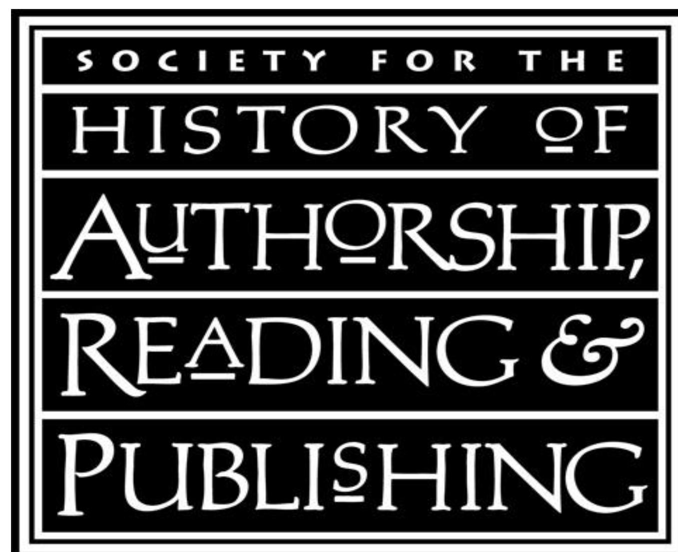
**Women and Nineteenth-Century Literature**
**Wellington, New Zealand, 23 January 2015**
**Hosted by**
**Victoria University of Wellington and the Alexander Turnbull Library**
**A SHARP-sponsored event**



| | **Friday 23 January 2015 – National Library** | |
|---|---|---|
| 8:30-9:00 | Registration: National Library, Lower Ground Floor Foyer | |
| 9:00-9:15 | **Welcome:** Nikki Hessell (Victoria University of Wellington) — Pipitea | |
| 9:30-10:30 | **Visual Culture**<br>Chair: Adam Grener – Thorndon | **Gender & Genre**<br>Chair: Ingrid Horrocks – Pipitea |
| | **Pamela Gerrish Nunn (Victoria University of Wellington)**<br>"Sapphos of the Drawing-room" | **F. Elizabeth Gray (Massey University, Wellington)**<br>"Alice Meynell and the Voluntary Obedience of Genre" |
| | **Heidi Logan (University of Auckland)**<br>"The Role of the Artist and Commitment to Classical Models in Writing by M. E. Braddon and Dinah Mulock Craik" | **Elizabeth Towl (Victoria University of Wellington)**<br>"Autobiography by Misdirection: Eliza Lynn Linton's *The Autobiography of Christopher Kirkland* and Gertrude Stein's *The Autobiography of Alice B. Toklas*" |
| | | |
| 10:30-11:00 | **Morning Tea – Lower Ground Floor Foyer** | |
| 11:00-12:30 | **Embodiment & Disembodiment**<br>Chair: Anna Jackson – Thorndon | **Women's Voices**<br>Chair: Nikki Hessell – Pipitea |
| | **Morteza Hajizadeh (University of Auckland)**<br>"Mary Shelley's Posthuman Ecocriticism" | **Jane Stafford (Victoria University of Wellington)**<br>"'Taken down from Mary's own lips by a lady': Writing *The History of Mary Prince*" |
| | **Sarah Parry (Victoria University of Wellington)**<br>"'The Lady is Ugly!' The Masculine Illness and the Feminine Body" | **Arini Loader (Victoria University of Wellington)**<br>"'E toku hoa aroha'; Letters between ladies, a collection of correspondence between Ruta Te Rauparaha, Pipi Te Whiwhi and Eliza Grey" |
| | **Katie Magaña (Victoria University of Wellington)**<br>"Devastating Innocence: Florence Marrayat's Psychic Vampire" | **Harry Ricketts (Victoria University of Wellington)**<br>"Sister of the More Famous Rud: Whatever Happened to Trix Kipling" |

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| 12:30-1:30 | **Lunch – Lower Ground Floor Foyer** |
| 1:30-2:30 | **Poetry, Then and Now**<br>Chair: Harry Ricketts |
| | **Thomas McLean (University of Otago)**<br>“Joanna Baillie, Poetry Collector” |
| | **Ingrid Horrocks (Massey University, Wellington) and Claire Knowles (La Trobe University)**<br>“Editing Charlotte Smith for the 21st Century” |
| 2:45-3:45 | **Sensation Fiction**<br>Chair: Tim Jones |
| | **Adrienne Gavin (Professor Emeritus, Canterbury Christ Church University, UK)**<br>“Claiming Crime for Women Writers: Caroline Clive’s *Paul Ferroll*” |
| | **Kirby-Jane Hallum (University of Auckland)**<br>“The Nature of Sensation Fiction: Floriography and Female Sensationalism in the work of M.E. Braddon and Rhoda Broughton” |
| 3:45-4:15 | **Afternoon Tea – Lower Ground Floor Foyer** |
| 4:15-5:45 | **Characters and the Canon**<br>Chair: Jane Stafford |
| | **Adam Grener (Victoria University of Wellington)**<br>“The Uncertain Futures of Austen’s Very Minor Characters” |
| | **Melinda Graefe (Flinders University)**<br>“Rebecca’s Jewishness and Montagu’s Turquerie: A Possible Source for the Jewess of *Ivanhoe*” |
| | **Reza Sattarzadeh Nowbari (Victoria University of Wellington)**<br>“Female(s) and Femininity in Charles Dickens’s *A Tale of Two Cities*: A Feminist New Historicist Reading” |
| 6:00 onwards | **Conference Reception, sponsored by SHARP**<br>The Backbencher Pub, Molesworth St (Standing Orders) |

# ABSTRACTS

## Adrienne Gavin

**Claiming Crime for Women Writers: Caroline Clive's *Paul Ferroll***

'Have you ever read *Paul Ferroll*?' George Augustus Sala wrote in 1874: 'Of course you have. All novel-readers have perused that remarkable and eminently disagreeable fiction.' Bold in its portrayal of a gentleman hero who stabs his first wife to death as she lies sleeping and without qualm shoots dead a worker he has previously befriended, Caroline Clive's 1855 novel *Paul Ferroll* was praised by early reviewers for its power and originality but condemned for its subject matter and absence of moral comment. The novel's lack of textual judgement upon its eponymous protagonist—who escapes both legal and poetic justice for his crimes—led contemporary critics to object to what Keith Hollingsworth terms 'the author's chilling amorality.' Published to success and notoriety, *Paul Ferroll* is a surprisingly neglected text, little discussed in studies of crime writing, sensation fiction, or Victorian women's writing, yet it expanded fictional possibilities on all those fronts and was, as Eric Partridge wrote in 1927, 'in certain respects, revolutionary.' This paper aims to heighten awareness of *Paul Ferroll* and to make a case for its inclusion in the corpus of Victorian sensation fiction which saw its apotheosis in the 1860s. It also argues that in writing *Paul Ferroll* Clive claimed crime-writing for women, opening the way for female writers of sensation and crime fiction who followed.

## Pamela Gerrish Nunn

**Sapphos of the Drawing-room**

Much has been written about the female reader in nineteenth-century Britain (Flint 1993, Jack 2012) and her visual representation in Britain and France (Stewart 2006, Brown 2012). This paper looks for the visual image of her counterpart, the writing woman or female writer, who has not received the same kind of attention as a type or concept despite a scholarly practice which is very committed to the consideration of specific individual female writers. While Patricia Zakreski (2006) has looked at how Victorian writing itself constructed an image of the woman writer, only Linda Petersen (Casteras/Petersen 1994) has begun to report on her visualisation within that period.

It transpires that, although the female writer has become an unarguable fact of nineteenth-century European culture, contemporary visual representation of her conveyed something much more ambivalent. In Britain, visual likenesses made of the female writer, regardless of the degree of her fame or her intellectual standing, exhibited a compromise between her progressive and transformative potential and the resistance of a patriarchal society under challenge. When it came to the 'lady writer', the lady moreorless occluded the writer. This is true across the range of visual media in public circulation. This paper asks how much this was to do with the perceived impossibility of picturing literary creation (and therefore evident also in images of male writers), how much with the investment in physical demeanour as a better indicator of creative ability than the literal putting of pen to paper, how much with the developing language of celebrity-ism (or lionising, to give it its contemporary name), and how much with the demands of femininity?

## Melinda Graefe

**Rebecca's Jewishness and Montagu's Turquerie: A possible source for the Jewess of *Ivanhoe***

Walter Scott's *Ivanhoe* has often been cited as one of the first British novels to sympathetically depict Jewish characters. It has also been claimed that, in his character Rebecca, Scott perpetuates the Elizabethan image of the beautiful Jewish daughter who is sexually alluring to Christians. I would like to suggest that rather than perpetuating this dominant image of the Jewess, Scott plays with the stereotype and uses the Christian 'gaze' to empower his heroine. I take as my starting point the detailed physical description of Rebecca by the obviously smitten narrator, whose gaze closely follows the contours of her exotic clothing and lingers on the elaborate adornments that draw attention to her 'exquisitely symmetrical' form. Rebecca is consistently viewed in this way by the Christian men in the novel, yet, rather than remaining an object of the Christian male gaze, she in turn uses this very gaze to criticise the chivalric code which fuels Christian prejudice towards the East.

It has also been noted that Rebecca's appearance is not authentic for the period. Her exotic clothing marks her as Other to the English, crusading Christians, however, rather than viewing this as Scott's orientalist fantasy I would like to suggest that he draws on the turquerie of Lady Mary Wortley Montagu, who famously donned Turkish dress and described her costume as liberating. Through this connection, Scott establishes Rebecca's Otherness as cosmopolitan, and this secures for her a position from which to criticise provincial Englishness.

## F. Elizabeth Gray

### Alice Meynell and the Voluntary Obedience of Genre

Dubbed by *The World* its "Grammarian-in-chief," Alice Meynell (1847-1922) was a prolific, incisive, and influential late-Victorian journalist, essayist, and poet, who combined four decades of journalistic contributions with the joint editorship (alongside her husband, Wilfrid Meynell) of two long-running periodicals. Her standing in the late Victorian periodical industry was unrivalled: editors such as W. E. Henley urged Meynell to 'send whatever she could', and her contributions were solicited by the *Saturday Review*, the *Spectator*, the *Illustrated London News*, and *The Yellow Book*, among many others. As well as producing prolific and highly regarded journalism, Meynell also enjoyed a high reputation as a poet, and was twice suggested for Poet Laureate.

Examining the inter-relationship of Meynell's poetry and periodical prose sheds new light on the dynamic nature of genre construction at the end of the nineteenth century. In the 1890s, particularly, Meynell was a significant literary reviewer, critic, and opinion-maker. Her admiring reading public appeared to perceive no contradiction between her Meynell's roles of journalist and poet, and her writing suggests provocative parallels between the production of the two forms. In an article in *The Dublin Review*, Meynell argues that conditions of restriction are essential for the production of great art: "Those who have something to say cling to the order and discipline of bonds, valuing that voluntary obedience…." I investigate Meynell's articulations of the specific constraints of the journalistic deadline and format and their relation to poetry's formal constraints, and the wider relations of these two forms to Meynell's abiding interest in discipline and authority. Meynell's nascent theorisation of the relationship between poetry and journalism has, I contend, considerable significance for our understanding of the late Victorians' reading of these two genres.

## Adam Grener

### The Uncertain Futures of Austen's Very Minor Characters

This paper examines Austen's turn to "very minor characters" at the conclusion of her novels and argues that these characters—Margaret Dashwood (*Sense and Sensibility*), Susan Price (*Mansfield Park*), and Anna Weston (*Emma*)—constitute a new way of thinking about narrative probability and the didactic function of fiction. Austen signals this challenge to the inherited

conception of narrative probability in the conclusion of *Northanger Abbey* by directing attention to the “probable circumstance” required to remove General Tilney’s opposition to the marriage of Catherine and Henry. This move establishes a double stance toward probability: on one hand, it entails a commitment to narrative practices that we associate broadly with realism, but on the other hand it simultaneously foregrounds the conventional nature of such “probable” plotting. By situating this stance against changing notions of probability, I argue that Austen abandons the philosophical underpinnings of Aristotelian and Augustan models of narrative form and instead draws attention to the limitations of narrative constructions of reality. This shift is seen most clearly in these marginal minor characters who operate as doubles, or iterations, of the heroines. In turning to these characters at the conclusion of her novels, Austen reintroduces the central tensions that have governed the development of her heroines in such a way that suggests that these young girls’ fates may not mirror those of the heroines, thus undercutting the impulse to read the heroines’ fates as somehow exemplary.

## Morteza Hajizadeh

**Mary Shelley’s Posthuman Ecocriticism**

The idea of nineteenth century posthuman literature might sound like an oxymoron, since the posthuman is a fairly new concept which is embedded in the age of digital technology. Kathrine Hayles defines the posthuman condition as the collapse of the “natural” or a state of “disembodiment”, a state in which everything is a computerized simulacrum. The Posthuman is a biological pastiche of digital codes, or it is the demise of the body as a corporeal entity which belongs to a rational subject. Hayles actually builds on Donna Haraway’s “Manifesto for Cyborgs” which heralds the collapse of demarcation between natural and artificial. In this paper I will argue that the prototype example of a posthuman body existed in the nineteenth century with Mary Shelley’s *Frankenstein* being the prime example. Mary Shelley is one of the early ecologically conscious writers who metaphorically pictured the Cartesian split of the human body and nature as producing an inert object. Shelley’s vegetarian monster is a composition of dismembered parts which epitomizes the posthuman’s idea of human as a state of “mind” rather than “body”. Also *Frankenstein* becomes an early example of an ecogothic novel which not only heralds the advent of ecological disasters expedited by mechanical science but also offers examples to remedy the environmental damages. This paper will also elucidate the parallels between the philosophy of the posthuman and ecocriticism as both being concerned with biological changes which regulate humans’ modes of existence and understanding in the world.

## Kirby-Jane Hallum

**The Nature of Sensation Fiction: Floriography and Female Sensationalism in the work of M.E. Braddon and Rhoda Broughton**

In this paper I use Victorian floriography to uncover the meanings of flower references in the work of Mary Elizabeth Braddon and Rhoda Broughton. A number of floriography publications entered the early nineteenth-century botanical book market, with Charlotte de Latour's *The Language of Flowers, or, Floral Emblems of Thoughts, Feelings, and Sentiments* (1834), still remaining relatively well known today. The Victorians embraced the language of flowers as a means of codified and sentimental communication and floriographical texts help us uncover what Victorian readers would have associated with flowers like geraniums, daisies and roses.

In *The Doctor's Wife* (1864) Braddon's heroine first appears "sitting in a basket-chair under one of the pear trees" (23). A pear stood for hope in Victorian culture, and as such, it is an appropriate symbol to accompany what would appear to be the beginnings of a romance narrative. George Gilbert's recognition of Isabel's striking beauty is depicted in terms of floral imagery that intensifies the reader's sensory perception of their romantic encounters. *In Red as a Rose is She* (1870) Broughton extends Braddon's imbrication of nature with female beauty by writing floriography onto the female body. Variously blushing as scarlet as a rose, a carnation and a poppy, Essie's natural complexion even when she is not angry, embarrassed or upset also approximates floral colouring.

Although *Red as a Rose is She* and *The Doctor's Wife* are not sensation novels per se, their mutual depiction of female desire demonstrates their contribution to the sensation genre more broadly. Relying on a contemporary reader's knowledge of floriography, or the language of flowers, allows each author to communicate meaning and sentiment that revivifies the entrenched historical association between women and nature.

## Ingrid Horrocks and Claire Knowles

**Editing Charlotte Smith for the 21st Century**

When Stuart Curran introduced the first modern edition of Smith's poetry in 1993, he wrote, "Charlotte Smith was the first poet in England whom in retrospect we would call Romantic" (xix). With female poets still relegated to the margins of the Romantic canon, this was a ground-

breaking claim. Thirty years on, and thanks in large part to the work of scholars like Curran, Stephen Behrendt, Jacqueline Labbe, Susan Wolfson and numerous others, the shape of British Romanticism has changed irreversibly and Curran's claim is now widely accepted. At the same time, Smith's poetry has become central to a rethinking of eighteenth century literary history, evident in work by critics such as Paula Backsheider. Smith's poetry is now taught in University classrooms all over the English-speaking world. In this paper, Claire Knowles and Ingrid Horrocks discuss the challenges, advantages and potential pitfalls of producing an edition of Charlotte Smith's *Major Works* when an older, "authoritative" version of these poems is already in circulation. They will address such questions as: what new shape might an edition of Smith take in 2015? How might one take advantage of the blind spots of previous editions? How do teaching practices feed into the editing process? And finally, how might such an edition come to shape Smith scholarship in the future?

# Arini Loader

**"'E toku hoa aroha'; Letters between ladies, a collection of correspondence between Ruta Te Rauparaha, Pipi Te Whiwhi and Eliza Grey"**

In the mid nineteenth-century Tamihana Te Rauparaha recorded in writing the words of two waiata tangi composed by his close relative Rakapa Kahoki. These song texts found their way into the Māori-language materials collected by Governor George Grey and were subsequently taken to South Africa by Grey when he took up his appointment as Governor of the Cape Colony (South Africa) in 1854. The waiata texts finally returned home to where they currently reside at Auckland Public Library in the 1920s after an absence of over 60 years. From the time of their initial recording the words of these tangi have taken their own literal and figurative journeys even as the words of the tangi themselves take the listener/reader on a journey of imagination and vision across the tribalscape of Ngāti Toa Rangatira. This paper explores the complexities and specific challenges involved in understanding Rakapa Kahoki's tangi as texts which, although heavily mediated by the actions of men, can nonetheless be understood as important examples of early Māori women's literature.

## Heidi Logan

**"The Role of the Artist and Commitment to Classical Models in Writing by M. E. Braddon and Dinah Mulock Craik"**

People who have read Mary Elizabeth Braddon's *Lady Audley's Secret* will be familiar with the novel's allusions to Pre-Raphaelite art. Less well known is that in some of her other novels, Braddon showed an intense and enduring interest in classical and Neo-Classical art. This is strongly articulated in *The Lady's Mile* (1865), in which the highly successful member of the Royal Academy, William Crawford, paints solely classical subjects. As Crawford conducts work on his masterpiece, a painting depicting "Psyche and the Zephyrs", Crawford and the narrator comment on the social role of the artist, on what constitutes a great artist, and on the artist's relation to their critics. Various plot-lines of the novel contain allusions to the story of Dido and Aeneas and to the death of Agamemnon.

In Dinah Mulock Craik's novel *Olive* (1850), often considered a re-write of Brontë's *Jane Eyre* (1847), the eponymous heroine Olive undergoes training as an artist. She does so not merely in the hope of making a living, but of attaining the status of a great artist – a status that the novel originally suggests is only attainable for a man. Just as Braddon moves toward a commitment to the classical, Craik's Olive does not replicate Jane Eyre's 'imaginative' artistic style, but studies with an older male artist who deeply reverences classical art.

I aim to make headway into distinguishing the importance of classical art and mythology to the work of Braddon and Craik. This includes distinguishing how they perceived the relationship between the Victorian artist figure and classical art, and discerning what their thoughts may have been regarding female writers' commitment to following, or to breaking away from, classical models.

## Katie Magaña

**Devastating Innocence: Florence Marryat's Psychic Vampire**

Florence Marryat, daughter of Captain Frederick Marryat, wrote extensively in the late nineteenth century but little of her writing is remembered today. Greta Depledge asserts in her introduction to *The Dead Man's Message* that "appreciation of [Marryat's] work is certainly due for a revival and is very relevant to the current academic trend for revisiting forgotten and

neglected Victorian popular novelists" (viii). *The Blood of the Vampire* (1897), a primary focus of rediscovery of Marryat's work, provides another glimpse into the late Victorian fascination with creatures capable of draining the life force from others made popular by Bram Stoker's *Dracula* and drawing increasing attention in Richard Marsh's *The Beetle* and Marie Corelli's *Ziska*, all also published in 1897. Unlike other vampires and psychic vampires, Harriet is initially unaware of the harm she causes. She has no sinister intention, secret plot for revenge, or need driving her behavior. Harriet is merely a victim of the circumstances of her birth and doomed to victimize others in her pursuit of interpersonal relationships. Doctor Phillips explains, "Harriet draw[s] upon the health and strength of all with whom she may be intimately associated—that may render her love fatal to such as she may cling to!" (*Blood* 95). Marryat's novel, therefore, provides a unique depiction of a woman's view of women's potential to be innocently dangerous to those they most love.

## Tom McLean

**Joanna Baillie, Poetry Collector**

The Scottish poet and playwright Joanna Baillie spent most of 1822 collecting poems. She solicited unpublished works from some of the best-known writers of the day, including Robert Southey, Anna Barbauld, William Wordsworth, and her close friend Sir Walter Scott. The purpose of the volume, which appeared the following year as A Collection of Poems, Chiefly Manuscript, and from Living Authors, was to raise funds for Baillie's long time friend Mrs James Stirling. This paper identifies Mrs Stirling for the first time, and it provides further information about her life and relationship with Baillie. But it also considers the volume itself, which has received surprisingly little critical attention. Baillie cannily reached beyond established poets to include the poems of people like astronomer John Herschel and army officer Alexander Dirom, figures who might attract a different but equally well-off subscriber. She also used the collection as an opportunity to promulgate the poetry of her aunt, Anne Home Hunter, who had died in 1821. While the collection offers a fascinating overview of British poetic tastes in 1822, it is also interesting for what it leaves out: there are no contributions from Lord Byron, Thomas Moore, Percy Shelley, or Baillie's Hampstead neighbour Leigh Hunt. The volume was, in effect, Baillie's opportunity to aid a friend, do justice to a deceased mentor (Anne Hunter), and provide her own canon of the most important poets of the day. The Collection was remarkably successful; as Baillie wrote the publisher John Murray, "you will be amused when I tell you, that this subscription has produced more—considerably more money for my friend than all my own writings have ever produced for myself." Relying on Baillie's

letters and new archival research, this paper will tell the fuller story of Baillie's Collection and consider it as an innovative act of literary philanthropy and a remarkable gathering of one strand of Romantic-era poetry.

## Sarah Parry

**"The Lady is Ugly!" The Masculine Illness and the Feminine Body**

Wilkie Collins's *The Woman in White* (1860) presents its principal heroine with a mixture of masculine and feminine traits. Taking on the roles of both masculine protector of her half-sister and feminine advisor to the novel's conventional hero Walter Hartright, Marian Halcombe's physical appearance and outward actions depict her as having what is essentially the mind and strength of a man trapped inside a weak, female body. Because of this, Marian experiences a strange divide from herself in many places throughout the text, as her strength of will is undermined by her traitorous female physicality. One of the best examples of this divide presents itself with Marian's physical illness, which Collins uses as a tool to both allow her antagonists a moment of triumph, and to illustrate the depths of her passionate and protective nature. This paper seeks to draw an accurate depiction of how Collins uses an essentially feminine illness (the popular Nineteenth Century staple 'brain fever') to highlight Marian's masculine strengths, removing her from the plot in a way that does not shame her, but instead highlights her tenacity and intelligence.

## Jane Stafford

**'"Taken down from Mary's own lips by a lady": Writing *The History of Mary Prince*'**

This paper looks at the 1831 slave narrative *The History of Mary Prince* and in particular the way in which its mode of composition is represented in the text. What can we determine from these explanatory frames of the authorial relationship between Mary Prince from whose 'lips' the *History* issued and Susanna Strickland, the 'lady' by whom it was 'taken down'? What were the conventions by which such accounts engaged with the fiercely polemical literary and political culture of the anti-slavery movement and its principles of factual and emotional veracity? And to what extent did the narration of this text – as opposed to its contents – serve the not necessarily identical aims of its two authors?

# Harry Ricketts

**Sister of the More Famous Rud: Whatever Happened to Trix Kipling**

Everyone has heard of Rudyard Kipling; few have heard of his sister, Trix (1868-1948). Yet she too showed precocious literary talent, at 16 collaborating with her brother on a book of poetic parodies and subsequently publishing her own poems, short stories and novels. This paper explores why, though a writer of considerable promise and achievement, Trix was unable to develop a literary career for herself, and why she should have turned to spiritualism. Part of the explanation lies in her background and temperament: like her mother and her brother, Trix was strongly drawn to the supernatural. But Trix also suffered from the unusual handicap (in the 1890s) of being the sister of the most famous writer in the world, a situation which inevitably placed great pressure on her own creative ambitions. At the same time, aspects of Trix's experience seem deeply characteristic of her era, of the years 1880-1930, when so many were attracted to the psychic, the magical and the paranormal. In *A Room of One's Own*, Virginia Woolf asks what would have happened had Shakespeare had a literary sister and grimly speculated what her story would probably have been. Trix's story is as fascinating as any devised by Virginia Woolf for Shakespeare's sister.

# Reza Sattarzadeh Nowbari

**Female(s) and Femininity in Charles Dickens's *A Tale of two Cities*: A Feminist New Historicist Reading**

The texts are conceived not as mere reflectors of, but rather as active contributors to the historical process they illuminate. New Historicists don't believe that we have clear access to any but the most basic facts of history. Any given event is a product of its culture, but it also affects the culture in return. In other words, all events are shaped by and shape the culture in which they emerge.

Dickens, in *A Tale of Two Cities*, traces the private lives of a group of English people caught up in the cataclysm of the French Revolution but what the reader has in mind after reading the novel is the brutal scenes of the Robespierrean Reign of Terror. For Dickens, the outcome of the revolution is 'the newly born female, called La Guillotine, a devouring and insatiate monster, a rapacious woman whose appetite can never be satisfied'. Even the representation of the prominent revolutionary figure is a woman called Madame Defrage who becomes the leader of the mob in the revolutionary path and urges them for more and more blood.

The findings confirm that Dickens's perception of the French Revolution in *A Tale of Two Cities* is a negative one in which he gives voice to the harsh brutality of the Revolution which is identified with femininity. The idea of female insubordination is central to this portrayal of Revolutionary chaos. The paper aims to evaluate the roles that females and femininity play in this negative representation of the French revolution from a new historicist's point of view combined with that of a feminist.

## Elizabeth Towl

**Autobiography by Misdirection: Eliza Lynn Linton's *The Autobiography of Christopher Kirkland* and Gertrude Stein's *The Autobiography of Alice B. Toklas*.**

Very nearly fifty years separate the publication of Eliza Lynn Linton's *The Autobiography of Christopher Kirkland* (1885) and Gertrude Stein's *The Autobiography of Alice B. Toklas* (1933). Despite the distinct differences in social and historical context, these two non-typical autobiographies reveal many similarities between the nineteenth-century English journalist/novelist and the American Cubist/Modernist poet.

Linton's *Autobiography of Christopher Kirkland* is ostensibly a straightforward novel. It was clear immediately to many of its early readers, however, that the male protagonist was really an avatar of the female author, and that Christopher's history (including the female objects of his affection) properly belonged to Eliza. In its first edition, Stein's authorship of the *Autobiography of Alice B. Toklas* was not revealed explicitly until the very last sentence of the book: the author's name does not appear on the dust jacket and cover, nor in the front material. Throughout the work, however, Gertrude looms large as an apparent biographical subject for her lover Alice—much larger, indeed, than the narratorial "I." The final sentence merely adjusts the relationship between the author and the (auto)biographical subject to reflect something a little nearer to reality.

This paper will consider the key misdirections that each of these genre-bending autobiographies employed. I will focus specifically upon the way in which ostensible genre and the presentation of each of these works in their first edition attempted to preserve and intensify the effect of these misdirections.