



“What tangled story was this?” Frederick Greenwood as Author-Editor of *Margaret Denzil’s History in Cornhill Magazine*

Catherine Delafield

Abstract

Margaret Denzil’s History has been categorized and largely dismissed by studies of the period as a bigamy novel. Its value to the study of serialization within a magazine is threefold. Firstly the author Frederick Greenwood was himself editor of the magazine and composed the serial, a sensation novel, in place of a contracted novel that was delayed. Secondly this contingent piece unfolded within the established pattern of the magazine but was also influenced by magazine editing events and priorities. Finally the serial appeared in volume form with significant changes that debate the nature of sensation and of serialization within a magazine. This paper briefly introduces the serialization of sensation fiction and then discusses the contingencies dictating the serial’s first appearance, identifying the surrounding context of the magazine and the role of Greenwood as author-editor. It then looks at how the serial was embedded within *Cornhill Magazine* and how layout and paratextual features affected the progress of the text. It finally demonstrates how the text of the volume edition detached from its magazine context differed from that of the serial. Despite the expediency of the serial’s production, both enforced and discretionary changes were made by its author-editor, and these changes reflect Greenwood’s manipulation of the sensation novel’s narrative authority and textual boundaries.

Key Words

Serialisation; sensation fiction; *Cornhill Magazine*; magazine publishing; popular fiction; serial novel in volume form

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“What tangled story was this?”
Frederick Greenwood as Author-Editor of
Margaret Denzil’s History in Cornhill Magazine

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The subject of this paper is the serialization of a novel within a popular magazine and its subsequent adaptation to volume format. *Margaret Denzil’s History*, a sensation novel by the editor and columnist Frederick Greenwood, appeared in *Cornhill Magazine* with seven illustrations in twelve monthly instalments from November 1863. By the penultimate instalment of the serial, Margaret’s authority for her own life writing has been undermined by her status as a bigamist, and she asks herself: “What tangled story was this in which I had so long borne a part in utter ignorance!” (10: 275).¹ When the novel was then published by Smith Elder in two volumes in 1864, Greenwood used his editorial experience to redraw boundaries and invoke sensational effects in this revised volume format. The paper specifically addresses how *Margaret Denzil’s History* functioned as a sensation novel by investigating narrative authority and textual boundaries in magazine and serial.

Critics of sensation highlighted detection, criminality and violent incident along with bigamy and disguise in their definition of the genre. Margaret Oliphant wrote in *Blackwood’s Edinburgh Magazine* of “the faults of popular fiction—its tendency to detectivism, to criminalism—its imperfect and confused morality” (1863, 170). Henry Mansel in the *Quarterly Review* accused sensation authors of preaching to the nerves and of feeding a “diseased appetite” for reading (1863, 482; 483). Mansel blamed periodicals along with circulating libraries and railway bookstalls for this “spasmodic” market in “ephemeral” literature produced like “goods made to order” (1863, 483; 484). In 1862 Oliphant deplored “[t]he violent stimulant of weekly publication” (1862, 569) and sensation was thus linked with the increased access to regular reading that was provided by serialization.

Patrick Brantlinger in his seminal essay on sensation fiction emphasizes sensation as defined not just by its content but also by its structure (1982: 1), and this structure is defined by the material production and consumption of the text. The serialization of the Victorian novel within a periodical tested the nature of novel-reading, and did this by offering both stability within a recognized title and open-endedness in the evolution of the horizontal text of the serial. This process has been examined in a number of studies. Mark Turner describes how an issue of a magazine is “a literary collective of interacting components” (2000, 16) and this is supported by Deborah Wynne who observes the “dialogic form of the periodical press” in which boundaries are extended through the “reader’s engagement with

¹ References to the serial use the volume number of *Cornhill Magazine* in Arabic numerals followed by the page number. References to the volume edition use the number of the volume in Roman numerals (I or II) followed by the page number.

its accompanying texts” (2001, 166; 168). Graham Law acknowledges a “fundamental doubleness about the periodical form” (2000, 35) in that it is both complex and piecemeal, the serial being written over a long planned period but distributed amongst the other texts within the magazine. The serial is intentionally destined for completeness and publication in a volume edition, and this paper considers how boundaries were adjusted for *Margaret Denzil’s History* as a two-volume novel.

The serial fosters sensation, and the nature of the boundaries of its original composition contributes to sensation effects. Brantlinger also suggests that sensation was produced by “an apparent disintegration of narrative authority” (1982, 2). This change was signalled by the loss of an overarching trustworthy narrator, and by the use of other competing texts within the narrative. Control of the text by both fictional and non-fictional editors is thus a significant part of the sensation effect, and it is noteworthy that the full title of Greenwood’s serial was *Margaret Denzil’s History annotated by her Husband*. Based on structure and content, the novel is effectively a case study of how to write a sensation novel. The interior documents and editorial notes recall the narrative technique of *The Woman in White* whilst also looking forward to *The Moonstone*. The content reflects sensation elements with a harassed heroine, two apparently scheming seducers and an unexplained family history. *Cornhill Magazine’s* publisher, Smith Elder was also the publisher of both Charlotte Brontë’s *Jane Eyre* and Elizabeth Gaskell’s *Life of Charlotte Brontë*. *Margaret Denzil’s History* contains a mad wife of Caribbean origin, a spurned governess called Charlotte, an older man becoming husband to an orphan girl and a series of visions and voices that lead the heroine to discover the secrets of her past.

Greenwood’s novel was serialized in a magazine that had already published the work of Anthony Trollope, William Makepiece Thackeray and George Eliot but had tended to eschew the trend for sensation fiction (Wynne, 2001, 146). *Romola* was serialized from July 1862 to August 1863 in tandem with *The Small House at Allington* that ran from September 1862 to April 1864. *Margaret Denzil’s History* started out in the same issue as Gaskell’s four-part *Cousin Phillis* and ended alongside the third instalment of her *Wives and Daughters* (October 1864). Greenwood’s serial appeared with Trollope’s *The Small House* for six issues of the magazine. Most significantly, however, *Margaret Denzil’s History* was composed to fill a space where Wilkie Collins’s *Armadale* was supposed to have been. George Smith of Smith Elder had mistakenly turned down the opportunity to publish the volume edition of *The Woman in White*, and had subsequently commissioned Wilkie Collins to write a novel for the *Cornhill* after his completion of *No Name* in *Household Words* in 1862 (Glynn, 1986, 142–3). Smith was expecting this new novel, which would become *Armadale*, to boost sales of the magazine in 1863 but Collins had to seek a postponement of the serialization when his “rheumatic gout” became difficult to control from 1862 onwards (Peters, 1992, 257–8). In addition, Smith lost Thackeray as his celebrity editor in April 1862, and the editorial role was initially fulfilled by an editorial board consisting of Smith, Greenwood and G. H. Lewes. When Lewes stood down to help reduce costs, Greenwood became editor in his

own right in 1864. Having been originally scheduled for December 1862, *Armada* would eventually begin serialization immediately after *Margaret Denzil's History* in November 1864.

Frederick Greenwood already had experience in writing fiction. His one-volume novel *The Loves of an Apothecary* (1854) included a potentially bigamous relationship when apothecary John Goodwin abandoned his childhood sweetheart for the dreaming Sybilla. Greenwood was then occasional editor of the *Illustrated Times* from 1855 onwards (Brake and Demoor, 2009, 259). Together with his brother James, Greenwood wrote a serial called *Under a Cloud* in the style of *The Pickwick Papers* for *The Welcome Guest*, a halfpenny weekly targeted at working class readers and acquired by John Maxwell in early 1860. *Under a Cloud* was serialized in 20 parts between 11 September 1858 and 22 January 1859, and Greenwood also produced a melodramatic short story in company with George Sala, Edmund Yates and Adelaide Procter for the magazine's 1858 Christmas number collectively entitled "The Wedding Rings of Shrimpton-Super-Mare." He then made four contributions to the new series of *The Welcome Guest* in 1860 and 1861 including "The Literary Gentleman's Story" for the 1860 Christmas number, at which point he became editor, until 1863, of Samuel Beeton's *The Queen*. *The Welcome Guest* was at this time associated with the origins of sensation fiction in that *The Lady Lisle*, a tale of impersonation and wrongful inheritance by Mary Elizabeth Braddon, was serialized in the magazine between 6 April and 24 August 1861. A preface to the 1861 volume edition of the periodical (series 2, volume 4) containing *The Lady Lisle* announced that *The Welcome Guest's* staff members were transferring to a new magazine called *Robin Goodfellow*. In retrospectively introducing readers to *The Welcome Guest's* reinvention for a less discerning audience, this editorial also advertised the first instalments of *Lady Audley's Secret* that originally commenced weekly in *Robin Goodfellow* on 6 July 1861 but was published to its conclusion in Maxwell's monthly *Sixpenny Magazine* in 1862. Through his association with *The Welcome Guest* Greenwood had thus demonstrated his flexibility in adapting to the periodical environment in a context also associated with the initial magazine serialization of sensation fiction.

Whilst contributing to *The Welcome Guest*, Greenwood had already begun his involvement with the *Cornhill*; his "An Essay Without An End" closed the second issue in February 1860. He then contributed four articles to the magazine in 1862, and joined the editorial board in May of that year, before becoming editor in 1864. Having left *The Queen* because of its planned emphasis on writing for women (Brake and Demoor, 2009, 258), Greenwood was tasked with the job of making up the weight of the *Cornhill Magazine*. His previous fictional works and essays demonstrated his ability to use and imitate models such as the melodramatic short story, peripatetic narrative and sentimental tale. His "Selections from the Diary and Correspondence of our Mary Jane" in *The Welcome Guest* was footnoted "Communicated by Mr Frederick Greenwood" (Greenwood, 1860, 356), and used, in brief, a documentary style already being deployed by Wilkie Collins in *The Woman in White*. John Sutherland defines the Collins novel's "pseudo-documentary surface" (1991, 243) as a feature of sensation. Having been named in his earlier publications, Greenwood was un-

credited in the *Cornhill* like most contributors and, unlike Thackeray before him, did not actively cultivate his persona as editor. As editor of the *Cornhill*, he is best remembered for his notes to the incomplete serializations of *Denis Duval* and *Wives and Daughters*, which appeared in June 1864 and January 1866. These were effectively memorial tributes to the novels' authors Thackeray and Gaskell who had died with their work unfinished. Greenwood was standing in for them as his serial would for *Armadale*. This anonymity extended to his fiction. Even in the published volume edition of *Margaret Denzil's History* and in the index to the volume edition of the magazine, where Trollope, Gaskell and Collins are all named, the by-line always reads 'annotated by her Husband'.

In an editorial and documentary sense, *Margaret Denzil's History* in the *Cornhill* was effectively co-authored by Margaret and John Denzil within the anonymity of the magazine using textual methods pioneered by Wilkie Collins. John Denzil interprets Margaret's words on the model of *The Woman in White* with its commentary supplied by Count Fosco, but his situation also foreshadows the gap in knowledge that opens up for textual controller Franklin Blake in *The Moonstone* (Delafield, 2015, 142–3). Three years after *The Woman in White* and four years before *The Moonstone*, at a mid-point in time between these two Collins serials, the character of John Denzil acted as an editor within Greenwood's serial, adding his own apparently retrospective sections and smaller foot notes. It has been suggested that Denzil is older and more experienced than Margaret and that he provides "worldly-wise interpolations" (Hughes and Lund, 1999, 16; Sutherland, 1988/ 2009, 413), but his rueful comments betray his lack of control over events. In fact the reader becomes increasingly aware that his grasp of the situation is tenuous and that his first wife is engaged in a plot to ruin his life and happiness. Greenwood's authority as editor of *Cornhill Magazine* is discreetly maintained throughout but he is nonetheless intrinsically linked to his authorship of the novel through this mode of narration. His editorship offers a commentary within the magazine but he has also created a character who can comment within the serial. This documentary style is also effectively acknowledging the gap where a Collins serial should have been.

Greenwood's knowledge of the serialization process had developed from his role as editor of other magazines, and from his responsibilities for the production of *Cornhill* magazine issues. Beth Palmer has discussed women's editorship of magazines as a "sensational performance" (2011, 1) but in Greenwood's case he was exploring his role as an upwardly-mobile writer within the context of a *milieu* governed by the established figures of Thackeray, Smith and G.H. Lewes. Greenwood had originally been an apprentice printer before turning to journalism. As both author and editor, he could, however, exploit what Palmer has termed "[t]he fragmentariness of editorial authority" that "is also a guarantee of its multiplicity" (2011, 186). Greenwood the author could make use of the space created for his serial by Greenwood the editor.

Greenwood the author was occupying space with Anthony Trollope, that serial writer on an industrial scale and master of the hanging chapter title. Serials by the two writers were in a co-operating relationship for six issues, and their

chapter titles adopt a similar forward-moving character within succeeding magazine issues. In November 1863, Chapter 43 of *The Small House at Allington* was called “Fie, Fie!,” and Chapter 55 in March 1864 was then called “Not very fie fie after all,” verbally harking back to the previous chapter. The very final chapters – relegated somewhat by coverage of the death of Thackeray – were entitled “The Fate of the Small House,” “John Eames becomes a Man” and, rather baldly, “Conclusion.” Greenwood’s later choice of chapter titles takes on a similar serial function. In August 1864, when an instalment consisting of the first three chapters of *Wives and Daughters* was in first station, Chapter 30 of *Margaret Denzil’s History* closed the issue and was called “The Beginning of the End” with two further instalments and seven chapters still to come. The final instalment in October 1864 then used titles that mimicked that Trollopian eking-out process; Chapter 36 was entitled “The Truth at Last” and Chapter 37 “A Little More of the Truth.” The first truth is that John Denzil has been proved to have no involvement in the death of Margaret’s parents. When Margaret then rushes back to him there is “more truth” in that his first wife is not dead, making Margaret a bigamist and their child illegitimate. The acknowledgement of the serialization progress of the two novels demonstrates fragmentation and multiplicity in action.

It was thus that the serial had a specific character derived from the act of magazine serialization itself. Overlapping serials might engage with each other in the magazine in which non-fictional articles were manipulated to reflect their accompanying fictional works. This is how the narrative authority of the serial was further distributed within a magazine issue, enhancing the sensation effect. Textual boundaries were also challenged across the vertical and horizontal assemblage of material within that periodical miscellany. Trollope and Thackeray had been careful in their *Cornhill* serials to offer authoritative narrative stances that commented on their context. They made use of fictional differences and similarities by working with the grain of the content and identifying their work as fiction (Delafield, 2015, 28–9; 34–5; 105–7). A sensation novel as *Margaret Denzil’s History* was, and *Armada* would be, differed from this in that it challenged the text and took on a suspect chameleon role concealed within the magazine issue through textual and narrative manipulation. Greenwood’s novel within the *Cornhill* was a contingent piece within a magazine influenced by editing events and priorities occurring within the perimeter of the *Cornhill* itself. In addition to the deaths of contributors mid-novel, continuing debates about education with the correspondent “Paterfamilias” (December 1863; July 1864) and the background of the launch of *Pall Mall Gazette*, *Margaret Denzil’s History* was also reacting to the absence of *Armada*, a serial anticipated but not yet written.

George Smith was a hands-on proprietor (Glynn, 1986, 137–48) but the context for Greenwood’s serial was one that he created for himself within the established pattern of the magazine. The place of Greenwood’s novel within the magazine can be tracked against the established pattern and expectations of its readers. For its serialization, *Margaret Denzil’s History* consisted of thirty-seven chapters in twelve instalments comprising nine instalments of three chapters, one of two chapters and two of four. The first ten instalments occupied eighteen to

twenty pages of a 124-page issue of the magazine, and the last two instalments were twenty-two and twenty-three pages long respectively. During the serialization, articles offered a commentary on the novel's plot with titles such as "Life in a Country House" (December 1863), "Money and Manners" (May 1864) and "The Story of a Spoilt Life" (June 1864). The "spoilt life" of Margaret and John might thus be balanced with the life of the sculptor William Behnes, "a life wasted in struggles with gratuitous difficulties" ([Murray], 1864, 701) and bankruptcy. In December 1863, James Fitzjames Stephen reflected on the differences between the French and English systems of "Marriage Settlements." Amidst much technical detail, Stephen explained that in England a couple become one person whereas in France they are regarded as a limited company (1863, 672; 671). Stephen recommends the liberty of the French system against the English reliance on trustees but concludes that "if the marriage is unhappy, the settlement will at best be a trifling alleviation of part of the misery such a marriage will involve" (1863, 678). Misery in marriage and the trials of economic dependence are meanwhile developing in the early instalments of *Margaret Denzil's History*. John describes his wife as a "disease from Bermuda" (9: 146), which he interjects as editor since Margaret as narrator does not yet have this knowledge.

In the same issue of the *Cornhill* Stephen discusses "Extenuating Circumstances" and the "recommendation to mercy" (1864a, 213) allowed within the law by rules of sentencing. Criminality can only be proven if responsibility for actions can be proved. The aptly named Mercy Denzil will escape justice and, of course, make Margaret a criminal but Stephen explains that from a legal perspective an insane person is "morally unfree" (1864a, 211) and likely to be "recommended to mercy." With this surrounding commentary, Greenwood's serial might gain credence and corroboration from its associations with non-fictional content at the same time as being smuggled in with what Gaskell called, in a letter to Smith of 23 December 1859, "the sensible & improving articles" (Gaskell 1997, 586). Stephen's "Money and Money's Worth" in January 1864, commented on the dependences within society that reflect also the shared space of fiction and non-fiction in the magazine: "we share in its prosperity, as well as its adversity" (1864b, 105). Stephen's explanation of the effect of a drop in gold values on fixed income provides an uncanny echo of the definition of sensation fiction within a magazine: "It is like calculating the effect of a vehement impulse given to a body already in rapid motion, under the influence of a variety of opposing forces" (1864b, 107).

At a paratextual level, the serial was embedded in the magazine, but also had a series of illustrations and illustrated capitals within it. Paul Goldman has concluded that the capitals were provided by Robert Barnes who contributed six of the seven illustrations (Goldman 2004, 271).² These capitals made telling

² The first illustration "At the Brook" is by Arthur Hughes (the plate is held at the Museum of Fine Art in Boston) and is in a notably different style. This created another sequence within the *Cornhill* since it was preceded by "At the Well" illustrating *Romola* in August 1863 and would be followed by Barnes's "At Parting" (February 1864) and "At the Stile" (April 1864).

comments on the text that was to follow as can be demonstrated by two examples from June and July 1864. In June, the instalment was headed by a capital depicting the wolf from Red Riding Hood disguised as the grandmother in bed. The main illustration opposite showed Margaret in a similar bedroom setting with her baby and her nurse who is also the foster mother with whom she has recently been reconciled. In fact, Mrs Forster is acting in collusion with the first Mrs Denzil, so the juxtaposition of capital and illustration was a clue to the importance of women in disguise within the serial. The following month, Margaret was illustrated again with the baby above the caption “To Go – or Stay” some twenty pages before she was faced with this momentous choice. The capital opposite this time foreshadowed Margaret’s bigamous situation of which she was unaware within the narrative, but which she will retrospectively disclose at this point in the serial as the author of her own history. The capital illustration showed the biblical unlawful wife Hagar and her son Ishmael being separated from Abraham just as Margaret and her son John will be from John Denzil later in the serial. The separation is mentioned in the third of that month’s three chapters, but is anticipated by the placement of the illustrations within the instalment.

Within the established pattern of magazine issues and collected volumes, the station or placement of a serial was a significant factor in its presentation and progression. This can be illustrated by identifying the progress of the established Trollope serial and the expedient Greenwood one. For the first three months of *Margaret Denzil’s History*, *The Small House at Allington* opened *Cornhill Magazine* (November 1863 to January 1864). The Trollope serial closed the February 1864 issue when it reached its eighteenth instalment (Chapters 52–54) of twenty. The final two instalments of *The Small House* occupied a mid-place within the March and April issues, although this was not unusual within the pattern of the magazine, as has been shown with the earlier volumes (Delafield 2015, 104–5). Smith and Greenwood wanted readers to be drawn into the next issue and not to regard the end of a Trollope serial as closure. At this period, with sales figures falling, they were seeking more than ever the all-important repeat purchase. Records show that sales of over 100,000 a month in 1860 fell to a more realistic 72,500 by December 1861. By 1864 monthly figures were only 40,000 (Sutherland 1986, 106–7; Glynn 1986, 143). *Margaret Denzil’s History* effectively closed the issue on six occasions (December 1863; January, March, April, August and October 1864) and occupied the mid-issue slot five times (November 1863; February, May, June and July 1864).³ This seems to be because Greenwood as editor prioritized Thackeray’s death in February and the serialization of his *Denis Duval* in May and June. In July, George Eliot’s ‘Brother Jacob’ was in first station. Her short story had compensated Smith when *Romola* was shorter than originally planned (Glynn, 140). This rotation of texts would suggest that Greenwood and Smith put the promotion of the magazine ahead of the demands of a serial designed to make up the fictional content. *Margaret*

³ In December 1863 there was a brief letter on the final page after the serial. In August there was a brief review by Annie Thackeray of the life of Nassau Senior (who had died on 4 June 1864) which effectively closed the issue.

Denzil's History was in first station only once – in September 1864 – at a time when it alternated with *Wives and Daughters* over its first three instalments. Readers were thus eased into the serialization process through the placement of the familiar and the new, and *Margaret Denzil's History* operated as a check and balance for the issues in which it appeared without having the star serial role afforded to *The Small House*. This re-stationing also contributed to the effects of a text in disguise.

As a contingent piece, it is thus clear that there were events happening around the serial during its appearance that influenced Greenwood's actions as an editor. The pattern if not the very existence of Greenwood's serial was affected not just by the delay in *Armadale's* being written, but also by magazine editing events. Within the magazine, the Greenwood and Trollope serials were affected by a strategic process of relegation caused by the magazine's five-month ongoing tribute to the inaugural editor Thackeray who had died suddenly on 23 December 1863. The serialization of eight chapters of Thackeray's unfinished *Denis Duval*, which appeared in first station from March to June 1864, and articles about Thackeray by other authors such as Trollope and Lewes were attempts to bring subscribers back.⁴ Greenwood's own tribute took the form of a ten-page editorial note to the eighth and final chapter of *Denis Duval* in June. Life imitated art in the context of the magazine where the fictional John Denzil commented within the serial on a fictional *History* in progress.

When the serial reappeared in volume form, however, John Denzil was the only editor of this *History* in which he too has to deal with contingency and foreknowledge. The volume edition of the serial could not include contextual cross-references and reflect on the function of the serial as a text edited by its own author. A layer of editing and intertextuality was removed along with a layer of insulating fiction and non-fiction. Readers were to accept without this forward-moving context that the narrator was a trustworthy woman and not an unlawful wife and bigamist. They were to believe that John was ignorant of the consequences of his actions, whilst also suspecting for themselves that a sensational outcome would occur. It is perhaps surprising that a text composed to act as a makeweight should require editing for its appearance as a volume, but a comparison between the two versions demonstrates how the impact of serialization within a magazine was acknowledged and content adjusted to match. These adjustments suggest that Greenwood was conscious of the differences between the two forms, and, with his experience of publishing, that he saw a need to reinstate a new set of boundaries. In sharing the space of a periodical, narrative authority was both organised around the principles of the *Cornhill* and dissipated within the magazine during serialization. Greenwood acknowledged the necessity for creating sensation without serialization in the revisions he has undertaken. The remainder of this paper looks at the serial from the vantage point of the volume and demonstrates how editorial placement of the serial within the magazine issue was redrawn within the reading experience of the volume.

⁴ Charles Dickens, "In Memoriam;" Anthony Trollope, "W. M. Thackeray" (February 1864); G. H. Lewes, "A Child of Nature" (April 1864).

For the two-volume edition, Chapter 18 in the serial was split into two and given the title “The End of One Half of my Life,” quoting the closing line of the equivalent instalment from April 1864 (9: 512). Overall, thirty-seven chapters become thirty-eight, and three-quarters of these chapters contain amendments, some of them only minor. Some basic changes emerge from the serialization process such as the correction of naming inconsistencies. Margaret was initially to be known as Magdelan Crauford, referencing Magdelan Vanstone in *No Name* and Mary Crawford in *Mansfield Park*; but Margaret’s name becomes Miss Wilmot in the volume edition rather than Miss Crauford. In the volume, she is given her mother’s married name rather than her maiden name. As the plot evolved, Greenwood seems to have decided that her parents the Wilmots should be married and Margaret legitimate, although she has been brought up by the Forsters and educated by her aunt, Fanny Crauford, later Sister Agnes of the Crimea. At the denouement in the serial, the first Mrs Denzil wounds Margaret by calling her “Miss Crauford” suggesting illegitimacy and this is amended to ‘Miss Wilmot’ in the volume since bigamy is a crime heinous enough.

Some of the textual differences between serial and volume introduce other instances of greater propriety to keep the volume reader engaged. At the beginning of the serial Margaret is 15 years old but in the volume edition she is 16 and she describes her “secret satisfaction ... that I was almost a woman” (I: 83). In the serial the “younger” Margaret at the same point writes more brazenly about “confidences ... that ... made me still more a ‘woman’” (8, 753). Margaret is bolder in the serial when she writes of her husband “I don’t know why I should not call him so” (10: 512) whereas in the volume edition this is amended to “I don’t know why I should not call him so here, as I do in my mind” (II: 312). In the serial she is openly calling John her husband but in the volume she can only do this in private because it is improper once she knows their marriage is invalid. Her narrating self records the sentiment but the volume version suggests that it should not even appear in writing.

For reasons of cost, and as often happened with reprinted novels, the illustrations did not appear in the volume edition and neither did the capitals that embellished the opening lines of nine of the twelve instalments of *Margaret Denzil’s History*. There was therefore no special pictorial emphasis on women in disguise, although a brief allusion to the July capital remains in the words of Volume 2 Chapter 3. Margaret tells her baby: ““There are no wicked women in the house to make a Hagar of me and an Ishmael of you’” (II: 49) which is, of course, not true. In terms of visual impact, however, there are also some significant uses of white space and textual boundaries between chapters in the volume that reinstate or redefine the dramatic effect of the serial within the magazine. Chapters often finish mid-page or are adjusted to accommodate John Denzil’s notes. Conversely, chapters run on without the suspense between instalments, no longer informed by the context of the magazine issue. The chapter entitled “The Beginning of the End” ends in the middle of the page with “it was plainly a wedding dress” (II: 160) and the immediately visible following chapter is entitled “Rout.” In the serial, the illustration “A Surprise” presents this scene at the beginning of the following instalment a month later (10: opposite 257). White

space is used to dramatic effect where a gap between instalments and an illustration was used in the serial version.

A converse restraining effect is also created between chapters by textual means. The letter from Margaret's father, Wilmot, ends with the word "Farewell" at the bottom of a page in the volume edition and Margaret's musings and forgiveness appear separately on the next page (II: 257). The reader of the serial sees on the same page as the farewell and the pardon that there will be "The Truth at Last" in the chapter that opens "But what was this besides?" (10: 492) and so causes that onward forward motion of reading deplored by critics of sensation. Readers of the volume edition must physically turn the page where a slightly different question is posed by Margaret. "What was contained in the letter besides?" (II: 258) seems to acknowledge a need to refer to the textual basis for the conclusions she then draws. She has documentary evidence that Wilmot and not John Denzil was responsible for her mother's death. These are subtle changes but their role is to maintain that demarcation between textual boundaries exploited for reasons of sensation in the magazine context.

Areas of more substantial textual revision occur because the volume spends less time anticipating the outcome of the plot. In the volume edition, Mr Denzil speaks "in that very soft tone which I afterwards learned betokened not quietude but excitement" (I: 148), whereas in the serial "that very soft tone" was "afterwards learned, by sadder experience" (9: 141). In Volume 1 Chapter 21, a significant paragraph is truncated when Margaret describes that she was "married without romance" (9: 601). In the volume edition "But many a Psyche is forsaken" (I: 310) replaces the more florid outpouring of the serial at this point:

Now my heart is empty and heavy as an Egyptian stone-grave, but what of that? I know this must be as rapturous as if there were only one world, and one flower in it; and its leaves being all grown, a hundred buds begin to quicken in innocent half-conscious wonder at themselves; till at last they burst into bloom, and look upon their lord with a hundred eyes of love, acknowledging him. But the sun shines not always. (9: 601)

In the description of her feelings, the seventy-nine words of the serial become only six within the volume edition. Readers of the volume edition are not to be led on to knowledge that will give them a discomforting experience of graves and sunlessness. Readers of the serial had the rest of the magazine issue through which to identify a context outside their quota of chapters; volume readers must not be dangerously submerged in that sadder reflection of Margaret's future.

The largest areas of difference come towards the end of each of the two volumes. The volume edition omits one significant paragraph and then some 800 words or two pages from the serial. About 200 words are then added to the volume edition in the closing chapter. It is these examples of textual amendment, together with the omitted illustrations and articles, which indicate how the serial process has been undone and redrawn within the standalone text.

The first volume closes with the action of the May instalment of the serial but a whole paragraph of about a hundred words is omitted. The first volume ends with the weighty words that there is "nothing strange in the spectre of Evil ...

toppling good over into the abyss” (I: 314). The closure and white space following the word “abyss” created the impetus to encourage the reader of the novel to borrow the second volume from the circulating library. The equivalent text of the serial instalment for May 1864 continued with much heavier emphasis:

My supremest moment of joy was the last of its kind, and the first of others very different that have lasted to this day. Do you know it? There is a little cot by my bedside,—the baby is mine! I am to rise and take baby in my arms, and go into the world again. “And let me see what a mother is like?” I say and go to my glass; and there appears a vision which it would have been well for you, dear husband, if I had never seen. Better still, if you had never—never seen me.

(9: 602)

Margaret’s analysis of her situation in the serial points up her future misery and already undermines her status as writer of her own story. She is writing with additional retrospective knowledge that the volume edition does not allow her to do. Her baby is not even born until the next instalment – or next chapter in the volume – but the whole of Margaret’s predicament is presaged to ensure greater involvement and to encourage the reader to carry on with the serial by buying another issue of the magazine. The first volume of the novel closes with some finality at the proleptic “abyss” but the serial instalment is immediately juxtaposed with an article entitled “Blind Workers and Blind Helpers” (9: 603–17) and the magazine issue closes with “A Day’s Pleasure with the Criminal Classes” (9: 627–40). The combined text, illustration and context give greater impact to the serial as a sensation novel. Withholding and revising that context changes the emphasis within the volume edition where sensation must be rewritten.

The larger omission of two pages from the serial occurs around the illustration of Hagar discussed above. Greenwood again reinforces the innocence and naivety of his narrator in the volume edition by omitting information given to the serial reader at this point. The additional text of the serial reveals the earlier secrets that undermine Margaret’s quest for respectable domestic happiness. The first Mrs Denzil is supposed to have committed suicide. After her marriage, Margaret, the second Mrs Denzil, becomes acquainted with Dr Calumy, a short man who is unwilling to offer medical advice. Margaret addresses the readers of *Cornhill Magazine* directly in telling them that “The doctor was a woman,” a fact not revealed to readers of the volume edition for another thirteen chapters:

A woman’s revenge was to be accomplished in a womanly way: that is to say, exquisitely, perfectly, without pity. For a delicate hand at malice, choose a woman of poisoned heart at fifty. What was I in the hands of such a one?—I whom she supposed had done her the cruellest wrong one woman can do another? Mr Calumy’s disguise may as well come off now to you, though of course it was not yet suspected by me—never suspected to the last. (10: 76)

As author of her “history” Margaret excuses herself from a full explanation but gives serial readers enough to whet their appetites for the rest of the story: “I had the plan from her own lips afterwards ... These details I need not repeat here—they would be out of place; but so much I must indicate as will show how artfully

she worked.” (10: 77) Margaret’s explanation of the “arrangement to destroy” her (10: 77) is wholly absent from the volume edition. The serial, however, has given the reader the knowledge that the doctor is a woman and also that the first Mrs Denzil plans to take her revenge on Margaret and John.

To compensate for the omission of this explanation, the volume edition must present a slightly longer unravelling process withheld until the final chapter. Here Margaret pauses to give herself a little extra homily about her reunion with her husband: “the blunders and worries which had divided us ... would only be so many texts and standpoints from which to preach candour, charity, trust, to any young people about us who happened to be threatened with similar miseries.” (II: 287) This is missing from the serial whose readers already know she cannot be a legal wife because Dr Calumy lives. Margaret also makes extra comments as she arrives through the locked garden gate:

The contrast between that time and this struck me very forcibly as soon as I had passed fairly into the shadow and silence of the garden. *Then*, when I ran away, bewildered with grief and dread, it was a bright warm morning; now when I returned joyful and a messenger of joy, it was a dark and cold night: a difference which did not seem at all according to the fitness of things. (II: 288–9)

This commentary lays more emphasis on the foreboding entry through the back gate than its equivalent in the serial, where Margaret’s pre-revelations have already set the tone for this action.

There are several expanded sections in the volume edition that add the information provided by Margaret earlier on in the serial. When Dr Calumy is revealed as Mercy Denzil, there is additional text in which she taunts her victims whilst restoring the explanation given by the serial in Chapter 24. She asks Margaret why she was never called upon to bestow “pity on a poor gentleman married past endurance to an old thing like me.” (II: 300) The exchange between John and Mercy about being driven to suicide is subtly altered between the two texts. In the serial, John “answered savagely” ““But I didn’t drive you to suicide, and I took you at your word””; to which his wife replies: ““And I let you have your way; and so we were both satisfied.”” (10: 511) In the volume edition, John adds: ““I was only so great a fool as to take you at your word”” and she replies ““So you were, Jack. However, you were glad enough I kept my promise to have your way. You can’t deny I did that; and of course we were both satisfied. The present was yours—the future mine: that’s all the difference”” (II: 309). She must also explain more fully: ““I played for a double stroke. My idea was not to leave you with love in a cot, but with hate in a garret”” (II: 311). As she tipsily removes her wig, she says in an additional sentence for the volume edition: ““though one of his wives had run away ... he wouldn’t let me comfort him, though I *am* so much the lawfullest of the two”” (II: 311). This revelation thus loads the evidence of bigamy at the end of the volume edition. The marriage being undermined itself undoes the whole framing of the novel because the heroine and narrator is not, in fact, Margaret Denzil at all. The volume edition withholds this knowledge to compensate for the surrounding forward-moving context of the magazine that is now missing. The volume edition must establish for itself a newly sensational

effect. Narrative authority is fundamentally undermined when the consumer of the text reads the words of a fallen woman. The revelation that Margaret Denzil is not Margaret Denzil after all takes place too late for the reader to withdraw her eyes from a text complete within a (second) volume.

Greenwood's contingent sensation serial was standing in and paving the way for Wilkie Collins; it had to follow on from Trollope and Eliot, and to accompany Thackeray and Gaskell. Greenwood was using techniques that he had learned as editor, managing his own text within the events of editing. As demonstrated, the volume edition has designedly shed some of the serial's trappings because it has lost its responsibilities to the forward progress of the magazine. Conversely, it has also lost the variety of reading supplied by that magazine and this material must be restored through the description and homily of the last chapter. Only in the volume edition does Margaret describe her history as "so far dreadfully complete" (II: 311–12). For reasons of ongoing sales, the magazine series cannot present itself as 'complete', and the volume must relocate its sensation whilst behaving with more propriety because it is no longer informed and disguised by the context of "improving articles."

In February 1865, Greenwood also became the editor of Smith's new evening newspaper *Pall Mall Gazette* and it was this role for which he became famed during his own lifetime. He seemed keen to distance himself from writing fiction, and a dinner held to celebrate his life and achievements in 1905 focused primarily on his later editorial work and journalism on *Pall Mall Gazette* and later *St James's Gazette* which he edited from 1880 to 1888. The speeches from the event were printed with a preface by Clement Shorter who suggested that Greenwood was "very shy" about "his work in letters:"

His earlier publications, less familiar to the public, are looked upon by him as more ephemeral; but I am quite certain that at some future time there will be much inquiry concerning his novel "Margaret Denzil"—the latest of three or four ventures into the domain of romance.

(*Honouring Frederick Greenwood* 1905: vi)

Having inhabited with anonymity the characters of editor and author within the *Cornhill*, Greenwood became an editor in his own right. He took on a specific character within the newspaper he devised with Smith although they later parted company over political disagreements (Glynn, 1986, 165). In the serial Greenwood wanted to forget, Margaret was also seeking an identity by remembering "the horrible devices" on wallpaper from her childhood (10: 272). She finds clues in a box covered with the same paper where "what had not been wanted to embellish the one had been used to add respectability to the other" (10: 272). Her "history" within the magazine is a reproduction of the sensation form which will be reiterated in a volume edition cut from the original design, and that edition speaks rather of "horrible no-devices" (II: 196), as if in allusion to a pattern reoriented for the novel that is no longer in serial form.

Margaret Denzil's History is regularly dismissed as a "bigamy novel" and an anomaly in the context of *Cornhill Magazine* (Turner, 2000, 76; Wynne, 2001, 146). This investigation into the serial and volume versions of the novel reveals its

own “tangled story” in the production of sensation fiction. Greenwood as sensation author-editor has made a virtue of his expedient text and demonstrated the ability to finesse his material in a revised context. This feat has arisen not only from an authorial appreciation of recreated sensation effects in both formats but also from the editorial power to deploy and dissipate the narrative authority and textual boundaries which are structural features of the genre.

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