



PAST



PRESENT



FUTURE

25

Should auld acquaintance be forgot, Tho' they return with

Andante

6

scars? These are the noble hero's lot, Obtain'd in glorious wars:

6 6 6

Robert Burns' *Auld Lang Syne* (1788) based on an older folksong.

“the moralist has recommended **stated times** for the purposes of meditations. At such periods the faculties are awakened, and the soul is set in motion”

“Everything around is in a **state of constant fluctuation** [...] Not only opinions, but even **long established customs** at length lose their hold on the mind [...] Thus are we whirled around in the vortex of life by incidents the most strange, and by events the most contrary to our expectations.”

“A fatherless world! An orphan universe! Are ideas agonizing to every well constituted mind.”

“We should enter upon the new century with the pleasing idea that the **progressive series of events tends to human improvement**”

“**We know not what tomorrow brings forth** [...] Let us never attempt, on any occasion to lift up the awful veil which divides the present moment from futurity!”

John Evans. “Reflections on the Commencement of the Nineteenth Century”.
The Monthly visitor, and New Family Magazine, 12 (1801), pp. 9-16

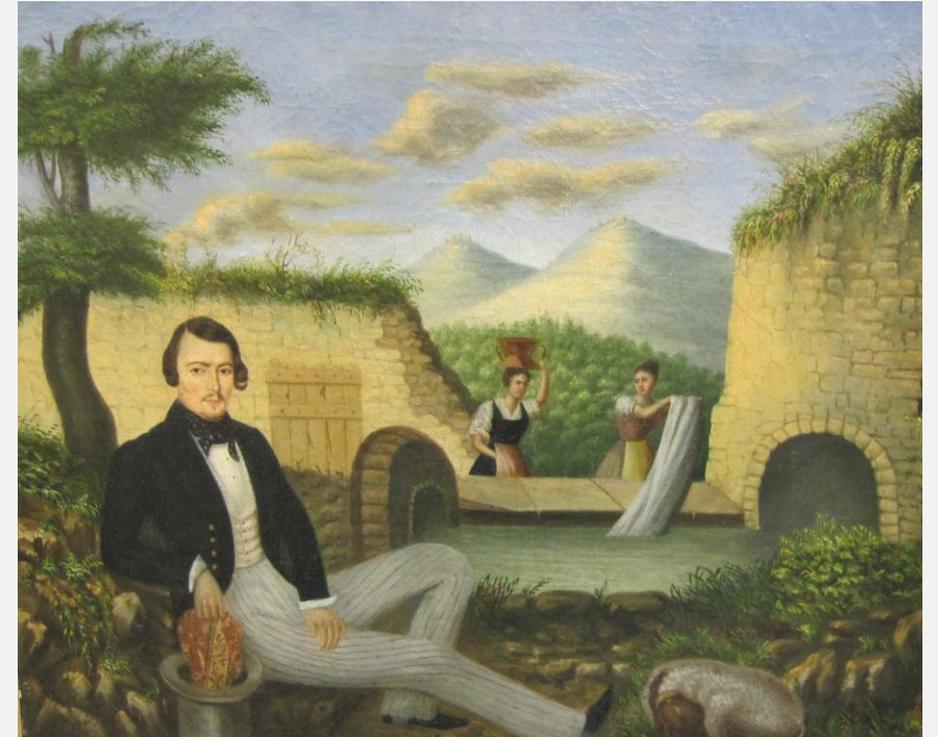
“One principle of philosophy he practically possessed in perfection; he enjoyed the present, undisturbed by any unavailing regret for the past, or troublesome solicitude about the future.”

Description of Mr Vincent, ch.16 of *Belinda* (1801)

“Upon the **present occasion** his love for Belinda confounded all his moral calculations: one moment, his feelings as a man of honour forbade him to condescend to the meanness of dissimulation; but the next instant his feelings as a lover prevailed; and he satisfied his conscience by the idea that, as his vow must preclude all danger of his return to the gaming-table **in future**, it would only be creating an unnecessary alarm in Belinda’s mind to speak to her of his **past imprudence**

“I feel such horror at the past, such heartfelt resolution against all future temptation, that you may pledge yourself for my total reformation”.

ch.29 of *Belinda* (1801)



TEMPORAL FORMS

“The following work is offered to the public as a Moral Tale—the author not wishing to acknowledge a Novel. Were all novels like those of Madame de Crousaz, Mrs Inchbald, Miss Burney, or Dr Moore, she would adopt the name of novel with delight: But so much folly, error, and vice are disseminated in the books classed under this denomination, that it is hoped the wish to assume another title will be attributed to feelings that are laudable, and not fastidious.”

Author’s Preface for *Belinda*

“Novel-writing does not seem to us to be her *fort* [sic]; for after all that she can say or wish to the contrary, the world will call *Belinda* a very novel, and will rank it with the productions of many a writer whose name does not appear in her advertisement.”

“Review of *Belinda* by Maria Edgeworth”, *Critical Review*, vol. 34 (1802): 235-7

NOVELS OUT OF TIME

Advertisement by the Authoress, to *Northanger Abbey*

THIS little work was finished in the year 1803, and intended for immediate publication. It was disposed of to a bookseller, it was even advertised, and why the business proceeded no farther, the author has never been able to learn. That any bookseller should think it worth-while to purchase what he did not think it worth-while to publish seems extraordinary. But with this, neither the author nor the public have any other concern than as some observation is necessary upon **those parts of the work which thirteen years have made comparatively obsolete**. The public are entreated to bear in mind that thirteen years have passed since it was finished, many more since it was begun, and that during that period, places, manners, books, and opinions have undergone considerable changes.

“The early years of the nineteenth century saw a plethora of novels emerge that explored both the recent and distant past. [...] this new historical fiction was concerned to represent ‘historically specific culture’ and to avoid the ‘unsignalled anachronism’ that characterised the popular works of novelists such as Ann Radcliffe.”

Mary Spongberg. "History, Fiction, and Anachronism: *Northanger Abbey*, the Tudor 'Past' and the 'Gothic' Present." (2012).

- ❖ **1790s:** Originally written as 'Susan', this dating has seen the novel read as parody and aligned with the numerous satirical essays deriding 'terror fiction' late C18th
- ❖ **1798 and 1799** Sometimes claimed as part of Austen's "juvenilia" of early 1790s most scholars have placed production here (Deirdre Le Faye refines to August 1798 and June 1799 dates that coincide with Austen's recorded visits to Bath).
- ❖ **1801 and 1806** Austen lived in Bath, and as two novels by Maria Edgeworth published in 1800 and 1801 are mentioned in the text, it appears that the **manuscript was again revised** while Austen was in residence there.
- ❖ In **1803** Austen offered a version of *Northanger Abbey*, which she titled 'Susan', to Benjamin Crosby & Co., who paid £10 for the copyright and advertised it for publication, *at least twice*, later that year.
- ❖ In **April 1809** Austen wrote to Crosby & Co., enquiring about her novel's future. In this letter she mentions a **second copy of the manuscript**. Crosby & Co. promptly replied, offering to return the manuscript but Austen did not retrieve her manuscript, and so 'Susan' remained in the publishers' hands.
- ❖ **1816: negotiations to retrieve successfully concluded.** Upon return of the manuscript, Austen changed the heroine's name and the novel's title to 'Catherine'. She also wrote an advertisement that she appended to the novel, apologising to readers for those aspects of the text that were 'obsolete'.
- ❖ **1818** Novel is published posthumously as *Northanger Abbey*.

See Spongberg, 2012.

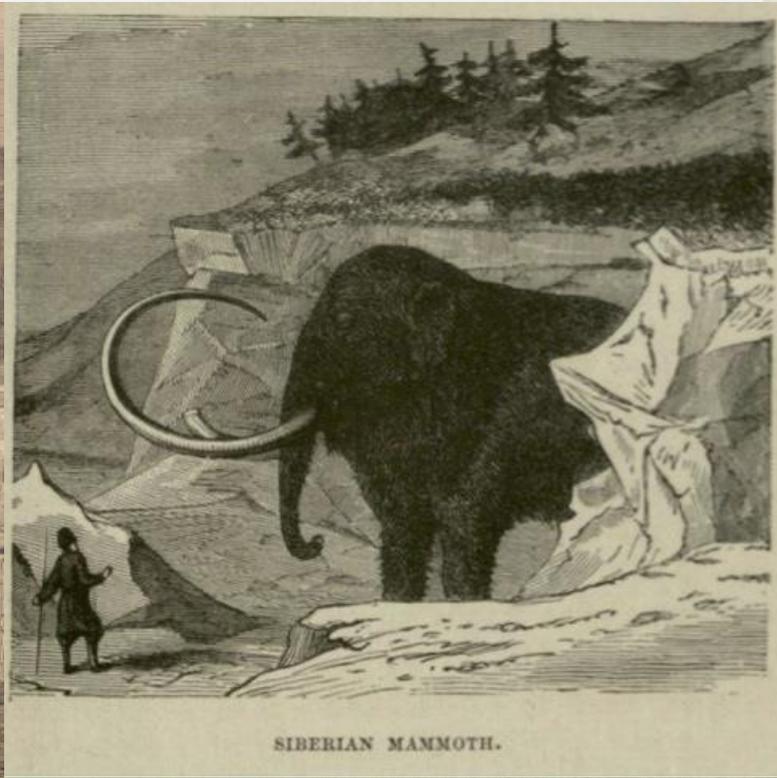
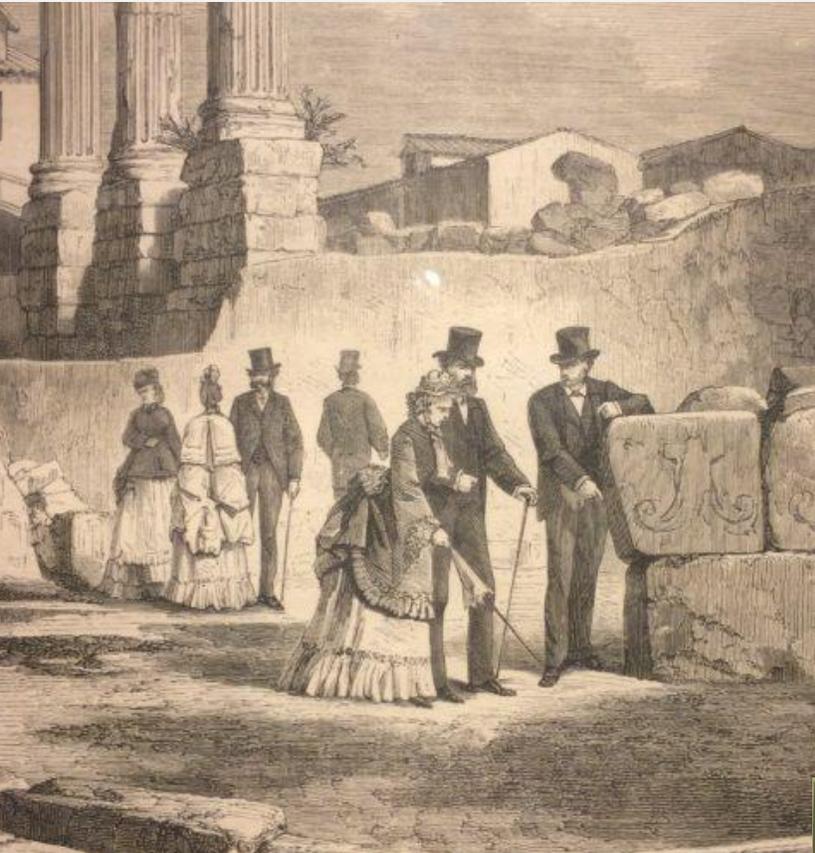
“...I can read poetry and plays, and things of that sort, and do not dislike travels. But history, **real solemn history**, I cannot be interested in. Can you?”

“Yes, I am fond of history.”

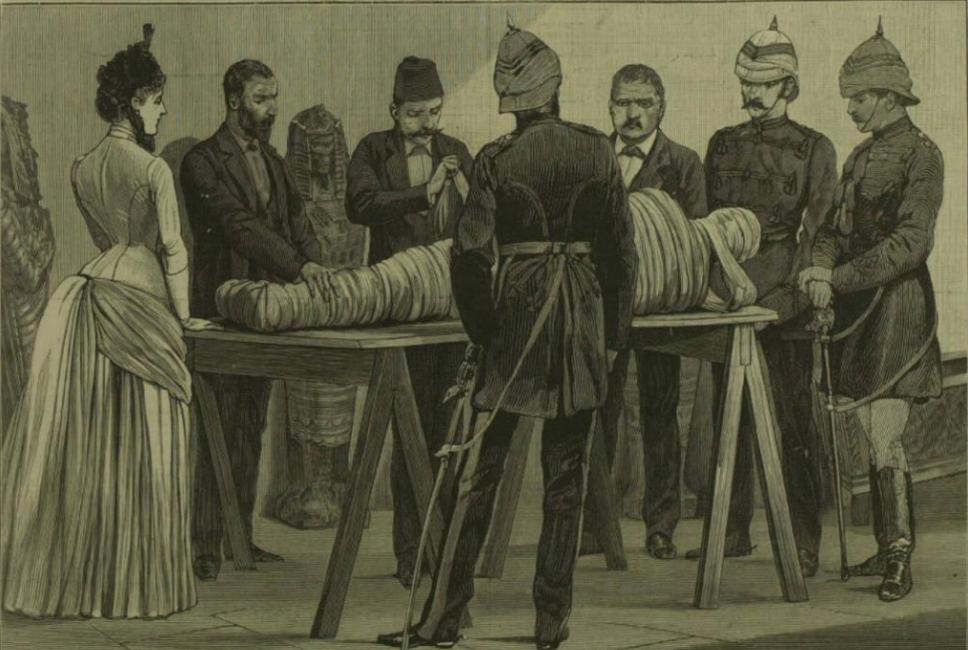
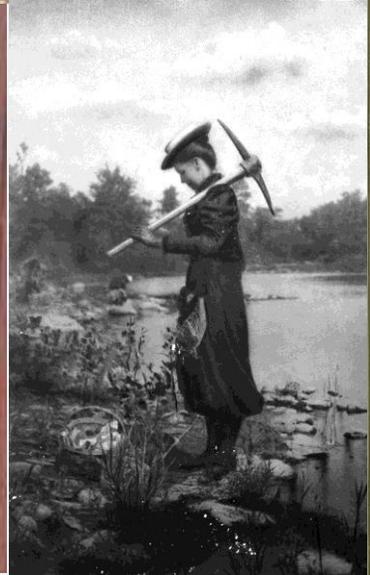
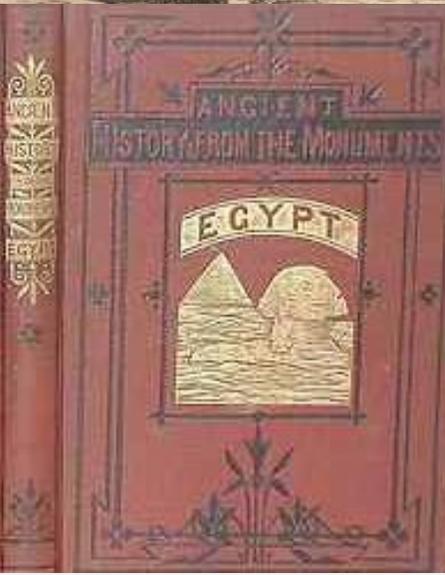
“I wish I were too. I read it a little as a duty, but it tells me nothing that does not either vex or weary me. **The quarrels of popes and kings, with wars or pestilences, in every page; the men all so good for nothing, and hardly any women at all**—it is very tiresome: and yet I often think it odd that it should be so dull, for a great deal of it must be **invention**. The speeches that are put into the heroes' mouths, their thoughts and designs—the chief of all this must be invention, and invention is what delights me in other books.”

“Historians, you think,” said Miss Tilney, “are not happy in their flights of fancy. They display imagination without raising interest. I am fond of history—and am very well **contented to take the false with the true**. [...] If a speech be well drawn up, I read it with pleasure, by whomsoever it may be made—and probably with much greater, if the production of Mr. Hume or Mr. Robertson, than if the genuine words of Caractacus, Agricola, or Alfred the Great.”

Northanger Abbey



SIBERIAN MAMMOTH.



SKELETON OF THE NEANDERTHERIUM.

The story of the false alarm at Fairport, and the consequences, are **taken from a real incident.** Those who witnessed the state of Britain, and of Scotland in particular, from the period that succeeded the war which commenced in 1803 to the battle of Trafalgar, must recollect those times with feelings which we can hardly hope to make the rising generation comprehend.

[...]

The account of the **ready patriotism** displayed by the country on this occasion, warmed the hearts of Scottishmen in every corner of the world. [...] the different corps, on arriving at their alarm-posts, announced themselves by their music playing the tunes peculiar to their own districts, many of which have been **gathering-signals for centuries.**

[...]

at the period when it happened, it was hailed by the country as a **propitious omen, that the national force,** to which much must naturally have been trusted, had the spirit to look in the face the danger which they had taken arms to repel; and every one was convinced, that on whichever side God might bestow the victory, the invaders would meet with the most determined opposition from the children of the soil.

“25. Note on the Alarm of Invasion” *The Antiquary*



Drawn by William Allan.

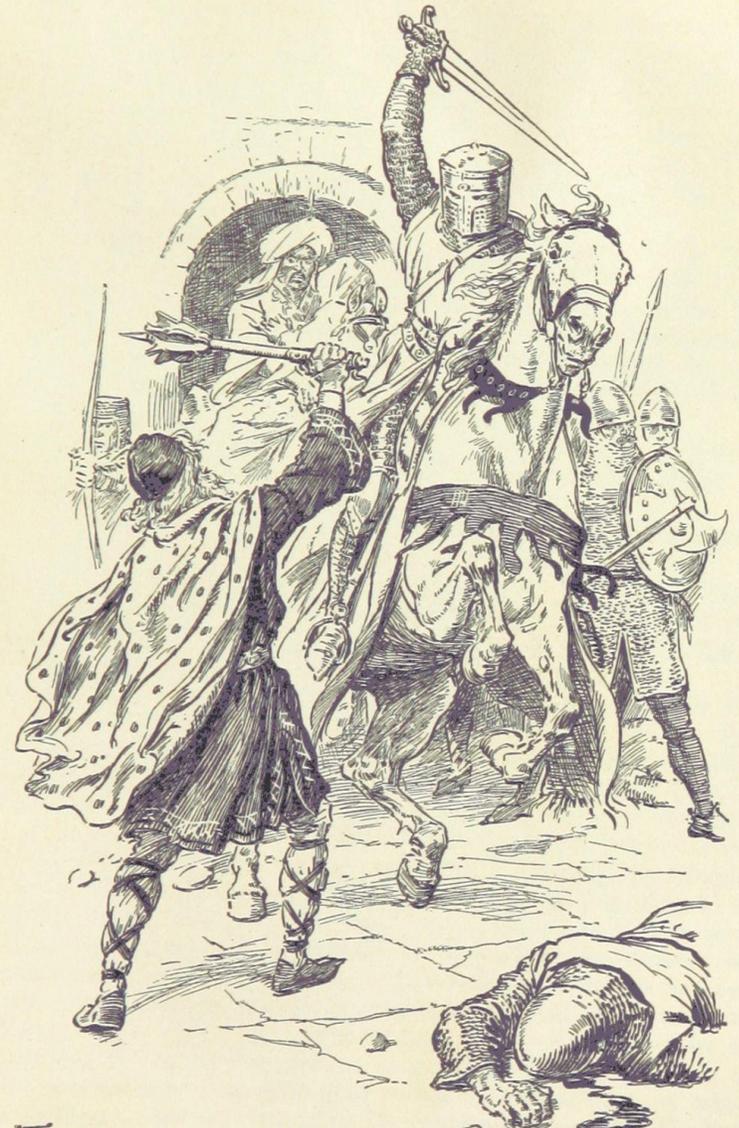
Engraved by Chas. Watson.

THE ANTIQUARY.

THE LAIRD OF MONKBARN'S ARMING HIMSELF ON THE ALARM OF INVASION.



9 Edwin Landseer, *Portrait of Queen Victoria and Prince Albert in the Medieval Costume of Philippa of Hainault and Edward III at the Bal Masque of May 1842*. London, Her Majesty's Collection. (By permission of Her Majesty, the Queen.)



He discharged a fearful blow upon the head of Athelstane. C.E. Brock.

THE SPIRIT OF “THE” AGE

“The first of the leading peculiarities of the **present** age is, that it is **an age of transition**. Mankind have outgrown old institutions and old doctrines, and have not yet acquired new ones.”

“the nineteenth century **will be known to posterity** as the era of one of the greatest revolutions of which history has preserved the remembrance”.

“And since every age contains in itself the **germ of all future ages** as surely as the acorn contains the future forest, a knowledge of our own age is **the fountain of prophecy—the only key to the history of posterity**. It is only in the present that we can know the future; it is only through the present that it is in our power to influence that which is to come.”

John Stuart Mill. “The Spirit of the Age”, *The Examiner* 9 Jan, 1831.



“New” London Bridge, opened 1831.

“imagined their own present one day becoming the object of the same sort of scrutiny, fascination, and misinterpretation to which they subjected the past and, more importantly” they habitually “sought to make the present present, as it were, by imaginatively looking back at it from the future.”

Kelly Mays. “Looking Backward, Looking Forward: The Victorians in the Rearview Mirror of Future History.” 2011.

 **Railway returns, Victorian**
Journal of the Society of Arts; London Vol. 14, (Nov 17, 1865): 333. [Duplicate]
[Details](#) [Full text](#) [Full text - PDF \(272 KB\)](#)

 **THE VICTORIAN ERA.**
Leader and Saturday analyst, Jan. 7-June 30, 1860; London Vol. 8, Iss. 387, (Aug 22, 1857): 806-806.
[Abstract/Details](#) [Full text](#) [Full text - PDF \(1 MB\)](#)

 **THE VICTORIAN. EXPLORING EXPEDITION.**
Mackay, Charles (ed.). *The London review and weekly journal of politics, literature, art, and society, July 7, 1860-June 29, 1861; London* Vol. 4, Iss. 81, (Jan 18, 1862): 53-55.
[Abstract/Details](#) [Full text](#) [Full text - PDF \(7 MB\)](#)

 **THE VICTORIAN EXPLORING EXPEDITION.**
Lucas, Samuel (ed.). *Once a week; London* Vol. 6, Iss. 138, (Feb 15, 1862): 216-219. [Duplicate]
[Abstract/Details](#) [Full text](#) [Full text - PDF \(8 MB\)](#)

 **SPIRITUALISM—ELIZABETHAN AND VICTORIAN.**
Mackay, Charles (ed.). *The London review and weekly journal of politics, literature, art, and society, July 7, 1860-June 29, 1861; London* Iss. 22, (Dec 1, 1860): 519-520.
[Abstract/Details](#) [Full text](#) [Full text - PDF \(5 MB\)](#)

 **VICTORIAN NOVELISTS.**
Hind, Charles Lewis (ed.). *The Academy, 1869-1902, 0269-333X; London* Iss. 1439, (Dec 2, 1899): 641-641.
[Details](#) [Full text](#) [Full text - PDF \(1 MB\)](#)

 **VICTORIAN MUSIC.**
Bennett, Joseph. *Musical times and singing class circular, 1844-1903; London / New York* Vol. 38, Iss. 657, (Nov 1897): 734-735.
[Abstract/Details](#) [Full text](#) [Full text - PDF \(2 MB\)](#)

 **VICTORIAN FINANCE.**
The Speaker : the liberal review; London Vol. 4, (Sep 26, 1891): 379-380.
[Abstract/Details](#) [Full text](#) [Full text - PDF \(3 MB\)](#)

 **Railways, Victorian**
Journal of the Society of Arts; London Vol. 13, (Nov 19, 1864): 213.
[Details](#) [Full text](#) [Full text - PDF \(254 KB\)](#)

 **VICTORIAN POETS.**
The Speaker : the liberal review; London Vol. 4, (Aug 15, 1891): 206-207.
[Details](#) [Full text](#) [Full text - PDF \(2 MB\)](#)

LANGUAGE OF THE PAST, PRESENT, FUTURE

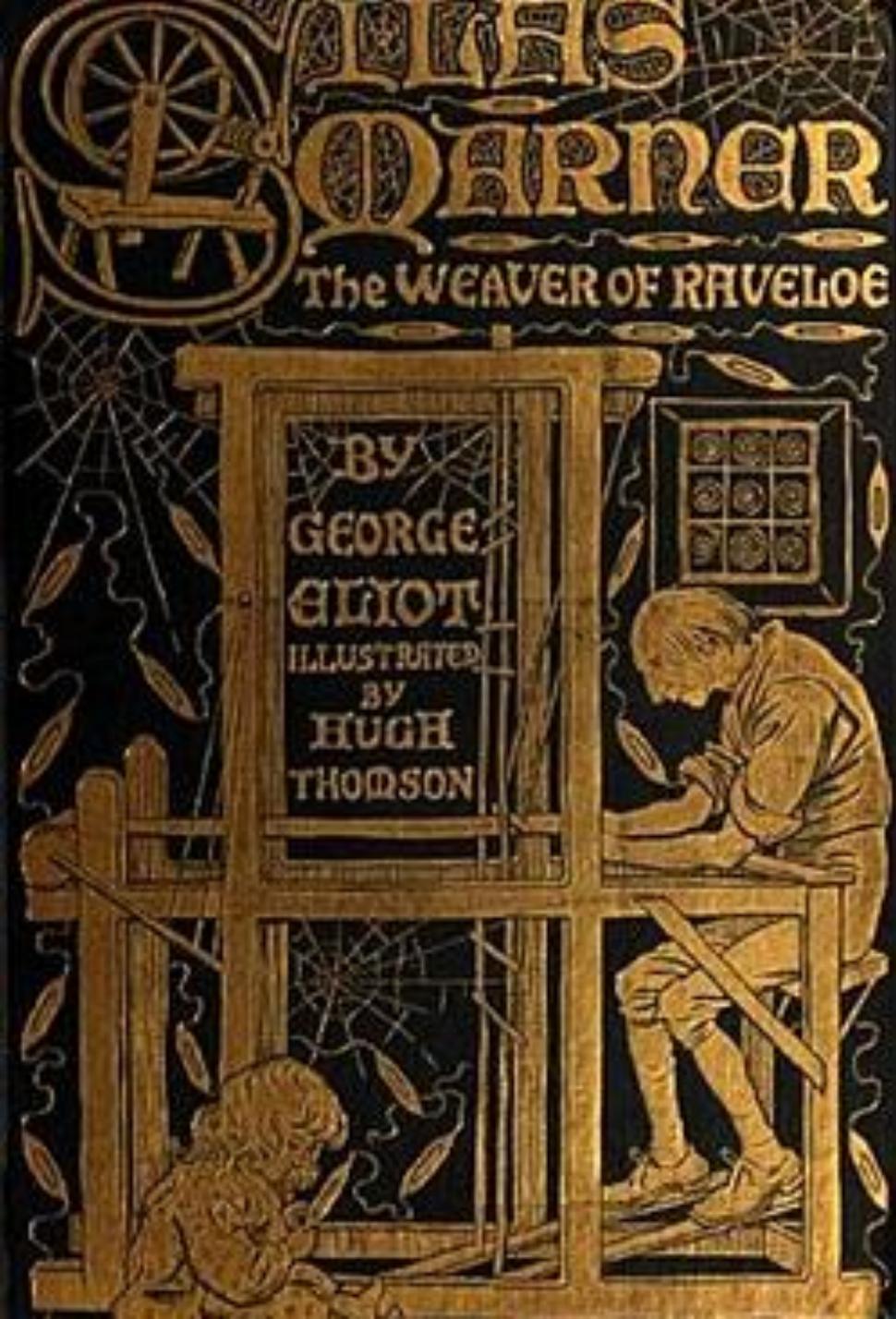
“the next step in simplification will be the invention of a talking watch, which will achieve the utmost facility and despatch in the communication of ideas by a graduated adjustment of ticks, to be represented in writing by a corresponding arrangement of dots. **A melancholy “language of the future!”**”

The sensory and motor nerves that run in the same sheath are scarcely bound together by a more necessary and delicate union than that which **binds men’s affections, imagination, wit and humor, with the subtle ramifications of historical language.** Language must be left to grow in precision, completeness, and unity, as minds grow in clearness, comprehensiveness, and sympathy. And there is an analogous relation between the moral tendencies of men and the social conditions they have **inherited.**

The nature of European men has its roots intertwined with the past, and can only be developed by allowing those roots to remain undisturbed while the process of development is going on until that perfect ripeness of the seed which carries with it a life independent of the root. **This vital connection with the past is much more vividly felt on the Continent than in England, where we have to recall it by an effort of memory and reflection; for though our English life is in its core intensely traditional, Protestantism and commerce have modernized the face of the land and the aspects of society in a far greater degree than in any continental country.**

George Eliot, “The Natural History of German Life” (1856),





“He hated the thought of the past; there was nothing that called out his love and fellowship toward the strangers he had come amongst; and the future was all dark, for there was no Unseen Love that cared for him.”

“This journey on New Year's Eve was a premeditated act of vengeance which she had kept in her heart ever since Godfrey, in a fit of passion, had told her he would sooner die than acknowledge her as his wife. There would be a great party at the Red House on New Year's Eve, she knew”

CHANCE AND CHANGE

“figurative metaphysics of change”.

“surrogate religious narratives of historical process”

“marks a development from the concern with *what* happened, to one of *how* or *why* it happened.”

Neil McCaw. *George Eliot and Victorian Historiography: Imagining the National Past*. 2000.

“the unwept death which, to the general lot, seemed as trivial as the summer-shed leaf” of Molly “was charged with the force of destiny to certain human lives that we know of, shaping their joys and sorrows even to the end”

“Favourable Chance, I fancy, is the god of all men who follow their own devices instead of obeying a law they believe in. Let even a polished man of these days get into a position he is ashamed to avow, and his mind will be bent on all the possible issues that may deliver him from the calculable results of that position. [...] Let him betray his friend's confidence, and he will adore that same cunning complexity called Chance, which gives him the hope that his friend will never know. [...] his religion will infallibly be the worship of blessed Chance, which he will believe in as the mighty creator of success. **The evil principle deprecated in that religion is the orderly sequence by which the seed brings forth a crop after its kind.**”

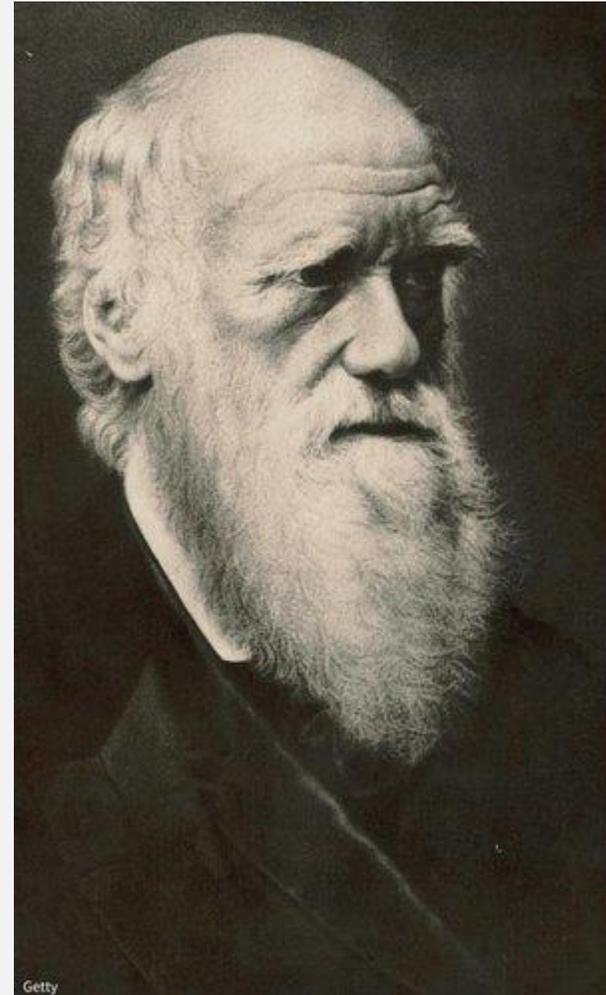
Silas Marner

“the role of unpredictable and seemingly random events [as] the juxtapositions of competing species, for instance, or unforeseen changes in climate”

“what the *Origin* offered instead was a narrative that included them in its recurrent language of causal hypotheses, contingency, and alternativity all of which, as some critics have noted, seemed to trouble the very condition of Victorian narrative itself”

Darwin’s views “did not undermine narrative, but rather invited readers into a different kind of relationship with it, such that they, like Darwin, became active participants in generating visions of the past as well as of the future”

Tina Young Choi. "Natural History's Hypothetical Moments: Narratives of Contingency in Victorian Culture." (2009)



The impossibility of conceiving that this grand and wondrous universe, with our conscious selves, arose through chance, seems to me the chief argument for the existence of God; but whether this is an argument of real value, I have never been able to decide.

Charles Darwin

FAMOUS SCIENTISTS ON GOD

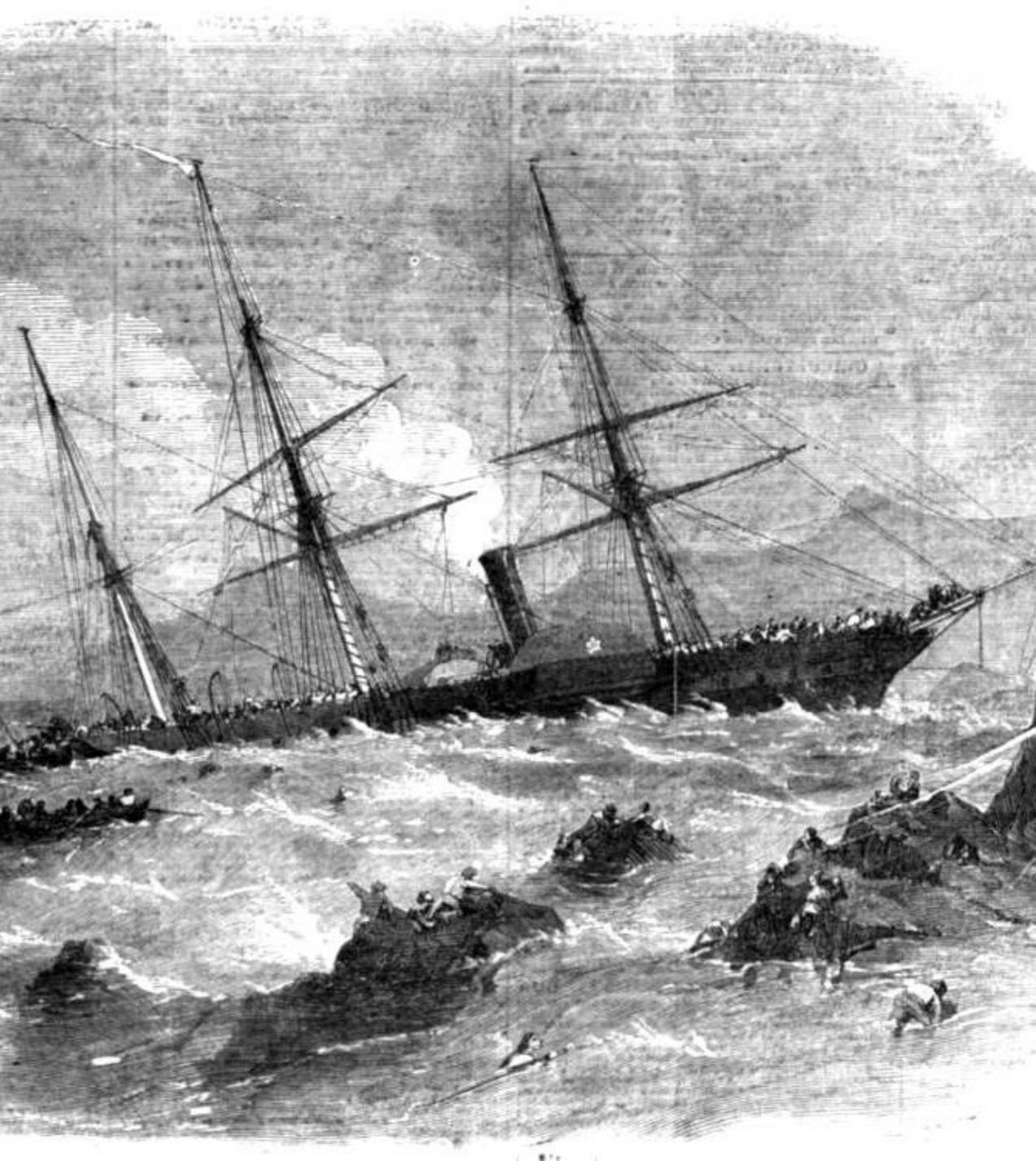


Getty

Unmarked, unencouraged save by their love of uprightness and mercy, they stood by the side of those more hapless, brought some comfort to hearts less courageous than their own. Where they abode it was not all dark. **Sorrow certainly awaited them,** perchance defeat in even the humble aims that they had set themselves; but **at least their lives would remain a protest against** those brute forces of society which fill with wreck the abysses of the nether world.

Gissing, *The Netherworld*





And now the three years are past: **M. Emanuel's return is fixed.** It is Autumn; he is to be with me ere the mists of November come. [...]

The sun passes the equinox; the days shorten, the leaves grow sere; but—he is coming.

Frosts appear at night; November has sent his fogs in advance; the wind takes its autumn moan; but—he is coming.

The skies hang full and dark [...] I know some signs of the sky; I have noted them ever since childhood. God watch that sail! Oh! guard it!

[...]

Here pause: pause at once. There is enough said. Trouble no quiet, kind heart; leave sunny imaginations hope. Let it be theirs to conceive the delight of joy born again fresh out of great terror, the rapture of rescue from peril, the wondrous reprieve from dread, the fruition of return. Let them picture union **and a happy succeeding life.**

Madame Beck prospered all the days of her life; so did Père Silas; Madame Walravens fulfilled her ninetieth year before she died. Farewell.

The view was such a surprise, and such a change to me, after my weary London experience of brick and mortar landscape, that I seemed to burst into a new life and a new set of thoughts the moment I looked at it. ***A confused sensation of having suddenly lost my familiarity with the past, without acquiring any additional clearness of idea in reference to the present or the future, took possession of my mind.*** Circumstances that were but a few days old faded back in my memory, as if they had happened months and months since.

The Woman in White



LAURA, LADY GLYDE, WAS STANDING BY THE INSCRIPTION, AND W.
LOOKING AT ME OVER THE GRAVE.



a “clear and operable strategy for managing change, realizing a continuity with a common past in the form of certainty and the promise of a stable future. By rewriting [and restructuring] the past, precedent inculcates a historical commonality as an integral part of the present, as sources of a common existence”.

Ayelet Ben-Yishai. *Common Precedents: The Presentness of the Past in Victorian Law and Fiction*. 2015.

LAW AND LITERATURE

She rose and held up the child kicking and crowing in her arms. "Do you know who this is, Walter?" she asked, with bright tears of happiness gathering in her eyes.

"Even *my* bewilderment has its limits," I replied. "I think I can still answer for knowing my own child."

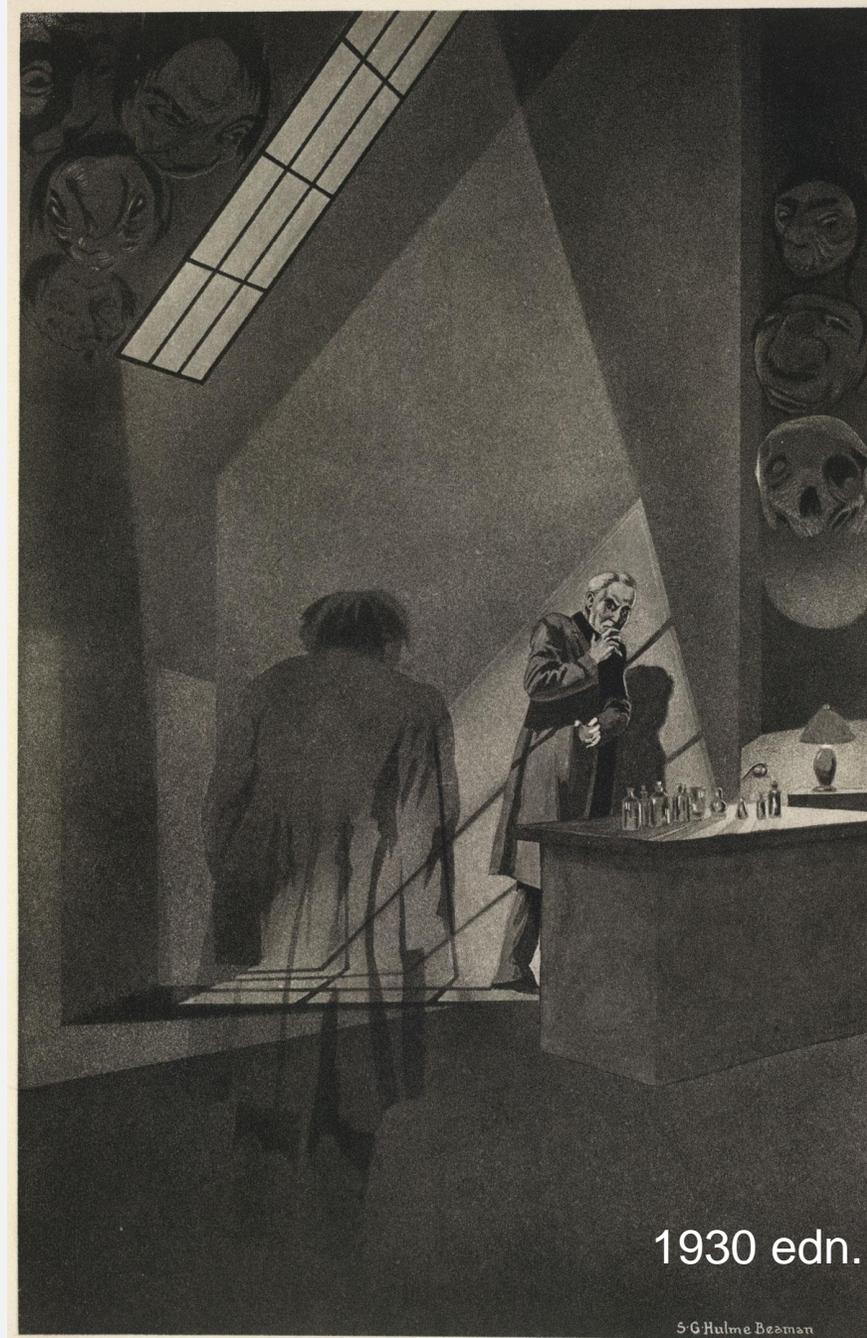
"Child!" she exclaimed, with all her easy gaiety of old times. "Do you talk in that familiar manner of one of the landed gentry of England? Are you aware, when I present this illustrious baby to your notice, in whose presence you stand? Evidently not! Let me make two eminent personages known to one another: Mr. Walter Hartright—the *Heir of Limmeridge*."

“sciences of phrenology and physiognomy had been able to rely on the fundamental visibility of human character, degeneration theory – despite its indebtedness to these older systems of thought – emphasised the potentially invisible nature of degenerative conditions and the ambiguity of bodily signs”

Stephan Karschay. *Degeneration, Normativity and the Gothic at the Fin de Siècle*. 2015.

‘The body was a text inscribed with degeneracy’s runes, a text which, in its separate parts or as a whole, might be deceptive, overdetermined, or even illegible, a text that would give up its truths only under the pressure of a professional scrutiny.’

Stephen Arata. *Fictions of Loss in the Victorian Fin de Siècle: Identity and Empire*. 1996.



1930 edn.

S-G Hulme Beaman

The horror of my other self

HEREDITARY GENIUS:

AN INQUIRY INTO

ITS LAWS AND CONSEQUENCES.

BY
FRANCIS GALTON, F.R.S. ETC.

London:
MACMILLAN AND CO.
1869.

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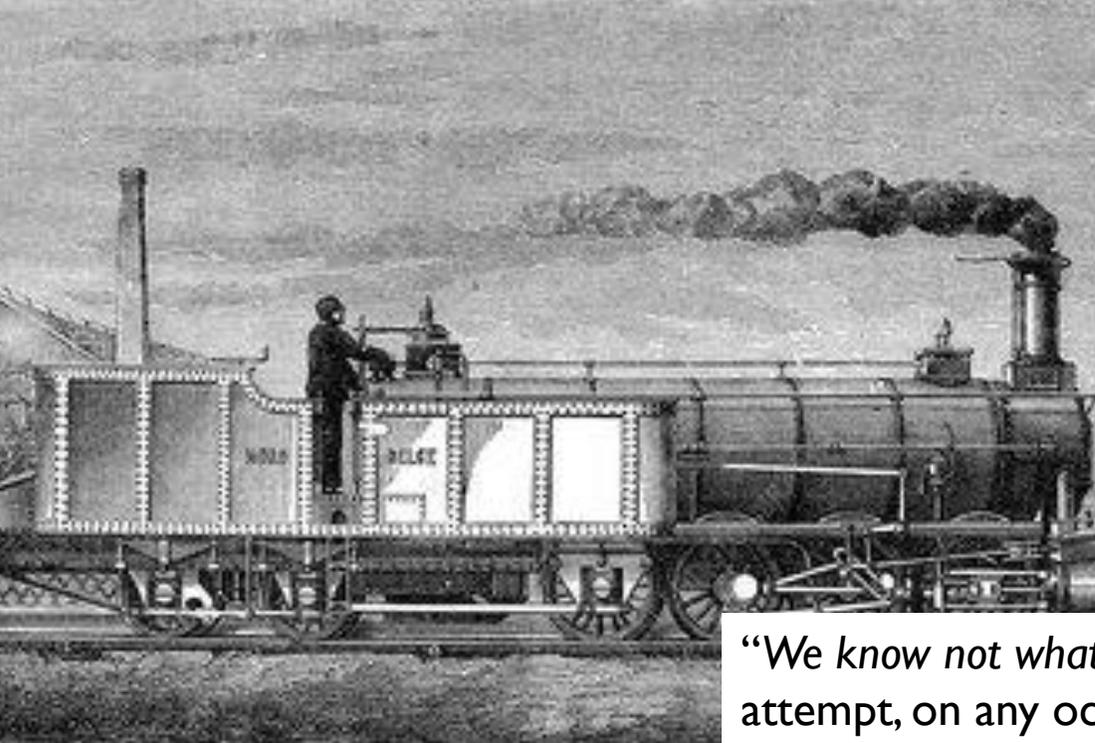
A SUPERFLUOUS WOMAN

A NOVEL

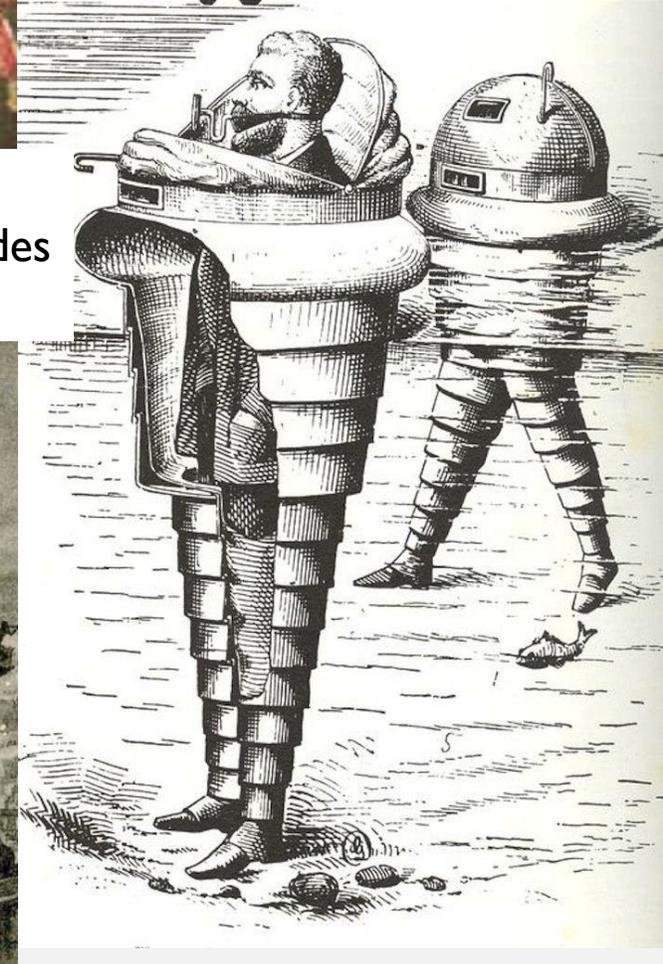
IN THREE VOLUMES
VOL. I.



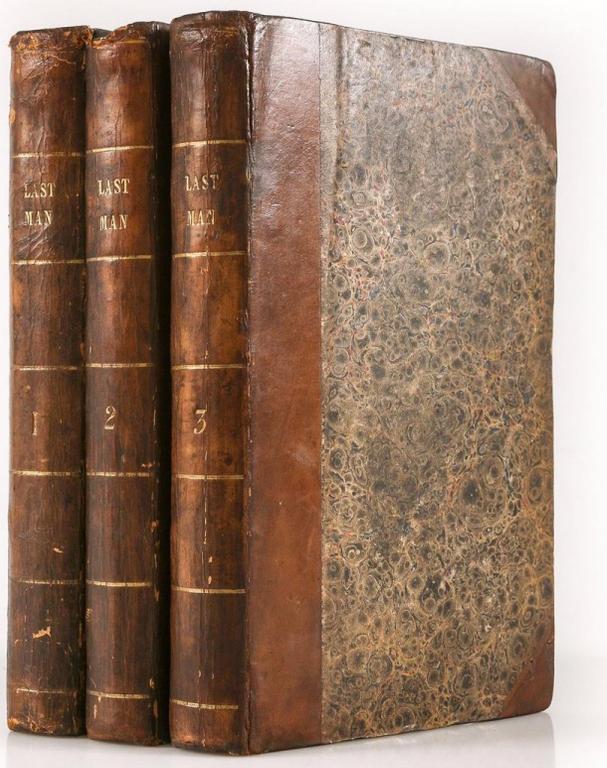
LONDON
WILLIAM HEINEMANN
1894
[All rights reserved]



"We know not what tomorrow brings forth [...] Let us never attempt, on any occasion to lift up the awful veil which divides the present moment from futurity!" (Evans, 1801)



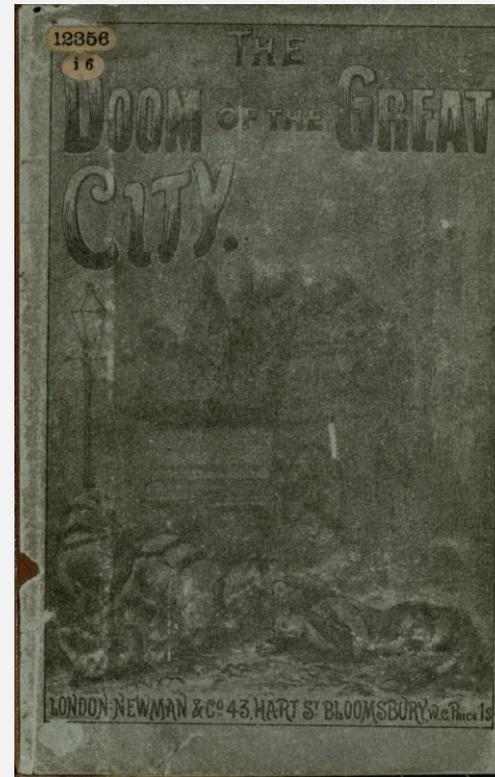
“decidedly eschatological impulse pervading so much late Victorian fiction” in particular “the vocabulary of degeneration [...] saturated Western consciousness in the fin de siècle”
Arata. *Fictions of Loss*



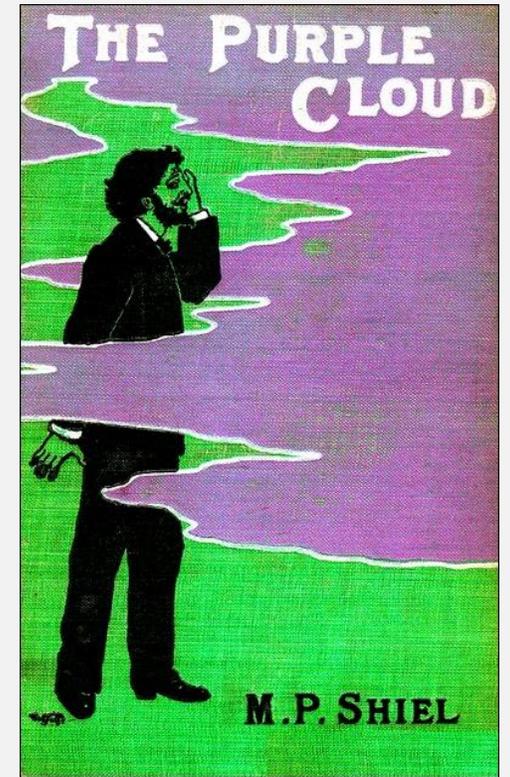
Mary Shelley, *The Last Man* (1826)



Gustav Dore's "New Zealander"
from *London: A Pilgrimage* (1870)



William Delisle Hay, *The Doom of the Great City* (1880)



M.P. Shiel, *The Purple Cloud* (1901)

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