JOURNAL OF UNDERGRADUATE RESEARCH

Understanding the Victorian Unfeminine

Hannah Calderazzo
University of Florida

Faculty Mentor: Rae X. Yan, Department of English

Abstract

My project traces concepts of the "unfeminine" in Wilkie Collins's sensation novel *The Woman in White* (1860) and Victoria Cross's New Woman fiction, *Six Chapters of a Man's Life* (1903). Both texts feature female characters who defy Victorian standards of femininity: Marian Halcombe of *The Woman in White* and Theodora Dudley of *Six Chapters of a Man's Life*. Despite their unfeminine physical and mental characteristics, both women are regarded as striking models of their sex by their male narrators. I examine these characters' unfeminine appearances and heightened intelligence in terms of arguments made by Victorian physiognomists and sexologists to suggest that the biological and intellectual parallels between Marian and Theodora establish a pointed resistance to Victorian ideals of "womanhood." I argue that in Sensation and New Woman fiction, we see the emergence of the "unfeminine" woman as the embodiment of a radical desire for defiance during a transformative age.

Keywords: unfeminine, gender studies, Victorian Studies, New Woman, Sensation Fiction, English Literature

Introduction

In Charlotte Brontë's *Jane Eyre* (1847), St. John Rivers accuses his cousin Jane Eyre of being "violent, unfeminine, and untrue," after she refuses his hand in marriage (Brontë, 1847/2008, p. 475). St John's use of the term "unfeminine" is particularly notable, as the slight of being "unfeminine" was frequently used to describe progressive heroines in Victorian fiction. For example, Jane rejects her cousin's proposal and, moreover, leaves Mr. Rochester when he confesses to the existence of a secret wife. Maggie Tulliver of George Elliot's *Mill on the Floss* (1860) similarly refuses an advantageous marriage in order to preserve the feelings of her beloved cousin, Lucy. Helen Graham of Anne Brontë's *The Tenant of Wildfell Hall* (1848) flees her abusive husband in order to save both herself and her son. These fictional women provoke the question: what constitutes the Victorian "unfeminine"? While the unfeminine woman can be read as one who departs from the performance of her gender role, or defies and denies male assumptions and advances, this article suggests that certain characteristics define the

"unfeminine" for Victorian women in more significant terms of physical appearance, intelligence, and attraction.[1]

To explore the concept of the Victorian "unfeminine" within terms of its embodiment, this essay analyzes the "unfeminine" Marian Halcombe, from Wilkie Collins's *The Woman in White* (1859), and Theodora Dudley from Victoria Cross's *Six Chapters of a Man's Life* (1903).[2] Marian Halcombe is a pivotal character in *The Woman in White.* She is noted for her unusual "unfeminine" appearance, as well as her intelligence and courage, which she uses to help protect her half-sister, Laura Fairlie. Along with fellow protagonist and narrator Walter Hartright, Marian rescues Laura from a complex, malicious plot to secure her fortune. The equally "unfeminine" Theodora is a New Woman character who first appeared in a selected chapter titled "Theodora: A Fragment" (1895), published in *The Yellow Book* magazine, and later in Victoria Cross's *Six Chapters of a Man's Life*.[3] When the narrator, Cecil Ray, first meets Theodora, he feels an immediate attraction to Theodora because of her unconventional appearance and morals. The two then carry out a plan for Theodora to disguise herself as a man so she and Cecil may travel to the Middle East, with Theodora living as Cecil's romantic partner. Although written decades apart, Marian and Theodora's similarities reveal how a new embodied concept of the "unfeminine" comes to fruition within the two genres of Sensation and New Woman fiction. In these genres that focus on the place of women in the domestic sphere, we observe the idea of the "unfeminine" becoming an increasingly biologized notion.

Though Marian and Theodora are referred to as "masculine" within their stories, and are described by male narrators through male perspectives, this essay wishes to distinguish "the

[1] Judith Butler defines gender performance as "certain kinds of acts" that are "usually interpreted as expressive of gender core or identity" (1988, p. 527). See "Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory."

[2] While *The Woman in White* is a more well-known and studied Victorian novel, *Six Chapters of a Man's Life* is a text that has received little critical attention. Victoria Cross was a popular author in her time, yet there are few articles about her works and her novel has largely fallen into obscurity in favor of other New Woman authors such as George Egerton and Sarah Grand.

[3] The New Woman movement emerged in the 1890s. Mainly female, authors of "New Woman" fiction provided novel outlooks on womanhood by writing on topics that were considered highly taboo, such as women's sexuality and their growing desire for independence. According to Mary Louise Roberts in *Disruptive Acts: The New Woman in Fin-De-Siècle*, the New Woman was "in short… a symbol of rebellion against the stale Victorian truisms of bourgeois liberal culture" (2002, p. 21).

unfeminine" from masculinity. A distinct facet of this research lies in attempting to see if the "unfeminine" can be examined without the discourse of masculinity, in order to argue that if a woman is "unfeminine," this does not inherently make her "masculine." Other scholarship on Victorian femininity, such as Lyn Pykett's *The 'Improper Feminine': The Women's Sensation Novel and the New Woman Writing* and Deborah Gorham's *The Victorian Girl and the Feminine Ideal*, have partially investigated unconventional and "unfeminine" women, though not centrally as this study does.[4] Notably, the limited scholarship on *Six Chapters of a Man's Life* tends to elide discussions of femininity and the unfeminine altogether: Ana Raquel Rojas's work "The Mustachioed Woman, or The Problem of Androgyny in Victoria Cross' *Six Chapters of a Man's Life*" argues that Theodora's gender ambiguity allows her to serve as an object of desire and frustration for the male narrator, Cecil, considering the significance of gender ambiguity and performativity in Cross's work. "Victoria Cross' *Six Chapters of a Man's Life*: Queering Middlebrow Feminism" by Petra Dierkes-Thrun provides historical context about the homoeroticism and sadomasochism of the text, focusing on discourses of sexuality in lieu of gender. In contrast to Rojas and Dierkes-Thrun's arguments, this article focuses strictly on Victorian understandings of the "unfeminine," and how it was embodied in the nineteenth century, instead of gender performance or types of sexuality.

"She's Got a Mustache": Physical Appearance and the Unfeminine

The sexologist Havelock Ellis's *Studies in the Psychology of Sex* (1900) is a useful guide for understanding the biologically-constituted Victorian ideal of feminine beauty during the nineteenth century. Ellis's *Studies* promoted Victorian beliefs about tracing character and morality from physical features by providing a list of specific physiological characteristics considered attractive. In Volume IV of the *Studies*, Ellis enumerates a list of physiological traits that he argues epitomize feminine beauty: delicate bony structure, long and abundant hair, the absence of body hair, delicate skin, a small face, and high and slender eyebrows (1905, p. 164).

Ellis's descriptions of attractive physical traits are intriguing for how closely they align with earlier perspectives about the relationship between physical traits and moral purity promoted by

[4] Pykett draws connections between sensation and New Woman novels written by female authors, demonstrating relationships between these genres and the cultures of the mid-1800s, and the end of the century. Gorham's work examines Victorian ideas of femininity and gender roles that determined middle-class girls' education and upbringing.

figures such as Johann Kasper Lavater, the Swedish physiognomist. In his popular *Essays on Physiognomy* (1778), Lavater 'scientifically' analyzed human physical features. According to Lavater, characteristics of the face and body proclaimed a woman's beauty, but also the degree of her moral virtue. For example, pale skin was indicative of sexual purity and, according to Lavater, "[b]lue eyes are more significant of weakness, effeminacy, and yielding than brown or black" (1778/1800, p. 53). A woman's blonde hair also designated that she was a true domestic angel, fit for serving in the home as a wife and mother. Even rosebud lips proclaimed a woman's desirable "fastidiousness" (Fahnestock, 1981, p. 342). Therefore, stereotypical blonde-haired, blue-eyed heroines were more than just beautiful—their beauty proclaimed their morality, delicacy, pliability, and their suitability as wives and mothers.

Lavater and Ellis's descriptions of women's desirable physical features were widely influential, and significantly impacted how nineteenth-century readers were expected to receive the contrasting physical descriptions of Marian and Theodora. These female characters share several distinct physical characteristics objectionable to physiognomists. When the narrator, Walter Hartright, meets Marian Halcombe, he explains that "[t]he lady's complexion was almost swarthy, and the dark down on her upper lip was almost a moustache. She had a large, firm, masculine mouth and jaw; prominent, piercing, resolute brown eyes; and thick, coal-black hair, growing unusually low on her forehead" (Collins, 1859/2005, p. 35). Although Theodora does not share Marian's darker complexion, the narrator, Cecil, describes how Theodora similarly "differed so much from the ordinary feminine type" (Cross, 1903/1920, p. 54). Like Marian, Theodora has dark hair and "gleaming, brilliant, swimming eyes" that are "[d]ark, [and] wine-colored" (Cross, 1903/1920, p. 68, p. 174). She also has a mustache, as Cecil notices "above, on [her] upper lip… a narrow, glossy, black line" (Cross, 1903/1920, p. 20).

These men seem to be particularly intrigued by the women's expressions of resistance. While taken aback by Marian's facial features, Walter also notices that "[h]er expression" is "altogether wanting in those feminine attractions of gentleness and pliability, without which the beauty of the handsomest woman alive is beauty incomplete" (Collins, 1859/2005, p. 35). While Walter perceives that her beauty is "incomplete," he is still fascinated and curious about her apparent unpliability. In a manner reminiscent of Walter's initial description of Marian, Cecil remarks how "a tremendous force of intellect sat on the brow… such a curious fire shown in the scintillating eyes" when he first meets Theodora (Cross, 1903/1920, p. 20). Like Marian,

Theodora's features immediately denote a lack of passivity—instead, she has an intellect and curiosity that is clearly visible and captivating to Cecil.

These women's physical characteristics diverge from the idealistic vision of femininity defined within Ellis's list of desirable features, while also creating a contrasting appearance to that of the standard Victorian heroine. Lavater explains he finds "more strength," and "thought combined with brown [eyes]," like Marian and Theodora's, "than with blue" (Lavater, 1778/1800, p. 53). Marian's and Theodora's bright eyes also evoke specific connotations of strength and resistance for the physiognomist, as "[b]right eyes, slow of motion, bespeak the hero, [and] great acts…" (Lavater, 1778/1800, p. 58). Even Marian and Theodora's black hair was thought to personify "[i]ntensity of feeling" (Stocker, 1900, p. 28). Marian and Theodora, if observed through the lens of physiognomy, are suggested to possess more mental, and possibly even physical, strength than the passive and ornamental idealized Victorian wife and mother.

Popular nineteenth-century illustrations of Marian and the New Woman, whom Theodora embodies in *Six Chapters of a Man's Life*, emphasize these "unfeminine" physical traits of defiance and strength. The American publication *Harper's Weekly: A Journal of Civilization* serialized *The Woman in White* in the year 1859, providing illustrations to accompany each installment. They reflected Marian's unfeminine appearance, as did later depictions of the "New Woman" caricatured in British magazines such as *Punch*. Almost every other drawing of Marian from Harper's Weekly highlights her plain face, strong jawline, and thick, dark eyebrows. This is especially apparent in Figure 1, the illustration of Count Fosco kissing Marian's hand. Her mouth is turned completely downwards in revulsion, her nose and chin look especially pointed, her eyebrows are almost comically large, and the lines under her eyes create bags. When compared with Ellis's "ideal" feminine features of "high and slender eyebrows" or "low and small lower jaw," Marian's features decry fortitude instead of subservience, appearing even more "unfeminine" in biological and physiognomic terms (Ellis, 1905, p. 164).

Figure 1. Count Fosco kisses Marian's Hand. From "The Woman in White" by J. McLenan, 1860, *Harper's Weekly,* 4, p.

Images of the "New Woman" from *Punch* magazine, as shown in Figure 2, "That Queer and Yellow Book," provide further representations of the unfeminine. The *Punch* illustration depicts the fin-de-siècle illustrator Aubrey Beardsley hauling a carriage named "The Yellow Book," the name of a publication popular among avant-garde enthusiasts, emblazoned with the words "Rubbish may be shot here," suggesting the publication is filled with trash rather than contributions of actual value. A group of women riding within the carriage—also suggested to be "rubbish" as the carriage's occupants—are depicted with grotesque features: they have large noses, buck teeth, and moles, either scowling or smirking as they are pulled along, belying the femininity of their gowns and long, dark hair.

Figure 2. "That Queer and Yellow Book." 1895, *Punch Magazine*, 109

These women allude to typical "unfeminine" New Woman characters, like Theodora, who were featured within the magazine. Their exaggerated physical features provoke reading into their physiognomy. Given thick lips, these women are suggested to be lustful, as Lavater argued that "very fleshy lips must ever have to contend with sensuality and indolence" (1778/1800, p. 64). Their large noses also contrast with the "gentle or sharpened nose" preferred by Lavater, which reflected "refined taste, with sympathetic goodness of heart" (Lavater, 1778/1800, p. 189). The tendency to depict New Women with dark hair even evokes reference to Ellis's assertion that "Beauty is still fair" (1905, p. 181).

Yet while meant to display unattractive physical, social, and sexual qualities, such representations also encapsulate another significant aspect of the New Woman: her desire for independence from restrictive Victorian views on sexuality. The blonde-haired, blue-eyed heroines of many Victorian novels not only personified Victorian beauty, but also the constrictions of Victorian morality through their physiognomy. Marian and Theodora's contrasting appearances therefore encapsulate an "unfeminine" embodiment of resistance as much as lack of femininity, as neither Marian nor Theodora are yielding or delicate. Instead, they possess a kind of embodied strength that manifests itself through their physiological features.

"Bright, Frank, and Intelligent": Intelligence and the Unfeminine

Marian and Theodora's unabashed intelligence during a historical period when male superiority curtailed female brilliance and independence also mark the "unfeminine." Nineteenth-century women were not encouraged to pursue education or intellectual accomplishment; as one nineteenth-century parliamentary report stated, women should be educated to be "decorative, modest, marriageable beings'" (Dyhouse, 2013, p. 43). Victorians believed such "decorative, modest, marriageable" women needed to take on the role of the "Angel of the House," a term coined by the Victorian poet Coventry Patmore. The Modernist author Virginia Woolf would later wryly define the "Angel in the House" as a woman who "was intensely sympathetic… immensely charming… utterly unselfish. She excelled in the difficult arts of family life. She sacrificed herself daily" (Woolf, 1932, p. 3). Woolf's description of the Angel in the House envisions a figure who presented a flawless, reliable facade of a loving, self-sacrificing, and chaste wife and mother, and was otherwise disallowed the means to engage their mind and personal interests. With the "Angel in the House" in mind, Victorians believed that women should avoid intellectual interests altogether in pursuit of a perfect domestic ideal.

A biologically-determined view of women as physically incapable of being as intelligent as men also dominated nineteenth-century culture. For example, Paul Broca, the nineteenth-century founder of French anthropology argued that "[i]n general, the brain is larger … in men than in women" and "There is a remarkable relationship between the development of intelligence and the volume of the brain" (Broca, as cited in Sowerwine, 2003, p. 289). In "The Mental Differences Between Men and Women" (1887), the nineteenth-century evolutionary theorist George Romanes also argued that women were expected to have "a marked inferiority of intellectual power" because "the average brain-weight of women is about five ounces less than that of men" (Romanes, 1887, p. 655, p. 654). Thus, scientific professionals established as fact the idea that men were naturally more intelligent than women.

Nonetheless, one of Marian's most distinct qualities in *The Woman in White* is her extraordinary "unfeminine" intelligence. When Walter first meets Marian, her intelligence is one of the traits he immediately notices, as he describes "her expression" as "bright, frank, and intelligent" (Collins, 1859/2005, p. 35). Marian's intellectual abilities, such as her sharp sense of observation, help her shield her sister Laura from Sir Percival and Count Fosco. For example, Marian devises a cunning plan to avoid detection when spying on her nemeses: "A complete change in my dress was imperatively necessary for many reasons. I took off my silk gown to begin with, because the slightest noise from it on that still night might have betrayed me. I next removed the white and cumbersome parts of my underclothing, and replaced them by a petticoat of dark flannel" (Collins, 1859/2005, pp. 313-314). Scaling along the wall and across the roof, Marian comprehends exactly how to move noiselessly, change outfit, and shrink herself to eavesdrop on the conversation between the Count and Sir Percival without being detected by either man or the Count's watchful wife. Her thoughtful planning demonstrates both cleverness and foresight. Marian even expressly tells Laura, "you are not quite helpless so long as I am here with you," revealing her confidence in her intellectual capability to thwart Fosco's malicious plans (Collins, 1859/2005 p. 295).

Marian's "unfeminine" intelligence is even distinctly commemorated by these villains. As Count Fosco himself asks Sir Percival, "Can you look at Miss Halcombe, and not see that she has the foresight and the resolution of a man?... With that woman for my enemy, I, with all my brains and experience—I, Fosco, cunning as the devil himself, as you have told me a hundred times—I walk, in your English phrase, upon egg-shells!" (Collins, 1859/2005, p. 318). This

praise is particularly significant coming from Fosco, the scheming mastermind of the story, whom the villainous Sir Percival both defers to and fears. In an 1871 theatrical adaptation of this scene from *The Woman in White*, the Count even lectures Sir Percival on his inferiority to Marian by asserting Percival has "not a tenth of [Marian's] brain, or a fiftieth part of her courage" (Collins, 1871, p. 48). Only when Marian falls ill are the two villains finally able to enact their scheme of imprisoning Laura in a mental asylum to steal her fortune. Throughout the course of both *The Woman in White* as well as its later play adaptation, Marian is clearly presented as a brilliant woman, whose intelligence makes her a formidable adversary for the criminal Sir Percival and the Count.

Cross's Theodora is also unabashedly and "unfemininely" intelligent. Cecil describes how Theodora has "clear, cultivated tones" when she addresses him, indicating her higher educational attainment (Cross, 1903/1920, p. 64). She also engages in philosophical discussions with him at several points in the story. Notably, in her "ethics of the couch and the floor" Theodora references how one "feels quite free and at ease lying on the floor, whereas on a couch its limits are narrow, and one has the constraint and bother of taking care one does not roll off" to make an argument about abstinence and sexual desire (Cross, 1903/1920, p. 51). The idea of remaining abstinent, like remaining on a couch, is depicted as difficult because an individual must constantly worry about submitting to sexual desires. When Cecil comments that if she fell off the couch she would still be on the floor, Theodora replies, "Quite so, but I should have the pain of falling" (Cross, 1903/1920, p. 51). From Theodora's perspective, lying on the floor, or acquiescing to sexual desires and the designation of being a fallen woman, is more freeing because one does not endure the ridicule and shame, which she calls "constraint" and "bother of taking care." Theodora's clever metaphor communicates to Cecil that she is an open-minded and intelligent woman when it comes to Victorian morality and taboos.

Later, Cecil and Theodora have another conversation that exposes Theodora's cultivation of thought. Cecil exhibits a statue of a love god to Theodora that she dubs Venus and crowns with her ring; thereafter, Cecil copies her actions by crowning another statue with his signet ring. When Theodora inquires which god he has crowned, Cecil answers, "Shiva…the god of self-denial" only for Theodora to denounce Shiva as an "unnatural god," stating, "It is the greatest error to strive after the impossible…" (Cross, 1903/1920, p. 74). Theodora once again argues that abstinence is absurd because it resists natural instincts, artfully claiming that it is better to accept

and fulfill natural sexual desires. She impresses how cultured she is in relation to Cecil by showing her more intimate knowledge of mythology, a point Cecil directly acknowledges by expressing that "Theodora was in a hundred ways, certainly in intellect and learning, mentally and psychologically, my superior" (Cross, 1903/1920, p. 139). As Cecil himself admits, one of Theodora's most notable qualities is her brilliant mind, to the point that she surpasses his own perceived intellectual abilities.

Yet however celebrated Marian and Theodora may be for their apparently desirable intelligence in these works of fiction, they are still rendered "unfeminine" for their intellectual capabilities. Marian is perhaps the most intelligent character in the novel, whose cleverness incites Count Fosco to admonish his coconspirator for "driv[ing] [Marian] to extremities as if she was no sharper and no bolder than the rest of her sex" (Collins, 1859/2005, p. 318). However, as Marian herself comments, she is still "but a woman, condemned to patience, propriety, and petticoats for life" (Collins, 1859/2005, p. 195). Cecil also expresses admiration for Theodora's aptitude, stating that "[s]he was intelligent," and "decidedly clever," (Cross, 1903/1920, p. 174). Despite her willingness to lead an unconventional lifestyle, Theodora can only pursue such a life of traveling and companionship by entirely departing from polite society altogether. Marian and Theodora therefore establish themselves as intellectual independents, who must step outside the confines of the "domestic sphere" and the "Angel in the House" to accomplish their individual goals and desires, and are deemed "unfeminine" in the process.

Conclusion

The fact that Marian and Theodora are still considered attractive by male narrators and characters in their stories raises questions of the radical desirability of the unfeminine. In this context, "radical desirability" describes an attraction for what should be considered objectionable, but instead is viewed as extremely appealing. In *The Woman in White*, Count Fosco admits an irrefutable attraction to Marian's intelligence and courage in a note he writes in her diary: "The tact which I find here, the discretion, the rare courage, the wonderful power of memory, the accurate observation of character … have all inexpressibly increased my admiration of this sublime creature, of this magnificent Marian… (Collins, 1859/2005, p. 330). Karen Gindele argues that Count Fosco is perhaps the only character in the story who truly values Marian, because he fully recognizes her capabilities and cleverness, going so far as to declare her his equal (Gindele, 2000). Indeed, Count Fosco highlights Marian's "discretion," "memory," and

"accurate observation,"—all specific features of Marian's intellect that suggest his attachment derives from admiration of her remarkably "unfeminine" intelligence. The Count does not disparage Marian for being different and "unfeminine" but rather, because Marian is unusually intelligent and courageous, the Count sees Marian as both a worthy adversary and a woman to be desired.

Cecil, the narrator of *Six Chapters of a Man's Life*, is also drawn to Theodora because of her uniquely "unfeminine" qualities. He explains that "the new, the unusual, the unhabitual in everything possessed a great charm for me, and the more any object or any emotion deviated from the orthodox standard the greater attraction it had for me" (Cross, 1903/1920, p.18). Therefore, when Cecil first sees Theodora's face and "[feels] violently attracted to it merely from its peculiarity" his attraction is distinctly linked to her face's "peculiarity" (Cross, 1903/1920, p. 20). As Cecil gains opportunities to hear her distinct opinions on the world, his attraction solidifies, and he goes so far as to argue that "I would tolerate and overlook moral and even physical defects, deformity, and hideousness, provided the intellect subjoined were compensatingly brilliant" (Cross, 1903/1920, p. 174). Cecil thereby finds himself physically attracted to Theodora, distinctly because she is so different from the norm both in her looks and her beliefs.

The attractions that draw the Count and Cecil to desire Marian and Theodora establish the idea of the "unfeminine" as a new type of womanhood. While Victorian society attempted to portray the "unfeminine" woman as unnatural, and even repulsive, the allure that Marian and Theodora solicit with their unusual appearances and intelligence suggest that this new type of woman is perhaps even more desirable than the "Angel in the House." Instead of docile and submissive, Marian and Theodora are strong and resolved, intelligent and clever, making them more equal partners to these men than the accepted and idealized domestic angel. In Darwinian terms, Marian and Theodora represent a more highly evolved woman, as their unusual physical features and heightened mental abilities are indicative of characteristics that allow them to better adapt to their rapidly-changing society. Though misunderstood in her era, we can never fully comprehend the concept of womanhood during the Victorian period without first understanding the unique qualities and resistance of the unfeminine.

Acknowledgements

Many, many thanks to my faculty mentor, Dr. Rae Yan, for all her assistance with this research. Without her wonderful and perceptive advice, suggestions, and editing, none of this would have been possible. I am forever grateful for all her help and encouragement in completing this project. I also want to thank Dr. Madeline Gangnes. Not only did she introduce me to the amazing New Woman, but she also has been an incredible mentor to me throughout my academic career at UF. Thank you so much Madeline for supporting me, and answering all my questions about graduate school and academia. Thanks to Dr. Sheryl Kroen as well for her advice and guidance in the early stages of this research at Cambridge. To Mom and Dad for all your encouragement, and for always being willing to read my papers, no matter how long. And finally, thank you Grammy. There's a part of you in everything I do.

References

Brontë, C. (2008). *Jane Eyre*. Penguin Classics. (Original work published 1847).

Butler, J. (1988). Performative acts and gender constitution: An essay in phenomenology and feminist theory. *Theatre Journal, 40*(4), 519-531. doi:10.2307/3207893

Cohen, M. (2015). The pedagogy of conversation in the home: 'Familiar conversation' as a pedagogical tool in eighteenth and nnineteenth-century England. *Oxford Review of Education, 41*(4), 447-463.

Collins, W. (2005). *The woman in white*. Barnes & Noble Books. (Original work published 1859).

Collins, W. (1871). *The woman in white*. London.

Cross, V. (1920). *Six chapters of a man's life*. The Macaulay Company. (Original work published 1903).

Dierkes-Thrun, P. (2016). Victoria cross' *six chapters of a man's life*: Queering middlebrow feminism. In C. Ehland & C. Wächter (Eds.), Middlebrow and Gender, 1890-1945, 202–227.

Dyhouse, C. (2013). Girls growing up in late victorian and edwardian england. London: Routledge.

Ellis, H. *Studies in the Psychology of Sex*. (Vol. 4). United States: F. A. Davis. https://www.google.com/books/edition/Studies_in_the_Psychology_of_Sex/T4L4nWaK67AC?hl=en&gbpv=0

Fahenstock, J. (1981). The heroine of irregular features: Physiognomy and conventions of heroine description. *Victorian Studies, 24*(3), 1981, 325-350.

Gindele, K. (2000). Wonders taken for signs: Marian and Fosco in *the woman in white*. *Literature and Psychology 46*(3), 65-76.

Gorham, D. (2012). The victorian girl and the feminine ideal. Routledge.

Lavater, J. K. (1800). *Essays on physiognomy; for the promotion of the knowledge and the love of mankind.* G. G. J. & J. Robinson.

McLenan, J. (1860). Count Fosco kisses Marian's Hand. From "The Woman in White," *Harper's Weekly,* 4, 213.

Pykett, L. (1992). The “improper” feminine: the women’s sensation novel and the new woman writing. Psychology Press.

Roberts, M. L. (2002). Disruptive acts: the new woman in fin-de-siècle france. University of Chicago Press.

Rojas, A.R. (2014). The mustachioed woman, or the problem of androgyny in Victoria Cross’ *six chapters of a man’s life*. Cahiers Victoriens et Edouardiens, 107–122

Romanes, G. J. (1887). Mental differences between men and women. *Nineteenth Century, 21*, 654–672.

Sowerwine, C. (2003). Woman’s brain, man’s brain: Feminism and anthropology in late nineteenth-century France. *Women’s History Review, 12*(2), 289-308.

Stocker, R.D. (1900). *The human face.* H. J. Glaisher.

“That Queer and Yellow Book.” (1895). *Punch Magazine,* 109.

Woolf, V. Professions for women. *Wheelersburg Local School District.* http://www.wheelersburg.net/Downloads/Woolf.pdf