



Work/Leisure, Duty/Pleasure

Presenter Abstracts and Bios

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Paratexts of the General Feminist Periodical: The design identity of the *Women's Penny Paper* (1888 –1890) and *Woman's Herald* (1891–1892).

Design historical studies often overlook the work of women, especially if it involves non-mainstream nineteenth century periodicals. This paper concentrates on the design identity of the general feminist periodical, especially as it manifested in the pages of *Women's Penny Paper* (1888-1890) and *Woman's Herald* (1891-1892). It considers the politically reformist editorial message communicated by this weekly newspaper; the manner in which it was translated through paratexts, such as typography, page architecture, and mastheads; and the impact such design decisions had in the overall impact of this periodical. The paper argues that the editor, Henrietta Muller, and the team of women and men working with her for the production of the two titles (the latter being a direct continuation of the former) made a conscious effort to produce a periodical that not only was well-organised, but also well-designed. In fact, they made sure the editorial policy steered not only the content and tone of the periodical, but also its paratexts, as well as the design of these paratexts. This paper offers a fascinating voyage into the wonders of late nineteenth century graphic design that often goes unnoticed, allowing the audience to appreciate the extensive amount of work feminist periodicals of this period required, and the extraordinary capacity of 'good design' to be transparent, yet be so effective.

Biographical Note

Artemis Alexiou has been teaching design history since 2012, having gained qualifications as an architect, graphic designer, design historian, and feminist historian. She is especially interested in late nineteenth-century graphic design; how it materialised in the feminist periodical press; and how it functioned in relation to gender politics. She is a fellow of the Higher Education Academy, and currently works as a Lecturer in Design History at York St. John University.

RSVP 2019 Conference Proposal
Theme: Work/Leisure, Duty/Pleasure

Presenter: Amy Andersen, I.Ph.D. student, University of Missouri-Kansas City

Title: “Amazon’s Work”: Gendered Reviews of Women’s Art in the Victorian Periodical Press

Abstract:

A soft watercolor portrait of a bird, flower, or plate of fruit was considered a natural product of the Victorian woman artist’s nurturing capabilities. But when women in the mid-nineteenth century began to approach art as *work*—seeking professional training, exhibition space, and income—they faced obstacles ranging from the Royal Academy’s refusal to accept women as students to routine discourse declaring that women were innately incapable of creativity (as John Ruskin infamously declared in his 1864 lecture *Sesame and Lilies*, a woman’s intellect “is not for invention or creation, but for sweet ordering, arrangement, and decision”). As documented by British feminist art historians Deborah Cherry, Pamela Gerrish Nunn, and Jan Marsh, many Victorian women artists boldly resisted these obstacles: they formed professional networks and alternative art schools, painted in oils, produced landscape and history paintings, and sold their work.

My paper examines the critical role of the periodical press in both showcasing and enabling women artists’ journey to transcend the limiting expectation that they pursue art as a leisure activity and claim their ability to pursue art as serious work. I examine how reviews of women’s art in such publications as *The Art Journal*, *The Critic*, and Ruskin’s “Academy Notes” reflect a gradual loosening of prejudices against women’s art, perhaps best signified by Ruskin’s declaration in 1875 that Elizabeth Butler Thompson’s grand history painting *Quatre Bras* was “amazon’s work.” Ultimately, my paper argues that the endorsement in the periodical press of women’s abilities to produce “masculine” art fostered a larger ideological acceptance of women’s capacity not simply to nurture, but to create.

RSVP 2019 Conference Proposal
Theme: Work/Leisure, Duty/Pleasure

Presenter: Amy Andersen, I.Ph.D. student, University of Missouri-Kansas City

Title: “Amazon’s Work”: Gendered Reviews of Women’s Art in the Victorian Periodical Press

Biographical Statement: Amy Andersen is an Interdisciplinary Ph.D. student at the University of Missouri-Kansas City. She received a bachelor’s degree in secondary education and English at Kansas State University, a bachelor’s degree in biblical literature from Manhattan Christian College, and a master’s degree in poetry writing at UMKC. Amy’s current research examines how Victorian women authors use representations of women artists—primarily painters—to challenge gender binaries, particularly the supposition that women lack creative faculties.

2019 RSVP Conference Proposal

Gentlemen's Agreement: Thackeray, Trollope, and the *Cornhill Magazine*

Nadia J. Arensdorf
Sam Houston State University

Into the discourse of the vibrant periodical culture of the nineteenth century, the *Cornhill Magazine* exploded onto the scene, even as the middle class matured and responded to that discourse. Scholars have thoroughly treated the advent of the *Cornhill* and have addressed some aspects of W. M. Thackeray's editorship and Anthony Trollope's role as author of *Framley Parsonage*, but there has been little discussion of the relationship between these two instrumental leaders and how their individual and combined contributions helped to fashion the *Cornhill*. In this paper, I will examine the relationship between editor Thackeray and author Trollope as seen at the time of the serendipitous convergence of their professional working lives and the commencement of the *Cornhill Magazine* and consider how their responsibilities coincided with the mission of the magazine, including exploring Thackeray's and Trollope's connection with publisher George Smith. Emphasizing their limited correspondence and gleaning from Trollope's ample writings on his editor, I will demonstrate that although Thackeray and Trollope maintained amicable business dealings during Thackeray's brief time editing the *Cornhill*, Trollope felt Thackeray was ill-suited to the work of editors, even as he admired his skill as the author of works like *Vanity Fair* and *Henry Esmond*. Through their parallel work and writings in the *Cornhill*, Thackeray and Trollope together promoted the developing quality of the new gentleman that was becoming an inherent part of Victorian culture as editors and writers responded to the rise of the middle class.

Bio Nadia J. Arensdorf

Nadia J. Arensdorf will complete her M.A. in English at Sam Houston State University in Huntsville, Texas. Currently writing her thesis, she is researching the British nineteenth-century periodical press, focusing on relationships between authors and editors, specifically Elizabeth Gaskell and Charles Dickens, Anthony Trollope and W. M. Thackeray, and George Eliot and John Blackwood. Nadia has a passion for teaching, editing, the Victorians, and Anglo-Saxon England. She hopes to graduate in May 2019.

'Conjuring for Ladies': Magic as a gendered leisure activity in Victorian periodicals

The late nineteenth century saw an increase in the marketing of performance magic towards women, particularly through periodicals and the popular press. Articles such as Somerville Gibney's four-part 'Conjuring For Ladies' (1889) series, published in, perhaps unexpectedly, *Young England: An Illustrated Magazine for Boys*, sought to redress the gender balance seen in both conjuring as a profession but predominantly as a hobby for pleasure. Gibney's series is serious and informative, offering a range of tricks for performance by young, single women in their friend's drawing-rooms or in society. Gibney opens the series by stating that: 'why there should not be lady conjurors I fail to see' (January 1st 1889, p. 14), but also clearly acknowledges that female magicians are a rarity, as any women performing conjuring will inevitably garner more attention due to their being 'a novelty' (p. 14). The reasons for his publishing this series in a periodical for young boys is unclear, as the tone is not satirical, but instead encouraging and useful to the women it was aimed at during the Victorian period looking to perform conjuring for pleasure and entertainment. This paper would explore the presentation of parlour magic in particular as a highly gendered leisure activity in Victorian periodicals, portrayed in contrasting ways depending on the gender of the readership, by focusing primarily on Somerville Gibney's 'Conjuring For Ladies' series of articles and the periodical installments which would eventually be collected as conjuring manuals for an assumed male audience.

Beatrice Ashton-Lelliott is a second year PhD researcher and seminar tutor at the University of Portsmouth studying the autobiographies of nineteenth-century magicians and the parallel representations of fictional magicians and conjuring in Victorian literature. She recently completed a placement contextualizing nineteenth-century playbills and periodical reviews at the British Library, and her other research interests include occulture, Romanticism and fantasy fiction.

‘(Re)settling Poetry: The Culture of Reprinting and the Labour of Community Building in the Early Southern Settler Colonies’

As Jason Rudy has recently argued, poetry had a vital role in establishing the sense of community inherent in the settler-colonialism of the nineteenth century, and was thus intrinsic to the emergence of literary culture in colonial societies (Rudy 2017). But while local poetry was clearly an important form of self-expression for fledgling settler societies, it occupied the same space as poetry reprinted and repurposed from the press elsewhere. This paper will explore the nature, role and function of reprinted poetry in early colonial newspapers from South Africa (Cape Colony) and Australia (New South Wales and Van Diemen's Land).

Working from the premise that the imperial press operated as a ‘discursive mediator of identity’ (Holdridge 2010) for early Anglophone settlers, this paper focus on the period immediately following what historian James Belich has described as the ‘explosion’ of British emigration between 1815 and 1820 (Belich 2009). In particular, this paper examines the way in which reprinted newspaper poetry constituted an aesthetic response to the precarious social and economic conditions that beset early settler communities as they sought to establish themselves as viable economic and cultural formations during the early-mid nineteenth century. The culture of reprinting, as Meredith McGill has persuasively argued, enabled popular poetry in the early-mid nineteenth century to transcend its original national and authorial contexts, becoming the common property of multiple geographically dispersed and politically divided reading communities across the Anglophone world. By turning to a previously unexamined archive of print culture artefacts, this paper aims to explore how the circulation of reprinted poetry enabled the collective labour of identity formation at the southern reaches of the Anglophone diaspora.

Dr. Lara Atkin is an Associate Lecturer in Post-colonial and Global History at Goldsmith's, University of London. This paper is part of a new project that focuses on the role that newspaper poetry played in the print cultures of the Anglophone settler colonies during the nineteenth century. She is also working on a monograph, *Writing South Africa: Representing Indigeneity in Nineteenth-Century British and British Settler Culture*, which is forthcoming with Palgrave.

In his *Memories of Father and Sons* (1903), Arthur William À Beckett evokes the role of Bradbury and Evans, *Punch's* printers and publishers from 1842, in the success of the magazine: “The genial Bradbury,” À Beckett remarks, “believed that all work and no play made Jack a dull boy, and in the interests of the paper, it was advisable to keep all the staff in good spirits.”¹ The specificity of the relationship established between the printing firm and the staff, which Patrick Leary describes in *The Punch Brotherhood* (2010) as a “[c]apitalization of sociability,” certainly “shaped the way the magazine worked and thrived through the 1860s and beyond.”² But William Bradbury and Frederick Evans were also keen businessmen, able to achieve both influence and solvency amidst fierce competition, in the restless and dynamic early Victorian publishing context.

This paper purports to investigate Bradbury and Evans as a business enterprise and a working community, focusing on the equipoise achieved by the firm throughout the 1840s and 1850s - that is between the acquisition of *Punch* (1842) and the break with Dickens (1859) -, between investments in nascent technologies, a rigorous day-to-day administration, and the friendly atmosphere of Bouverie Street. Largely relying on unpublished sources - manuscripts, diaries and letters - but also on the extensive Bradbury & Evans financial archive at the British Library (general ledgers, publishing account ledgers and cash books), it intends to explore the firm’s entrepreneurial choices as a unique attempt to strike a balance between duty and leisure.

¹ Ibid.

² Patrick Leary, *The Punch Brotherhood: Table Talk and Print Culture in Mid-Victorian London*. London : The British Library, 2010, 139, 144.

Biographical Statement

Françoise Baillet is a Professor of British History and Visual Studies at Caen Normandie University, France. Her research generally addresses the Victorian illustrated press as a discursive and ideological construct and, over the past few years, has mainly focused on aestheticized renderings of working-class life in *The Illustrated London News* and *The Graphic*.

Her current project concerns the *Punch* archive at the British Library, and in particular the Bradbury & Evans financial papers (ledgers and manuscripts).

Gaps in Pleasure: Seriality and Compartmentalization

Carolyn Betensky

“Built into the notion of seriality,” Mark Turner writes, “is necessarily some conceptualization of waiting. The pause is a constitutive feature of periodical-ness, of all periodicities—there must be a break in time.” My paper seeks to revisit two common assumptions in contemporary thinking about seriality: firstly, that breaks between installments necessarily imply a state of *waiting* in the reader, and secondly, that these gaps are necessarily filled with mental or social activities addressing or anticipating the narratives they interrupt. I would like to suggest that this model of serial reading, while enormously generative, occludes the possibility of a different kind of reading practice, one unperturbed by interruption, open to diversion, and capable of compartmentalization. Instead of (necessarily) waiting eagerly for the continuation of serial narratives, imagining and weighing in – with friends, family, fellow workers, or even authors – on their potential outcomes, it seems likely that Victorian readers also pioneered the ability to stop thinking about them. And this is no small development.

While the archive is certainly full of accounts of readers displaying and acting on different degrees of narrative longing, it is also important to consider the possibility that the publication tempo of Victorian periodicals trained readers to *let go* of plots and characters they had come to be invested in – and ideas and causes they had come to care about, as well.

Carolyn Betensky is Professor of English at the University of Rhode Island. She is author of *Feeling for the Poor: Bourgeois Compassion, Social Action, and the Victorian Novel* (U Virginia P, 2010) and co-translator from the French (with Jonathan Loesberg) of Eugène Sue's *The Mysteries of Paris* (Penguin, 2015). Currently she is working on a new project on compartmentalization in Victorian culture.

Prof Kirstie Blair, University of Strathclyde, 'Poetry, Industry, and the Provincial Press'

This paper demonstrates how the provincial press is vital in preserving evidence of the role of verse cultures in the daily lives of Victorian industrial workers. Though newspaper poetry columns have received recent attention, from Andrew Hobbs, myself, and others, less attention has been paid to the ways in which the press recorded 'occasional' verse – for example, poems recited at workplace dinners or at factory outings, which only survive through newspaper reports. Local newspapers and periodicals also recorded evidence of poetic communities, such as the 'Border Bards Association' (which included both millworkers and mill-owners) or the 'Rustic Circle' of South Lanarkshire (which included miners, traders and agricultural workers). Using examples drawn from Scottish and Northern newspapers, located through research for the 'Piston, Pen & Press' project, I will assess the challenges and opportunities offered by newspaper research, and its importance in revising our understanding of how literary cultures operated in and around industrial workplaces, and their complex function in relation to both 'work' and 'leisure'.

Professor Kirstie Blair is Chair in English studies at the University of Strathclyde. Her third monograph on Victorian poetry, *Working Verse in Victorian Scotland: Poetry, Press, Community*, is forthcoming from OUP in 2019. She has published widely on working-class poetics and the newspaper press, plus an anthology, *The Poets of the People's Journal: Newspaper Poetry in Victorian Scotland*. Her recent research has been funded by RSVP, the Leverhulme Trust, the Carnegie Trust, and the AHRC.

George Augustus Sala and the Pornographic Body

In his public persona as outspoken journalist for the *Telegraph*, George Augustus Sala took part in a heated debate in the 1860s and 1870s over whether corporal punishment should form part of a modern, civilised culture. Sala stridently argued that flogging was deplorable and antithetical to the healthy maturation of young boys and girls. In his autobiography he outlined his horror and fear at being beaten while a child.

But privately, Sala held a life-long interest in bodies, and in the ways in which pain and flagellation could be inflicted on them as a source of sexual pleasure. This interest manifested itself into his early visual work for Edward Lloyd and his own panoramas with images of the flogging of prisoners and slaves. Sala went on to contribute a series of titillating anonymous letters to the *Family Herald* and the *Englishwoman's Domestic Magazine*. Thinly disguised as serious studies about the wisdom of birching children they were not far removed from flagellant pornography. In some of the letters Sala posed as a young female horse rider in Hyde Park, and discussed the way in which her tight corset and soft leather trousers would rub and caress her.

These experiments with literature of a sexually stimulating nature led Sala to contribute two important works to the Victorian pornographic canon. Sala's play of 1879 was titled *New and Gorgeous Pantomime entitled Harlequin Prince Cherrytop and the Good Fairy Fairfuck or the Frig the Fuck and the Fairy*. The play concerns the lifting of the curse placed upon Prince Cherrytop by the Demon Masturbation and was intended for the scrutiny of a select group of clubbable men. *The Mysteries of Verbena House, or Miss Bellasis Birched for Thieving* was published in 1882 under the pseudonym Etonensis and co-written by Sala and James Campbell Reddie. In a fashionable school for young ladies in Brighton, Verbena House, Miss Bellasis is detected stealing from a fellow pupil. A search for the stolen money reveals that two other pupils have an obscene book and a bottle of gin in their lockers; the headmistress, an enemy of corporal punishment, is persuaded to resort to it and Miss Bellasis is duly stripped for punishment while the headmistress experiences a profound lascivious transformation.

These two pornographic works are indicative of the changes undergoing the genre during the latter half of the century. From Cannibal Club participatory pornography, with its quest for truth about sexuality, to an emphasis on penetration and the consumption of desire for its own sake. This paper will reappraise Sala's involvement with a flagellant pornography that becomes centred on the body rather than the symbolic.

Dr. Peter Blake

Peter Blake is a Senior Lecturer in Literature at the University of Brighton.

He published his monograph *George Augustus Sala and the Nineteenth-Century Periodical Press: The Personal Style of a Public Writer* with Ashgate in 2015.

He has also recently produced a lead article on Sala for *The Daily Telegraph Historical Archive 1855-2000* www.gale.com/telegraph

http://assets.cengage.com/pdf/bro_BlakeTelegraphEssay.pdf and has also published articles in *19; Interdisciplinary Studies in the Long Nineteenth Century*, *Journal of Victorian Culture*, *Dickens Quarterly* and *The London Journal*.

Seaside resorts, health tourism and the press

This paper will explore the press of selected seaside resorts on the South Coast of Britain in the 1860s, and if tourism, and especially health tourism shape titles in seaside resorts. It will look at the types, frequency, locations and functions of visitors' lists in these titles, the frequency, day of issue, articles, definitions of news, and ads insofar as they relate to tourism/health tourism. It will coordinate this investigation of the local press with annual editions of Edwin Lee's guides *The Watering Places of England; with a Summary of their Medical Typography and Remedial Resources*, to assess the correlation between types of ailments associated with various locations by Lee's guidance, and seasonal variations, to the relevant press titles.

The paper will also discuss the potential of such research for the problems of writing women's and/or family history of the middling classes: by identifying individuals by name with named travel companions; ascertaining their geographical locations, duration of stay, and any movement between spas over time; and setting visitors in the social and medical context of their destination, as reflected in the characteristics of the town discernible in its various press titles. Researchers may be able to identify health dimensions of individual lives not otherwise evident. By examining these titles as a group, as a special type of weekly newspaper—that of health spas—the relative importance of health items in shaping them may be detected, singling them out as a sub-genre.

Laurel Brake is Professor Emerita, Birkbeck, University of London. She habitually works on the 19C press and print culture. Author of *Print in Transition* and *Subjugated Knowledges*, she led ncse (Nineteenth-Century Serials Edition) online. She co-edited *DNCJ* (2008/2018), *WT Stead: Newspaper Revolutionary* in (2012), and *The News of the World and the British Press* (2015). Articles include 'The Longevity of Ephemera' (2012). She is currently writing Ink Work on Clara and Walter Pater.

Women, work, and temperance

1. The *British Workwoman* and Virtuous Work – Deborah Canavan

When the *British Workwoman* (1863-1913?) launched in November 1863, it proudly asserted that there was no longer any shame in paid work and that 'we are being taught the dignity of labour.' The magazine provided summary data from the 1861 census, which showed that the London Metropolitan Division employed over a million women in domestic work and almost a quarter of a million women in industrial jobs; both key areas of employment for working-class women during the nineteenth century.

Despite its initial unequivocal support for a burgeoning army of domestic and industrial women workers, as this Christian temperance magazine progressed it warned readers of the moral dangers associated with particular types of employment and sought to guide women towards what they considered suitable and more virtuous work. The relationship between women's home duties and paid employment was another constant tension that the *British Workwoman* sought to influence.

With reference to articles, stories, advice columns, and illustrations from the *British Workwoman*, this paper will show how the magazine mediated women's position within the complex and politically-charged minefield of the employment market during the mid to late nineteenth century.

Biographical Information: Deborah Canavan is a third year PhD Student at the University of Greenwich, London. She started her research in 2016 in receipt of a Vice-Chancellor's scholarship. Her research question focuses on the significance of gender in the production and representations of two temperance magazines, the *British Workman* (1855-1921) and the *British Workwoman* (1863-1913?). Deborah has also worked as a research assistant on a University of Greenwich project 'Nineteenth Century Business, Labour, Temperance, and Trade Periodicals' ([BLT19](#)).

Alternative Evening Entertainment: Welsh Workers and Mutual Improvement Societies

Dr Catherine Charlwood

‘We are social beings and we seek each other’s company; and at present the only place of resort is the public-house!’ wrote a ‘fellow-townsman’ to ‘The Young Men of Rhymney Iron Works’ in the 25th December 1847 edition of the *Cardiff and Merthyr Guardian, Glamorgan, Monmouth, and Brecon Gazette*, as he urged them to set up a mutual improvement society. A decade previously, a Mr Ioan Pen Gwin wrote to the editor of the same paper urging him to start posing questions ‘in Mechanics, Geology, or any other science’ to stimulate further discussion at literary meetings, since such questions tend ‘to make the lower class of people anxious to seek information’ and that such pursuits ‘might ultimately have great effect in keeping them from those nests of vice and immorality – the beer-shops’.

This paper traces the social life of Welsh nineteenth-century workers who chose to gather for educational lectures and debates in their evenings, for the purpose of self- and mutual improvement. Drawing on the regional newspapers digitised by Welsh Newspapers Online and the British Newspaper Archive, this paper reads closely the periodical traffic generated by the advent of the mutual improvement movement in Wales and the off-duty educational entertainment it provided for working men (and sometimes women). In looking at the detailed reports of meetings, I seek to illustrate the type(s) of entertainment such groups offered the worker, and how the local press responded to this mode of working-class leisure time (though make no claims they reduced alcoholism!).

Catherine Charlwood received her doctorate from the University of Warwick for a thesis on memory in the poetry of Thomas Hardy and Robert Frost. With the Diseases of Modern Life: Nineteenth Century Perspectives project at the University of Oxford, Catherine is writing about Godfrey's Cordial, the patent medicine which killed countless infants across the nineteenth century. Her interest in mutual improvement societies (and their kin) in Victorian Wales is ever-growing, especially given archival finds.

“A Shrine of Pilgrimage”: The Ripper murders, dark tourism, and the late-Victorian press

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In this paper I begin with Israel Zangwill's *The Big Bow Mystery* (1891), a crime novel first serialized in T.P O'Connor's East-London daily newspaper, *The Star*. The novel is a satirical examination of the intersection between the public, the press, and urban space in the consumption of late-Victorian narratives of crime. In my paper, I will begin by examining the novel's treatment of sensational press coverage of 'dark tourism' to the crime site which follows the fictional 'Big Bow murder.' I use this as a starting point to explore my broader research into late-Victorian press treatment of dark tourism. In particular, I will discuss the emergence of dark tourism or 'thanatourism' in the immediate wake of the Whitechapel Ripper murders of 1888, as documented in articles and illustrations for the contemporary press. I will further argue that newspaper coverage of the Ripper murders and of the thanatourism to murder sites constituted a kind of vicarious dark tourism or slumming undertaken via the pages of the press.

BIO

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Clare Clarke is Assistant Professor of Nineteenth-Century Literature and Co-Director of the MPhil in Popular Literature at Trinity College Dublin in Ireland. She specializes in crime and detective fiction. Her first book, *Late-Victorian Crime Fiction in the Shadows of Sherlock* was published by Palgrave Macmillan in 2014 and was awarded the HRF Keating Prize in 2015. Her next book, *The Rivals of Sherlock Holmes*, is forthcoming in Fall 2019.

Research into newspapers published throughout the 1840s, reveals that an abundance of young sailors were discovered to have been women, so much so that an article from *The Examiner* (1843) recalled that 'every newspaper [had] its paragraph announcing the discovery of a female sailor'. For these women and others like them, passing as a sailor provided them with freedom and opportunities that weren't readily available during this period.

And yet, to what extent can we guarantee that the reports documenting such occurrences were entirely factual? Similar to the way in which publishers and authors of popular fiction began their careers by emulating the work of others, could this phenomenon be one of popular culture, rather than one of reality? Was the act of putting on the breeches an honourable task, or part of a broader generic performance?

As an entertaining trans-atlantic, trans-generic character, fictional depictions of the female sailor reveal that the appeal of travelling at sea extends beyond escapism and employment opportunities. Thomas Peckett Prest's character Rosina, from his serial novel *Gallant Tom* (1841), demonstrates how authors of popular fiction would utilise tropes from other genres within their fiction, to entice and captivate audiences.

In my analysis of *Gallant Tom* and the female sailor, I will be extending further Matthew Rubery's claims that Victorian fiction was influenced by journalism, and Mary Shannon's observation that literature and the theatre were closely intertwined, to highlight that subsequent relationships between popular forms were both abundant and reciprocal, and also included; pornography, autobiography, illustration and photography.

Mollie Clarke is a TECHNE PhD candidate at the University of Roehampton. Her thesis entitled; 'Female Cross Dressing, Genre, and Popular Literary Forms from 1840 to 1900', considers the extent to which 'performativity', evidenced by real life female-to-male cross-dressers, was also underpinned by a generic 'performativity': a porosity of boundaries both within and around popular forms.

Establishing a Successful Career: G. W. M. Reynolds and the *Paris Advertiser*
Jennifer Conary, Ph.D.
DePaul University

The period from October 1835 to July 1836 proved to be an eventful one in the establishment of the career of George W. M. Reynolds. Within just three months' time, Reynolds published his first novel, *The Youthful Imposter*; served as a founding editor of a new journal, the *Paris Literary Gazette*; and took over as proprietor and editor of a new series of an established weekly paper, the *Paris Advertiser*, to which he also contributed the majority of content. In this paper, I will show how Reynolds's work on the *Paris Advertiser* illustrates the formation of the aesthetic and political concerns that would come to define his later editorial work and that would be responsible for his remarkable success. While the *Paris Literary Gazette* positioned itself as a much-needed competitor to Galignani's long-standing monopoly on publications for the English-speaking community in Paris, promising readers original content and the latest news from the London literary scene, it nonetheless reproduced the model of simply providing reviews of books published in English, with only a handful of original essays (most by Thackeray) and translations of French fiction. All political content was farmed out to its sister publication, the *London and Paris Courier*, which Reynolds was originally slated to co-edit before he broke with the proprietors over financial matters. When Reynolds took over the *Paris Advertiser* and was given creative control, he provided his readers with the kind of original reviews touted by the *Gazette*, in addition to original fiction (most of it his own, including the first few installments of his first serialized novel), and political essays. Through the *Paris Advertiser*, Reynolds discovered the recipe for blending cultural and political instruction with engaging and entertaining fiction that was central to his later success.

Jennifer Conary is an Associate Professor of English at DePaul University in Chicago. She has published articles on novels by Benjamin Disraeli, Charles Dickens, Mary Elizabeth Braddon, and George Gissing. Her current research focuses on the early career of G. W. M. Reynolds and the relationship between politics and plagiarism in Victorian fiction.

RSVP 2019 Conference Proposal:
Blackwood's Edinburgh Magazine, Charlotte Brontë, and the Genre Hierarchies of Fiction

Charlotte Brontë, as an author who never serialized her work, may seem an odd choice for a paper at a periodicals conference. However, I want to look at how the critical conversations in *Blackwood's Edinburgh Magazine* during Charlotte Brontë's formative years helped shape Charlotte Brontë's first two novels. In the Preface to *The Professor*, published posthumously but written prior to *Jane Eyre*, Charlotte outlines her artistic credo thus:

I had [...] come to prefer what was plain and homely. At the same time I had adopted a set of principles on the subject of incident, &c., such as would be generally approved in theory, but the result of which, when carried out into practice, often procures for an author more surprise than pleasure.

To this end, she resolves to eschew larger-than-life characters or outlandish plot developments in favor of giving her protagonist “a mixed and moderate cup of enjoyment” only to “find that publishers in general scarcely approved of this system but would have liked something more imaginative and poetical—something more consonant with a highly wrought fancy, with a taste for pathos, with sentiments more tender, elevated, unworldly.” I wish to investigate this claim of Charlotte's in more detail, paying particular attention to the critical conversations—and reviews—ongoing at the time in the periodical with which Charlotte and her family were most familiar.

Charlotte and her sisters, all first published at the beginning of the Victorian period anticipate the mid-Victorian privileging of realism over other genres of fiction. Charlotte, as the most prolific and longest-lived of the three, grappled hardest with notions of critical and readerly expectation, and I think a look at the *Blackwood's* numbers she would have read and which

discuss her own work would shed light on—and complicate—the conversation *about* reading and its attendant duties and pleasures, in which authors, magazine editors, critics, and readers were all participating and wherein editors had significant power.

Biographical Statement

Samantha Crain is a third-year PhD candidate at the University of Minnesota in Minneapolis. Her dissertation-in-progress is on the Victorian novel and its connections to fairy legends and its ever-changing relationship with realism.

Her other research interests include the Satanic Romantics—particularly Byron—and medieval literature. Her first article, “Little Father Time: Hardy’s Changeling Child and the Limits of the Natural,” is forthcoming in the Spring 2019 issue of *The Hardy Journal*.

Working for the Man: Martineau's Forgotten Contribution to *Household Words*

Harriet Martineau's "The Sickness and Health of the People of Bleaburn," her first contribution to Dickens's *Household Words* has received almost no critical discussion. Based upon the heroism of a young American woman during an early nineteenth-century epidemic in rural Yorkshire, however, this historically-based four-part narrative offers us considerable insight into Martineau's positioning in the mid-century press, her commitment to a transatlantic community of liberal activism, and her efforts to advance women's role in shaping the public sphere. At the same time, Dickens's muted response to the narrative and his handling of its placement in the magazine are predictive not only of the dispute that later terminated his later working relationship with Martineau but speak more broadly to his difficulties with other women contributors to the magazine who did not comply readily with his expectations. Shedding further light upon both author and editor, finally, the after-life of the narrative in terms of the heroine's real-life daughter's reaction to her mother's public naming in the text and its subsequent publishing history in the United States indicates how, while this first collaboration at *Household Words* has largely eluded critical attention, it offers a telling preview of the differences between Martineau and Dickens that would emerge so cataclysmically in their attacks upon one another between December and January of 1855 and 1856.

Iain Crawford teaches in the English department at the University of Delaware where he also serves as Faculty Director of Undergraduate Research. He has presented his work on Dickens and Martineau at several recent RSVP meetings; his paper this year is taken from his current book project, *Contested Liberalisms: Martineau, Dickens and the Victorian Press*, which is forthcoming from Edinburgh University Press in January 2020.

In their mottos and statements of intent, many nineteenth-century periodicals took on the responsibility to instruct and amuse their readers. Nowhere was this dual function clearer than on the pages of asylum periodicals. From the 1830s onwards several British and American asylums launched their own magazines, written and sometimes entirely published by patients. These endeavours were driven by the conviction that producing and consuming texts promoted healing by amusing and occupying the troubled readers, contributors and printers and guiding them back to 'sane' behaviours and patterns of thought. While work and recreation were often employed with therapeutic purposes in asylums, periodical publishing was a unique practice that united entertainment with the instructional value of mental and manual labour. It also interrupted the monotony and boredom of the daily life in the institution.

Occasionally, the work at the printing press became more than a pastime. The Scottish merchant John Reid Adam learned how to print during the first of many stays in mental institutions. He used the skill to launch the first Scottish asylum periodical, find employment in a printshop when he was discharged, and publish his writing in asylum periodicals and his own collections of poetry. Focusing on Adam's life and writings, this paper will highlight the role of periodical publishing in the institutional regimen of occupation and amusement. In doing so, it will explore the ways in which Victorian ideas about work and recreation influenced the production of asylum periodicals and were promoted, modified and/or contested on their pages.

Mila is a first year PhD student at the University of Strathclyde supervised by Prof Kirstie Blair and Prof Matt Smith. She holds a Master of Science in Book History and Material Culture from the University of Edinburgh. Her AHRC funded doctoral project adopts a book-historical approach to trace the origins, production and dissemination of periodicals published in nineteenth-century asylums and to examine the use of letterpress printing as therapy in Scotland and abroad.

Duty or Pleasure? Press coverage of the visits of her majesty, Queen Victoria, to the continent

On the day this conference starts, Queen Victoria was two months old -- two hundred years ago. She was born as the result of intelligent scheming by the widowed Prince Leopold, her uncle and stand-in father after the death of her biological father Prince Edward of Kent. Leopold, however, became the first king of Belgium in 1831 thus leaving the young Victoria entirely fatherless. The many letters exchanged between the two reveal a wonderfully intimate relationship between uncle and niece which was continued in written words after they were physically separated by fate. But Victoria continued to see her uncle during visits to the small country across the channel over the years. After her marriage to her cousin Albert the links with the continent grew stronger still and when the couple's children were married to royalty all over Europe they had created their own family network and another reason to visit the countries where their children now reigned.

This paper wants to look at the way in which the contemporary press followed the young princess and later the queen on her travels first to Belgium and then to the rest of the continent to meet family and other royalty. It wants to uncover the role the queen played in popularizing travel by means of ferries and trains, it will touch upon the queen's clever use of these meetings to forward state business and thus combine pleasure and duty and it will, hopefully, present another picture of a queen through the eyes of her contemporaries and her own.

MARYSA DEMOOR, is senior full Professor of English Literature at Ghent University. She is the author of *Their Fair Share: Women, Power and Criticism in the Athenaeum, from Millicent Garrett Fawcett to Katherine Mansfield, 1870–1920* (2000) and the editor of *Marketing the Author: Authorial Personae, Narrative Selves and Self-Fashioning, 1880–1930* (2004). With Laurel Brake, she edited *The Lure of Illustration in the Nineteenth Century: Picture and Press* (2009) and the *Dictionary of Nineteenth-Century Journalism* (2009). Forthcoming is the *Cambridge Handbook of Literary Authorship* which she co-edited with Berensmeyer and Buelens (2019). Her current research focuses on the cross-cultural history of the Low Countries and Britain during the long nineteenth century.

The Work of Reading in the *Monthly Packet*
Anne DeWitt
Proposal for 2019 RSVP Conference

When Charlotte Yonge's *Monthly Packet* began publishing in 1851, its "introductory letter" characterized the magazine as a "companion in times of recreation." Though the *Packet* thus presented itself as leisure reading, it undertook significant work to shape its readers, as scholarship by Kristine Moruzi, Susan Walton, and others has shown. This paper focuses on the *Packet's* work on its audience's responses to fiction. My case study is *John Inglesant* (1881), a novel by J. H. Shorthouse about the religious and spiritual adventures of a seventeenth-century Cavalier. References to and discussion of *John Inglesant* appear frequently in the *Packet*; this initially seems unsurprising given the apparent congruity between the novel's High Anglicanism and the periodical's, but a closer look reveals more complexity. Many of the references come from readers' contributions, which by the 1880s made up a significant portion of the *Packet* in the form of short format responses to questions posed by the editors, longer essays, and correspondence. These references reveal significant enthusiasm for the novel among the magazine's readers, but Yonge and Christabel Coleridge (her co-editor and successor) tried to moderate this enthusiasm; in particular, Yonge's column "A Conversation on Books" used dialogues to stress the novel's difficulty and to criticize the aesthetic dimensions of its spirituality, advancing instead a "steady and quiet" religion of selflessness. But Shorthouse's novel seems to have remained a favorite of the *Packet's* audience, indicating the autonomy of the periodical's readers in the face of editorial work to shape them.

Anne DeWitt is a Clinical Associate Professor at the Gallatin School of Individualized Study, New York University. She is the author of *Moral Authority, Men of Science, and the Victorian Novel*, and is currently working on a study of the religious novel in the 1880s; a portion of this work was published in *Victorian Periodicals Review*, and another is forthcoming in *Women, Periodicals and Print Culture in Britain*, edited by Alexis Easley, Clare Gill, and Beth Rodgers (expected 2019). A member of the RSVP board, she looks forward to returning to the conference after a year's hiatus from the society for personal reasons.

Serious Pleasure: Matthew James Higgins and Journalistic Plasticity

Fionnuala Dillane, University College Dublin (email: Fionnuala.dillane@ucd.ie)

Matthew James Higgins (1810-68), a prolific journalist with a 20-year career in the mid-century press is an example of a very particular and understudied type of journalist: the amusing entertainer-cum-hard-edged social critic. Work/leisure, serious critique/titillating pleasure dichotomies are radically unsettled, I suggest, in a consideration of the type of journalism produced by Higgins. He worked across multiple periodical press genres (including the gossip column, the short essay, the letter-to-the editor, and the tit-bit) writing through a range of popular pseudonyms, including Jacob Omnium, Civilian, Paterfamilias, West Londoner, Belgravian Mother, Mother of Six, and John Barleycorn, producing speaking positions from a variety of gendered and class perspectives. The pseudonym/genre matrix was further complicated by the diverse and differentiated publication environments in which he operated e.g. *The Times*, *Cornhill*, *Edinburgh Review*, *Pall Mall Gazette*.

This paper will propose that this shape-shifting and boundary-challenging journalism can be explicated by drawing on the concept of plasticity, understood in the biological context as the ability of an organism to adapt in response to encountering different habitats. It will argue in particular that Higgins emerges as an exemplar of tit-bit journalism, a loose, transgressive mode that is generally accepted as emerging in the 1880s (see Brake and Demoor, eds, *Dictionary of Nineteenth Century Journalism*, p.630). In a further rupture, we see this entertainment mode with its social edge featuring in publications conceived of as oriented towards a more apparently high-brow readership than, for instance the popular mass audiences that were the targets of George Newnes's penny paper *Tit-Bits* (1881-1984). This paper will demonstrate through the example of Higgins's work that the permeability of the work/leisure binary further erodes the shaky concept of high/low brow publications.

Biography

Fionnuala Dillane is Senior Lecturer in Nineteenth-Century Literature at the School of English, Drama and Film, and Associate Dean for Arts and Humanities, University College Dublin. She researches and publishes in the fields of Victorian print cultures, memory studies, and gender. Her publications include *Before George Eliot: Marian Evans and the Periodical Press* (Cambridge University Press, 2013), joint winner of the Colby Prize for 2014; *The Body in Pain in Irish Literature and Culture* (Palgrave, 2016), co-edited with Naomi McAreavey and Emilie Pine; and *Ireland, Slavery, Anti-Slavery, Empire* (Routledge, 2018), co-edited with Maria Stuart and Fionnghuala Sweeney.

Michelle Elleray
Abstract for RSVP 2019

“Air-mapping Gaskell’s *North and South* through *Household Words*:
or, How Wind Works”

Juxtaposing John Capper’s “Air Maps” with Elizabeth Gaskell’s *North and South*, both published in *Household Words*, I use the periodical to address the ecocritical interests of recent Victorian Studies scholarship. Gaskell’s *North and South* introduces us to Milton through a “lead-coloured cloud” that we recognize as smog rather than rain, and “air [that] had the faint taste and smell of smoke.” I take the concern with air quality and extend it to the repeated off-hand references in the novel to wind, which we might think of as air + energy. Wind is of interest since just prior to the serialization of Gaskell’s novel, *Household Words* had published Capper’s summary of recent work in charting “the great wind-roads of this earth.” Like Gaskell, Capper plays on references to north and south, initially quoting Ecclesiastes 1:6 (“The wind goeth towards the south, and turneth about unto the north: it whirleth about continually, and the wind returneth again according to his circuits”) in order to then relate how “minute infusoria and organisms” from South America are carried via a “system of atmospheric currents” into the Northern Hemisphere, where they fall as “rain-dust.” The capacity of wind to carry organic matter from the Southern Hemisphere to the Northern, suggests also that the anthropogenic particulates polluting the northern town of Milton are a concern of southern Helstone—that if North and South position themselves as distinct cultural entities in the Two Nations novel, air and wind pay no attention to such divisions.

Michelle Elleray teaches Victorian Literature at the University of Guelph, Canada. She has published on queer film, settler literature, and Victorian literature of empire with a focus on the South Pacific. Her forthcoming book, *Empire, Missionary Culture, and the Boys' Adventure Novel: Coral Islands and the Victorians*, will be published by Routledge this year.

In the nineteenth century periodicals, authorship was complex. Several authors used pen names, and many texts were published without any registered authority.

In my presentation, I wish to talk about how authorship was viewed in the first half of the nineteenth century. In my research, I mainly focus on literary journals that were published in the Austro-Hungarian Monarchy, but I want to compare these periodicals with other Victorian literary papers from the same era. This way, similarities and differences regarding authority in various regions can be viewed.

The editors of these periodicals had a complicated job. They had to read and sort the works sent in, make notes and/or changes, consider the preferences of the public and write some parts of the paper themselves. They rarely wrote their own name under the segments written by them. Sometimes it was implicit that it was the editors' work – like the news segment or the open correspondence. Although the works of an unnamed author could likely be the editors', this wasn't always the case. So, I raise the question: why were texts without author-names frequent, and how was the work of the editor significant in this matter?

The other issue that I want to address is the pseudo-names of this period. Some authors used them to hide their identity, others as a literary game. Some used different names for different literary genres. Some pen names' owners were widely recognised, others were not. I wish to explore these different uses.

My name is Júlia Fazekas, I live in Budapest, Hungary. I am currently a PhD student in Eötvös Loránd University's Doctoral School of Literary Studies, I participate in the Hungarian and European Enlightenment Doctoral Programme. I have a Master's Degree in Literary and Cultural Criticism, I specialized in Classical Hungarian Literature and Comparative Literary and Cultural Studies. In my thesis, I research literary journals of the nineteenth century, especially of the Hungarian reform era.

ABSTRACT - DR NICHOLAS FOGGO

Leisure and Innovative Journalism in Liverpool's Newspaper Press

In the nineteenth century, Liverpool styled itself 'Second City of Empire' and could boast the most extensive newspaper press in England outside London. Increases in literacy and migration from the rest of the United Kingdom provided the readers to support the growing number of titles, with each new addition seeking to secure its place in the market by appealing to a different sector of a very diverse population. This diversity embraced politics, religion, ethnicity and economic status. Fierce competition for circulation led to innovative journalism on a scale probably not seen in any other provincial press.

Newspapers looked beyond the boundaries of Liverpool and provided coverage of national, international, local and commercial news for a regional readership. Individual titles sought to widen their appeal through regular columns or series of feature articles on all manner of subjects, many of which can be grouped under the general heading of leisure. While the relative lack of literature produced in Liverpool perhaps reflected the town's devotion to commerce, much literary ability is to be found in journalism. Amongst the leisure activities catered for from an early date are chess, gardening and serialised fiction. Towards the end of the century, football and sports journalism showed great imagination.

There is an obvious risk of overstating Liverpool's contribution to innovative journalism, given that comparatively little research has been carried out into the print ecology of other provincial towns. However, there is sufficient evidence to suggest that Liverpool's exceptional social diversity provided the stimulus for a high degree of innovation.

BIOGRAPHICAL STATEMENT

Dr Nicholas Foggo is an Honorary Fellow in the Department of History at the University of Liverpool. His doctoral thesis examined the political actions of early Victorian Reformers and Radicals. He currently leads a collaborative project (*Liverpool Newspaper Heritage*) documenting Liverpool's contribution to newspaper production and journalism. 'Fact vs. Fiction: The Early Years of the Liverpool Constabulary Force in Contemporary Literature' was published in *Transactions of the Historic Society of Lancashire and Cheshire* in 2018.

**Edith J. Simcox's Support of Working Women Not Only in Their Work-places But During
Their Leisure-time As Depicted in the Periodical Press
Constance M. Fulmer**

Edith J. Simcox (1844-1901) was an avid supporter of working women. She and Mary Hamilton started a shirtmaking cooperative to provide suitable working conditions for women from 1875 to 1884. Beginning in 1874, with Emma Smith Paterson, Simcox encouraged women workers to establish trade unions for women, and she and Mrs. Patterson served as delegates to the International Trade Union Congress on at least eight occasions. Simcox also supported Mrs. Patterson in founding the Women's Protective and Provident League and in publishing the *Women's Union Journal*. The offices of the Protective and Provident League became the focal point of their efforts to provide leisure-time activities for the working women. The offices served as the reading room for a circulating library. Benefactors organized excursions, entertainments, and even membership in a swimming club. And of particular interest is the fact that accommodations were provided for the working women at a large furnished house in Brighton during the summers. Simcox describes these efforts in the *Fortnightly Review*, *Fraser's Magazine*, *Longman's Magazine*, and *Nineteenth Century* and in lesser known periodicals such as the *Women's Union Journal* and *The Women's Industrial News*. My focus in the paper will be on the genuine concern for the personal welfare of the working women which is demonstrated in these attempts not only to provide remuneration for them and to improve their circumstances in the work-place but also to enrich their lives, to improve their minds, and to provide enjoyment and relaxation during their hours of leisure.

Constance M. Fulmer is a Professor of Victorian Literature and holds the Blanche E. Seaver Chair in English Literature at Seaver College, Pepperdine University in Malibu, California. She is working on a biography of Edith J. Simcox, and with Margaret E. Barfield, edited *A Monument to the Memory of George Eliot: Edith J. Simcox's Autobiography of a Shirtmaker* (Garland, 1998). Routledge has recently released her book entitled *George Eliot's Moral Aesthetic: Compelling Contradictions*, 2019.

'Heritage Made Digital': The Work and Pleasure of Creating and Curating a New Digital Collection of Nineteenth Century Newspapers at the British Library

While there are now numerous digital archives of nineteenth century newspapers and periodicals, and a vast array of titles that are available digitally, we are still just beginning to scratch the surface of the Victorian press. There are large gaps in our digital archives, and many digital collections reinforce the pre-existing bias towards research into the 'canon'. Furthermore, the decision-making and curatorial processes behind digital collections are often hidden or opaque, meaning that researchers may not have a full understanding of the collection that they are presented with.

The British Library's 'Heritage Made Digital: Newspapers' project is digitising a small collection of nineteenth century newspapers, with a particular focus on items that are in a poor or unfit condition. As part of the project we hope to fill in a small part of the gap in the archive, and also to engage with the problems and challenges of digital collections curation. By being as transparent in our decision making as possible, and by talking about the challenges we have face, we hope to give our users a clear understanding of how the collection was created, and to provide insights, advice and lessons learned for future digitisation projects.

This paper will discuss some of the early progress we have made on the project, and also the problems and challenges we have already faced. It will explore the relationship between physical and the digital objects, and question how far one should represent the other. It will illustrate the often conflicting demands of collection preservation and research need, and the benefits and pitfalls of working with commercial partners, and discuss how these all have to be balanced. Finally it will ask what a perfect digital archive looks like, and question how close real collections can get to that ideal.

Biographical Statement

Beth Gaskell is Curator of Newspaper Digitisation at the British Library, working on the 'Heritage Made Digital: Newspapers' project. She has previously worked at wide range of libraries and cultural institutions, including the Royal Astronomical Society, the National Army Museum, and the Institute of Commonwealth Studies.

Beth is also currently finishing her PhD research at the University of Greenwich, investigating 19th century military periodicals, and the relationship between the military and the media.

Chat and Spark: Rediscovering Bohemian Print

Leisure and Pleasure won out over Work and Duty in the fly-by-night editorial cultures of London's nascent Bohemian networks of the late 1840s. William North's *Spark* and George Augustus Sala's *Chat* were illustrated halfpenny broadsheets providing comic chronicles of the soap operas of St Stephen's, Fleet Street, the West End, and Clubland. William McConnell's image of Sala squatting at the disused Exeter Arcade, issuing copies of *Chat* across the counter and sleeping underneath it with back copies for a pillow, is corroborated by contemporary witnesses. North was seen scribbling his copy in a Strand eating-house, with the dinner payment contingent on the delivery of his manuscript. The devil-may-care spirit which animated these young writers permeated the pages of their periodicals, forming part of a Bohemian print culture whose permissive atmosphere fostered innovations that transformed comic publishing and graphic journalism. These ephemeral publications were long thought to have been lost but copies of both have been discovered in the John Johnson Collection and the uncatalogued recesses of the British Library. This paper will review two long-forgotten publications. *Chat* and *Spark* find Sala and North at the outset of their literary careers: one would end in widespread acclaim, the other in suicide in a Broadway hotel. Firing their arrows from the fringes of Fleet Street, these enterprising freelancers possessed unrivalled license to experiment and explore. Comprising sardonic verse, semi-pornographic illustrations, philosophical treatises, and burlesque commentary, the texts illuminate a shady world of 'fast' subcultures, carnal pleasures, and cavalier Bohemian periodical publishing.

James Gatheral, University of Brighton, RSVP 2019

James is a PhD student at the University of Brighton, writing about self-proclaimed Bohemian literary groups in mid-nineteenth century London, New York, and Melbourne. He studied a BA in History at the University of Essex, and returned there for a Master's programme after spending three years living and working in Barcelona and London. His MA dissertation focused on the life and work of the journalist Robert Brough: 'A Radical Bohemian on Grub Street'.

Defining the “Lady Doctor” in the *Scotsman*

On November 18, 1870, several hundred men gathered near Surgeon’s Hall at the University of Edinburgh, hoping to prevent Britain’s first female medical students, a group now known as the “Edinburgh Seven,” from taking an anatomy exam. As the women approached the angry mob, they were pelted with mud and harassed by the popular accusation that their medical work was merely a screen for their real work as prostitutes. Not surprisingly, in their attempt to join one of the world’s most misogynistic professions, the Edinburgh Seven encountered resistance on many fronts. The Surgeon’s Hall Riot and its aftermath ignited a long series of debates in the British press, where medical students and professionals participated in conversations that shaped public opinion. As a popular liberal publication, the *Scotsman* of the 1870s consistently supported the women students, not only by tirelessly covering the five-year “Battle at Edinburgh,” as one female student called it, but by providing the women with a sympathetic platform from which they were able to share carefully constructed arguments about the need for women doctors whose work would “save modest women’s lives” and create new scientific knowledge. Over time, these lively discussions generated significant public backlash against the medical community for its treatment of the Edinburgh Seven, while simultaneously providing the women with a public platform from which they were able to negotiate and define the potentialities and limitations of the new “lady doctor.”

Short Biographical Statement

Sarah Ghasedi is a Ph.D. candidate in English at the University of Washington, where she studies Victorian literature and culture. Before beginning the doctoral program at UW, Sarah earned a B.S. in Environmental Science from Oregon State University. Sarah's research centers on representations of medical women in late nineteenth-century periodicals, newspapers, and novels.

**‘The word “Holiday” is written in a dead language’¹:
travel and brain overwork in British periodicals, c. 1860-1910**

In July 1862 Edward Bulwer Lytton wrote in *Blackwood’s Edinburgh Magazine* that ‘In the high-wrought state of civilisation at which we are arrived, few complaints are more common than that of a brain overworked.’² Charles Darwin lamented, ‘I cannot be idle, much as I wish it, and am never comfortable except when at work’, but recovered somewhat at a spa in Malvern.³ Rest and relaxation had long been prescribed as the primary cure for nervous fatigue, which in 1869 the American neurologist George Beard later termed ‘neurasthenia’ or ‘nervous exhaustion’. However, as Bulwer Lytton observes, ‘repose is not always possible. The patient cannot stop in the midst of his career – in the thick of his schemes [...]’ Nonetheless, the pages of periodicals in this period detail a great number of cases to do so.

This paper investigates how and why, as neurasthenic diagnoses became widespread, two gifted men of science are unable to enjoy holiday rest. In the first monthly part of Wilkie Collins’s *Heart and Science* (*Belgravia*, August 1882), a young doctor, Ovid Vere, reluctantly plans a trip to the Mediterranean ‘to give the brain which he had cruelly wearied some rest.’⁴ In *The Strand*, two of Conan Doyle’s Sherlock Holmes adventures begin with Watson taking the detective out of London to recuperate from strenuous case work: ‘The Reigate Squire’ (1894) and ‘The Devil’s Foot’ (1910).

¹ Charles Darwin, letter to J. D. Hooker, 4 Feb. 1861, Darwin Correspondence Project, no. 3057.

² Edward Bulwer Lytton, *Caxtonia: A series of Essays on Life, Literature, and Manners*, Part IV, No. 9: ‘Hints on Mental Culture’, *Blackwood’s Edinburgh Magazine*, vol. 92 (561), July 1862, p. 40.

³ Darwin, letter to Hooker.

⁴ Wilkie Collins, *Heart and Science*, Part I, *Belgravia*, August 1882).

Dr Helen Goodman is a Postdoctoral Research Assistant at Bath Spa University, specialising in nineteenth-century literature, gender, and mental and physical health. She previously taught at Royal Holloway (University of London, where she completed her PhD on insanity and masculinity in Victorian literature and culture), NYU, and Oxford. Helen's publications include studies of male patients in London's lunatic asylums, monomania and domestic abuse in Victorian literature and culture, and imperialist hero-worship in Haggard's adventure fiction.

“Literature is the poorest and least satisfactory of all professions”: Defining *The Author* in the periodical press

In 1890 Walter Besant founded *The Author*, a periodical devoted to the work of the Society of Authors: ‘the organ of literary men and women of all kinds’. The periodical, upon its launch, announced itself to be ‘the one paper which w[ould] fully review, discuss and ventilate all questions connected with the profession of literature in all its branches.’

This paper analyses the production of the figure of the professional writer through the establishment of *The Author* periodical as part of a larger project entitled *Work and the Nineteenth-Century Press: Living Work for Living People*. This volume looks at the representation of work and attitudes to it as they were represented in the nineteenth-century British press.

While there has been attention paid to Victorian science and medical journals for some decades, periodicals such as *The Author* have not received as much attention, despite their clear implications for literary and publishing history. In recovering the first decade of *The Author*’s contribution to the development of the figure of the professional writer this paper considers the foundational work undertaken by Besant and others ‘to promote recognition of the fact [...] that literary property is a real thing as property in every other kind of business’. In doing so it addresses questions about how the figure of the writer came to be established as a profession, often in opposition to attempts by the publishing industry to prevent the periodical, and Society of Authors, from gaining power as a vehicle for advice and professional development.

Helena Goodwyn is a Lecturer in Literature at the University of St Andrews. Her work has appeared in the *THE*, *Journal of Victorian Culture* and *Victorian Periodicals Review*. Her forthcoming book *The Americanization of W. T. Stead* will be published with Edinburgh University Press.

Lockpicking: Breaching Categories in the Study of Multi-Field Periodicals

Ann M. Hale
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The periodical press is inherently multidisciplinary, However, Stamp Duty ‘class’ categories, such as trade and professional periodicals, obfuscate disciplinary intersections and interactions in the press. Multi-field periodicals involving two or more disciplines are often marginalised, oversimplified, or erased by traditional disciplinary categories. Andrew King points out that classes have been defined and applied in arguable and arbitrary ways.¹ Categories like law and medicine suggest coherence and cohesion; yet, Victorian disciplines and discourses were never consistently compartmentalised. Like locks, categories protect, preserve, delineate value, and keep people out. In this presentation, lockpicking and locksport serve as metaphors for testing and breaching disciplinary categories in multi-field periodicals. I propose a methodology that consciously explores disciplines in tandem, just as picks and tensioners are used to identify and exploit a lock’s mechanism. Examples from medico-legal, popular legal, and business periodicals illustrate how disciplinary affiliations and assumptions neglect atypical or non-affiliated publications, content, and readerships.

¹ Andrew King, “‘Class’ Publications,” in *Dictionary of Nineteenth-Century Journalism*, ed. Laurel Brake, and Marysa Demoor (Gent and London: Academia Press and British Library, 2009), 126.

BIO

Ann M. Hale
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Ann M. Hale is a PhD candidate at the University of Greenwich. Her research focuses on the intersections between law and the nineteenth-century periodical press. Her 2014 Rosemary VanArsdel Prize-winning essay, “W.T. Stead and Participatory Reader Networks,” appeared in the Spring 2015 issue of *Victorian Periodicals Review*. Her article on invisible labour in the *Strand Magazine* and its digital iterations, co-authored with Shannon R. Smith, was published in the Winter 2016 issue of *Victorian Periodicals Review*.

Victorian Serious Leisure: Natural History in Provincial Britain

Often promoted as a respectable leisure activity accessible to all, natural history enlisted some tens of thousands of provincial votaries in Victorian Britain. "Field club movement", as it was dubbed, produced some hundreds of individual periodical titles published by provincial natural history societies and field clubs whose number is estimated to be around a thousand. Probably the most important criticism these societies received was related to their usefulness to science. Such utilitarian attacks might explain their efforts to fashion themselves as serious scientific institutions and not just picnic gatherings. This was manifest in the dull and dry tone in the publications of most of the societies. Although this holds true for the majority of the publishing provincial scientific societies, some of them were confident enough to describe their activities in, what may be called, a humorous tone. In this paper, I look into the ways in which the activities and work of midland natural history societies and field clubs were described in a variety of media including their own journals. After looking into their description of some of the activities common to all of them such as the accounts of ramblings and conversaciones, I will focus on one specific Hereford Club, Woolhope Naturalists' Field Club. Ingenious as they were, these Hereford naturalists invented a new activity and wittily called it "foray among funguses". "Fungus foray" aimed at educating the public on edible fungi and at promoting the study of mycology in Britain found its place in the periodicals in the form both of text and image.

Ali Hatapçı

My PhD project, started in September 2016, is entitled “Social and Intellectual Organisation of Science in Provincial Britain: Natural History Societies in the Victorian Midlands”. I explore the ways in which the changes in leisure and self-improvement movement, the decline of the amateur tradition, and degradation of natural history influenced the midland communities of science. To this end, I employ prosopography of the active members and a spatial analysis of the sites of natural history in Victorian midlands, as well as content analysis of the publications.

“Work/Play in the Classroom: Teaching Periodicals through Collaborative Course Design”

Victorian periodicals were inherently collaborative; the roles of the editors, typesetters, authors, and readers were symbiotic necessities. Each individual element of a periodical was also collaborative – from the content of a single page, to the ways in which that page fit into the entire issue, and likewise, how that issue fit into the overall identity of a periodical. Ideally, a classroom is an equally collaborative space. In this paper, we discuss how we designed a lower-division literature course, “What the Dickens: Celebrity and Authorship in the Victorian Age,” which emphasizes the centrality of collaboration to Victorian periodicals through the figure of Dickens. Though our course uses Dickens as a central figure, our approach, rather than simply biographical, highlights the professional relationships cultivated by Dickens through his work as a writer and editor of *Household Words* and *All the Year Round*.

Collaboration as a central tenant of this syllabus begins at the level of course design, where we model cooperation through co-teaching and students experience it through the assignments. Likewise, the dynamics of the course reflect this relationality as students interact with and create texts, working in collaboration with not only primary materials, but also with each other and with us, the instructors, as editors – curators rather than authoritarians. Our paper demonstrates how collaborative course design can provide greater insight into the work of making periodicals and also the pleasure of collaboration for both writers and readers, teachers and students.

Kaylee Henderson and Sofia Prado Huggins are currently pursuing doctoral degrees at Texas Christian University, where both have served as the Addie Levy Research Associate to Dr. Linda K. Hughes. Kaylee's research interests include nineteenth-century transatlantic women's networks and multi-genre political writing. Sofia's research applies geographic theory to anti-slavery periodicals, analyzing how these periodicals created racialized and gendered space around the globe.

Appropriating Eatanswill: *Pickwick*, the Periodical Press and 1830s Electoral Reform

Throughout the nineteenth century, reprinted fiction extracts constituted a significant portion of a newspaper's content. A crucial element of the 'work' involved in composing each issue, these extracts were selected with great care and positioned to chime with their surrounding material in very specific—and often political—ways. Despite his reputation for pouncing on piracies and copyright flag-flying, Charles Dickens's works were not exempt from this treatment. From the 1830s onwards, thousands of excerpts from *The Pickwick Papers* were appropriated to serve the purposes of scores of newspapers: from acting as filler material to making strategic political statements, these extracts have a wealth of stories to tell. This paper will trace the appropriation of a single scene in the August 1836 number of *Pickwick* during the month of its initial publication: the Eatanswill Election. It will demonstrate how the highly comic *Pickwick* was made to serve a more seriously political function on the pages of the newspapers, in a month when parliamentary debates about electoral corruption were raging and Dickens's episode would have felt urgently topical. Where the most recent book-length study into extracting—Casie LeGette's *Re-reading Romanticism*, (2017)—focusses on editors recycling old texts decades after their initial publication to respond to new political issues, I will demonstrate that, in *Pickwick*'s case, the piecemeal publication timetable of the serial form also lent itself to a more immediate culture of appropriation, in which editors, alert to literary trends and political topicalities, excerpted sections of the serial as quickly as Dickens was penning them.

Katie Holdway, Bio:

Katie Holdway is a PhD researcher at the University of Southampton specialising in the long-nineteenth century. Her project, funded by the Wolfson Foundation, is entitled 'The Politics of Piracy: Adapting and Appropriating the Early Writings of Charles Dickens, 1834-1847'. Katie has also written theses on George Gissing's 1880s novels and the British Della Cruscan coterie. She is the inaugural Deputy Editor of the open access nineteenth-century research journal, *Romance, Revolution & Reform (RRR)*.

Collaboration in the Digital Era

This paper draws on our work in developing the *Periodical Poetry Index* to examine how the digital research environment facilitates new kinds of research and collaboration. Our project was inspired by Linda Hughes's "What the *Wellesley Index* Left Out: Why Poetry Matters to Periodical Studies," which argued that the *Wellesley*'s misrepresentation of the contents of Victorian periodicals had caused scholars to overlook poetry's importance. By collecting information about the poems that the *Wellesley* left out, the *Periodical Poetry Index* helps restore periodical poetry to scholarly view.

Our collaboration was made possible by the advent of open access, mass digital archives including the Internet Archive, the Google Library Project, and the Hathi Trust Digital Library. Although the access provided by digital archives has often been lauded, their role in facilitating new kinds of collaboration has rarely been explored. As scholars at non-elite institutions, we would not otherwise be able to examine the pages of periodicals together to share and develop research insights.

In "Archive Fever: A Freudian Impression," Jacques Derrida imagines a counterfactual history of how psychoanalysis would have developed had Freud and his contemporaries had access to email, asking "in what way has the whole of this field been determined by a state of the technology of communication and of archivization?" (17). We have sometimes wondered whether Walter Houghton would have included poetry in the *Wellesley Index*, had he our access to digital archives and algorithmic search technologies that today allow us to research reprinted texts and identify the authors of unsigned verse. This paper examines the digital resources and computational tools we use in order to theorize how the methods and scope of collaborative periodicals research have been transformed in the digital era.

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Hughes, Linda. "What the *Wellesley Index* Left Out: Why Poetry Matters to Periodical Studies." *Victorian Periodicals Review* 40.2 (2007): 91-125.

Natalie M. Houston is an Associate Professor of English at the University of Massachusetts Lowell, where she teaches digital humanities and literary theory. Her research uses computational methods to explore the cultural function of poetry within Victorian print culture. Her research on Victorian poetry and print culture has appeared in journals such as *Victorian Studies*, *Victorian Poetry*, and the *Yale Journal of Criticism*. She is a Co-Director of the *Periodical Poetry Index*.

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Re-creating as Recreating: Aesthetic Authority and the Victorian Scrapbook

This paper examines Victorian scrapbooking as an activity that mimics periodical curation, demonstrating that the periodical itself is particularly vulnerable to private, recreational cooptation. Building upon Ellen Gruber Garvey's work on mid-nineteenth-century American scrapbooks, this paper furthers Garvey's claim that the activity of private curation and circulation lays claim to the authority of author and editor, but I move beyond cutting and pasting to consider a wide range of scrapbookers' manipulation of their sources texts and their pages. And in the mid-century Victorian scrapbook, I also consider how leisure and labor simultaneously work together and against each other in scrapbooks' claims to editorial authority.

First, by cataloging a number of distinct scrapbook techniques from the Sir Harry Page Collection of the Manchester Metropolitan University Library, I distinguish the ways in which these various kinds of textual manipulation signal the interest of the scrapbooker. Then, as a case study of the techniques of private curation, I read the Manchester scrapbook models next to the three extant scrapbooks of the Manley Hopkins' children: Arthur, Gerard, Everard, and Kate. I trace these scrapbooking habits into Arthur and Gerard's adult periodical publications, close reading them into Arthur's illustrations in *The Graphic*, *Punch*, and *The Illustrated London News* and Gerard's Shakespearean modified translations in *The Irish Month* to trace how Arthur and Gerard's childhood scrapbooking habits of textual and image modification inform and shape their published work. By reading scrapbooks and their re-use of newsprint, cardstock, and sketching as a kind of manuscript periodical, this paper concludes by bringing the recreational activity of Victorian scrapbooking into close conversation with the professional labors of periodical editor in a way that defies the Victorian division of labor from leisure.

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Elizabeth Howard is a PhD candidate in English literature at the University of Minnesota where she works with theories of meaning-making and adaptation in the long Nineteenth-century. Her other research interests include poetry, representations of natural catastrophe in the periodical press, and classical and biblical reception. She has published articles in both *Victorian Poetry* and *Religion and the Arts*.

“Bury the Duke”: Wellington, Caricature, and the Politics of Personality

Craig Howes, Director, Center for Biographical Research

University of Hawai‘i at Mānoa

How political players became known within the public sphere was profoundly influenced by the proliferation of 19th century British serial print publications, and their caricatures and lampoons of politicians were especially rich and pleasurable sources of information. From the early 1800s until his death in 1852, no one was more recognizable and ubiquitous than the victor over Napoleon and reactionary member of the House of Lords, Arthur Wellesley, 1st Duke of Wellington. He was, quite literally, a public figure.

This paper examines what is arguably the richest example of how a powerful individual’s physical features and idiosyncracies informed an astounding range of parodic representations motivated by their creators’ political agendas, and their desire to please. In Wellington’s case, such images and jokes created not only England’s most instantly recognizable nose, but also a mannikin who could be draped in any costume, transformed into any animal or human form, or placed within any comic premise in the service of social commentary and entertainment. And the Duke himself was assumed to be part of the audience. In one of the most telling caricatures, he peers at images of himself filling the front window of a print shop, to the great amusement of the people surrounding him in the street.

Such examples reveal how the most revered and notorious embodiment of patriotic duty and legitimacy in nineteenth century Britain became a dependable source of wit for those working at entertaining others and at shaping their political opinions through political and cultural satire.

Craig Howes is Professor of English Literature, Co-Editor of *Biography: An Interdisciplinary Quarterly*, and Director of the Center for Biographical Research at the University of Hawai‘i at Mānoa. The author of “Comic/Satiric Periodicals” for *The Routledge Handbook to Nineteenth-Century British Periodicals and Newspapers*, he is completing a history of these serials. He has published on William Makepeace Thackeray, *Punch*, Mark Lemon, and Francis Cowley Burnand, and compiled *DNB* entries for Tom Taylor and Tom Hood.

Some editors regarded themselves neither as journalists nor as literary gatekeepers; their primary identity lay elsewhere. The periodicals they edited offered news, knowledge, and opinion to a niche readership and their role was to facilitate that service. This paper calls for an expanded definition of the editing function, along with a wider understanding of the uses of the periodical form in the politics of nineteenth-century culture. Examples might be chosen from among the hundreds of men and women who were responsible for specialist periodicals on ideologies, politics and other pastimes.

The *Women's Gazette and Weekly (WGWN)*, published 1888-1891 was the organ of the Women's Liberal Association. Eliza Orme (1848-1937) edited the *WGWN* during three difficult years when women in the Liberal party were forced to choose between suffrage and party policy. The paper reported on WLA meetings, and on the Irish Land question which was of such burning interest to the party. At 14 pages per issue, on a demanding weekly schedule, the newspaper clearly required considerable work, investment, and management. The editor's professional identity, however, remained with the legal services her firm provided to barristers and others in Chancery Lane, and with her emerging public role as a member of a government labour commission. Editing was something Eliza Orme did, not who she was. Her approach to editorship helps to answer Finkelstein and Patten's crucial question, "What do editors do?" (*Print Culture and the Blackwood Tradition 1805-1930*, D. Finkelstein, ed., University of Toronto Press, 2006).

Leslie Howsam is Distinguished University Professor Emerita in the University of Windsor Department of History, and Senior Research Fellow at the Ryerson University Centre for Digital Humanities. Publications include the edited *Cambridge Companion to the History of the Book* (2015), *Past into Print: the publishing of History in Britain 1850-1950*. (2009), and *Old Books & New Histories: An Orientation to Studies in Book & Print Culture* (2006). She is a member of RSVP's Planning Committee.

Work, Play, and Modernity in the *Cambridge Review*

Linda K. Hughes

As Harry Currie Marillier asserted in his 1898 address to *Ye Sette of Odd Volumes*, university magazines, if not unprecedented, were a distinct feature of modernity: “In the early part of the XIXth century ... begins what may almost be described as an unbroken series of undergraduate magazines” (Marillier 11, 17-19).

Marillier opened his address with a quote from that arch-modernist journalist Charles Whibley stating that universities are the haunt of literary men [sic] and that university events, trivial and serious alike, “afford an inexhaustible supply of material for verses, essays, epigrams and parodies, of which in great measure the majority of undergraduate periodicals are composed. The burning question of the hour ... is almost equally certain to find its way into print ... and so it happens that these ephemerids come to embody, in a sense, the inner history of the Universities” (Marillier 10). Since both youthful fun and serious studies define the genre, a university magazine is an effective lens through which to examine the dialectical relationship of work and leisure, duty and pleasure, in the late nineteenth century.

The *Cambridge Review* is understudied despite its value for periodical scholars and Victorianists. I propose to examine its early volumes that set the tone, giving particular attention to leisure activities, significant political articles by William Morris, Karl Pearson, and others, and commentaries on women’s entry into the university. Time permitting, I will also glance at *CR* original poetry.

Linda K. Hughes, Addie Levy Professor of Literature at TCU, specializes in historical media studies; gender and women's studies; and transnationality. Past monographs include *Graham R.: Rosamund Marriott Watson, Woman of Letters* (a 2006 Colby prize winner), and *The Victorian Serial* (with Michael Lund, 1991). She contributed the chapter on poetry to *The Routledge Handbook to English Periodicals and Newspapers*; and her chapter on "Periodical Studies" is forthcoming in the *Routledge Companion to Victorian Literature*.

DINING WITH REYNOLDS: THE ANNUAL “OUTING” FOR THE REYNOLDS’/DICKS’ ESTABLISHMENT

G.W.M. Reynolds was the author of the best seller *The Mysteries of London*, the editor of *Reynolds Miscellany* (1846-1869) and *Reynolds Weekly Newspaper*, founded in 1850 and lasting in some form or other until the 1960s. The newspaper is full of articles on working-class issues as well as some foreign news and political commentary by Reynolds himself. But it also included on the first or second week of every July from 1851 to 1876 an (unsigned) report of a two day “festival” (held on the previous Monday and Tuesday) in which the employees and contributors to *Reynolds Newspaper* and *Reynolds Miscellany* (later known as *Bow Bells*, 1862-1879) left London to travel to various hotels and pubs for two days of games, dinners, and touring. Reading these reports, at which Reynolds gave a dinner speech frequently on political issues, one gets information about the publications and the politics behind them, but also information about the workings of the publishing company itself, for example, when the advertising department became important enough to be included in the festivities. Analysis of the reports of these events fits well into the RSVP conference topic, “Work/Leisure, Duty/Pleasure.”

I propose a talk in which I discuss what we can learn from the reports of these “festivals” about Reynolds’ and Dicks’ publishing ventures (i.e. circulation, organization, contributors) which is not available elsewhere. Also informative are the “festivals” differences from similar journalistic social events such as the *Punch* round tables and Jerome K. Jerome’s *Idler* Friday afternoon teas. Further, because Reynolds’ and Dicks’ “festivals” also differed significantly from “The Annual Outing” of many mills, factories and other establishments (including the *Times*) which were a prominent element of nineteenth-century working-class life, we can speculate about the unusual nature of Reynolds’/Dicks’ relationship to their employees and contributors as well as the running of their firm.

There will be an accompanying power point presentation of nearly all the places where the Reynolds’ and Dicks’ festivals took place, most of which still exist in some form.

Anne Humpherys is a Professor Emerita of English at Lehman College and the Graduate Center, City University of New York. She is the author of *Travels in the Poor Man's Country: The Work of Henry Mayhew* and co-editor of *G.W.M. Reynolds: Fiction, Politics, and the Press* as well as articles and chapters on Victorian fiction, poetry, popular literature, and the press. She is a long-time member of RSVP and served as President 2006-2008.

Literary Work as Progress: Margaret Harkness's 'Captain Lobe' (1888) in the International Activist Press

This paper uses the serial novel 'Captain Lobe' by writer and activist Margaret Harkness (pseudonym John Law) as a case study of a text that was passed across geographical and ideological borders by a network of literary professionals with an investment in activism and social change. Harkness was deeply involved in social activism and socialist politics, but was also dependent on her income as a professional writer, and from 1888 she had started to write regularly for the *British Weekly*, the self-styled 'Journal of Social and Christian Progress' published by Hodder & Stoughton. A story exploring the social work of the Salvation Army in London slum neighbourhoods, 'Captain Lobe' was designed to appeal to the readership of this Nonconformist periodical with its interest in religious activism. It quickly transpired, however, that the novel could also be read as espousing other values: in 1889, the serial appeared in a German translation in *Vorwärts*, the organ of the social-democratic party in Berlin. The translation was the work of Regina Bernstein, a German social-democratic exile in London who was supporting a family with translation work, and who knew Harkness through London's international socialist network. To Bernstein, 'Captain Lobe' was an opportunity to combine her need for paid work with her desire to disseminate socialist texts. 'Captain Lobe' thus illustrates how international exchange in periodical culture in the late 1880s could translate texts not only into different languages, but also into different ideological frameworks for specific publishing platforms.

Flore Janssen completed her PhD at Birkbeck, University of London in 2018. She has since held a postdoctoral fellowship supported by the Wellcome Institutional Strategic Support Fund to research the medical aspects of late nineteenth-century social activism. With Lisa C. Robertson, she has founded The Harkives, an online open access repository of sources relating to the writer and activist Margaret Harkness, and edited *Margaret Harkness: Writing Social Engagement 1880–1921* (MUP 2019).

Periodicals and Distortion: Victorian mining women in England and Wales

Periodicals in the Victorian era emphasised that a woman's duty was a housewife and mother. Articles encouraged women to become better in these roles - reinforcing Victorian social standards. However, many women worked outside of the home. In mining districts women were employed about the mines. This so-called masculine occupation ran counter to traditional views of a woman's proper place within the private sphere of the home and challenged the female homemaker–male breadwinner model.

Local and national press reported on, and sensationalised, the story of mining women. They embellished the 'manly' appearance of these women through exaggerated illustrations depicting tattered unfeminine clothing and brutish looking women. Therefore, mining women became a curiosity; propelling sales of *carte-de-visite* which showcased working-class women wearing breeches and covered in coal dust.

This paper analyses contemporaneous newspaper articles of Victorian mining women who laboured on the surface of coal, tin and copper mines. It interrogates these alongside a greater number of *carte-de-visite* and paintings. Specifically, it assesses the clothing depicted in these articles and analyses their femininity. Using clothing as a main focus it is possible to show the importance of sartorial ensembles in the creation of social identities and in particular the reinforcement of feminine identities.

Although nineteenth century mining women were accused of being 'defeminised' or 'unsexed' by their so called 'manly' costumes my research concludes that miners embraced their femininity and overtly displayed this through their sartorial choices.

Tracey is a Heritage Consortium AHRC PhD Candidate at Teesside University. Her thesis 'Gender and Identity: The relationship between femininity and dress in Victorian mining districts in England and Wales' is a comparative study of the costumes worn by Lancashire pit brow lasses, Cornish *bal* maidens and patch girls of South Wales. She teaches on the Victorian Britain module at Teesside University, and has taught at Bishop Grosseteste University and The University of Springfield, Illinois.

"Penny Punch, Real Punch!": Piracy, Plagiarism and the Print Politics of London Labour

In Volume 1 of *London Labour and the London Poor*, Henry Mayhew encounters a street-seller of periodicals pattering: "Penny Punch, Real Punch!" "Penny punches is fair sale," the hawker claims, in that it helps to secure his modest living (291). We might wonder whether Mayhew considers it *fair* and honest work to peddle a cheap imitation of the magazine he founded a decade earlier. But his system of classification—"those that *will* work"—suggests that he does. Street-sellers of periodicals in particular, he claims, display "a greater degree of industry and energy than is common to many classes of street-folk" (289). Mayhew's legitimation of the street trade in penny works promotes a radical print politics. Yet his sympathy for the plagiary-peddlers, I argue, is also tied to his ambivalent identification with them.

Mayhew participates in the street economy he investigates, but not on equal footing. As one informant remarks: "we live like yourself, sir, by the hexercise of our hintellecks—we by talking, and you by writing" (213). In asserting their class or trade affiliation, the patterer also describes the exploitative mode of production of *London Labour* itself. Mayhew converts the street-sellers' oral performances, indeed their labor, into a middle-class print commodity; in doing so he draws on methods with which the radical press sought to democratize print culture: piracy and plagiarism.

Catherine Feely has suggested that Mayhew's early periodical enterprise, *The Thief*—a cheap, unstamped "scissor-and-paste" weekly—sets "the thematic tone for much of [his] later work" (506). She reads the paper's ironic attribution of the source of each pirated item as a radical critique of "the hypocrisy of the middle-class literary establishment" (501). This paper takes up Feely's prompt, first by arguing that Mayhew's mediation of "the history of a people, from the lips of the people themselves" displays such hypocrisy in its very resemblance to the "honest plagiarism" of his earlier editorial practice. I then discuss the ways this complicates an affiliation with radical politics and the penny press that *London Labour* otherwise suggests. In trying to reconcile Mayhew's contradictions, I explore some broader implications about nineteenth-century journalistic practices that claimed to advocate for the "industrious classes."

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RSVP bio – Kevin King

I am currently a PhD student in English at the University of Chicago. My dissertation project is about literary labour in nineteenth-century England.

Name

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Title

“Animal nature would reign”: Animal appetites, vegetarian bodies, and healthy societies in Victorian vegetarian periodicals

Abstract

Victorian health reformers expressed concerns about physicians’ roles in shaping public understandings of health. In specialized periodicals, these movements, including vegetarianism, challenged orthodox medicine, asserting that an individual’s behaviors, such as diet, could have consequences not only for their own health but also for society.

While Annemarie McAllister, Emma Liggins, and others have discussed larger health reform movements’ periodicals, vegetarian periodicals remain an untapped source for understanding the relationship between health, bodies, and society in the period. Vegetarianism has sometimes been conflated with temperance and teetotalism, which also concerned diet. However, James Gregory has noted that while the publications of these movements were connected, their philosophies did not perfectly align.

This presentation will demonstrate how the *Vegetarian Advocate* and *Vegetarian Messenger*, like other reform periodicals, connected “good” diet with ideal society; by abstaining from meat, an individual became a healthy, responsible, and self-controlled citizen. Unlike temperance and teetotalist periodicals on alcohol, however, vegetarian periodicals warned against meat not only for its potential to “poison” the consumer, but also because meat-eating unleashed primordial “animal appetites.” These appetites, writers argued, caused devolution into a violent, selfish, and irrational state that limited higher faculties. Unlike drinking alcohol, consuming animal flesh allowed a latent, animal part of human nature to emerge, leading to violence and social and political unrest. Examining vegetarian periodicals allows scholars to parse the differing philosophies of health reform movements and more fully map how these movements portrayed connections between individual health choices, medical unorthodoxy, and the stability of British society.

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Author biography

Kristin Kondrlik is an Assistant Professor of English at West Chester University of Pennsylvania. Her current research examines the intersections of medical writing, medical orthodoxy, and Victorian print periodicals. Her scholarship on medicine and media culture has appeared in the *Victorian Periodicals Review*, *Poroi: Project on Rhetoric of Inquiry*, and *Composition Studies*. She has articles forthcoming in *English Literature in Transition: 1880-1920* in May 2019 and in the edited collection *Feminist Connections*.

MARRIAGE AND THE PERIODICAL

ELIZABETH GASKELL AND CHARLES DICKENS: A CASE STUDY

This paper examines the relationship between two major nineteenth-century novelists, Elizabeth Gaskell and Charles Dickens in the context of Gaskell's contributions to Dickens's periodicals. The relationship between Gaskell and Dickens brings the role and purpose of the editor of a periodical, into sharp focus. The periodical press provided an important forum for debate about topics of the day. One of the pre-eminent controversies was the discourse that raged throughout the nineteenth century about the nature and purpose of marriage. Marriage is a useful metaphor with which to examine Gaskell's relationship with Dickens as the editor of a periodical.

The relationship between editor and contributor had to be negotiated between the covers of the magazine just as the relationship between husband and wife had to be negotiated within the domestic confines of the home. Gaskell's relationship with Dickens, like that between husband and wife, was a series of negotiations and compromises, constantly shifting and constantly under review. Tensions were inevitable. Eventually, here was an acrimonious 'divorce' accompanied by threats of physical violence: 'Mrs Gaskell – fearful – fearful! If I were Mr G. O Heaven how I would beat her!'.¹

This case study uses their relationship to interrogate the ways in which Gaskell used her contributions to Dickens's periodicals to challenge male hegemony, and explores how she

1. Charles Dickens to William Wills, 11 September 1855 in Storey, Graham, Tillotson, Kathleen and Easson, Angus eds. *The Letters of Charles Dickens, Volume VII: 1853 – 55*. Oxford: Pilgrim Edition, 1993,700.

resisted his attempts to replicate the legal and cultural construct of the 'femme couverte' within the pages of his magazines.

Carolyn Lambert

Carolyn Lambert is a Visiting Lecturer at the University of Brighton. She is the author of *The Meanings of Home in Elizabeth Gaskell's Fiction* (Brighton: Victorian Secrets, 2013), 'The Female Voice and Industrial Fiction: Elizabeth Gaskell's *Mary Barton*' in *British Women's Writing from Brontë to Bloomsbury, Volume 1: 1840s and 1850s*, pp 123-135, Adrienne E Gavin & Carolyn W de la L Oulton eds, (Palgrave Macmillan, 2018) co-editor with Marion Shaw of *For Better, For Worse: Marriage in Victorian Novels by Women* (New York and Abingdon: Routledge, 2018), and author of *Frances Trollope*, forthcoming from Edward Everett Root publishers.

“To Get Knowledge You Must Labour”: Cultivating Female Public Intellectual
Laborers through Eliza Sharples’s *The Isis* (1832)

The Isis, advertised as being “Edited By a Lady,” appeared weekly in London from February 11, 1832 until December 15, 1832, marking an epoch for both women’s and periodical history for the fact that this “exceptional political paper” was “the only contemporary radical journal edited by a woman” (Beetham 36; Brake and Demoor 570). Eliza Sharples was the “Editress,” but despite the novelty and importance of Sharples’s contribution, few know of her. Those that have examined Sharples in a more sustained manner have presented her as a mere mouthpiece for Richard Carlile, whose mantle she assumed in taking over as freethinking lecturer at The Rotunda, during the last years of his imprisonment for radical journalism. A Curran Fellowship enabled me to travel to The Huntington Library in March 2018 to inspect correspondences between and relating to Sharples and Carlile, and though evidence does suggest Carlile’s involvement in helping to plan the content of *The Isis*, which Sharples styles “our” paper, my research and findings show that existing representations of Sharples’s role as “Editress”—depicting her primarily as masthead or mascot for Carlile’s cause—have both undercut Sharples’s own intellectual and editorial agency in regards to *The Isis* and devalued the “work” Sharples undertook by bringing her body before the public. My paper seeks to redress prior evaluations of Sharples’s editorial contributions, highlighting her initiative in working to cultivate a community of female readers that labored both intellectually and publically for the improvement of “human society.”

Claire Landes, A.B.D., is a Doctoral Lecturer at Texas Christian University (Fort Worth, Texas), studying nineteenth-century British Literature with special interest in the work of unorthodox women writers. Her dissertation focuses on recovering English author Catherine Crowe's (1790-1872) contributions to the development of sensational detective fiction (1841-1854) and Crowe's participation in several interdisciplinary reformist networks. She has taught classes in composition and/or literature at Texas Christian University since 2015.

Proposal for Work/Leisure, Duty/Pleasure
RSVP 2019

The Pleasure of News of Literature and Fashion

In the early 1820s, while politics—Whig, Tory, Radical—remained the stated founding motive for many new papers, the times had shifted and the new opportunities for weekly papers found publishers searching for new formats, or revivals of old formats. Scholarly attention has focused on such papers as *John Bull* (1820, scandalous/Tory), *Black Dwarf* (1817 satirical/Radical), and the *Literary Gazette*, the first weekly book review paper. This paper will examine new weekly papers, apolitical for the most part, that published original content reflecting metropolitan and urbane pleasures for a new readership. As proclaimed in the first issue of *The News of Literature and Fashion* (1824), “the only predetermination we have formed is, to be pleasant at all events: pleasant and right, if we can; but pleasant certainly: pleasant to the wise and good, if they are wise enough not to be too fastidious, and good enough not to be *too* good. . . .” These papers generally followed a model that offered regular “columns” such as the rubrics given in the first issue of the *The Gazette of Fashion and Magazine of Literature, the Fine Arts, and Belles Lettres* (1822): “*Les Courses des Etoiles*, The Literary and Philosophical Review, The Sporting Varieties, The Fine Arts” While writers such as Irish novelist Gerald Griffin received much needed remuneration from *The News of Literature and Fashion*, the papers were not profitable to sustain quality original contributions, and most lasted only a few years. Their features, such as the “London Visits” in *The News*, may be considered as forerunners of things to come, such as “Sketches by Boz.”

David Latané

Biographical statement

I teach British literature after 1780 at Virginia Commonwealth University, with current research interests chiefly in the London press in the 1820s and 1830s. Books include *William Maginn and the British Press*, co-winner of the Colby Prize for 2013; I am currently working on the “Newspapers” chapter for the *Oxford Handbook of Romantic Prose*, ed. Robert Morrison. In the past I have served as Vice President of RXVP and am currently Treasurer of the Victorians Institute.

David Latané

Pedagogy, Collaboration, and the Pleasures of Teaching Bibliographic Research and Indexing

Too often undergraduate students struggle to find the value in the end product of a literature class, the critical essay, not because they do not see the value in such writing, but because they struggle to find where their voice contributes to the scholarly conversation. Indexing poetry in nineteenth-century periodicals allows undergraduate students the chance to participate in original knowledge generation and in doing the work it takes to build a collaborative digital bibliographic research project. Collaborative research with faculty can ameliorate the anxieties of developing a project while also productively introducing students to the pleasures of archival research and the fundamental role collaboration plays in nineteenth-century periodical studies.

Two special issues of *Victorian Periodicals Review* on pedagogy and periodicals published in 2006 and 2015 have emphasized the collaborative nature of working with nineteenth-century periodicals. As Theresa Magnum notes, “learning about print culture is a uniquely collaborative experience” (307). Moreover, the pedagogical focus in periodical studies has turned to providing students with opportunities to hone specific skills and to participate in the pleasures of discovery and knowledge generation.

This paper discusses examples from the experiences of all three panelists in working with undergraduate students in guided indexing work, with a focus on how our own experiences with a non-hierarchical collaboration model shapes our pedagogical practices. Our collaborative and iterative methodologies developed for creating the *Periodical Poetry Index* also introduces students to the pleasures of experimentation and the value in failure.

Lindsay Lawrence is Associate Professor of English at the University of Arkansas-Fort Smith. She teaches a variety of courses in nineteenth-century British literature with a focus on publication history and gender roles. She has published work on Elizabeth Gaskell, serial poetry publication, and Neo-Victorian themes in contemporary television series such as *Downton Abbey* and *Doctor Who*. She also has a recent article on critical empathetic writing pedagogy. She is Co-Director of the *Periodical Poetry Index*.

Women of the *World*

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Expansion of the press in the latter half of the nineteenth century provided new opportunities for scores of literary women to find work writing for newspapers and periodicals. At all levels, much of their work would be anonymous, according to customs upheld by the majority of periodicals, including the new society paper established by Edmund Yates in 1874, *The World*. Subtitled “A Journal for Men and Women,” the *World* focused on politics, Court news, current events, society gossip, and international news, and its sophisticated, urban tone was vastly different from family magazines and women’s periodicals. Yates enlisted many women writers, including Mary Elizabeth Braddon, Violet Fane, and Ella Hepworth Dixon, to produce columns, serial fiction, travel narratives, Paris gossip, and feature essays for his paper, including paragraphs for his sometimes scandalous and abrasive society column, “What the World Says.” Braddon and Yates had been good friends since 1867 when he edited *Tinsley’s Magazine*; Violet Fane wrote columns, features, and poetry for the *World* and helped Yates to establish another periodical venture by contributing to his inaugural issue of *Time* in 1879; and Ella Hepworth Dixon contributed “countless short stories” and “various articles of travel” for the *World* (Ella Hepworth Dixon, *As I Knew Them: Sketches of People I Have Met on the Way*, Hutchinson, p. 31). Less familiar women of the *World* include authors such as Annie Thomas (Mrs. Pender Cudlip), who pumped out three-volume novels every year for twenty-five years while also writing serials for the *World*; she credited Yates for inspiring her to pursue a literary career. My essay will explore, for the first time, these and more women writers who contributed to *The World*, one of the most popular newspapers of the late Victorian period

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Proposal: RSVP annual conference 2019 “Work/Leisure, Duty/Pleasure”

Stefanie Lethbridge: Forest Pleasures for the Working Classes

Historians have identified a changing attitude to the value of forest spaces throughout the nineteenth century from an interest in the profitability of forests to a growing awareness of forests as recreational spaces. The discussion took on a particularly heated tone with the fight against the enclosure of commons and the preservation of Epping Forest and the New Forest in the 1860s and 70s. Contemporary periodicals reflect but also complicate this change in attitude. This paper proposes to trace the presentation of forest spaces as recreational space for Victorian labourers in periodicals written largely for the working classes, like the *Northern Star*, *The London Journal*, *Chambers's Edinburgh Journal* and others. Comments on English forests in the first half of the century focus on upper class pleasures and the duties of the lower orders to ensure such pleasures. From mid-century onwards, however, there is a significant change in focus: Romantic idealisations of wild natural spaces intersect somewhat uneasily with a pride in progress and a heady sense of liberty as crowds of working men and women set out for these “common pleasure-grounds” (*London Journal*, 1863). While the middle classes repeatedly voiced the hope that natural spaces might educate the working class into moral improvement, the discussion in periodicals suggests a certain reluctance to follow this prescribed path on the side of the working population. More than just reiterating class boundaries (as some scholars have suggested with reference to public parks), these forest spaces appear to offer heady pleasures of freedom, not only from dusty work spaces, but from entrenched hierarchies. In a larger framework, the paper will also connect the discussion about forest spaces to Victorian environmentalism.

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Biographical Statement

Stefanie Lethbridge is professor for English Literature and Culture at the University of Freiburg, Germany. Her major research interests lie in English print culture from the Renaissance to the early 20th century and contemporary popular culture. Recent research projects focussed on gothic and sensation fiction of the 19th century, the significance of spaces, material culture and ecocriticism.

Recent publications include:

“The Past in the Present: The Black Forest in Victorian Periodicals as Cultural Border Experience.” *Negotiating, Subverting, Reconfiguring Borders*. Ed. Sandrine Baudry, Helene Ibata and Monica Manolescu. [accepted for publication]

Ed. with B. Korte, *Special Issue of Victorian Periodical Review: Borders and Border Crossings*, Autumn 2018.

“Negotiating Modernity, Modernising Heroes: Heroes and Heroines in Gothic and Sensation Fiction of the Long Nineteenth Century” *Heroism in British Fiction*, ed. B. Korte and S. Lethbridge. Basingstoke: Palgrave, 2017. 31–46.

Lyrik in Gebrauch: Gedichtanthologien in der englischen Druckkultur 1557–2007. Heidelberg: Winter, 2014.