side stories and pockets of the text that disability inhabits, creating new narrative potential, possibility, and alternatives. Put differently, sidestepping “embraces capacious narrative possibilities for disabled characters” (258). As with narratology, there are sociological underpinnings to this approach to understanding crip narrative: “There is a political urgency to the work of narrative sidestepping—our world is often inaccessible and unaccommodating, so queer, trans, and

disabled bodies must demand other ways of being in order to survive and thrive” (259). Instead of noting places where disabled characters are sidelined textually, “[w]e can and should think about how narrative accommodates, includes, and is transformed by, rather than excludes, disabled characters and plots,” so that we read in a “reparative and embodied manner” (261).

Viewing Dickens’ fiction through his engagement with disability shows how he was already doing this sidestepping work, yet as a writing rather than a reading practice. As I demonstrate, although the varied characterizations of Dickens’ cripp characters often pull focus away from their narrative function, they are ultimately instrumental in structuring his plots around moments of deferral, delay, or revelation that lead to the novel’s closure. In the varied worlds of Dickens, narrative sidestepping occurs not only in the brief intermissions we experience from the central narrative to follow an episodic story but also when disabled characters stand in the way of the novel’s linear progression or redirect it. Chance encounters are plot functions in Dickens’ fiction that effectively inscribe his criticism of the governing institutions and norms of Victorian society, which can be read analogously as chaotic and random. In order for the novel to maintain elements of “goodness” that are innate to the protagonist, radical transformation of the protagonist’s circumstances usually manifests itself as a narrative tool to explain the presence of this goodness amidst the foulness of the social landscape which Dickens was critiquing as an inescapable environment. Amidst all that is random and chaotic—why are some characters able to transcend their class backgrounds while others cannot? This is precisely where the cripple is configured: in order to reinforce the deeper structure of narrative causality amidst chaotic and seemingly random cruelty, resolution hinges on an unruly character type. This contradiction between the representation of bodily incapacity in

the cripple and the narrative force of said disability establishes a crip dialectic within Dickens’ fiction.

Computational Analysis of Dickens

In Chapter One, I used Henry Mayhew’s *London Labour and the London Poor* to compile a list of adjectives relevant to the Victorian era that ascribed disability. Of the 2,100 novels in my baseline corpus, 100 percent featured at least one word from my initial list of 68 disability terms from Mayhew. When that list was cut to 23 words, 2,055 novels (97 percent of the corpus) featured them. Finally, when only the terms “cripple/d/s/ing” and “disabled” were run through the baseline corpus, 862 texts (41 percent of the corpus) featured them. When this same test was conducted with the Dickens corpus alone, the list of 68 words appeared in 100 percent of the Dickens corpus, as does the smaller list of 23 words. When searching for just “disabled” and “cripple/s/d/ing,” however, 16 of the 20 novels (80 percent) contain those two words, as seen in figure 13.

Row	FileID	FilePath	FileTokens	Freq	NormFreq	Dispersion	Plot
1	2	barnabyrudge.txt	259931	6	23.083	0.631	
2	10	nicholasnickleby.txt	330974	5	15.107	0.553	
3	4	dauidcopperfield.txt	363811	3	8.246	0.491	
4	8	lifeandadventuresofmartinchuzzlewit.txt	345529	3	8.682	0.491	
5	11	oliverdickens.txt	162229	12	73.970	0.447	
6	6	greatexpectations.txt	189048	5	26.448	0.385	
7	9	littledorrit.txt	345231	18	52.139	0.360	
8	0	achristmascarol.txt	30005	2	66.656	0.333	
9	7	hardtimes.txt	105878	2	18.890	0.333	
10	3	bleakhouse.txt	362307	2	5.520	0.333	
11	5	dombeyandson.txt	364013	2	5.494	0.333	
12	14	thechimes.txt	31552	1	31.694	0.000	
13	1	ataleoftwocities.txt	138434	2	14.447	0.000	
14	17	themysteryofedwindrood.txt	97987	1	10.205	0.000	
15	12	ourmutualfriend.txt	334141	1	2.993	0.000	
16	19	thepickwickpapers.txt	310694	1	3.219	0.000	

Figure 13. Instances of words “cripple” or “disabled” in Dickens’ fiction. Produced in AntConc, Fall 2025.

Figure 13's visualization comes from AntConc, where the "Plot" function allows us to see where the words, represented by a blue line, appear in the plot. "Frequency" refers to the number of times one of these words is mentioned in the text, while "normfreq" refers to the normalized frequency, or the frequency measured as a value per standardized unit—typically used when scaling and comparing terms across various corpora. Finally, "Dispersion" dictates how dispersed the search term is in the text, where 1 is the highest value.

The values indicated here only correspond to Dickens' use of the words "disabled" and "cripple/s/d/ing," with *Oliver Twist* and *Little Dorrit* having the highest instance of these terms. These novels are interestingly similar: *Oliver Twist* considers orphanages, and *Little Dorrit* considers the debtors' prison, and both engage with these institutions through a social satire delivered through the perspectives of the novels' eponymous young children. Likewise, the closure of both novels rests on the recovery and destruction of documents. In *Oliver Twist*, the antagonist Fagin reveals before he is hanged that he has hidden documents containing information about Oliver's family that prove the latter's identity and connect him with his inheritance. Likewise, in *Little Dorrit*, a will is destroyed, and its copy is hidden to prevent Little Dorrit from inheriting wealth that belonged to her deceased uncle. Although the resolution plays out differently than in *Oliver Twist*—she does not end up claiming what is rightfully hers—the novels are similar in their narrative development, which documents the youthful characters' fluctuating luck throughout their rags-to-riches stories.

Notably, in *Oliver Twist*, the term "cripple" appears most frequently not as a designation of disability but rather as the proper noun of a place: "The Three Cripples, or rather the Cripples; which was the sign by which the establishment was familiarly known to its patrons: was the public-house" (183). The public house does not get its name due to the clientele being physically

ill or disabled; instead, the moniker designates moral degradation. The public house is frequently discussed in relation to its location in Saffron Hill, a notorious criminal location in London. The likely characters to frequent this public house include Fagin, the man who teaches children to pickpocket, and Bill Sikes, a professional burglar. Its colloquial name shows the conflation of the language of poverty with that of physical difference. The only other context in which the term appears in the novel is as a descriptor for a character, seen only once in chapter thirty-two, which is the “hump-backed man” referred to as an “ill-favoured cripple” (231). Despite his short-lived appearance, he is important narratively in piecing together the place where Oliver was held captive and in recognizing that Oliver’s memory of where he was imprisoned is flawed.

Katharina Boehm claims that the study of childhood was popularized across a number of scientific fields in the Victorian era and continued to develop during Dickens’ long writing career (1). She also notes that scholars generally agree that *Oliver Twist* is one of the earliest examples in English of a child protagonist, and it is through the child’s lens that readers understand Dickens’ social critique: “It is through Oliver’s suffering that the reader learns about the mismanagement of baby farms and workhouses, about the cruelty of the law and the corruption of its executives” (21). The learning that Oliver undergoes throughout his journey in the novel is likewise imparted to the reader, whose understanding of the way social systems shape poverty and fate is deepened as they read the novel.

One of the most frequent terms that appear besides instances of poverty in the final and Dickens corpus is “little.” The frequency of this word deserves pausing over by examining places where young characters are used to materialize the social argument that Dickens makes in his novels. The monstrous, unruly, and deviant children found in many of his novels act as social metaphors whose development hinges on their restoration, or elevation, to a social rank

significantly higher than that in which they began. That said, in *Oliver Twist*, this critique is likewise levelled through the periods of physical incapacity into which Oliver himself falls. The novel tells us early on that “Oliver was the victim of a systematic course of treachery and deception” (4), which leads him to moments of “broken limb[s]” and “fever and ague” that “reduced him sadly” (228). In chapter eleven, when Oliver is on trial for theft, his emotional distress is signalled through the breakdown of his physical body when he collapses. As Benziman argues, “Oliver’s physical collapse at court is not only caused by the chase and the accusations levelled against him. It is also the result of his loss of faith in his friends. Oliver has to register and process new information about Fagin and the boys” (110). Oliver’s morals are in other words externalized—part of Dickens’ wider program to externalize theatrically the intellect or psyche of his characters for didactic means, what Steven Connor calls Dickens’ “ostension” (127). Juliet John argues that his ostension is a rationale for “‘dramatic’ forms of entertainment [which] best serve the purposes of cultural inclusivity” (4). Dickens externalizes the psyche’s internal processes in service of a didactic mode for a “cultural cohesion” between his highest and lowest readers that hinges on the dramatic expression of internal emotions most frequently represented through villainy (4). *Oliver Twist* reveals the progress of young Oliver, who stays determinedly good throughout his journey despite his trials and tribulations, particularly those where he is framed and scape-goated for others’ crimes. Regardless of his unwavering optimism, Oliver’s didactic process is structured around moments of his own physical incapacity, which, interestingly, brings him closer to community through his dependence on other characters. Disability within Oliver’s own body shows the ways in which disability provides narrative momentum within Dickens’ novels. Although the hump-back man is textually marginalized due to his singular appearance in the novel, through Oliver’s frequent lapses into disability caused by

the injustices of the society he lives in, Dickens confronts the reader with the possibility that they all may face disability in this unjust world.

Another of Dickens' novels which features the development of childhood punctuated by social ills is *Little Dorrit*. Although Little Dorrit does not stay little, as this novel spans from her birth to her marriage, the novel's focus on a young child against the backdrop of a mechanizing Victorian England also repeatedly refers to disability. The term "cripple" appears in a greater variety of contexts in *Little Dorrit* than it did in *Oliver Twist*. Like in *Oliver Twist*, it appears as a proper noun in the form of the name Mr. Cripple, the man who runs a school for the children of inmates at Marshalsea Prison. It is also employed to describe furniture within the novel and note its wear and tear: "a threadbare patternless carpet, a maimed table, a crippled wardrobe" (44). "Cripple" is also an adjective, used to signify the overuse and exhaustion of a body part: "my feet are crippled" (149). What is particularly interesting in this novel, published later in the Victorian era than *Oliver Twist*, is that it makes much more use of the word "disabled"—which had not appeared in *Oliver Twist* at all. There are disabled men and women, a "disabled mistress" (381), and "disabled feet" (877). Unlike "cripple," which at times is used outside the context of physical incapacity, "disabled" is used with its generally understood meaning: to be limited in movement or ability.

The precise use of this word to designate physical incapacity speaks to the shifts that Dickens' writing had undergone between the publications of *Oliver Twist* and *Little Dorrit*. Janice M. Carlisle states that *Little Dorrit* posits a "self-conscious reference" to the structure and fictionalization of Dickens' social critiques (195). While in his earlier works Dickens was more likely to use exaggerated physical difference to elicit an emotional response from the reader, in his later works, he "repeatedly [drew] attention to the moral ambiguities involved in any attempt

to present life in a fictional form” (196). While Carlisle argued this in 1975, Victorian reviewers of Dickens’ work noticed a shift in his fiction as well. In a scathing review titled “Remonstrance with Dickens,” published in *Blackwood’s Magazine* the year of *Little Dorrit’s* release, reviewer E. B. Hamley mourns the content and style of Dickens’ earlier novels, primarily *Pickwick Papers* and *Martin Chuzzlewit*: “It is because we so cordially recognized, and so keenly enjoyed, his genius in his earlier works, that we now protest against the newer phase he chooses to appear in” (495). Hamley likewise refers to *Little Dorrit* as “aimless” (497) for its accidental discovery of inheritance near the conclusion of the novel; although this ending mirrors *Oliver Twist’s* paternal discovery, which was applauded by this reviewer, it is now deemed ineffectual and insubstantial. Likewise, Dorrit’s innate goodness seems to be a cause of frustration for Hamley, though he did not seem to mind it in *Oliver Twist*. Hamley’s review points to the gradual but noticeable shifts in Dickens’ writing, which begins to engage more self-consciously with realism. This shift is likewise reflected in how disabled characters become less spectacle and more sympathetic subject.

While the crude hump-backed man in *Oliver Twist* is seen for a brief chapter and then never again, disability is more sustained in *Little Dorrit*. In fact, when we consider the eponymous name of this story, it calls to mind the potential for physical difference. “Little,” though not immediately evoking the same imagery of disability as “cripple” or “hump-backed,” can certainly evoke the notion of physical difference or differentiation. Dickens’ fiction frequently represents little people, but Little Dorrit is not a little person; instead, her nickname considers the reality of her birth in a prison and therefore being notably smaller and more fragile than the rest of her family. Little Dorrit is indeed different from the world around her by virtue of the circumstances of her birth, a difference that is sustained in the novel when her family gains

wealth and changes their personalities to suit their new status in life, but she remains decidedly herself amidst these changes. Although she grows throughout the novel, and it ends with her marriage, the “Little” moniker follows her and marks her as contrasting with those around her.

The token frequency in the corpus of the two terms “cripple” and “disabled” is only one way to analyze this data. Another important metric to consider is dispersion, “i.e. the degree to which occurrences of a word are distributed throughout a corpus evenly or unevenly/clumpily” (Paquot & Gries 99). Importantly, dispersion might be able to tell us more about how disability is thematized across the full length of a text. *Barnaby Rudge* (1841), an earlier novel, has the highest value of dispersion of both terms within the corpus. The first of only two of his historical novels, *Barnaby Rudge* tells the story of characters set around the Gordon Riots of 1780. “Cripple” appears in this novel to qualify a kind of poverty—“crippled beggars in the streets” (522)—and to mark the consequences of war. When Joe Willet comes back from fighting in the American Revolution, he confesses to Dolly that he had hoped to come back rich to marry her. Instead, he is still destitute and now maimed from battle: “I have been abroad, fighting all the summer and frozen up all the winter, ever since. I have come back as poor in purse as I went, and crippled for life besides” (63). The term also describes the metaphysical change in the furniture as Joe suspensefully waits for punishment from his father after his physical altercation with Mr. Cobb: “chairs and tables, which by day were as honest cripples as need be, assumed a doubtful and mysterious character” (255). At the time of writing this novel, Dickens had visited asylums for the mentally ill on his American voyage and was concerned, Emily M. Baldys argues, with their “moral management” (44). In the novel, Dickens uses the rise of the social disorder and the mob as a backdrop to meditate on this moral treatment through the novels’ central character (47).

Term One	Term Two	Similarity	Rank
Cripple	one	0.9987876	1
Cripple	upon	0.9987721	2
Cripple	crippled	0.9987360	3
Cripple	house	0.9986482	4
Cripple	Mud	0.9986417	5
Cripple	little	0.9986404	6
Cripple	disabled	0.9985291	7
Cripple	cripples	0.9984619	8
Cripple	last	0.9984480	9
Cripple	glass	0.9984298	10
Cripple	hand	0.9984151	11
Cripple	Stood	0.9983774	12
Cripple	Came	0.9983583	13
Cripple	Let	0.9983103	14
Cripple	See	0.9983100	15
Cripple	Like	0.9982957	16
Cripple	Crutches	0.9982949	17
Cripple	Day	0.9982656	18
Cripple	First	0.9982558	19
Cripple	People	0.9982021	20

Figure 14. Terms co-occurring in Dickens' fiction beside "Cripple. Produced in R Studio Code, Fall 2025.

Interestingly, “disabled” appears only once within the novel, though the dispersion of both words together is the highest of his novels. In this instance, “disabled” is paired synonymously with broken: “A shade passed over Mr Willet’s face as he thought of broken windows and disabled furniture” (101). Though minor, this quote gains added significance when read against Dickens’ use of furniture and architecture to reflect the general feelings of the characters in a room within this novel. Earlier in the same chapter, when the customers of the Maypole were excited by some new potential gossip, the “very furniture of the room seemed to mellow and deepen in its tone; the ceiling and walls looked blacker and more highly polished, the curtains of a ruddier red; the fire burnt clear and high, and the crickets in the hearthstone chirped with a more than wonted satisfaction” (97). Although this text does not feature the greatest number of instances of the terms “cripple” and “disabled,” these words are used by

Dickens to establish the tone and atmosphere within this novel that uses both the material world and its inhabitants to generate narrative momentum.⁴ While AntConc can search for these terms

⁴ Most of the critical discussion related to disability in *Barnaby Rudge* focuses on the eponymous “poor idiot” after whom the novel is named. Scholars such as Patrick McDonagh in *Idiocy: A Cultural History* (2008) and Emily M. Baldys in “Disabling the Madman: Dickens and the Moral Management of *Barnaby Rudge* and *David Copperfield*” (2020) explore the moral weight of idiocy in the novel.

and locate their position within their respective texts, other tools can analyze the relationship *between* the words in a text.

This relationship can be made legible through Word2Vec, a computational tool that represents words as numerical values and uses those values to analyze semantic relationships between various terms within a text. The function “skip-gram,” a neural network model, uses words’ spatial proximity to one another to vectorize them. In doing so, it assumes (which human readers might not always do) that words positioned closely to each other are semantically similar. When I combined the sixteen novels into a single text file and ran it through Word2Vec, I received the results in depicted in figures 14 and 15. For this computational device to achieve meaningful results, stop words were removed to filter out the grammatically necessary but theoretically insignificant words.

Note the appearance of words that modify household items such as “window,” “house,” and “glass.” In *Great Expectations*, there is a “crippled flower pot” (168) and a “crippled wardrobe” in *Little Dorrit* (44),

Term One	Term Two	Similarity	Rank
Disabled	Upon	0.9993109	1
Disabled	one	0.9992744	2
Disabled	crippled	0.9990565	3
Disabled	mud	0.9990312	4
Disabled	little	0.9990281	5
Disabled	house	0.9990018	6
Disabled	stood	0.9989719	7
Disabled	came	0.9989460	8
Disabled	hand	0.9989424	9
Disabled	window	0.9988976	10
Disabled	Cripples	0.9988732	11
Disabled	Like	0.9988713	12
Disabled	Crutches	0.9988534	13
Disabled	Stuck	0.9988084	14
Disabled	Many	0.9987944	15
Disabled	Every	0.9987922	16
Disabled	Go	0.9987879	17
Disabled	Ugly	0.9987873	18
Disabled	First	0.9987832	19
Disabled	Day	0.9987760	20

Figure 15. Terms co-occurring beside “disabled” in Dickens fiction. Produced in R Studio Code, Fall 2025.

wherein language used to ascribe disability is repurposed to delineate poverty through the structural decay of household items. I was a little surprised not to see “tree” appear in the Word2Vec list, as Dickens often refers to “crippled tree[s]” (*Nicholas Nickleby* 23) in his novels. As discussed previously, the earlier texts of Dickens highlight and activate disability primarily for emotional effect, whereas his more reflective later novels use the term with more accuracy to signify physical difference.

Is the cross application of these words anthropomorphic? A part of uncovering semantic relationships within the corpus is to note the movement of words between categories and how that movement demarcates an author’s use of a particular term. The choice to call furniture “disabled” instead of, say, “worn” or “well-used” seems to be an intentional departure from the adjectives we would expect to see in reference to items rather than people. This movement between categories is all the more interesting during a period of such fervent industrialization where mechanization shifts labour from the individual to the machine. The fungibility of Dickens’ vernacular makes legible the way that he grapples with these changes at the level of language. In corpus linguistics, “collocation” refers to the idea that there “is a tendency of words to keep company with each other” (Halliday and Yallop 15). If this is the case, we can infer that Dickens’ use of the word “disabled” when applied to either people or objects might mean he is saying that something is ugly, as this word appears beside “disabled” in the above figure. That collocate seems to track when we reconsider his brief treatment of the hump-backed man in *Oliver Twist*. Likewise, Tiny Tim in *A Christmas Carol* and some beggars in *Barnaby Rudge* use crutches as an assistive device due to their disabilities, which makes the similarity of “ugly” with “cripple” understandable even if we might not make that immediate association between each word’s meaning—we rather recognize their co-occurrence.

What is also interesting about these results is that the computer recognizes the similarity between the terms “cripple” and “disabled.” Even though neither of these words appears anywhere close to each other within the novels, the computer can assess and compare their semantic value and place them in each respective chart. Earlier, I discussed how we might reframe “little” as a term that hints at bodily difference in the main character of *Little Dorrit*. This idea is interestingly validated by Word2Vec, which ranked “little” in fifth and sixth place as a term relative to “cripple” and “disabled” (Figures 14 and 15). Correspondingly, when using Voyant, an open-source tool used for text analysis and visualization, “little” is *the* most frequent adjective used across Dickens’ entire corpus. This frequency may be due to the use of the child in his fiction as the anchor for his social satires—or it may be a nod to the limitations of the body, wherein “little” is used to describe physical difference, as in the case of the little person Miss Mowcher in *David Copperfield*, and to reference a character’s age in relationship to their helplessness in the midst of the systemic disadvantages they face as youth in the Victorian era.

What’s more, the word “one” is in the first and second spot in Figures 14 and 15 respectively: the first most related term to “cripple” is “one,” and the second most related term to “disabled” is “one.” As this term can refer to both a number and a pronoun, it interestingly corresponds to my research for the way language fluctuates between numeracy and subjectivity. We can imagine that in Dickens’ fiction, the more likely use of the word “one” is a subject position: “no *one* seems to care much for the poor sickly cripple” (*Nicholas Nickleby* 489, emphasis added). Aside from how the terms function in relation to the larger project of this dissertation, it is also morphologically interesting as it is a single morpheme that does not have prefixes or suffixes. Unlike other numbers that are contextually rooted in their numeric value, the semantic meaning of “one” is dependent on its context. This slippage mirrors that of “cripple,”

which Dickens uses to describe both a person and an inanimate object. As both a numeric value and a pronoun, the term being read by the computer as having a semantic relationship to “cripple” and “disabled” mimics the tension between “one” as both a number and a pronoun.

Returning to Ablow’s *Victorian Pain*, she uses Ludwig Wittgenstein’s theories about the social dimensions involved in naming pain to make an argument about pain’s use value in Victorian fiction. Correspondingly, in a chapter of *Guide to Deep Learning Basics*, Ines Skelac and Andrej Jandrić use Wittgenstein to discuss the application of Word2Vec and make an argument about the importance of context when determining the semantic meaning and relationship between words. I wish to use these two texts to briefly harmonize a central idea about the context in which disability appears in Dickens’ novels. The central idea of Ablow’s work is that pain is not only a social emotion but also a social phenomenon, for it requires a spectator to process, name, and acknowledge it. Ablow uses Wittgenstein’s notion of “pain-behaviour,” which is the relationship between the sensation and how we are socialized to communicate about it. Pain’s expression and acknowledgement are socially derived concepts that involve an “address to another” (41). Unlike the naming of an object, argues Wittgenstein, the naming of a sensation relies on a framework of notions about what it means to be a feeling person: “words are connected with the primitive, the natural, expressions of the sensation and used in their place. A child has hurt himself and he cries; and then adults talk to him and teach him exclamations and, later, sentences. They teach the child new pain-behaviour” (89).

In this regard, to describe pain does not mean to accurately capture its sensation, but to use the available language to get close to its description. Ablow uses this distinction to observe that pain, when too intense to be communicated, does not necessarily result in the natural breakdown of communication, and therefore does not inherently become a destroyer of language,

but is in fact something that depends upon social life for its very expression (14). Pain-behaviour places emphasis on the acknowledgement of the sensation, and it is here, within this social experience of pain, where Ablow identifies its manifestation in Victorian writing.

In a similar way, Skelac and Jandrić note that there is no philosopher who so vehemently stresses the importance of context in determining meaning than Wittgenstein. In *Tractatus Logico-Philosophicus*, for example, he states: “Just as we cannot think of spatial objects at all apart from space, or temporal objects apart from time, so we cannot think of any object apart from the possibility of its connexion with other things” (26). This connexion, the authors argue, can be semantically applied, and they do so with Word2Vec. The authors look at where this semantic tool succeeds and fails in its applicability to research questions around semantic relationships in language. As a neural network model, the intention of this application is to mimic how a human brain would process language. However, Skelac and Jandrić conclude, it is ultimately limited in its ability to map contexts: “Word2Vec does not map contexts (in which a word is used) to meanings (the word has in each of them), but conflates them” (52). This conflation, though a failure in the application’s attempt to model human language processing, is nonetheless interesting for the purposes of my study of the search terms in the Dickens corpus because analyzing the words around the target terms helps us better understand the linguistic landscape in which they are situated. It is with this emphasis on context and meaning that I turn to the final section of this chapter, which engages more closely with Dickens’ plots. As I soon demonstrate, the pain-behaviour established in his oeuvre is a structuring force that puts the pained or differentiated body to work to mobilize the plot.

Reading Dickens for His Crip Plots

For the purposes of the next section of my argument, I conclude this chapter by analyzing Dickens' Christmas novellas. These five stories, due to their abbreviated length, provide an opportunity to closely attend to the narrative structure of disability present across Dickens' novels. Just as Chapter One provided a control corpus with which to compare the final corpus, my control corpus for Dickens' fiction consists of his shorter Christmas novellas written throughout the 1840s. As these novels arrive at their resolution more speedily than his multi-plot novels, the structural importance of his disabled characters can be identified more seamlessly. I also want to be clear that I do not use resolution to mean "resolved" but to conclude in the broadest sense of an ending. In each section, I examine the place that the narrative arrives at in its conclusion and discuss how this conclusion was impacted (in a large or small way) by a character with a disability in the novel. Gore identifies disability as a minor character type that pulls focus from the centre (that is, normalcy) of the novel, creating a distraction from the linear narrative trajectory at some points and setting the narrative back on course at others. I instead posit that this trajectory, linear or not, is reliant on the very presence of disability within each text and within the broader genre structures in which Dickens writes. Dickens' use of spectacle, surprise revelations, and reversals of fortune leads the reader toward, rather than away from, the presence and appearance of disability in his novels. The exercise of his social criticism rests on the locus of epistemological weight that characters with disabilities have in this novel. The characters evoke a social commentary that connects the world of the story with an identifiable sociologic world outside of it. Dickens forms this connection through a narrative embodiment that is as "disabled" as the social systems outside the novel that inform it.

Dickens' fascination with disability speaks to a core argument across his fiction: that the social fabric of industrializing England is a disabling one. Indeed, he used disability to make legible the social conditions he was targeting within his fiction, and in this way, the disabled character type acts as a hinge between the novel's social discourse and its plot. Dickens' ideas are harmonious with the work of crip and disability scholars today, who argue that ability is a temporary category of human experience that most individuals pass through and into disability.

Recall that Gore argues that disabled characters provide the labour of the novel by helping it reach its conclusion. Note here as she conflates a minor character with a disabled one: “[w]e know upon meeting a minor character in Dickens that they are minor because their bodies betray them as such. All of them are marked out from the major characters they meet by their distinctive, distorted bodies; all of them depart from the “normal” standard set by the characters who occupy the narrative centre” (Gore 22). For Gore, what exists at the centre of the novel's characters is normalcy, and the further from the centre of the narrative a character lands, the further from physical normalcy they appear. Gore's analysis rests on her study of Dickens' characterization of his minor characters and the ways they are textually and physically marginalized while pulling focus from the novel's centre of normalcy to its physically deformed fringes. For example, she notes the way that for many of Dickens' protagonists, such as David Copperfield and Nicholas Nickleby, we are not given a clear, concrete image of their appearance. Normal in this sense refers to the unremarkable, the mundane. Instead, the physical appearances of Uriah Heep and Smike are personified in our minds because the novel gives them a greater amount of descriptive room than that of the protagonist. This diverted attention pulls us toward the magnetic and startling appearance of these characters, seemingly redirecting readerly attention within their narratives.

Gore specifically considers the case of Jenny Wren in *Our Mutual Friend*, with her scoliosis and deformed legs, as accomplishing the marriage plot. Scholars have not been able to neatly pin Jenny as either a flat or round character, yet Gore defines her plot function through the way that she “transforms Eugene’s previously destructive and transgressive desire into redemptive love, re-fashioning the narrative of his pursuit of Lizzie—which had seemed likely to end in seduction or tragedy—into a marriage plot” (62). As Jenny can weave between categories, notes Gore, she can help characters meet their narrative ends—and reroute them if need be.

I was curious to see what traits of her character the computer picked up when

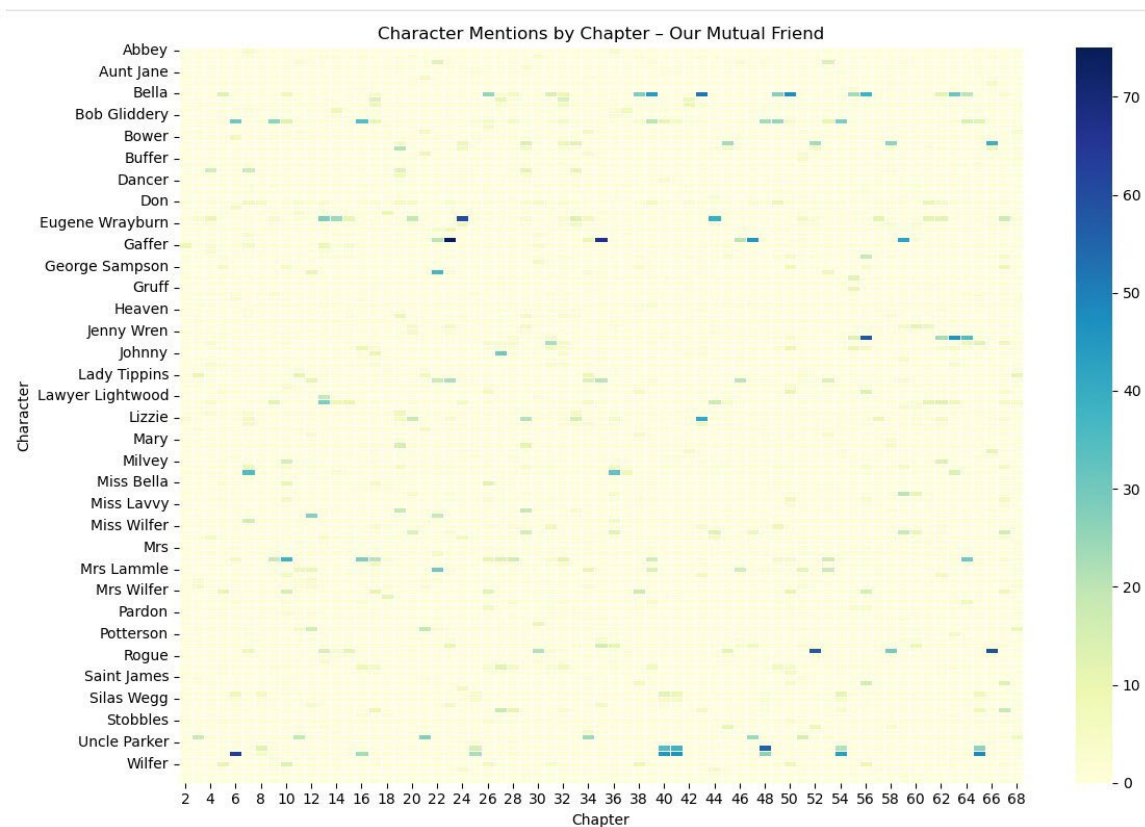


Figure 16. *Our Mutual Friend* Main Characters by Chapters. Produced in Jupyter Notebook using Python, Fall 2025.

determining the words most likely to appear beside “jenny” in *Our Mutual Friend*. Rather than locating her incapacity, the computer highlighted Jenny’s mental capacities, just as Gore did:

when discussing Jenny's marriage to Sloppy and the critical uncertainty of this narrative decision on the part of Dickens, Gore refers to Jenny's "intellectual sharpness" (63), which Word2Vec also identifies. "Sharp" is one of the top ten words most likely to be found in proximity to "jenny" in the novel. I also wished to see whether I could quantify her narrative space within the novel. Using Python's Natural Language Toolkit (NLTK), I used a visualization that quantifies the narrative space of every named character within the novel and sorts them based on their "heat": the cooler the colour, the more frequently they were mentioned within the novel. Although Jenny is not introduced until book two, chapter two, she is still ranked quite high in figure 16, a list of characters mentioned at least more than once.

When following the visualization along the x axis, Jenny's colour is translucent and white—non-existent until the end of the novel. Near the end, we can notice her colour darkening to a deeper blue, which indicates that her character mentions go from zero at the beginning of the novel, to almost seventy per chapter near the novel's end. This observation links this section on Jenny and Gore's assessment of her performance in the plot with my own, which considers this question along the lines of *when* these characters are most instrumental in 'helping' their plot.

Dickens wrote five Christmas books, commonly considered novellas: *A Christmas Carol* (1843); *The Chimes* (1844); *The Cricket on the Hearth* (1845); *The Battle of Life* (1846); and *The Haunted Man* (1848). Written during the Hungry Forties, a decade known for its widespread poverty and economic depression,⁵ each novella configures poverty and difference that are in some way resolved by a wholesome Christmas spirit of optimism and ultimately change for the central figure at the novel's didactic core. Due to their shorter lengths, the novellas follow a more clearly formulaic pattern that concludes in a happy ending (most of the time) and resolution by

⁵ See "Hungry Forties" in *A Dictionary of World History* (2026), and Gail Turley Houston, *Hunger and Famine in the Long Nineteenth Century* (Routledge, 2022).

each novel's completion. This pattern is clearly seen in *A Christmas Carol*, which follows Ebenezer Scrooge from moral vacuity to redemption.

Christmas Stories

Title	Beginning Point	End Point	Disabled Character	Plot Function
<i>A Christmas Carol</i>	Scrooge is unfeeling and uncaring about Christmas	Scrooge cares about others and the Christmas spirit is restored	Tiny Tim & some of the ghosts	He is the first character Scrooge asks about after he wakes up from his visitations
<i>The Chimes</i>	Toby Veck (Trotty) is convinced that poverty is the fault of the poor and not society	Trotty wakes up from a dream on the day of his daughter's wedding	Phantoms & Toby	The scary, crippled, creatures confront his limited beliefs
<i>The Cricket on the Hearth</i>	Peerybingle believes his wife has cheated on him	Edward marries May; Dot and Peerybingle are reconciled and happy; Tackleton steps aside	Blind Bertha	The household spirits show Peerybingle his wife's innate goodness through her treatment of Bertha
<i>The Battle of Life</i>	Grace and Marion live with their widowed father. Marion is engaged to Alfred and runs away	Marion marries Warden; Grace marries Alfred	Clemency Newcome (servant)	Clemency keeps Marion's secret love interest, allowing her to run away
<i>The Haunted Man</i>	Mr. Redlaw, a chemist, is visited by his ghostly twin who offers him the ability to forget suffering. Redlaw accepts	Redlaw regrets accepting and sharing his gift with others who have also forgotten their suffering. The curse is revoked and everyone has their memories restored	Redlaw's ghostly double	Acts as a catalyst for the novel's moral: "the memory of every remediable sorrow, wrong, and trouble in the world around us, should be active with us" (407)

Figure 17. A chart of the basic narrative of Dickens' Christmas stories. Produced in Google Sheets, Fall 2025.

The novel is told in stages that correspond to the ghosts that visit Scrooge as he sleeps and show him the past, present, and possible future if he does not change his ways. While the ghosts are naturally responsible for the change in Scrooge, the manifestation of their goodness is made legible through the character of Tiny Tim, who grounds the novel's main argument about the spirit of Christmas. That said, the ghosts themselves take on a hauntingly maimed physicality in the novella. The first spiritual apparition who appears is Scrooge's former business partner, Jacob Marley, who strikes fear into Scrooge's heart by removing the bandage that surrounds his face which causes "its lower jaw [to drop] down upon its breast" (22). Despite Scrooge and

many other characters being devoid of physical descriptions in these stories, Tiny Tim and the ghosts are granted many moments of narrative attention concerned with describing their bodies.

The first spirit who visits Scrooge is likewise described as having an appearance that unsettles the old man. The “strange figure” unnerves Scrooge because he is unable to place its age, as it looks “like a child: yet not so like a child as like an old man” (28). The horror of this first encounter with one of the three foretold visitors is because of its unstable form, which shifts numerous times while Scrooge watches. He looks on with horror at the apparition’s body: “so the figure itself fluctuated in its distinctness; being now a thing with one arm, now with one leg, now with twenty legs, now a pair of legs without a head, now a head without a body: of which dissolving parts no outline would be visible in the dense gloom wherein they melted away” (28). Dickens’ use of the noun “thing” and pronoun “it” separates this ghost from its simulacrum of humanity and configures it as a structurally useful tool/object within the narrative that initiates the ideological transformation of Scrooge. This first ghost is the most visually disturbing to Scrooge—even when the third ghost remains dramatically cloaked and nonverbal—and fear is used to ensure Scrooge’s emotional investment in this venture. It is also this ghost who brings Scrooge to the home of Tiny Tim, the agent in the novella used as a barometer with which to gauge Scrooge’s growing empathy.

The initial evidence of Scrooge’s transformation is the question he asks the second spirit, the Ghost of Christmas Present. After watching over the merry gathering of the Cratchit family, Scrooge, “with an interest he had never felt before,” asks the first spirit to tell him “if Tiny Tim will live” (52). The ghost’s answer in the negative, if Scrooge doesn’t change, provides further motivation for Scrooge to internalize the lessons from all his ghostly visitors. Scrooge’s concern over Tiny Tim is referred to once more in the closing paragraph of the novella, which tells us

that “Scrooge was better than his word. He did it all, and infinitely more; and to Tiny Tim, who did NOT die, he was a second father” (83). Although it is the physically frightening ghosts of this story who instigate the change in Scrooge (and therefore initiate the narrative’s forward momentum towards its ending) it is Tiny Tim who makes readable the ideological transformation of Scrooge—a transformation at the heart of the story’s moral message.

The Chimes likewise begins with a misguided older man. Toby Veck is an impoverished porter, who is lectured by aristocrats after he eats lunch with his daughter on their front stoop. After the Justice lectures Toby and embarrasses his daughter and her fiancé by saying that they will both die drunk with children who will be a burden to society, Toby is convinced by the message that this stranger preaches: that crime and poverty are the fault of the poor. After these hard lessons, Toby is unable to sleep and visits the bell tower whose melodies had previously brought him so much comfort. Similar to Scrooge, Toby is likewise lectured by the ghosts of the bells (this time in dwarf phantom form) who show him the future, which also includes a vision of his own death, to significantly challenge his perception of poverty.

The Chimes, like *A Christmas Carol*, directly connects disability to the outcome and “change” of this novel. In the first narrative instance of the phantoms, they are described as being quite varied in their physical appearance:

He saw them, round him on the ground; above him, in the air; clambering from him, by the ropes below; looking down upon him, from the massive iron-girded beams; peeping in upon him, through the chinks and loopholes in the walls; spreading away and away from him in enlarging circles, as the water ripples give way to a huge stone that suddenly comes plashing in among them. He saw them, of all aspects and all shapes. He saw them ugly, handsome, *crippled*, exquisitely formed. He saw them

young, he saw them old, he saw them kind, he saw them cruel, he saw them merry,
 he saw them grim; he saw them dance, and heard them sing; he saw them tear their
 hair, and heard them howl. (*The Chimes* 125-26, emphasis added)

The sole instance of the term “cripple” appears in this moment to describe some of the phantoms that are used to confront Toby about the error of his thinking. Instead of focusing on the poor, the narrative instead gathers evidence of London’s own seemingly disabled social body. Before Toby goes on this journey of discovery, the novella foreshadows it by conflating Toby’s impaired, contaminated body with London’s: “the street’s throat, like his own, was choked with mist” (90). What’s most interesting about Toby is that despite the physical limitations of his body, he does not perceive himself as disabled. Although he is described as a “weak, small, spare old man, he was a very Hercules... in his good intentions” (90) and in his mind. He often offers to carry things too heavy for him and takes on labour that his body cannot accommodate without recognizing the physical toll it has on him.

After the chimes reprimand him for believing that he is unequal to the upper class and a burden on society, they show him his fate: that on this night, he slipped from the bell tower and died, resulting in his daughter and her fiancé delaying their marriage and living unhappily because of it. The aristocrat who lectured him and promised to “put down” various expressions of poverty, is shown to Toby as being a hypocrite, and the culmination of this horrific vision is his daughter walking towards a cold river to take her and her baby’s life after she becomes unhoused. Written after *A Christmas Carol*, the events of this novel are much grimmer. Michael Slater writes that “the miseries of the poor that Trotty witnesses in his vision—starvation, sweated labour, harsh laws, prostitution, suicide and infanticide—are far grimmer than the frugal life of the Cratchit family” (19). Although it is the phantoms who instigate the movement

through this story toward its ending, it is Toby who “trots” us towards the story’s conclusion.

The many frantic scenes of him running between visions to look for Richard, his daughter’s fiancé, and his ghost chasing after his daughter to try and prevent her suicide are the events that pull him out of the vision and back into reality... maybe.

The novel ends with a question rather than the wholesome and tidy conclusion found at the close of *A Christmas Carol*. This leaves readers to wonder whether the resolution of the novel is just another dream of Toby’s or reality. The various crippled and deformed phantoms are the conduit through which Toby learns the core messages of the novel. Unlike Scrooge, however, Toby has more limited agency in changing the fate of his circumstances. Dickens follows up his narrative of old Scrooge with one on an old working-class man to show the gulf between their experiences of wealth which limit Toby’s ability to completely rewrite his future as Scrooge did.

While no goblins or ghosts haunt *The Cricket on the Hearth*, the house of the carrier, John Peerybingle, is visited by “Household Spirits.” These spirits contrast the angrier ghosts and goblins of *A Christmas Carol* and *The Chimes* respectively and are instead benevolent and loving entities of the protagonist’s home. The main conflict of this story is the supposed affair of Peerybingle’s wife with a stranger who has asked to stay in their home. Despite no presence of the words “cripple” or “disabled” in the novella, one of the central figures important to the story’s resolution is Blind Bertha. As much of this novella is about seeing the truth behind appearance, Blind Bertha acts as the allegorical figure whose literal blindness prevents her from seeing into the true, evil heart of the novel’s more malevolent character, Mr. Tackleton. The novella also uses her to demonstrate the innate goodness of Dot, Peerybingle’s wife, who Peerybingle believes has cheated on him: when he is fuelled by revenge after seeing her embrace

another man, the house spirits appear and show Peerybingle evidence of Dot's goodness to move him away from the path of revenge and toward forgiveness. The final piece of evidence, which has the lasting effect of diffusing his rage, is his wife's friendship with Blind Bertha and, specifically, the "Blind Girl's love for her, and trust in her, and gratitude to her; her own good busy way of setting Bertha's thanks aside; her dexterous little arts for filling up each moment of the visit in doing something useful to the house" (127). While by no means a character central to the story, Blind Bertha's ability to "see" Dot for who she really is moves the story toward understanding, forgiveness, and ultimate reconciliation—what the novella's narrative resolution hinges upon.

Disability appears in the novel in a farcical form through the character of Edward Plummer, who was presumed dead after never returning from his work in South America. He was the childhood sweetheart of Dot's best friend, May, and it is Dot who instigates their reunion even though May is engaged to the harsh and cold Mr. Tackleton. Due to the delicate nature of these circumstances, Edward wears a grey wig and pretends to be a deaf traveller. Although his disability is proven to be a performance, it is still this performance that allows him entrance back into his former social circle to disrupt the nuptial proceedings of May and Tackleton and arrive at the novella's true resolution: the marriage of May and Edward. Disability is thus the very tool of reconciliation that this novel employs. For Dot and John, it is the disability of Blind Bertha that proves Dot's innate goodness and worth. For May and Edward, his performance of disability allows him access to an already engaged woman, which would not have been possible if he had appeared back into the group as himself.

The Battle of Life is the first in the series that is not about an older man learning his lessons from the spirit world. Instead, the story focuses on Grace and Marion, two sisters living

with their widowed father and two servants. The father, Dr. Jeddler, learns throughout the story that life is not a “farce” and that some things are worth caring about after his daughter runs away from home for a decade. Despite the lack of direct presence from the spirit world in this novel, it still haunts the margins of the story through the frequent references to a bloody battle fought on the location of the family’s home. The novella opens with a description of the gore of the battle scene long past: “[m]any an insect... was stained anew by dying men”; “[t]he painted butterfly took blood into the air upon the edges of its wings”; “[t]he stream ran red” (247). Dickens peppers in allusions to this bloody conflict throughout the story as an analogy for the ‘battle’ of living that the characters are fighting in—an analogy that reads violence between the lines of the action and inaction of the calculated moves that the characters make.

While the terms “cripple” or “disabled” do not appear in this novel, one of its central figures, their servant Clemency Newcome, is described as physically impaired. Unlike Grace and Marion, whose appearance is not frequently detailed or foregrounded, Clemency is introduced by the narrator as having “two left legs, and somebody else's arms; and that all four [of her] limbs seemed to be out of joint, and to start from perfectly wrong places when they were set in motion” and that this is the “mildest outline” that could be stated regarding her appearance (253). The main event of the novella that sets the story in motion is Marion’s running away before she is married to her father’s protégé and ward, Alfred Heathfield. It is Clemency who catches Marion sneaking out before her wedding to meet up with another man, and it is Clemency who chooses to keep Marion’s secret. Not only does Clemency lie when she is almost caught by her future husband, Ben, when he asks why she’s so jumpy after she catches Marion trying to leave the house, she also goes out into the night with Marion to meet with Warden so they can plan their escape. Clemency’s loyalty to Marion’s secret results in her termination from Dr. Jeddler’s

employment. It also allows Marion to run away before her wedding, which is the main narrative event and climax of the novel. In running away, Marion allows for the triple marriage plots of the story to succeed: Grace marries Alfred, as Marion knew they were secretly in love with each other, Marion marries the man she had secret nighttime rendezvous with, Michael Warden (years after the events of the novella occur), and Clemency marries Ben, the other servant employed by Dr. Jeddler. The ultimate resolution of the novel and its momentum depend on Marion's ability to run away, which rests on the shoulders of the out-of-joint character who could have ceased all plot movement if she had intervened or told Marion's secret.

There are two other characters, however, who know of the machinations of Michael Warden before they occur. They are Jeddler's lawyers, Snitchey and Craggs, who are partners in every sense of the word and have "little or no separate existence or personal individuality" outside of the other (255). The pair work together and have a deep fondness for, and attachment to, each other that make their wives jealous enough to try to take steps to separate them: "Mrs. Snitchey... was, on principle, suspicious of Mr. Craggs, and Mrs. Craggs was, on principle, suspicious of Mr. Snitchey" (269). Jeddler and Snitchey are described as lovers in every way but explicitly in the novella, and they also do not act on the information they know about Michael Warden's secret affection for Marion. They, however, believe that it is a conflict of interest which prevents them from sharing information about their one client, Warden, to warn their other client, Dr. Jeddler. Later, when Marion returns, Craggs has died and Snitchey is in a period of unending mourning. To describe the weight of his loss, he says, "I am paralytic without him" (309). Disability, like the violence of war in the battle of life read between the lines of this novel, is abstracted in this novel through analogy. Despite its abstract nature, the character who most

connects the idea of disability with its physical form is of central importance to achieving the resolution in the novella.

In the final Christmas novel, *The Haunted Man and the Ghost's Bargain*, we return to the standard character type for Dickens' Christmas novels via the male chemist, Mr. Redlaw. In this novella, we also return to the supernatural, and it is the ghostly appearance of Redlaw's double that sets its plot into motion. Redlaw is often so committed to his work that he takes on a ghostly countenance. The novella thus blurs the line between Redlaw and the phantom who haunts him. For example, when the phantom appears, Redlaw can't help but note its "awful likeness [to] himself" (338). The moral of the story comes through the ghost's offer, or "The Gift Bestowed" (325), as the novella's first chapter title calls it. The phantom offers Redlaw the ability to forget the difficult moments of his life and to pass this forgetting on to those who also suffer. Redlaw accepts this gift and is faced with the consequence of it throughout the novel, which highlights the moral of the story about the insensitivity of forgetting past sorrows for present comfort.

Like *A Christmas Carol*, the first character to appear to Redlaw after he is given his new 'gift' is a child disabled by his fate of being born into poverty. The young boy breaks into Redlaw's room while looking for his kindly housemate, Mrs. William, who had let the child stay in the house the prior evening for food and the warmth of her fire. The child's introduction to the story parallels Scrooge's interaction with the first ghost who visits him: Redlaw is unable to discern, based on first appearances, the age of his surprise visitor. The child is first referred to as a mere "bundle of tatters, held together by a hand," who is so small he could be "almost an infant," but his desperation and fierceness make him appear as "a bad old man" (345). The young boy's abject poverty and desperation for food and warmth transform him into the ontological status of a "creature," and Redlaw wonders if he will grow out of this non-personhood, or "perish

[as] a mere beast” (345). In this scene, the disabling effects of poverty are presented to Redlaw, who merely wonders belatedly if his new gift would help this child as he scurries off to find Mrs. William for warmth.

The ghost *and* its gift act as the figures of disability in the novel, as they did in *The Chimes*, and they are ultimately the catalyst for the moral of this story to be achieved. The ghost is referred to as an “animated image of [Redlaw] dead” (339), and it haunts Redlaw by reminding him of all the bad things that have happened to him in his life to entice him to accept the ghost’s gift of forgetting. This shadow self is the manifestation of Redlaw’s anger, resentment, and mental illness externalized through a phantom that looks exactly like him—but dead. Memories are initially understood by Redlaw and the ghost as disabling—not the inequitable institutions of society. It is this misplaced blame that leads Redlaw astray in the novel and conveys him to the true place of disability as Dickens presents it: forgetting and memory loss. The first person Redlaw intentionally bestows his new powers on is one of his pupils, who is connected to Redlaw through his parents. Redlaw, by this point, cannot remember the painful connection, but infers that this pupil is ill and downtrodden *because* of his memories. The young man tells Redlaw that he has an “attack of fever—of the brain” (363), which Redlaw interprets to mean that his memories, too, are haunting to him. The first person that Redlaw seeks out to bestow his gift upon is someone who he knows is ill, and he understands his new powers to be a curative to physical illness, which he can only understand as stemming from painful memory.

Despite this, there is clear pain derived from the loss of unsavory memories. Redlaw’s first encounter with the proceeding numbness this gift bestows is his exclamation that he feels as if his “mind is going blind” (362). When the young sick man Redlaw “helps” first notices the effects of the gift, the language used to describe the feelings of the gift is viral and infectious.

After the young student asks Redlaw to give him back himself (370), Redlaw bursts out “like a madman” (370) that he wants his old self back as well. Redlaw yells at the young man that he, too, is suffering: “I am infected! I am infectious! I am charged with poison for my own mind, and the minds of all mankind” (370). Redlaw also calls himself “blighted” (370). This mental blindness and infectiousness are cured by the novel’s conclusion, after numerous characters feel worse after being unburdened of their painful memories. The novel reminds its readers at its ending that Christmas is the very time we should call painful memories to ourselves, so that they may be held next to our joy to remind us to be good and charitable. Furthermore, that painful memories are that which evoke our greatest capacity for sympathy and interdependence. The close of the novel ends with the plea: “Lord, Keep my Memory Green” (408). *The Haunted Man* thus uses disability in its abstract and ghostly sense to embody the main moral message of the story, which reminds readers that sorrow comes from without, and can only be mended if it is acknowledged and we depend on others for mutual aid and care.

As M. Brian Sabey argues in “Ethical Metafiction in Dickens’ Christmas Hauntings”: Dickens was invested in the idea that the “ethical significance of art lies in its capacity to improve the ‘real world’” (125). In writing these Christmas stories, Dickens’ use of the fantastical relies on “the imagination [which] is always involved in all meaningful experience, including... sympathy with others” (126). Likewise, Slater notes that the four elements consistent within all of Dickens’ Christmas novels are their “special intimacy of tone; an important supernatural element; an overt social purpose; and the exaltation of family love” (20). What’s missing from this list is each story’s engagement with disability that directly relates to narrative resolution. In his shorter novellas, ones that are aimed at explicit social change,

disability is the central force of narrative momentum and is often used to reestablish order by the novel's conclusion.

Therefore, to say that Dickens features disabled characters in his Christmas novels is inadequate. More accurately, disabled, disfigured, or physically strange characters are situated in his stories in positions of central structural significance. Robert Douglas-Fairhurst, in his introduction to the Christmas stories, posits that the themes of these novellas may be inspired by Dickens' personal life at the time of his writing them. Douglas-Fairhurst states that Dickens was wearing so many hats as an author, actor, and editor, that his stress manifested physically through "intermittent facial spasms which he put down to 'rheumatism'" (xvii). The experience of his own physical body straining against the weight that had been placed on his shoulders is alluded to through his novellas' preoccupation with the mental burden that comes with one's physical reality. Additionally, the novels are written within a decade that worried frequently about the future of England's social institutions amidst intense, screeching poverty. This time also highlights the overtly disabling effects of poverty, exposure, and social isolation. It is no accident, then, that these narratives use disabled characters to push each story towards its ending. The abstract ideas of story, character, and character transformation are grounded through characters whose bodies demand attention and carve out space in the narrative to offer reflection or redirection. Dickens' narrative embodiment thus converts these abstractions into physical phenomena in the form of characters whose marginalization is not only used to furnish each novel with feeling, but to ensure that each story arrives at its resolution.

By examining Dickens' fiction from the perspective of disability and its bearing on plot, I have demonstrated that disability is not a marginal feature of his work but an integral element of its narrative structure. Disability also provides further contours in the narrative for Dickens'

character development and social commentary to take footing. Whether the novels feature the terms “cripple” and “disabled” or not, the crippled or disabled character has not only a sociological bearing on the text but also a narratological one and works in service of the aims of the novel’s resolutions. Dickens’ language and linguistic patterning point to his repeated conflation of the language of disability with that of class. As the line between the working class and the impoverished at times merely rested on the physical ability of one working family member, the stakes of the body’s ability were extremely high. This tension was directed narratively in Dickens’ work, as he positioned the disabled body as the central force in his narrative trajectory.

Chapter Three:

Wilkie Collins: A Closer Look at Disability and Character

But, ill or well, I go on writing.

—Wilkie Collins’ letter to Mrs. Bigelow, 1884¹

In a letter to Wilkie Collins’ close friend Nina Lehmann, or the Padrona, as he called her, Collins writes the line that titles this dissertation: “For six months — while I was writing furiously, without cessation, *one part sane and three parts mad* — I had no gout. I finished my story — discovered one day that I was half dead with fatigue — and the next day that the gout was in my right eye” (Baker and Clarke, letter no. 2116, emphasis added). In this letter, Collins not only connects his mad and ceaseless writing to the absence of physical illness, but he also fractionates his mental state to equate the substance of his mind with a numeric value. The fractions noted here are between madness 3:4 and dead 1:2. It is the relationship between subjective feelings and numeric data that this chapter is interested in exploring. While this chapter does not examine the relationship the author posits between creativity and illness, it is interested in the process of quantitatively analyzing the presence of disability within Victorian literature—which Collins’ letter bridges effectively. That said, in Collins’ collected letters, there is a plethora of references to his poor physical health and its relationship to his writing process. A clear example of this lies in the preface to the second edition of *The Moonstone*, wherein Collins admits that before the serial was completed, “the bitterest affliction of [his] life and the severest illness from which [he had] ever suffered, fell on [him]” (5). Like his character Franklin

¹Wilkie Collins, *The Collected Letters of Wilkie Collins*, The Wilkie Collins Society, p. 1262, <https://wilkiecollinssociety.org/collected-letters/>.

Blake, who steals the moonstone without remembering because he was under the influence of opium, there are sections of the novel that Collins does not remember writing because of his bouts of gout—which he treated with laudanum while writing.

Collins has indeed become a household name in the field of disability studies, due to both the frequent appearance of characters with disabilities in his novels and his documentation of his own personal experience with chronic pain and physical illness. Heather Tilley opens her chapter on Collins and disability by stating that “[d]isability is intrinsic to Wilkie Collins’ novelistic project” (309). This project, Tilley argues, is intimately interested in the minutia of disability that challenges the typical portrayal of it in fiction contemporary to Collins’. His approach to the representation of disability also informs the kinds of narrative structure employed in his novels. Tilley states that Collins “us[es] the multi-narrative structure and perspectives of the sensation novel to show that disability is produced by and within social and cultural relations” (311). Tilley examines Collins’ sources of inspiration, which were often medical texts, to argue ultimately that his fiction is distinct in its engagement with disability because he “destabilizes the notion that disability is a fixed, natural identity” (311). By using character as the site to explore the fluidity of the body’s experience of disability and showing his characters’ movements in and out of disability, Collins shifts the static representation of disability found in the fictional worlds of Dickens, which, by contrast, instrumentalize a character type rather than developing characters as they may be in reality. Alexandra Valint also studies the way that the multi-narrative structure of Collins’ novels aligns with his “disability aesthetics” (103), which shifts the notion of the healthy body as the sole manifestation of the aesthetic in his novels. Valint demonstrates how his use of narrative irregularity—particularly that of the varied “air time” given to his multiple narrators—constructs a narrative “odd body” (103). In both the structure of his novels and his

characters, Collins shows the variability of plot and person to challenge traditional ways of understanding and anticipating the *purpose* of disability in the novel.

In this chapter, I apply the key-term search to Collins' fiction to see how many of his novels contain references to disability. In the novels that contain disability, I use Word2Vec to determine how these words are understood. Finally, I analyze this information against a closer reading of select novels to examine the ways Collins' narratives are informed, punctuated, and driven by the presence of disabled characters. This considers the genre conventions of his sensation fiction to reflect on the ways that these characters "work" together to bring these novels to their conclusion against the backdrop of sensationalism. In doing so, I return to Alex Woloch's analysis of minor versus central characters, which I discussed in the introduction, to demonstrate how Collins dissolves the boundaries of these character categories.

Collins and Disability

In his dedication to *Poor Miss Finch* (1872), Collins sets the stage for this novel with a note on character. He states that his aim with the present volume is to accurately represent the experience of blindness to his readers "by exhibiting blindness as it really is" (iii). "In this character," he continues, "I have tried to present human nature in its inherent inconsistencies and self-contradictions—in its intricate mixture of good and evil, of great and small—as I see it in the world about me" (iii). While he references the "real world" from which he draws his sources of inspiration, he also warns, in an explanatory note appended to his dedication, that the characters in his novels are the products of his imagination and are not sourced from any one place in said real world. Collins further explains to the reader that the novel's German doctor, Herr Grosse, is *not* a real person. He states that this character "has impressed himself so strongly

as a real personage on the minds of some of my readers”—especially those who are blind—that Collins has received letters “requesting me to communicate his present address to patients desirous of consulting him” (iv). He asserts that this character “has no (individual) living prototype” but is inspired by Collins’ “general observations of humanity” (iv). Rather than ending this explanation to his reader there, he continues with a short manifesto on character: “I have always considered it to be a mistake in Art to limit the delineation of character in fiction to a literary portrait taken from any one ‘sitter’” (iv). Doing so, he claims, brings the author to a creation of “a caricature instead of a character” (iv). Within these two prefatory pieces, Collins unites disability and character, where character can simultaneously be a vehicle to represent “real” afflictions while also being an imaginative project that does not borrow its realism from one source.

While Dickens’ use of disability was structural, this chapter examines the way Collins uses disability along the axis of his characterization, rather than as an ordering force to the causally constructed events of his novels. Although disability studies discourse has actively considered both writers, as this chapter demonstrates, Collins and Dickens could not be more different, in both their language and approach to disability. This chapter examines character(ization) in Collins’ novels to show his use of disability as a category of *experience* rather than a Dickensian character *type*.

The “concept of character,” narratologist John Frow asserts in “Spectacle Binding: On Character,” “is perhaps the most problematic and the most undertheorized of the basic categories of narrative theory” (227). While this problematic has been ameliorated slightly since Frow’s declaration in the 1980s, there is still no seeming consensus on the role of a character within a narrative and attempts to theorize this element are fraught with contradiction, opening more

questions than they answer. Fotis Jannidis begins their chapter in *The Handbook of Narratology*, for example, with a deceptively straightforward definition of character: “Character is a text- or media-based figure in a storyworld, usually human or human-like” (14). Due to this humanness, “[c]haracters have long been regarded as fictive people,” which has led to biological, psychological, and/or social readings of characters that do not attend to their semantic value in narrative (16). What’s more, Jannidis notes that traditionally, “[t]o understand characters, readers tend to resort to their knowledge about real people” (16). Left open-ended, Jannidis’s definition does not recognize the role that a character has in relation to its narrative exegesis.

Indeed, Frow argues that the field of critical discourse around character oscillates between reading it as “merely the analogue of a person or as merely a textual function [that] avoids coming to terms with the full complexity of the problem” (227). He defines two literary approaches, one which views “character as a function of determinate textual practices” and another that recognizes the “relation between the construction of character and the construction of the reader as reading subject” (238). Importantly, Frow pauses over the problem of the reader, an integral part of the meaning-making process of a character. He discusses the “mechanisms of identification” that lie in the “ability to mediate between character as formal textual structure and the reader’s structured investment in it” (242). Herein lies, I argue, the connection to Collins: identification is the hinge that connects his disabled characters to his audience. While Collins’ work wavers between the mimetic and the autonomous function of art, his disabled characters ultimately lean toward the mimetic—and it is a layered, complex mimesis. Frow puts it this way: character is “a complex effect of the layering of levels of language and representation; and an adequate conceptualization of it might require a similar dialectical layering of textual and mimetic theories” (246). As this chapter demonstrates, the layering of language and

representation is evident in Collins' depiction of physical and mental illness as a form of character embodiment that relies on the identification and careful attention of the reader. Collins uses sympathy, in its philosophic sense, to bind the reader to his characters and involve them in his fiction's sociopolitical messaging.

As such, his characters are models that draw from the world but also express a hopeful didactic quality. Although Dickens remonstrated Collins for his overbearing approach to moralizing and argumentation in his novels, Collins' argumentative turn in his novels shows his intentional gestures that bridge his fictional characters and the social world outside of the novel that he was critiquing. Stoddard Holmes alludes to the complicated relationship between Dickens and Collins in her afore-quoted line about the pair's literary friendship by referring to Collins as the "friend, colleague, collaborator, and *competitor*" (88, emphasis added) of Dickens. Likewise, in *Unequal Partners*, Lilian Nayder offers a more sustained look at the asymmetrical power dynamic between the two that was less cordial than we typically think of these literary friends. She notes in her concluding chapter on influence that Dickens "pressured [Collins] to compromise his political principles in writing for *Household Words* and *All the Year Round*" (201). While this censoring may well be an editorial one motivated by pecuniary considerations, there was also evidence that Dickens resisted Collins' impulse to represent politics or morality so forcefully in his fiction. For example, an early piece of literary scholarship on sensation fiction by Walter C. Phillips notes in its preface that "Dickens once condemned a doctrinaire preface by his friend Collins on the principle that a book of all things ought to stand by itself" (vii).

Although, as previously stated,² some have noted Dickens' conservative shift through the latter

² As stated in Chapter One, Anne Humpherys notes this shift in her article "Dickens and Mayhew on the London Poor" (1975). In the chapter "Dickens, Society, and Art: Change in Dickens's View of Effecting Social Reform" (2019), Robert Heaman notes Dickens' movement away from his earlier views regarding the role of art in contributing to social reform.

part of his career, early letters between him and Collins show that, to Dickens, the political apparatus of art should be done with subtlety.

Dickens pushed back against a suggestion Collins made for his *A Tale of Two Cities* (1859) by stating, “I do not positively say that the point you put might not have been done in your manner; but I have a very strong conviction that it would have been overdone in that manner” (Dickens 24). In doing so, he alludes to the overwrought quality he notes in Collins’ fiction, that gives too much away. To Collins’ suggestion about Dr. Manette, a character in *A Tale of Two Cities*, Dickens explains to Collins privately the machinations of the character: “This is quite apart from the peculiarity of the Doctor’s character, as affected by his imprisonment” (24). While he clearly knows the internal, troubled world of his character, Dickens does not want to give too much away to his reader. He doubles down on this rejection of Collins’ editorial intervention again at the end of the letter by imagining a reader who is responding to this story: “‘Could it have been done, at all, in the way I suggest, to advantage?’ is your question. I don’t see the way, and I never have seen the way, is my answer. I cannot imagine it that way, without imagining the reader wearied and the expectation Wire-drawn” (25). The operative phrase here, “Wire-drawn,” is what punctuates much of Dickens’ remonstrance with Collins: that his argument, his characters, and his messaging are too overly refined or contrived due to his over explaining to the reader.

In his own editorial suggestions to Collins about the younger author’s work, Dickens cautions him about being “wire-drawn” once more a year later. When reviewing Collins’ *The Woman in White*, Dickens praises the characters, while remonstrating with the author for giving too much away. “I seemed to have noticed,” Dickens states, “that the great pains you take express themselves a trifle too much” (qtd. in Hutton 30). By this point in their friendship,

Dickens knows Collins' program and moves his editorial focus from the specific to the general: "I always contest your disposition to give an audience credit for nothing, which necessarily involves the forcing of points on their attention" (30). Unlike Collins, however, who had given Dickens specific feedback about a specific moment in *A Tale of Two Cities*, Dickens cannot pin down where, exactly, Collins is too overstated: "But on turning to the book again, I find it difficult to take out an instance of this. It rather belongs to your habit of thought and manner of going about the work" (30). A couple years later, when editing Collins' *No Name*, Dickens repeats his warning: "great care is needed not to tell the story too severely" (95). That said, he is less heavy-handed with his editorial suggestions after the immense (if slightly unexpected) success of *The Woman in White*: "If the story were mine, I should decidedly not put into it the anticipation contained in the last line or two of Norah's postscript. But that is a moot point in art" (107). This final addendum following Dickens' suggestion is less assertive than his earlier, more forceful demands for revision which address Collins' ostensible failing to represent his ideals restrainedly in his art. Here, in this last sentence, Dickens has reframed this difference to one of artistic expression, rather than an objective viewpoint of an editor speaking to his protégé.

In fact, Stoddard Holmes clarifies that despite many biographers or reviewers of Collins arguing that his representation of disability is personal or provides the heft for his melodrama, "his own statements about representing disability have much more to do with an interest in antimelodrama and realism" (88). Collins' commitment to realism, done by way of characters and their embodiment, is intentionally, if at times forcefully, undertaken to capture the weight and significance of his political and social messaging.

As such, the critical study of character and the author's construction of character are bridged by the quantifiable dimensions of language that underpin a character's locution within

narrative. Collins emphasizes the importance of the construction of lifelike characters, regardless of whether they are derived from reference or the spirit of “art.” Likewise, literary theorists and writers alike are interested in character’s structuring force within both narrative and society. Although the two camps, the artist and the critic, seem quite distinct, the quantitative function of disability in Collins’ novels helps dovetail the formal and structural dimensions of his fiction.

Computational Analysis of Collins

The computational results retrieved from the study of Collins’ corpus was vastly different from that of Dickens. Like with Dickens, I used the list of titles from *At the Circulating Library* to establish my corpus of Collins’ fiction, which resulted in twenty-nine texts. Once the texts were compiled in plain text UTF-8 formatting, I began my computational search by seeing how many of the novels included words from the list of sixty-seven I derived from Henry Mayhew’s *London Labour and the London Poor*. One hundred percent of the novels contained those words. These results were consistent when I reduced the word list to twenty-three. The biggest divergence between the two authors came when I searched the terms “cripple” and “disabled.” Of Collins’ twenty-nine novels, only thirteen contained these words. More specifically, the term “disabled” is used a total of six times in four novels; “cripple” appears twenty-eight times in eleven novels.

Row	FileID	FilePath	FileTokens	Freq	NormFreq	Dispersion	Plot
1	27	WilkieCollins_thetwodestinies.bt	90543	4	44.178	0.447	
2	22	WilkieCollins_thelawandthelady.bt	143147	10	69.858	0.404	
3	1	WilkieCollins_antonina.bt	168586	9	53.385	0.328	
4	2	WilkieCollins_armadale.bt	304491	2	6.568	0.000	
5	8	WilkieCollins_isayno.bt	121913	1	8.203	0.000	
6	6	WilkieCollins_heartandscience.bt	132271	1	7.560	0.000	
7	9	WilkieCollins_jezebelsdaughter.bt	103751	1	9.638	0.000	
8	12	WilkieCollins_missormrs.bt	31623	1	31.623	0.000	
9	14	WilkieCollins_poormissfinch.bt	166510	1	6.006	0.000	
10	17	WilkieCollins_theevilgenius.bt	112723	1	8.871	0.000	
11	23	WilkieCollins_thelegacyofcain.bt	121377	1	8.239	0.000	
12	19	WilkieCollins_thefrozendeep.bt	28866	1	34.643	0.000	
13	26	WilkieCollins_thequeenofhearts.bt	147976	1	6.758	0.000	

Figure 18. Frequency of terms “cripple/s/d/ing” or “disabled” in Wilkie Collins’ fiction. Produced by AntConc, Fall 2025.

What is most interesting about Collins’ description of disability within a given novel is that it most often relies on the precise diagnosis of the ailment rather than a categorization of character type. When I searched “blind” or “deaf” instead, for instance, the results were drastically different. “Deaf” is used 169 times in 25 out of the 29 novels. Similarly, “blind” is used 304 times in 27 out of the 29 novels. What this difference suggests is in keeping with the narratological understanding of Collins’ use of character in his fiction: yes, like Dickens he instrumentalizes the disabled subject to fulfill a plot function, but he also uses the specificity of his characters’ ailments to represent disability along the axis of experience rather than identity. As such, Collins represents disability as one aspect of identity rather than its entirety: it is a circumstantial or developmental phenomenon rather than an identity category. The greatest difference between disability in Collins and Dickens is that for the former it is an *aspect* of

identity rather than identity itself. This specificity is felt within his novels, as there is more variety granted to the experience of disability within his fiction. His main and minor characters—Miss Finch, Franklin Blake, Walter Hartright—inhabit disability at various points in their respective texts rather than exist as characters solely known by their disability or engaged with because of it.

When I used Word2Vec, the results of the similarity analysis were telling in this regard. Recall that with Dickens’ fiction, the computer was more confidently able to assess the terms that appear proximal to the search terms “cripple” and “disabled.” With the Collins corpus, by contrast, the computer had a harder time predicting the co-occurrence of words near these search terms:

Term 1	Term 2	Similarity	Rank
Cripple	mess	0.9957982	1
Cripple	heat	0.9949894	2
Cripple	roseberry	0.9946943	3
Cripple	fault	0.9946771	4
Cripple	selina	0.9941713	5
Cripple	cakes	0.9940739	6
Cripple	mool	0.9940701	7
Cripple	admiral	0.9940569	8
Cripple	kitty	0.9940191	9
Cripple	guest	0.9940094	10

Figure 19. Words most like to co-occur beside “cripple” in Collins’ fiction. Produced by R Studio Code, Fall 2025.

In Figure 19, “cripple” bears similarity to proper nouns, messiness, fruit, officer ranking, soil, and other food. The computer attributes the similarity at a high value—all the numbers at 0.99—but there is less fecundity in these results. The similar terms are themselves a “mess.”

Although the connections between these words may appear tenuous, they embody what Esther Reilly argues is the sensational body at the heart of Collins’ fiction. Examining the character of Miserrimus Dexter in *The Law and the Lady* (1875), Reilly argues that Dexter exists

as a character whose “hybrid identity as a composite figure” parses contemporary concerns with the “complicated relationship between humans and machines” (308). Dexter’s hybridity is exemplary of the genre Collins was forming: “Sensation novels allow for extreme and bizarre characterisation” (310). This “bizarre” characterization—one that blurs designated boundaries between human and nonhuman—tracks over to the language that surrounds the term “cripple.” While there was less of a relationship between the words themselves, their variability aligns with Reilly’s estimation of how Collins uses disability in his characters to grapple with manifest tensions within Victorian society between human and machine (308). In concocting character anomalies in his fiction, Collins muddies clear distinctions between human and nonhuman as part of his sensation novels’ program, which uses disability to refract and confuse the strict boundaries of social identity. For example, although Miserrimus is described in terms frightful or visually overwhelming, he is also painted as quite beautiful—which is part of his narrative allure. When first entering the courtroom, Miserrimus is described as having “large clear blue eyes and... long delicate white hands [which] were like the eyes and hands of a beautiful woman” (Collins 173). If disability is replotted as a character experience rather than type—something that can happen within the passage of time or action—then disabled identity becomes a mutable category. Rather than a static character type, disability is an addition that serves to move narrative along, as it was in Dickens, but in Collins’ novels it is also an event that characters move through. As such, the words do not share a clearer theme as they did in Dickens’ search-term list. What’s more, “disabled,” which appears less frequently than “cripple” in the corpus, has very uncertain results, as demonstrated in Figure 20.

Term 1	Term 2	Similariy	Rank
Disabled	certainly-supposing	0.6622952	1
Disabled	kilns	0.6339462	2
Disabled	yourself	0.6147075	3
Disabled	fry	0.6068153	4
Disabled	schoolmaster	0.5954676	5
Disabled	ignatius	0.5851343	6
Disabled	cases	0.580608	7
Disabled	capering	0.5803035	8
Disabled	threaded	0.5801314	9
Disabled	fragility	0.5797886	10

Figure 20. Words most likely to co-occur beside “disabled” in Collins’ fiction. Produced by R Studio Code, Fall 2025.

Like “cripple,” “disabled” has varied results that are not unified by any clearly delineated pattern. Additionally, the computer is less certain of the similarity between the results and the search term: the highest value of similarity is 0.66 and the lowest is 0.57. The computer did not have enough data to produce similar words with a high probability of proximity or similarity.

When I searched “blind” and “deaf,” however, the results were much more confident, as Figure 21 demonstrates.

Term 1	Term 2	Similarity	Rank
Blind	badly	0.9989871	1
Blind	grave	0.9987035	2
Blind	parted	0.9987035	3
Blind	weak	0.9986192	4
Blind	hills	0.9985416	5
Blind	enter	0.9984718	6
Blind	acting	0.998457	7
Blind	wound	0.9984376	8
Blind	stones	0.9984237	9
Blind	mouth	0.9984191	10

Figure 21. Words most likely to co-occur beside “blind” in Collins’ fiction. Produced by R Studio Code, Fall 2025.

Unlike the first two search terms, the similarity probability is at 0.998 across all the results.

Additionally, the words have a clear theme that reflects the embodiment of the initial search

term. Most interestingly, while Dickens' words had a similarity ranking with furniture, it appears that when the search term is specified, Collins, too, references the physical world to ground his depiction of disability in his novels: see "hills" and "stones," for instance. This co-occurrence proves my claim that the language of disability works to unsettle clear distinctions between the human and nonhuman; the co-occurrence substantiates Reilly's reading, moreover, by supporting it with computational evidence. Unlike in Dickens, however, these words co-occur beside the more precise diagnostic category of blind rather than the category of "cripple." As Figure 22 reveals, "deaf" also had a high similarity probably of 0.998 consistently throughout.

Term 1	Term 2	Similarity	Rank
Deaf	newspapers	0.9991702	1
Deaf	pride	0.9988479	2
Deaf	stay	0.9987532	3
Deaf	dumb	0.9987215	4
Deaf	beer	0.9987157	5
Deaf	pounds	0.9986699	6
Deaf	sign	0.9986607	7
Deaf	discovery	0.9986518	8
Deaf	lines	0.9986371	9
Deaf	been	0.9986315	10

Figure 22. Words most likely to co-occur beside "deaf" in Collins' fiction. Produced by R Studio Code, Fall 2025.

In her chapter on physical difference in Collins, Kate Flint notes that his characters with disability "are presented in terms of lack, or deformation, or other kinds of deviance from the average" (par. 5). Figures 19–22 demonstrate how this deviance appears at the level of language as well, where physical difference muddies the boundaries between the self and the world. The Word2Vec results demonstrate the porousness of the disabled body, which is fungible both physically and narratively. The co-occurrence of "enter" near "blind" and "discover" near "deaf" shows the semantic bridge between disability and transitive verbs that imply depth or openings. Considered in relationship to the sensation genre, this language establishes the semantic

relationship between text and genre, where disability is a cue to the reader to explore sensations³ at the same time they are produced within the reader. Furthermore, Flint states that “[t]he scope for reflection which Collins’ treatment of disabled characters offers his readers about the role of the senses in everyday perception is reinforced by the attention he pays to the vocabulary of sensory cognition” (par. 14). She examines Collins’ reflection on the senses by attending to the “vocabulary of sensory cognition” demonstrated by the protagonists becoming “hyperconscious” of their own senses after encountering a disabled character (par. 14). Flint ultimately argues that disability functions in his texts to offset the normal apparatus of the physical body by outlining places where its deviance from the norm can cause the protagonist to think more carefully about their own physicality. What my research with Word2Vec demonstrates is that the vocabulary of sensory cognition is validated computationally by the co-occurrence of words that show opening or depth beside those of disability.

What these results further indicate is the way Collins’ characterization of disability seeps into his vocabulary. Specifically, disability figures linguistically in his fiction in the realm of adjective, rather than noun. His preference would be to say a “blind person,” for example, rather than a “cripple.” Although in studying Dickens’ corpus the co-occurrence of words beside “cripple” and “disabled” was easier to analyze, Collins’ language shows a clear preference for specific diagnoses rather than categories of personhood. The results are more in line with his use of disability as a tool to dissolve and confuse the rigid boundaries of identity that underpin Victorian society. His boundaries of identity dissolve at the level of language because of his shifts to description and diagnosis rather than static character type or representation of an individual through their disability. A *description* of a character can change throughout the

³ D.A. Miller’s claims in *The Novel and the Police* (1988) come to mind here for his engagement with the language of sensation fiction that evokes cues for surveillance and social control.

progress of a novel, whereas a character's identity—especially in the minor key—is less likely to.

Collins' Anti-Sympathetic Narratives

In this section, I examine Collins' disabled characters in relation to both their description in the novel (i.e., their characterization) and their function in the plots in which they appear. To achieve the latter aim, I look at the characters' proximity to the resolution of their respective novels. As such, I have divided this section into two parts: characters who help their plots, and characters who hinder their plots. What is distinct about Collins' fiction, particularly set against Dickens', as my second chapter argues, is that the categories of ability and disability are unstable and in flux throughout his novels. In Collins, disability is presented as amorphous and porous: some of the characters discussed in this section begin the novel able-bodied but become disabled due to events within the narrative; others are disabled from an early age but enter periods of ability. Collins can do this because his novels centre disability—that is, attend to it with dynamic care—rather than use disability solely as a plot tool that momentarily impacts or redirects his major, indeed centred, characters. As disability is not solely a plot device but rather an experience that any character can enter, it transfers its narrative energy from margin to centre, thus providing a framework of embodiment that aids in the textual engagement with Collins' literature. I define “experience” here as the crossroads of identity and temporality, where experience creates disability based on events rather than innate biology and, by extension, text function. He thus positions disability along the axis of development to show the fluctuating and indeterminate nature of character that presents disability in its specificity—rather than its marginalizing generalizations.

For example, the narrator of *Poor Miss Finch*, Madame Pratolungo, is hired as a companion for the novel's protagonist, a young blind woman (Lucilla) who is the sole inheritor of her uncle's fortune. Though blind, Lucilla is given all the rhetorical signifiers of beauty that mark a novel's heroine. The narrator compares her to the Virgin of Raphael depicted in the painting "The Madonna di San Sisto" (14). After the narrator gives a detailed description of Lucilla's face, she pauses over her unseeing eyes but assures the reader that "[t]here was no deformity; there was nothing to recoil from, in my blind Lucilla" (14). That said, the narrator feels a level of discomfort at the point of physical difference in the blind girl: "Above them, below them, round them, to the very edges of her eyelids, there was beauty, movement, life. *In* them—death!" (14). This sentence configures its grammar through the listed items that oscillate between preposition and pronoun. The weight of each listed detail ending on the repeated pronoun "them" emphasizes that the narrator's attention is pulled back repeatedly to the site of physical difference—even though the "deformity" is an absence, a negation, rather than a grotesque excess. Although the novel's stated aims are to normalize this character's affliction, this oscillation signals the embodiment of a "narratorial eye" that cannot resist the temptation to stare at what is seemingly different about the heroine, particularly in the narrator's first meeting with her. When moving from her physical attributes to her psychological ones, Lucilla is likewise described by the narrator as being a product of her blindness: for example, when Madame Pratolungo first notices a certain lack of propriety shown by Lucilla in her attention and investment in getting to know the mysterious new man in town, she attributes Lucilla's forwardness to her blindness. This narratorial eye signals a subtle critique of the narrator whose perception is also challenged and troubled by Lucilla throughout.

Shortly after arriving at her new post as companion for Lucilla, the narrator meets Lucilla's love interest, Oscar Dubourg, who has changed his name and fled his hometown after being accused of murder, for which he was almost hanged. When Madame Pratolungo confronts Lucilla over the "glaring impropriety" (60) of her trying to visit the unmarried Oscar unsupervised for the second time in one day, Lucilla's reaction causes Madame Pratolungo to reflect on the way her disability has shaped and defined her character. Madame Pratolungo expects the young woman to blush and feel remorse when called out for her impropriety, but instead Lucilla only feels annoyed and frustrated by her intervention. Reflecting on this, the narrator states that this incident "showed [her] that the virtue called Modesty... is a virtue of purely artificial growth; and that the successful cultivation of it depends in the first instance, not on the influence of the tongue, but on the influence of the eye" (60). In this way, Madame Pratolungo acknowledges that Lucilla's blindness has not only a physical manifestation but also an emotional one. She understands this to be "one strange side... of the terrible affliction that darkened [Lucilla's] life" because being blind meant that she bypassed modesty, which "is essentially the growth of our own consciousness of the eyes of others judging us" (61). She concludes "that blindness is never bashful, for the one simple reason that blindness cannot see" (61) the judging eyes of our peers.

Understanding Lucilla through her blindness is also how Madame Pratolungo explains her intense feelings toward Oscar. While other girls develop their feelings through the visual, verbal, and physical cues of their potential match, Madame Pratolungo reminds herself that "the case of Lucilla was not the case of girls in general" (34). Lucilla is understood as loving so quickly, and based on limited information, because, Madame Pratolungo asserts, "[t]he minds of the blind are, by cruel necessity, forced inward on themselves" (34). In their inwardness and

isolation, even ephemeral verbal cues are enough to change the heart of a blind woman. Lucilla, in Madame Pratolungo's mind, "dwell[s] unremittingly on the ideal creature of her own dream" and that with a mere "one impression that it had been possible for her to derive of this man—the impression of the beauty of his voice—her fancy was left to work unrestrained in the change-less darkness of her life" (34). Madame Pratolungo believes Lucilla's "affliction" has informed her development and defined her as a person. Lucilla's disability is depicted along developmental lines rather than static categorical ones. Instead of her disability solely fueling plot momentum, it also fuels her own developmental trajectory and character depth within the novel as her disability is presented as something she is responsive to, rather than shifting characters to respond *to* it.

Furthermore, while we meet Oscar as a young, able-bodied man on the run from his murder charges, the novel sees him quickly fall into physical disability for the remainder of the novel. Unlike Lucilla, who was born with her condition, Oscar was accustomed to a life of privilege. When Madame Pratolungo tries to uncover more about him, she is aghast when he whispers his real name in her ears and she exclaims, "You are the man who was tried for murder last month, and who was all but hanged, on the false testimony of a clock!" (42). After he tells her his pathetic tale of the trial and his acquittal that has left him moping around in a small inconsequential village, Madame Pratolungo, a staunch self-identifying socialist, asks him, "Have you nothing else to think of? Have you no profession? Are you not obliged to work for your living?" (53). She finds out that he is a man of inherited fortune who does not need to work for a living. The most uncomfortable notion of his life is having to move from his comfortable home to rent and live apart from his accustomed society because he was accused of murder. His luck changes drastically, however, when he is physically attacked by robbers, who injure him so profoundly that he must be nursed back to health by Lucilla. This incident is what materially

manifests the trajectory of their love story. When the young, concussed man first regains his memory, the first person he recognizes is his doting Lucilla. She states her objective flatly to Madame Pratolungo: “I mean first to cure him. And then I mean to be his wife” (87). His injury is the first narrative step toward the completion of the marriage plot in this novel; however, it is not only a physical injury that he sustains from the attack.

As a result of the brain trauma, Oscar becomes epileptic. The medication he must take to treat his epilepsy causes the only reaction that would make him unappealing to his blind fiancé. Her only disdain in life, though blind, is dark colours. The medication that Oscar takes is one that turns his skin into a blue colour, and it is this incident that drives a wedge between the couple that Oscar’s duplicitous twin brother exploits for his own gain. Oscar’s brother, Nugent, appears with a doctor who can cure Lucilla’s blindness—so long as she remains emotionally sound. Nugent himself falls in love with Lucilla and presents himself as Oscar when she recovers her sight—which no one wants to contradict as it could derail her physical health if she is emotionally agitated. Although Oscar and Lucille are reunited at the end, Lucille’s blindness, which was temporarily cured by an operation from the German doctor Herr Grosse, returns due to the machinations of Oscar’s brother. At the end of the novel, her blindness remains, and she declines any further attempt to cure it, choosing to instead live happily with her family whilst remaining blind. While Oscar, who Pratolungo has always viewed as weak-willed, has become more assertive and self-assured in his absence, Lucille remains afflicted by her blindness. In this way, Collins shows the variability of disability in both its permanence and fluctuation. In these two distinct ways, Collins shows that affliction and disability are at the root of character growth and development. Rather than a fixed identity or static character type marked by physical or

mental difference, his characters dissolve the boundaries between an able and a disabled body to show the body's movement into, out of, and between these two categories.

Despite Collins' penchant for structuring his novels around the sensational and duplicitous, this novel's main plotline is structured around the desired union of Lucilla Finch and Oscar Dubourg. What delays the resolution of this novel which sees these characters happily married, is the imposition of other characters' beliefs about disability. Lucilla has lived her entire life being blind and being happy with that fact of her life. It is the novel's narrator, Madame Pratolungo, who forcefully contorts the marriage plot into one of physical recovery, as her conclusions about Lucilla and the effects of her blindness present the case that her happiness is contingent on her ability to see. Despite the heavy-handed narrative control that Pratolungo asserts, she is proven wrong by the novel's end. What initially presents itself as being in service to the marriage plot, which is the recovery of Lucilla's sight, is in fact the very thing that delays it. Although Madame Pratolungo and Nugent want Lucilla to have the operation to make her see, Lucilla herself is only convinced because she thinks it might make her relationship with Oscar better. "If I had not been going to be married to Oscar," she states, "I doubt if I should have cared to put any oculist, native or foreign, to the trouble of coming to Dimchurch" (219). With this quote, Collins sets the condition for the completion of the marriage plot to rely completely on the recovery, or cure, of Lucilla's disability.

Pratolungo heartily objects to Lucilla's belief that she is happy being blind, as her ableist views prevent her from seeing disability as anything other than a perpetual state of suffering. When Pratolungo says that Lucilla is talking "sheer nonsense" about not caring whether she recovers her sight, Lucilla becomes frustrated and charges sighted people with "attach[ing] such an absurd importance to your eyes" (220), which she believes is an inferior sense to her touch.

By this point in the story, we have been primed as readers to see Lucilla as silly, reactive, and overly emotional when set against the empirical, rational Madame Pratolungo, who tells the story and frames it within her own worldview. Later in the novel, when Lucilla has run away to elope with the false Oscar (his brother Nugent pretending to be him), Pratolungo learns a hard lesson by Herr Grosse, the occultist, who says that even when Lucilla and the true Oscar are reunited, she will still be disappointed in her feelings towards him: “those thrill-tingles that she once had when he touched her, belong to another time—the time gone-by when her sight was in her fingers and not her eyes. With those fine-superfine-feelings of the days when she was blind, she pays now for her grand new privilege of opening her eyes on the world” (404). Grosse himself, despite being charged with curing her disability, can empathize with Lucilla more than the capable and rational Pratolungo because of his own experience with disability caused by his gout. This moment, near the novel’s ending, is the first time we see Pratolungo question her beliefs about the happiness that Lucilla will gain from curing her blindness. Returning to the marriage plot, the moment that Lucilla and the true Oscar are reunited is the same moment that confirms her blindness has returned, and she refuses to try to alter that state with any further medical intervention. She chooses to marry Oscar as a blind woman and remain, happily, blind for the duration of their life together. While Collins initially presents the curative narrative as parallel to the marriage plot, the events of the novel and their challenge to Pratolungo’s preconceptions demonstrate that accepting Lucilla’s blindness is the true path towards the novel’s resolution and its completion of the marriage plot.

My analysis has reflected on the way that disability aids in the marriage plot of *Poor Miss Finch*. Other scholars have noted the novel’s themes of sympathy and identification. Lauren N. Hoffer discusses the “unmanageable sympathy” of this text by examining the economically

asymmetrical “friendship” between Lucilla and Madame Pratolungo, which Hoffer in fact explains as a fight for “narrative authority and audience sympathy” (82). This fight for sympathy stems from the genre expectations held by readers who waver in their identification of the true heroine of the tale. Collins, by showing the error in Madame Pratolungo’s thinking, invites this critique; without it, it might make her more likely to steal the spotlight of sympathetic identification in the novel. In doing so, the novel “emphasizes that sympathy cannot be relied upon to flow in expected directions” (83). This reading of sympathy mirrors that of disability, as the disability at the heart of the text that often constrains characterization is precisely the feature of this novel that most robustly demonstrates resistance to the cultural assumptions tied to disability, which Collins was invested in dismantling. In channelling and re-channelling the expected direction of sympathy, Collins shows the limits of our cultural assumptions about *who* is afforded sympathy. As such, he does not prioritize sympathy as *the* necessary response from readers to connect with disability in his novels. While Victorians were certainly concerned about sympathy and its limits, as Audrey Jaffe has discussed in her work,⁴ Collins prioritizes character variability rather than a readerly engagement that is forged solely through sympathetic means, which he shows can be distorted as much by who tells the story as by *how* a story is told.

This portrayal of disability was revolutionary within the English literary canon. Heidi Logan acknowledges the novelty of such an approach to disability, arguing that “[s]uch a representation of a blind person’s experiences had not previously been attempted in British literature” (88). As the ending of the novel suggests, Collins’ depiction of this affliction sends the message that “a disability may not merely be tolerable but may even contribute to an individual’s happiness” (88). What’s more, the novel paints Lucilla not only as something other

⁴ *Scenes of Sympathy: Identity and Representation in Victorian Fiction* (2018). See also Rae Greiner’s *Sympathetic Realism in Nineteenth-Century British Fiction* (2012).

than an object of remorse or sympathy, but also as “a disabled woman who is sexual and who marries happily” (Logan 88). As the novel progresses, the modifier “Poor,” often inserted prior to Miss Finch’s name by other characters in the novel, becomes increasingly vexed. In showing that disability can cause, rather than prevent, happiness, the novel “repurposes scientific information and philosophical theorizing in order to instruct members of the reading public... to discourage condescending pity for blind people” (Logan 111). Rather than position Lucilla’s condition as cause for unhappiness, Collins shows that it is actually the way others respond to her blindness that most forcefully directs Lucilla’s fate and impedes her arrival at a happy ending. Madame Pratolungo, Oscar, Nugent, and Lucilla’s father all attempt, at times, to bend Lucilla’s will to their own for their own benefit and use her blindness to do so. Her blindness is therefore not the problem, but how sighted people treat her *because* she is blind.

Although Madame Pratolungo presents herself as free from desire outside of what she can do for Lucilla, her obtrusive opinions about Lucilla and the latter’s conduct prevent her from being a passive observer to narrative events. Instead, Pratolungo is an involved and active participant in both their unfolding and their retelling. This tension is highlighted narratively through the control that Madame Pratolungo hyperbolically refuses to give up, at times, in her own storytelling. The entire story is told from a present-tense Pratolungo reflecting on the past. Only four chapters out of fifty are told by Lucilla herself, as her journal entries are provided to fill in the narrative gaps caused by her separation from Pratolungo that Nugent causes to try and marry her before the true Oscar is revealed to Lucilla. Despite this uneven storytelling, Pratolungo cannot relinquish control even in these four chapters, and she consistently interjects on Lucilla’s journal entries with her own notes: “[*Note.*—I must intrude myself again” (332). Although at the start of these chapters Pratolungo states that she will only “sprinkle a few notes

over it, here and there” (323), her ‘sprinkles’ are often page-long digressions to add in her own reactions, interpretations, and side notes on Lucilla’s journal. Her narrative control mirrors the way many other characters treat Lucilla in the story: as being in need of heavy editing, influence, and direction, which Collins carefully and intentionally critiques throughout by showing that the consistency of Lucilla’s wishes is in truer alignment with her personal and narrative aims within the story than what those around her *think* is best for her.

Yet it is not only blindness that is centred in this novel; so, too, is Oscar’s epilepsy. While it was well documented that Collins thoroughly researched the conditions of both blindness and epilepsy, the blue hue of Oscar appears as a blight in contestation of all his thorough research. While contemporary critics mocked the silliness of this invention, Gregory Brophy argues that “Collins’ surreal gesture [was] an historically important attempt to produce an external and indelible index of unstable physical difference. In doing so, he anticipates recent discussions within disability studies on the peculiar situation of epilepsy as a ‘non-visible disability’” (538). What seems most interesting to my mind is the how the externalizing of an internal disability can perform in a love plot with a blind woman. The contradiction inherent in making the invisible visible performs a dual function that mirrors the ambitions of the novel: it brings conversations of disability to the centre and shifts the direction of focus within the narrative. Oscar, who is introduced by the strict Madame Pratolungo as weak and sniffly, is granted fortitude and character growth due to his affliction, which reroutes his developmental trajectory toward one of happiness. Although there is certainly character growth afforded to the main characters in Dickens’ novels, his minor characters provide more structural cushioning for his novels. In Collins’ fiction, character is the point of his novels. Art, to him, is understood as the wedge between the representation of real people and the imaginative capacity to furnish character.

Characters in Collins' fiction are therefore changeable by design. The structure of his novels therefore acts as a change agent to its host of characters, rather than the other way around as is seen in Dickens' fiction.

In *Hide and Seek* (1854), the novel most similar to *Poor Miss Finch*, Collins tells the story of infidelity and found family through the disabling event that leaves Mary Jr. (nicknamed Madonna) deaf and dumb after a riding incident. Like Lucilla, Mary is also given her nickname due to a comparison between her and an Italian Renaissance painting, in this case one of the Virgin Mary. The novels are also similar because of the prefatory note that commences an edition published seven years after the text's initial serial release which turns readers' attention toward disability. Collins republished this novel after believing that it did not gain enough critical attention due to world events occurring at the time of its publication—namely, the Crimean War. Quoted in *Wilkie Collins: The Critical Heritage*, a Victorian reviewer contextualizes the novel's publication amidst the busyness of the times, stating: "Novels continue to be written, and the luxurious world still looks for its ordinary amusement, although taxes increase, the war lingers, and the Emperor of Russia is not yet beaten to his knees" (83). Believing that this novel is just as good as his others, which gained more attention, Collins encourages his readers to "compare this novel—especially in reference to the *conception and delineation of character*—with the two novels... which preceded it" (*Hide and Seek* 10, emphasis added). He then asks readers to "decide whether my third attempt in fiction... was, or was not, an advance in Art" (10). Once more, in the prefatory address of the novel form, Collins claims that the "delineation of character" is an element particular to novelistic art.

Like the blind character of *Poor Miss Finch*, the deaf character of *Hide and Seek* revises the traditional representation of women with disability. Martha Stoddard Holmes notes the way

Collins “collapses two conventional and usually mutually exclusive roles for disabled women in melodrama by constructing Madonna as an object of both pity and desire” (77). Unlike *Poor Miss Finch*, which was told through a homodiegetic narrator, the narrator of *Hide and Seek* is uncharacterized. It is therefore easier for the novel to summarize and truncate the unanimous experiences of Madonna’s appearance by those who encounter her: “She seemed fated to be used as a constant subject of conversation by her fellow-creatures” (48). Her face “could not escape perpetual discussion” (48), and although there was disagreement about what was most attractive in her face, it was unanimously agreed upon that she was “the nearest living approach they had ever seen to that immortal ‘Madonna’ face, which has forever associated the idea of beauty with the name Raphael” (50). Unlike Lucilla, who is born with her affliction, Madonna is seven years old when she becomes disabled. In terms of narrative sequence, before Collins presents the mystery of her parentage, he introduces the mystery of her being physically disabled. After Madonna has been introduced for her beauty, readers discover that she has become deaf due to an accident. The novel provides a dual structure that positions “[t]he mystery at the heart of the novel [as] therefore intimately connected with the ‘mystery’ of Madonna’s deafness” (Anglin-Jaffe 55). After her guardian is convinced to let her ride horses as part of a circus act with a more senior rider, Francis Yapp, a handle breaks on the harness and Madonna falls off the horse. It is only by degrees during her recovery that her guardian, Mrs. Peckover, realizes that she has lost her hearing. Madonna doesn’t quite know what is wrong with herself, until her doctor writes in large letters, “*You Are Deaf*,” causing Madonna to “[shrink] back on the pillow, as still as death, the instant she saw it” (92). Collins introduces Madonna into the narrative after she is disabled, but includes, via analepsis, a time before her disability. Although the disability is an integral part of her character, she fluctuates between being an object of pity and one of desire throughout the

narrative. The variability of how we understand her as a character is telling of the way that Collins uses disability to enunciate the sensate perceptions of his novels, rather than asserting a teleological force to character within his story. In the following discussion, I am indebted to Heidi Logan's valuable scholarship on Madonna.

The sequencing of character description is inverted as it pertains to Madonna's beauty. We are told in various ways that she is beautiful before we are fully familiarized with the circumstances of her disability: "she is characterized as a sexual object *before* she is identified as deaf" (Stoddard Holmes 77). Regardless, Collins shows the ways that, even though she is traditionally beautiful, she is still treated differently for her disability. Her boss, Mr. Jubber, uses her disability as a sales tactic for his circus: "THE MYSTERIOUS FOUNDLING!... TOTALLY DEAF AND DUMB" (Collins, *Hide and Seek* 55). While many in the audience suspect that there is both a power imbalance and abuse in the working relationship between Mr. Jubber and Madonna, Collins once more shows the limits of spectator sympathy. As Logan argues, while certain demonstrations make the audience uncomfortable, they only "express pity for Madonna and annoyance at Jubber[;] they do not stop her exploitation" (28).

This said, Madonna does not remain in a pitiable category for the entirety of the novel. Although the audience members who look at her with pity do not step in, her first guardian, Mrs. Peckover, removes her from the circus to stop her abuse. She is then adopted by Valentine Blyth and experiences the first thread of attraction in her narrative with his friend, Zack Thorpe. As such, this novel likewise turns the act of pity on its head: "[Collins'] works often repudiate the 'pity' response to impairment by suggesting that impairment and difference need not diminish anyone's quality of life and that disability is not tragic" (Logan 25). Instead, Collins offers a program that systematically normalizes Madonna and praises her for using hand signs and

gestures to communicate when she needs to. Although the novel shows her sadness in the moment she becomes disabled, it does not maintain this unhappiness. Instead, it instrumentalizes her disability to “engage on deeper levels with many of the major concerns about disability expressed during the mid-nineteenth century, such as its relationship with gender, reproduction, and economics” (Logan 26).

If Madonna is exploited in this novel, it is due to both her class and her status as an orphan of unknown and mysterious parentage, which turns out to be the result of an extramarital affair. Once she is removed from the circus and Mr. Jubber’s abuse, her life’s trajectory is ultimately a positive one. And, like *Poor Miss Finch*, this novel also presents “a disabled character [who] rejects any attempt to ‘rehabilitate’ them by treating or eradicating their impairment” (Logan 51). Madonna, like Lucilla, is fine as she is. Unlike *Poor Miss Finch*, however, *Hide and Seek* does not complete the promise of a marriage plot after a beautiful and disabled heroine has been introduced. While some scholars, such as Martha Stoddard Holmes, have read this as a conservative sidestepping of the discourse around whether disabled people should have the right to marry (a debate taken up in other novels such as Margaret Harkness’s *A City Girl* [1886]), the events that circumvent Madonna’s potential love plotline are not due to her disability. Instead, Zach and Madonna are revealed to be half siblings, which stops the romantic plotline in its tracks. This evasion of romance functions not to sidestep a disabled character’s right to marriage but rather to “stress the *similarity*” (Logan 67) of Madonna and Zach, who has been lauded throughout the novel as physically near perfect. In this way, the novel’s attention engages with broader “cultural debates about where and how deaf people should be educated, whether they should speak or sign, whether they should be shunned or pitied, feared or aided, whom they should marry, and with whom they should socialize” (67). That is, the question is not

only about whether a character with a disability should or should not marry. These debates are ones “played out in the novel through the exploration of the relationship between spectacle and deafness in Victorian society, against a cultural background of the competing discourses of disability manifested in the freak show and the ideology of charity” (67).

While these two novels explicitly feature disability at their centre, the relationship between disability and character in *The Moonstone* (1868) is encoded quite differently. The novel’s detective fiction is cast around a family whose ancestor has stolen a valuable jewel from India, which he passed on to his niece, Rachel. On her eighteenth birthday, the moonstone is stolen and a search ensues to determine its thief. This epistolary novel also reflects Collins’ “patchwork” (Valint 105) narrative, which uses asymmetrical narration to disrupt normative aesthetic categories of evenness and regularity. The story is told by a variety of narrators and compiled by Franklin Blake, Rachel’s cousin and suitor. In total, the novel consists of eleven homodiegetic narrators all with different perspectives. Within this mosaic of narrators, *The Moonstone* maintains Collins’ program of representing disability as experience rather than identity category. This objective is achieved through the novel’s depiction of disability as a variable characterizing agent, as in the case of Ezra Jennings, Rosanna Spearman, and Lucy Yolland, even when it is used to inform plot. The moonstone is found only through Jennings’s ability to recognize the effects of laudanum, and the varied experiences of the disabled characters reposition disability as a central, rather than marginal, narrative concern. In a novel preoccupied with issues of race and colonialism, the novel is invested in showing numerous ruptures to normative social, physical, geopolitical categories through its characters to allow readers to reflect on the disabling extractionist missions of Imperial Britain.

When we first meet Ezra Jennings, the doctor's assistant, he is mentioned and dismissed offhandedly by the novel's longest narrator, Gabriel Betteredge: "But nobody knew much about him in our parts. ... we none of us liked him or trusted him" (166). Later, when seen through the eyes of the more liberal Franklin Blake, we are given the context for Betteredge's quick dismissal: "the appearance of Ezra Jennings... was against him" (388). Although it is later revealed that Jennings is disabled, this is not all of what Blake means here, for it is a comment that is also racially motivated. While Jennings is described as both young and old simultaneously and is gaunt and sickly looking (388), he is also racialized for "[h]is gypsy complexion" (388). These features culminated in his quick dismissal by Betteredge, but they have a different effect on Blake, whose "interest in Ezra Jennings held me rooted to the place" (389). With Jennings, the physical spectacle of difference is refracted through the lens of the observer. Like Lucilla's companion, whose eyes cannot help but be pulled toward the site of difference in her face, Blake is gravitationally pulled toward Jennings, yet we see through another narratorial perspective the way that disability or difference also has the effect of repelling characters. The divergence in these responses demonstrates Collins' "interrogat[ion of] how the normalized gaze constructs and interprets disability" (Hingston 96).

This interrogation culminates in the novel's revelations, which show that the true villain and thief, Godfrey Ablewhite, evades suspicion by hiding for most of the narrative behind his literal able and white body, betrayed too obviously by his last name. Contrastingly, Rosanna Spearman, described as a "strange girl" with "many queer ways" (Collins, *Moonstone* 34) reads as suspicious because the narrators of the novel cannot view her disabled body as sexual. Although her evasiveness is "motivated by her desire to protect Blake" (Hingston 96), the potential suspect with whom she is in love, she is suspected by the other narrators because they

continue to misunderstand her motivations. This novel makes legible the ways that disability is not in itself an ordering principle of plot rerouted by disabled figures; rather, it is rerouted due to the misunderstandings and misreadings of those with able bodies. Put differently, the delayed resolution is not because of an unruly character redirecting the plot—think of Dickens’ *Uriah Heap* as discussed in chapter two, for example. The able-bodied characters cause the delay, for they are involved in procedures of misreading due to their own “blindness” of the full and complex interiority of the disabled characters. For example, Gabriel Betteredge is a profoundly prejudiced narrator whose faithfulness to his benefactors impedes the truth of his narration at various junctures of the novel. The novel therefore “confronts the materiality of identity and tests the readability of the body” (Hingston 96).

The unruliest character in the novel is Lucy Yolland, “a Marxist misandrist working-class disabled lesbian” (Lewis 461). Christian Lewis identifies the gaps in critical attention to “Limping Lucy,” her nickname in the novel, as scholars most often discuss disability in relation to Jennings and Spearman. Lewis corrects this wrong by making the “political choice to allow Lucy to take up space—to be the main subject of focus” (462). This decision tracks, as Lucy is an incredibly important source of plot movement within the novel. Lucy is first introduced by Betteredge, who notes Lucy’s relationship to Rosanna: “The two deformed girls had, I suppose, a kind of fellow-feeling for each other” (140). Later, when Blake meets Lucy, he is struck by her physical beauty that sits proximally to her disability. Collins once more unites disability and feminine beauty in his disabled female characters to further blur the distinctions and categories that “afflicted” women often cumbersomely find themselves in within Victorian fiction. Lewis notes that “[b]oth able-bodied male characters are overwhelmed at the experience of seeing a conventionally attractive and feminine disabled woman” (466). Narratively, however, Lucy is

important for the ways that “she slows the narrative momentum” through “delaying” (467). Her delay is found in her refusal to give Betteredge the letter that was intended, by Spearman, to go to Blake. This act of fidelity toward her “fellow-felling” disabled peer delays the resolution of the novel. While Jennings is responsible for identifying the reasons for the incongruity in Blake’s memory that ultimately culminates in the discovery of who stole the diamond, Lucy is not interested in aiding narrative resolution. This is what Lewis calls the crip-narratological act of “narrative sidestepping” (463). Collins’ disabled characters thus both help (Ezra Jennings) and hinder (Limping Lucy, Rosanna Spearman, and Doctor Thomas Candy) the resolution of the novel.

Limping Lucy keeps good company within Collins’ oeuvre, for there are more characters with disabilities that hinder their plots. Critical attention has often focused on the abject body of Miserrimus Dexter in *The Law and the Lady*, for example, as he is the key hinge in fulfilling the narrative resolution, and delay, of the novel. When he is first called to the stand in the trial, he is met with “a burst of laughter among the audience” because of his intriguing name. The narrator delays gratification by slowly revealing the new witness by degrees, who is introduced foremost by his mobility device: “Gliding, self-propelled in his chair on wheels” (Collins 173). There is delayed gratification before we get to the body of the character—we are first introduced by his odd name and the reaction to it, and then to his chair. Finally, the narrator introduces the body of the “strange and startling creature” who is “literally half of the man” (173). Like with Lucilla, the narrator attends to Miserrimus’s physical difference, a focus established by the eyes of the audience. What is “exposed to the public curiosity [is] the head, the arms, and the trunk of a living human being: absolutely deprived of the lower limbs” (173). We are momentarily focalized through the collective first glance at Miserrimus. We are united with the experience of

the spectacle his body creates, and we gravitationally follow the direction of interest that begins with his head, then his arms, then ceases abruptly at the negative space where his legs should be. He is further objectified through the description of his body as a “trunk.” Like the disabled female characters in Collins’ other novels, Miserrimus is queered by his effeminate beauty: he is “an unusually handsome and an unusually well-made man. His long silky hair. . . . His face was bright with vivacity and intelligence. His large clear blue eyes and his long delicate white hands” (173) are all striking and feminized features that bend his gender to somewhere between male and female. The sequence of description suggests that after the eyes have roved over his deformity, they pause over his gender-queer beauty, understood to be at odds with his physical disability. His introduction also breeds a narrative delay, as the free indirect discourse brings us into what the hungry eyes of the spectators would be digesting as a spectacle. He further delays the court’s questioning of him by first addressing the audience: his name, he tells them, means “most unhappy” in Latin, and he hopes that the audience “won’t laugh at ‘Miserrimus’ again” (174). This interjection into the trial’s proceedings to manage the perception of him demonstrates the way he responds to the weight of multiple eyes roving over his body—a move I read as powerful, for it delays the narrative’s neat progress.

Although the novel is told in the first-person account of Valeria, the female detective who seeks to change her husband’s “not proven” verdict to “not guilty,” the scene in which Miserrimus is introduced is found in the report of her husband’s trial. After she finishes reading the report, Valeria concludes that “the fittest person to advise and assist” her is Miserrimus. The use of the word “fittest” is a sardonic joke that doubles the meaning of “fit” and reorients it to mean to “help” while maintaining the resonance with physical fitness—which Miserrimus has been clearly established as lacking. When she tries to forge a connection with Miserrimus,

Valeria is warned that “the man’s mind is as deformed as his body” (191). The warning she receives and the narrative delays that prevent her from immediately meeting with him produce anticipation for their fated meeting. When they finally do meet, Miserrimus’ introduction in the narrative mirrors that of the intertextual trial report. In other words, Miserrimus is revealed by degrees and through Valeria’s various senses: “I had barely time to notice this before I heard the rumbling and whistling sounds approaching me. A high chair on wheels moved by, through the field of red light, carrying a shadowy figure with floating hair, and arms furiously raised and lowered working the machinery that propelled the chair at its utmost rate of speed” (206). Miserrimus delays the narrative by the sensational preoccupation with the slow and doubled narrative introduction of his body, yet he also delays the novel’s closure and provides the most heavy-handed pacing of the novel. He is responsible for “sending Valeria to chase a number of dead ends and teasing her with red herrings” (Angell 48) despite knowing all along that Eustace, Valeria’s husband, did not kill his first wife, but that she died by suicide. Miserrimus also prevents the initial knowledge of this by stealing Sara’s suicide note and her diary.

While this figure produced by another author’s hands may have been purely villainized for these delays, Collins instead uses Miserrimus to show the “destabili[zation of] the heteronormative binar[ies]” (Zigarovich 99). Likewise, Valeria also gives credence to some of the goodness in Miserrimus: “[W]e must first do justice to Dexter himself. Infamously as we now know him to have acted, the man was not a downright fiend” (401). Valeria believes that Miserrimus would have revealed all if he thought that Eustace would be put to death if he was found guilty. Regardless of what Miserrimus would or would not have done, Collins brings those in the margins to central points in the novel to show the flexible and malleable identity of characters with disabilities. Unlike Lucilla and Madonna, who are innately good characters,

Miserrimus is a more complicated figure who oscillates between good and evil. This novel is interested in forms of indeterminacy, effectively established by the plot revolving around Valeria's goal to change her husband's verdict from "not proven" to "not guilty." The narrative is therefore invested in the liminal spaces fostered by delays, disruptions, and dismantling of the normative modes of narrative progression and the normative body.

Indeed, when I search "Miserrimus" and "Dexter" in Word2Vec, the results are more telling than "cripple" and "disabled" in this context. The computer finds these two words similar to the words in this corpus such as "rueful," "hypocrite," "destruction," and, most importantly, "mixing." Tellingly, Word2Vec also identifies "trunk" as a similar term, ranked seventh, with "Dexter." While these words demonstrate the semantic relationship between Miserrimus and his activation as a character in the novel, the operative word "mixing" shows how he thwarts neat categorization as both a product of plot and in a description of his character that wavers in knowing exactly how to categorize this novel's spectre.

Comparatively, Miserrimus is therefore closely aligned with the frustrating character of Mr. Fairlie in *The Woman in White* (1859). Mr. Fairlie is both characteristically and narratively frustrating. Unlike Miserrimus, he does not have intentional machinations to harm his nieces, but the intensity of his hypochondria often delays, misdirects, or prevents the novel's resolution. He is the misguided guardian of the two young women at the novel's centre. That said, it is not only Mr. Fairlie who is disabled or infirm in this novel; in fact, "the body of nearly every character in the novel is diseased, disabled, or deviant in some way, and these bodily deviances often advance the sensational plot" (Hingston 78). The novel foregrounds the woman in white as its central mystery, a character later revealed to be Anne Catherick, who escaped from an asylum after being imprisoned there by the novel's villain, Sir Percival Glyde, because he believes she knows

that his Baronet title is forged and false. She is also later revealed to be the illegitimate half-sister of the novel's heroine, Laura, whose father had an affair with a maid before he was married. The protagonist of the novel is Walter, an art teacher hired for Laura, and the novel ends with their marriage and the birth of their son, who will inherit the Limmeridge estate after her legitimacy is proven.

The novel is rife with characters falling in and out of illness, and the plot trajectory is maintained by its varied representation of disability. Upon meeting Mr. Fairlie's niece, for example, Walter is told by her that her uncle, Mr. Fairlie, is "an invalid" (Collins 30). When Walter meets Fairlie and witnesses his feverish hypochondria himself, Walter is left with feelings of disdain and disappointment about his new boss. In Walter's first meeting with Mr. Fairlie, he describes the uncle in terms similar to that of Miserrimus: "His feet were effeminately small" (Collins 37). Unlike Miserrimus, though, there is little that is beautiful about Mr. Fairlie: "His beardless face was thin, worn, and transparently pale, but not wrinkled; his nose was high and hooked; his eyes were of a dim greyish blue, large, prominent, and rather red round the rims of the eyelids; his hair was scanty, soft to look at, and of that light sandy colour which is the last to disclose its own changes towards grey" (Collins 36-37). While Walter had been excited to meet all the members of the household of his new employment, his interaction with Mr. Fairlie leaves him disappointed: "My morning's experience of Miss Halcombe had predisposed me to be pleased with everybody in the house; but my sympathies shut themselves up resolutely at the first sight of Mr. Fairlie" (Collins 37). Once more, Collins demonstrates the limits of sympathetic identification in the characterization of Mr. Fairlie.

The most obvious mode of narrative sidestepping in *The Woman in White* is placed on the frail shoulders of Mr. Fairlie, who ignores warnings about marrying his niece off to the

duplicitous Sir Percival Glyde. He continues to promote their marriage despite warnings and therefore effectively delays the *true* marriage plot of the novel that belatedly occurs between Laura and Walter. While Mr. Fairlie's character is one of the first instances of disability we encounter in the novel, he is far from the last, but his disability has distinct consequences for narrative suspension within the novel. It is the circumstance of Fairlie's death that completes the resolution of the novel, as well, because it is what restores Laura to her inheritance of her estate. In fact, what this novel more effectively materializes is the notion I established in examining the other novels, which is the way characters enter and depart periods of disability. In this case, even the novel's hero, Walter Hartright, succumbs to mental incapacity over his anxiety and sleepless worry about his love, Laura. For the plots to be diverted or restored, the narrative labour is not only placed on the marginal disabled characters but distributed evenly to all the characters, who move through periods of disability and physical and mental instability at various junctures in the novel.

To return to Collins' prefatory note for *Poor Miss Finch*, with which this analysis began, we can now better recognize his optimistic take on disability within his novels. The "conditions of human happiness," he claims, "are independent of bodily affliction, and ... it is even possible for bodily affliction itself to take its place among the ingredients of happiness" (iv). Collins' mimetic and instructive characterizations rely on inspiration from the real world narrativized in such a way that readers identify with the disabled cast within his texts to move past mere sympathy toward a more concrete understanding of the variability experienced within and without disability. Physical affliction is presented not as cessation of life nor a confining container of character, but rather as a mode of experience that characters move through and are affected by. In doing so, Collins shows the importance of characters not only for their

participation in plot but also for the impression they instill in the minds of the readers who are affectively linked to them and have the power to direct their lessons derived from these characters into the real world. By examining his fiction through both a close and a distant reading, we can see how the grammar of disability in Collins' novels mirrors the close reading of his character delineation. In quantifying his fictional language through word vectorization, it becomes clear that his language is positioned around the experiential category of disability rather than as a category of identity. Although Figure 18 shows that Collins uses the terms "disabled" and "crippled" at about the same rate as does the larger randomized baseline corpus, examining the co-occurrence of these words within his corpus shows how he prioritizes a more precise diagnostic lexicon of disability over more generic terminology. In doing so, he positions himself as distinct from Dickens, who uses minor, flat characters to furnish his plots. Instead, Collins' plots show the changeability and variation in the experience, identity, and development of his characters—major or minor.

Chapter Three and a Half

“Who knows?... Who Knows?": The Collaborative Works of Charles Dickens and Wilkie Collins; or, An Idle Respite

My Dear Wilkie,—Thinking it may one day be interesting to you—say when you are weak in both feet, and when I and Doncaster are quiet, and the great race is over—to possess this little memorial of our joint Christmas work, I have put it together for you, and now send it on its coming home from the Binder. Faithfully yours, CHARLES DICKENS¹

Throughout their friendship, Wilkie Collins and Charles Dickens enjoyed many forms of creative partnership. The pair acted in plays, travelled, and wrote collaboratively with one another. They co-published three works of fiction: *The Lazy Tour of Two Idle Apprentices* (1857), *The Perils of Certain British Prisoners* (1857), and *No Thoroughfare* (1867). The first two of these titles were published in Dickens' *Household Words* and the last featured in *All the Year Round*. These novellas have enjoyed less popularity and scholarly attention than the authors' respective solo works. That said, their partnership offers an interesting opportunity to engage thematically and computationally with their combined works to further assess the way that disability is represented by the pair while writing collaboratively. As noted in Chapter Two, Dickens uses disability as a narrative tool to arrive at the conclusions of his novels which often hinge on revelations, reunions, or both. Collins, by contrast, uses disability along the axis of characterization, as was discussed in Chapter Three. The blending of both authors' strategies in

¹ Charles Dickens, *The Letters of Charles Dickens to Wilkie Collins*, edited by Laurence Hutton (Harper & Brothers, 1892), p. 70.

their collaborative works highlights their competing modes of crip narratology. While scholars have attempted to deduce, based on the letters sent between the two authors, who was responsible for which section of each novel, I use stylometric tools to computationally validate who wrote which part of their first and last collaborative projects. Through analyzing sections of the novels by authorial attribution, we can see how each author weaves their own approaches to representing disability into the novels. I have chosen to examine their first and last works of collaboration for two reasons: first, because of the frequent appearance of disability in these two texts, and secondly, because of the major shifts in their relationship between the publication of the first and third texts, which saw the pair go from mentor and mentee to comparative equals.

In his very first letter to Collins, dated December 20th, 1852, Dickens praises the young author for his recently published novel, *Basil*. Not wanting to “play the sage or the critic,” Dickens offers no writing advice (yet), but assures Collins that he believes the rising star possesses “a call to this same art of fiction” (qtd. in Hogarth & Mamie Dickens 294). Dickens also tells the new novelist that he looks forward to *Basil*’s “worthy descendants... who are yet in the limbo of creatures waiting to be born” (294). In this letter, he does not offer his mentorship to the up-and-coming author, but his praise and earnest regard for Collins’ work is followed by an invitation to meet in the coming week. Dickens also presciently foreshadows their *Two Idle Apprentices* work published five years later: “If I could only find an idle man (this is a general observation), he would find the warmest recognition in this direction” (294). The pair quickly fell into a friendship together that was defined by their shared passion for writing, and it was ultimately Dickens who convinced Collins to eschew his legal career for one in writing. It was also Collins whom the editors of *The Letters of Charles Dickens* thank for the text’s existence: “A separate word of gratitude, however, must be given by us to Mr. Wilkie Collins for the

invaluable help which we have received from his great knowledge and experience” (viii). This thanks comes from the editors of the collection, Dickens’ sister-in-law Georgina Hogarth and his daughter, Mamie Dickens, who sought out Collins’ advice regarding technical concerns for writing and curating Dickens’ letters.

While *The Frozen Deep* (1856) is also a work produced by the collaboration of these two authors, it was excluded from this chapter because it was written entirely by Collins and featured only substantive edits from Dickens. This earlier work of Collins is considered collaborative for the mentorship that Dickens offered Collins, who was early in his writing career. The play is therefore uneven in its collaborative schema because it was written entirely by one author and edited by the other. That said, I am not suggesting that all these works are equal in terms of their contributions from each author. On the contrary, examining the first and last collaborative novellas side-by-side shows Dickens’ heavy-handed influence, which is unsurprising given that he presided creatively, editorially, and over the circulation of these works. Likewise, the short story “A House to Let” was excluded from this chapter because its collaboration involved more authors than just Dickens and Collins. Written in 1858, “A House to Let” is the collaborative work of Dickens, Collins, Elizabeth Gaskell, and Adelaide Anne Procter. As such, it is not included in this chapter which is focusing solely on the novellas that Dickens and Collins wrote together.

This chapter appends my previous two chapters on Dickens and Collins to further crystalize their differing approaches to representing disability. To conduct my study, I use a computational tool that I have not yet used in this dissertation: Stylometry in R is a very beginner-friendly suite of packages that include visualizations to show textual elements such as authorship attribution. I briefly introduce the concept of stylometry to better situate its use in this

chapter before analyzing the two novels. While the computational methods that utilize stylometry are rather modern, the concept of stylometry as an approach to determine authorship was first used in the Victorian era. In “Who was the author? An introduction to stylometry,” David Holmes and Judit Kardos provide an overview of the history of stylometry from its conception to the publication of their article in 2003. They state that the “origins of stylometry date back to 1851, when the English logician Augustus de Morgan suggested... that questions of authorship might be settled by determining if one text ‘does not deal in longer words’ than another” (5-6). By positing that authorship could be attributed based on the language an author used compared to another, de Morgan establishes the basis for this kind of study prior to the invention of a computer to validate its authorship query.

Later, stylometry’s aims were advanced most effectively by George Zipf in 1935: “Zipf revealed that there was a relationship between the number of vocabulary items appearing exactly r times in a text ($r= 1, 2, 3, \dots$) and r itself. Using logarithmic scales, he discovered a linear relationship to be present, a finding that became known as ‘Zipf’s law’” (Holmes and Kardos 6). It is this law that often forms the basis of the statistical probability involved in quantitative studies of linguistics today. While these two scholars writing early in the 2000s were looking ahead to future applications of stylometry, they importantly assert that “[s]tylometric evidence must always be weighed in the balance along with that provided by more conventional studies made by literary scholars” (8). In my case, I perform this operation in reverse, as the conventional studies have already been performed, and I use computational tools to corroborate the more conventional studies that literary scholars have already accomplished when attributing authorship in Collins’ and Dickens’ collaborative works.

Maciej Eder, Jan Rybicki, and Mike Kestemont created a computational tool in R (used for this chapter’s analysis) to examine authorship attribution using a quantitative analysis of writing style and language. In their article, they discuss the methods involved in stylometry. They state that stylometry “deals with the relationship between the writing style in texts and meta-data about those texts (such as date, genre, gender, authorship)” (107). The R packages that they create are used “to find relationships and patterns of similarity and difference invisible to the eye of the human reader” (108). Using the computational methods provided by these authors, the ‘invisible difference’ is made visible by the computational tools that use Zipf’s law to uncover the patterning distinct to each author. These methods allow for a more systematic validation of an author’s writing style. There has been epistolary evidence of the uneven collaboration between the two authors, and it is interesting to see how accurately traditional scholarship understood their authorship attribution which matches the computational reading of it.

The Lazy Tour of Two Idle Apprentices

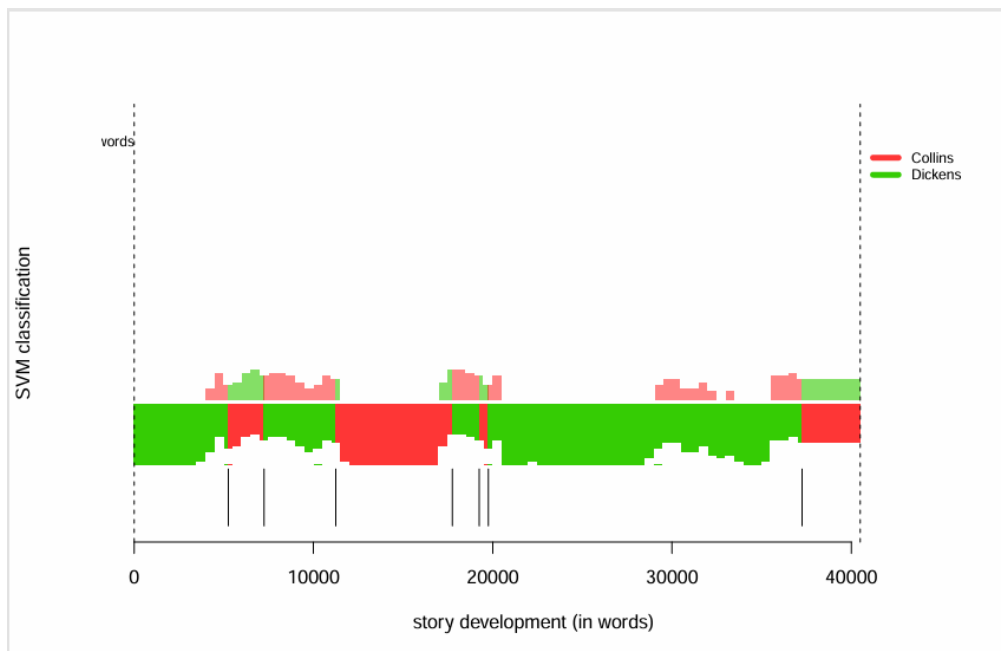


Figure 23. Stylometric author attribution of Collins’ and Dickens’ *The Lazy Tour*. Produced in R Studio Code. Fall, 2025.

Figure 23 illustrates the authorship attribution from *The Lazy Tour*, and was retrieved using Stylometry in R. It shows the writing from Dickens who produces most of the novella, while Collins ends the narrative in the fifth and final chapter. Although much of the narrative is written by Dickens, the telling interjections from Collins show the way he was writing back against the authority of his collaborator. As I discuss in this section, the representation of idleness is slippery in this story precisely because of the differences between the two authors who write this novella. While Dickens emphasizes the structural affordances of movement and momentum, regardless of the direction of it, Collins is interested in the causality of idleness that displaces the emphasis from the identity of the individual to the circumstances that propelled them into a state of incapacity. Collins' writing back to Dickens at the end of the novella as he playfully parodies Dickens' hysteria likewise demonstrates the points of difference between the two authors. This visualization, and the stylometric analysis it represents, depict the uneven distribution of authorship in this early story in a way that is markedly different from the final work they collaborate on together. Although Dickens and Collins are often paired in scholarship because of their preoccupation with disability², stylometric analysis detected enough substantive difference between the two authors' writing to determine decisively who was writing which section of this story. The distinctive language of each author resists complete harmonization in their creative projects. Stylometry confirms what scholars previously could only speculate about by reading letters and editorial copies of the manuscript: namely, that Collins writes back to his predecessor and subtly undermines his narrative authority in his own sections of the text.

In September 1857, Collins and Dickens went on a walking tour around the North of England and wrote their first collaborative novella *The Lazy Tour*. Despite its introduction,

² Gore's *Plotting Disability*, Stoddard Holmes' *Fictions of Affliction*, and Valint's *Narrative Bonds* are three examples just from this thesis that examine Dickens and Collins together in relation to disability.

which asserts that the “two idle apprentices... ran away from their employer... named Literature” (3), it is clear in Dickens’ invitation to Collins that this excursion was a business trip to produce fiction to publish in his *Household Words*. To pitch the excursion to Collins, Dickens writes that his idea to go is “partly in the grim despair and restlessness of this subsidence from excitement, and partly for the sake of *Household Words*” (Hutton 81). Dickens reiterates later in the letter that he “want[s] something for *Household Words*, and [he] want[s] to escape from [him]self” (81). Although the pitch is playful, its undertones hint towards the pecuniary motivation for the venture. The pair settle on going to the North of England, as Dickens is desirous to “go anywhere—take any tour—see anything—whereon we could write something together” (81). Dickens had been in the process of gathering works to include in his upcoming Christmas publication of *Household Words* and imagined that his trip with Collins would produce a lighthearted tale of their journeys. Although this background for the trip appears to be above board, Lucinda Hawksley notes that the easygoing and directionless mask Dickens adorns is a façade. She states that this “trip to Doncaster led to the ending of the marriage between Charles and Catherine Dickens” because the trip was devised in order for Dickens to “pursue the woman with whom he had become infatuated” (227) – namely, Ellen Ternan, whom Dickens had met through Collins’ production of his play *The Frozen Deep*.

The setting of the novella coincides with the authors’ trip, and it tells their story through pseudonyms: Mr. Thomas Idle is Wilkie Collins, and Mr. Francis Goodchild is Charles Dickens. These characters are clear stand-ins for the authors not only because they also go on a walking tour, but because of the descriptions of each character and their experiences while on this tour. For example, early in their excursion Collins fell and badly sprained his foot and had to be carried around for the remainder of the trip because he was put on bedrest. This incident also

happens to the character Thomas Idle, who sprains his foot and is henceforth referred to as “the crippled Apprentice” or “crippled Thomas.” These stand-ins make some of the descriptions of the characters more interesting or telling, as Goodchild is described as “laboriously idle,” which is to say, not actually good at being idle at all: he “had no better idea of idleness than that it was useless industry” (4). Goodchild’s understanding of idleness does not require stillness nor the lack of a task to accomplish; rather, his idle motion must produce nothing valuable or worthwhile. He would walk in the wrong direction, so long as he was moving.

By comparison, Thomas Idle (Collins) is often in a prone position and understands idleness to be the cessation of all motion or industry—worthwhile or otherwise. Unlike Goodchild’s industrious idleness, Thomas Idle attempts to minimize his movement or exertions of any kind. Although this distinction appears minor at first, it is perhaps the most precise configuration of each author’s narrative management of disability. Dickens, the mentor to Collins at this time, controlled most of this narrative and therefore presents *his* version of idleness as superior to that of Thomas Idle’s. While the novella playfully mocks both authors/characters, it is clear from the slant of the writing that the emphasis of critique falls more frequently on the character of Thomas and his hyperbolic ‘laziness.’ The slippage between Thomas being lazy versus injured is telling of Dickens’ view of disability/ability that becomes clear in this novella. Additionally, Idle’s injury becoming part of his identity and his name prepended with “cripple” are details more in line with Dickens’ narrative management of disability than Collins’. Just as Dickens consistently conflates disability with identity in his fiction, in this novella the injury Idle sustains comes to highlight a core tenet of his character (as perceived by Dickens), despite his becoming “crippled” due to an unavoidable accident. Idle is described as a “passive idler, a born-and-bred idler, a consistent idler, who practiced what he

would have preached if he had not been too idle to preach; a one entire and perfect chrysolite of idleness” (4). While Goodchild is out seeking adventure and finding new terrains in which to be idle, Thomas Idle is often described as in some way lying prone and complaining throughout the entire novella.

What is interesting about the novella’s early descriptions is that Thomas indeed does idle more often than Goodchild. Although his injury exacerbates his idling, it is by no means the cause of it. Instead, Dickens depicts Thomas as hyperbolically reactive to the painful sensation in his foot to justify his being carried everywhere. Dickens writes most of these early entries, with Collins taking on more writing near the end. In his narration, by comparison, Collins inserts the backstory of how it was that Thomas came to be idle. He refers to these events as the three “great disasters” that led him towards idleness, one of which is an encounter with serious illness that permanently altered his constitution (56). Thomas’ idle nature itself stems from disability and is most clearly marked in the novella when his body is in pain. Although he became the “crippled” idler because of a foot injury, the place where idleness first took hold of him was in his childhood. As there are no other instances of “cripple” outside of those related to Thomas, there is a conflation between his particular expression of idleness with disability. It can be inferred, therefore, that the working definition of cripple in this novel is that of incapacity in some regard that is overwrought with complaint and inefficiency. Collins (Idle) is presented as idle by disposition and constitution, whereas Dickens has moments of idleness between bursts of industry.

Lillian Nayder examines the unequal collaborative relationship between Collins and Dickens to account for why the younger author was so compliant with requests for co-authorship and representation of himself in this work. While she states that Dickens aims to “obscur[e] the

authority he wields in their working relationship” (110), it becomes clear both through the unevenness of the writing and the way the project is pitched, that Dickens was the boss. She notes that in Collins’ “own contributions to these stories, [he] both complies with and resists Dickens’ aims” (103). This compliance can be read through the depiction of his subordinate idleness but also in the lack of authorship credit he received for this piece when it was first published. Furthermore, Nayder argues that Dickens exhibits a certain sensitivity and reluctance to appear overly idle in a way that would position him as a member of the upper class. To avoid this, she says that he fictionalizes a “nationalized leisure class” (110) in the novella. She notes that in *The Lazy Tour*, “such idleness is not a symptom of economic depression or unemployment but a feature of an idyll in which men earn their keep without labor and in which objects themselves deny their use value” (109). Dickens is sensitive about appearing idle in a way that showcases his class privilege, so he represents idleness as curiosity and motion without the production of goods or services (without commodification). When Dickens and Collins travel through various parts of the North of England, they do not encounter examples of working characters. Instead, most of those they meet are in some form of idleness themselves. In this way, Dickens shifts idleness away from the experience of aristocratic leisure, and toward a universalizing experience of movement and observation located outside of production.

Dickens thus widens the gap between fiction and reality, which is where Collins inserts his own creative control in the story by subverting his mentor’s representation of idleness. Whereas Dickens eschews idleness as a class marker, Collins leans into this designation: “But while embracing the idleness that Dickens ascribes to his fictional persona, Collins also identifies it as a mark of Idle’s gentility and develops its meaning as a class privilege in his interpolated tale” (Nayder 105). Collins parodies Dickens’ rhetoric during Thomas’ conversation with Francis

about his hatred for horses that occurs near the end of the story. Idle comically states: “Taking the horse as an animal in the abstract, Francis, I cordially despise him from every point of view” (98). His passionate hatred stems from his experience being thrown off of a horse while in poor physical health. Idle is so heated in his hatred, that Goodchild interjects and warns Thomas that “confinement to the house has begun to affect your biliary secretions. I shall go to the chemist’s and get you some physic” (98). While Collins, according to Nayder, playfully disparages Dickens’ hysteria and sensitivity around class and racial dynamics, what stands out in this scene is Goodchild’s response to Idle’s passionate declarations. He diagnoses Idle with a nervous disorder and requests the visit of a physician.

This Christmas edition is published late in the same year as the Indian Rebellion of 1857, and Dickens attempts in both the fictional works and essays he published that year to harmonize class disparities by creating a distinction between those who are British and those who are not. Collins thus parodies this posturing through his description of Idle’s intense hatred for horses. Nayder states that Collins writes “at a time when calls for retribution against the sepoy were commonplace,” so he “parodies the rhetoric used to describe them in his final section of the story” (113). Thomas Idle’s “comic musings” on the equine race echo and satirize the mania of British voices over “the mutinous Indian, [Collins] satiriz[es] the racist hysteria that reduced the sepoy to ungrateful and dangerous beasts” (113). And, indeed, as Nayder predicts, it was Collins who wrote the final moments of the novel which end on a rather hysterical meditation on horses.

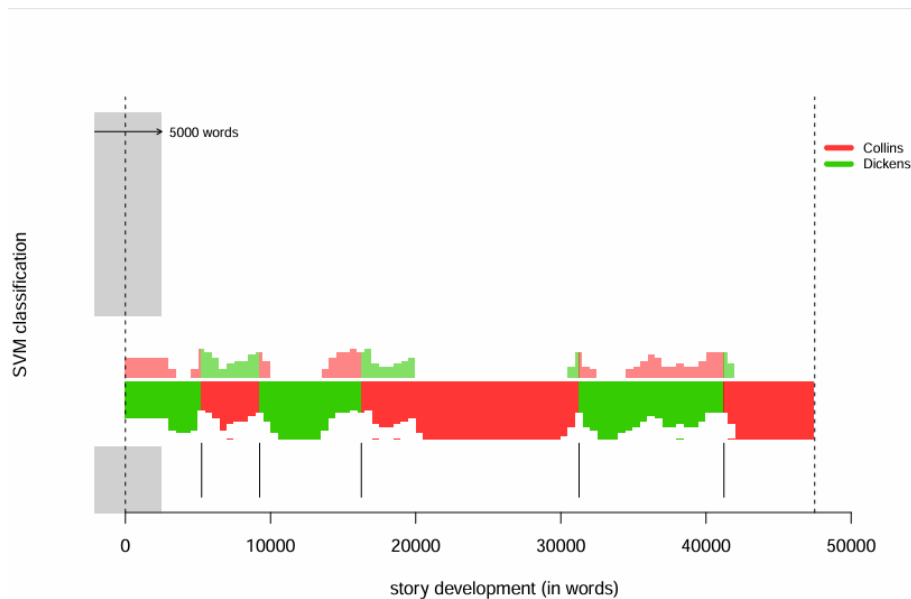
No Thoroughfare

Figure 24. Stylometric authorship attribution in Dickens' and Collins' *No Thoroughfare*, produced in R Studio Code, Fall 2025.

Written a decade after *The Lazy Tour*, *No Thoroughfare* is strikingly different from its precursor due to the major shifts in the dynamic and friendship between the two collaborators. Not only had Collins' writing style developed, but his popularity and high esteem placed him on equal footing with Dickens by the end of the decade. When Collins was approached by Dickens to help write their first two works, he was a co-author in spirit only: his name did not initially appear on either publication. This was no longer the case when Dickens approached Collins with his new novella idea. Dickens writes: "Would you like to do the next Xmas No. with me—we two alone, each taking half? Of course I assume that the money question is satisfactorily disposed of between you and Wills. Equally, of course, I suppose our two names to be appended to the performance" (qtd. in Hutton 142). In this third and final collaboration, the question of authorship and remuneration are what Dickens leads with in his pitch. Because Dickens was preparing for and then travelling to America for a tour, the discourse between the two authors is

recorded and archived, which allows us to gain a better sense of not only their creative processes but their collaborative ones.

While Dickens supplies the rising action of the story which will “culminate in a wintry flight and pursuit across the Alps” that hinges on the “horrors and dangers of such an adventure” (qtd. in Hutton 144), the stylometry in Figure 24 shows that it is Collins, this time, who writes the majority of the novel. Dickens plans out the broader strokes of plot regarding the direction of the novel, which ends with an avalanche falling on the antagonist’s head: “we shall get a very Avalanche of power out of it, and thunder it down on the reader’s heads” (qtd. in Hutton 144). Despite this supplied narrative, it is clear from the above visualization that it was Collins who dictated the major and minor plot points of the story.

The novella itself is therefore incredibly interesting to examine due to the narrative engagement with disability that blends both authors’ approaches to representing disability on more equal footing. Whereas before, disability was the butt of Dickens’ pointed jokes about Collins, in this work, disability functions in terms of both narrative structure and character delineation. To briefly summarize the plot: the story begins with a woman leaving her baby at an orphanage, only to come back later to reclaim it. Unfortunately, she does not know that this baby had already been adopted, and another child came in and was renamed with the same name her baby had been given because the orphanage reuses names. The child, Walter Wilding, grows up without knowing this, until his mother dies and he opens a winery with his inheritance. He hires the necessary staff and then is told about the adoption mix up by a housekeeper he hires who used to work at the orphanage and remembers his mother and tells him of this error. Walter, whose physical constitution is described as weak and frail, cannot handle this information and he dies so the main narrative can commence. Walter’s disability is necessary for the restoration of

the correct heir to their fortune. Disability is therefore structurally significant and forms a minor character's identity in a Dickensian fashion. Prior to Walter's death, he enlists his two friends and executors to find the true heir to his mother's inheritance and bequeath it to him—the true Walter Whiting. The main character thus emerges in the form of George Vendale, one of Walter's executors who ends up being the true Walter Wilding revealed at the story's end. Vendale falls in love with Marguerite, whose odious uncle and guardian, Obenreizer, is the villain of this story who steals from Walter before his death and tries to destroy the evidence on multiple occasions.

If Dickens' formulaic disability is used at the beginning of the novel to initiate the true hero's call to adventure, then Collins' characterization around the experiential dimensions of disability takes over by the novel's conclusion. In attempting to discover the true heir to Walter's inheritance and confirm who was responsible for stealing wine from Walter's business, Vendale treks through the Alps to meet with the wine merchants whose goods were stolen on their way to Walter's business. Obenreizer offers to go with him to throw him off course and attempts to murder him. Vendale dies at the end of the chapter in a dramatic cliffhanger, but then we are told later that he was brought back to life by Marguerite and the two confront Obenreizer who is chased off and dies under an avalanche. During his near-death experience, Vendale becomes permanently disabled due to his injuries and he will have a limp and require mobility assistance for the rest of his life. The blending of the two modes of the authors' writing demonstrates the structural elements of disability through Walter Wilding, while positioning Vendale—who begins the novel as a strapping, young, able-bodied protagonist—as entering a disabled experience by the novel's end.

Although brief, this idle tour of the collaborative works of Dickens and Collins has validated the claims of my previous chapters which examined the key differences between the authors' approaches to representing disability in their fiction. By examining their collaborative works, we can more clearly mark the differences in how each treats disability both structurally and through their character delineations. The computational tool of this chapter, though not vectorizing the language to examine the co-occurrence of words beside other words, was used to show where each author was writing in each text to further highlight the different approaches each author has to configuring disability in their fictions.

In Dickens' last known letter to Collins, he responds to an inquiry from Collins about the copyright of his work that had been published in Dickens' periodical. Dickens begins the letter, sent January 27th, 1870—just five months before the author's death—with an answer to Collins' question: "I have no hesitation in stating for your satisfaction that the copyright in any of your novels... was never purchased by the proprietors" (qtd. in Hutton 165). After referring to the attached letter which contains the information about Collins' copyright, Dickens pivots to the latter's health – "I have been truly concerned to hear of your bad attack" – but he wonders whether he should come to see Collins because he does not "want to bother [him]" (qtd. in Hutton 165). Dickens self-consciously wavers in his resolution to stay away: "Perhaps you may be glad to see me by-and-bye. Who knows? Affectionately always, Charles Dickens. Who knows?" (165-66). The bookended question once more effectively highlights the key differences related to disability between the authors. Collins, experiencing the symptoms of his disability, reaches out and looks ahead to his future publications and writing, whereas Dickens' response to Collins' severe symptoms shows disability's ability to make him waver, or pause. Even in life,

Dickens finds that disability has the power to route and re-route—seemingly structuring action in his real life as much as it does within his fiction.

Chapter Four

Disabled Temporalities at Both Ends of the Frequency Spectrum

[A]ccording to Plato, there is always a well constituted mind in a badly constituted body, an hypothesis however, which we most strenuously deny; for it follows too often, that in a deformed body there is always a deformed mind.

—Robert Huish, *The Progress of Crime*¹

In this final chapter, I examine two novels at both ends of the frequency scale for their use of the terms “cripple” and “disabled.” Using Normalized Frequency as the parameter for this study allows for a comparison between two novels of different lengths and adjusts for their comparative use of disability. The two novels are Robert Huish’s *The Progress of Crime* (1849) and Margaret Scott Haycraft’s *Humpty-Dumpty’s Silver Bells* (1888). The former is nearly 831 pages long, and the latter is just 158 pages. The longer novel uses only one of these terms a single time in its lengthy exposition of a famous murder trial in England. *The Progress of Crime* positions disability marginally and attempts to impose a strict linear totality to its narrative progression. *Humpty-Dumpty’s Silver Bells*, by contrast, constructs a didactic theology around its eponymous cripple. My analysis of these novels builds on the narratological engagement of my previous chapters, which considered the plot structure in Dickens’ fiction and the characterization of disabled characters in Collins’. In this chapter, I examine the role of disability in both its central and marginal textual positions through each novel’s use of narrative

¹ Robert Huish, *The Progress of Crime* (1849), p. 310.

temporality and emplotment—the synthesis of events configured into a story. Doing so demonstrates how the political or religious gestures made in each novel echo those found frequently across Victorian fiction to express concerns about the working class amidst a rapidly industrializing London.

As discussed in my previous chapters, Victorian realism often relies on some form of embodiment to anchor its ideology. This is one reason why the co-occurrence of class and disability appears so frequently across Victorian fiction. While social class is an ideological concept, it is felt and lived out materially through the daily toils of the physical body. Disability in narrative is often used to materialize aspects of class identity and experience within the fiction of this era. The frequency of the cripple as a character type in Victorian fiction makes room for the transfer of formless ideology into legible political messaging. The disabled body in industrial England is therefore often used by authors, like Haycraft, to make a case for social change because the disabled body becomes a synecdoche for England's social body in her work. The disabled poor are limited in their work capacity and are therefore left on the streets—visibly—or institutionalized, which, in the Victorian era, did not preclude them from becoming a social spectacle.

As the two novels this chapter analyzes are quite outside the literary canon, it is prudent to provide a brief overview of their plots before introducing my analysis. Huish's *The Progress of Crime* is a fictionalized biography of the life of Marie Manning, a woman who was hanged in London in 1849 for the murder of her lover, with her husband acting as an accomplice to the crime. The couple committed the crime with the intent to steal money from the victim, as they were both found on the run (separately) with his possessions on their persons. The novel is invested in examining the series of events that lead an individual to descend into immorality and

commit murder. Although the novel studies the roadmap to the crime committed by Manning, it also focuses on the victim of the crime, Patrick O'Connor, and makes a strong case for the moral degradation of *his* character. While the novel never justifies his murder, it does causally connect the events of his life that led to his inevitable fate of being murdered by two close friends. It details how O'Connor came into his wealth, which he had stolen and extorted from vulnerable members of society, and narrates his repeat offences of sexual assault and rape using drugs and alcohol to target naïve and unprotected young women.

Despite many events of the novel being incorrect or purely fictional (the location of Manning's birth city, for example, is wrong), the narrators, always referring to themselves as "we," assert that their information comes from various "informants" who provide the textual details of the real Marie's life. They issue a warning, however, to "those who look into the daily prints for a vera-cious statement of the life and actions of any notorious individual" to "attach their belief to about a third of what appears in print" (Huish 547-8). This warning acknowledges the monetary incentive of informants such as their "own correspondent" who is "to be paid according to the number of lines which he has written, no matter what quantity of truth they may contain" (548). Later, the narrators acknowledge how they have received such pertinent information about Marie, which was "purchased by a degradation of our-selves in being seen as the associate of such a man, and drinking with him as a bottle companion with all the familiarity of a valued acquaintance" (470). These assertions, peppered throughout the narrative, carve out space for the fictionalized retelling of Manning's life, and it is in these fictionalized contours that the narrators infuse the story with clear causality and moral didacticism.

Moral didacticism is the precise and explicit aim of *Humpty-Dumpty's Silver Bells*. The novel is unwaveringly committed to its moral message, which it uses to establish the story's

pattern early on. Published in a religious periodical, the novel aims to uplift its audience through its centring of a crippled main character, who optimistically encounters the challenges he faces as an impoverished orphan by leaning on his devout religious beliefs. Clem, nicknamed Humpty Dumpty, meets various atheists in London whom he slowly transforms into faithful disciples of God. His parents are deceased, but he is taken in by his mother's friends, who leave him in London when they cannot pay for his boat ticket to Australia, where they are moving to work. These events force Clem onto the street, where he makes various acquaintances who help him and provide him food and shelter in return for favours and work. The novel presents various figures who resist Clem's proselytizing, only to be later transformed by his devout beliefs and positive attitude in the face of his physical limitations.

My choice to focus on narrative time in this chapter unites the fields of narratology and crip studies, as queer/crip time provides an additional framework of analysis for both novels. By examining emplotment—through instances of repetition, suspension, or the singulative events of each story— notions of time and the novel's process of constructing a temporal order are revealed. This brings into focus not only repeated or singular appearances of disability within each novel, but also the intentional framing of narrative time as porous and changeable through the decisions of event sequencing that are made to delay, redirect, or speed up the representation of time. Each novel establishes its moralistic goals early on, and it is the frequent returns of narrative attention to these goals that most obviously structure the temporality of each novel, which is performed at the site of the disabled textual body in the text where references to disability proliferate. In the novel with a high normalized frequency of disability, temporal order is placed in a subordinate position to the moral didacticism of the text, which in turn creates the space for a highly flexible and adaptive modelling of narrative time within the novel. As I show

through textual examples, the narrators' frequent use of returns to earlier points in the story's time encourage reflection on the plot and create space for the narrators to apply their own moral reasoning to a situation.

After introducing time and narrative through traditional narratology, I examine how crip time reconfigures the temporality of the novel with high instances of disability to rework notions of chronology and linearity to instead prioritize moments of narrative suspension or abeyance. I argue that this suspension is in service of ameliorating the temporal tension between the linear and the cyclical. Although scholars of crip time often focus on how disability reworks or outright rejects standard notions of time, I instead posit that, in this example, crip time sits outside of the linear *and* the cyclical and bridges the gaps between these two temporal modes. Despite their vast differences, both novels work toward (either within a chapter or from the beginning to end of the novel) a known ending. For instance, *The Progress of Crime* works toward a hanging that has already occurred, and in *Humpty-Dumpty's Silver Bells*, each chapter's epigraph uses religious verse to predict the ending of the chapter at its outset. That said, the longer novel with fewer instances of disability is obsessed with drawing lines between events, whereas *Humpty-Dumpty* sits comfortably outside of mere causality to instead centre frequent returns. What the comparison of these two novels shows is that the term frequency of disability highlights the century's preoccupation with the body, labour, and how the body fits into society, which in turn acts as a temporal structuring force that grapples with inevitabilities the more that the disabled body is cited. The structure of anticipation suspends the narrative between its known ending and its present and therefore enforces a circular framework mapped onto linear narrative. While Huish is unable to curtail the tension created by his narrators' need for causal sequence against the highly cyclical mode of the novel's narration, Haycraft's novel repositions causality to centre

the function of the narrative's end or its conclusion rather than the progression or slow building of linear, causal events in their time.

The *Religious Tract Society* was responsible for the publication of Haycraft's novel and, as such, its temporality is constructed around a proselytize-able narratee who receives the prayer that the novel creates. Correspondingly, as the title suggests, Huish's novel, with a low value of normalized frequency, is insistent on imposing linearity because of its obsession with tracking the origins of crime to its conclusion at the death penalty—a conclusion that is determined and known by the reader before they begin reading. The framing of these stories, unlike the works of Dickens and Collins, does not rely on the narrative events of revelation or discovery as they are already known at the novels' outset. Suspense is therefore reframed temporally in these novels to suspension. To know the end of the novel/chapter suspends the reader between the known and inevitable ending and its narrative present. The inevitability exposes the ideological emphasis behind each novel, repositing their focus onto the social argument of the text rather than plot resolution.

Although this argument is true for both novels, the structuring of the plots is carried out with dramatically different emphasis on temporal structure. This implies that the frequency of explicit disability is relevant to matters of disability in narrative. What this chapter demonstrates is how said frequency, as well as the overt and covert framing of disability, has distinct bearings on *Humpty-Dumpty*. *The Progress of Crime* does not centre its novel on a disabled person, and in its attempt to trace immorality from its conception to violent expression it is obsessed with creating clear linear lines between events in the story. Nonetheless, the novel still interestingly ties the fates of two central characters through a “dumpy” woman whom the narrative seemingly views as disabled. Despite the woman's, and disability's, minor textual position, she is a

structurally important character who sets up the main plotline and thus brings the events of the story to their conclusion. Contrastingly, the main character of *Humpty-Dumpty's Silver Bells* is explicitly disabled, and his disability is instrumentalized in the narrative to serve and share the message of God. While the contemporaneous framing of disability, as posited by Mayhew, is the inability to perform labour, these fictions show that disabled characters are still “working” within their narrative to ground the social arguments that a novel makes. Appearing at either end of the Normalized Frequency scale in the final corpus, these two novels materialize narrative temporality in highly contrasted ways.

Computation and Character in the Novels

Normalized Frequency is a scaling principle of corpus linguistics. In AntConc, the Normalized Frequency values placed the two novels of this chapter at the highest and lowest ends of the scale due to both their comparative text size and the frequency of search terms found within the corpus. This tool scales the data within the corpus to compare corpora of different sizes. This is why these novels were found at the highest and lowest ends of this scale. *The Progress of Crime* is a longer novel that features only one of the search terms once. *Humpty-Dumpty*, on the other hand, is a much shorter novel and features the search terms frequently. In this section, I examine the different associations of the word “cripple” and “disabled” in their context in the novels. I also bring back Mayhew into this chapter, to see whether the frequency of words associated with disability changes when I alter the word list in the search terms.

When examining the word frequency of “cripple/s/d/ing” and “disabled” in both texts, it is clear through the following figure why these novels were at opposite ends of the frequency poles:

Row	FileID	FilePath	FileTokens	Freq	NormFreq	Dispersion	Plot
1	1	1888_humpydumptysilverbells_margaretscothaycraft.txt	39578	43	1086.462	0.870	
2	0	1849_theprogressofcrime_roberthuish.txt	253838	1	3.940	0.000	

Figure 25. Appearance of “cripple/s/d/ing” and “disabled” in the two novels. Produced by AntConc, Fall 2025.

While Huish’s much longer novel, containing over two hundred thousand tokens, features only one of the search terms (disabled) once, Haycraft’s shorter novel features forty-three instances of the word “cripple/s/d/ing.” The dispersion of this word is consistent throughout the novel, as well, because Clem is referred to throughout as a cripple and, as he is the central character, this word appears often. Interestingly, the term “disabled” appears only once and close to the end of the novel in *The Progress of Crime*, and it takes place at Mr. Manning’s arrest when he is “disabled” from “making any further resistance” (Huish 788). In this way, the term is not used as a correlative for physical difference but physical restraint. Its use mirrors the linear restraint also posed by the narrators despite their frequent forays into analepsis that suspend the narrative in time to provide further background that insists on the linear structure of the text.

There is indeed a tension in both novels between a chronological or linear temporality at odds with moments of narrative circuitry, but the texts approach this tension in vastly different ways. The temporality of Huish’s novel is semantically at odds with its goals. “Progress” implies the notion of a straight path, a progression of events that begin at the beginning and end at the end, which happens to be once the events of the novel have caught up to the narrative present. What I have demonstrated, however, is something quite different from this expectation. Instead, the novel features frequent moments of analepsis, which flash backward in time to account for

each character's history. Doing so highlights the origins of crime to understand its development instead of its phenomenology in representing acts of violence in the narrative present. The moments of circuitry in the novel appear to be an avoidance of the body. The temporal discordance of this novel is never perfectly rectified. Instead, the imposition of a linear order onto what is at times a cyclical narrative results in a confounding amount of moral grandstanding from the narrators in an attempt to control and correct the public's reaction to this murder. Contrastingly, Haycraft's novel is open to its narrative discordance and instrumentalizes it to evoke a moral order within the novel. The disabled Clem is stuck in the permanence of a disabled childhood that is used narratively to further the religious goals of the novel. Rather than grappling with the forward momentum of the novel against its frequent discursive repetitions, the novel instead uses Clem to merge able-bodied characters into their developmental trajectory. The temporal discordance is therefore thematized and made legible through the explicit disability at the heart of this novel.

This is not to say, however, that there is not some figuration of disability within Huish's novel. In fact, when adding in the twenty-three terms of Mayhew's from Chapter One to the search-term list, the results showed that both texts are actually *equal* in their use of these words:

Row	FileID	FilePath	FileTokens	Freq	NormFreq	Dispersion	Plot
1	1	1888_humpydumptysilverbells_margaretscotthaycraft.txt	39578	21	530.598	0.782	
2	0	1849_theprogressofcrime_roberthuish.txt	253838	21	82.730	0.721	

Figure 26. Mayhew's search terms in both texts. Produced by AntConc, Fall 2025.

The frequency of Mayhew's terms in both novels is twenty-one. This number may seem confusing when compared to the term 'cripple/s/d/ing' appearing forty-three times in the first instance, shown in fig. 25, but this is because Mayhew's term list does not include the word-ending variants to cripple, which is the most used term in Haycraft's novel. Although Huish does

not use the terms “cripple” or “disabled” frequently, there are moments of character disfigurement in his novel, and there are other characters who sustain injuries. These moments are not often focused on: the novel posits moments with the body as incidental before turning back to moralizing and imposing a linearity on the narrative. This is why even though the term frequencies are equal, the Normalized Frequency value for Huish’s novel is still much lower than for Haycraft’s. By contrast, Haycraft uses disability to emphasize Clem’s physical difference and formally enact his “labour” in the novel. In this text’s case, disabled does not mean the inability to work but rather the meaninglessness of the physical body in the grand scheme of God. In this regard, Haycraft is more intent on establishing a narrative teleology in her novel than is Huish, who wants to pause and return, and then return again, to the start of the chain that connects moments in one’s personal history to their end.

Disability and Temporality

Narrative temporality is a much-discussed feature of narratology and narrative studies. Through chronology, anachrony, and the singular and iterative events of a story, authors can exploit the gap between the text’s *fabula*—the sequence of events in a story—and its *syuzhet*—how those events are told within the story. In exploring this temporal gap, narrative studies often prioritize the examination of causality over that of chronology (Jannidis 36). Regarding this gap, David Wittenberg notes the inherent dualism of “a temporality belonging to the history... in which events take place” and “a temporality in which those same events are reconstructed and retold in a particular plot” (120). The distinction between a story and its retelling places emphasis on the construction of a plot that concatenates the story’s events, which are ultimately shaped by details such as form, reception, and history. As such, “narrative theory... is largely

occupied with developing tools to analyze precisely how story-time and discourse-time diverge and how a reader or viewer then receives such divergence within particular texts or genres” (120). While theorists such as Mieke Bal argue that these differences are only of interest to theorists deeply engaged in the study of narrative, Wittenberg argues that “narratives must always vacillate between the ideal of chronological reconstitution and the continual perversion of time” (124); readers are therefore always, if unconsciously, negotiating “very intricate and nuanced divergences of narrative time” (121). As such, rather than viewing narrative events told through various degrees of digression, anachrony, or repetition as experimental, Wittenberg argues that these are features of any narrative. Indeed, the narrative tools “employ[ed] to represent story events... are the very essence of narrative” (123). In all narratives, through all time, there is “an inherent discrepancy between temporal layers” (124).

While Wittenberg sees discrepancy as integral to all forms of narrative, Bal believes that it comes from perspective, and particularly the perspective that reforms notions of time, space, and chronology. For Bal, “[t]ime is thick and complex, not at all linear and single-stranded” (67). This truth, for her, is not just a notion of narrative but even that of daily life. Even the “day-to-day time of schedules,” she argues, “does not align with the long-term sense of time we learn mainly from history” (66). Bal asserts that this distinction can be traced in the way that “[m]onumental time denies even historical time; it aspires to eternity. At the other end of this continuum, brief moments and variations in intensity of experience cross through the regulated time of one’s daily activities” (66). Bal’s notion of variegated time, existing, she argues, in experience and the narratives that seek to represent it, aligns her closely with Paul Ricœur’s Heideggerian thinking of time. “*Time becomes human,*” Ricœur writes, “*to the extent that it is articulated through a narrative mode, and narrative attains its full meaning when it becomes a*

condition of temporal existence” (52, original emphasis). Anchoring time through experience, or meaning-making ventures such as narrativization, prioritizes notions of plotting and ordering in storytelling as markers of time that are both experiential and porous. As such, Ricœur postulates mimesis, and particularly his concept of emplotment, as a way to resolve the tension between time’s subjective experience and its objective metaphysics (53). Examining these features through action, he argues that “in action temporal structures... call for narration” (59).

Ricœur argues that the examination of a temporal structure is the smallest object of his concern because it is “most likely to be flattened out by the linear representation of time as a simple succession of abstract ‘nows’” (62). Rather, he focuses on modes of “[b]eing-‘within’-time,” which is ultimately “to reckon with time and, as a consequence of this, to calculate” (62). This calculation—of causality, of reaction, of ramification—is even embedded in our language, particularly within “the grammatical network of the verbal tenses and the highly ramified network of temporal adverbs” (62). Plot, the configuring of events in a story, and mimesis, representing and interpreting human action through narrative, thus act as the bridge between the experience of time and the objective passing of it. In the case of *The Progress of Crime*, the novel is emplotted to turn to simultaneous “nows” that co-occur but must be put in suspense so that one “now” can continue to its conclusion before the narrator goes back to address what is simultaneously occurring beside it. Ricoeur holds that, because of the dialectical tension created between the subjective experience of time and the objective passing of it, plotting and mimesis serve as the bridge between these two registers. The temporality of these novels is ordered around notions of morality that the narrators call our attention to amidst frequent diversions in the narrative. If there are gaps in linearity—done unintentionally in *Huish* but intentionally in *Haycraft*—then our own suspension of belief is aided by the search for moral adjudication

imposed onto these events. The cyclical is repaired, in Huish, through his insistent returns to the causal, while it is foregrounded in Haycraft to prioritize the development of other characters over plot resolution.

These theories of the subjective experience of time and its narrative unfolding demonstrate the various ways in which temporality is both engaged by and created within the telling of a story. The following theorists deepen this argument by positing the ways in which the time-bending experience of disability alters temporality and its experience both within narratives and within cognitive perception. Alison Kafer examines the notion of “crip time” in *Feminist, Queer, Crip* to explore the ways disability can pose “a challenge to normative and normalizing expectations of pace and scheduling” (27). Kafer argues that “[r]ather than bend disabled bodies and minds to meet the clock, crip time bends the clock to meet disabled bodies and minds” (27). Crip time is not only an affront to standard notions of time via the scheduled expectations structured around abled bodies; it also offers the disabled body reparative considerations of the future, which “has been deployed in the service of compulsory able-bodiedness and able-mindedness” (27). The particular worry here, Kafer argues, is that the working “assumption that disability cannot be a desirable location, and that it must always be accompanied by a nostalgia for the lost able mind/body... animates ‘the cure question’ so familiar to disabled people: Wouldn’t you rather be cured? Wouldn’t you like to be as you were before?” (43). “How one understands disability in the present,” Kafer argues, “determines how one imagines disability in the future; one’s assumptions about the experience of disability create one’s conception of a better future” (2). As such, Kafer asserts a desirable “crip future” or “futures that embrace disabled people” (45). This reorientation is achieved through “reimagining our notions of what

can and should happen in time, or recognizing how expectations of ‘how long things take’ are based on very particular minds and bodies” (27).

In this chapter, I extend Kafer’s thinking about crip time within culture to narrative—indeed as a form of crip narratology, or an examination of how the crip character engages with and is engaged by textual elements of the novel. I argue that crip narratology can be explored not only through the ways that characters circumvent clear linearity by narrative sidestepping (as posited by Christian Lewis and discussed in my Dickens chapter), but also how suspension as a narrative tool repositions the focus from causality to teleology—or tries to do so but fails.

The Progress of Crime: or, The Authentic Memoirs of Marie Manning

As its title suggests, Huish’s novel attempts to map a causal linearity—or “progress”—onto the life of Marie Manning, imposing this temporal structure onto the events of her early life. Specifically, the novel fixates on acquiring and creating evidence from her early life that predicts and makes legible the inevitability of her crime. The novel begins years prior to the events of her murder trial and subsequent hanging. To justify the amount of narrative exposition at the novel’s outset, the narrator states: “yet there is not a single act nor circumstance, which does not form a link of the great chain of the destiny of a human being, although in many cases it is not permitted us to discover the connexion, or the relation which one action possesses with the other” (162-63). Like Ricœur, Huish sees narrative as the tool that allows human action to be re-presented and interpreted through the positioning of events within a story. Also like Ricœur, who states that he advances an “undeniably circular” (3) argument, the narrators’ argument—despite its insistence on a straight chain—becomes circular by the following analogy: “which like the circle in the water when a pebble is thrown into it, is small at first, but gradually increases and enlarges, until

the whole surface becomes covered with its commotion” (Huish 200). Just as ripples occur in nature due to the interaction between surface tension and gravity, so too are Huish’s narrative events structured around the interaction between temporal tension and morality. The result of which is an interplay between Huish’s need for linearity that gets pulled back into moments of circularity.

It is at this juncture that the temporality of the novel hovers: between the chronological causality of the great chain of destiny and the circuitry of the expanding ripples moving out from a centre of disturbance. The wavering temporality of this novel is twofold: it imposes linearity precisely at moments that aim to avoid the physical body, and its publication and release schedule occurred almost simultaneously with newly released information about Marie Manning. The narrative “present” is constantly confused, challenged, and upended by the temporal disjuncture of the narrative’s wavering present tense. The novel’s agenda, as articulated by the narrators, is likewise wavering: “We may be accused of rather travelling out of the record in thus dilating on a circumstance which apparently has no particular influence on the life of Marie de Roux... but let it be considered that we write to instruct as well as to amuse” (162). Thus, this novel subjects readers to a mode of suspension as they wait for *the* precipitating event that will determine Marie’s life as leading to crime. The exact event is never realized, however, due to the vast amount of information the narrative collects about Marie and all the main agents upon which it focuses.

I wish to first pause over the mind that crafted the novel. Little is known about Huish. This novel was the last penny dreadful he published before his death the following year in 1850. The primary occupation of the author, when he was not writing memoirs and crime fiction, was beekeeping. According to the *Oxford Dictionary of National Biography*, Huish was an

apiculturist, and he “maintained an extensive European correspondence on beekeeping” (Showler n.p.). Despite his extensive writing on bees, his selection size consisted only of his one hive, and he made conclusions based on his observations about what was “‘normal’ for all colonies of bees” (2004). He was also an honorary secretary of the British Apiarian Society (Showler). He wrote other memoirs of notable historical and political figures, as well as some it-narratives such as *Our Grandmother’s Clock* (1842) and *Our Grandpapa’s Chest* (1850), along with a sensation thriller *The Nun of Gnadenzell* (1846). In the present novel, he follows the life of Marie Manning “from the cradle of her innocence to the grave of her guilt” (*Progress* 826). Although the narrators assert in the final pages that the husband and wife were certainly “born with immortal souls, doubtless once innocent and loving” (826), the novel is set up to detail the ways that Manning showed her criminal nature from an early age.

In *Victorian Studies in Scarlet* (1972), Richard D. Altick discusses the fervent reaction to Marie Manning’s trial and execution. Altick, however, refers to Marie as Maria and provides only a quick summary of the trial; his principal focus is on Henry Mayhew’s interest in the public’s engagement with the story. New print shops were opened to keep up with the demand of broadside pieces—a single, one-sided sheet that contained information about ongoing trials to engage public interest. Altick states that, “[a]ccording to Mayhew, the Manning murder and immediately preceding Rush affair of 1848-49,” referring to the gold rush cases related to riots in Sacramento, “were celebrated by an outpouring of 2,500,000 [broadside] pieces each” (46-47). Although Altick does not analyze Huish’s work, he attributes court cases such as Manning’s to the outpouring of broadside pieces that could hardly keep up with demand.

The events of the trial were so popular that authors such as Charles Dickens and Herman Melville attended Manning’s hanging, although they had very different reactions to it. Melville

paid extra for better viewing (Leyda 330-31), while Dickens wrote a letter to the *Times* against public executions. This letter was published after the hanging, and Huish appended it to his novel to share Dickens' thoughts. Huish also included a response from the *Times* editor vehemently disagreeing with Dickens, although Huish added no further commentary. Dickens claims that the intent of the letter is not to discuss "the abstract question of capital punishment" but to induce "the Government... to give its support to a measure making the infliction of capital punishment a private solemnity within the prison walls" rather than a public spectacle (830). Dickens worries about the "wickedness and levity of the immense crowd" (830), which he believes to be "the worst sources of general contamination and corruption" (831). Melville also remarks on the spectacle of the mob but with a very different takeaway: "the mob was brutish. All in all, a most wonderful, horrible, & unspeakable scene" (331). Within Victorian fiction, Manning was explicitly referenced in Collins' *The Woman in White* and informed the lady's maid character, Hortense, in Dickens' *Bleak House*.

In Huish's fictional account of Manning's story, the first two-hundred pages focus on Marie's early life and how it impacted her future criminality—much time and space is dedicated to the early flaws of the protagonist. The narrators ultimately conclude that "Marie had as yet been only faulty, not criminal; however, she will always appear as a lamentable example of the PROGRESS OF CRIME" (200). This emphasis on progress once more demonstrates the truer aim of the narrative to impose an order and an explanation for how Marie came to be hanged with her future husband. This early section was written before the full details of the trial had reached their conclusion. This gap leaves the narrators to remark: "We are not at present in the position publicly to state that Mrs. Manning was in reality the murderer of O'Connor" (201). Instead, what the narrators currently know is that "she was an accessory [*sic*] in the atrocious

deed, [which] cannot for a moment be questioned” (201). However, less than one hundred pages later—written after information about the trial had been released—the narrators remark with certainty that “Mrs. Manning... was the real assassin” (270).

One might assume that a writer would be called to edit earlier sections of a work once they were deemed inaccurate by the release of new information. Huish’s decision not to therefore deserves some attention. Indeed, the writing and publication schedules of this novel occurred as new information about the trial was being distributed en masse daily, creating a unique narrative progression that disrupts the illusion of a straightforward chronology in the novel. At the beginning of the next section of the text, which spends an even greater amount of time introducing Patrick O’Connor, his unfortunate Catholic upbringing, deceit, and negative characteristics, the novel follows much the same structure as in its introduction of Marie. Likewise, when the narrative introduces Frederick Manning, after page seven hundred, the novel pauses in its progress “to relate, every particular respecting him [which] cannot but be interesting to our readers” (710-11). As the novel is more interested in the idea of progress than that of sensationalism, it prioritizes each individual’s history rather than detailing the murder. In doing so, it shapes the trajectory and temporality of the novel. Rather than march forward through time, the novel is more invested in moments of frequent analepsis, to feature the “progress” of the criminal over the crime itself.

It is perhaps no surprise, then, that “disability” has the lowest value of normalized frequency in *Progress*. This penny dreadful novel is less interested in descriptions of the villain’s or the victim’s bodies and more on the individual’s history that led them to such villainy. In service of these aims, the narrative toys with its temporality through analepsis and side-stepping to prevent the reader from witnessing explicit descriptions of the body. It is often right at the

moment of encountering violence or sex that the narrator introduces further background information, or speeds the story along, to avoid explicitly detailing these scenes. For example, the narrators pause the in-progress story of Marie running away from an angry wife after she is caught in a compromising position with the woman's husband to expound on a particularly negative side to O'Connor, which is his "conduct towards women, and particularly those who had excited his sensual passions" (Huish 419). "[A] more heartless fiend," they argue, "perhaps never polluted the earth with his presence" (Huish 419). To expose his moral failings, the narrators provide an example of O'Connor's assault of Helen Simpson, the sole child of a man whose wife is an alcoholic and who introduced her daughter to alcohol too young which contributed to Helen's own addiction. O'Connor lives in the same building as Helen and her father, and he designs a plot to leave out a bottle of gin while Helen's father is away so that he can rape her when she is near unconscious because he knows she will not be able to stop or slow her intake of the gin. The novel brings us to the moment right before the violence is enacted before stopping abruptly: "the veil must here be thrown over the remainder of the scene, its catastrophe may be easily imaged" (Huish 422). Side-stepping here is done to move the plot forward hastily to avoid dallying in unsavory moments of sexual violence or, at other times in the novel where sex is consensual, explicit sexual intimacy.

The emplotment of the novel tries to force a throughline of causality onto the history of a real person. As such, the novel is invested in beginnings and in pausing moments of narration to go back and provide further expository detail on a character and their trajectory in the novel. For instance, once the early history of Marie has been exhausted, the narrative pauses and goes back in time to start at Patrick's beginning, narratively leaving Marie hanging in suspense until the backstory of O'Connor catches up to the point in time of her path crossing his in the narrative.

The narrative also suspends Marie's tale right as she is reunited with a rake and bandit who awakened her sexual desires. After going over O'Connor's history, the narrators explicitly reference the suspense that the character of Marie was left in while O'Connor's history was being detailed: "Before, however, we proceed to bring Marie de Roux again upon the stage, we will just give a deli-neation of the character and deeds of O'Connor shortly after he was appointed to the situation of gauger in the Customs" (547).

Although this novel is interested in tracing the metaphysical origins of criminality through a linear structure, its emphasis on causality and avoidance of the body pushes it into moments of anachrony. Huish's urge to isolate distinct social and personal variables that cause someone to commit murder ultimately leads to a fractured narrative temporality that hovers, disjointedly, between the need for linear causality and the chaotic cyclicity caused by frequent digressions of analepsis. This return, alongside the tension between examining the social forces of crime and the compulsive evil of an individual, create a temporal disjuncture in the novel that is never rehabilitated. Although the temporality can at times be circular, there is a correlation between the lack of explicit references to disability and the novel's obsession with linearity and teleologic framing. Unlike Haycraft, who leans into the cyclical narrative temporality of disability, Huish instead prioritizes what he perceives to be a rational tracing of crime from its origins to its end.

Humpty-Dumpty's Silver Bells: A Story Illustrating the Lord's Prayer

Published by *The Religious Tract Society* in 1888, *Humpty-Dumpty's Silver Bells* grapples with the reality of poverty, particularly the impediment it creates to an individual's ability to believe in a higher power. As with *The Progress of Crime*, this novel's title likewise introduces

its relationship to time: the novel intends to illustrate a prayer, which invokes the repetitive act of echoing fragments of or restating a full prayer. This repetition is carried throughout the novel as well, as each chapter begins with a line from the prayer that is often repeated within the chapter and establishes each chapter's theme. The narrative structure of the novel features a linear throughline that is thematically linked with the events of each episodic chapter, which typically includes a nonbeliever being inspired in some way by "Humpty Dumpty," referred to throughout this chapter as Clem. The chapters themselves build on a lyrical progression where the epigraphs at the start of the chapters complete the Lord's Prayer:

Our Father.

Which art.

In Heaven.

Hallowed be thy name.

Thy kingdom come.

Thy will be done on earth as it is in heaven.

Give us this day our daily bread.

Forgive us our trespasses.

As we forgive those who trespass against us.

Lead us not into temptation.

But deliver us from evil.

For thine is the kingdom.

And the power.

And the glory.

For ever and ever. Amen. (7–151)

Each chapter begins with an exact quote of the lord's prayer, but it also often ends with an acknowledgement of the theme being realized at the chapter's conclusion. This cyclicity is the focus of my reading, but I first introduce and contextualize the story and its author.

Little is known about Margaret Scott Haycraft (1855–1936) aside from what appears on the *At the Circulating Library* website. She was born in Newport Pagnell, Buckinghamshire, and she wrote poetry and published over thirty novels. She was published by the *Religious Tract Society*, as well as *James Hogg and Son*, *Sunday School Union*, and *Partridge*, among other periodicals. She won a limerick-writing competition hosted by the *Gentlewoman* in 1926 (Bassett). Despite her output and clear talent, however, reviews of her work in the *Spectator* are quite negative, telling in terms of the reception of the often over-wrought argumentation in her novels. One reviewer notes the “farcicality” of her prose within *The Clever Miss Jancy*, despite it being an overall “clever story” “deal[ing] with an important problem of the time” (858). Despite this farcicality, the reviewer states that Haycraft is “perfectly successful” in her writing—once she has “blown off the steam of her smartness, and settles down to her task” (858). In a *Spectator* review of her novel *Sunwood Glory*, the reviewer praises the novel for being a “fairly readable story” (474) but says “the writer's use of the historic present is to be deplored” (474). Additionally, the “caricature” created in the novel “weaken[s] the moral [of the novel] considerably” (474). What these reviews highlight is the general trend in Haycraft's writing, certainly present in *Humpty-Dumpty*, to dramatize her novels emphatically around social issues.

Humpty-Dumpty's protagonist is a young orphan boy who is disabled. I have demonstrated the frequent drawing of the eye to the site of disability in Collins' fiction in Chapter Three, but Haycraft takes a much different approach to her characters. Instead, she does not explain in detail the disability at all; we are merely told that, “alas! The child is deformed,

and beneath each little slender arm is an old crutch” (7). When a young girl visits one day and sees his deformity, she exclaims that he is just like the character in Humpty Dumpty, and the name sticks. The boy’s real name is Clem Piper, and he has a very negative reaction to this naming, but because of the young girl’s angelic beauty (9), he “[found] it impossible to contradict a young lady with blue eyes and flaxen curls” (9). Later in the novel, Clem is taken in by a sailor, and this man only refers to Clem as Tommy. Through Clem’s double renaming, the novel demonstrates the linguistic power the able-bodied characters have over the disabled one. While Clem is fundamentally marginalized in this way, the novel circumvents his complete diminishment by showing the manifold virtues of his immaterial, spiritual body. The silver bells of the novel refer to the recitation of the lord’s prayer, which “has rung in the little cripple’s ear like a peal of silver bells” (14) since his deceased mother taught it to him when he first learned to speak. Even when bells are not playing, Clem is still able to hear the bells internally, and when his fellow playmates ask what song he hears, he helps them recite “Our Father.”

The sound of the bells competes with the invading sounds of the city. “The noisy din of cabs, omnibuses, and busy street traffic,” Haycraft writes, “is echoed from the neighbouring thoroughfare... with the clamorous song of a company of men in the largest building in the alley, the Merry Masons tavern” (9–10). Here, the sounds of the urban sprawl are associated with depravity, and it is at this intersection—between the holy sound of the bells and the competing sounds of the city—that Clem understands his mission. After wondering why adults drink, he states that even if he doesn’t “know nothing,” it is his job to “work... for to make them better; I’d like to work for Jesus, I would” (11). The proximity of sound and social problems posits social ills as a contagion that can seep into the body of the unsuspecting Christian. This reading is especially pertinent when considering the backdrop of poverty in this story. Most characters

who have lost their relationship to religion are focussed on other modes of surviving that turn their attention away from religious worship. For example, one of the first characters Clem converts is an eighty-six-year-old drum maker, Anthony Trott, whom he happens to meet when he becomes lost. Anthony begins the novel a professed atheist, but he buys a bible after meeting Clem, and when he is on his death bed by the end of the novel, a priest recites prayers to him. This trajectory is representative of the general episodic structure of the novel, which focusses on various characters as they navigate reconnecting with their Christianity through their relationships with Clem. While their stories are marked by their fallibility and errors along the way, Clem rarely makes errors, is consistently devout, and rarely tempted. One exception to this is when he fights with his friend/mentee, Jimmy Watkins, who acts as a foil to test the limits and contours of Clem's devoutness. Clem finds Jimmy the night he runs away and knows him to be a thief but still offers him the larger portion of his potato to eat and tells him about prayer and their heavenly Father: "You have got a Father... God wants to be your father" (26).

Despite the beneficent relationship that Clem establishes with Jimmy early on, they are still young children, and it seems that Jimmy can push Clem's buttons in a way no other character can. For instance, when Mr. Trott offers them two jobs—one to clean and one to sell toys—the boys fight over who gets to do what. When Jimmy first suggests that he will sell the toys and Clem will clean, Clem responds immediately with frustration: "The cripple flushes in indignant vexation" (82). They do not solve the argument before parting ways "[w]ith very disagreeable feelings" (82), but they are both determined to arrive before the other the next day to claim their preferred option. Clem's typical moral righteousness slips momentarily when Jimmy hides his crutches so he can beat him to Mr. Trott's house. Clem is so angry that he shouts: "He's a mean, deceitful coward... I'll be revenged on Jim Watkins; I'll make him sorry

as ever he come creeping round, a-steeling my crutches” (84–85). It is only when a witness calls out the hypocrisy of this “Bible-reading chap” (85) displaying such intense emotions and anger that Clem realizes how out of control his feelings are, and he responds to this realization by feeling shame and going on his way to help Mr. Trott clean his windows. While reading the Bible to Mr. Trott, his voice “trembled as he read the Redeemer’s prayer... ‘Father, forgive them, for they know not what they do’” (88). While cleaning and scrubbing floors, he recites to himself, “Forgive us our trespasses, as we forgive those who trespass against us” (89), which collapses the beginning of the chapter epigraph, “Forgive us our Trespasses,” with its ending that repeats exactly, and then extends, this sentiment.

The repetitive structure of the chapters, which reiterate and build on their epigraphs, shows the ways in which temporality is both suspended and cyclical in this novel. As the novel addresses themes of poverty, found family, and community through the young boy’s ability to connect with those around him while he holds steadfast to his beliefs, the novel’s internal repetition creates an anticipation of the narrative events before they occur. As the narrative itself progresses, the cyclical pattern of the novel becomes manifest. In chapter nine, around the midway point of the novel, the events of the chapter are bookended by the same message: “As we forgive those who trespass against us” (90). By this point, the reader (most likely a young child) will know because of this signal that this chapter will be about wrongdoing and forgiveness. In this chapter, Clem hears from Mr. Trott’s neighbour that Jimmy has not sold Mr. Trott’s drums that day, and that he doesn’t seem well. Upon hearing this, Clem seeks out Jimmy right away, whom he finds sitting hunched over at St. John’s church. With very little prodding from Clem, Jimmy admits that he has stolen from Mr. Trott and used the money he made from his drums to buy cigarettes and beer. He worries that he can never go back to Mr. Trott again

because he will be locked up. Clem feels disappointment because “he had been so proud of Jimmy’s reformation” (94), which has been documented throughout the novel, but he nonetheless encourages Jimmy to be honest about his transgressions. Once more, he takes responsibility for Jimmy—“I haven’t prayed for him enough” (94)—and encourages him to come clean to Mr. Trott, even though Clem is able to supplement the spent money.

When Jimmy goes to Mr. Trott to confess and to give him Clem’s money to make up for what he spent, Mr. Trott surprises both himself and Clem by immediately forgiving him. Although the children are surprised, the reader is not, as we have been trained by the novel to anticipate a return to the beginning of the chapter by its end. This chapter closes on Mr. Trott, who echoes the words of the epigraph in his own language: “I does hope, Jimmy, you’ve asked God to forgive yer too; and be sure, if old Anthony Trott forgives yer, Him as is highest of all won’t be behindhand in pardoning of yer neither” (98). We are made to reflect on the epigraph of this chapter by its conclusion, as Mr. Trott, who has been “trespassed on,” is able to forgive the person who has done the trespassing, while redirecting attention back to a higher power. This is the same Mr. Trott who, at the beginning of the novel, did not even believe in God. The suspension of the narrative, generated by the plot moving towards a resolution already predicted by the reader, is established through the repetitive sequence of the novel’s progression, which introduces a problem that the epigraph solves by the chapter’s closure.

While this chapter rephrased and revised its epigraph, other chapters repeat it verbatim. Chapter five begins with the epigraph “Thy kingdom come” and centres the growing relationship between Clem and atheist Jack, who proves to be Clem’s hardest nut to crack. The old sailor watches the disabled child break up a fight by giving a child the last of the money he has while trying to tell them about Jesus. Halfway through the chapter, Jack asks Clem (whom he calls

Tommy) why he couldn't just let the two boys "fight it out" (50). Clem answers: "in our Sunday school one day our lesson were that prayer what Jesus taught, '*Thy kingdom come!*' and teacher said as how even we boys could help to bring about God's kingdom, if we tried to make our mates better" (50, original emphasis). The reader encounters it again near the end of the chapter: After leaving Jack, Clem visits Mr. Trott and reads to him for a bit, and when he rises to leave, he believes that he overhears Mr. Trott praying quietly to himself for the first time. The young boy "believes he is praying, for he hears the faltering words, 'Lord, remember me when Thou comest in Thy kingdom!'" (56). The repetition of this prayer establishes a pattern early in the novel, which uses the didacticism of the Christian tract to structure its plot around repetition. The narrative events focus less on the building of plot across the length of the novel to instead establish an internal beginning, middle, and end within each individual chapter that the verse is suspended between.

Here, emplotment is understood and positioned in narrative terms to be building on its repetition. Gérard Genette notes the contextual nature of repetition, wherein no "[occurrence] is completely identical to the others, solely by virtue of their co-presence and their succession, which diversify these three statements into a first, a next, and a last" (114). The "iterative narration" (116) of this novel, which often repeats certain phrases or actions from the prayer to illustrate it, builds upon its internal diegesis to form and maintain its argument. Genette states that "iterative sections are almost always functionally subordinate to singulative scenes, for which the iterative sections provide a sort of informative frame or background" (116–117). Here, however, the iterative and repetitive moments of the plot subordinate the singular, because the cyclicity of the novel is used to suspend Clem's development for the sake of the possibility of another character's progress and growth.

The temporality of the novel is therefore less invested in Clem's trajectory, or any character's development outside of their relationship to God. Although the novel is grounded in the disabling reality of poverty, its focus is on the ends—that is, conversion to Christianity—and not the means of the Christian faith. Clem is the perfect candidate for facilitating this conversion as, being a child suspended in development like the Dickensian orphan Oliver Twist (we are not and will not be asked to imagine him in a marriage plot), Clem is in an infantilized time as well, showing “the idealization of the Child as the frontier of politics” (Kafer 29).

In discussing crip time, Ellen Samuels states that crip time “sometimes... just mean[s] that we're late all the time” (para. 1), and at other times it “mean[s] something more beautiful and forgiving” (para. 1). In Clem's crip time, he is suspended and maintained in childhood to connect individuals with their own linearity. The characters in this novel are thus suspended in time *until* they reconnect with their Christian beliefs, with the exception of Clem. The best example of this is Jimmy, who meets Clem as a wayward youth living in a barrel, and then becomes housed and employed by the novel's end. Unlike Clem, who starts and ends the novel in effectively the same place, Jimmy is granted linear momentum and development *because* he has allowed Clem to reroute his life toward one of religious devotion. While “[d]isability and illness have the power to extract us from linear, progressive time with its normative life stages” (Samuels para. 5), Clem shows how disability is the thing that keeps him outside of time but that also helps him connect others back *to* normative time. Put differently, it is precisely because of Clem's disability that he can proselytize so effectively. While crip time is “a wormhole of backward and forward acceleration, jerky stops and starts, tedious intervals and abrupt endings” (Samuels para. 5), Clem is instrumentalized in the novel to get *other* characters back on track to their normative modes of linear time and progress.

While Clem may demonstrate what Kafer describes as “[c]rip simultaneity, crip concurrence” (*After Crip, Crip Afters* 418) through his ability to weave abled yet nonbelieving bodies back to their linearity, he himself remains outside of time. While the characters around him change and grow and, in the case of Mr. Trott, die, Clem remains grounded in his unchangeability and un-development. Even in this case, where the main character and crip character are one, there remains a degree of flatness to this character, despite what we might call his “temporal roundness.” The person in the novel who poses the biggest resistance to Clem’s proselytizing is Jack. Despite his affection toward Clem, Jack remains staunchly opposed to his own personal reformation. He even leaves the novel for a large section of it to go abroad sailing. Despite Clem communicating his distress over Jack’s drinking, Jack still returns home and immediately gets drunk. The result of this inebriation is that when a fire breaks out, Jack sleeps through it. Clem is so worried about Jack’s inability to care for himself that when men lay out mattresses below his window so he can jump out, Clem refuses. When the firemen arrive and climb into the window, he still refuses: “I can’t go first—I won’t; he can’t help himself at all tonight, and it’s my Mr. Jack, and he’s so strong, and brave, and kind. ‘Twould be dreadful for him to perish,—he’s worth a lot more than I am” (Haycraft 152). Despite the asserted moral inferiority of Jack throughout the novel, who is shown to be unable to stand up to his friends when they curse and get belligerent and gets drunk himself, the boy’s self-effacement in this moment shows the crux of Kafer’s assertion of the unimagined futurity for the crip child whom the author paints as willing to sacrifice himself for a drunk sailor, a sacrifice he justifies only because Jack is able bodied and therefore “worth more.” This is the final chapter in the novel, where we see just “how easily *crip time* has been reduced to, narrowed to, *more time*—more time as a way of mobilizing disabled people into productivity rather than transforming systems”

(Kafer 421). Clem is mobilized in this final chapter in service of other able-bodied characters rather than for his own growth and futurity.

While Jack is saved and unscathed, Clem is further disabled from the fire due to smoke inhalation and burns. The “hungry flames” have “scorched him sorely,” and he is made “unconscious through smoke and shock” (153). Despite the sensationalism of this scene, the novel repairs the damage by showing how the ends justify the means: not only is Jack safe, but he becomes a Christian. When Clem’s friends visit him in the hospital, they tell him that “Jack has come to himself in more senses than one... he has cried to Heaven to make him even as a little child, ‘whiter than snow,’ and to save him from the snares and pitfalls which [he]... has fallen so often” (154–55). Despite the suffering that Clem undergoes due to his severe burns and worries over how his constitution will recover from so great a shock, all including himself justify this injury because of the role it played in his mission to convert people to Christianity.

Furthermore, unlike the other characters of this novel, Clem is not able to align himself to a linear trajectory. Despite Jack trying to connect Clem to a doctor who can “cure” his disability, the doctor informs Clem and Jack that there is no use and no chance that Clem will ever be an able-bodied boy. If “disability” often contemporaneously referred to one’s inability to perform labour, the novel makes up for this by instrumentalizing Clem’s spiritual abilities: he works for God. While each character enjoyed the journey of change (i.e., they moved forward and experienced progress), Clem returns to nearly the same spot at which he started the novel, with a subtle shift. At the novel’s close, he is moving to Australia to reconnect with his adopted family who could not originally afford to bring him with them. While London was initially the city that needed his reparative spirituality, his work there is done, and the novel presents him as a missionary off to proselytize in new lands. The novel tellingly ends with the prayer: “Good

Shephard, may I sing Thy praise / Within Thy house for ever!” (158). This resounding, final “for ever” crystallizes the circularity and presumed continuity of Clem’s role within this novel, which is to be perpetually childlike and suspended.

Clem therefore materializes an inherent contradiction in the temporality of his character. He is both consistently reckoning with the instability of his physical existence amid his fears of death or further disability through poverty, illness, or injury, *and* he is immortalized within the space of the novel. The measure of his character presence is one that achieves immortality through his spiritual aspirations, which are seemingly only possible *because* of his disfigurement. The narrator does not spend time detailing or depicting exactly what is wrong with his physical body—even to the extreme that when the doctor who examines Clem tells Jack that he cannot cure him, that conversation takes place outside the narrative. Yet, despite this absence, it is clear that Clem’s disability is *the* factor that permits him such success as a “shepherd” to his growing flock in London. Amid depravity and poverty, his steadfastness to his childhood innocence allows him to connect other characters to their developmental linearity, which helps to convey the novel’s message: it is never too late to re-connect or connect with the Christian higher power. The cyclical syuzhet of the novel’s chapters is connected to a thematic linearity only through Clem, who reconciles the discordant temporalities in the novel through his disabled body.

Haycraft’s novel is structurally similar to Dickens’ fiction because of the former’s use of disability to furnish plot structure. Its emphasis, as well, on the poor in London and the occasional instances of innate goodness found within them are also resonant with the kinds of social arguments that Dickens made. Published eighteen years after Dickens’ death, this novel establishes similar kinds of flat character types whose appearance is of central narrative importance within the novel even if they are figuratively and socially marginalized. Unlike

Collins, who is more flexible about what it means to be disabled through porous examples and movements through disability, Haycraft, like Dickens, uses disability in the formation of a character *type* who provides structural narrative importance within her novels. Unlike Dickens, however, Haycraft does not use numerous moments of reversal, revelation, or fortuity to drastically change the social position of her main character. This author appears to be more realistic about the capacity for change and radical transformation of her main character. Instead, she sacrifices Clem's transformation to instead prioritize how he might transform others.

Unlike Huish, whose temporal discontinuities remain disjointed and ultimately unrepaired in his novel, this novel instrumentalizes the crip character—extracted from the figurative into the literal—to repair the discordant temporalities within it. The concrete use of disability in Haycraft's novel offers of a model of repair to re-establish the social harmony and conservatism established within her novel. Huish, on the other hand, remains doggedly uncertain, despite his attempt at narrative control, to understand and exactly pinpoint the progress and starting point of crime. *The Progress of Crime* attempts to model a linear causality with minimal instances of the physical body; *Humpty-Dumpty's Silver Bells* creates a circular narrative to foster a linear development for the able-bodied characters in the novel. Both toy with the limitations of representing simultaneity in fiction and reconcile this temporal discordance through moments of narrative suspension. The vast difference in repetition of the keywords also signals each text's relationship to linearity or circularity within their respective narratives. Suspension is the device that allows for the imagined co-occurrence of multiple events within a story. For Huish, the co-occurrence is the tracing of clear thematic throughlines in a person's individual history repeated for various characters. For Haycraft, it is the co-occurring of the verse digested within the story that plays continuously in the background—suspended—between each

event within the novel. The disabled body in her text bridges the cyclical with the causal and linear in order to work toward the fictionalized representation of simultaneity.

On Frequency and Centrality: Final Reflections

What this chapter has shown is that frequency does not always correspond with centrality. While centrality refers to the position of a character within a narrative, frequency in this chapter refers to notions of repetition. In these novels, placed at either ends of the frequency spectrum, one uses the body and one avoids it in an attempt to represent mimetic events experienced in their time. Each novel is didactic in its aims but from very different perspectives. While Huish's novel is almost scientifically attentive to making legible the cause-and-effect nature of crime, Haycraft shows the budding potential of any person, regardless of ability, when it comes to spreading the word of God. Teleology, which emphasizes endings over their proceedings, is used in these novels to provide a framework for the various disjunctions in time present in each novel. Ultimately, however, this framework proves to be in further service of the urgent didactic messaging at the heart of the novels. These reflections on temporality and emplotment return us to Woloch's assertion of the narrative labour of the minor character, who enacts and performs the social message of both Huish's and Haycraft's novels.

Fiction grapples with the inability to represent more than one event happening at the same time. As such, crip time and narrative emplotment are used to arrange events in a way not bound to strict chronology or linearity—facets of time that are suspended in the mimetic project of storytelling. In these two works, temporal suspension was used to evoke notions of narrative simultaneity. Despite the vast differences, both in terms of genre and their relationship to the

able/disabled body, each novel shows time in complex and nuanced ways that often hinge on the physical body as the meta/physical container that experiences and performs its phenomena.

Conclusion

“the human body and not the steam engine, and not even the clock, was the first machine developed by capitalism.”

-Silvia Federici, *Caliban and the Witch*¹

In this thesis, I have examined the significance of a character type that appears throughout Victorian fiction. My analysis has illustrated the various ways that these characters generate narrative momentum within their respective story worlds. Rather than examine the particular and singular instances of a protagonist and the “work” they do in their stories, my thesis instead has explored the narrative position(s) of characters who frequently appear in the margins of fiction while still aiding in its progress.

I said, in many words, what Dickens illustrates in a few. In his story, *The Haunted Man and the Ghost’s Bargain*, he introduces a working-class father who is sitting in his office surrounded by an innumerable and unnamed cluster of children who are causing havoc. They are so many in number but so seemingly insignificant to the story, that the narrator invites us, the reader, to name them—granting us power in that act: “[i]n the company with the small man, was almost any amount of small children you may please to name” (348). An em dash breaks through this statement as soon as it is uttered and undermines its own emphasis on the apparent insignificance of these children: “—at least, it seemed so; they made, in that limited sphere of action, such an imposing effect, in point of numbers” (348). Despite their volume initially

¹ Silvia Federici, *Caliban and the Witch: Women, the Body and Primitive Accumulation* (Autonomedia, 2014), p. 146, emphasis original.

contributing to their seeming insignificance, Dickens establishes a relationship between what first appears insignificant but gains importance when read against the impact of their quantity.

Just as Dickens' narrator amends his previous remark on the insignificance of these small characters, so has my thesis shown the complex interplay between ability and labour that is expressed in Victorian narratives through their frequent mention of disability. My research built upon the work of scholars who have spent decades analyzing the narrative importance of disability within Victorian fiction. I added to this important work by using methods of computation to scale up the previous research of scholars in this field. In using digital archives and digitizing texts myself, I have been able to substantiate just how frequent the appearance of disability is within Victorian fiction. Beyond quantification, my use of natural language processing tools has uncovered the grammatical relationships between disability and labour in Victorian fiction. Specifically, I have noted that the moments where disability co-occurs with class status signal important confluences of categories of identity and the body with that of labour. After using computation to reveal these important observations, I offered sustained close readings of Charles Dickens and Wilkie Collins. In attending more minutely to authors already studied for their use of disability, I added a computational dimension to validate the important work of scholars who have previously identified how language and disability are used in important ways in their respective works.

What computational tools have helped to reveal, situated alongside my close reading, is the key distinction between how Dickens and Collins render disability in their fiction. Dickens fosters a narrative engagement with disability through the long lines of plot which necessarily flattens crip characters to accommodate the narrative potential of a body re-routing or disrupting the narrative to help the story arrive at its resolution. Contrastingly, the variability of disability

and its representation in Collins' fiction rest on notions of experience that shape characters, rather than static characters shaping narrative. In both cases, disability is consistently present in the lexicon and oeuvre of the authors, regardless of whether its expression is vastly different. When comparing non-canonical works at either ends of the frequency spectrum for their mention of disability, the narrative weight of disability is further clarified. In works that feature disability intensely at their centre, we see a flattening of character but a rounding of narrative time. It is interesting, then, that the text with the fewest instances of disability's explicit mention is so hyperbolically fixated on its project of linearity and causality.

What might follow from a project of this kind is further expansion of the corpus that this study rests on. Thanks to the important documentation work of Troy J. Bassett, we know that approximately 24,000 novels were published in the Victorian era. Due to the time restraints on this project, my thesis captures only about 10% of this number. Expanding the size of the corpus would further prove, or perhaps trouble, the results of my study. The work I have already done, though, is intended to contribute to a growing archive of machine-readable texts for researchers to use in order to promote further areas of research in Victorian literature using computational means.

The crux of my argument rests on the ways that disability makes class ideologies and narrative structures legible in fiction. As more recent developments in Crip Studies acknowledge the disabling forces of capitalism, it is prudent to return to important moments in the chain (or wheel) of history that brought us to this point. The Victorian era is a particularly useful period to study in this regard. At a time when the middle class was expanding and workers' rights were consistently being mediated and re-examined, the body wavered uncertainly between its spiritual and physical resonance. In terms of computation, moreover, the Victorian era offers a clearly

delineated timeline with a comparatively distinct beginning and end. By studying the frequency of disability in over 3,000 works of Victorian fiction, in addition to the select works of authors' known for their disability narratives, this dissertation reveals a key contradiction found at the heart of Victorian fiction: that the plots that work often rely on the bodies that can't.

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Appendix A: Titles in Baseline Corpus

Description: This list includes the titles of all 2,100 novels in my baseline corpus. This list is made up of the digitized texts that I was able to access, rather than a complete capture of the 10% randomized list of all Victorian fiction that was published between 1837-1901.

1837_henriettatemple_benjamindisraeli.txt	1840_theschoolinfrance_rachelmaccrindell.txt
1837_jackbrag_theodoreedwardhook.txt	1840_thesiegeofflorence_danielmaccarthy.txt
1837_pascalbruno_alexandredumas.txt	1841_alovestorybyabushmanvoll_anonymous.txt
1837_stclairoftheisles_elizabethhelme.txt	1841_barnabyrudge_charlesdickens.txt
1837_thebivouac_williamhamiltonmaxwell.txt	1841_comictalesandsketches_williammakepeacethackeray.txt
1837_thecurateofsteinholtt_jamesflamank.txt	1841_gideongiles_thomasmiller.txt
1837_trelawneyofrelawne_annaelizabray.txt	1841_someaccountofmycousinnicholas_richardharrisbarham.txt
1837_verschoyle_anonymous.txt	1841_theengagement_anonymous.txt
1838_alice_edwardbulwerlytton.txt	1841_thefawnofspringvale_williamcarleton.txt
1838_burtonorthesieges_josephholtingraham.txt	1841_therectory_elizapaget.txt
1838_ellaortheemperorsson_camdenelizabethlambert.txt	1841_thewoodspirit_ernestcharlesjones.txt
1838_hoaryhead_jacobabbott.txt	1842_bernardleslie_williamgresley.txt
1838_nourmahal_michaeljosephquin.txt	1842_childhoodsduties_maryannserrettbarber.txt
1838_piersdegaveston_eec.txt	1842_doramelder_metasander.txt
1838_scheming_catherinegracegodwin.txt	1842_evelynhoward_anonymous.txt
1838_thecourtiersdaughter_catherinemanners.txt	1842_lifeinthewest_whmholmes.txt
1838_theglanvillefamily_anonymous.txt	1842_pauljones_pierceegan.txt
1838_thenarrativeofarthurgordonpym_edgarallanpoe.txt	1842_selfdevotion_harriettecampbell.txt
1839_littlepedlington_johnpoole.txt	1842_spiridion_georgesand.txt
1839_maxwentworth_rosamackenziekettle.txt	1842_thetwoadmirals_jamesfenimorecooper.txt
1839_solomonseesaw_johnparishrobertson.txt	1842_whichisthewiser_maryhowitt.txt
1839_talesthatmightbetruer_anonymous.txt	1842_zanoni_edwardbulwerlytton.txt
1839_thebarberofparis_pauldecock.txt	1843_adambrown_horacesmith.txt
1839_theconfessionsofharrylorrequer_charlesjameslever.txt	1843_churchclavering_williamgresley.txt
1839_thefriendsoffontainebleau_hannahdorothyburdon.txt	1843_friendorfoe_ellenpickering.txt
1840_greyslaer_charlesfennohoffman.txt	1843_marmadukewyvil_henrywilliamherbert.txt
1840_jackashore_edwardhoward.txt	1843_modernchivalry_catherinegore.txt
1840_missionarytales_maryannserrettbarber.txt	1843_phineasquiddy_johnpoole.txt
1840_preceptandpractice_theodoreedwardhook.txt	1843_thebusybody_charlottesusannaalam.txt
1840_stephendugard_williammudford.txt	1843_thedoubleduel_theodoresedgwickfay.txt
1840_thebankerlord_marianpisani.txt	1843_themisersdaughter_williamharrisonainsworth.txt
1840_thecountessofsalisbury_alexandredumas.txt	1843_themoneylender_catherinegore.txt
1840_thefatalist_nicholasmichell.txt	1843_thepastorchief_anonymous.txt
1840_theingoldsbylegends_richardharrisbarham.txt	1843_thepresidentsdaughter_fredrikabremer.txt
1840_thekingshighway_gprjames.txt	1844_arabellastuart_gprjames.txt
1840_themonkandthemarriedman_juliaratraywaddington.txt	1844_claudinemignot_maryannhartley.txt
1840_theprelate_johnfredericksmith.txt	1844_coningsby_benjamindisraeli.txt

1844_conversationswithcousinrachel_anonymous.txt
 1844_hildebrand_barbarahofland.txt
 1844_maryschweidler_johannwilhelmmeinhold.txt
 1844_shawnnasoggarth_matthewarchdeacon.txt
 1844_sirrolandashton_ladycatharinelong.txt
 1844_thebirthday_anonymous.txt
 1844_thebirthright_catherinegore.txt
 1844_theblindmanandhisguide_elizabethyouatt.txt
 1844_theborderwardens_catherinedenoonponsonby.txt
 1844_themanwithoutaprofession_charlesrowcroft.txt
 1844_themysteriesofparis_eugenesue.txt
 1844_theorphanofwaterloo_mrsblackford.txt
 1844_thevictory_matthewhenrybarker.txt
 1844_theyoungwidow_robertmackenziedaniel.txt
 1844_tomburkeofours_charlesjameslever.txt
 1844_womananenigma_mariajanemcintosh.txt
 1845_arahneil_gprjames.txt
 1845_jonathansharp_anonymous.txt
 1845_lardymary_charlesbenjamintayler.txt
 1845_lukesharp_francisedwardpaget.txt
 1845_passagesfromthelifeofadaughterathome_anonymous.txt
 1845_satanstoe_jamesfenimorecooper.txt
 1845_theastrologersdaughter_roseellenhendriks.txt
 1845_theblacksmithsdaughter_jamesmacgauran.txt
 1845_thecurateoflinwood_catherinegeorginahamilton.txt
 1845_thefortunesofthescattergoodfamily_albertrichardsmith.txt
 1845_thelovematch_henrycockton.txt
 1846_godwaycastle_henriettepaalzow.txt
 1846_peersandparvenus_catherinegore.txt
 1846_theblackmantle_jamesmalcolmrymer.txt
 1846_thecricketonthehearth_charlesdickens.txt
 1846_theeventfulepoch_nicholasmichell.txt
 1846_thefallofnansoung_adamlymburner.txt
 1846_thefemalevisitortothepoor_marialouisacharlesworth.txt
 1846_thefirstfalsestep_jamesmalcolmrymer.txt
 1846_thememoirsofafemmedechambre_countessofblessin
 1846_thenunofgnadenzell_roberthuish.txt
 1846_theransom_laurajewry.txt
 1846_thetudorsisters_anonymous.txt
 1846_wonderfulstoriesforchildren_hanschriandersen.txt
 1847_evelynharcourt_carolineleighascoigne.txt
 1847_fathereustace_francesmiltontrollope.txt
 1847_jackariel_johndavis.txt
 1847_janeeyre_charlottebronte.txt
 1847_scenesandcharacters_charlottemaryyonge.txt
 1847_theblackprophet_williamcarleton.txt
 1847_thechildrenofthenewforest_frederickmarryat.txt
 1847_thegoodgeniusthatturndeverthingintogold_augustusmayhew.txt
 1847_theoathofallegiance_annrolfe.txt
 1848_aline_catherinemariagrey.txt
 1848_aromanceofamincepie_angusbethunereach.txt
 1848_astumbleonthethreshold_marymolesworth.txt
 1848_edamortonandhercousins_mmbell.txt
 1848_nowandthen_samuelwarren.txt
 1848_ourstreet_williammackepeacehackeray.txt
 1848_sadnessandgladness_adelaugustawilhelminasidney.txt
 1848_thefamilysepulchre_theodoraelizabethlynch.txt
 1848_thefountainofarethusa_roberteyreslandor.txt
 1848_theimageofhisfather_augustusmayhew.txt
 1848_thepeasantandhislandlord_sofiamvonknorring.txt
 1848_thetwobaronesses_hanschrianderson.txt
 1849_craigclutha_georgemills.txt
 1849_kingdobbs_jameshannay.txt
 1849_thealbatross_williamhenrygileskingston.txt
 1849_thecountryandlondon_maryatkinsonmaurice.txt
 1849_thehistoryofpendennis_williammakepeacehackeray.txt
 1849_theogilvies_dinahmariecraik.txt
 1849_theprogressofcrime_roberthuish.txt
 1849_therectoryguest_catherinemariagrey.txt
 1850_adagreville_peterleicester.txt
 1850_captaincobler_thomascooper.txt
 1850_langleyschool_charlottemaryyonge.txt
 1850_leonardnormandale_charlesstuartsavile.txt
 1850_petticoatgovernment_francesmiltontrollope.txt
 1850_pleasanttalesforyoungpeople_georgemogridge.txt
 1850_ponsonby_anonymous.txt
 1850_praiseandprinciple_mariajanemcintosh.txt
 1850_theabduction_leopoldineharrietprochazka.txt
 1850_theladderofgold_robertbell.txt
 1850_themiserssecret_anonymous.txt
 1850_thepetrel_williamfisher.txt
 1850_thevaleofcedars_graceaguilar.txt
 1850_winternights_robertcaldercampbell.txt
 1851_anemigrantinsearchofacolony_charlesrowcroft.txt
 1851_calebfield_margaretoliphant.txt
 1851_francia_eclarenceshepard.txt

1851_homeishome_francesmarysibthorpe.txt
 1851_katedevereux_annehamiltonplomer.txt
 1851_lifeanditslessons_catherineannehubback.txt
 1851_madamedorringtonofthedene_williamhowitt.txt
 1851_mrsmathews_francesmiltonrollope.txt
 1851_musgrave_margaretmariagordon.txt
 1851_speculation_williamewardtheygate.txt
 1851_talesofalondonparish_henriettalouisafarrer.txt
 1851_theancientbritons_anonymous.txt
 1851_thedaughterofnight_stephenwatsonfullom.txt
 1851_thefaircarew_katherinebiggar.txt
 1851_thefate_gprjames.txt
 1851_thegentlemanindebt_williamoneilldaunt.txt
 1851_thelittlerobinsonofparis_anonymous.txt
 1851_theprofessorswife_bertholdauerbach.txt
 1852_abrilliantmarriage_emilieflygarecarlen.txt
 1852_alicerivers_maryannkelty.txt
 1852_arnoldlee_catherinedouglasbell.txt
 1852_castleavon_annemarsh.txt
 1852_edgarclifton_charlotteadams.txt
 1852_gentlemanjack_mrsgrey.txt
 1852_glenisla_harrietdrummond.txt
 1852_helenbury_emmajaneworboise.txt
 1852_jacobbendixen_meiraarongoldschmidt.txt
 1852_lenaorthesilentwoman_ellenwallace.txt
 1852_thecoriscanbrothers_thomasfrost.txt
 1852_thelifeandadventuresofkellyodwyer_marygordonrobi
 1853_akissforablow_henrywright.txt
 1853_caroline_jacobabbott.txt
 1853_charlesdelmer_eyreevanscrowe.txt
 1853_christiejohnstone_charlesreade.txt
 1853_clarastanley_anonymous.txt
 1853_countarensberg_josephsortain.txt
 1853_florencearnott_mariajanemcintosh.txt
 1853_margaretorprejudiceathome_annietinsley.txt
 1853_mynovel_edwardbulwerlytton.txt
 1853_ninaataleforthewilght_menellabutesmedley.txt
 1853_oakfield_williamdelafieldarnold.txt
 1853_robertandharold_francisrobertgoulding.txt
 1853_samslickswisesaws_ThomasChandlerHaliburton.txt
 1853_stantonrectory_sarahjanemayne.txt
 1853_stuyvesant_jacobabbott.txt
 1853_theboyhuntersreid_captmaynereid.txt
 1853_thecolonel_mrsatkyns.txt
 1853_thecuratesdaughters_hannahmariajones.txt
 1853_theexperienceoflife_elizabethmissingsewell.txt
 1853_theloverupontrial_augustalouisalyons.txt
 1853_theworkingmansway_charlesmanbysmith.txt
 1853_unclefrankshomestories_franciscwoodworth.txt
 1854_blacksamandhismaster_fannyosborne.txt
 1854_claramorison_catherinehelenspence.txt
 1854_fashionorfamine_AnnSStephens.txt
 1854_heartsease_charlottemaryyonge.txt
 1854_hideandseek_wilkiecollins.txt
 1854_hopecampbell_catherinedouglasbell.txt
 1854_lizzieleigh_elizabethgaskell.txt
 1854_sibylslittledaughter_annamariagrey.txt
 1854_sunshine_MaryAnnSerrett.txt
 1854_tempestandsunshine_maryjaneholmes.txt
 1854_theamericansathome_thomaschandlerhaliburton.txt
 1854_theboatmanofthebosphorus_elizaverefoster.txt
 1854_thebriefcareer_charleshorrocks.txt
 1854_thecurseofgold_robertwilliamjameson.txt
 1854_thedayofababyboy_elizabethsarasheppard.txt
 1854_theislandhome_richardarcher.txt
 1854_thelamplighter_mariasusannacummins.txt
 1854_theplantersnorthernbride_carolineleehentz.txt
 1854_waltertheschoolmaster_edwardamonro.txt
 1855_eldadthepilgrim_anonymous.txt
 1855_johnnymkay_anonymous.txt
 1855_ladywilloughby_marietricelatouche.txt
 1855_mammon_catherinegore.txt
 1855_sketchesoflancashirelifeandlocalities_edwinwaugh.txt
 1855_theheiressofhaughton_annemarsh.txt
 1855_theredriverhalfbreed_gustaveaimard.txt
 1855_therivalroses_elizabethmstewart.txt
 1856_alifeslessons_catherinegore.txt
 1856_bensylvestersword_charlottemaryyonge.txt
 1856_christianmelville_margaretoliphant.txt
 1856_evelynforester_margueriteagnespower.txt
 1856_harrysvacation_williamcrichards.txt
 1856_lauragay_anonymous.txt
 1856_madelineclare_colburnmayne.txt
 1856_recollectionsofasheriffsofficer_williamrussell.txt
 1856_thedaisychain_charlottemaryyonge.txt
 1856_themarriagesttlement_williamrussell.txt

1856_themysteriousparchment_johnwkirton.txt
 1856_theoldvicarage_catherineannehubback.txt
 1856_thestoryofmywarship_marycatherinejackson.txt
 1856_thetwohomes_annamariahopton.txt
 1856_whatmighthavebeen_catherinesinclair.txt
 1857_almost_annalisle.txt
 1857_darkandfair_philippeferdinandaugustederohanchabot.txt
 1857_fairyfables_edwardbradley.txt
 1857_fourphasesoflove_paulheyse.txt
 1857_glenwoodmanorhouse_estherbakewell.txt
 1857_grannyswonderfulchair_francesbrowne.txt
 1857_katherine_friedrichhacklander.txt
 1857_leavesfromthediaryofalawclerk_williamrussell.txt
 1857_lifeanditsrealities_ladychatterton.txt
 1857_northwodepriory_elleneyrecomish.txt
 1857_ruthandherfriends_anonymous.txt
 1857_thecastaways_annebowman.txt
 1857_thecurateofholycross_ernestrichardsymour.txt
 1857_theladyofglynne_juliaceciliastretton.txt
 1857_themedora_francisclaudiusarmstrong.txt
 1857_themyrtleandtheheather_AMGoodrich.txt
 1857_thenecromancer_georgewilliammacarthreynolds.txt
 1857_thepathofthejust_sabinebaringgould.txt
 1857_theramblesofarat_charlottemariatucker.txt
 1857_theroyalsisters_catherinefrancescartwright.txt
 1857_underthelimetrees_carolinefrancesricketts.txt
 1857_whitelies_charlesreade.txt
 1858_arthurblane_jamesgrant.txt
 1858_cream_charlesreade.txt
 1858_divesandlazarus_williamgilbert.txt
 1858_ethelberanger_carolinegiffordphillipson.txt
 1858_evadesmond_marymatildasmith.txt
 1858_everymanhisowntrumpeter_walterthornbury.txt
 1858_framleighhall_juliawedgwood.txt
 1858_frankmillward_williamkenrick.txt
 1858_gladysofharlech_louisamatildaspooner.txt
 1858_mylady_mrsoliphant.txt
 1858_oldgingerbreadandtheschoolboys_anonymous.txt
 1858_orphans_margaretoliphant.txt
 1858_riverbank_anonymous.txt
 1858_theadmiralsniece_edmundheathcote.txt
 1858_thehouseofcamelot_marylinwood.txt
 1858_thepoorrelation_juliaspardoe.txt
 1858_theyoungmiddy_francisclaudiusarmstrong.txt
 1859_afewoutofthousands_augustajohnstone.txt
 1859_alfredstaunton_johnstanyanbigg.txt
 1859_bentleypriory_mrshastingsparker.txt
 1859_blight_rosefoot.txt
 1859_ebbandflow_anonymous.txt
 1859_eringobragh_williamhamiltonmaxwell.txt
 1859_everyday_mrsfosterlangton.txt
 1859_faintheartneverwonfairlady_dudleycostello.txt
 1859_myfirstromanceandothertales_henryowgan.txt
 1859_sirgilbert_charleshenrybutcher.txt
 1859_theairbattle_hermannlang.txt
 1859_thedean_fannyaikinkortright.txt
 1859_theexwife_johnlang.txt
 1859_theprinceofthehouseofdavid_josephholtingraham.txt
 1859_thequeenofhearts_wilkiecollins.txt
 1859_thewatchmaker_alexandredumas.txt
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 1859_wreckandruin_kinahncornwallis.txt
 1860_castlerichmond_anthonytrollope.txt
 1860_charleynugent_janetmaughan.txt
 1860_christianprinciplesinlittletings_anonymous.txt
 1860_danesburyhouse_ellenwood.txt
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 1860_daysatmuirhead_anonymous.txt
 1860_fablesandfairytales_henrymorley.txt
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 1860_fromthepeasantrytothepeerage_bluetonic.txt
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 1860_thecountessdecharyn_alexandredumas.txt
 1860_theearlscedars_rosamackenziekettle.txt
 1860_thegreatexperiment_marymolesworth.txt
 1860_themanofthepeople_williamhowitt.txt
 1860_thepigeonpie_charlottemaryyonge.txt
 1860_thevalleyofahundredfires_juliaceciliastretton.txt
 1860_theworldsverdict_annieedwards.txt

1860_toilandtrust_claralucasbalfour.txt
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 1860_willweatherhelm_williamhenrygileskingston.txt
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 1861_auntagnes_aclergymansdaughter.txt
 1861_curiositiesofcrime_jamesmclevy.txt
 1861_evanharrington_georgemereditth.txt
 1861_littlemaggieandherbrother_janemargarethooper.txt
 1861_marthabrown_margaretagnespaul.txt
 1861_martyrstocircumstance_mariatheresalongworth.txt
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 1861_ritterbellthecripple_fairleighowen.txt
 1861_rosaswish_catherinedouglasbell.txt
 1861_shewouldbeagoverness_anonymous.txt
 1861_taleslegendsandhistoricalreminiscenes_ellenemmaguthrie
 1861_thecountessmiranda_percybolingbrokestjohn.txt
 1861_thehistoryofthegravelynfamily_ln.txt
 1861_theirishpoliceofficer_robertcurtis.txt
 1861_thesecondsociety_sophiaelizabethdemorgan.txt
 1861_thestepsisters_sarahsymonds.txt
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 1861_twolovestories_williamrussell.txt
 1861_villagemissionaries_emilysteelelliott.txt
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 1861_wheelwithintwheel_noellradecliffe.txt
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 1862_aimsandends_ccg.txt
 1862_amythornton_edwardburlend.txt
 1862_claudian_edwardamonro.txt
 1862_clintonmaynyard_frederickgeorgelee.txt
 1862_ediththecaptive_jamesmalcolmrymer.txt
 1862_ellice_ellenclayton.txt
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 1862_johnandi_matildabarbarabethamedwards.txt
 1862_johnarnold_williamwilson.txt
 1862_katharineparr_luisemuhlbach.txt
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 1862_liliansyear_anonymous.txt
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 1862_measureformeasure_mrsabchurch.txt
 1862_millicentkendrick_emmajaneworboise.txt
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 1862_roseleblanc_ladygeorgianafullerton.txt
 1862_studiesfromlife_dinahmariecraik.txt
 1862_theallens_henryjthomas.txt
 1862_thechainofdestiny_vaneiretonstjohn.txt
 1862_thefamilyatthelea_louisablake.txt
 1862_themaroon_captmaynereid.txt
 1862_theoldlibraryanditstales_elizabethmason.txt
 1862_thequeenofsavannah_gustaveaimard.txt
 1862_thesevensonsofiammon_georgeaugustussala.txt
 1862_thestaubynsofstaubyn_janetmaughan.txt
 1862_thestrengthofjudahandthevengeanceofasshur_charlesstokescarey
 1862_thetigerhunter_maynereid.txt
 1862_thewomanwiththeyellowhair_percyhfitzgerald.txt
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 1863_forbiddenfruit_mrsmayne.txt
 1863_gabriellehastings_asw.txt
 1863_giuliomalatesta_thomasadolphustrollope.txt
 1863_henrymorgan_matildahorsburgh.txt
 1863_mabelsexperience_marionelizaweir.txt
 1863_marybest_anonymous.txt
 1863_nancywimble_timothyshayarthur.txt
 1863_oonomoo_edwardsellis.txt
 1863_ourvillagegirls_hettybowman.txt
 1863_parisinamerica_edouardrenelefebrelaboulaye.txt
 1863_respectablesinners_maryisabellairwinbrotherton.txt
 1863_rosa_elizaweaverbradburn.txt
 1863_ruthmargerie_maryadenison.txt
 1863_sorrowsandjoys_wm.txt
 1863_stablesecrets_johnmills.txt
 1863_staustinscourt_anonymous.txt
 1863_stepsinthedark_hm.txt
 1863_theduchessoftrajetto_annemanning.txt

1863_theheiressandherlovers_ladychatterton.txt
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 1863_themerchantprinceandhisheir_elizabethdevauxagnew.txt
 1863_thenewscholar_anonymous.txt
 1863_therectorandthedoctorsfamily_margaretoliphant.txt
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 1864_everydaypapers_andrewhalliday.txt
 1864_fatherstirling_jamesmcgrigorallan.txt
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 1864_lostsirmassingberd_jamespayn.txt
 1864_lukeashleigh_alfredelwes.txt
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 1865_lordoakburnsdaughters_ellenwood.txt
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 1866_homeintheholyLand_elizabethannfinn.txt
 1866_jennybell_percyhfitzgerald.txt
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 1866_lordsandladies_juliaceciliastretton.txt
 1866_lydia_hermanngeiger.txt

1866_nettiesmission_juliaamathews.txt
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 1867_boundtoplease_henryspicer.txt
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 1867_capitalpunishment_johnerskineclarke.txt
 1867_christchurchdays_frederickarnold.txt
 1867_cliffordcastle_margaretmackay.txt
 1867_ernieatschool_elizabethdarbyeloart.txt
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 1867_foolishmargaret_thomaswilkinsonspeight.txt
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 1867_hiddenfire_francesbrough.txt
 1867_jessicasfirstprayer_hesbastretton.txt
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 1867_provedinthefire_williamduthie.txt
 1867_ralphclavering_williamhenrygileskingston.txt
 1867_ruthharland_wjhamilton.txt
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 1867_theflyingscud_charlesclarke.txt
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 1867_therivaldoctors_franktrollope.txt
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 1867_thetrailofblood_harryhazelton.txt
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 1868_countrycoteries_ladychatterton.txt
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 1868_secretsoftheturf_samuelbracebridgehemyng.txt
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 1868_tonicbitters_leghknight.txt
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 1870_piccadilly_laurenceoliphant.txt
 1870_puck_ouida.txt
 1870_ralfskirlaughthelincolnshiresquire_edwardpeacock.txt
 1870_robertlynne_marybridgman.txt
 1870_rupertrochester_winfredtaylor.txt
 1870_seftonhall_marycostelloaldbeck.txt
 1870_thebrownies_julianahoratieawing.txt
 1870_thecountessofglosswood_anonymous.txt
 1870_theexilesoffrance_ascotthhope.txt
 1870_theharrises_georgerobertgleig.txt
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 1870_therevdrwilloughby_maryspringwalker.txt
 1870_thesanctuary_georgewardnichols.txt
 1870_thestoryofparsonannaly_richardsinclairbrooke.txt
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1870_theyoungartist_johannchristophvonsemid.txt
 1870_veronice_franceseleanortrollope.txt
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 1871_achristmasinfourquarters_ladybarker.txt
 1871_aemilius_augustinedavidcrake.txt
 1871_caughtinthetoils_elizabethdaniel.txt
 1871_cheapjohnsauction_martinfrancismahony.txt
 1871_durntonabbey_thomasadolphustrollope.txt
 1871_episodesinanobscurelife_richardrowe.txt
 1871_eventide_albynlocke.txt
 1871_follefarine_ouida.txt
 1871_ginxsbaby_johnedwardjenkins.txt
 1871_goldthornehall_cb.txt
 1871_harrywatersandjohnheard_anonymous.txt
 1871_heroinesinobscurity_henriettakeddie.txt
 1871_inthewildsofafafricaataleforboys_williamhenrygiles
 1871_littlemen_louisamayalcott.txt
 1871_littlepusseywillow_harrietbeecherstowe.txt
 1871_norwegianstories_carolinegladstone.txt
 1871_notwoodedbutwon_jamespayn.txt
 1871_nurseellerton_anonymous.txt
 1871_patty_katharinesarahmacquoid.txt
 1871_pinkandwhitetyranny_harrietbeecherstowe.txt
 1871_rinacliffe_emilymlawson.txt
 1871_robertblakeofringwoodvol3_anonymous.txt
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 1871_talbotharland_williamharrisonainsworth.txt
 1871_talesfromfrenchhistory_phoebemfeilden.txt
 1871_theboyingrey_henrykingsley.txt
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 1871_thesilentpartner_elizabethstuartphelps.txt
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 1871_tompippinswedding_henrywilliampullen.txt
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 1872_castlecorner_louisahawtrey.txt
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 1872_hopedeferred_elizafannypollard.txt
 1872_lifeintheghetto_charlottebickerstethwheeler.txt
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 1872_menweredeceiversever_hamiltonmarshall.txt
 1872_middlemarch_georgeeliot.txt
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 1872_offparade_stephenjosephmackenna.txt
 1872_ouolduncleshome_mothercarey.txt
 1872_perplexity_williamclarkrussell.txt
 1872_phillisphil_marykeary.txt
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 1872_tendertyrants_josephverey.txt
 1872_thebookstallboyofbatherton_edwinhodder.txt
 1872_thecountessmargartheandherchildren_sarahmsclarke.txt
 1872_thelightofotherdays_emilyfeakebridges.txt
 1872_thelittleacrobatandhismother_anonymous.txt
 1872_thelittlehousekeeper_auntedith.txt
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 1872_theoldfarmhouse_matildamarypollard.txt
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 1872_thesonsofeire_fergusmaceire.txt
 1872_thespinstersofblatchington_martravers.txt
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 1872_throughhallills_langfordcecil.txt
 1872_trottysbook_Elizabethstuartphelps.txt
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 1873_avagabondheroine_annieedwards.txt

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 1873_crookedplaces_isabellamayo.txt
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 1873_florrieross_maryonley.txt
 1873_friendlyfairies_hm.txt
 1873_herfacewasherfortune_frederickwilliamrobinson.txt
 1873_hoitytoity_charlescamden.txt
 1873_hubert_jacobabbott.txt
 1873_innocent_margaretoliphant.txt
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 1873_katherinestrial_harrietparr.txt
 1873_ladycaroline_robertblack.txt
 1873_lifeunderground_acchambers.txt
 1873_lostforgold_katharineking.txt
 1873_lostgip_hesbastretton.txt
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 1873_megsprimroses_henriettamchester.txt
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 1873_mywifesearnings_johnbennett.txt
 1873_notforsaken_agnesgiberne.txt
 1873_oldkensington_anneisabellaritchie.txt
 1873_onlyawomanshair_edwardjohnbrailsford.txt
 1873_onlyeve_carolinesophialunn.txt
 1873_penelope_matildaleathes.txt
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 1873_richardbarton_carolinebray.txt
 1873_somethingtodo_louisamayalcott.txt
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 1873_thenewbaby_henrycourtneyselous.txt
 1873_thewoingot_mrsalexander.txt
 1873_truetolife_marystanley.txt
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 1874_chroniclesofcosynook_annamariahahall.txt
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 1874_conqueredatlast_fjbell.txt
 1874_darknessanddawn_anniegrant.txt
 1874_fairerthanafairy_jamesgrant.txt
 1874_gauntabbey_elizabethjlysaght.txt
 1874_horacecarleton_susannamarypauill.txt
 1874_hurricanehurry_williamhenrygileskingston.txt
 1874_judithgwynne_lislecarr.txt
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 1874_monksnorton_annemanning.txt
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 1874_oldfashionedstories_thomascooper.txt
 1874_phineasredux_anthonytrollope.txt
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 1874_Riversdale_CharlotteElizabethBowen.txt
 1874_rollinginriches_anonymous.txt
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 1874_thefolkloreofrome_rachelharriettebusk.txt
 1874_thefurcountry_julesverne.txt
 1874_themarchtocoombassie_georgealfredhenty.txt
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 1874_thestoryofdickwhittington_johnbrownemarsh.txt
 1874_thestoryofthecampaigninkabylia_emileerckmann.txt
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 1874_waitingfortidings_elizabethashurstbiggs.txt
 1874_whatkatydidnext_susancoolidge.txt
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 1876_frankmertonsonquest_susannamarypaull.txt
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 1877_lilian_geraldberesfordfitzgerald.txt
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 1877_thequeenofsheba_thomasbaileyaldrich.txt
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 1881_ahartsproblem_charlesgibbon.txt
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 1881_mrcaroli_lisbethgouchseguin.txt
 1881_ournextdoorneighbour_stellaustin.txt
 1881_oursonsanddaughters_ernestlegouve.txt
 1881_sackclothandbroadcloth_jeanmiddlemass.txt

1881_slaversandcruisers_samuelwhitchurch.txt
 1881_stanleybrereton_williamharrisonainsworth.txt
 1881_thehouseonthebridgeandothertales_charlotteelizabethbow1
 1881_themountainsspritskingdom_edwardhugessen
 1881_theoldfactory_williamburywestall.txt
 1881_theprivatesecretary_sirgeorgetomkynschesney.txt
 1881_thequeenofcoquettes_ernestwarren.txt
 1881_thevicarspeople_georgemanvillefenn.txt
 1881_thewhiterat_ladybarker.txt
 1881_visitedonthechildren_theogift.txt
 1882_afaithfullover_katharinesarahmacquoid.txt
 1882_alfredaholme_elisabethboydbayly.txt
 1882_annacavaye_sarahdoudney.txt
 1882_asapphirerich_richarddowling.txt
 1882_atyegrenegriffen_emilysarahholt.txt
 1882_BattleandVictory_CharlotteElizabethBowen.txt
 1882_bevis_richardjefferies.txt
 1882_bravelyborne_louisacarolinesilke.txt
 1882_christopher_helenshipton.txt
 1882_daisiesandbuttercups_charlotteelizabethriddell.txt
 1882_farnboroughhall_hubertasimmons.txt
 1882_grumble_thomaserskine.txt
 1882_iris_catherineemilyblancherandolph.txt
 1882_isabeaushero_esmestuart.txt
 1882_jobsonsenemies_johnedwardjenkins.txt
 1882_ladydeane_berthajaneadams.txt
 1882_loveswarfare_charlottembrame.txt
 1882_mrslorimer_lucasmalet.txt
 1882_myladyclare_elizabethdarbyeloart.txt
 1882_oneoftheoldschool_wilhelminamarthajames.txt
 1882_pattyspartner_jeanmiddlemass.txt
 1882_princesaroniswife_julianhawthorne.txt
 1882_rexandregina_emmammarshall.txt
 1882_shadowsofthepast_jessiesalloyd.txt
 1882_talbotsfolly_wbguinee.txt
 1882_thecloudwiththesilverlining_matildaannemackarness.txt
 1882_thefreres_mrsalexander.txt
 1882_thenewboyatmerriton_juliabachopogoddard.txt
 1882_theprofessorsdaughter_alberteubuleevans.txt
 1882_thestoryofmariedumont_ladypollock.txt
 1882_vicerversa_fanstey.txt
 1882_whenpapacomeshome_elizataborstephenon.txt
 1883_agreatreason_maryamhoppus.txt
 1883_anchorwatchyarns_edmunddowney.txt
 1883_anindiannecklace_robertlewis.txt
 1883_taninnocentmaiden_theogift.txt
 1883_bidmediscourse_marcycecilhay.txt
 1883_colonelannesleysdaughters_anonymous.txt
 1883_doctorclaudiusatruestory_FMariancrawford.txt
 1883_felicitas_felixdahn.txt
 1883_fortunesfool_julianhawthorne.txt
 1883_frescoes_ouida.txt
 1883_goldengifts_maudjeannefranc.txt
 1883_grumblebyhall_eleanorlloyd.txt
 1883_hardlines_hawleysmart.txt
 1883_hersailorlover_katharinesarahmacquoid.txt
 1883_ihavelivedandloved_emilyfeakebridges.txt
 1883_intheflowerofheryouth_mabelcollins.txt
 1883_joewebstersmistake_emiliesearchfield.txt
 1883_keithswife_ladyvioletgreville.txt
 1883_kingcapital_williamsime.txt
 1883_moncrieffessecondwife_lolo.txt
 1883_mybattlefield_maryannapaul.txt
 1883_natthenaturalist_georgemanvillefenn.txt
 1883_naughtymissbunny_claramulholland.txt
 1883_peeressandplayer_florencearryat.txt
 1883_portia_margaretwolfefhungerford.txt
 1883_thebankersofsthubert_sylvanusward.txt
 1883_themodernhousewife_anniethomas.txt
 1883_twsidestoeveryquestion_maudjeannefranc.txt
 1883_wanda_ouida.txt
 1883_whatsinaname_sarahdoudney.txt
 1883_whiteheather_williamblack.txt
 1883_whomnatureleadeth_monacaird.txt
 1884_abeggaronhorseback_nanniepoverodonoghue.txt
 1884_adaughteroffourtimeandotherstories_igilchrist.txt
 1884_anunwillingwitness_annettethomasinalyster.txt
 1884_beautyandthebeast_henriettakeddie.txt
 1884_betweentheacts_constancehdstocker.txt
 1884_bilihild_anonymous.txt
 1884_carlowrie_anniesswan.txt
 1884_fancyfreeandotherstories_charlesgibbon.txt
 1884_flatland_edwinabbottabbott.txt
 1884_herobjectinlife_isabellamayo.txt
 1884_incupidswars_charlesgibbon.txt
 1884_lettice_marylouisamolesworth.txt

1884_marionandaugusta_emmaleslie.txt
 1884_markdesboroughsvow_anniesswan.txt
 1884_matedwithaclown_ladyconstancehoward.txt
 1884_mitchelhurstplace_margaretveley.txt
 1884_oldransom_charleshbarstow.txt
 1884_queenamethyst_henryblunt.txt
 1884_robinrunthehedge_annettethomasina.txt
 1884_shadowedbythree_emmavandeventer.txt
 1884_sirtom_margaretoliphant.txt
 1884_thecanonswizard_jamespayn.txt
 1884_thecountesssarah_georgesohnet.txt
 1884_thelifeandadventuresofmartinchuzzlewit_charlesdickens
 1884_thelovethathepassedby_izaduffushardy.txt
 1884_theroseryfolk_georgemanvillefenn.txt
 1884_thestoryofviteau_franksstockton.txt
 1884_theyoungtrawlers_rmballantyne.txt
 1884_thornsandorangeblossoms_charlottembrame.txt
 1884_twowives_emilieflygarecarlen.txt
 1884_uphillanddowndale_edithlaxonchamberlain.txt
 1884_windandwavefulfillinghisword_harrietteemmaburch.txt
 1885_acoquettesconquest_richardasheking.txt
 1885_adividedhouse_anniesswan.txt
 1885_adogwithabadname_florencewarden.txt
 1885_adrianvidal_williamedwardnorris.txt
 1885_anineteenthcenturyhero_lauramlane.txt
 1885_byshoreandsedge_bretharte.txt
 1885_cararoma_mariamargaretgrant.txt
 1885_cassandrascasket_emmamarshall.txt
 1885_clauderusselssister_edithkenyon.txt
 1885_dianasdiscipline_charlottembrame.txt
 1885_douglasarchdale_cmkkatherinehipps.txt
 1885_forfortuneandglory_lewishough.txt
 1885_goblingold_maycrommelin.txt
 1885_goldenhorseshoes_elizabethharcourtmitchell.txt
 1885_inhisownhand_isabellabanks.txt
 1885_johnford_franksbarrett.txt
 1885_johnnyludlow_ellenwood.txt
 1885_karma_alfredpercysinnett.txt
 1885_kennethmalpine_williamgordonstables.txt
 1885_littlecaptaindick_ceciliaannejones.txt
 1885_mywifesniece_anneelliott.txt
 1885_onthewingsofthewind_henryfrith.txt
 1885_overthedown_emmamarshall.txt
 1885_philsmother_elizabemilycharlton.txt
 1885_princeotto_robertlouisstevenson.txt
 1885_rogenorth_johnbradshaw.txt
 1885_thanmanysparrows_anniecourtenay.txt
 1885_thecorsars_johnhill.txt
 1885_thecottageandthegrange_evelynwardeverettgreen.txt
 1885_thecrimeofchristmasday_peterhayhunter.txt
 1885_theheiresofwilmington_evelynwardeverettgreen.txt
 1885_thepirateisland_williamjosephcosenslancaster.txt
 1885_therevmileslatimer_lindagardiner.txt
 1885_thetwohardcastles_madelinebonavia.txt
 1885_tintedvapours_jamesmaclarencobban.txt
 1885_trixy_maggiesymington.txt
 1885_truetohimself_evelynwardeverettgreen.txt
 1885_wilbournehall_marycaumont.txt
 1886_armysocietylifegarrisontown_henriettaelizavaughnstannard.txt
 1886_asailorslass_emmaleslie.txt
 1886_bywomanswit_mrsalexander.txt
 1886_confessionsofacowardandcoquette_maryelizabethmann.txt
 1886_cradleandspade_williamsime.txt
 1886_doom_justinhuntlymccarthy.txt
 1886_drattheboys_maxorell.txt
 1886_escapedfromsiberia_henryfrith.txt
 1886_flora_anonymous.txt
 1886_fortheoldland_charlesjosephkickham.txt
 1886_hurstandhanger_maryaugustaaustenleigh.txt
 1886_inallshades_grantallen.txt
 1886_littleottie_thomasarcher.txt
 1886_livingordead_frederickjohnfargus.txt
 1886_martinffrench_johnbradshaw.txt
 1886_mathiassandorf_julesverne.txt
 1886_missjacobsenchance_rosecarolinepraed.txt
 1886_myfriendjim_williamedwardnorris.txt
 1886_patiencewins_georgemanvillefenn.txt
 1886_scapegracedick_francesmarypeard.txt
 1886_scientificromances_charleshowardhinton.txt
 1886_stbriavels_marybathurstdeane.txt
 1886_stillawifessister_aeschlotel.txt
 1886_sunderedhearts_anniesswan.txt
 1886_tempestdriven_richarddowling.txt
 1886_theboypilgrims_annebowman.txt
 1886_thedoctorschoice_emilyfoster.txt
 1886_thedragonandtheraven_georgealfredhenty.txt

1886_thefallofasgard_sirjulianstaffordcorbett.txt
 1886_thehavenunderthehill_maryjanelinskill.txt
 1886_thelatemrsnull_frankrstockton.txt
 1886_theseearchforthetalisman_henryfrith.txt
 1886_tomfinchsmonkey_johnconroyhutcheson.txt
 1886_waitingfortheprince_ladyconstancehoward.txt
 1886_whoasphilip_henrycadwalladeradams.txt
 1887_99darkstreet_frederickwilliamrobinson.txt
 1887_abordershepherdess_ameliaebarr.txt
 1887_acitygirl_margaretharkness.txt
 1887_actingonthesquare_harriettboulwood.txt
 1887_adevoutlover_carolineemilycameron.txt
 1887_agardenofmemories_margaretveley.txt
 1887_alittlehero_marriettebeadum.txt
 1887_allforthebest_emilysarahholt.txt
 1887_asearchforthemountainofgold_Wmurphy.txt
 1887_betweenmanandwife_emdavy.txt
 1887_chroniclesoftheconistonfamily_edwardgomersallcharle
 1887_daughtersofbelgravia_mrsalexanderfraser.txt
 1887_drivenbeforethestorm_gertrudeforde.txt
 1887_forhalfacrown_esmestuart.txt
 1887_hawbrookfarm_lauramlane.txt
 1887_hiddeninmyheart_dorarussell.txt
 1887_jillandjack_elizabethamydillwyn.txt
 1887_kingdiddle_hughcolemandavidson.txt
 1887_likeandunlike_maryelizabethbraddon.txt
 1887_Misscon_AgnesGiberne.txt
 1887_monaschoice_mrsalexander.txt
 1887_neckornothing_carolineemilycameron.txt
 1887_oldshipmates_claudharding.txt
 1887_overthehillsandfaraway_matildaleathes.txt
 1887_pengwillion_isabelpeyton.txt
 1887_precautions_ladmargaretmajendie.txt
 1887_reginaldvernon_williamheardhillyard.txt
 1887_revenged_edithlaxonchamberlain.txt
 1887_seesaw_kateconnor.txt
 1887_thebravestofthebrave_georgealfredhenty.txt
 1887_thecrusadeoftheexcelsior_bretharte.txt
 1887_thefairgod_lewiswallace.txt
 1887_thegayworld_josephhatton.txt
 1887_thelma_mariacorelli.txt
 1887_themaidthemonk_walterstanhope.txt
 1887_themerryman_robertlouisstevenson.txt
 1887_themysteryoftheshroud_edgarludernewelch.txt
 1887_therivaldetectives_emmavandeventer.txt
 1887_thesevenwisescholars_ascotthhope.txt
 1887_thesovereignreader_georgealfredhenty.txt
 1887_thesportofcircumstances_louisearmstrong.txt
 1887_thetwinsoul_charlesmackay.txt
 1887_thewhitesquall_johnconroyhutcheson.txt
 1887_thewilloughbycaptain_talbotbainesreed.txt
 1887_training_margaretjameson.txt
 1887_travelsintheinterior_alfredtaylorschofield.txt
 1887_unasrevenge_melvillegray.txt
 1887_underadelusion_joansaintleger.txt
 1887_yussuftheguide_georgemanvillefenn.txt
 1888_afaircrusader_williamburywestall.txt
 1888_agloriousgallop_marykennard.txt
 1888_alombardstreetmystery_henryjohnson.txt
 1888_amerechild_lbwalford.txt
 1888_auntdiana_rosanouchettecarey.txt
 1888_bonnieprincecharlie_georgealfredhenty.txt
 1888_carriedoff_esmestuart.txt
 1888_humpydumptysilverbells_margaretscothaycraft.txt
 1888_husbandandwife_mariconnor.txt
 1888_incloudland_marriettebeadum.txt
 1888_infarlohaber_williamblack.txt
 1888_inloveandhonour_ikritchie.txt
 1888_inthedashingdaysofold_williamgordonstables.txt
 1888_janverclootz_matthewstrong.txt
 1888_johngardinersneighbours_juliabachopegoddard.txt
 1888_marahuna_henrybreretonmarriottwatson.txt
 1888_outinthefortyfive_emilysarahholt.txt
 1888_reubensachs_amylevy.txt
 1888_tempted_harrietteemmaburch.txt
 1888_theblackarrow_robertlouisstevenson.txt
 1888_thefatoftheland_marylester.txt
 1888_thejewelreputation_emiliajuliaaylmergowing.txt
 1888_themediationofralphhardelot_williamminto.txt
 1888_themiddayandthemoors_rmballantyne.txt
 1888_therussiashope_anonymous.txt
 1888_thestoryofcharlesstrange_ellenwood.txt
 1888_thetranceoffitserse_alfredfitserse.txt
 1888_thevicarofredcross_sarahdoudney.txt
 1888_uptothemark_harriettboulwood.txt
 1888_withtheimmortals_fmariocrawford.txt

1889_abirdofparadise_charlesthomasclémentjames.txt
 1889_agathapage_isaachenderson.txt
 1889_ahousetolet_marylouisamolesworth.txt
 1889_alostestate_maryelizabethmann.txt
 1889_alostwife_carolineemilycameron.txt
 1889_anacrobatgirlhood_hesbastretton.txt
 1889_anotherscrime_julianhawthorne.txt
 1889_atthemomentofvictory_catherinelouisapirkis.txt
 1889_averymadworld_frankhudson.txt
 1889_awillmadeinhaste_gracestebbing.txt
 1889_blowntobits_rmballantyne.txt
 1889_captainlobe_margaretharkness.txt
 1889_caughtatlast_joyceemersonprestonmuddock.txt
 1889_clarestrong_geraldberesfordfitzgerald.txt
 1889_dorothyarden_jmcallwell.txt
 1889_fetteredforlife_franksbarrett.txt
 1889_fromshadowtolight_sirgilbertedwardcampbell.txt
 1889_herlastrun_evelinelouisamitchellforbes.txt
 1889_herownchoice_ruthlamb.txt
 1889_hewithallmyworldgoods_georgewashingtonmoon.txt
 1889_jaspersconquest_elizabethjlysaght.txt
 1889_jupiterlights_constancefenimorewoolson.txt
 1889_kilgarvie_robinafortresterhardy.txt
 1889_ladycar_margaretoliphant.txt
 1889_matedfromthemorgue_johnaugustaoshea.txt
 1889_missmeredith_amylevy.txt
 1889_mollysheroine_edithlouisafloyer.txt
 1889_numberthreewinifredplace_agnesgiberne.txt
 1889_passerose_arthursherburnehardy.txt
 1889_quicksilver_georgemanvillefenn.txt
 1889_santilario_fmariencrawford.txt
 1889_sircharlesdanvers_marycholmondeley.txt
 1889_sirjohnsward_janehunterjamieson.txt
 1889_sirludar_talbotbainesreed.txt
 1889_talesoftoday_georgerobertsims.txt
 1889_tartanandgold_byronwebber.txt
 1889_theawakeningofmaryfenwick_beatricewhitby.txt
 1889_theblackboxmurder_maartenmaartens.txt
 1889_thebloodwhiterose_benjaminleopoldfarjeon.txt
 1889_thecrimeofkeziahkeene_josephineelizabethcampbell.txt
 1889_thecunningwomansgrandson_charlottemaryyonge.txt
 1889_thefishermansdaughter_florencesophiamontgomery.txt
 1889_thegoldensilence_emmammarshall.txt
 1889_thegreatwarsyndicate_franksstockton.txt
 1889_thehalfsisterssecret_fortuneduboisgobey.txt
 1889_thelocket_maryamhoppus.txt
 1889_themissingman_bernardcapes.txt
 1889_thepariah_fanstey.txt
 1889_theprettysisterofjose_franceshodgsonburnett.txt
 1889_thescottsofbestminster_victoriabaker.txt
 1889_thesplendidpur_arthurthomasquillercouch.txt
 1889_thewildruthvens_susanrowleyrichmondlee.txt
 1889_thewingofazrael_monacaaird.txt
 1889_theyarlsyacht_jessiemargaretedmonstonsaxby.txt
 1889_vashti_augustajaneevans.txt
 1889_wildandweird_sirgilbertedwardcampbell.txt
 1889_witheverythingagainsther_cuthbertlarking.txt
 1889_youngmrainsliescourtship_francischarlesphilips.txt
 1890_ahardynorseman_ednalyall.txt
 1890_anirishdecade_enoble.txt
 1890_anunrulyspirit_emiliajuliaaylmergowing.txt
 1890_anunwillingwife_aliceclifton.txt
 1890_ashes_jameshumenisbet.txt
 1890_astrangewooing_charlesgibbon.txt
 1890_atthemercyofiberius_augustajaneevans.txt
 1890_averyyoungcouple_benjaminleopold.txt
 1890_awomanoftheworld_francesmabelrobinson.txt
 1890_blindjustice_helenmathers.txt
 1890_castashore_esmestuart.txt
 1890_casteandcreed_fannyemilypenny.txt
 1890_claudeandclaudia_maryemmamartin.txt
 1890_cousinned_louisamarygray.txt
 1890_dramasoflife_georgerobertsims.txt
 1890_dulciedelight_jenniechappell.txt
 1890_exilesoffortune_williamgordonstables.txt
 1890_forsomebodysake_edithstewarddrewry.txt
 1890_fredasfolly_margaretscotthaycraft.txt
 1890_gettirtheoutlaw_sabinebaringgould.txt
 1890_haroldsfriends_caburnaby.txt
 1890_itmighthavebeen_emilysarahholt.txt
 1890_justimpediment_richardpryce.txt
 1890_ladybaby_dorotheagerard.txt
 1890_ladydobbs_emilymarionharris.txt
 1890_lucinda_georgefrederickwhite.txt
 1890_misadventure_williamedwardnorris.txt
 1890_mrbryantsmistake_helenhestercolvill.txt

1890_oliverlangtonsward_evelynwardeverettgreen.txt
 1890_rachland_wbgilpin.txt
 1890_silkentreads_haroldwilliams.txt
 1890_sketchesfrombohemia_sjadairfitzgerald.txt
 1890_theblindnessofmemoryearle_charlesthomasclémentjames
 1890_thechildrenofthecastle_marylouisamolesworth.txt
 1890_thefolksofferleigh_emilyfoster.txt
 1890_theforesakeninn_annaatherinegreen.txt
 1890_thegoldenlake_williamcarletondawe.txt
 1890_thehammer_alfredjohnchurch.txt
 1890_theheiroftreherne_augustinedavidcrake.txt
 1890_thekeeperofthekeys_frederickwilliamrobinson.txt
 1890_thelandilovebest_katharinetynan.txt
 1890_themanfrommanchester_joyceemersonprestonmuddock
 1890_theminersright_rolfboldrewood.txt
 1890_themomentafter_robertwilliamsbuchanan.txt
 1890_theperilofrichardpardon_benjaminleopoldfarjeon.txt
 1890_theprincessotillia_maryemmartin.txt
 1890_thescudamores_francischarlesphilips.txt
 1890_theworldsdesire_hriderhaggard.txt
 1890_twiceborn_alfredernestknight.txt
 1890_twofalsemoves_jeanmiddlemass.txt
 1890_twolittlefortunehunters_florenceedithburch.txt
 1890_wetwoatmontecarlo_albertdresdenvandam.txt
 1890_whoisonedhettyduncan_joyceemersonprestonmuddo
 1890_withleevinvirginia_georgealfredhenty.txt
 1890_withoutathought_jenniechappell.txt
 1890_zebel_lilliecrane.txt
 1890_zoe_evelynwhitaker.txt
 1891_adomesticexperiment_sarahgrand.txt
 1891_alittlerebel_margaretwolfehungerford.txt
 1891_anamericangirlinlondon_sarajeanneduncan.txt
 1891_aprils lady_margaretwolfehungerford.txt
 1891_aroalphysician_virginiaawalesjohnson.txt
 1891_bellbarry_richardasheking.txt
 1891_caesarscolumn_ignatiusloyoladonnely.txt
 1891_climbingthehill_anniesswan.txt
 1891_drandmrsgold_edithabarnett.txt
 1891_drumanyswife_morjokai.txt
 1891_ednorwhitlock_highmaccoll.txt
 1891_ericbrighteyes_hriderhaggard.txt
 1891_estherpentreath_josephhenrypearce.txt
 1891_firtreefarm_evelynwardeverettgreen.txt
 1891_hefellamongthieves_davidchristiemurray.txt
 1891_howenglandbecamearepublic_johnstloestracey.txt
 1891_inthedaysofmozart_lilywatson.txt
 1891_It happened yesterday_FrederickMarshall.txt
 1891_johnshermindhoya_williambutleryeats.txt
 1891_matthewtindale_augustaavartysmith.txt
 1891_moina_emmavandeventer.txt
 1891_mrchainessons_williamedwardnorris.txt
 1891_mrjocko_josephfogerty.txt
 1891_ofthisdeath_josephineelizabethcampbell.txt
 1891_onlyashadow_davidchristiemurray.txt
 1891_ourfellowsatmarks_waltercharlesrhoades.txt
 1891_peggysperversity_mrsconney.txt
 1891_poorandplain_maryannseamer.txt
 1891_robertmilligansdifficulties_williamadamson.txt
 1891_scarletfortune_henryherman.txt
 1891_secretsofaprivateenquiryoffice_elizabethburgoyneecorbett.txt
 1891_stevenvigil_katemarioncordeux.txt
 1891_sydbelton_georgemanvillefenn.txt
 1891_thebluepavilions_arthurthomasquillercouch.txt
 1891_thecrimsonchair_richarddowling.txt
 1891_thegreatshowinkobolland_franksstockton.txt
 1891_thelastofthefenwickes_helenshipton.txt
 1891_thequietmrsfleming_richardpryce.txt
 1891_theseedshesowed_emmaleslie.txt
 1891_thetrialofparsonfinch_somervillegibney.txt
 1891_thricepastthepost_hawleysmart.txt
 1891_toldaftersupper_jeromekjerome.txt
 1892_achildoftheprecinct_sarahdoudney.txt
 1892_adebtofhonour_mabelcollins.txt
 1892_aknightofthewhitefeather_jessiecatherinecouvreur.txt
 1892_aneastlondonmystery_adelinesergeant.txt
 1892_anorthcountrycomedy_matildabarbarabethamedwards.txt
 1892_apairoforiginals_evelynwardeverettgreen.txt
 1892_archiecarew_jfrancis.txt
 1892_awomansambition_henrycresswell.txt
 1892_awomansword_doramjones.txt
 1892_barbaradering_amelielouiserives.txt
 1892_bertloydsboyhood_jamesmacdonaldoxley.txt
 1892_bristolbells_emmammarshall.txt
 1892_cousincinderella_veronicaking.txt
 1892_dianatrelawny_margaretoliphant.txt
 1892_drcampionspatient_williamgeorgewaters.txt

1892_etelkasvow_dorotheagerard.txt
 1892_forloveandhonour_frankbarrett.txt
 1892_fromonegenerationtoanother_hughstowellscott.txt
 1892_inandoutofthepigskin_georgefrederickunderhill.txt
 1892_inthegripofthelaw_joyceemersonprestonmuddock.txt
 1892_jeandekerdren_jeanneschultz.txt
 1892_Jillflowergirl_ElizabethThomasinaMeade.txt
 1892_labellaandothers_egertoncastle.txt
 1892_littlequeenie_emmamarshall.txt
 1892_missmerewethersmoney_thomascobb.txt
 1892_monamcleanmedicalstudent_margaretgeorginatodd.txt
 1892_myflirtations_ellahepworthdixon.txt
 1892_norwifenormaid_margaretwolfehungerford.txt
 1892_notallinvain_adacambridge.txt
 1892_oftheworld_emilyfakebridges.txt
 1892_once_susanrowleyrichmondlee.txt
 1892_RandallDavenant_FredrickWarne.txt
 1892_takenathisword_walterraymond.txt
 1892_theadventuresofsherlockholmes_arthurconandoyale.txt
 1892_thebillsburyelection_rudolphchamberslehmann.txt
 1892_thegrandchaco_georgemanvillefenn.txt
 1892_theheirpresumptiveandtheheirapparent_margaretoliphant
 1892_theislandoffantasy_fergushume.txt
 1892_thelovedreamofgettyfenning_sarahdoudney.txt
 1892_themerchantschildren_eleanorstredder.txt
 1892_themysteryofstdunstans_thomaswright.txt
 1892_theseretofthemagian_andrelaurie.txt
 1892_thesilentsea_catherinededithmacauleymartin.txt
 1892_thestoryoftwochurchwardens_josephclarke.txt
 1892_throughallthechangingscenesoflife_sabinebaringgould
 1892_throughpaintopeace_sarahdoudney.txt
 1892_toldintheverandah_dempsterheming.txt
 1892_vanbibber_richardhardingdavis.txt
 1892_whatwearecomingto_mileslestrange.txt
 1892_whenilivedinbohemia_fergushume.txt
 1892_wilfridclifford_edithkenyon.txt
 1893_adeadmansstep_emmavandeventer.txt
 1893_aliceoftheinn_johnwaltersherer.txt
 1893_amerecipher_maryangeladickens.txt
 1893_aneastervacation_moiraoneill.txt
 1893_athirdperson_bithiamarycroker.txt
 1893_barncraig_gabrielsetoun.txt
 1893_biblenoel_harrietteemmaburch.txt
 1893_byahimalayanlake_edithecuthell.txt
 1893_catharinefurze_williamhalewhite.txt
 1893_chidiocktichbourne_marcusclarke.txt
 1893_disinherited_henrycresswell.txt
 1893_drbrunoswife_jessiekerrlawson.txt
 1893_drpaulstheory_alicemangoldtdiehl.txt
 1893_grislygrisell_charlottemaryyonge.txt
 1893_heatherandsnow_georgemacdonald.txt
 1893_highflyerhall_sirrandalhowlandroberts.txt
 1893_hiswifessoul_josephfitzgeraldmolloy.txt
 1893_ivangreetsmasterpiece_grantallen.txt
 1893_listyelandsmen_williamclarkrussell.txt
 1893_ropesofsand_robertedwardfrancillon.txt
 1893_rosamondsstory_inagarvey.txt
 1893_sailho_georgemanvillefenn.txt
 1893_sevenstories_heleneeagingold.txt
 1893_somemarriedfellows_susannacarnegievenn.txt
 1893_spindlesandoars_annieholdsworth.txt
 1893_squirehellman_juhaniaho.txt
 1893_stanhurst_elizabethmaryalford.txt
 1893_stmervyns_jessiefearonarmstrong.txt
 1893_thatmrssmith_henriettaelizavaughanstannard.txt
 1893_thecastleofthecarpathians_julesverne.txt
 1893_thegreatshowandbeyondthecity_arthurconandoyale.txt
 1893_thelastsentence_maxwellgray.txt
 1893_themarplot_sidneyroyselysaght.txt
 1893_themaskedvenus_henryrichardsavage.txt
 1893_theplaceofdreams_williamfrancisbarry.txt
 1893_thequickeningofcaliban_sirjosephcomptonrickett.txt
 1893_therecipfordiamonds_charlesjohncutcliffehyne.txt
 1893_thereddiamonds_justinmccarthy.txt
 1893_theredhousemyster_margaretwolfehungerford.txt
 1893_thesquireofbratton_francesmmarshall.txt
 1893_theswingofthependulum_francesmarypeard.txt
 1893_throughanothermanseyes_eleanorholmes.txt
 1893_turfandveldt_dalrymplejamesbelgrave.txt
 1893_twixtthelights_williamwilthewfenn.txt
 1893_whitepoppies_maykendall.txt
 1893_withoutdogma_henryksienkiewicz.txt
 1894_acrosstexas_edwardsellis.txt
 1894_adaughteroftheking_louisaalicebaker.txt
 1894_adoctorindifficulties_francischarlesphilips.txt
 1894_afoolishmarriage_anniesswan.txt

1894_againstodds_emmavandeventer.txt
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 1894_anuncannygirl_mariemsadleir.txt
 1894_astudyincolour_augustazeliafraser.txt
 1894_atsocietysexpense_algernongissing.txt
 1894_avisittofreeland_theodorbartzka.txt
 1894_beyondtheice_georgereadmurphy.txt
 1894_bloodisthickerthanwater_geoffreydanyers.txt
 1894_brunotheconscript_marielouisehutcheson.txt
 1894_claudia_francescourtenaybaylor.txt
 1894_davidpannell_maryamhoppus.txt
 1894_dickwylder_richardpenderel.txt
 1894_doreen_ednalyall.txt
 1894_edwardellis_thegreatcattletrail.txt
 1894_gooddamefortune_mariaalicehoyer.txt
 1894_hollyberryjanet_maggiesymington.txt
 1894_intheshes_florenceeverne.txt
 1894_intheyearofjubilee_georgegissing.txt
 1894_loveinidleness_fmariocrawford.txt
 1894_missuraca_evelynwardgreen.txt
 1894_myladydimple_lilliecrane.txt
 1894_noherothanaman_anniethomas.txt
 1894_onlyashilling_maryannseamer.txt
 1894_ouralmaanaustralianstory_henrygoldsmith.txt
 1894_ourmanifoldnature_sarahgrand.txt
 1894_posterestante_cyargreaves.txt
 1894_ralphclifford_georgerobertwynne.txt
 1894_sevenxmaseves_clograves.txt
 1894_theadventures_annieedwards.txt
 1894_theandersons_agnesgiberne.txt
 1894_thebestofhersex_fergushume.txt
 1894_theburningmist_johngeorgeleigh.txt
 1894_thedaughtersofdanaus_monacaird.txt
 1894_theendingofmyday_elizamargaretvonbooth.txt
 1894_thegirlsofcliffschool_sgracetoplis.txt
 1894_thegreatcattletrail_edwardellis.txt
 1894_thehighwayofsorrowatthecloseofthe19thcentury_hesbastrett
 1894_thehusbandofonewife_susannacarnegievenn.txt
 1894_theincastreasure_ernestglanville.txt
 1894_thekindnessofthecelestial_barrypain.txt
 1894_themaskandtheman_percyandreae.txt
 1894_themysteryoftheruesoly_honoredebalzac.txt
 1894_theparasite_arthurconandoye.txt
 1894_thepostmansdaughterandotherales_henryherman.txt
 1894_theprincessofalaska_henryrichardsavage.txt
 1894_theprodigalsandtheirinheritance_margaretoliphant.txt
 1894_thestoryofsonnysahib_sarajeanneduncan.txt
 1894_theunbiddenguest_ernestwilliamhornung.txt
 1894_venturedinvain_reginaldernestsalwey.txt
 1894_winifredmount_richardpryce.txt
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 1895_ahheartake_florencearryat.txt
 1895_aloveroftheday_anniethomas.txt
 1895_anadventurerofthenorth_sirgilbertparker.txt
 1895_apliablemarriage_annamariapickering.txt
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 1895_aquestionoffaith_lilydougall.txt
 1895_astreetinsuburbia_edwinwilliampugh.txt
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 1895_atthesignoftheguillotine_edwardharoldspender.txt
 1895_awhirlasunder_getrudeatherton.txt
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 1895_celibates_georgemoore.txt
 1895_christiaan_gnorway.txt
 1895_cryingforthelight_jamesewingritchie.txt
 1895_diplomaticdisenchantments_edithjaffraybigelow.txt
 1895_fifteenhundredmilesanhour_charlesdixon.txt
 1895_gallia_menimurielldowie.txt
 1895_gatheringclouds_fredericwilliamfarrar.txt
 1895_inahallowofthehills_bretharte.txt
 1895_inthesmokeofwar_walteryaymond.txt
 1895_lucilla_augustazeliafraser.txt
 1895_marriedtoorder_esmestuart.txt
 1895_missionoffearllavender_johndavidson.txt
 1895_olaftheglorious_robertleighon.txt
 1895_rustofgold_francisprevost.txt
 1895_scyllaorcharybdis_rhodabroughton.txt
 1895_soldiertheifspydetective_joyceemersonprestonmuddock.txt
 1895_stella_charleshowardhinton.txt
 1895_susannah_maryelizabethmann.txt
 1895_theadventuresofshipsdoctor_morleyroberts.txt
 1895_theadventuresofcaptainhorn_frankrstockton.txt

1895_thecomedyofcecilia_carolinejanetfothergill.txt
 1895_thecrackofdoom_robertcromie.txt
 1895_thedesireofthemoth_ellenallport.txt
 1895_thefortunesoffrankfairfield_matthewhenrybarker.txt
 1895_thegrasshoppers_cecilysidgwick.txt
 1895_theheartofman_silaskittohocking.txt
 1895_thehonourofsavelli_sidneykilnerlevettyeats.txt
 1895_theinfant_frederickwicks.txt
 1895_thelittlehuguenot_maxpemberton.txt
 1895_thelittleplainwoman_lilianstreet.txt
 1895_themountainlovers_williamsharp.txt
 1895_thepathintheravine_edwardsellis.txt
 1895_theprofessorsexperiment_margaretwolfehungerford.txt
 1895_theschoolshonourandotherstories_charlesharoldavery.txt
 1895_thestarkmunroletters_arthurconandoye.txt
 1895_thethreeimposters_arthurmachen.txt
 1895_theworstwomaninlondon_francischarlesphilips.txt
 1895_throughthestorm_emilysarahholt.txt
 1895_togreenlandandthepole_williamgordonstables.txt
 1895_transition_emmafrancesbrooke.txt
 1895_vanished_davidker.txt
 1895_wallabyhill_marybradfordwhiting.txt
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 1895_withfeetofclay_alicemarydale.txt
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 1896_amanandawoman_stanleywaterloo.txt
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 1896_anelectedprivilege_maggieswan.txt
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 1896_astudyinshadows_williamjohnlocke.txt
 1896_atthesignofthecrosskeys_paulcreswick.txt
 1896_awellmeaningwoman_clograves.txt
 1896_awomanintervenes_robertbarr.txt
 1896_awomanwithahistory_weedongrossmith.txt
 1896_beyondatonement_arthurstjohnadcock.txt
 1896_comediesofcourtship_anthonyhope.txt
 1896_cotandcradlestories_catharinepartrail.txt
 1896_crownandanchor_johnconroyhutcheson.txt
 1896_cynthia_leonardmerrick.txt
 1896_doctordarchswife_florencewarden.txt
 1896_doctornikola_guyboothby.txt
 1896_dorisandI_johnstafford.txt
 1896_fatien_anniemarypiercy.txt
 1896_floatingisland_julesverne.txt
 1896_goddessthree_daisyhughpryce.txt
 1896_greymantleandgoldfringe_davidstorrarmeldrum.txt
 1896_harlowsideal_emilyfeakebridges.txt
 1896_herpointofview_gertrudeminnierobins.txt
 1896_hishonorandalady_sarajeanneduncan.txt
 1896_ia_arthurthomasquillercouch.txt
 1896_inthecradleofthenorthwind_bessiemarchant.txt
 1896_inthegipsiesvan_emmaleslie.txt
 1896_juanitacarrington_adamariajocelyn.txt
 1896_kingforasummer_edgartpickering.txt
 1896_kingsofthesea_jameshumenisbet.txt
 1896_maggieslifework_jeanieferry.txt
 1896_oldmrtredgold_margaretoliphant.txt
 1896_pinchesofsalt_edmunddowney.txt
 1896_revenge_robertbarr.txt
 1896_ringorushes_shanbullock.txt
 1896_rome_emilezola.txt
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 1896_thebondofblood_robertedwardtrestonforrest.txt
 1896_thecareerofcandida_emilymorsesymonds.txt
 1896_thecourtshipofmorricebuckler_aewmason.txt
 1896_thedisappearanceofgeorgedriffell_jamespayn.txt
 1896_thedukesward_doramjones.txt
 1896_thefearsomeisland_albertkinross.txt
 1896_thefiddlerofcarne_ernesthys.txt
 1896_thegleamingdawn_jamesbaker.txt
 1896_theherbmoon_johnliverhobbes.txt
 1896_theislandofdrmoreau_hgwells.txt
 1896_theluckiestmanintheworld_maryjemimaalbert.txt
 1896_theluckiestofthree_francischarlesphilips.txt
 1896_themillersniece_henrywilliamlucy.txt
 1896_theminerscup_Natgould.txt
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 1896_therobeoflucifer_fredmerrickwhite.txt
 1896_thesportofstars_algernongissing.txt
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 1896_thestoryofmauricelestrange_georgewilliamthomsonmond.txt
 1896_thestrangestoryofmylife_henriettaelizabethvaughanstanford.txt
 1896_thetowerofghilzan_henrymartineaugreenhow.txt

1896_thewardlaws_ermindarentoulesler.txt
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 1896_wisdomsfolly_annievictoriadutton.txt
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 1897_ahousefulofrebels_waltercharlesrhoades.txt
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 1897_aladofmettle_natgould.txt
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 1897_ananxiousmoment_margaretwolfehungerford.txt
 1897_anoddexperiment_hannahlynch.txt
 1897_arichmansdaughter_charlotteelizabethriddell.txt
 1897_aroseofyesterday_fmariocrawford.txt
 1897_asinlessinner_maryhfolkard.txt
 1897_aspotlessreputation_dorotheagerard.txt
 1897_atriptovenus_johnmunro.txt
 1897_atthetailofthehounds_marykennard.txt
 1897_becksidelights_johnackworth.txt
 1897_blindbats_margaretbessiecross.txt
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 1897_captaincastle_williamcarletondawe.txt
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 1897_gentlemangeorge_maryemmamartin.txt
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 1897_goodmrshypocrite_Elizamargaretvonbooth.txt
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 1897_judyajilt_mrsconney.txt
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 1897_lizalambeth_wsomersetmaugham.txt
 1897_lochinvar_srcrockett.txt
 1897_meglangholme_marylouisamolesworth.txt
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 1897_missmerivalessmistake_amykeyclarke.txt
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 1897_mylordduke_ernestwilliamhornung.txt
 1897_pretymichal_morjokai.txt
 1897_sheilahmcleod_guyboothby.txt
 1897_stapletonsluck_emmaelliot.txt
 1897_symphonies_georgeegerton.txt
 1897_tangledthreads_esmestuart.txt
 1897_thataffairnextdoor_annakatherinegreen.txt
 1897_theapplesofsin_coulsonkernahan.txt
 1897_thebethbook_sarahgrand.txt
 1897_thechroniclesofmichaeldanevitchoftherussiansecretservice_joyce_kempson.txt
 1897_thedorringtondeedbox_arthurmorrison.txt
 1897_thefalloffastar_sirwilliammagnay.txt
 1897_thefascinationoftheking_GuyBoothby.txt
 1897_theflightoftheeagle_standishjamesogrady.txt
 1897_thehalfcaste_dinahmariecrak.txt
 1897_thejessamybride_franksfrankfortmoore.txt
 1897_theplattnerstoryandothers_hgwells.txt
 1897_thepompoftelavillettes_sirgilbertparker.txt
 1897_theripsredemption_elivingstonprescott.txt
 1897_thesackofmontecarlo_walterfrith.txt
 1897_thestoryoffrank_georgerobertwynne.txt
 1897_thesurprisingadventuresofsirtoadylion_srcrockett.txt
 1897_thetempleoffolly_paulcreswick.txt
 1897_thewaysoflife_margaretoliphant.txt
 1897_theworldscoarsethumb_carolinemasters.txt
 1897_theythatsitindarkness_johnmackie.txt
 1897_thislittleworld_davidchristiemurray.txt
 1897_threecomelymaidsandtheiraffairs_marylucypendered.txt
 1897_twasindhrolldonegal_seumasjamesmacmanus.txt
 1897_underthecircumstances_archiearmstrong.txt
 1897_weighedinthebalance_harrylongleylander.txt
 1897_whatmaisieknew_henryjames.txt
 1897_whenlintwasinthebell_archibaldmcilro.txt
 1897_withoutbloodshed_haroldgorst.txt
 1897_youngchris_lizzieellentiddeman.txt
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 1898_achildinwestminsterabbey_maryelizabethpalgrave.txt
 1898_acrosstheworldforawife_guyboothby.txt
 1898_afairdeceiver_emilymorsesymonds.txt
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 1898_anewwomansubdued_sadigrant.txt
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 1898_ashesofempire_robertwchambers.txt
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 1898_blakeoforiel_adelinesergeant.txt
 1898_blancheconinghamssurrender_jeanmiddlemass.txt

1898_bunthorne_charleshenryeden.txt
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 1898_cassockcomedy_atholforbes.txt
 1898_clutterbuckstreasure_fredwhishaw.txt
 1898_colonelthorndykessecret_georgealfredhenty.txt
 1898_dearerthanhonour_elivingstonprescott.txt
 1898_dumpydolly_emwaterworth.txt
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 1898_fantasias_georgeegerton.txt
 1898_godislove_thomasmullettellis.txt
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 1898_lordjimmy_georgemartyn.txt
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 1898_plainliving_rolfboldrewood.txt
 1898_potsherds_mabelcbirhenough.txt
 1898_scribesandpharisees_williamleouex.txt
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 1898_senttocoventry_esmestuart.txt
 1898_sketchesofthefuture_haroldegorst.txt
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 1898_thecedarstar_maryelizabethmann.txt
 1898_theconsecrationofhettyfleet_arthurstjohnadcock.txt
 1898_theedgeofhonesty_charlesgleig.txt
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 1898_theforestofbourgmariesusanfrancesharrison.txt
 1898_thefreedomofhenrymeredyth_mhamilton.txt
 1898_thehandofhisbrother_edithckenyon.txt
 1898_thehappyexile_henrydawsonlowry.txt
 1898_thehouseofhiddentreasure_maxwellgray.txt
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 1898_theintruders_lbwalford.txt
 1898_theislandofsevenshadows_romawhite.txt
 1898_thekeepersofthepeople_edgaralfredjepson.txt
 1898_theladycharlotte_adelinesergeant.txt
 1898_themillionaires_frankfrankfortmoore.txt
 1898_theprincesdiamond_emerichulmebeaman.txt
 1898_thebellionoflilcarrington_elizabeththomasinameade.txt
 1898_theriseandfalloftheunitedstates_adiplomat.txt
 1898_theroguesparadise_gleigandpugh.txt
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 1898_theseretofwyverntowers_thomaswilkinsonspeight.txt
 1898_thesoulofhonour_hesbastretton.txt
 1898_thestoryofjohnship_frankmackenziesavile.txt
 1898_thetadpoleofanarchangel_williampricedrury.txt
 1898_thewaroftheworlds_hgwells.txt
 1898_tomossingtonsghost_richardmarsh.txt
 1898_tomtufonstoll_evelynwardeverettgreen.txt
 1898_tonydrum_edwinwilliampugh.txt
 1898_trincolox_douglassladen.txt
 1898_wasshejustified_frankbarrett.txt
 1898_whenallmenstarve_charlesgleig.txt
 1898_womanandtheshadow_arabellakenealy.txt
 1899_abitterheritage_johnedwardbloundelleburton.txt
 1899_acornerofthewest_edithhenriettafowler.txt
 1899_anametoconjure_henriettaelizaavaughanstannard.txt
 1899_anexiledscot_henryandersonbryden.txt
 1899_aromanmystery_richardbagot.txt
 1899_aseמידetachedmarriage_arabellakenealy.txt
 1899_asummerjaunt_henriettaelizaavaughanstannard.txt
 1899_ataboukirandacre_georgealfredhenty.txt
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 1899_bettymusgrave_marywilliaminafindlater.txt
 1899_byberwenbangs_aneadalisapuddicombe.txt
 1899_captainsatan_louisgallet.txt
 1899_couragetruhearts_williamgordonstables.txt
 1899_danielwhyte_alexjohndawson.txt
 1899_darkstoriesfromthesunnysouth_sirgilbertedwardcampbell.txt
 1899_drberkeleydiscovery_richardslee.txt
 1899_estherscharge_evelynwardeverettgreen.txt
 1899_eureka_owenhall.txt
 1899_fortunesmyfoe_johnedwardbloundelleburton.txt
 1899_frivolities_richardmarsh.txt
 1899_henrymassinger_adamariajocelyn.txt
 1899_hersoldierlover_owenmasters.txt
 1899_inmontecarlo_henryksienkiewicz.txt
 1899_iwillbeasailor_hlouisabedford.txt
 1899_jamescope_cuthbertbarnby.txt

1899_jenniebaxter_robertarr.txt
 1899_lallyofthebrigade_charlotteelizabethmacmanus.txt
 1899_lesserdestinies_samuelgordon.txt
 1899_littlenovelsofitaly_mauricehenryhewlett.txt
 1899_lookingglasshours_elizamargaretvonbooth.txt
 1899_loveandolivia_margaretbessiecross.txt
 1899_madonnaamia_clementscott.txt
 1899_mammonandco_edwardfredericbenson.txt
 1899_missmalevolent_cyrlrangergull.txt
 1899_offthehighroad_eleanorprice.txt
 1899_oneyear_dorotheagerard.txt
 1899_pollyofparkersrent_gracethyrzakimmins.txt
 1899_sirpatrick_lbwalford.txt
 1899_talesofterror_joyceemersonprestonmuddock.txt
 1899_thebrightkerneloflife_isabelsuartrobson.txt
 1899_thecupofthetregarvans_francesisabellemkershaw.txt
 1899_thedontheundergraduate_williamedmunwoodcollins.txt
 1899_thegameandthecandle_rhodabroughton.txt
 1899_thegreaterinclination_edithwharton.txt
 1899_thelordoftheharvest_matildabarbarabethamedwards.txt
 1899_themanorinn_georgehenryroquedabbs.txt
 1899_theprideofthefamily_ethelforsterheddle.txt
 1899_theseabird_lizzieellentiddeman.txt
 1899_theshadowonthemanse_campbellraebrown.txt
 1899_thethreecatseyerings_thomasmullettellis.txt
 1899_thewhitekingofmanoa_josephhatton.txt
 1899_theylaughthatwin_effieadelaidemariaalbanesi.txt
 1899_theythatwalkindarkness_israelzangwill.txt
 1899_thisandthat_marylouisamolesworth.txt
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 1899_underwellingtonscommand_georgealfredhenty.txt
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 1899_younglives_richardlegallienne.txt
 1900_abraofpoictiers_meames.txt
 1900_adaughteroffrance_elizafannypollard.txt
 1900_akentsquire_frederickquilliamhayes.txt
 1900_apennyworthofkindness_phoebearneallen.txt
 1900_apoorbuffer_helenvernonsavile.txt
 1900_ascholarofhiscollege_williamedmundwoodcollins.txt
 1900_atraitorinlondon_fergushume.txt
 1900_atthesignofgoldenfleece_emmaleslie.txt
 1900_atwentiethcenturyparson_edwardhaighsugden.txt
 1900_brothersofthechain_georgegriffith.txt
 1900_cynthiainthewest_charlesjameslee.txt
 1900_eochaidtheheremhon_alfredmorris.txt
 1900_goldinthefurnace_maryhelenacornwalllegh.txt
 1900_keepersofengland_maryhdebenham.txt
 1900_longlivetheking_guyboothby.txt
 1900_monicagrey_mayhelyhutchinson.txt
 1900_odo_edwinharris.txt
 1900_olivetracy_amylefeuvre.txt
 1900_oneforanother_hsengland.txt
 1900_pharaohsdaughter_williamwaldorfator.txt
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 1900_ressurrection_leotolstoy.txt
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 1900_thehalfhearted_johnbuchan.txt
 1900_thekingsoftheeast_sydneycgrier.txt
 1900_thelanethathadnoturning_sirgilbertparker.txt
 1900_themantrap_sirwilliammagnay.txt
 1900_themoonmetal_garrettputnamserviss.txt
 1900_theoutcasttemporer_ladyhelenemilycraven.txt
 1900_thequestofmreast_edwinjohnson.txt
 1900_thesackoflondonbythehighlandhost_jingoJones.txt
 1900_thetemptationofolivelatimer_elizabeththomasinameade.txt
 1900_thethreescouts_fredwhishaw.txt
 1900_thevillagebytheriver_hlouisabedford.txt
 1900_thewhistlingmaid_ernesthys.txt
 1900_thoushaltnotsurelydie_elizabethhalliott.txt
 1900_trinitybells_ameliaebarr.txt
 1900_wonbythesword_georgealfredhenty.txt
 1900_yeomanfleetwood_maryblundell.txt
 1901_acabinetsecret_guyboothby.txt
 1901_adaughteroftheveldt_basilmarman.txt
 1901_afoolsyear_edwardherbertcooper.txt

1901_amanofmillions_samuelflowers.txt
 1901_amodernslavedealer_archerphilipcrouch.txt
 1901_anotherenglishwomansloveletters_barrypain.txt
 1901_anthonycraggsenant_agnesgiberne.txt
 1901_antonia_jessieperryvanzilebelden.txt
 1901_asoldieroftheking_doramjones.txt
 1901_atrekandalaager_janehspeptide.txt
 1901_awomansburden_fergushume.txt
 1901_crusoesofthefrozennorth_williamgordonstables.txt
 1901_evelynwhitaker_lassie.txt
 1901_fancyfree_edenphillpotts.txt
 1901_gillettesmarriage_mamiebowles.txt
 1901_goodsoulsofciderland_walterraymond.txt
 1901_inthehouseofhisfriends_henryrichardsavage.txt
 1901_likecureslike_catherineemallandaine.txt
 1901_londononly_williampettridge.txt
 1901_loveidylls_srcrockett.txt
 1901_lovethelaggard_robertstanlywarrenbell.txt
 1901_loyaltonapoleon_williammurraygraydon.txt
 1901_misessjoy_thomasmurrayford.txt
 1901_oermoorandfen_josephhocking.txt
 1901_ourfriendthecharlatan_georgegissing.txt
 1901_pastoralsofdorset_maryblundell.txt
 1901_princerupertthebuccaneer_charlesjohncutcliffehyne.txt
 1901_retaliation_herbertflowerdew.txt
 1901_romanceofaharem_anonymous.txt
 1901_settlingday_natgould.txt
 1901_sistercarrie_theodoredreiser.txt
 1901_sisterteresa_georgemoore.txt
 1901_thatmainwaringaffairs_annamaynardbarbour.txt
 1901_thealien_ffmontresor.txt
 1901_theapostlesofthesoutheast_franksbullen.txt
 1901_thecomingofthepreachers_johnackworth.txt
 1901_theforbiddenroom_phoebeanallen.txt
 1901_thegiantsgate_maxpemberton.txt
 1901_thegoodreearth_edenphillpotts.txt
 1901_theidealist_grovejohnson.txt
 1901_themanwhowasafraid_maximgorky.txt
 1901_themidnightpassenger_henryrichardsavage.txt
 1901_theprophetofberkelysquare_roberthichens.txt
 1901_thesilverskull_srcrockett.txt
 1901_thesinnerandtheproblem_ericparker.txt
 1901_thesinofjasperstandish_elizamargaretvonbooth.txt
 1901_thestoryofsarah_louiseforsslund.txt
 1901_theyearone_johnedwardbloundelleburton.txt
 1901_tonymaxwellspluck_geraldinemockler.txt
 1901_willowdenewill_halliwellsutcliffe.txt
 1837_eureka_robertfolkestonewilliams.txt

Appendix B: Titles in 40s Corpus

Description: This list is comprised of all the accessible titles of 1840s fiction that I was able to find and digitize for my control corpus.

1840_charleslever_williamgresley.pdf	1840_scenesandsketchesofenglishlife_anonymous.pdf
1840_chroniclesoflife_margaretbaronwilson.pdf	1840_sisteranne_pauldecock.txt
1840_clementwalton_williamgresley.pdf	1840_stephendugard_williammudford.pdf
1840_cousingeoffrey_harrietmariasmythies.pdf	1840_striveandthrive_maryhowitt.txt
1840_diaryofanun_anonymous.pdf	1840_theavenger_carlspindler.pdf
1840_dickturpin_henrydownesmiles.txt	1840_thebankerlord_marianpisanipdf
1840_earlyfriendship_esthercopley.pdf	1840_thebudgetofthebubblefamily_rosinabulwerlytton.pdf
1840_emily_catherinecharlottemaberly.pdf	1840_thecashmereshawl_charleswhite.pdf
1840_ernestine_missblackwell.pdf	1840_theclandestinemarriage_ellenwallace.pdf
1840_farewelltales_barbarahofland.txt	1840_theclockmaker_thomaschandlerhaliburton.txt
1840_fitzwiggins_williammassey.pdf	1840_thecountess_theodoresedquickfay.pdf
1840_greyslaer_charlesfennhoffman.pdf	1840_thecountessofsalisbury_alexandredumas.pdf
1840_hawkwood_anonymous.pdf	1840_thecourt favourite_janeroberts.pdf
1840_hopeon_maryhowitt.txt	1840_theczar_edwardsmallwood.pdf
1840_indianlife_maryannhartley.pdf	1840_thedowager_catherinegore.pdf
1840_ingliston_gracewebster.pdf	1840_thefatalist_nicholasmichell.pdf
1840_innisfoyleabbey_williamoneilldaunt.pdf	1840_thefortescuefamily_sophiakelly.pdf
1840_irishlife_isaacbutt.pdf	1840_thefortress_amelialane.pdf
1840_jackashore_edwardhoward.pdf	1840_thegipseychief_hannahmariajones.txt
1840_kydthebuccaneer_josephholtingraham.pdf	1840_thegladiator_marthamacdonalddlamont.pdf
1840_ladyjanegrey_thomasmiller.pdf	1840_thehistoryofaf flirt_ladycharlottebury.pdf
1840_lifeandadventuresofmichaelarmstrong_francesmiltonrollope	1840_theingoldsbylegends_richardharrisbarham.txt
1840_loiteringsoftravel_nathanielparkerwillis.pdf	1840_theinterdict_isabellasteward.pdf
1840_marian_annamariahahall.pdf	1840_thekingshighway_gprjames.pdf
1840_mercedesofcastile_jamesfenimorecooper.pdf	1840_thelastdaysofacondemned_victorhugo.txt
1840_missaylmer_ceciliagidojenkins.pdf	1840_theletterbagofthegreatwestern_thomaschandlerhaliburton.txt
1840_missionarytales_maryannserrettbarber.pdf	1840_thelifeandadventuresofvalentinevox_henrycockton.pdf
1840_olivercromwell_henrywilliamherbert.pdf	1840_themaidsmonarch_anonymous.pdf
1840_ollapodrida_frederickmarryat.pdf	1840_themanatarms_gprjames.pdf
1840_onefault_francesmiltonrollope.pdf	1840_themonkandthemarriedman_juliaratraywaddington.pdf
1840_perelachaise_georgestephens.pdf	1840_theparissketchbook_williammakepeacehackeray.txt
1840_poorjack_frederickmarryat.pdf	1840_thepathfinder_jamesfenimorecooper.txt
1840_preceptandpractice_theodoreedwardhook.pdf	1840_thepope_johnricharddigbybeste.pdf
1840_preferment_catherinegore.pdf	1840_theprelate_johnfredericksmith.pdf
1840_returntoengland_anonymous.pdf	1840_theprophetofthecaucasus_captedmundspencer.pdf
1840_rivalry_henrymilton.pdf	1840_thequadroone_josephholtingraham.pdf
1840_robertmacaireinengland_georgewilliammacarthereynolds	1840_thequiethusband_ellenpickering.pdf
1840_sandronhall_grantleyfitzhardingeberkeley.pdf	1840_theromanceofjewishhistory_celiamosslevetus.pdf

1840_thesaucyjack_charlespeake.pdf
 1840_theschoolinfrance_rachelmaccrindell.pdf
 1840_thesiegeofflorence_danielmaccarthy.pdf
 1840_thesiegeoflichfield_williamgresley.pdf
 1840_thespitfire_frederickchamier.pdf
 1840_thetoweroflondon_williamharrisonainsworth.pdf
 1840_thewidowmarried_francesmiltonrollope.pdf
 1840_theyoungprimadonna_catherinemariagrey.pdf
 1840_timon_anonymous.pdf
 1840_tippoosultaun_philipmeadowstaylor.txt
 1840_vates_thomasgordonhake.pdf
 1840_whoshallbetheheir_ellenpickering.pdf
 1841_adeline_jamesmalcolmrymer.txt
 1841_adventuresofsusanhopley_catherineanncrowe.txt
 1841_alda_agnesstrickland.pdf
 1841_angelina_thomaspeckettprest.txt
 1841_barnabyrudge_charlesdickens.txt
 1841_cecil_catherinegore.txt
 1841_charleschesterfield_francesmiltonrollope.txt
 1841_charlesomalley_charlesjameslever.pdf
 1841_charleychalk_anonymous.txt
 1841_colinlink_charleshooton.txt
 1841_comptonaudley_lordwilliampittlennox.txt
 1841_conformity_charlotteelizabethtonna.txt
 1841_corsedeleon_gprjames.pdf
 1841_declifford_robertplumerward.txt
 1841_ellenbraye_missblackwell.txt
 1841_elphinstone_alfredbutler.txt
 1841_falsehoodandtruth_charlotteelizabethtonna.txt
 1841_familyrecords_ladycharlottebury.pdf
 1841_gallanttom_thomaspeckettprest.pdf
 1841_georgestgeorgejulian_henrycockton.pdf
 1841_gideongiles_thomasmiller.pdf
 1841_greville_catherinegore.pdf
 1841_guyfawkes_williamharrisonainsworth.txt
 1841_helenfleetwood_charlotteelizabethtonna.txt
 1841_henryofmonmouth_majormichel.txt
 1841_jameshatfield_edmundfrederickjohncarrington.txt
 1841_jembunt_matthewhenrybarker.pdf
 1841_joanofarc_thomasjameserle.pdf
 1841_josephrushbrook_frederickmarryat.txt
 1841_legendarytalesofthehighlands_sirthomasdicklauder.txt
 1841_longbeard_charlesmckay.txt
 1841_mastermanready_frederickmarryat.txt
 1841_modernflirtations_catherinesinclair.txt
 1841_naomi_anniewebb.pdf
 1841_nightandmorning_edwardbulwerlytton.pdf
 1841_oldsaintpauls_williamharrisonainsworth.txt
 1841_patchwork_basilhall.txt
 1841_paulperiwinkle_williamjohnstounenelsonneale.txt
 1841_peterpriggins_josephthomasameshewlett.txt
 1841_sirhenrydelme_anonymous.txt
 1841_someaccountofmycousinnicholas_richardharrisbarham.pdf
 1841_stanleythorn_henrycockton.txt
 1841_stantholin_francedwardpaget.txt
 1841_sturmer_isabellafrancesromer.txt
 1841_talesofagrاندmother_alisoncharlescarmichael.pdf
 1841_tenthousandayear_samuelwarren.txt
 1841_theancientregime_gprjames.txt
 1841_thecardinalvirtues_harriettecampbell.pdf
 1841_theconspirators_edwardquillinan.txt
 1841_thedeerlayer_jamesfenimorecooper.txt
 1841_theengagement_anonymous.pdf
 1841_theexilesflucerna_johnrossmacduff.txt
 1841_thefairybower_harrieteelizabethmozely.txt
 1841_thefawnofspringvale_williamcarleton.pdf
 1841_theforestofarden_williamgresley.txt
 1841_thegipsybride_maryebennett.txt
 1841_thehourandtheman_harrietmartineau.txt
 1841_thejacquerie_gprjames.txt
 1841_thelastdaysofmarystuart_emilyfinch.txt
 1841_thelastkingofulster_edmundgetty.pdf
 1841_thelifeadventuresandopinionsofaliverpoolpoliceman_thomashall
 1841_thelittlewife_catherinemariagrey.pdf
 1841_thelostbrooch_harrieteelizabethmozley.pdf
 1841_thelovematch_catherinemaberly.txt
 1841_themarryingman_harrietmariasmythies.pdf
 1841_themirza_jamesjustinianmorier.pdf
 1841_themoneyedman_horacesmith.txt
 1841_thenavalysurgeon_williamjohnstounenelsonneale.txt
 1841_theoldcuriosityshop_charlesdickens.txt
 1841_theoldenglishgentleman_johnmills.txt
 1841_theparishclerk_josephthomasameshewlett.txt
 1841_thepicnicpapers_charlesdickens.txt
 1841_thepoplargrove_esthercopley.txt
 1841_thepriestofthenile_annietinsley.pdf

- 1841_theprinceandthepage_rosinabulwerlytton.txt
 1841_thequeensprisoner_louisastuartcastello.txt
 1841_therectory_elizapaget.pdf
 1841_theschoolforwives_carolineleighbascoigne.txt
 1841_theseecretfoe_ellenpickering.txt
 1841_thethirstforgold_hannahdorothyburdon.pdf
 1841_thetorybaronet_johnwilks.txt
 1841_thetrustee_georgewilliamlovell.txt
 1841_thewitchaysgarth_catharinedaygolland.pdf
 1841_thewoodspirit_ernestcharlesjones.pdf
 1841_tombowling_frederickchamier.pdf
 1841_waldemar_bernhardseveriningemann.pdf
 1841_wattylar_piercegan.pdf
 1842_alleeneemroo_jamesbailliefraser.pdf
 1842_atableofhevaudois_anniewebb.txt
 1842_bernardleslie_williamgresley.pdf
 1842_cakesandale_douglaswilliamjerrold.txt
 1842_childhoodsduties_maryannserrettbarber.pdf
 1842_demontfort_georginacmunro.txt
 1842_doctorhookwell_robertarmitage.txt
 1842_doramelder_metasander.pdf
 1842_evelynhoward_anonymous.pdf
 1842_fascination_mrsgore.txt
 1842_fatherconnell_johnbanim.pdf
 1842_fathersandsons_theodoreedwarhook.txt
 1842_ferrers_charleollier.txt
 1842_forestlife_carolinematildekirkland.txt
 1842_godfreyalvern_thomasmiller.txt
 1842_handyandy_samuellover.pdf
 1842_henrydepomeroy_annaelizabray.txt
 1842_julian_williamware.pdf
 1842_karahkaplan_charlesstuartsavile.txt
 1842_ladyannegrnard_letitiaelizabethlondon.txt
 1842_ladysingleton_thomasmedwin.txt
 1842_leilainengland_annfrasertyler.txt
 1842_lifeinthewest_whmholmes.pdf
 1842_londonlegends_johnyongeakerman.txt
 1842_louisa_harrietelizabethmozley.pdf
 1842_manycolouredlife_thomasgaspey.txt
 1842_massaniello_danielmaccarthy.pdf
 1842_midsummereve_alfredbutler.pdf
 1842_milfordmalvoisin_francisedwardpaget.pdf
 1842_morleyernstein_gprjames.txt
 1842_newstokepriors_juliaratraywaddington.pdf
 1842_ourgrandmasclock_roberthuish.pdf
 1842_passionandprinciple_frederickchamier.txt
 1842_pauljones_piercegan.pdf
 1842_percivalkeene_frederickmarryat.txt
 1842_pergrinebunce_theodoreedwardhook.txt
 1842_popularityanddestiniesofwoman_margaretbaronwilson.pdf
 1842_ramblingrecollectionsofasoldieroffortune_williamhamiltonmaxw
 1842_richardsavage_charleswhitehead.txt
 1842_selfdevotion_harriettecampbell.pdf
 1842_sirhenrymorgan_edwardhoward.txt
 1842_sirmichaelpaulet_ellenpickering.txt
 1842_softness_charlesknox.pdf
 1842_spiridion_georgesand.pdf
 1842_stonehenge_henrygodwin.txt
 1842_talisqualis_geraldgriffin.txt
 1842_theambassadorswife_catherinegore.txt
 1842_thebishopsdaughter_erskineneale.pdf
 1842_thebluebellesofengland_francesmiltontrollope.txt
 1842_thecaptainswife_williamjohnstounenelsonneale.txt
 1842_thecottagegirl_maryebennett.txt
 1842_thezarina_barbarahofland.pdf
 1842_theexpectant_ellenpickering.txt
 1842_thegodmotherstales_barbarahofland.txt
 1842_thehungariancastle_juliaspardoe.txt
 1842_thejackolantern_jamesfenimorecooper.txt
 1842_thelotteryoflife_countessofblessington.pdf
 1842_themanoeuvringmother_ladycharlottebury.txt
 1842_themanoffortune_catherinegore.txt
 1842_themarchioness_elizabeththornton.pdf
 1842_thematchmaker_harrietmariasmythies.txt
 1842_themdsdaughter_anonymous.pdf
 1842_thenabobathome_annecatherinemonkland.txt
 1842_theneighbours_fredikabremer.txt
 1842_theoldseacaptain_georgemogridge.txt
 1842_thepopeandtheactor_hannahdorothyburdon.pdf
 1842_thepriceoffame_elizabethyouatt.pdf
 1842_theroyalrake_williamleanrede.txt
 1842_thestoryofbasilbouverie_sirjohnwilliamkaye.pdf
 1842_thetempterandthetempted_baronessedlabrella.txt
 1842_thetradeduced_nicholasmichell.pdf
 1842_thetwoadmirals_jamesfenimorecooper.txt
 1842_theveteransofchelseahospital_georgerobertgleig.txt

1842_thewardofthorpecombe_francesmiltonrollope.txt
 1842_trevorhastings_majormichel.txt
 1842_whichisthewiser_maryhowitt.pdf
 1842_widowsandwidowers_katherinethomson.pdf
 1842_wilhelmeister_johannwolfgangvongoethe.txt
 1842_williamlangshawe_elizabethstone.txt
 1842_zanoni_edwardbulwerlytton.txt
 1843_achristmascarol_charlesdickens.txt
 1843_adambrown_horacesmith.pdf
 1843_agnesdetracy_johnmasonneale.pdf
 1843_alicefranklin_maryhowitt.txt
 1843_aytonpriory_johnmasonneale.pdf
 1843_benbradshawe_frederickchamier.txt
 1843_biancacappello_rosinabulwerlytonn.txt
 1843_charlesharcourt_gerginacmunro.txt
 1843_churchclavering_williamgresley.pdf
 1843_collegelife_josephthomasjameshewlett.txt
 1843_constancyandcontrition_anonymous.txt
 1843_edwardevelyn_janemargaretstrickland.pdf
 1843_evastclair_gprjames.txt
 1843_familysecrets_sarahstickneyellis.txt
 1843_friendorfoe_ellenpickering.pdf
 1843_gabrielle_louisastuartcostello.pdf
 1843_handleycross_robertsmithsurtees.txt
 1843_hargrave_francesmiltonrollope.txt
 1843_harrymowbray_charlesknox.txt
 1843_herberttresham_johnmasonneale.txt
 1843_jackhinton_charlesjameslever.pdf
 1843_jessiephillips_francesmiltonrollope.txt
 1843_josephjenkins_jamesgrant.txt
 1843_judahsion_charlotteelizabethtonna.txt
 1843_kingeric_bernhardseveriningemann.txt
 1843_koningsmarke_jameskirkepaulding.txt
 1843_littlealiceandhersister_maryanndyson.pdf
 1843_lorddacre_elizabethstewart.pdf
 1843_magicandmemrism_anonymous.txt
 1843_marmadukewyvil_henrywilliamherbert.pdf
 1843_marmadukewyvil_henrywilliamherbert.txt
 1843_melanthe_catherinecharlottemaberly.txt
 1843_menandwomen_catherineanncrowe.pdf
 1843_meredith_countessofblessington.txt
 1843_misspenandherniece_elizabethstone.txt
 1843_modernchivalry_catherinegore.pdf
 1843_narrativeofthetravelsandadventuresofmonsieurviolet_frederickm
 1843_nosenselikecommon_maryhowitt.txt
 1843_oakleigh_whmholmes.txt
 1843_phineasquiddy_johnpoole.pdf
 1843_raglandcastle_katherinethomson.pdf
 1843_roseofwodlee_mariabainbridge.txt
 1843_sircosmodigby_jamesaugustusstjohn.txt
 1843_talesofjewishhistory_celiamosslevetus.txt
 1843_talesofthecolonies_charlesrowcroft.txt
 1843_temugin_anonymous.txt
 1843_theamnesty_charlesfrederickkellerman.txt
 1843_theattache_thomaschandlerhaliburton.txt
 1843_thebankerswife_catherinegore.txt
 1843_thebarnabysinamerica_francesmiltonrollope.txt
 1843_thebelleofthefamily_catherinemariagrey.pdf
 1843_thebusybody_charlottesusannaelam.pdf
 1843_thecircassian_williamhenrygileskingston.txt
 1843_thecountry_georgemogridge.pdf
 1843_thedoubleduel_theodoresedgwickfay.pdf
 1843_theearlofsexes_charleswhitehead.pdf
 1843_thefalseheir_gprjames.txt
 1843_theforestdays_gprjames.txt
 1843_thefortunesofhectorohalloran_williamhamiltonmaxwell.txt
 1843_thegaberlunzieswallet_jamesballantine.pdf
 1843_thegovernessofprivatelife_missross.txt
 1843_thegravedigger_robertmackenziedaniel.pdf
 1843_thegrumbler_ellenpickering.txt
 1843_thehome_frederikabremer.pdf
 1843_theirishsketchbook_williammakepeacehackeray.pdf
 1843_thejewess_ladyeastlake.txt
 1843_thelastball_georgesoane.pdf
 1843_thelastofthebarons_edwardbulwerlytton.pdf
 1843_thelastoftheomahoneys_johnelmes.pdf
 1843_thelostship_williamjohnstoune.txt
 1843_thememoirsofabrahmin_williambrownehockley.pdf
 1843_themisersdaughter_williamharrisonainsworth.pdf
 1843_themoneylender_catherinegore.pdf
 1843_thepageant_francisedwardpaget.pdf
 1843_thepastorchief_anonymous.pdf
 1843_theperilsofbeauty_frederickchamier.txt
 1843_thepolesintheseventeenthcentury_henrykrasinski.txt
 1843_thepresidentsdaughter_fredrikabremer.pdf
 1843_theramblesofthemporerchintihinkeangan_anonymous.txt

1843_thescottishheiress_robertmackenziedaniel.pdf
 1843_thesmiths_ceciliagidojenkins.pdf
 1843_thesoldieroffortune_henrycurling.txt
 1843_thestagecoach_johnmills.txt
 1843_thetuft_williampittlennox.txt
 1843_thewardenofberkingholt_francesedwardpaget.pdf
 1843_theyoungmilliner_elizabethstone.pdf
 1843_titian_robertsheltonmackenzie.txt
 1843_whitefriars_emmarobinson.txt
 1843_windsorcastle_williamharrisonainsworth.pdf
 1843_wyandotte_jamesfenimorecooper.txt
 1844_abbeychurch_charlottemaryyonge.txt
 1844_afloatandashore_jamesfenimorecooper.txt
 1844_agathonia_catherinegore.txt
 1844_agincourt_gprjames.txt
 1844_albertlunel_lordhenrybrougham.txt
 1844_allanston_ladychatterton.pdf
 1844_amyherbert_elizabethmissingsewell.txt
 1844_antoningsby_williamnorth.txt
 1844_arabellastuart_gprjames.txt
 1844_arthurarundel_horacesmith.txt
 1844_arthuroleary_charlesjameslever.pdf
 1844_blancheccressingham_me.pdf
 1844_calebstukley_samuelphillips.pdf
 1844_cartouche_richardbrinsleypeake.txt
 1844_chatsworth_petergeorgepatmore.txt
 1844_claudinemignot_maryannhartley.pdf
 1844_coningsby_benjaminisraeli.pdf
 1844_conquestandselfconquest_mariajanemcintosh.txt
 1844_constancedoyley_ellenwallace.txt
 1844_courtenayofwalreddon_annaelizabray.txt
 1844_diaryofladywilloughby_hannahmaryrathbone.pdf
 1844_difficultiesofayoungclergymanintimesofdivision_emman
 1844_dorsay_johnmills.txt
 1844_edithleslie_anonymous.pdf
 1844_ellenmiddleton_ladygeorgianafullerton.txt
 1844_emilysreward_barbarahofland.pdf
 1844_fairrosamond_pierceegan.txt
 1844_gastondefoix_gprjames.pdf
 1844_gracerivers_jamesmalcolmrymer.txt
 1844_guarica_henrywilliamherbert.txt
 1844_hamptoncourt_francisloyd.pdf
 1844_heart_martinfarquhartupper.txt
 1844_henrideclermont_williamgresley.pdf
 1844_hildebrand_barbarahofland.pdf
 1844_hillingdonhall_robertsmithsurtees.txt
 1844_hoelmorvan_williamshergoldbrowning.txt
 1844_honour_elizapeake.pdf
 1844_hydemarston_williamcarleton.txt
 1844_inquisitivejack_samuelgriswoldgoodrich.txt
 1844_jamesofthehill_jacameron.pdf
 1844_johnmanesty_williammaginn.txt
 1844_lifeatfulllength_markmerrivane.pdf
 1844_lucyhardinge_jamesfenimorecooper.txt
 1844_margaret_charlesbenjamintayler.pdf
 1844_maryschweidler_johannwilhelmmeinhold.txt
 1844_maryspencer_annehoward.pdf
 1844_maurice_katharinacolquhoun.txt
 1844_memoirsofamuscovite_rosinabulwerlytton.txt
 1844_myuncletheclockmaker_maryhowitt.txt
 1844_newsketchesofeverdaylife_frederkabremer.txt
 1844_parsonsandwidows_josephthomasjameshewlett.pdf
 1844_pauline_alexandredumas.pdf
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 1848_thebeehunter_jamesfenimorecooper.txt
 1848_thebookofsnobs_williammakepeacethackeray.txt
 1848_thebusinesslife_catherinesinclair.pdf
 1848_thechildhoodofmaryleeson_maryhowitt.pdf
 1848_thecount_anonymous.txt
 1848_thedisciplineoflife_ladyemilyponsonby.txt

- 1848_the disgracetothefamily_williamblanchardjerrold.txt
- 1848_theemigrantsofahadarra_williamcarleton.txt
- 1848_thefamilysepulchre_theodoraelizabethlynch.pdf
- 1848_thefortyfiveguardsmen_alexandredumas.txt
- 1848_thefountainofarethusa_roberteyreslandor.pdf
- 1848_thegapofbarnesmore_isaacbutt.pdf
- 1848_thegreatestplagueoflife_augustusmayhew.txt
- 1848_thehalfsisisters_geraldinejewsbury.txt
- 1848_thehauntedman_charlesdickens.txt
- 1848_thehenpeckedhusband_harrietannescott.txt
- 1848_theimageofhisfather_augustusmayhew.pdf
- 1848_theinundation_catherinegore.txt
- 1848_theirishchieftain_edwardmaturin.txt
- 1848_thekellysandtheokellys_anthonytrollope.txt
- 1848_thekingsmessengers_williamadams.txt
- 1848_thelancashirewitches_williamharrisnainsworth.txt
- 1848_thelifeofafoxhound_johnmills.pdf
- 1848_thelilyofparis_johnpalgravesimpson.txt
- 1848_thelittlerobinson_anonymous.txt
- 1848_thelittlesavage_frederickmarryat.txt
- 1848_thelordoftheforestandhisvassals_cecilfrancesalexander
- 1848_themanofsnow_lydiafalconermiller.pdf
- 1848_theorphancaptive_janemargaretstrickland.txt
- 1848_thepeasantandhislandlord_sofiamvonknorring.pdf
- 1848_therivalbeauties_juliaspardoe.txt
- 1848_thesketches_elizabethmissingsewell.txt
- 1848_thetenantofwildfellhall_annebronte.txt
- 1848_thethreepaths_juliakavanagh.txt
- 1848_thetriumphofwoman_charlesrowcroft.txt
- 1848_thetwobaronesses_hanschristiananderson.pdf
- 1848_thewanderingsandfortunesofsomegermanemigrants
- 1848_theyoungcountess_francesmiltonrollope.txt
- 1848_townandcountry_francesmiltonrollope.txt
- 1848_trevethlan_williamdavywatson.txt
- 1848_trialsofdomesticlife_annaelizabray.pdf
- 1848_truthandtrust_anonymous.txt
- 1848_vanityfair_williammakepeacehackeray.pdf
- 1848_whomtomarryandhowtogetmarried_augustusmayhew
- 1848_williamblake_williamedwardheygate.pdf
- 1848_woodhouselee_charleshooton.pdf
- 1849_acapfulofmoonshine_johnmills.txt
- 1849_altham_johnswetecummins.pdf
- 1849_amanmadeofmoney_douglaswilliamjerrold.txt
- 1849_autobiographyofmaudebolingbroke_emmajaneworboise.pdf
- 1849_blindaliceandherbenefactress_mariajanemcintosh.pdf
- 1849_bramptonrectory_marymatildahoward.txt
- 1849_charlesvernon_henrysenior.txt
- 1849_clementlorimer_angusbethunereach.txt
- 1849_colamonti_dinahmariecraik.txt
- 1849_confessionsofahypochondriac_mracs.pdf
- 1849_confessionsofconcregan_charlesjameslever.txt
- 1849_craigclutha_georgemills.pdf
- 1849_cromwelldoolan_richardgeorgeaugustuslevinge.txt
- 1849_darkscenesofhistoryvol1_gprjames.pdf
- 1849_darkscenesofhistoryvol2_gprjames.pdf
- 1849_darkscenesofhistoryvol3_gprjames.pdf
- 1849_eighteenhundredandtwelve_ludwigrellstab.txt
- 1849_ernestodiripalta_hamiltongeale.pdf
- 1849_ernestvane_alexanderbailliecochrane.txt
- 1849_evelyn_selinabunbury.txt
- 1849_familyfailings_missfisher.txt
- 1849_fannyhervey_susanstirling.txt
- 1849_friendsandfortune_annaharrietdrury.txt
- 1849_georginahammond_elizabethdaniel.txt
- 1849_godfreydavenantatcollege_williamedwardheygate.pdf
- 1849_gracedermott_anonymous.pdf
- 1849_grandmammaspockets_annamariahhall.txt
- 1849_harleybeckford_samuelmullen.pdf
- 1849_julamerk_anniewebb.pdf
- 1849_kaloolah_williamstarbuckmayo.txt
- 1849_kingdobbs_jameshannay.pdf
- 1849_kingscope_ellenwallace.txt
- 1849_kitbamsadventures_maryvictoriacowdenclarke.txt
- 1849_ladyalice_jebediahvincenthuntington.txt
- 1849_leonievermont_baronessblazedebury.txt
- 1849_lucillebelmontvol1_alexanderbailliecochrane.pdf
- 1849_lucillebelmontvol2_alexanderbailliecochrane.pdf
- 1849_lucillebelmontvol3_alexanderbailliecochrane.pdf
- 1849_mabelcarrington_jamesmacgauran.pdf
- 1849_mardi_hermanmelville.txt
- 1849_martintouttrond_jamesjustinian_morier.txt
- 1849_maternallove_margraciousloudon.txt
- 1849_mordaunthall_annemarsh.txt
- 1849_myunclethcurate_marmionwilmesavage.txt
- 1849_nedallen_davidhannay.txt
- 1849_ourcousinsinohio_maryhowitt.txt

1849_ourguardian_elizabethdaniel.pdf
 1849_ourguardian_elizabethdaniel.txt
 1849_owenglendower_elizabethhardy.txt
 1849_owentudor_emmarobinson.txt
 1849_passagesinthelifeofmrsMargaretMaitlandofSunnyside
 1849_peregrinescramble_sirhenryhentley.txt
 1849_principle_susanselbycoppard.txt
 1849_raymondrevilloyd_gracewebster.txt
 1849_redburn_hermanmelville.txt
 1849_rizzio_williamhenryireland.txt
 1849_rockingham_philippeferdinandaugustederohanchabot
 1849_romeandtheabbey_elizabethdevauxagnew.txt
 1849_rosaschildhood_hannahmeynellwhittemore.pdf
 1849_roughandsmoothvol1_sybilscott.pdf
 1849_roughandsmoothvol2_sybilscott.pdf
 1849_roughandsmoothvol3_sybilscott.pdf
 1849_sceneswherethetempterhastriumphed_erskineneale.pdf
 1849_selfdependence_anonymous.pdf
 1849_shirley_charlottebronte.txt
 1849_sidonia_johannwihelmmeinhold.txt
 1849_silwood_anneyoung.pdf
 1849_siredwardgraham_catherinesinclair.txt
 1849_socialdistinction_sarahstickneyellis.txt
 1849_talesandsketchesforfiresidereading_charlesfleet.pdf
 1849_talesandtrifles_williammudford.pdf
 1849_thealbatross_williamhenrygileskingston.pdf
 1849_thebirdofpassage_isabellafrancesromer.txt
 1849_thecaxtons_edwardbulwerlytton.pdf
 1849_thecourseofarevolution_anonymous.pdf
 1849_thecousins_agnesmstewart.pdf
 1849_thediamond_catherinegore.txt
 1849_thediaryofadutifulson_thomasgeorgefonnereau.txt
 1849_theemigrantfamily_alexanderharris.txt
 1849_theenchanteddoll_marklemon.txt
 1849_theforgery_gprjames.txt
 1849_thegoldencalf_anonymous.txt
 1849_thehallandthemanorhouse_anonymous.pdf
 1849_thehistoryofpendennisvol1_williammakepeacehackeray
 1849_thehistoryofpendennisvol2_williammakepeacehackeray.pdf
 1849_thehistoryofsamueltitmarsh_williammakepeacehackeray.txt
 1849_theincastreasure_ernestglangville.pdf
 1849_theinheritanceofevil_anonymous.txt
 1849_tothliepkhiangta.pndfthecountess_stephenwatsonfullom.txt
 1849_thelordofthemanor_thomashall.pdf
 1849_thelotteryofmarriage_francesmiltontrollope.pdf
 1849_themagicofkindness_augustusmayhew.txt
 1849_themaidenandmarriedlifeofmarypowell_annemanning.pdf
 1849_themaidebant_menellabutesmedley.txt
 1849_themaiddoforleans_emmarobinson.txt
 1849_themarriagecontract_harrietaikes.txt
 1849_thenemesisoffaith_jamesathonyfroude.txt
 1849_theogilvies_dinahmariecraik.pdf
 1849_theoldjudge_thomaschandlerhaliburton.pdf
 1849_theoldworldandthenew_francesmiltontrollope.txt
 1849_thepeersdaughtersvol1_rosinabulwerlytton.pdf
 1849_thepeersdaughtersvol2_rosinabulwerlytton.pdf
 1849_thepeersdaughtersvol3_rosinabulwerlytton.pdf
 1849_thepoacherswife_charltoncarew.pdf
 1849_thepottletonlegacy_albertricharsmith.txt
 1849_theprogressofcrime_roberthuish.pdf
 1849_therectoryguest_catherinemariagrey.pdf
 1849_thesealions_jamesfenimorecooper.txt
 1849_thethirteenth_pierceegan.pdf
 1849_thetitheproctor_williamcarleton.txt
 1849_theuncleslegacyvol1_johnberrytorr.pdf
 1849_theuncleslegacyvol2_johnberrytorr.pdf
 1849_theuncleslegacyvol3_johnberrytorr.pdf
 1849_thewoodman_gprjames.txt
 1849_theyounglord_camilladufourcrosland.txt
 1849_trialsoflove_hannahmariajones.pdf
 1849_trueheroismandotherstories_anonymous.txt
 1849_truthiseverything_hannahransomegeldart.txt
 1849_useandabuse_feliciamaryfranceskene.txt
 1849_valerie_frederickmarryat.txt
 1840_agoodmatch_ladychatterton.pdf
 1840_arundel_sirfrancisvincent.pdf

Appendix C: Titles with “Crippled/s/ing” or “Disabled”

Description: The titles in the following list are those which featured either the words “cripple” with verb-tense variations or “disabled” at least once within them.

- | | |
|--|--|
| 1901_asoldieroftheking_doramjones.txt | 1841_someaccountofmycousinnicholas_richardharrisbarham.txt |
| 1901_atrekandalaager_janehspeptide.txt | 1842_lifeinthewest_whmholmes.txt |
| 1901_gillettesmarriage_mamiebowles.txt | 1842_thetwoadmirals_jamesfenimorecooper.txt |
| 1901_goodsoulsofciderland_walterraymond.txt | 1842_whichisthewiser_maryhowitt.txt |
| 1901_inthehouseofhisfriends_henryrichardsavage.txt | 1842_zanoni_edwardbulwerlytton.txt |
| 1901_lovethelaggard_robertstanlywarrenbell.txt | 1843_adambrown_horacesmith.txt |
| 1901_loyaltonapoleon_williammurraygraydon.txt | 1843_churchclavering_williamgresley.txt |
| 1901_ourfriendthecharlatan_georgegissing.txt | 1843_marmadukewyvil_henrywilliamherbert.txt |
| 1901_pastoralsofdorset_maryblundell.txt | 1843_phineasquiddy_johnpoole.txt |
| 1901_princerupertthebuccaneer_charlesjohncutcliffehyne.txt | 1843_themisersdaughter_williamharrisonainsworth.txt |
| 1901_sisterteresa_georgemoore.txt | 1843_themoneylender_catherinegore.txt |
| 1901_thealien_ffmontresor.txt | 1843_thepastorchief_anonymous.txt |
| 1901_theforbiddenroom_phoebearneallen.txt | 1843_thepresidentsdaughter_fredrikabremer.txt |
| 1901_themanwhowasafraid_maximgorky.txt | 1844_claudinemignot_maryannhartley.txt |
| 1901_themidnightpassenger_henryrichardsavage.txt | 1844_hildebrand_barbarahofland.txt |
| 1901_thestoryofsarah_louiseforsslund.txt | 1844_shawnnasogarth_matthewarchdeacon.txt |
| 1837_eureka_robertfolkestonewilliams.txt | 1844_sirrolandashton_ladycatharinelong.txt |
| 1837_stclairroftheisles_elizabethhelme.txt | 1844_thebirthright_catherinegore.txt |
| 1837_thecurateofsteinholt_jamesflamank.txt | 1844_theblindmanandhisguide_elizabethyouatt.txt |
| 1837_trelawneyofrelawne_annaelizabray.txt | 1844_themanwithoutaprofession_charlesrowcroft.txt |
| 1838_alice_edwardbulwerlytton.txt | 1844_themysteriesofparis_eugenesue.txt |
| 1838_burtonorthesieges_josephholtingraham.txt | 1844_tomburkeofours_charlesjameslever.txt |
| 1838_hoaryhead_jacobabbott.txt | 1845_jonathansharp_anonymous.txt |
| 1838_scheming_catherinegracegodwin.txt | 1845_lukesharp_francisedwardpaget.txt |
| 1839_maxwentworth_rosamackenziekettle.txt | 1845_satanstoe_jamesfenimorecooper.txt |
| 1839_solomonseesaw_johnparishrobertson.txt | 1845_theblacksmithsdaughter_jamesmacgauran.txt |
| 1839_thebarberofparis_pauldecock.txt | 1845_thelovematch_henrycockton.txt |
| 1839_theconfessionsofharrylorrequer_charlesjameslever.txt | 1846_peersandparvenus_catherinegore.txt |
| 1839_thefriendsoffountainbleau_hannahdorothyburdon.txt | 1846_thefallofnansoung_adamlymburner.txt |
| 1840_greyslaer_charlesfennohoffman.txt | 1846_thefemalevisitortothepoor_marialouisacharlesworth.txt |
| 1840_jackashore_edwardhoward.txt | 1846_thefirstfalsestep_jamesmalcolmrymer.txt |
| 1840_stephendugard_williammudford.txt | 1846_thetudorsisters_anonymous.txt |
| 1840_thecountessofsalisbury_alexandredumas.txt | 1847_evelynharcourt_carolineleighascoigne.txt |
| 1840_thefatalist_nicholasmichell.txt | 1847_fathereustace_francesmiltontrollope.txt |
| 1840_theingoldsbylegends_richardharrisbarham.txt | 1847_jackariel_johndavis.txt |
| 1840_themonkandthemarriedman_juliaratraywaddington.txt | 1847_janeeyre_charlottebronte.txt |
| 1840_thesiegeofflorence_danielmacCarthy.txt | 1847_scenesandcharacters_charlottemaryyonge.txt |
| 1841_barnabyrudge_charlesdickens.txt | 1847_thechildrenofthenewforest_frederickmarryat.txt |

1847_theoathofallegiance_annrolfe.txt
 1848_astumbleonthethreshold_marymolesworth.txt
 1848_nowandthen_samuelwarren.txt
 1848_thefountainofarethusa_roberteyreslandor.txt
 1848_thetwobaronesses_hanschristiananderson.txt
 1849_craigclutha_georgemills.txt
 1849_kingdobbs_jameshannay.txt
 1849_thealbatross_williamhenrygileskingston.txt
 1849_thehistoryofpendennis_williammakepeacehackeray.txt
 1849_theprogressofcrime_roberthuish.txt
 1850_adagreville_peterleicester.txt
 1850_captaincobler_thomascooper.txt
 1850_ponsonby_anonymous.txt
 1850_praiseandprinciple_mariajanemcintosh.txt
 1850_theabduction_leopoldineharrietprochazka.txt
 1850_theladderofgold_robertbell.txt
 1850_themiserssecret_anonymous.txt
 1850_thepetrel_williamfisher.txt
 1851_anemigrantinsearchofacolony_charlesrowcroft.txt
 1851_lifeanditslessons_catherineannehubback.txt
 1851_madamedorringtonofthedene_williamhowitt.txt
 1851_mrsmathews_francesmiltonrollope.txt
 1851_talesofalondonparish_henriettalouisafarrer.txt
 1851_theancientbritons_anonymous.txt
 1851_thedaughterofnight_stephenwatsonfullom.txt
 1851_thegentlemanindebt_williamoneilldaunt.txt
 1851_thelittlerobinsonofparis_anonymous.txt
 1852_arnoldlee_catherinedouglasbell.txt
 1852_castleavon_annemarsh.txt
 1852_gentlemanjack_mrsgray.txt
 1852_helenbury_emmajaneworboise.txt
 1852_lenaorthesilentwoman_ellenwallace.txt
 1853_charlesdelmer_eyreevanscrowe.txt
 1853_christiejohnstone_charlesreade.txt
 1853_countarensberg_josephsortain.txt
 1853_margaretorprejudiceathome_annietinsley.txt
 1853_mynovel_edwardbulwerlytton.txt
 1853_stuyvesant_jacobabbott.txt
 1853_theboyhuntersreid_captmaynereid.txt
 1853_thecolonel_mrsatkyns.txt
 1853_thecuratesdaughters_hannahmariajones.txt
 1853_theexperienceoflife_elizabethmissingsewell.txt
 1853_theworkingmansway_charlesmanbysmith.txt
 1854_fashionorfamine_AnnSStephens.txt
 1854_heartsease_charlottemaryyonge.txt
 1854_theamericansathome_thomaschandlerhaliburton.txt
 1854_theboatmanofthebosphorus_elizaverefoster.txt
 1854_thecurseofgold_robertwilliamjameson.txt
 1854_theislandhome_richardarcher.txt
 1854_thelamplighter_mariasusannacummins.txt
 1854_theplantersnorthernbride_carolineleehentz.txt
 1854_waltertheschoolmaster_edwardamonro.txt
 1855_mammon_catherinegore.txt
 1855_sketchesoflancashirelifeandlocalities_edwinwaugh.txt
 1855_theredriverhalfbreed_gustaveaimard.txt
 1855_therivalroses_elizabethmstewart.txt
 1856_alifeslessons_catherinegore.txt
 1856_lauragay_anonymous.txt
 1856_thedaisychain_charlottemaryyonge.txt
 1856_thetwohomes_annamariahopton.txt
 1857_darkandfair_philippeferdinandaugustederohanchabot.txt
 1857_fairyfables_edwardbradley.txt
 1857_fourphasesoflove_paulheyse.txt
 1857_grannyswonderfulchair_francesbrowne.txt
 1857_katherine_friedrichhacklander.txt
 1857_leavesfromthediaryofalawclerk_williamrussell.txt
 1857_lifeanditsrealities_ladychatterton.txt
 1857_northwodepriory_elleneyrecomish.txt
 1857_thecastaways_annebowman.txt
 1857_thecurateofholycross_ernestrichardsymour.txt
 1857_themedora_franciscladiusarmstrong.txt
 1857_thenecromancer_georgewilliammacarthereynolds.txt
 1857_thepathofthejust_sabinebaringgould.txt
 1857_theramblesofarat_charlottemariatucker.txt
 1857_whitelies_charlesreade.txt
 1858_cream_charlesreade.txt
 1858_evadesmond_marymatildasmith.txt
 1858_everymanhisowntrumpeter_walterthornbury.txt
 1858_framleighhall_juliawedgwood.txt
 1858_orphans_margaretoliphant.txt
 1858_thepoorrelation_juliaspardoe.txt
 1858_theyoungmiddy_franciscladiusarmstrong.txt
 1859_bentleypriory_mrshastingsparker.txt
 1859_ebbandflow_anonymous.txt
 1859_eringobragh_williamhamiltonmaxwell.txt
 1859_theairbattle_hermannlang.txt

1859_thequeenofhearts_wilkiecollins.txt
 1859_thewatchmaker_alexandredumas.txt
 1859_washingtongeorge_williampickersgill.txt
 1859_wreckandruin_kinahncornwallis.txt
 1860_castlerichmond_anthonytrollope.txt
 1860_charleynugent_janetmaughan.txt
 1860_danesburyhouse_ellenwood.txt
 1860_dauntonmanor_jbl.txt
 1860_fromhaytimetohopping_sophiacoulton.txt
 1860_hopeevermore_harrietmariasmithies.txt
 1860_lordfitzwarine_williamknightleyhorlock.txt
 1860_maycoverley_anonymous.txt
 1860_mosesmargoliouth_thecuratesofriversdale.txt
 1860_narragansett_anonymous.txt
 1860_princeubbelybubblesnewstorybook_johntempletonluca
 1860_theearlscedars_rosamackenziekettle.txt
 1860_thegreatexperiment_marymolesworth.txt
 1860_thevalleyofahundredfires_juliaceciliastretton.txt
 1860_theworldsverdict_annieedwards.txt
 1860_toilandtrust_claralucasbalfour.txt
 1860_toomuchalone_charlotteelizabethriddell.txt
 1860_willweatherhelm_williamhenrygileskingston.txt
 1861_afamilyhistory_maryeyre.txt
 1861_curiositiesofcrime_jamesmcleavy.txt
 1861_evanharrington_georgemereditth.txt
 1861_recollectionsofarelievingofficer_edwardprowsell.txt
 1861_ritterbellthecripple_fairleighowen.txt
 1861_shewouldbeagoverness_anonymous.txt
 1861_taleslegendsandhistoricalreminiscences_ellenemmaguthri
 1861_thehistoryofthegravelynfamily_in.txt
 1861_villagemissionaries_emilysteelelliott.txt
 1861_wheelwithinwheel_noellradecliffe.txt
 1862_ediththecaptive_jamesmalcolmrymer.txt
 1862_lasthourswithcousinkate_catherinedouglasbell.txt
 1862_MeadowLeaorthegipsychildren_MrsEBurrows.txt
 1862_themaroon_captmaynereid.txt
 1862_theoldlibraryanditstales_elizabethmason.txt
 1862_thestrengthofjudahandthevengeanceofasshur_charlesstok
 1862_thetigerhunter_maynereid.txt
 1863_agoodfightinthebattleoflife_anonymous.txt
 1863_asimplewoman_henriettakeddie.txt
 1863_busyhandsandpatienthearts_gustavnieritz.txt
 1863_chroniclesofwaverlow_benjaminbrierley.txt
 1863_dunmaine_anonymous.txt
 1863_giuliomalatesta_thomasadolphustrollope.txt
 1863_mabelsexperience_marionelizaweir.txt
 1863_marybest_anonymous.txt
 1863_nancywimble_timothyshayarthur.txt
 1863_respectablesinners_maryisabellairwinbrotherton.txt
 1863_rosa_elizaweaverbradburn.txt
 1863_ruthmargerie_maryadenison.txt
 1863_theduchessoftrajetto_annemanning.txt
 1863_therectorandthedoctorsfamily_margaretoliphant.txt
 1863_theringofamasis_edwardrobertlyttonbulwerlytton.txt
 1863_ThyraGascoigne_ElizabethJanetJenings.txt
 1864_chasingthesun_rmballantyne.txt
 1864_dorothyfirebrace_emmarobinson.txt
 1864_everydaypapers_andrewhalliday.txt
 1864_lostsirmassingberd_jamespayn.txt
 1864_notdeadyet_johncordyjeaffreson.txt
 1864_theelfinbridegroom_sibellajones.txt
 1864_thefoeonthehearth_anonymous.txt
 1864_thelifeboat_rmballantyne.txt
 1864_themischiefmakerandthepeacemaker_anonymous.txt
 1864_thetrialsofthetredgolds_edwardduttoncook.txt
 1864_wanted_annejudithpenny.txt
 1864_wyldershand_sheridanlefanu.txt
 1864_yaxleyanditsneighbourhood_annejrobertson.txt
 1865_abbottsmere_chh.txt
 1865_antonywaymouth_williamhenrygileskingston.txt
 1865_butlerburkeateton_samuelbracebridge.txt
 1865_graspyournettle_elizalynninton.txt
 1865_hoodsandmasks_georgedelapoerberesford.txt
 1865_lookbeforeyouleap_mrsalexander.txt
 1865_lordoakburnsdaughters_ellenwood.txt
 1865_mildredswedding_francesEMNotley.txt
 1865_ourcharlie_louisajanecampbelldownes.txt
 1865_thegayworthys_adelineduttontrainwhitney.txt
 1865_thequeenoftherangers_anonymous.txt
 1865_uncleclive_charlotteamwilkinson.txt
 1865_ellaandmarianorrestandunrest_catherinedouglasbell.txt
 1866_homeintheholyLand_elizabethannfinn.txt
 1866_lydia_hermanngeiger.txt
 1866_nettiesmission_juliaamathews.txt
 1866_philip_williamcyples.txt
 1866_runnymedeandlincolnfair_johngeorgeedgar.txt

1866_stbeethas_emmajaneworboise.txt
 1866_thebeginningsofevil_anonymous.txt
 1866_thecoheiress_janetmaughan.txt
 1866_thetwoschoolgirls_susanbogertwarner.txt
 1867_anewyearsgifttomyson_pamphilus.txt
 1867_australiancapers_johnrichardholding.txt
 1867_boundtoplease_henryspicer.txt
 1867_briarsandthorns_blanchecharlottemarryat.txt
 1867_cliffordcastle_margaretmackay.txt
 1867_hiddenfire_francesbrough.txt
 1867_ministeringchildren_marialouisacharlesworth.txt
 1867_nedturner_anonymous.txt
 1867_notwiselybuttoowell_rhodabroughton.txt
 1867_phillis_emmaannegeorginadavenport.txt
 1867_theflyingscud_charlesclarke.txt
 1867_thesisterssainthill_ladyblake.txt
 1867_thespinstersofsandham_maryhayman.txt
 1867_thesquiresdaughterandotherales_anonymous.txt
 1867_tommarchmont_anonymous.txt
 1867_whitecockade_jamesgrant.txt
 1868_archieblake_elizabethdarbyeiloart.txt
 1868_ascrewlosse_johnbyrneleicesterwarren.txt
 1868_countrycoteries_ladychatterton.txt
 1868_nellybrookeahomelystory_florencearryat.txt
 1868_secretsoftheturf_samuelbracebridgehemyng.txt
 1868_thebramblehut_jameshutchings.txt
 1868_thechildwife_mayneraid.txt
 1868_thelogofmyleisurehours_williamschawlindsay.txt
 1868_tonicbitters_leghknight.txt
 1869_adventuresofhanssterk_alfredwilksdrayson.txt
 1869_castupbythesesa_sirsamuelwhitebaker.txt
 1869_erickthorburn_maryelizabramston.txt
 1869_germanevenings_bertholdauerbach.txt
 1869_kingswood_emilythompson.txt
 1869_marie_annieraineillis.txt
 1869_nigris_hafizallard.txt
 1869_oldbury_anniekeary.txt
 1869_ropesofsand_johnbyrneleicesterwarren.txt
 1869_sirhumphreystrial_thomasjosephpotter.txt
 1869_theblockade_emileerckmann.txt
 1869_theboycavaliers_henrycadwalladeradams.txt
 1869_thebrighttomorrow_wallacejamesharding.txt
 1869_thehillsidefarm_annajanebuckland.txt
 1869_theovh_walterbradfordwoodgate.txt
 1869_townandforest_AnneManning.txt
 1869_Veronique_FlorenceMarryat.txt
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 1870_ahardlife_martinmonck.txt
 1870_campanella_sarahannemercier.txt
 1870_echoesofthepastfromaretiredhamlet_una.txt
 1870_hestersfortune_isabelplunket.txt
 1870_johnalovestory_margaretoliphant.txt
 1870_ralfskirlaughthelincolnshiresquire_edwardpeacock.txt
 1870_robertlynne_marybridgman.txt
 1870_theexilesoffrance_ascottrhope.txt
 1870_themerchantssermon_lbwalford.txt
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 1871_achristmasinfourquarters_ladybarker.txt
 1871_aemilius_augustinedavidcrake.txt
 1871_cheapjohnsauction_martinfrancismahony.txt
 1871_episodesinanobscurelife_richardrowe.txt
 1871_eventide_albynlocke.txt
 1871_follefarine_ouida.txt
 1871_goldthornehall_cb.txt
 1871_heroinesinobscurity_henriettakeddie.txt
 1871_inthewildsofafricaataleforboys_williamhenrygileskingston.txt
 1871_littlepusseywillow_harrietbeecherstowe.txt
 1871_notwoodedbutwon_jamespayn.txt
 1871_patty_katharinesarahmacquoid.txt
 1871_talesfromfrenchhistory_phoebemfeilden.txt
 1871_theboyingrey_henrykingsley.txt
 1871_thedoublesacrificeataleofcastelfidardo_Servaisdominiquedaems.
 1871_theforesthousandcatherineslovers_emileerckman.txt
 1871_thegreeneyedmonster_henrycourtneyselous.txt
 1871_thesilentpartner_elizabethstuartphelps.txt
 1871_thewilliamhenryletters_abbymortondiaz.txt
 1871_tompippinswedding_henrywilliampullen.txt
 1871_underthearchesataleofraggedschools_sarahBhancock.txt
 1872_asgardthenorwegianmaiden_anonymous.txt
 1872_elijergoff_williamdawes.txt
 1872_lifeinthegetto_charlottebickerstethwheeler.txt
 1872_lucyfitzadam_edwardwhitaker.txt
 1872_margaretford_susannamarypaull.txt
 1872_nobodysfortune_edmundhodgsonyates.txt
 1872_ouolduncleshome_mothercarey.txt
 1872_perplexity_williamclarkrussell.txt

1872_phillisphil_marykeary.txt
 1872_themessage_pmp.txt
 1872_thesonsofire_fergusmaceire.txt
 1872_theyoungsquire_elizabethdarbyeloart.txt
 1872_wifeorslave_sophiefrancesfaneveitch.txt
 1873_bravehearts_robertsongray.txt
 1873_courtshipandcampaign_lindamazini.txt
 1873_elena_ellenclayton.txt
 1873_hoitytoity_charlescamden.txt
 1873_hubert_jacobabbott.txt
 1873_katherinestrial_harrietparr.txt
 1873_madelinecliffordsschoolife_marymeeke.txt
 1873_petertheapprentice_emmaleslie.txt
 1873_richardbarton_carolinebray.txt
 1873_somethingtodo_louisamayalcott.txt
 1873_strangersandpilgrims_maryelizabethbraddon.txt
 1873_whichsister_williamclarkrussell.txt
 1874_afloatingcity_julesverne.txt
 1874_climbingtheladder_ceciliamacgregor.txt
 1874_darknessanddawn_anniegrant.txt
 1874_fairerthanafairy_jamesgrant.txt
 1874_gauntabbey_elizabethjlysaght.txt
 1874_hurricanehurry_williamhenrygileskingston.txt
 1874_ladywillacyprotegees_agnesgray.txt
 1874_monksnorton_annemanning.txt
 1874_oldfashionedstories_thomascooper.txt
 1874_phineasredux_anthonytrollope.txt
 1874_Riversdale_CharlotteElizabethBowen.txt
 1874_thefolkloreofrome_rachelharriettebusk.txt
 1874_thefurcountry_julesverne.txt
 1874_themarchtocomassie_georgealfredhenty.txt
 1874_thestoryofdickwhittington_johnbrownemarsh.txt
 1874_theyoungdagoon_alfredwilksdrayson.txt
 1874_waitingfortidings_elizabethashurstbiggs.txt
 1874_wroxbycollege_henrycawalladeradams.txt
 1875_alfgarthedane_augustinedavidcrake.txt
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 1875_easterntalesbymanystorytellers_mrsvalentine.txt
 1875_fatherfabian_emmajaneworboise.txt
 1875_forgottenlives_emnotley.txt
 1875_frommyouthup_marionharland.txt
 1875_iseulte_charlottelouisahawkinsdempster.txt
 1875_johnholdsworth_williamclarkrussell.txt
 1875_littlesnowdropandhergoldencasket_anonymous.txt
 1875_sherborneorthehouseatthefourways_edwardheneagedering.txt
 1875_talesofaustralianlife_nathanielwalterswan.txt
 1875_thegreatsalterns_sarahdoudney.txt
 1875_theoneweelassie_jessiemargaretedmonston.txt
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 1876_guardianandlover_alexanderfraser.txt
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 1877_blackbeauty_annasewell.txt
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 1877_mignon_emilyfeakebridges.txt
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 1877_twolilies_juliakavanagh.txt
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1878_kittyblighsbirthday_alfredharoldengelbach.txt
 1878_lawrenceloftewalde_arthurhamilton.txt
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 1878_mrsburtonsbestbedroom_hesbastretton.txt
 1878_paulfabersurgeon_georgemacdonald.txt
 1878_pomegranatesfromthepunjab_charlottemariatucker.txt
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 1878_stpetersday_anonymous.txt
 1878_thebrudenellsofbrude_emmajaneworboise.txt
 1878_thehistoryofalifeboat_richardrowe.txt
 1878_therangerslodge_rosamackenziekettle.txt
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 1879_bravegeordie_gracestebbing.txt
 1879_davidleslie_septimusmetthorburn.txt
 1879_highspirits_jamespayn.txt
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 1879_lathebytowers_alicecorkran.txt
 1879_mrsharkerschristmas_lucymassey.txt
 1879_nemesis_fgarratt.txt
 1879_nisida_edgarcrane.txt
 1879_rosemerwynofwhitelake_annebeale.txt
 1879_sirjohn_christianajanedouglas.txt
 1879_theafghanknife_robertarmitagesterndale.txt
 1879_thebookwithsevenseals_carladalbert.txt
 1879_thetideonthemoaningbar_franceshodgeburnett.txt
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 1880_aftersundown_williamwilthefenn.txt
 1880_auntmillyschildhood_anonymous.txt
 1880_chitchatbypuck_richardfustafsson.txt
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 1880_friendandlover_izaduffushardy.txt
 1880_lordbrackenbury_ameliabedwards.txt
 1880_mrsthornesguestsorsaltwithsavourandwithout_maryjca
 1880_soughtandsaved_maryannapaul.txt
 1880_thehedgersrightarm_philipbennettpower.txt
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 1880_zephandotherstories_georgerobertsims.txt
 1881_adventuresofworkingmen_georgemanvillefenn.txt
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 1881_anenglishshire_christabelrosecoleridge.txt
 1881_chips_silaskittohocking.txt
 1881_cowebandsables_hesbastretton.txt
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 1881_ivy_silaskittohocking.txt
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 1881_slaversandcruisers_samuelwhitchurch.txt
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 1882_christopher_helenshipton.txt
 1882_daisiesandbuttercups_charlotteelizabethriddell.txt
 1882_pattyspartner_jeanmiddlemass.txt
 1882_rexandregina_emmamarshall.txt
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 1882_thefreres_mrsalexander.txt
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 1883_anchorwatchyarns_edmunddowney.txt
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 1883_fortunesfool_julianhawthorne.txt
 1883_frescoes_ouida.txt
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 1883_hardlines_hawleysmart.txt
 1883_hersailorlover_katharinesarahmacquoid.txt
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 1883_whomnatureleadeth_monacaird.txt
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 1884_betweentheacts_constancehdstocker.txt
 1884_matedwithaclown_ladyconstancehoward.txt
 1884_shadowedbythree_emmavandeventer.txt
 1884_thecanonswizard_jamespayn.txt
 1884_thelifeandadventuresofmartinchuzzlewit_charlesdickens.txt

1884_thelovethatpassedby_izaduffushardy.txt
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 1884_theyoungtrawlers_rmballantyne.txt
 1884_uphillanddowndale_edithlaxonchamberlain.txt
 1884_windandwavefulfillinghisword_harrietteemmaburch.txt
 1885_acoquettesconquest_richardasheking.txt
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 1885_forfortuneandglory_lewishough.txt
 1885_goblingold_maycrommelin.txt
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 1885_rogernorth_johnbradshaw.txt
 1885_thecorsars_johnhill.txt
 1885_thecottageandthegrange_evelynwardeverettgreen.txt
 1885_thepirateisland_williamjosephcosenslancaster.txt
 1885_truetohimself_evelynwardeverettgreen.txt
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 1887_thecrusadeoftheexcelsior_bretharte.txt
 1887_thefairgod_lewiswallace.txt
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 1890_thekeeperofthekeys_frederickwilliamrobinson.txt
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 1890_themanfrommanchester_joyceemersonprestonmuddock
 1890_theminersright_rolfboldrewood.txt
 1890_theworldsdesire_hriderhaggard.txt
 1890_withoutathought_jenniechappell.txt
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 1891_bellbarry_richardasheking.txt
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 1891_drdumanyswife_morjokai.txt
 1891_estherpentreath_josephhenrypearce.txt
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 1891_It happened yesterday_FrederickMarshall.txt
 1891_moina_emmavandeventer.txt
 1891_mrchainessons_williamedwardnorris.txt
 1891_mrjocko_josephfogerty.txt
 1891_ofthisdeath_josephineelizabethcampbell.txt
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 1892_cousincinderella_veronicaking.txt
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 1892_notallinvain_adacambridge.txt
 1892_oftheworld_emilyfeakebridges.txt
 1892_RandallDavenant_FredrickWarne.txt
 1892_theadventuresofsherlockholmes_arthurconandoyle.txt
 1892_thebillsburyelection_rudolphchamberslehmann.txt
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 1892_throughpaintopeace_sarahdoudney.txt
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 1892_vanbibber_richardhardingdavis.txt
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1894_beyondtheice_georgereadmurphy.txt
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 1896_pinchesofsalt_edmunddowney.txt
 1896_rome_emilezola.txt
 1896_strippedofthetinsel_joyceemersonprestonmuddock.txt
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 1896_therobeoflucifer_fredmerrickwhite.txt
 1896_thesportofstars_algernongissing.txt
 1896_thestoryofacatandacakeduringthethirtyyearswar_maryelizabrams
 1896_thestoryofmauricelestrange_georgewilliamthomsonomond.txt
 1896_thetowerofghilzan_henrymartineaugreenhow.txt
 1896_towardstheeternalsnows_edmundmitchell.txt
 1897_aloneinchinaandotherstories_julianralph.txt
 1897_anamericanemperor_louistracy.txt
 1897_asinlessinner_maryhfolkard.txt
 1897_atriptovenus_johnmunro.txt
 1897_atthetailofthehounds_marykennard.txt
 1897_becksidelights_johnackworth.txt
 1897_bystrokeofsword_sirandrewbalfour.txt
 1897_captaincastle_williamcarletondawe.txt
 1897_cavalrylifeandregimentallegends_henriettaelizabethvaughanstannard
 1897_inoorkailyard_wgtarbet.txt
 1897_ladyrosalind_emmamarshall.txt
 1897_lochinvar_srcrockett.txt
 1897_meglangotholme_marylouisamolesworth.txt
 1897_symphonies_georgeegerton.txt
 1897_thebethbook_sarahgrand.txt
 1897_thefallofastar_sirwilliammagnay.txt
 1897_theflightoftheeagle_standishjamesogrady.txt
 1897_theripsredemption_elivingstonprescott.txt
 1897_thesurprisingadventuresofsirtoadylion_srcrockett.txt

1897_theworldscoarsethumb_carolinemasters.txt
 1897_twasindhrolldonegal_seumasjamesmacmanus.txt
 1897_underthecircumstances_archiearmstrong.txt
 1897_weighedinthebalance_harrylongleylander.txt
 1897_whatmaisieknew_henryjames.txt
 1897_whenlintwasinthebell_archibaldmcilro.txt
 1898_agentlemanrider_natgould.txt
 1898_aquakermaid_mrsjfbfirth.txt
 1898_ashesofempire_robertwchambers.txt
 1898_awardoftheking_katharinesarahmacquoid.txt
 1898_blancheconinghamssurrender_jeanmiddlemass.txt
 1898_bunthorne_charleshenryeden.txt
 1898_byroaringloom_jamesmarshallmather.txt
 1898_cassockcomedy_atholforbes.txt
 1898_colonelthorndykessecret_georgealfredhenty.txt
 1898_dearerthanhonour_elivingstonprescott.txt
 1898_fantasias_georgeegerton.txt
 1898_herladyshipselephant_daviddwightwells.txt
 1898_lordjimmy_georgemartyn.txt
 1898_potsherds_mabelcbirchenough.txt
 1898_seaweed_edithellis.txt
 1898_senttocoventry_esmestuart.txt
 1898_storiesinlightandshadow_bretharte.txt
 1898_thebishopsdilemma_elladarcy.txt
 1898_thecedarstar_maryelizabethmann.txt
 1898_theforestlovers_mauricehenryhewlett.txt
 1898_theforestofbourgmarie_susanfrancesharrison.txt
 1898_thefreedomofhenrymeredyth_mhamilton.txt
 1898_theincasransom_albertlee.txt
 1898_theislandofsevenshadows_romawhite.txt
 1898_thesoulofhonour_hesbastretton.txt
 1898_thetadpoleofanarchangel_williampricedrury.txt
 1898_thewaroftheworlds_hgwells.txt
 1898_tomtufnstoll_evelynwardeverettgreen.txt
 1898_tonydrum_edwinwilliampugh.txt
 1898_trincolox_douglassladen.txt
 1898_whenallmenstarve_charlesgleig.txt
 1899_anexiledscot_henryandersonbryden.txt
 1899_aromanmystery_richardbagot.txt
 1899_aseמידetachedmarriage_arabellakenealy.txt
 1899_ataboukirandacre_georgealfredhenty.txt
 1899_bettymusgrave_marywilliaminafindlater.txt
 1899_captainsatan_louisgallet.txt
 1899_danielwhyte_alexjohndawson.txt
 1899_darkstoriesfromthesunnysouth_sirgilbertedwardcampbell.txt
 1899_fortunesmyfoe_johnedwardbloundelleburton.txt
 1899_frivolities_richardmarsh.txt
 1899_iwillbeasailor_hlouisabedford.txt
 1899_jamescope_cuthbertbarmby.txt
 1899_jenniebaxter_robertbarr.txt
 1899_lesserdestinies_samuelgordon.txt
 1899_littlenovelsofitaly_mauricehenryhewlett.txt
 1899_lookingglasshours_elizamargaretvonbooth.txt
 1899_mammonandco_edwardfredericbenson.txt
 1899_offthehighroad_eleanorcprice.txt
 1899_oneyear_dorotheagerard.txt
 1899_pollyofparkersrent_gracethyrzakimmins.txt
 1899_talesofterror_joycemmersonprestonmuddock.txt
 1899_thebrightkerneloflife_isabelsuartrobson.txt
 1899_thecupofthetregarvans_francesisabellemkershaw.txt
 1899_thedontheundergraduate_williamedmunwoodcollins.txt
 1899_thelordoftheharvest_matildabarbarabethamedwards.txt
 1899_themanorinn_georgehenryroquedabbs.txt
 1899_thewhitekingofmanoa_josephhatton.txt
 1899_theylaughthatwin_effieadelaidemariaalbanesi.txt
 1899_theythatwalkindarkness_israelzangwill.txt
 1899_underwellingtonscommand_georgealfredhenty.txt
 1900_adaughteroffrance_elizafannypollard.txt
 1900_akentsquire_frederickquilliamhayes.txt
 1900_apennyworthofkindness_phoebeanneallen.txt
 1900_ascholarofhiscollege_williamedmundwoodcollins.txt
 1900_atthesignofgoldenfleece_emmaleslie.txt
 1900_brothersofthechain_georgegriffith.txt
 1900_cynthiainthewest_charlesjameslee.txt
 1900_eochaidtheheremhon_alfredmorris.txt
 1900_longlivetheking_guyboothby.txt
 1900_monicagrey_mayhelyhutchinson.txt
 1900_olivetracy_amylefeuvre.txt
 1900_oneforanother_hsengland.txt
 1900_pharaohsdaughter_williamwaldorfator.txt
 1900_ressurrection_leotolstoy.txt
 1900_shamelesswayne_halliwellsutcliffe.txt
 1900_sonofjudith_josephkeating.txt
 1900_theadventuresoftylortatlock_joycemmersonprestonmuddock.txt
 1900_theautobiographyofacharwoman_anniewakeman.txt
 1900_theblessingofesau_frunkmackenziesavile.txt

1900_theempiremakers_jameshumenisbet.txt
1900_thefrobishers_sabinebaringgould.txt
1900_thehalfhearted_johnbuchan.txt
1900_thekingsoftheeast_sydneycgrier.txt
1900_thelanethathadnoturning_sirgilbertparker.txt
1900_thequestofmreast_edwinjohnson.txt
1900_thesackoflondonbythehighlandhost_jingoJones.txt
1900_thetemptationofolivelatimer_elizabeththomasinameade.txt
1900_thevillagebytheriver_hlouisabedford.txt
1900_trinitybells_ameliaebarr.txt
1900_wonbythesword_georgealfredhenty.txt
1901_amodernslavedealer_archerphilipcrouch.txt