

A VISUAL CULTURE



South Transept & South Tower







INTERESTING GROUP POSED FOR A DAGUERRETYPE
BY A FRIEND OF THE FAMILY.



INTERESTING AND VALUABLE RESULT.





SENSATION THEATRE

Heidi J. Holder, "Sensation Theater in Gilbert, Pamela K. *A Companion to Sensation Fiction*. Chichester, UK: Wiley Blackwell, 2011, pp.67-80.

RISE OF PICTORIALISM

ELABORATE VISUAL EFFECTS ON STAGE

TABLEAUX

USE OF THE TABLEAU (a scene that freezes and highlights a moment of emotional and/or visual realization)

TABLEAU

.2.c Theatr. A representation of the action at some stage in a play, created by the actors suddenly holding their positions or 'freezing', esp. at a moment critical to the plot, or at the end of a scene or act; also, as a stage direction. Hence used transf. to express the sudden creation of a striking or dramatic situation, a 'scene', which it is left to the reader to imagine.

The Sensationalist tension

Picture

Wild emotion

Frantic movement

Outburst

Dynamism

Motion

Stasis

Stillness

Suppression

Wonder

Action, music, gesture,
inarticulate emotion
Intensely visual theatre

Words
Spoken drama

The Sensationalist paradox

Explosions

Shipwrecks

Leaps from Buildings
and Bridges

Fire

Drownings

Domestic
descriptions

Onstage tea service

Silver fork novels

Burlesque

FIRE

To convey the heightening of repressed emotion

dénouement

Unravelling; spec. the final unravelling of the complications of a plot in a drama, novel, etc.; the catastrophe; transf. the final solution or issue of a complication, difficulty, or mystery.

F. dénouement, dénouement, formerly desnouement, f. dénouer, desnouer, in OF. desnoer to untie = Pr. denozar, It. **disnodare**, a Romanic formation from L. dis- + nodāre to knot, nodus knot.]

the final part of a play, film, or narrative in which the strands of the plot are drawn together and matters are explained or resolved.

"the film's denouement was unsatisfying and ambiguous"

synonyms:

finale, final scene, final act, last act, epilogue, coda, end, ending, finish, close; the outcome of a situation, when something is decided or made clear.

"I waited by the eighteenth green to see the denouement"

synonyms:

outcome, upshot, consequence, result, end result, end, ending, termination, culmination, climax; More

PARODY

The parodies draw much humor from the deflating of sensational effect, homing in on precisely those elements that most thrilled audiences: moments of wild, uncontrolled emotion (especially but not only on the part of women), violent spectacle (battles on horseback, leaps, falls, fires, explosions, murders, drownings), and dazzlingly authentic recreation of places and images from “real life

MARY ELIZABETH
BRADDON (1835-1915)





LADY AUDLEY'S SECRET (1862)

The most sensationally successful of
all the sensation novels

PENGUIN CLASSICS

MARY ELIZABETH BRADDON

Lady Audley's Secret



Mary Elizabeth Braddon
Lady Audley's Secret

OXFORD WORLD'S CLASSICS



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BIGAMY

POISON

PENGUIN CLASSICS



MARY ELIZABETH
BRADDON

LADY AUDLEY'S SECRET



DECEIT

FIRE



Figure 5.2 *Lady Audley's Secret* on stage: Lady Audley pushes George Talboys into a well. From Stanley Appelbaum, *Scenes from the Nineteenth-Century Stage in Advertising Woodcuts* (1977). Courtesy Dover Press



Jessie 's
Leap for Life
from *Jessie
Ashton . The
Welcome
Guest , 4
January
1862 .*

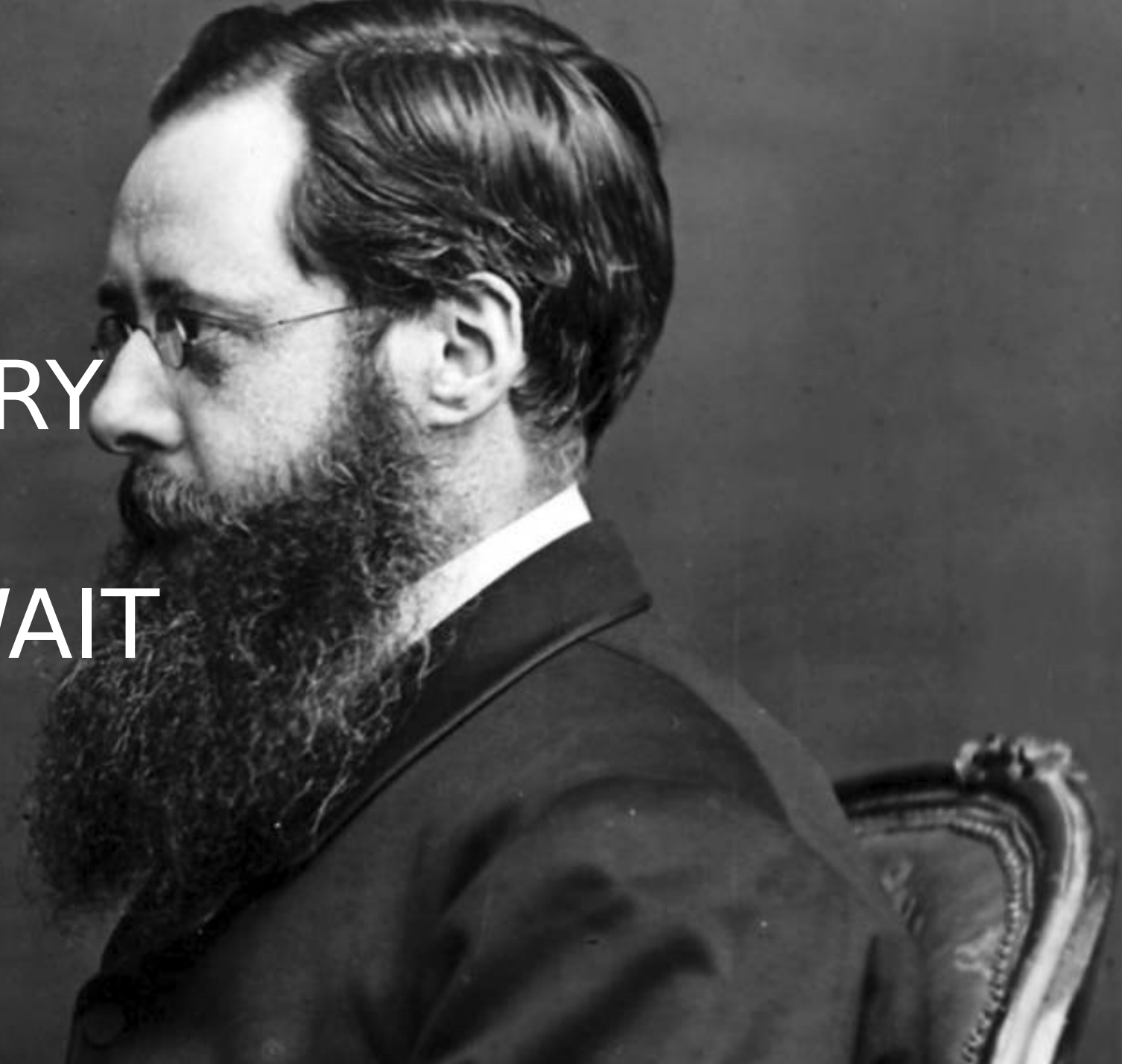


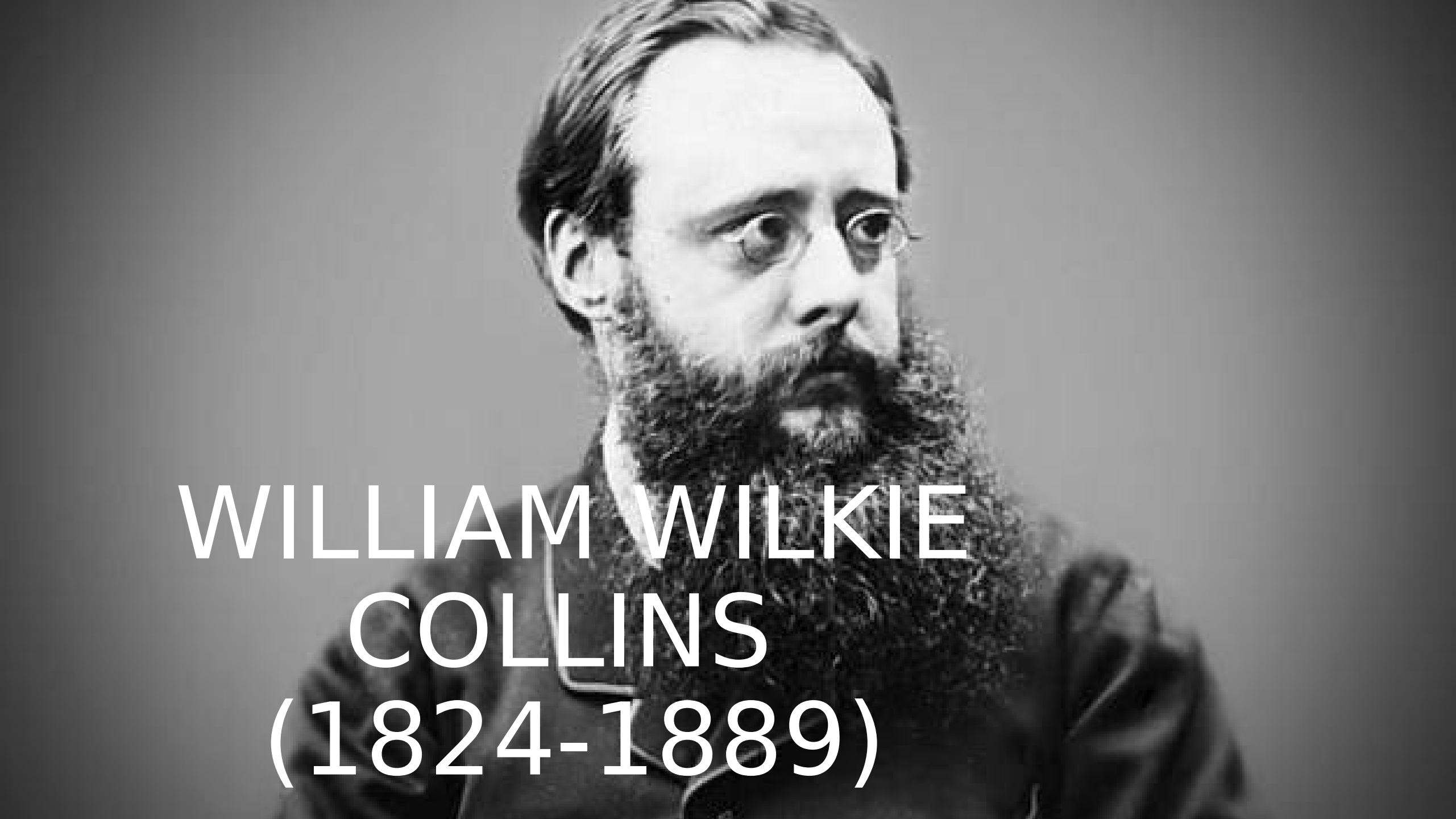
MISS M. E. BRADDON

Punch Magazine Fancy Portraits

MAKE THEM
LAUGH
MAKE THEM CRY

MAKE THEM WAIT

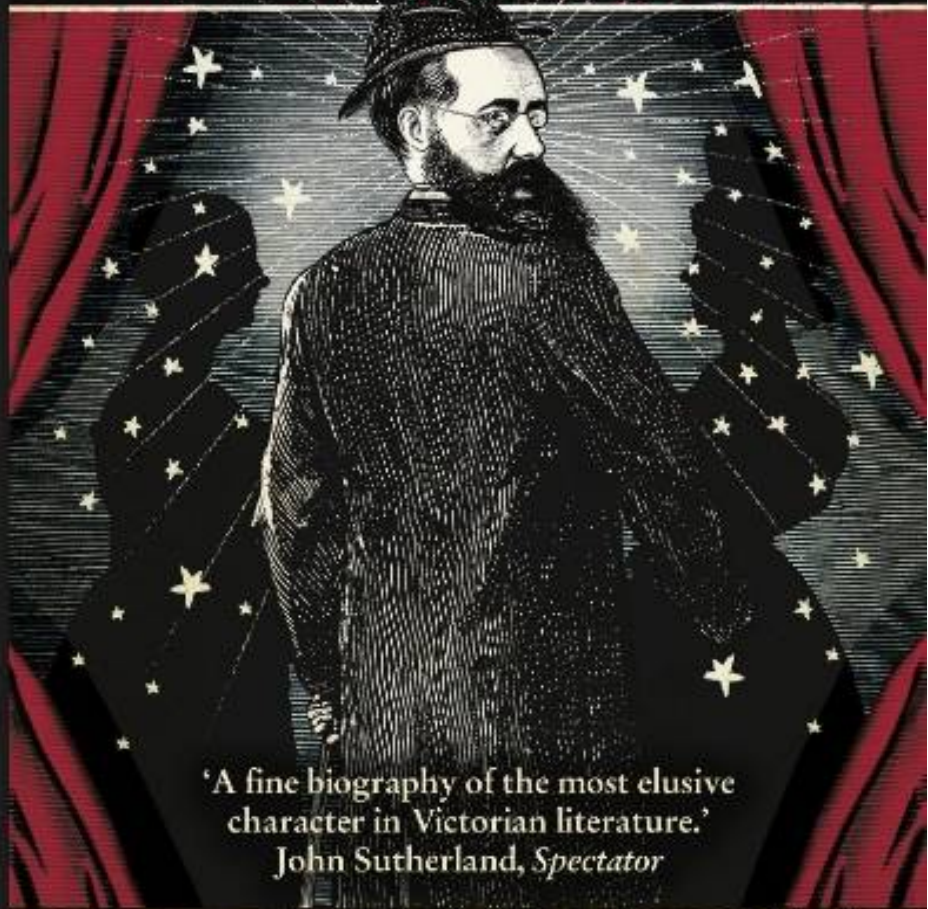




WILLIAM WILKIE
COLLINS
(1824-1889)

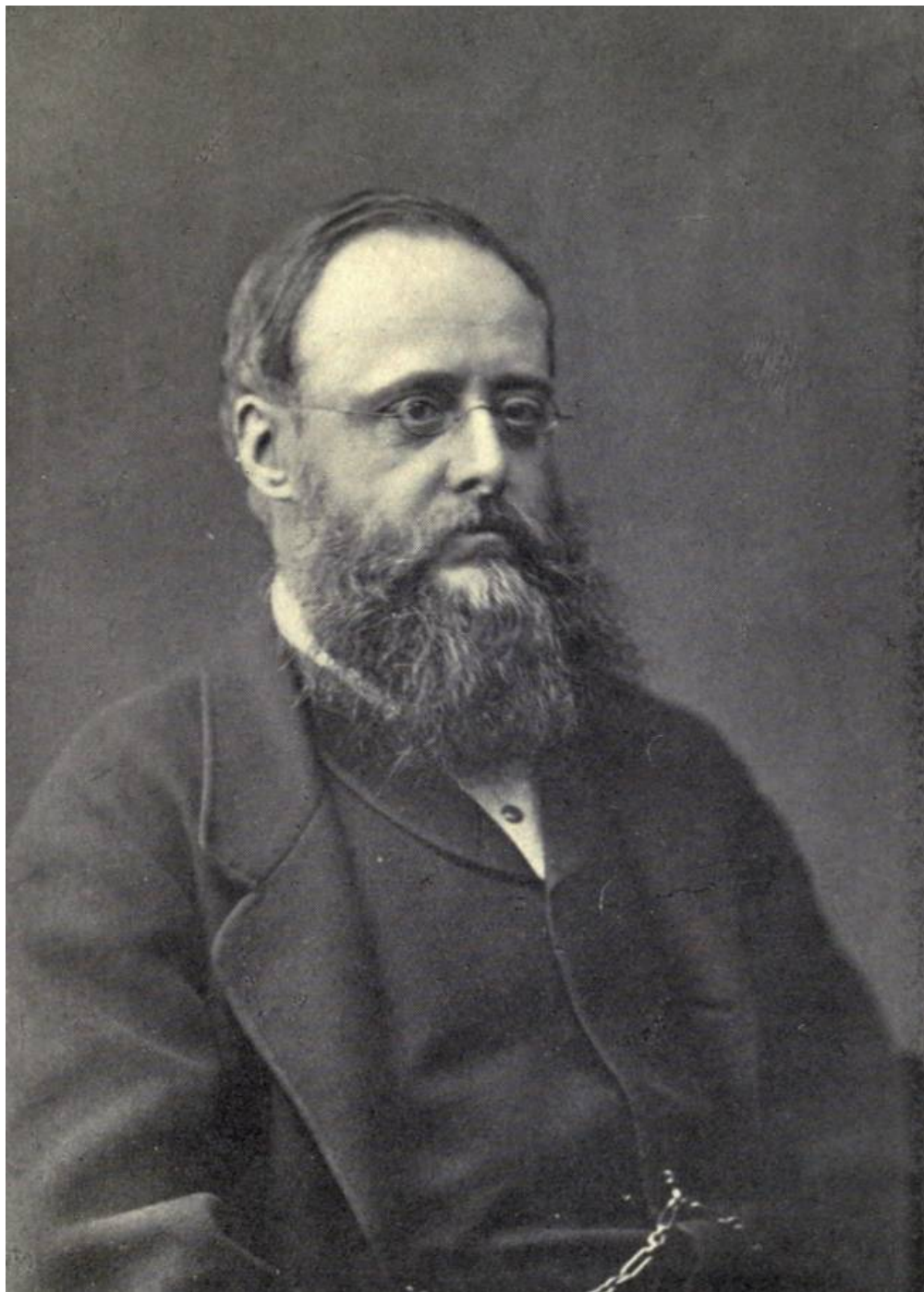
WILKIE COLLINS

A LIFE OF SENSATION



'A fine biography of the most elusive
character in Victorian literature.'
John Sutherland, *Spectator*

ANDREW LYCETT





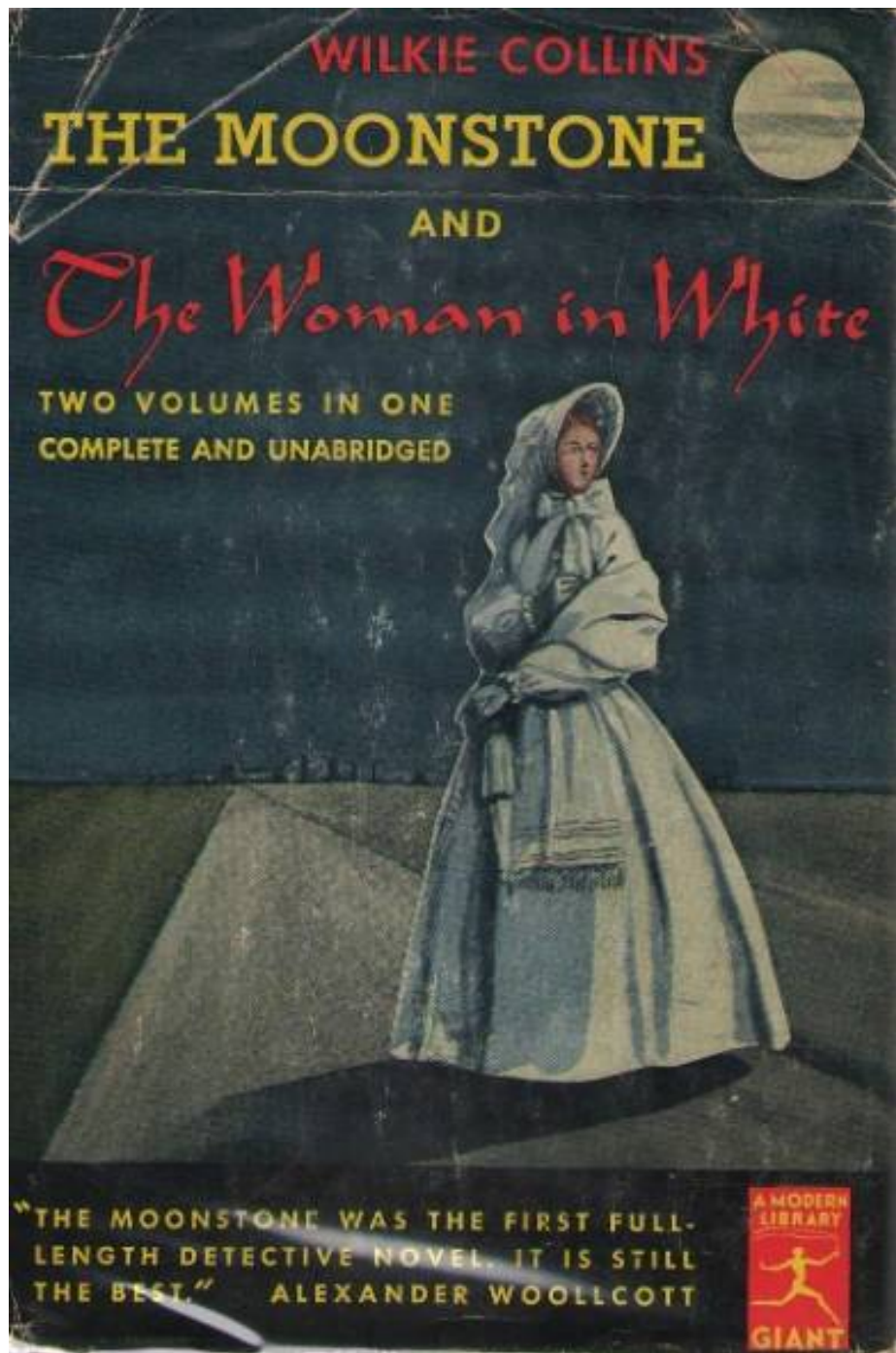
The
Woman in White
By Wilkie Collins.



Chatto & Windus, Piccadilly.



HE WROTE THE 'WOMAN IN WHITE.'



THE WOMAN IN WHITE

UTILITARIANISM

One of the best known and influential moral theories.

The core idea is that whether actions are morally right or wrong depends on their effects. More specifically, the only effects of actions that are relevant are the good and bad results that they produce.

GOAL of MORALITY

the purpose of morality is to make life better by increasing the amount of good things (such as pleasure and happiness) in the world and decreasing the amount of bad things (such as pain and unhappiness).

- Maximising the well-being of the individual
- Maximising the well-being of a group

ICE CREAM EXAMPLE

To illustrate this method, suppose that you are buying ice cream for a party that ten people will attend. Your only flavor options are chocolate and vanilla, and some of the people attending like chocolate while others like vanilla.

As a utilitarian, you should choose the flavor that will result in the most pleasure for the group as a whole. If seven like chocolate and three like vanilla and if all of them get the same amount of pleasure from the flavor they like, then you should choose chocolate. This will yield what Bentham, in a famous phrase, called “the greatest happiness for the greatest number.”

They reject moral codes or systems that consist of commands or taboos that are based on customs, traditions, or orders given by leaders or supernatural beings. Instead, utilitarians think that what makes a morality be true or justifiable is its positive contribution to human (and perhaps non-human) beings.

SIGNIFICANCE

MAJOR IMPACT on PHILOSOPHY

MAJOR IMPACT on ECONOMIC, POLITICAL and SOCIAL APPROACHES in the Victorian age and beyond

Classical utilitarians

JEREMY BENTHAM (1748-1832)

JOHN STUART MILL (1806-1873)

WILKIE COLLINS

THE MOONSTONE

AND

The Woman in White

TWO VOLUMES IN ONE
COMPLETE AND UNABRIDGED



The Moonstone

"THE MOONSTONE WAS THE FIRST FULL-LENGTH DETECTIVE NOVEL. IT IS STILL THE BEST." ALEXANDER WOOLLCOTT



In 32 INSTALMENTS

originally serialised by Dickens in
his magazine *All The Year
Round* between 4 January and 8
August 1868.

The Three Decker

Like many great Victorian novels, *The Moonstone* was first published as a 'three decker' – in three hardback volumes, on 16 July 1868 (Tinsley Brothers – Covent Garden)

FAMILY PAPER (

My object is to explain the motive which has induced me to refuse the right hand of friendship to my cousin, John Herncastle. The reserve which I have hitherto maintained in this matter has been misinterpreted by members of my family whose good opinion I cannot consent to forfeit. **I request them to suspend their decision until they have read my narrative.** And I declare, on my word of honour, that what I am now about to write is, strictly and literally, the truth.

MOONSTONE and SUPERSTITION

Partly from its peculiar colour, partly from a superstition which represented it as feeling the influence of the deity whom it adorned, and growing and lessening in lustre with the waxing and waning of the moon, it first gained the name by which it continues to be known in India to this day--the name of THE MOONSTONE

THE CURSE

The deity breathed the breath of his divinity on the Diamond in the forehead of the god. And the Brahmins knelt and hid their faces in their robes. The deity commanded that the Moonstone should be watched, from that time forth, by three priests in turn, night and day, to the end of the generations of men. And the Brahmins heard, and bowed before his will. The deity predicted certain disaster to the presumptuous mortal who laid hands on the sacred gem, and to all of his house and name who received it after him.

LEGEND and SUPERSTITION

Although I attach no sort of credit to the fantastic Indian legend of the gem, I must acknowledge, before I conclude, that I am influenced by a certain superstition of my own in this matter. It is my conviction, or my delusion, no matter which, that crime brings its own fatality with it.

Robinson Crusoe

I am not superstitious; I have read a heap of books in my time; I am a scholar in my own way. Though turned seventy, I possess an active memory, and legs to correspond. You are not to take it, if you please, as the saying of an ignorant man, when I express my opinion that such a book as Robinson Crusoe never was written, and never will be written again. I have tried that book for years—generally in combination with a pipe of tobacco—and I have found it my friend in need in all the necessities of this mortal life. When my spirits are bad—Robinson Crusoe. When I want advice—Robinson Crusoe. In past times when my wife plagued me; in present times when I have had a drop too much—Robinson Crusoe. I have worn out six stout Robinson Crusoes with hard work in my service. On my lady's last birthday she gave me a seventh. I took a drop too much on the strength of it; and Robinson Crusoe put me right again. Price four shillings and sixpence, bound in blue, with a picture into the bargain

Narrator as editor

Mr. Franklin went on.

“In this matter of the Diamond,” he said, “the characters of innocent people have suffered under suspicion already—as you know. The memories of innocent people may suffer, hereafter, for want of a record of the facts to which those who come after us can appeal. There can be no doubt that this strange this strange family story of ours ought to be told. And I think, Betteredge, Mr. Bruff and I together have hit on the right way of telling it. [...] We have certain events to relate, [...] and we have certain persons concerned in those events who are capable of relating them. Starting from these plain facts, the idea is that we should all write the story of the Moonstone in turn—as far as our own personal experience extends, and no farther

SUSPENSE

WHERE ARE THE CLUES?

Betteredge's fever and Sergeant Cuff

If there is such a thing known at the doctor's shop as a detective-fever, that disease had now got fast hold of your humble servant. Sergeant Cuff went on between the hillocks of sand, down to the beach. I followed him (with my heart in my mouth); and waited at a little distance for what was to happen next.

Brahmins and the rapacity of conquerors

“Never,” says Mr. Murthwaite; “but I know what Indian juggling really is. All you have seen to-night is a very bad and clumsy imitation of it. Unless, after long experience, I am utterly mistaken, those men are high-caste Brahmins. I charged them with being disguised, and you saw how it told on them, clever as the Hindoo people are in concealing their feelings. There is a mystery about their conduct that I can’t explain. They have doubly sacrificed their caste—first, in crossing the sea; secondly, in disguising themselves as jugglers. In the land they live in that is a tremendous sacrifice to make. There must be some very serious motive at the bottom of it, and some justification of no ordinary kind to plead for them, in recovery of their caste, when they return to their own country.”

All perfectly plain, so far. But,” says the Sergeant, with the first tone of impatience in his voice that I had heard yet, “the mystery is—what the devil has she hidden in the tin case?” I thought to myself, “The Moonstone!” But I only said to Sergeant Cuff, “Can’t you guess?” “It’s not the Diamond,” says the Sergeant. “The whole experience of my life is at fault, if Rosanna Spearman has got the Diamond.” On hearing those words, the infernal detective-fever began, I suppose, to burn in me again. At any rate, I forgot myself in the interest of guessing this new riddle. I said rashly, “The stained dress!”

Subjective vs Objective EPISTEMOLOGY

EMPIRICAL KNOWLEDGE vs INTUITION

“This question has two sides,” he said. “An Objective side, and a Subjective side. Which are we to take?”

He had had a German education as well as a French. One of the two had been in undisturbed possession of him (as I supposed) up to this time. And now (as well as I could make out) the other was taking its place. It is one of my rules in life, never to notice what I don't understand. I steered a middle course between the Objective side and the Subjective side. In plain English I stared hard, and said nothing.

THE ISSUE OF COLONIAL RULE

Going round to the terrace, I found three mahogany-coloured Indians, in white linen frocks and trousers, looking up at the house.

THE OTHER

THE OUTCAST

THE OTHER

Representing the abnormal (Limping Lucy/Rosanna Spearman)

CONFLICTING VALUE SYSTEMS

upper class/lower class
provincial/ urban

Upstairs /Downstairs

Aristocracy / Nouveaux Riches/ Parvenus (Upstart)

Victorians / the Others

The Threatening and Mysterious Orient

THE FRISSON OF OPIUM ADDICTION

“There,” he said, “are the far-famed confessions of an english opium eater! Take the book away with you, and read it. At the passage which I have marked, you will find that when De Quincey had committed what he calls “a debauch of opium,” he either went to the gallery at the Opera to enjoy the music, or he wandered about the London markets

Confessions of an English Opium Eater

Thomas De Quincey, (1822)

Some of these rambles led me to great distances; for an opium-eater is too happy to observe the motions of time. And sometimes in my attempts to steer homewards, upon nautical principles, by fixing my eye on the pole-star, and seeking ambitiously for a north-west passage, instead of circumnavigating all the capes and headlands I had doubled in my outward voyage, I came suddenly upon such knotty problems of alleys, such enigmatical entries, and such sphinx's riddles of streets without thoroughfares, as must, I conceive, baffle the audacity of porters, and confound the intellects of hackney-coachmen

Return of the Repressed

Franklin's multiple sides

—that these puzzling shifts and transformations in Mr. Franklin were due to the effect on him of his foreign training. At the age when we are all of us most apt to take our colouring, in the form of a reflection from the colouring of other people, he had been sent abroad, and had been passed on from one nation to another, before there was time for any one colouring more than another to settle itself on him firmly. As a consequence of this, **he had come back with so many different sides to his character, all more or less jarring with each other, that he seemed to pass his life in a state of perpetual contradiction with himself.** He could be a busy man, and a lazy man; cloudy in the head, and clear in the head; a model of determination, and a spectacle of helplessness, all together. **He had his French side, and his German side, and his Italian side**—the original English foundation showing through, every now and then, as much as to say, “Here I am, sorely transmogrified, as you see, but there’s something of me left at the bottom of him still.” Miss Rachel used to remark that the Italian side of him was uppermost, on those occasions when he unexpectedly gave in

Superstition and Skepticism

I took up the stick, and knelt down on the brink of the South Spit. In this position, my face was within a few feet of the surface of the quicksand. The sight of it so near me, still disturbed at intervals by its hideous shivering fit, shook my nerves for the moment. A horrible fancy that the dead woman might appear on the scene of her suicide, to assist my search—an unutterable dread of seeing her rise through the heaving surface of the sand, and point to the place—forced itself into my mind, and turned me cold in the warm sunlight. I own I closed my eyes at the moment when the point of the stick first entered the quicksand. The instant afterwards, before the stick could have been submerged more than a few inches, I was free from the hold of my own superstitious terror, and was throbbing with excitement from head to foot. Sounding blindfold, at my first attempt—at that first attempt I had sounded right!

THE SHIVERING SANDS

I looked where she pointed. The tide was on the turn, and the horrid sand began to shiver. The broad brown face of it heaved slowly, and then dimpled and quivered all over. “Do you know what it looks like to me?” says Rosanna, catching me by the shoulder again. “It looks as if it had hundreds of suffocating people under it—all struggling to get to the surface, and all sinking lower and lower in the dreadful deeps! Throw a stone in, Mr. Betteredge! Throw a stone in, and let’s see the sand suck it down!”

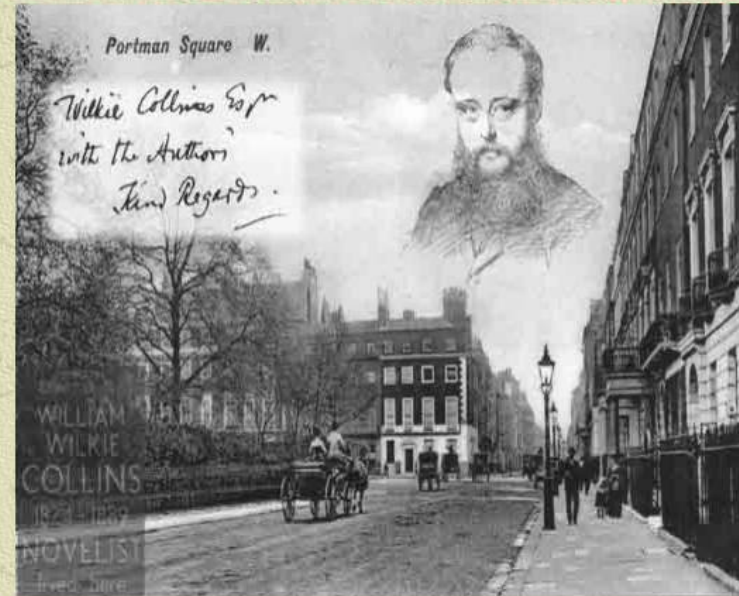
[http://
www.wilkie-
collins.info/](http://www.wilkie-collins.info/)

WILKIE COLLINS INFORMATION PAGES

BY ANDREW GASSON

...y of the life and works of the well known nineteenth century novelist Wilkie Collins. A long standing friend of ...
...d *The Moonstone*. Many of the details and analysis are taken from *Wilkie Collins - An Illustrated Guide* by Andrew Gasson.

SITE MAP FOR WILKIE COLLINS PAGES



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fosco@wilkie-collins.info

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MULTIPLE NARRATORS

"the story here presented will be told by more than one pen, as the story of an offence against the laws is told in Court by more than one witness"

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