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Illustrations and Text: Storyworld Space and the Multimodality of Serialized Narrative

Illustrations permeated and arguably defined Victorian print for much of the nineteenth century. Just as technological advances facilitated the proliferation of printed materials due to the reductions in costs produced by high-speed steam presses, Patricia Anderson demonstrates how similar improvements made “high-quality, mass reproduction of diverse imagery” both possible and profitable (2). Consequently, the Victorian reading public expected illustrations as a central print component in everything from advertisements and news reports, to poetry, printed books, and serialized stories.

Perhaps no form of publishing was affected more by the use of images in the nineteenth century than that of serialized narratives. Beginning with Dickens’s *Pickwick Papers* (1836–1837), the inclusion of illustrations played a significant role in the serial’s distribution and reception. Mary Elizabeth Leighton and Lisa Surridge have argued that “appeals relevant to all illustrated Victorian fiction apply with particular force to serial novels, in which the placement and prominence of illustrations made images an essential part the Victorian reading experience” as they became “key aspects of every installment” (66). Similarly, while J. R. Harvey acknowledges that Victorian book illustrations were “often accessories after the fact” that “do not belong to the novel in the sense that without them the novel would not be complete,” he singles out serialized novels as an important exception (2). For Harvey, “it is precisely in this respect that the serial novels are so unusual: they do show text and picture making a single art” (2). Thus, rather than acting independently, the visual illustrations included in Victorian serialized narratives work in tandem with the verbal words on the page as one narrative text in its evocation of the storyworld.

Previous scholarship concerning illustrations in this context focuses on how the dual perspectives provided in each mode subvert plot and character construction in the storyworld and speak to issues of reliability. For example, Robert Patton suggests illustrations in Dickens’s works often offer alternative perspectives and contradictory voices to those described in the narrative discourse, creating a “polyvocality” that

is “everywhere present in illustrated narratives” (92). However, scholars of this period often neglect how the multimodal aspect of serial narratives also affects the construction the space of the narrative, typically relegating the spatial component to background or scenery in favor of interpreting the focal characters and their actions.

This essay, therefore, examines the role illustrations play in the construction of the storyworld space in two widely popular early Victorian serials: William Harrison Ainsworth’s *Jack Sheppard* (1839–1840),¹ originally published as monthly installments in *Bentley’s Miscellany*, and George W. M. Reynolds’s *The Mysteries of London* (1844–1845), originally published in weekly eight-page penny-parts. Specifically, I examine the importance of opening illustrations in establishing a reader’s spatial entrance to the storyworld and how each individual installment establishes a unique re-entry for the reader into the storyworld due to the serial’s enforced interruptions. Secondly, I also consider how the material placement of the visual image on the printed page relative to the corresponding verbal discourse potentially affects the reader’s construction of particular interior spaces within the storyworld.

This relationship is important to understand for two reasons. First, while the enforced interruptions present in the original illustrations are erased when compiled into bound forms, the narrative patterns dictated by the conventions of serialization remain present in the structure of the storyworld and its spatial components. Secondly, my focus on the structure and interaction of illustrations and printed text in the original installments as opposed to later compiled editions acknowledges arguments previously made by Leighton and Surrige concerning how changes in the physical arrangement of the text from installment to bound novel changes the configuratory process of the reader. Leighton and Surrige stress the importance of the placement of illustrations as “proleptic, anticipating events of their verbal plot to follow” (67), arguing that current editions where illustrations are replaced to occur alongside the action described masks “an essential part of the Victorian reading experience” (66). I suggest here that this effect is just as important when considering the construction of narrative space as well as plot.

In analyzing narrative openings, Zubin and Hewitt posit that as readers, listeners, or viewers engage in the experience of a story, they cognitively relocate from the here and now of the real world to the here and now of the storyworld the text constructs, in what is defined as a *deictic shift*. This “conceptual window” (131), as Zubin and Hewitt describe it, is an important key to understanding the way in which narrative texts immerse their recipients in a world that is, to varying degrees, different from readers’ own for however long they remain engaged with the story.

Marie-Laure Ryan takes a similar approach in describing “fictional recentering” as she explains how with fiction “we know that the textual universe, as a whole, is an imaginary alternative to our system of reality; but . . . as we step into it we behave as if the actual world of the textual universe were *the* actual world” (23). Thus, the beginnings of narratives serve a vital function in both establishing and immersing the reader in the storyworld from the initial cues provided. It follows, then, that when considering Victorian serialized novels the opening illustration takes on an important role in establishing this deictic shift by virtue of its positioning as the initial point of entry to the storyworld.

Figure 1 presents the opening illustration of *Jack Sheppard* from the January 1839 issue of *Bentley’s Miscellany*. Here, Cruikshank’s illustration appears on the left side of a two-page layout and Ainsworth’s text begins directly opposite. The illustration’s placement establishes an important point of entry to the storyworld for the reader that is then situated and reinforced by Ainsworth’s chapter title “The Widow and her Child” and the textual description that follows. It is important to note that a signature accompanies the picture, appearing just below the image, and moreover, that the bottom of the page displays a title, establishing the plate as separate in authorship from the text.

While the signature marks Cruikshank’s authorship as separate from Ainsworth’s, the title situates the image in a prefigured, though incomplete, plot in which Mr. Wood will offer to take the child. As a result, the reader learns of Mr. Wood’s willingness to adopt Jack even before engaging with the chapter title that introduces the characters and reveals Mrs. Sheppard is indeed a widow, signaling to readers what will most likely transpire in the verbal narrative that follows.

However, reader expectations are also developed based on the visual rendering of the interior space portrayed in the illustration. The depiction of Mrs. Sheppard’s humble room establishes an important theme that is carried throughout the text. Here, the squalor of her home is defined not only by its leaky dilapidated ceiling and sparse furnishings, but the combination of words and pictures that encompass the walls in a dense graffiti. As Matthew Buckley points out, Cruikshank’s illustrations in *Jack Sheppard* show the interior domestic spaces of the novel as a “space of confinement . . . contained, and confined, by print culture” (458). Despite Ainsworth’s detailed descriptions, designed to situate the novel historically in the early eighteenth century, the repeated use of print media within the illustrations suggests to Buckley that “the novel’s characters inhabit a media culture much closer to that of 1839 than of 1747, their walls papered almost entirely by popular print images” (458). This impression of the prominence of print media culture is



Fig. 1. "Mr. Wood offers to adopt little Jack Sheppard." *Jack Sheppard* (London, 1858; 1).²

developed throughout Ainsworth's novel in the depictions of the interior space through both the illustrations and the prose descriptions. Thus, the printed media and the physical space are fused in significant ways.

In the verbal narration, the first chapter quickly reveals that Mrs. Sheppard is the widow of a recently executed criminal—Jack's father, Tom Sheppard. Sheppard was also a former employee of Mr. Wood as a carpenter, and this association explains why Wood feels responsible for the boy's care. Once these plot points are established, Ainsworth's narrator then gives a remarkably detailed description of the state of Mrs. Sheppard's lodgings, cataloguing in an inventory-like fashion the multiple images presented to the reader in the illustrations:

The room in which the interview took place had a sordid and miserable look. Rotten and covered with a thick coat of dirt, the boards of the floor presented a very insecure footing; the bare walls were scored all over with grotesque designs, the chief of which represented the punishment of Nebuchadnezzar. The rest were hieroglyphic characters, executed in red chalk and charcoal . . .

Over the chimney-piece was pasted a handbill purporting to be '*The last Dying Speech and Confession of TOM SHEPPARD, the notorious housebreaker, who suffered at Tyburn on the 25th of February, 1703.*' This placard was adorned with a rude wood-cut, representing the unhappy malefactor at the place of the execution. On one side of the handbill a print of the reigning sovereign, Anne, had been pinned over the portrait of William the Third, whose aquiline nose, keen eyes and luxuriant wig were just visible above the diadem of the queen. On the other a wretched engraving of The Chevalier de Saint George, or as he was styled in the label attached to the portrait, James the Third, raised a suspicion that the inmate of the house was not altogether free from some tincture of Jacobitism.

Beneath these prints, a cluster of hobnails, driven into the wall formed certain letters which if properly deciphered, produced the words "*Paul Groves, cobbler*" and under the name, traced in charcoal appeared the following record of the poor fellow's fate, '*Hung himself in this run for luv off licker.*' accompanied by a graphic sketch of the unhappy suicide dangling from a beam. . .

'You've but a sorry lodging Mrs. Sheppard,' said Wood. (vol. 5: 2–3)³

Here the verbal narration not only duplicates the intense visual detail of Cruikshank's illustration but also provides a map by which to read the heavily inscribed walls that appear in the image. At first glance, the reader's eye might be drawn to any one of the multiple images and is indeed bombarded with all the images at once through the visual mode. The narration thus provides an orderly tour of the images, contextualizing Tom Sheppard's hanging in light of both biblical history, through the coarse drawings of Nebuchadnezzar, and then British history, through the picture of Anne over the recently deceased King William and the presence of the Jacobite challenger James the Third. Thus, the precariousness of the monarchy, both ancient and contemporary to the historical moment, is juxtaposed with the

fate of Tom Sheppard and that of an unknown alcoholic and suicidal cobbler with which the description concludes.

In the same way that the discourse provides a map to read the space of the room and the figures inscribed on the walls, the illustration also provides a configuration of the room that is absent in the narration alone. While some of the drawings upon the wall are described in relationship to each other—“over the chimney-piece,” “on one side of the handbill,” “beneath these prints,” (2–3) etc.—the discourse provides at best a cursory representation, in favor of an inventory of all its objective parts. Here, illustration and text work together in a recursive loop to orient the reader of both the physicality of the narrative space and its thematic implications. Both the image and accompanying prose of the opening scene work to establish the storyworld, set in the early eighteenth century, that the characters inhabit and that the reader experiences as claustrophobic, predetermined, and inescapable.

Though this illustration establishes the initial deictic shift for the reader in terms of the spatial and the temporal realities the text constructs, serials have multiple points of entry because their enforced interruptions predetermine points of re-entry for readers in ways that are far more enforceable than in the volume form. In book reading, despite the presence of chapter breaks, the text in no way prevents readers from consuming whatever portion of the narrative they choose to in any one sitting. In the initial publication of serial parts, however, these divisions are both predetermined and absolute. Whether the reader chooses to take a day, week, or month to consume an installment, further progress in the narrative is always interrupted until the publication of the next installment. Considering this fact in light of deictic shift theory, the opening illustrations of serialized narratives take on a further importance, not only in terms of the first opening of the novel but in each subsequent part as the reader re-engages with the storyworld.

For example, Figure 2 opens the beginning of the third installment. The illustration is titled “The Name on the Beam.” The caption calls further attention to the foregrounded beam that spans the ceiling of the room pictured. The beam is inscribed with the name “Jack Sheppard,” thus labeling the foregrounded figure yielding a small knife as an almost grown Jack and also signifying the surrounding space and all its chaos as claimed by the central figure. The presence of the grown man in the far corner is shielded from notice by the large beams, seemingly designed to keep him outside of Jack’s domain.

As a point of re-entry, the illustration establishes the space and time of the storyworld before the narration itself. The subsequent prose then organizes and

interprets the storyworld as in the example above. In this case, the description of the space with which the narrator begins is explicitly tied to the latter description of Jack. The following excerpt describes the content of the far walls of the workshop:

Divers plans and figures were chalked upon the walls; and the spaces between then were filled up with an almanac for the year; a godly ballad, adorned with a rude wood-cut purporting to be "*The History of Chaste Susannah*," and old print of the seven golden candlesticks; an abstract of various Acts of Parliament against drinking, swearing and all manner of profaneness; and a view of Doctor Burgess's Presbyterian meeting house in Russell Court, with portraits of the reverend gentleman and the principle members of his flock. (222)

As in the previous example, many items are listed with minimal spatial reference. The specific items mentioned are not randomly chosen but demonstrate various attempts to enforce physical and moral order over chaos or bad behavior, foreshadowing Jack's eventual inability to follow such regulations. In the image, the figures, tools, and plans linked to in the vocation of carpentry are thus juxtaposed with references to biblical and historical topics. Parliamentary decrees "against drinking, swearing and all manner of profaneness" (222) come to stand side by side with a biblical narrative of failed corruption in the image of seven candlesticks and a reference to the figure of Daniel Burgess, invoking an attempt to persecute and silence a dissenting minister in the early eighteenth century with the figure of Daniel Burgess.⁴ Yet foregrounded over all of this material is the figure of Jack Sheppard, inscribing his own version of order (or lack thereof) into the space through his name.

The narrator then describes how Mr. Wood remains hidden behind the beams and observes Jack as he inscribes his name while singing a ballad about famous inmates of Newgate Prison. The boy then talks to himself out loud and ponders how he too might go to the gallows someday. When read recursively with the illustration, Jack's narrative both contradicts these moral lessons placed upon the wall and supersedes them, just as the beam is foregrounded in physical space over the other texts. The messy state of the room itself also indicates that any discipline expended upon Jack throughout his formative years has also failed: chaos reigns in the workshop. The text, thus, situates and reinforces the meaning of the illustration that serves as the deictic entry or re-entry to the storyworld. Moreover, this function is retained even when, as in the case of *Jack Sheppard*, these illustrations were later moved to correspond with the paralleled prose in bounded editions. The illustration also orients the reader in relation to the listing of objects in the room in the discourse, filling in relationships the narrator leaves out and acting recursively with the text.

In addition to this thematic configuration, Figure 2 also presents multiple acts of focalization that construct the space of the room and work in tandem with the



George Cruikshank

The name on the beam.

Fig. 2. "The Name on the Beam." *Jack Sheppard* (London, 1858; 221).

focalization presented in the verbal text. First, in the visual, we observe Mr. Wood gazing from behind the plank to view Jack. This perspective then is reinforced by the verbal channel in the following passage:

Near the door stood a pile of deal planks, behind which the carpenter ensconced himself, in order to reconnoiter, unobserved, the proceedings of his idle apprentice.

Standing on tiptoe, on a joint-stool, placed upon a bench, with his back to the door, and a clasp knife in his hand, this youngster, instead of executing his appointed task, was occupied in carving his name upon a beam, overhead. (222–23)

Here, in the first sentence the focalizer is the extradiegetic narrator, and the focalized object is Mr. Wood as he hides himself to spy on Jack. However, the next sentence shifts the focalization in such a way that Wood observes Jack standing on the stool in the center of the room. A third shift in focalization occurs slightly further into the verbal narrative as Jack looks back to notice Wood. Thus, over the course of the first few paragraphs, the verbal narrative moves from the perspective of an outside observer, to that of Wood spying on Jack, to Jack's own perspective as he glances back to investigate the noise. This progression establishes the relative space of the room as each figure is used to provide a ground for the other. In addition, a fourth point of focalization is introduced to render the perspective of the cat depicted in the far right corner of the illustration. Though not a character, this animal possesses perceptive abilities that are outlined in the verbal text: "Attracted by the odor of the latter dainty, a hungry cat had contrived to scratch open the paper in which it was wrapped, displaying the following words in large characters: 'The History of the Four Kings, or Child's best guide to the Gallows'" (223). Harvey finds the presence of this cat significant in showing how Cruikshank modeled his illustration after the Hogarthian image "The Fellow 'Prentices and Their Looms" from *Industry and Idleness*. Noting that "the idle apprentice has a cat at his feet" in Hogarth's image, Harvey argues that "the cat has the same significance—neglect—in both pictures" (47). However, in the Hogarth engraving the cat is positioned with its back to the observer directly under the feet of the idle apprentice. In "The Name on the Beam" the cat is positioned with a profile view in the opposite corner from Mr. Wood. The written text describes how the cat's attention is focused upon the food, yet in the picture the animal's line of sight once again directs attention not just to the dinner the cat seeks but also to Jack at the center of the room.

Together then, the four points of focalization presented in both verbal and visual modes establish the space of the room whereby each perspective serves as a ground in relation to the other; the positions of the reader/observer, Mr. Wood, and the cat form a perimeter while Jack's figure establishes the center. The interactions

between the visual and verbal modes are reinforced by the relative proximity of the picture to the discourse that describes the scene (only one page away) and by its use in establishing the opening of the installment as described above. Thus, the interaction between the illustration and the prose, and more specifically the four points of focalization portrayed within them, shape the reader's configuration of the space by establishing each focalizer as a reference object or ground by which to configure the other and the remaining contents of the room. Consequently, the spatial parameters of the room are defined here in relation to each character's position within it in both the visual and verbal channels.

Though little known today, G. W. M. Reynold's *The Mysteries of London* (1846) was one of the most popular and financially successful serialized works written in the Victorian period. Louis James contends, "It was almost certainly the most widely read single work of fiction in mid-nineteenth century Britain" (v). Initial runs sold over 40,000 copies a week, and reissues and translations over the next ten years counted well over a million. These eight-page penny-part installments were printed very cheaply and did not end with neat chapter breaks such as we find in higher market works like those of Dickens. Rather, the breaks occurred at the end of a page no matter the content. Often, the discourse was simply left hanging in mid-sentence or mid-paragraph and almost always in mid-chapter until the next installment. Divisions between installments, then, are set off only by the presence of a new illustration that typically began every new issue. Thus, it was the illustration, not the words on the page, that carried the primary function of establishing context for the reader with each new installment. While the plot is framed by a story of two brothers who part ways but vow to reunite in the future, Reynolds develops multiple subplots, highlighting both high and low aspects of London life at the time.

For example, Figure 3 shows the first page of the third installment of *Mysteries of London*. Foregrounding a young woman lying in her bed with one breast partially revealed at the nipple, this illustration is a perfect example of the kind of titillation and sensationalism that caused critics to heap so much derision upon Reynolds and prevented the author from attracting the serious attention of critics who might assign aesthetic value to his work. No doubt the picture alone was responsible for gaining the attention of many readers, regardless of any familiarity with the previous installments. Even so, the illustration functions as more than a mere eye-catching advertisement but also a point of entry (or re-entry for readers of the previous parts) into the storyworld and a particular space within it.



Fig. 3. Front page of installment three. *The Mysteries of London* (London, 1845; 17).

The corresponding verbal narrative, which was cut in mid-sentence in the previous installment, continues a description of the feminine setting pictured, while also calling attention to the out of place masculine garb:

[F]oils, single-sticks, dandy-canes and hunting whips were huddled together in one corner of that bureau. And yet all the confusion of these various and discrepant objects was so regular in appearance—if the phrase can be understood—that it seemed as if some cunning hand had purposely arranged all so as to strike the eye in a manner calculated to encourage the impression that this elegant boudoir was inhabited by a man of strange feminine tastes, or a woman of extraordinary masculine ones. *(The Mysteries of London 17)*

Although the prose leaves the gender of the inhabitant of the room in question for a few more paragraphs, emphasizing the discord between all the confusing elements the space contains, the illustration removes any doubt. The big revelation in the verbal narrative is indeed that a character named “Walter,” originally introduced in the first installment as a man, is actually a woman in disguise. However, this fact becomes obvious to the reader before he or she engages with the first word on the page. The space presented in the illustration is as feminized as the figure inhabiting the bed, and the objects of masculinity are shoved to the periphery and obscured in the ambiguous shading of the vignette style. Consequently the point of entry into the picture supersedes the ambivalence of the prose description by orienting the reader to the space of the boudoir in a far more definitive way. Thus, the very suspense the verbal narrative attempts to sustain is circumvented by the content of the illustration.

In the above cases the narration that is physically proximate to the illustration corresponds in content of the opening illustration. Yet, more often than not, in both *Mysteries* and *Jack Sheppard* the subject of the opening illustration in each installment does not correlate with the action of the surrounding verbal narrative but rather anticipates action and spaces that are related much later in the discourse of the installment. I now turn to discuss the effects of this material separation in the verbal and the visual medium.

Figure 4 from *Mysteries of London*, for example, does not correspond to the narration placed immediately below it on the page. The text opens the installment by relating a scene where Richard Markham, one of the main brothers in the story, is tricked by nefarious friends into passing a forged five hundred pound note. The illustration, on the other hand, depicts a scene that occurs much later in the story, where an outlaw named Bill Boulter inadvertently murders his wife in a drunken rage in front of his children. Leighton and Surrige argue that such illustrations placed before narrated events are “proleptic” in that they “anticipate” what is to come: “The verbal text then seems to repeat what the illustration has already shown,

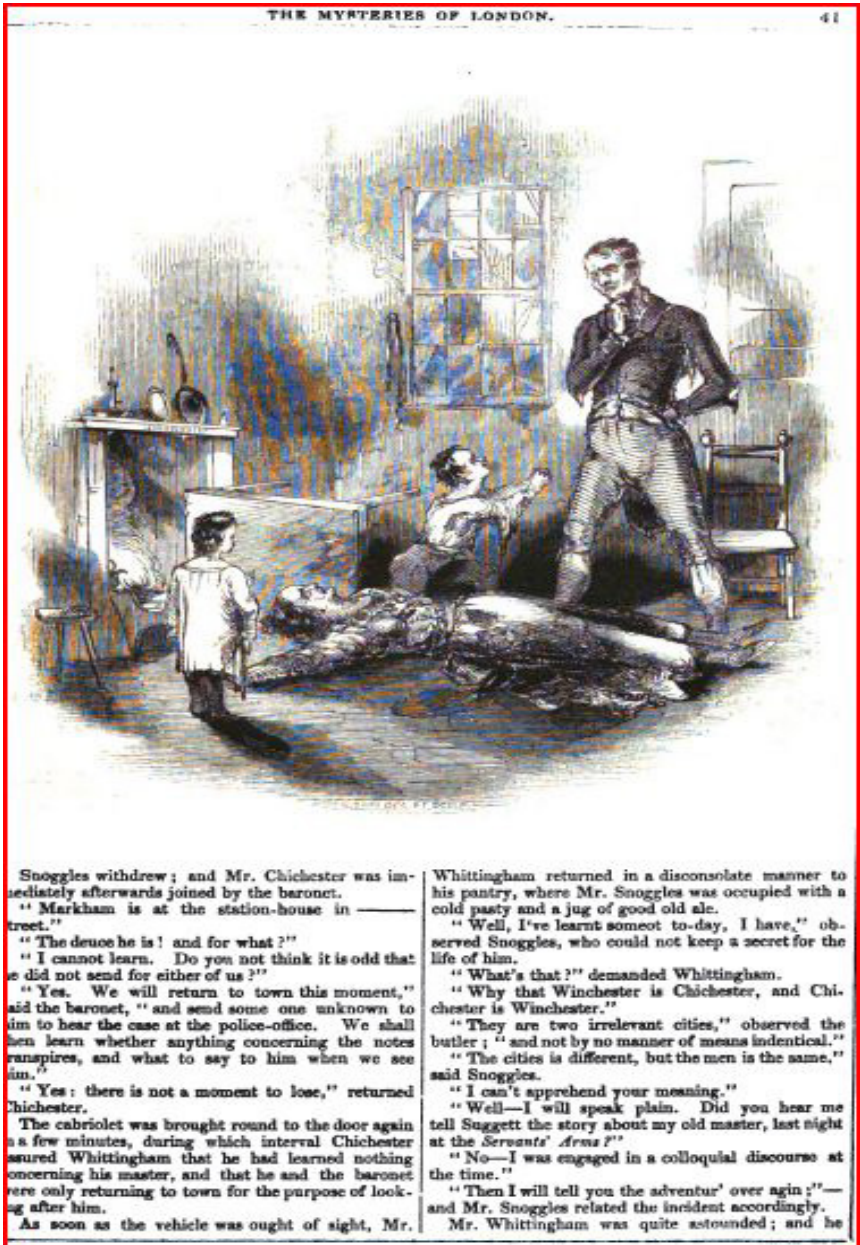


Fig. 4. Illustration of Boulter's Home. *The Mysteries of London* (London, 1845; 41).

and readers wait to see when it matches (or ironically fails to match) their visual expectations” (67). In these cases, the reader engages with the illustration first, entering the storyworld with that specific image of what is to come before the verbal narration is able to present the scene. If the prose fails to match the expectations of the picture, readers anticipate and actively seek out the illustrated scene and feel a sense of arrival once the narration catches up.

Even so, the illustrations do not simply depict a specific action, but an action that takes place in a specific location. Thus, the visual medium in Figure 4 both introduces the reader to a spatial conception of Boulter’s flat while at the same time marks it as a space of a future crime, all before either idea is explained in the verbal narration.

The first mention of Boulter’s home appears in the text a few pages after the illustration; the murder itself, however, does not take place until the next installment. Rather, the narrator introduces the scene of Boulter’s home by discussing how the whole family shares one room in this slum flat and calls attention to the presence of the children. Hence both the identity of the figures and the significance of the space presented in the illustration become clearer to the reader. In essence the illustration signals to readers that, when the narration moves to describing the flat, they have arrived at an important space of the storyworld. Though the scene that follows in the narration presents all the characters depicted in this image in the space the image indicates, this correlation both builds anticipation of the murder to come and ultimately frustrates the reader since the action does not yet happen. This demonstrates how settings and events are intimately connected and suggests that, because of the visual image, expectations and associations are constructed around the site of Boulter’s home long before the awaited scene actually occurs in the text.

Returning to *Jack Sheppard*, Figure 5 presents a final example of placing the illustration well before the depicted events are narrated. The image “The Audacity of Jack Sheppard” begins the August 1839 installment of the novel in *Bentley’s* periodical, but it is separated from the corresponding verbal narrative by two full chapters. While the illustration depicts a sitting room in Mr. Wood’s house, it is placed next to the verbal discourse of a quite different scene. The verbal opening presents the now adult Jack Sheppard hiding near “a hollow in the meadows behind the prison” after escaping from Clerkenwell prison in the previous part (vol. 6: 109). Jack was held there for participating in a robbery in Mr. Wood’s home that goes horribly wrong and results in his partner killing Mrs. Wood. As he returns to his gang after yet another prison escape, Jack learns that Jonathan Wild, the leader of the gang, is planning to kill his fellow apprentice and friend Thames

Darrell. Despite the fact that warning Thames requires another unwelcome visit to Mr. Wood's home, as everybody believes Jack to be a thief and murderer, Jack decides to return.

Nevertheless, the reader of the serial is already assured well before the fact that Jack will indeed again enter Mr. Wood's house precisely because the illustration is placed at the beginning of the installment. Though the verbal discourse has yet to reveal the reason for Jack's return, the placement of the image assures the reader he will indeed return, circumventing any doubts the verbal text may engineer regarding Jack's decision to warn Thames.

Once the verbal mode does shift to describing Mrs. Wood's sitting room, it sets the scene for what is to come. In the verbal narration, Wood, his daughter Winifred, and Thames resolve to dine in Mrs. Wood's sitting room for the first time since her death. The narrator describes how the family attempts to erase all evidence of her presence as Mrs. Wood's portrait is removed and her favorite canary is covered with a handkerchief "to prevent the bird from singing" (126). This continues Ainsworth's narrative strategy of defining the room by the objects contained within it. Here, Mrs. Wood's absence is marked by the "withered and drooping" flowers on the mantel because she can no longer tend to them (126).

In addition, there is now a vacant space on the wall where her portrait used to hang. Thus, just as in the earlier example of Figure 2, the verbal narration here works to provide a means for the reader to interpret the objects presented in the background of the illustration, calling attention to each object in its place.

Although the room described in the verbal discourse at this point in the narrative matches the illustration in terms of the presence of the objects found in the background and their signification of Mrs. Wood's absence, the illustration's lack of proximity to the corresponding scene in the text masks one glaring point of discrepancy between the two modes. The reader is told in the verbal narration that Mr. Wood takes refuge in a corner by the window to console himself with his Bible while Winifred and Thames talk. However, there is no window in Cruikshank's illustration. Rather, in Figure 5 Wood stands with his back to the wall on which his portrait is juxtaposed with the empty space in which Mrs. Wood's portrait formally hung. Thus, while Wood's actions in the text of "removing his spectacle to assure himself that his eyes did not deceive him" (126) as Jack enters the room are in accord with the illustration, Wood's physical placement in the room is not. In Figure 5, he is neither in front of a window nor in a corner of the room. Were the visual and verbal representations of the room placed in close proximity, this discrepancy would be far more obvious. Yet it is precisely because of the variation



George Cruikshank

Audacity of Jack Sheppard.

Fig. 5. "The Audacity of Jack Sheppard." *Jack Sheppard* (London, 1858; 109).

in the physical position of the illustrations that the serial form makes it possible for the reader to remain ignorant of important developments, as we shall see.

Was this discrepancy simply an oversight on the part of Cruikshank or Ainsworth? It is impossible to say. To suggest that this discrepancy might be responsible for the placing of the image and the narration in the 1839 printing of the novel in volume form in the layout of the periodical can only be speculative as well, especially since, when the illustrations were moved to correspond with the exact scenes they depicted, neither the written text nor the illustration were altered so as to resolve the now more proximate discrepancy between them. Nevertheless, the effect from this discrepancy is enhanced by the physical separation between text and picture that the original serialized publication affords.

In the context of the scene, once Jack is able to successfully deliver his message and give his warning to Thames he then observes a “face at the window” (131). He proceeds to open the window in order to draw the fire of the men who have come for Thames. The scene climactically ends as Thames and Jack flee the house together through this same window. Winifred gazes through the window after them, but only hears the scuffle that is taking place as Jack and Thames escape.

Therefore, the absence of the window in the opening illustration of the installment forces the reader to negotiate counterfactual representations while at the same time the discrepant representations work to conceal what will later become a highpoint in the plot. In other words, the window’s absence in the illustration withholds any anticipatory sense of how the scene will ultimately resolve, unlike the example of Bill Boutler’s room. The verbal text demands constant reconfiguration of new information, destabilizing the fixed state of the space in the illustration while the corresponding visual mode reinforces the contrary illusion that the space is both static and knowable. Consequently, the window’s omission in the visual and contrary inclusion in the verbal heightens the suspense and the surprise by challenging the reader to incrementally revise and reconfigure the layout of the room with each new piece of information, just as the serial form demands with each new installment. Though objects are highlighted in the illustration in order to aid the reader in configuring both space and plot, other objects may also be withheld, thwarting the reader’s ability to predict the action of the story through the visual representation of the narrative space while simultaneously giving the impression that the illustrations prefigure the significant action. As a result, the visual and verbal media present in the narrative function at once to both ground and destabilize the spatial construction, depending on which aspects of the narrative space are revealed or hidden by each channel. The temporality of the verbal narration and the static

representation inherent to the visual channel come into conflict in ways that require readers to configure narrative space contingently, incorporating each segment of the total, piece by piece, serially.

To conclude, this analysis demonstrates the significant relationship between the physical placement of illustrations and the narrative space the text constructs in both narrative examples. Illustrations are significant in establishing the spatial entrance in each serial installment and work in a recursive way with the corresponding verbal text to construct the space of the storyworld at each entry. Moreover, interior spaces specifically are defined by the verbal descriptions and visual representations of the position of the characters and objects they contain. The illustrations and the verbal text present interior spaces in the narrative as spaces that are also meant to be read and reread recursively. The material placement of each medium on the physical page determines the order in which the reader interacts with each mode, recursively folding new information into the construction, acting upon the reader's construction of the narrative's interior space and the way in which these spatial representations also potentially prefigure and mask plotted events.

Notes

¹ As was often the case with serialized novels, the full three-volume edition of *Jack Sheppard* was published in October of that year, before the serial completed its full run in February of 1840.

² All images from *Jack Sheppard* are scanned from an 1858 volume graciously offered from the personal collection of Edward Jacobs, Professor of English at Old Dominion University and used with his permission. Images from the *The Mysteries of London* were taken from a scanned copy of the Vickers 1845 edition provided by the Princeton University Library via *Google Books*.

³ Page numbers are taken from original publication in *Bentley's Miscellany*, in which the serial appeared over the course of three volumes of the periodical. For a more accessible edition see Jacobs and Mourão's 2007 Broadview critical edition.

⁴ See notes 2 and 3 in Jacobs and Mourão's Broadview edition of *Jack Sheppard* for further explanation (118–19).

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