

A Picture or a Thousand Words – Guide to Images

This paper provides and describes some of the visual material that can be found in **ncse**. In the workshop we will display these images and welcome any comments that participants might have. They are intended to demonstrate two interconnected points:

- That nineteenth-century periodicals foreground the visual as an interpretive category
- That digital archives of nineteenth-century periodicals must devise means to represent this information.

Further discussion of these points can be found in the accompanying discussion paper.

There are three sets of examples: “Words as Pictures: the Death of Wellington,” which considers the relationship between text, spatial layout, and illustration; “Words in Pictures: *Tomahawk*,” which looks at the relationships between textual and visual components within cartoons and across the run of a periodical; and “Pictures or a Thousand Words: the *Northern Star*,” which speculates on the economics of illustration, and its relationship to news.

* * *

1. Words as Pictures: the Death of Wellington

The *Northern Star* carries many reports of processions and, by not only giving the names of people present, but also the order in which they marched, the title can signal the relative importance of the figures present. As you can see (**figure 1.1**), the same principle has been followed in the description of Wellington’s funeral procession. However, not only is a linear representation of the procession given, recreating the order in which people pass, but the use of text at 90° creates a bird’s eye view, granting the reader a scoptic site above the procession. By combining the signifying function of words (what they mean) with the signifying functions of space and typography, these descriptions function as both text and image.

Such displays are not unique to the *Northern Star*. For instance, the above description of Wellington’s funeral is also printed in *The Times* on 6 November 1852 – the Saturday before it appeared in the *Star of Freedom* (**figure 1.2**).

THE DUKE OF WELLINGTON'S FUNERAL.

The following order of proceeding in the public funeral of the late Field-Marshal Arthur Duke of Wellington, K.G., to be solemnized in St. Paul's Cathedral on Thursday, the 13th day of November, was issued by the authority of the Earl Marshall last week. We have considered it preferable to publish it the week immediately preceding that in which the funeral is to take place.

ORDER OF PROCEEDING TO ST. PAUL'S CATHEDRAL.

On the evening of Wednesday, the 17th of November, the remains of Field-Marshal Arthur Duke of Wellington, K.G., will be removed, under an escort of cavalry, from the Hall of Chesham Hospital, to the Auditors-rooms of the Horse-Guards, and on the following morning, at half-past seven o'clock, the procession having been formed in St. James's-street, along Pall-mall, Cockspur-street, Charing-cross, and the Strand, to Temple-bar, and thence to the Cathedral Church of St. Paul, in the following order:—

- ESQUADRIER—Six Battalions, consisting of**
Three Battalions of Her Majesty's Regiments of Guards
One Battalion of Her Majesty's 2d Foot
One Battalion of the Royal Marines.
Each Battalion of 600 strong, making 3,600.
- CATALY—Eight Squadrons, consisting of**
Three Squadrons of Her Majesty's Life Guards;
Five Squadrons of Cavalry, making 640 Swords.
ARTEILLERY—Seventeen Guns of the Royal Artillery.
Marchalon on Foot.
Messenger of the College of Arms on Foot.
Eight Conductors with Staves on Foot.
Chelsea Pensioners in number eighty-three on Foot.
Twelve Escorted Pensioners on Foot.
One Soldier from every Regiment in Her Majesty's service.
Three Trumpets and One Kettledrum.
Two Pursuivants at Arms in a Mourning Coach.
The STANDARD or PENNON,
Carried by a Lieutenant-Colonel, supported by two Captains in the Army on Horseback.
Sword-bearers, Servants of the Deceased in a Mourning Coach.
Lieutenant and Deputy-Lieutenant of the Tower.
Deputations from Public Bodies in Carriages.
Merchant Taylor's Company.
East India Company.
Corporation of the Trinity-house.
Barons and Officers of the Cinque Ports.
With the Lieutenant and Deputy-Lieutenant of Dover Castle.
Captains of Deal, Walmer, Sandgate, and Sandown Castles.
Board of Ordnance and Ordnance Department.
Delegation from the University of Oxford, in two Carriages.
Deputation from the Common Council of the City of London in Three Carriages.
(Will fall in here after the Procession has passed through Temple-bar.)
Three Trumpets.
Two Pursuivants at Arms in a Mourning Coach.
THE GUIDON.
Carried by a Lieutenant-Colonel, supported by two Captains in the Army on Horseback.
Physician to the late Duke's Household, in a Mourning Coach.
Chaplain of the Deceased in a Mourning Coach.
Chaplain of the Tower.
Chaplain of the Forces in the London District.
Chaplain-General of the Forces.
High Sheriff of the County of Southampton.
Sheriffs of London in two Carriages.
Aldermen and Recorder of London: a Deputation consisting of Four Carriages.
[Will fall in here after the Procession has passed through Temple Bar.]
Companies of the Order of the Bath, represented by Four, in [Members of the House of Commons have Seats reserved for them in the Cathedral].
Knights Commanders of the Order of the Bath, represented by Four, in One Carriage.
Knights Grand Cross of the Order of the Bath, represented by Four, in One Carriage.
In each Class, one from the Army, one from the Navy, one from the East India Company's Service, and one from the Civil Service.
Three Trumpets.
Heralds in a Mourning Coach.
RANNEY OF WELLESLEY,
Carried by a Lieutenant-Colonel, supported by two Captains in the Army on Horseback.
The Lords Justices of Appeal.
Chief Baron the Exchequer.
Chief Justice of the Common Pleas.
Master of the Rolls.
Lord Chief Justice of the Queen's Bench.
His Royal Highness the Duke of Lancaster.
Chancellor of the Duchy of Lancaster.
The Paymaster-General of the Forces.
The Right Hon. the Secretary-at-War.
The Right Hon. the Judge-Advocate-General.
The Right Hon. the Master-General of the Ordnance.
The First Lord Commissioner of the Admiralty.
Secretaries of State for the Home and Colonial Departments. *[Speaker of the House of Commons, if not with the House.]*
Barons.
Bishops.
Vicars.
Will have seats reserved in the Cathedral.
Earl of Milnesborough, Secretary of State for Foreign Affairs.
Earl of Derby, First Lord Commissioner of the Treasury.
Earl Marshal of England.
Lord Great Chamberlain.
Lord Privy Seal.
Lord President of the Council.
Lord Archbishop of York.
Lord High Chancellor.
Lord Archbishop of Canterbury.
The Lord Mayor, carrying the City Sword, will join in the Procession.
Assistant Quarter-master-General.
Aide-de-Camp to the Deceased.
Deputy Quarter-master-General.
Quarter-master-General.
Assistant Adjutant-General.
Aide-de-Camp to the Deceased.
Deputy Adjutant-General.
Adjutant-General.

- His Royal Highness Prince ALBERT, in a carriage drawn by Six Horses.
The Lord Chamberlain of Her Majesty's Household, and the Groom of the Stole to his Royal Highness.
A Second Carriage with other Attendants.
A Third Carriage with other Attendants.
Four Trumpets.
Sergeant Trumpeter.
Herald.
Nortry King of Arms in a Mourning Coach.
THE GREAT BANNER,
Carried by a Colonel, supported by two Lieutenant-Colonels on Horseback.
[Here on reaching the Cathedral, the Dignitaries of the Church, meeting the Body at the West Door, fall in.]
FOREIGN BATONS.
The Baton of the Deceased, as Field-Marshal, borne on a Black Velvet Cushion in a Mourning Coach, by the Marquis of Anglessey, K.G.
The Coronet of the Deceased, borne on a Black Velvet Cushion in a Mourning Coach, by Gentlemen Usher. The Coronet of the Deceased, borne in a Mourning Coach, by Charles King of Arms.
The Pallbearers, Eight General Officers, in Two Mourning Coaches.
THE BODY,
Covered with a rich Black Velvet Pall, adorned with Escutcheons, upon a Funeral Car, drawn by Twelve Horses, decorated with Trophies and Heraldic Achievements.
Gentlemen Usher. Quarter Principal King of Arms in a Mourning Coach.
THE CHIEF MOURNER.
In a long Mourning Coach, his Train borne by the Marquis of Salisbury, William Wellesley, Ten Assistants to the Chief Mourner.
The late Duke's Horse, led by the Groom to the Deceased.
Officers and Men from every Regiment in the Service: consisting of one Captain, a Subaltern, a Sergeant, a Corporal, and five men from every Regiment, with Bands, representing every such Regiment.
Carriages of the Queen and of the Royal Family.
Troops to close the Procession.

At Temple-bar the Right Hon. the Lord Mayor of London, attended by the Recorder and a Deputation from the Aldermen, by the Sheriff, and a Deputation from the Common Council, will receive the procession.
The three carriages containing the Deputation from the Common Council will fall into the procession immediately after the delegation from the University of Oxford. The six carriages of the Sheriffs and High Sheriff of the county of Southampton and the carriage of the Companions of the Bath, which positions will be indicated by a conductor on horseback.
In order to give space for the admission of the carriages of the Common Council, of the Sheriffs, Recorder, and Aldermen, the second of the Bath will respectively halt until those carriages have taken their rank in the procession.
The Right Hon. the Lord Mayor, bearing the City Sword, will precede the carriage of his Royal Highness Prince Albert and that of the Archbishop of Canterbury.
Upon arrival at St. Paul's Cathedral, the Marshalon and conductors will divide and range themselves on each side at the foot of the nave, together with the soldiers from every Regiment in Her Majesty's service (two officers from every Regiment having been previously pre-arranged to stand in the nave behind the place assigned to the soldiers), the procession, having alighted, will move forward in order to the west door of the church, on entering which they will proceed up the nave. The porters, and the officers of the late Duke's household, will take their places in the area.
The deputations and delegations from public bodies, the officers of the Tower of London and of Dover Castle, the castles of Deal, Walmer, Sandgate, and Sandown, the Barons and Officers of the Cinque Ports, the Physicians of the deceased, Chaplains, and the High Sheriff of the county of Southampton, will be conducted to their seats. The Common Council, Sheriffs, Recorder, Aldermen, and the High Sheriff of the county of Southampton, will be conducted to the seats appropriated to them; the Lords Justices, the Knights Grand Cross of the Bath, representing the Order of the Bath, the Master of the Rolls, the Chief Baron and Chief Justice, the other official personages, Ministers and great officers of State, will also be conducted to the seats appropriated to them respectively.
His Royal Highness Prince Albert will be seated in a chair on the right hand of the chief mourner; the suite of his Royal Highness will take their places near his Royal Highness.
The Body, when taken from the car, will be received by the Dean and Prebendaries, attended by the choir, and borne into the church, attended and supported as follows:—
The Spurs, borne by York Herald.
The Helmet and Crest, borne by Richmond Herald.
The Sword and Target, borne by York Herald.
The Sarcophagus, borne by Chester Herald.
Foreign Batons.
The Baton of the Deceased, as Field-Marshal, borne by the Marquis of Anglessey, K.G.
The Coronet and Cushion, borne by Charles King of Arms.

THE BODY.
The remainder of the Procession will follow as before marshalled. The Supporters of the Pall will be seated on stools on each side of the body. The officers bearing the banners will be ranged behind the supporters of the pall.
The Chief Mourner will be seated in a chair at the head of the body, his supporters on either side, the trainbearer behind, and the assistants-mourner upon stools, also on either side. The relations and friends of the deceased will take their places behind the Chief Mourner.

The body being placed on a bier, and the pall being removed, the coronet and cushion will be placed on the coffin, as also the Field-Marshal's baton of the deceased.
The foreign honors will be laid during the ceremony by military officers of high rank in the respective arms of the different foreign Powers, and they, with the Marquis of Anglessey, will occupy stools at the foot of the coffin.
The part of the service before the interment and the anthem being performed, the body will be deposited in the vault, and, the contractor of the deceased, breaking his staff, will give the process to Garter, by whom they will be deposited in the grave.

It is stated to be the Queen's intention to view the funeral procession from Somerset-house, and it is stated that the large room of the Geological Society, which commands the Strand, is being fitted up for her reception.

THE DYING IN STATE.
The inhabitants of the Cinque Ports and the surrounding district of country were on Tuesday gratified by obtaining permission to visit the remains of the Duke in Walmer Castle.—Mr. Kennal, the late Duke's valet, having represented the matter so strongly to the new Duke, through him to the Lord Chamberlain, that the leave sought for was obtained. On Friday no one will be admitted to Chelsea Hospital but with a card of admission from the Lord Chamberlain. On Saturday, Monday, Tuesday, and Wednesday following, the public will be admitted from nine to four o'clock each day, subject to such regulations of police as may be necessary to prevent danger or disorder.

REMOVAL OF THE BODY TO LONDON.
On Wednesday evening, in accordance with previous but unannounced arrangements, the remains of the Duke of Wellington were removed from Walmer Castle to Chelsea Hospital. They were brought up to town by a special train on the South-Eastern Railway.
The procession left Walmer shortly after seven; at that hour the coffin was placed within the hearse, which was followed by two mourning coaches, containing the present duke, the brother-in-law, Lord Arthur Hay, Captain Watts, the Captain of Walmer Castle, and other mourners, besides the official persons connected with the Lord Chamberlain's department.
Minute guns were fired from the time of the starting of the procession from Walmer, and was taken up by the other fortresses on the coast. On their arrival at the Deal station, which was guarded by a detachment of the Rifle Brigade, under the command of Colonel Beck, with the present Duke of Wellington and the mourners were received on the platform by the chairman, Mr. Macgregor, M.P., and the Eastern Railway; by the Mayor of Deal and the Mayor of Sandwich, with other municipal officers of those boroughs. The present duke was being made preparatory to the departure of the train. At ten minutes past nine p.m., all was ready, and the train started. It reached London at half-past twelve. At the Bricklayers' Arms terminus the whole committee of the directors were present to receive it; and at their every previous station, though the only stoppages were at Ashford and Tonbridge, the platform was lined with railway officials holding lamps in their hands, which served to show further back groups of spectators. A detachment of the same brigade, under the command of Major Macdonald, preceded it thither. At London the arrival was awaited by a troop of the 1st Life Guards, under the command of Captain De Ross and Lord Mountcharles. Mourning carriages were also provided to follow the hearse.

The procession to Chelsea did not leave the Bricklayers' Arms till nearly one o'clock. It passed down the new Kent-road, by Newington Green, through Kennington Lane, into the Kennington and Vauxhall roads, thence over Vauxhall-bridge, past Finsbury, to Chelsea, where it was met by a company of Grenadier Guards, and the body received by the Lord Chamberlain with the most distinguished formality, notwithstanding the lateness of the hour, had thus assembled.

SHIPWRECKS AND ACCIDENTS AT SEA.
DREADFUL SHIPWRECK.—Intelligence was received at Lloyd's on Saturday of a most shocking shipwreck and loss of life. The agent at Quebec (Quebec) communicates the arrival of the Ocean, Mr. September, which in the Gulf of Mexico, fell on the 16th of the American vessel Mount Vernon, and succeeded in taking of six hundred men, crew, and passengers, who for six days had been exposed to the most terrible amount of suffering. They were almost starved to death, having been clinging to the sides of the wreck for six entire days without the least provisions or water. They learnt from the survivors that the remainder of the crew of six entire days were put on board the Superior, which was bound for America, and which would convey them to their native country. Information has also been communicated of the belief that a ship of upwards of 1,000 tons had been lost on the coast during the late gales, and that all on board of her had perished.
Wreck of the WALLABEE.—It is our unpleasant duty to record the total loss of the ship *Wallas*, which for the last sixty-nine years has been employed from Dundee in pursuit of the Greenland whale fishery. The circumstance is rendered all the more disastrous that it has occurred after the vessel had accomplished a regions, arrived first of the whaling fleet on the coast, commencing the success of the vessels she had left, arrived at the entrance of the desired river, and within eight hours' sail of the port. The *Wallas* passed through the Pentland Firth on the 1st instant, and was evening the 8th inst.

The crew were all saved.

THE PARLIAMENTARY RADICALS.—At present, "we grieve to write it," says Cobden, and Bright seem to be entirely silent a policy of Lord Derby. The protestants and the radicals alike to the country. "Put us in power! Give us a policy; and then, we will do what we can." We must not allow the radical party to deceive us, if they deceive themselves. Their desire for reform of parliament is not, in itself, a policy; it is but such a reconstruction of the central institution of state, as shall make it possible for a radical ministry to set-up at the expense of rich men who are personally engaged in getting as much out of the country as they can. We are not in a hurry to give up all our rights and liberties. We want in each term and county a permanent and free legislature, resting on the whole population, competent to tax all for the good of all—not needing leave of parliament to mind the local welfare, but free to all acts of sovereignty which do not hinder the general welfare of the country. Still, legislatures will enlighten each community better than any league, and will alone make it possible for any enlightened parliament to exist or to act freely.—*Sheffield Free Press.*

A BIRTH FOR A FRANCIS.—A Revue Journal states that the infant daughter of the Duchess de Montpensier, had received the following names:—Marie Christiane, Françoise de Paula, Antoinette, Louise, Fernandine, Amélie, Paule, Isabelle, Josephine, Joséphine, Angélique, Justine, Lucie, Geneviève, Elvira, Caroline, Blanche, Felicite, Georgette, Mathilde, Anne, Edouarde, Agathe, Lucretia, and Yveline.

Figure 1.1: "The Duke of Wellington's Funeral," The Star of Freedom (previously the Northern Star), 13 November 1852, p. 212

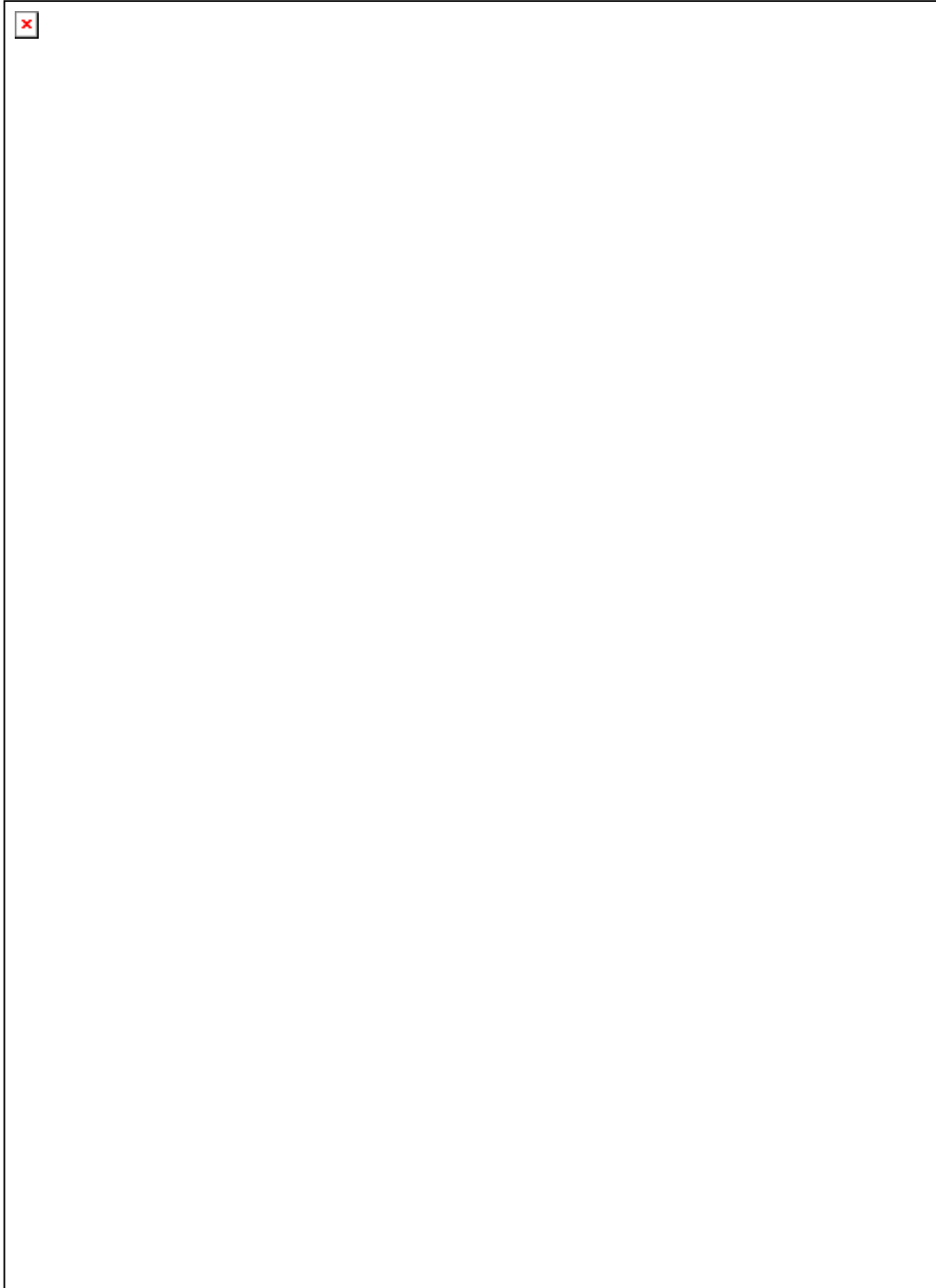


Figure 1.2, “The Duke of Wellington’s Funeral,” *The Times*, 6 November 1852, p. 5.

The death of Wellington was a major public event. The other title included in **ncse** that was running at the time of his death, the *Leader*, was also a weekly and so devoted a substantial portion of its letterpress to news. They too reproduce the details of his funeral, but they represent the body pictorially:



Figure 1.3, "The State Funeral: Burial of Wellington," *Leader*, 3, 20 November 1852, pp. 1104-1105.

The *Leader's* use of black borders is a further way visual clues signify the meaning of content. For instance, on the week that Wellington dies the *Leader*, despite its radical politics, devotes its front page to the news:



Figure 1.4, "News of the Week," *Leader*, 3, 18 September 1852, p.85 and 86.



Figure 1.5, "The Death of the Duke of Wellington," *Leader*, 3, 20 November 1852, pp. 1106-1107.

...of the Duke of Wellington, who died on the 23rd of September, 1852, at the age of 83. The Duke was a member of the House of Lords, and was one of the most distinguished statesmen of his time. His death was a great loss to the country. The Duke was buried in St. Paul's Cathedral, London, on the 27th of September. The funeral was a grand affair, and was attended by a large number of people. The Duke's remains were placed in a coffin of lead, and were carried to the cathedral by a procession of soldiers. The Duke's death was a great loss to the country, and his memory will be long remembered.

...of the Duke of Wellington, who died on the 23rd of September, 1852, at the age of 83. The Duke was a member of the House of Lords, and was one of the most distinguished statesmen of his time. His death was a great loss to the country. The Duke was buried in St. Paul's Cathedral, London, on the 27th of September. The funeral was a grand affair, and was attended by a large number of people. The Duke's remains were placed in a coffin of lead, and were carried to the cathedral by a procession of soldiers. The Duke's death was a great loss to the country, and his memory will be long remembered.

...of the Duke of Wellington, who died on the 23rd of September, 1852, at the age of 83. The Duke was a member of the House of Lords, and was one of the most distinguished statesmen of his time. His death was a great loss to the country. The Duke was buried in St. Paul's Cathedral, London, on the 27th of September. The funeral was a grand affair, and was attended by a large number of people. The Duke's remains were placed in a coffin of lead, and were carried to the cathedral by a procession of soldiers. The Duke's death was a great loss to the country, and his memory will be long remembered.

The borders here both highlight the exceptional nature of the week's news, while also registering a duly respectful tone towards the deceased. The *Star of Freedom*, which by 1852 was similar to the *Leader* in its size, number of columns, and content, records Wellington's death in a standard column of news, 5 pages into the number, perhaps registering the respective class interests of its readers.

* * *

2. Words in Pictures: *Tomahawk*

Each number of *Tomahawk* featured a cartoon, on a separate sheet of paper, which accompanied a "Sketch" in the paginated letterpress. *Tomahawk* was a satirical rival to *Punch*, selling around 50,000 copies per week. The title cast itself as standing for truth, and the eponymous native American would "scalp" those it felt were misrepresenting the affairs of the day. The image below (**figure 2.1**) has *Tomahawk* overlooking the workings of the dissolute "Penny Press" (it says who he is in his hat) as he rakes the muck with his "Sensational Claptrap." Unseen behind the "Penny Press" is an Angelic female figure who carries the crown of "Truth." A motto – just below the subtitle in the original, and not reproduced for reasons given below – relates the image to *Pilgrim's Progress*:

There was a man that could look no way but downwards with a Muck-rake in his hand. There stood also one over his head, with a Celestial crown in his Hand, and proffered him that Crown for his Muck-rake; but the man did neither look up nor regard, but raked to himself the straws, the small sticks, and dust of the floor.

In the image, "Penny Press," with "Dr Beelzebub's Advice" in his pocket, doesn't see the proffered crown, and continues to trawl the muck for "Revolution," "Twaddle" and "Mock Morality." This image demonstrates how words can function within images: the iconography interacts with the more direct labelling of components in order to instruct the reader how to interpret the image. For instance, if the muck did not contain "Twaddle" and the tool was not one of "Sensational Claptrap", then the image might represent the search for "Truth" by the penny press. Similarly, the depiction of the "Penny Press" as a poor unshaven man might evoke sympathy if he was not following the advice of Beelzebub. The title and the quotation, although divided from the picture by its frame, are also in dialogue with it, providing a further allegorical level of meaning that informs its iconographic components.

These words, operating at the level of iconography, and participating in the organizational logic of the image, are unlikely to be captured by Optical Character Recognition (OCR) processes, and so would not be "readable" to the computer. The only aspects of the image that would be accessible by text searching is the caption but, without the accompanying image, its meaning is quite oblique. For instance, although "People's Guide" signals its relevance towards working class politics, there is nothing in the title or the motto to signal that the image is about the press. The cartoon also refers to *Tomahawk's* role within print culture. Although it was only



THE TOMAHAWK OCTOBER 19, 1867.

THE TOMAHAWK, OCTOBER 19, 1867.

THE PEOPLE'S GUIDE !
OR,
THE MAN WITH THE MUCK-RAKE.

Figure 2.1, "The People's Guide! Or the Man with the Muck-Rake," *Tomahawk*, 1, 19 October 1867, unpaginated.

tuppence weekly, *Tomahawk* was not intended for the “people:” its gentlemanly satire requires knowledge of metropolitan high society, and it had no pretensions to speak to (or indeed for) the working class. However, it did reserve the right to judge its politics and, as the picture suggests, an entire genre of periodicals. This picture, in other words, is not just a comment on the “Penny Press,” but also locates *Tomahawk* in a different sector of the print trade. Any metadata seeking to identify the image would have to also recognize this self-reflexive level of meaning.

Whereas as the other images in this paper are taken from the tiff images generated from microfilm prepared for **ncse**, **figure 2.1** is scanned from a photocopy taken from the hard copy. The reason for this is that the tiff images that are displayed for the user in **ncse** are also those that have been processed with OCR techniques, and are therefore bitmap images. These assign a black value or a white value for every pixel, and so are not very adept at capturing fine engravings that depend on the contrast between black and white. Difficulties can be overcome by altering the light conditions at the moment of capture but, because **ncse** is derived from microfilm, the operator has no idea what the final image looks like. Our processed versions of **figure 2.1** look like this:



Figure 2.2., tiff images derived from two different microfilm frames, each captured under different lighting conditions.

As part of the checking of page images we have located instances where neither frame is really usable, and are exploring ways of amending the images, either through post-processing, or by obtaining fresh images.

Tomahawk foregrounds the dialogic relationship between words and images. Linguistic components are both within images, and also complement them, but neither is given precedence. As the cartoons are printed on separate high-quality sheets, which, although not always paginated, are still included within the page span, they are clearly the centrepiece of each number, sometimes taking up the equivalent of four pages of letterpress. However, they often do not stand on their own. For instance, **figure 2.3** is a satire on Disraeli's role in the 1867 Reform Act:



Figure 2.3., Matt Morgan, "Samson Agonistes," *Tomahawk*, 1, 27 July 1867, p. 137.

Although it is comprehensible on its own, the caption gestures to the verses in **figure 2.4**. The poem complements the cartoon, and they reflexively refer to each other, but they do not depend upon each other to become fully comprehensible.

Instead the two components are granted an equivalence that invites the reader to move between them, and allow them to mutually inform each other.

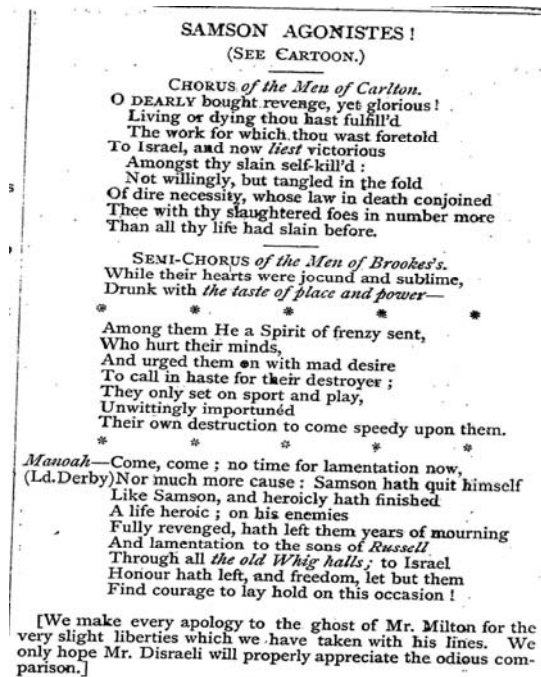


Figure 2.4., “Samson Agonistes,” *Tomahawk*, 1,
27 July 1867, p.136

Such relationships between objects are part of *Tomahawk*'s wider textual strategy. Its wit depends on the repetition of certain identifiable tropes which are deployed – like Disraeli as Samson above – in unexpected circumstances. Knowing readers – who must have a knowledge of both high and popular culture – are invited to recognize the links between components and, by proving their loyalty to *Tomahawk* (many jokes require knowledge of the title's previous numbers), become part of its inner-circle. If we are to do the historical object justice in digital form, we must allow users access to this often oblique and intentionally misleading material, while also acknowledging the relationships between the various parts, often throughout the run, that constitute it.

3. Pictures or a Thousand Words: the *Northern Star*

In the first edition for 20 August 1842, the *Northern Star* went to press with an embarrassing white space on its front page (**figure 3.1**). The text within the space (**figure 3.2**) reveals that this is where an engraving of a monument to Henry Hunt, under construction in Manchester, was to have appeared. The *Northern Star* was a Saturday weekly, but in 1842 its first edition was part-printed on Wednesday, completed on Thursday, and then published on Friday in order to reach Scottish and other readers distant from Leeds. This suggests that the note was written on the Thursday, while there was a chance the engraving would arrive in time, but that they were forced to go to press without it. The next edition of the *Northern Star* had an extra day for preparation, and sure enough the engraving is present (**figure 3.3**). The decision to go to press without the engraving suggests that the editors of the *Northern Star* believed that their Scottish readers would value an on-time newspaper rather than a delayed but fully-illustrated one. Of course there may be other reasons to do with distribution and printing schedules that would make such a delay unaffordable, but the fact that the space was set, and then kept available until the last moment, gives the front page a timeliness that emphasizes its news value. The space itself is particularly suggestive of the absent image: the retention of the title and the caption allows readers to appreciate what should have been there, and the space itself indicates its size. By signalling the absent image, the editors of the *Northern*

HENRY HUNT: AND THE MANCHESTER MONUMENT TO PERPETUATE HIS MEMORY.

The anonymous Pamphlet... Henry Hunt, the first of the great orators of the age...

Henry Hunt was the first man in England who called attention to the rights of the poor...

Through the instrumentality of this address... Hunt was the first man in England who called attention to the rights of the poor...

Henry Hunt was the first man in England who called attention to the rights of the poor...

Henry Hunt was the first man in England who called attention to the rights of the poor...

Henry Hunt was the first man in England who called attention to the rights of the poor...

Henry Hunt was the first man in England who called attention to the rights of the poor...

Henry Hunt was the first man in England who called attention to the rights of the poor...

The Northern Star, AND LEEDS GENERAL ADVERTISER.

VOL. V. NO. 249. SATURDAY, AUGUST 20, 1842. PRICE SIXPENCE HALF-PENNY.

MONUMENT TO THE MEMORY OF HENRY HUNT. The line above shows what ought to have occupied this space...

The line above shows what ought to have occupied this space... a representation of the Hunt Monument...

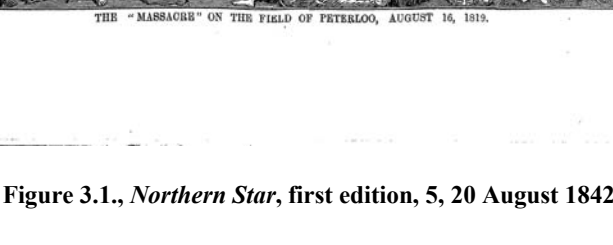
The line above shows what ought to have occupied this space... the engraving in the space extended in London...

The line above shows what ought to have occupied this space... the engraving in the space extended in London...

The line above shows what ought to have occupied this space... the engraving in the space extended in London...

The line above shows what ought to have occupied this space... the engraving in the space extended in London...

The line above shows what ought to have occupied this space... the engraving in the space extended in London...



THE "MASSACRE" ON THE FIELD OF PETERLOO, AUGUST 16, 1819.

Printed and Published by...

Advertisements... The line above shows what ought to have occupied this space...

Advertisements... The line above shows what ought to have occupied this space...

Advertisements... The line above shows what ought to have occupied this space...

Advertisements... The line above shows what ought to have occupied this space...

Advertisements... The line above shows what ought to have occupied this space...

Advertisements... The line above shows what ought to have occupied this space...

Advertisements... The line above shows what ought to have occupied this space...

Advertisements... The line above shows what ought to have occupied this space...

MONUMENT TO THE MEMORY OF HENRY HUNT.

The line above shows what ought to have occupied this space; a representation of the Hunt Monument. The engraving is being executed in London. It was to have been done on Monday last; it has not *yet* arrived; and we are obliged either to go to press without it, or disappoint our Scotch friends, and all who get the First Edition of the *Star*. This we cannot think of doing under present circumstances, as they will be naturally anxious to hear the news. The other cut we have had ready now nearly a fortnight; and it was the necessity we were under, of sending the drawing of the Monument furnished by the Committee back again to Manchester to be re-drawn, that prevented us having that cut, too, in our hands a week ago. This morning's post brought a letter from the Engraver, saying it would be dispatched by the *Six* o'Clock train this morning. That train arrives in Leeds at four in the afternoon. It has arrived; but no Engraving. Perhaps the next train may bring it.

(Erected in the Chapel Yard, Every Street, Manchester, by the Working People.)

Figure 3.2, Anonymous editorial note, *Northern Star*, 5, 20 August 1852, p. 1

Star demonstrate the expense they have gone to in order to produce the image (even though it isn't there), while sacrificing the space by not filling it with letterpress or advertisements. The space invites readers to imagine the absent image, especially as the other relevant components on the page – the tribute to Hunt printed in the space usually reserved for the proprietor Fergus O'Connor in the first column, and the other cut showing Hunt in full flow with the Peterloo Massacre raging around him – are present. Yet the white space reminds readers that this is an incomplete version of the *Northern Star* and that a different, more up-to-date version exists elsewhere. The space, in other words, records the temporal dimension of both publishing processes and the distributed nature of the reading audience for the *Northern Star*.

HENRY HUNT: AND THE MEMORIAL MONUMENT TO PERPETUATE HIS MEMORY.

The accompanying engraving represents a monument to be erected in honor of Henry Hunt, the illustrious champion of the cause of the oppressed...

The Northern Star, AND LEEDS GENERAL ADVERTISER.

VOL. V. NO. 249. SATURDAY, AUGUST 20, 1842. PRICE FORTYFOUR HALPENNIES or Two pence per copy.

MONUMENT TO THE MEMORY OF HENRY HUNT.



Designed by the Sculptor, Mr. John Gibson, and executed by the Sculptor, Mr. John Gibson.

Henry Hunt, the illustrious champion of the cause of the oppressed, was born in the town of Thame, in the county of Oxford, on the 10th of February, 1753...



THE "MASSACRE" ON THE FIELD OF WATERLOO, AUGUST 16, 1815.

Handwritten notes in the top right corner, including the name 'Wm. Smith' and some illegible text.

Vertical text on the right side of the page, including a list of names and addresses, possibly a subscription list or a list of contributors.

* * *

4. Summary and Conclusion

Above are some of the examples of visual material in **ncse**. There are many others:



Figure 4.1. Assorted images from **ncse**.

Figure 4.1 shows a “Open Council,” the correspondence department from the *Leader*, a finger post from an advert in the *Publishers’ Circular* in 1880 (“all orders”); a printed finger post from the *Monthly Repository* in 1814 and a hand-drawn finger post from a margin in the same volume; and the masthead from the *Northern Star* in 1839. All of these are not noted by the OCR transcript, so would not be returned in free text searching unless some sort of text is provided to go with them. Metadata structures are resolutely textual: the irony is that it is only by incorporating textual data to complement these images, that the visual can be integrated with the verbal in the digital domain.

Jim Mussell and Suzanne Paylor