



Work/Leisure, Duty/Pleasure

Presenter Abstracts and Bios

M-Z

Alyssa Mackenzie
RSVP Annual Conference Submission 2019

Dr. Roylott of Stoke Moran and the *Strand's* Domestic Masculinity

This paper reads Arthur Conan Doyle's "The Speckled Band" in the context of the *Strand's* series of "Illustrated Interviews," which combine interviews with prominent figures of the age with detailed descriptions of their homes. This series, like Doyle's Holmes stories, ran with varying frequency from July 1891 into the twentieth century, and in its early years it developed and elaborated the *Strand's* own vision of masculinity. The men who dominate these interviews are professionals, esteemed and renowned because of their merit and perseverance, and their benevolent masculinity relies on a successful assimilation of domesticity and imperial exploit. I place these pictures of domestic harmony alongside the domestic disruption of "The Speckled Band." If the "Illustrated Interviews" celebrate progress and achievement, Doyle's tale narrates the reverse trajectory: it is the story of the decline of "the well-known Surrey family of the Roylotts of Stoke Moran" through the person of Dr. Grimesby Roylott as much as the murder of Julia Stoner. While Doyle's critique of abusive patriarchy in "The Speckled Band" is widely acknowledged, I argue that the context of the "Illustrated Interviews" allows us to extend that critique to an indictment, not just of an abstract patriarchal violence, but a class and a tradition of masculinity. At the same time, "The Speckled Band" reveals the stakes of the apparently complacent picture of masculinity offered by the "Illustrated Interviews": although conservative, the *Strand* explicitly and urgently rejects traditional models of English manhood in favour of one that is resolutely modern.

Alyssa Mackenzie is a doctoral candidate at The Graduate Center, City University of New York. Her dissertation, entitled “Domestic Disruptions: Detective Fiction and Domestic Crime, 1860-1940,” examines the development of British detective fiction in terms of its engagement with—and interrogation of—constructions of English identity. She has presented at a variety of conferences, and has an article forthcoming in the *Victorian Periodical Review*’s special issue on the *Strand*.

The Sociable Scrap - New Forms of Leisure and the Periodical 1820-1840
Brian Maidment

Study of the trade in scraps has been largely concentrated on the mid-Victorian period which was dominated by brightly coloured lithographic sheets of images largely imported from Germany. The origins of the trade, however, lie in the 1820s. The mass production of scraps was initially heavily dependent on sources that were not exclusively designed as scrap sheets and periodicals have a significant role in the development of the trade. Between 1820 and 1840 the increasing numbers of small and often miscellaneous images being produced by caricaturists and humorous artists looking for new markets became associated with an interest in scrapbook making. major source for scraps. Periodicals were a central element in making such material for scrap albums available to a wide readership. This paper considers the extent to which the design and content of illustrated periodicals in the 1820s and 1830s was driven by an increasing recognition of the economic opportunities offered by the trade in scraps and a growing awareness of the aesthetic and sociable pleasures offered by the making of scrap albums. Two periodicals are of particular interest. - C.J.Grant's lithographed Everybody's Album (1834-35) deployed a mass of differing sized images across a large page and seems deliberately structured to encourage the making of scrapbooks. The Olio (1828-33) was one of few miscellanies from the 1820s and 1830s to re-issue and market the illustrations used in the magazine as scrap sheets. These two periodicals will be used to illustrate the extent to which periodicals in the 1820s and 1830s began to define the trade in scraps as an important factor in the design of magazines and to suggest their understanding of the commercial potential of illustration.

Brian Maidment is Emeritus Professor of the History of Print at Liverpool John Moores University and an ex-president of RSVP. He has published widely on nineteenth century periodicals and downmarket print culture, with a particular focus on illustrated periodicals. His most recent book is *Comedy, Caricature and the Social Order 1820-1850* (2013). He is currently completing a book on periodical illustration between 1820 and 1840.

Abstract:

'There is of dramatic criticism enough and to spare' : The Growing Cultural Authority of Theatre Reviews in 1880s London

Critics are prominent members of the theatrical field of production and their reviews have cultural and economic power. The *fin de siècle* period produced not just influential new forms of drama (Shaw, Ibsen), but also gave rise to 'New Journalism'. While important and revealing work on these areas individually has been done in recent years, the connections and overlaps between them have not been at the centre of scholarly attention. I therefore aim to present the early reviews of Arthur Bingham Walkley to investigate the development of the cultural position of the theatre critic as an authority still present today.

In this paper I use the work of A. B. Walkley to begin to investigate how critics shaped London's theatrical scene through the medium of the periodical publication. My research draws on notions of 'imagined community' in the public sphere and the field of cultural production. By investigating the concept of New Journalism, with its characteristics such as a signed review as opposed to anonymous, it is possible to understand how cultural power was given and utilised. Through this position of authority, I will argue that critics such as Walkley were able to create successful careers and end them; promote as well as censor. My research also suggests that as writing reviews was not well paid, the critics occupied an unstable position between criticism as a profession and as a leisure activity.

Biographical Statement:

Josip Martincic is a Masters by Research student in the department of Drama and Theatre at the University of Exeter, supervised by Professor Kate Newey. His research focuses on late 19th century theatre, both as a form and through its impact. Originally from Croatia, he has translated plays for this market and worked as a consultant for a publishing house. As a pastime, he writes theatre reviews and choreographs / directs movement.

Work, leisure, duty, and pleasure mixed: Clara Lucas Balfour as Victorian activist writer - Annemarie McAllister

This paper will present early findings from a project investigating the intersection of conviction and 'work,' in its manifold significance, for periodical writers. For the thousands of people writing primarily from desire for reform, their writing was part of their life's purpose, and thus is inadequately categorised as either 'work' or 'leisure:' even if we employ the concept of 'duty,' the intersection of such impulse with the gaining of personal pleasure is now sometimes little appreciated.

A case study of the career of one such writer, relating a lifetime of periodical publication to the rest of her manifold activities, serves to illuminate some of the complexity of studying such activist writers. The periodicals produced by the temperance movement provide a perfect locus for studying such an intersection of conviction and commercial production, being numerous and having high circulations in many cases. This paper will focus upon the periodical writing and editorial work of Clara Lucas Balfour (1808-1878) who in addition to this produced over 30 books including *Working Women of the Last Half-Century: The Lesson of Their Lives* (1854). Tracing her own personal history, temperance convictions, range of contacts in temperance circles and her many speaking engagements shows how temperance informed most of her considerable output, for a range of titles which included the *British Workman*, *Onward*, and *the Band of Hope Review*. She was instrumental in the founding of the British Women's Temperance Association and became its first president, after over thirty years of public speaking and campaigning for reform.

Annemarie McAllister is Senior Research Fellow in History at the University of Central Lancashire, working on the cultural history of temperance movements, their material and visual cultures, and the social impact they had on their members. She is also a keen researcher of periodical culture and has contributed to *VPR* and the 'Temperance Periodicals' chapter to the Routledge *Handbook to Nineteenth-Century British Periodicals and Newspapers* (vol. 1).

Work/Leisure, Duty/Pleasure

Helen McKenzie

Multi-tasking: Mary Elizabeth Braddon as writer and ‘Conductor’

Dead-Sea Fruit, Mary Elizabeth Braddon’s most extensive exploration of the literary marketplace in her fiction, is serialised in the periodical *Belgravia* whilst Braddon is the editor, the ‘Conductor’. While Braddon’s fame is addressed in scholarship, much less attention is paid to her connections and presence as an editor in the literary marketplace. As Laurel Brake describes, ‘writers pass through an editorial gateway for publication’; in *Belgravia*, Braddon controlled the gateway. Some of Dickens’s Young Men were, at times at least, Braddon’s Young Men, employed by *Belgravia*, ‘Conducted’ by Braddon. My paper suggests that as both author and editor, Braddon took a vested and strategic interest in *Belgravia*’s political and literary stance.

My paper will examine how *Dead-Sea Fruit* occupies a pivotal role in Braddon’s career as an author and a strand of *Belgravia*’s campaign for popularity and the commercial. It will consider the intimate relationship between an individual instalment of *Dead-Sea Fruit* and the article published alongside it in *Belgravia*, focusing on George Augustus Sala’s ‘On the “Sensational” in Literature and Art’ in dialogue with *Dead-Sea Fruit*’s fictional writers. In terms of the paratextual context to Braddon’s writing, I argue that her active role in the profession is also reflected in the tensions between reviews and advertising. Braddon replied to her critics in her fiction and in her letters to editors, but she also combated her critics in the arguably strategic placement of advertisements. By re-placing *Dead-Sea Fruit* explicitly within the pages of *Belgravia*, my paper argues that Braddon offers a valuable insight into the collaborations and commodification within the Victorian periodical press.

Work/Leisure, Duty/Pleasure

Helen McKenzie

Helen McKenzie is a PhD student at Cardiff University and her thesis entitled, 'Miniature Literary Marketplaces: Conceptions of Authorship in Mary Elizabeth Braddon's Fiction', looks at the construction of authorship in Braddon's novels from the beginning of her career in the 1860s to its end in the 1910s. She is also a Postgraduate Seminar Tutor.

Women's Labor and Public Duty in the late 1850s

Randi Mihajlovic, Rice University

During the late 1850s, the periodical press generated lively, diverse conversations on women's labor. Women writers continued to elucidate ramifications of the 1851 census, responding to the substantial female working population already in existence and to the need to expand employment opportunities to accommodate the disproportionately high female population. The 1858 launch of the *English Woman's Journal*, which explicitly promoted career training and employment opportunities, and the examples of successful professionals/activists like Dr. Elizabeth Blackwell, further incited discourse on women's labor. In my paper, I consider various iterations of women's labor appearing across several genres and periodicals, from short fiction on women postal workers in *All the Year Round* to Harriet Martineau's journalism on the subject of "Female Industry" in the *Edinburgh Review*. I examine how these women writers promoted women's labor alongside pervasive cultural ideologies that tended to associate domestic spaces and duties—along with corresponding behavioral qualities—with women. Ultimately, I contend that women writers used defining aspects of prevailing gender ideology to make gender the qualification for, and condition of, various forms of labor. Through these efforts to bolster women workers and expand employment opportunities, a discourse articulating women's labor as public duty emerged.

Biographical Statement:

Randi Mihajlovic is a PhD student in the Rice University Department of English and a certificate student at Rice's Center for the Study of Women, Gender, and Sexuality. She studies Victorian literature and culture with an emphasis on the intersections of women's studies and print culture studies.

In the early 1860s Mary Elizabeth Braddon established herself as a successful writer with the runaway novel *Lady Audley's Secret*. This novel was first serialized in the magazine *Robin Goodfellow* and *The Sixpenny Magazine*. Both periodicals were published cheaply with content aimed to appeal to the lower middle and working classes. Critics of *Lady Audley's Secret* simultaneously condemned the subject matter of her novel calling her heroine "a murderess, a bigamist, and an incendiary" (*The Critic*) while praising her immense talent for writing as "far from . . . a mediocre writer" (*The Critic*). The success of *Lady Audley's Secret* led to a follow up novel, *Aurora Floyd*, which was serialized in *Temple Bar*, a periodical published monthly, at a higher cost, and aimed at a solidly respectable middle class audience, signaling a change in focus for the author.

In this paper I argue that the publication venue for *Aurora Floyd*, along with Braddon's shifting tone and language, served the specific purpose of improving her reputation. Evidence from the novel, its periodical context, and Braddon's own letters indicate that she intended to elevate herself as a writer and increase the status of sensation fiction with her follow-up to *Lady Audley's Secret*. Braddon's attention to literary allusions and her use of classical references allow her to frame herself as a respectable serial novelist. For example, Braddon invokes the classical figure of the siren at several points in the novel when describing her heroine, thereby raising the tone from mere crime and scandal to something grounded in literary tradition. Braddon thus refutes her critics in order to establish sensation fiction as more than mere cheap entertainment.

Ashley Mistretta is an Interdisciplinary Doctoral student at the University of Missouri Kansas City. She is a Victorianist working in the disciplines of English and History. She holds a Master of Arts from Birkbeck College and Bachelor Degrees in English and History from UMKC. Ashley teaches Discourse and English Composition courses in Kansas City. Her research interests include mermaids in art and literature, fairy tales, Pre-Raphaelite artwork, sensation fiction, and Nineteenth Century gender roles.

Marcus Mitchell
Georgia Southern University

Abstract

During its late-nineteenth century run, the illustrated magazine *Woman's World* (originally titled *Lady's World*) offered commentaries on topics as wide-ranging as dressmaking techniques, child rearing, women's social standings in countries outside the United Kingdom, and hygienic precepts. Among these commentaries are various meditations on the spaces—both actual and figurative—in which women work and enjoy recreation. Essays such as Ouida's "Field-Work for Women," Laura Ormiston Chant's "The Gymnasium for Girls," Ella Hepworth Dixon's "Women on Horseback," and Margaret Sandhurst's "On Woman's Work in Politics" are, to different extents, noteworthy for (1) their attempts to expand readers' perceptions of the domestic and public settings in which women can work and play and (2) their calls to embrace attitudes of optimism and openness towards women's growing social roles in such settings. However, this proposed essay suggests that, in their investigations of these spaces, *Woman's World* contributors also gestured toward wider concerns about how competing ideas on women's work and recreation distorted definitions of physical beauty, raised new questions about the physical capabilities of women's bodies and those of their offspring, and exposed socially-imposed impediments to women's intellectual dexterity. An analysis of these commentaries and the illustrations that often accompanied them reveals how writers sought to either clarify or refashion their ideas about women's physical form and social advancement through the lenses of work and recreation.

Marcus Mitchell
Georgia Southern University

Biographical Statement

Marcus Mitchell is a lecturer of English at Georgia Southern University. He holds a B.A. in English from Illinois Wesleyan University and both a M.A. and Ph.D. in English from Case Western Reserve University. His research interests include the gender and sexual ideologies of Victorian physical culture, depictions of women's muscularity in Victorian fiction and the periodical press, and racialized discourses of embodiment in the nineteenth and early twentieth centuries.

One's duty is another's pleasure: The Representation of the Begum of Bhopal in the British press 1868-1912

The Begums of Bhopal were a dynasty of three generations of female rulers in India that had proven themselves loyal allies of the British government. Each of these Begums were highly fascinating to the British and so their representation in the British press, as well as in other parts of the Anglophone world was in abundance. My paper will explore how the duty of the women became the pleasure of the British, in how newspapers took an interest into representing their exoticism, their religion and their Indian identity, yet emphasising their loyalty to the British, thus further legitimising Britain's hold on India.

I will be demonstrating how my use of a custom-designed database system that allows for the layering of metadata on textual objects and image sections, has enabled me to delve into the themes that are associated with these forms of representation within the Victorian periodical press. This greater depth of analysis of the Begums will uncover why they were such fascinating subject for the British press.

The representation of the Begums demonstrates how the British could depict India in a way that highlighted colonial stability. I will be exploring in greater depth the representation of loyalty and exoticism: how the Begums dressed, behaved, their relationships with the British, and their status as female rulers. I will show that through the representation of the Begums, the exoticism of Indian rulers could be combined with fidelity and support to represent the idealised hybridised Indian individual. I will demonstrate in this paper, why the representation of the Begums is important in understanding wider attitudes to Colonial India, and how the use of digital methodologies can best achieve this goal.

Biography

Olivia Mitchell is a second-year PhD candidate, at Loughborough University, working on the representation of Colonial India in the press and popular culture of Britain and the Anglophone world. With a background in art history, a key aspect of this project is in the cultural circulation of imagery and their meaning. Her thesis is funded by Melodee Beals AHRC grant focusing on transoceanic exchanges, and developing on the use of digital methods for historical research.

Fashioning and Escaping from London in the Periodical Press of 1850

This paper will consider how mass market periodicals in the year 1850 presented areas of England – specifically the Kent coast of Thanet, and London – to their readers. It will suggest that the *London Journal* and *Illustrated London News* both acknowledged their readerships' desire to be identified as urban-dwelling, and to see their city represented in print, at the same time as appealing to their desire to escape the urban.

The paper will primarily focus on the story 'Fred Holdersworth' by Thomas Miller, which appeared in parts in a supplement of the *Illustrated London News*. The story near-advertises Peckham Rye, just five miles from the Thames, as an ideal rural escape from the city, and the Rye is linked in the narrative to the escape offered by the then-developing Margate.

The ending of the story – with Fred's family moving from the City to Peckham Rye, while maintaining their Margate holiday home – is a performance of an ongoing upper-middle-class flight to suburbia, presented here as an ideal dwelling-place.

The paper will contrast this focus on locations of leisure with the attempts in the *London Journal* of the same year to educate its readers on the geography of London, via a feature, 'London in 1850', which charted, via illustrations and descriptions, the buildings on the banks of the Thames.

The paper will conclude by suggesting that, by 1850, these two examples from periodicals demonstrate that the readership of periodicals were self-consciously urban, and desirous both to understand their environs more but also to escape, if temporarily – albeit the locations of this desired escape were themselves rapidly urbanizing.

Dr John Morton is Senior Lecturer in English Literature at the University of Greenwich, UK. He is Deputy Editor of the *Tennyson Research Bulletin* and is the winner (with co-editors Andrew King and Alexis Easley) of the Colby Prizes for 2018 and 2017. Recent publications include a chapter on Alfred Austin's work as a journalist, and an article on literary responses to Tennyson's 'The Charge of the Light Brigade'.

Duty and Pleasure in Children's Periodicals
Kristine Moruzi
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Children's literature is typically understood to have a didactic function that teaches children how they should behave and think. As Claudia Mills explains, many critics of children's literature concede that 'at least one function of a children's book is to shape the evolving moral character of its readers' (5). The contradictory impulses of education and entertainment play out in the pages of nineteenth-century children's magazines, where the educational aspect of these magazines is often intended to encourage children to work in specifically philanthropic ways to help other children and those less fortunate. Thus the pleasure of reading a magazine written for and aimed at children is in tension with the ideas of duty and responsibility that are produced through the magazine.

This paper examines the Church of England children's magazine *Brothers and Sisters* (1890-1914) to argue that the Waifs and Strays Society employed a variety of different strategies to encourage children to read the magazine for pleasure while also informing them of their duty to actively organise and participate in philanthropic activities to help others. The ideal of childhood produced through this magazine (and other similar publications) was designed to both respond to contemporary ideas about children and childhood while also positioning these implied white, middle-class children within a philanthropic regime in which they were expected to donate time and money to help others.

Kristine Moruzi is a senior lecturer in the School of Communication and Creative Arts at Deakin University, Australia. She is author of *Constructing Girlhood through the Periodical Press, 1850-1915* (Ashgate 2012) and co-author (with Michelle J. Smith and Clare Bradford) of *From Colonial to Modern: Transnational Girlhood in Canadian, Australian, and New Zealand Children's Literature (1840-1940)* (University of Toronto Press 2018). Her current projects include children and charity; children's voices in the historical record; and contemporary girls' periodicals.

Work-Life Balance and the Victorian Shop Assistant

‘There is no time for reading or self-culture; it means practically life from bed to the counter and from the counter back to bed’.¹

In its 1892 investigation, ‘Sanitation in the Shop’, the medical journal the *Lancet* exposed the harsh conditions faced by retail workers.

At the *fin de siècle*, there was considerable anxiety about the welfare of shop assistants, who were seen to be overworked and underpaid. Long working days were facilitated by the fact that many assistants lived on-site, in accommodation provided by employers. The ‘living-in’ system came under scrutiny, with fears about overcrowding, insanitary conditions, and poor-quality food.

My research considers how the practice of living-in was understood to impact shop assistants’ mental health and emotional wellbeing, through blurring the boundaries between their work and leisure time. This paper will draw on a range of sources – including medical and popular periodicals and newspapers – to investigate how the shop assistant’s work-life balance was represented. While some commentators saw living-in as demeaning, undermining privacy and independence, others suggested it provided camaraderie and support networks.

In particular, this paper uses periodicals to consider how shop assistants’ leisure time was regulated, not only by their employers but by social reformers. Campaigners protested that changes to the living-in system would support assistants’ self-improvement and education, though some conceded that they should be allowed the pleasures of popular entertainment as well. In time, reading and writing for staff magazines became a sanctioned leisure activity, which enabled assistants to build communities and express grievances.

¹ ‘Report of the Lancet Sanitary Commission on Sanitation in the Shop’, *Lancet*, 27 February 1892, pp. 490-92 (p. 491).

Biography – Alison Moulds

Alison Moulds is Postdoctoral Research Assistant on the European Research Council-funded Diseases of Modern Life project at the University of Oxford and Engagement Fellow on the Wellcome Trust-funded Surgery & Emotion project at the University of Roehampton. Alison completed her DPhil in English Literature at the University of Oxford. She has an MA in Victorian Studies from Birkbeck, University of London, which she completed while working full-time in health policy and public affairs.

'Confused and Ill-Arranged': Reading Miscellaneity with *Enquire Within*

The 'Preface' to *Enquire Within* instructs any readers who, after turning over its pages, have 'hastily pronounced them to be confused and ill-arranged' to turn to the index or 'for ever hold their peace'. *Enquire Within* was published in eleven monthly parts from January 1856 and was then republished as a book. It is, as its preface suggests, bewilderingly miscellaneous and so, I argue, has much to teach us about the newspaper and periodical press more broadly.

To read a periodical or a newspaper is to read different things brought together. This composite form allows publications to blend content, appealing to specific configurations of readers. It also enables a division of labour necessary to meet tight deadlines. Taking *Enquire Within* as a case study, my paper explores miscellaneity as a fundamental feature of periodical publication. It considers the pleasures of diversity as well as the work readers had to do to put the text together.

My argument is that miscellaneity is generative but must be constrained and I illustrate this over the three parts of my paper. The first considers the single issue, where the edges insist articles are somehow related to one another and the date upon the cover. The second turns to seriality, exploring what happens when repetition introduces pattern thus turning idiosyncratic content into instances of a type. Finally I return to the index: despite being published monthly, *Enquire Within* relies on retrospective reading to make sense of its content, now delimited by the enclosure of the book.

Dr James Mussell
University of Leeds

Biographical Statement

Dr James Mussell is Associate Professor of Victorian Literature and Director of the Centre for the Comparative History of Print (Centre CHoP) at the University of Leeds. He is the author of *Science, Time, and Space in the Late Nineteenth-Century Periodical* (2007) and *The Nineteenth-Century Press in the Digital Age* (2012). He was one of the editors of the *Nineteenth-Century Serials Edition* (2008; 2nd ed. 2018) and *W.T. Stead: Newspaper Revolutionary* (2012).

On the Docks: Dock Work and Socialism in *Justice* and *The Workman's Times*

Deborah Mutch

De Montfort University, Leicester, UK

In H. J. Bramsbury's 'A Working Class Tragedy' (*Justice* 9 June 1888-13 April 1889), protagonist Frank Watson gains a day's employment at the London docks by using 'that ferocity begotten of want and competition [and his] physical strength to force back men older and weaker than himself who were engaged with him in this fearful struggle for work.' Dock work and dock workers became a significant trope for British socialists of all hues in the 1880s and 1890s. The ruthless struggle for daily employment at the dock gates, the physical and dangerous nature of the work, and the consequences of the partisan and inequitable selection for work was used as a powerful metaphor for the brutalities of capitalist competition.

Frank Watson's fight for work was published in the *Justice* issue for 3 November 1889, just seven weeks after the successful conclusion of the London dock strike while 'The Blackleg' by Citizen (James Sexton) was serialized in *The Workman's Times* four years later (12 August-30 December 1893). The perpetuation of this trope suggests the failure of trade unionism to make a permanent impact on the lives of workers. This paper will argue that both Bramsbury and Citizen take the image of dock work and the space of the docks to promote the necessity of socialism but that the fiction suggests two very different routes to the imagined socialist society.

Biography

Deborah Mutch is Reader in C19/20th British Socialist Fiction at De Montfort University, Leicester. Her latest publications include the chapters 'Making Space for Women: The *Labour Leader*, the *Clarion* and the Woman's Column' for *The Edinburgh History of Victorian Women and Print Media, 1830-1900*, ed. Alexis Easley, Beth Rodgers and Clare Gill (2019) and 'Connie: Melodrama and Tory Socialism' for *Authorship and Activism: Margaret Harkness and Writing Social Engagement 1880-1921*, ed. by Flore Janssen and Lisa Robertson (2018).

Kaari Newman
University of Delaware

The Politics of Pleasure: Design in Print and Material Culture for the Victorian Mass Market

While the growth of Victorian print and material culture go hand-in-hand, their connection evokes the classic chicken-and-egg conundrum: which comes first? This paper explores this question by examining the multifaceted work of illustrator, author and British designer J. Moyr Smith. Smith regularly contributed illustrations to such publications as *Punch*, *Art Journal*, *Little Folks*, and the *Girl's Own Paper*, in addition to illustrating (and authoring) books of fairy tales, Shakespeare's plays, and children's literature. As his career progressed, he took his fanciful designs into the decorative arts, designing ceramicware, tiles and other material products for the middle-class and luxury markets. Thus, as an artist and designer, Smith demonstrated his awareness of a growing mass market predicated on consumers' social ability to afford leisure. Characters people read about in print could now be purchased in the form of decorative tile, dessert plates, wallpaper, or even furniture. Material objects therefore become not just utilitarian items of everyday use – they become status symbols of one's ability to afford pleasing decoration. I center my discussion of these complexities on folk designs of Norse mythology that Smith transposed from his print illustrations to ceramicsware he designed for Minton & Co., a luxury ceramics company that dominated the market in the late 1870s and 1880s. By fluidly moving back and forth between print and material culture, Smith's work encapsulates a complex, layered story about the nature of Victorian consumerism and the politics of pleasure.

Kaari Newman
University of Delaware

Biographical Statement

Kaari Newman is currently a graduate student at the University of Delaware. Her scholarly interests center on the development of transatlantic women's literary journalism in the long nineteenth century and Mary Shelley's short stories and fiction after *Frankenstein*. Her article, "Temple Bar's New Portrait of Femininity: Active Domesticity in Mary Elizabeth Braddon's *Aurora Floyd*," which examines representations of femininity within *Temple Bar's* early years, will be published in a special issue of *The Wilkie Collins Journal* in spring 2019.

“As a music supplement, a good song is given”: music published in New Zealand periodicals and newspaper 1880-1900

British settlers in New Zealand, as in many other settler communities, were keen readers of British periodicals, regularly distributed via an active shipping trade. These kept the settler in touch with current affairs as well as providing news of the latest fashions, art and literature and in some cases, popular songs and dances for the domestic setting.

Evidence from heritage collections such as that of the Kerr Taylor family at Alberton, Auckland, shows that these musical items were appreciated by the family and became part of their music collections. At the same time, particularly during the 1880s and 1890s, a small number of New Zealand-published periodicals, such as the *New Zealand Muse*, *the Triad* and the *New Zealand Graphic and Ladies Digest* included musical items either within the body of their texts or as music supplements.

Examination of the songs and dances included shows that only a few local composers were featured. The local periodicals rarely persisted with including music for more than a small number of years or as a very occasional feature, while the overseas titles continued to be imported. This paper explores the nature of the music in the local periodicals and some possible reasons for its limited existence.

Abstract for application to RSVP Conference 2019

Dr Elizabeth Nichol is the Records Officer and University Archivist at the University of Auckland, New Zealand. Her research interests centre on music bibliography and archives, and particularly but not exclusively music of the New Zealand settler colony from 1840 up to 1920.

'How To Choose A Wife By Her Legs'

Culture, Obscenity, and Masculinity in *The Days' Doings* (1870-1872)

- **Bob Nicholson, Reader in History and Digital Humanities, Edge Hill University.**

On the 9 December 1871 an illustrated weekly newspaper named *The Days' Doings* published a peculiar article under the heading 'How To Choose A Wife By Her Legs.' After establishing his 'mouth-watering' fascination with women's legs, the anonymous author explained how a girl's character could be determined by examining the size and shape of her limbs. "A woman with lanky legs never makes up her mind," he argued, before asserting that "strong ankles betoken strong minds."

Readers of *The Days' Doings* were presented with regular opportunities to put his advice into practice. The paper enthusiastically embraced Victorian 'leg mania' and was packed with racy illustrations of ballet girls with their calves and ankles on show. This soon attracted the attention of the Society for the Suppression of Vice, and the paper's publishers were charged with obscenity. A Judge described the paper as 'decidedly indecent' and warned it to reform its conduct or face immediate punishment.

Rather than be cowed by this chastening experience, the editor of *The Days' Doings* spent the next two months writing provocative editorials railing against the 'hypocrisy' of Victorian respectability. Instead of abandoning the racy illustrations that had landed it in court, the paper began to print 'artistic' nudes based on the work of 'celebrated artists.' If they were acceptable when hanging in the Royal Academy, it argued, then why not on the street corner? This paper explores these responses and links them to wider nineteenth-century debates on the nature of culture, obscenity, class, and masculinity.

Bob Nicholson is a Reader in History and the Digital Humanities at Edge Hill University. He works on the history of Victorian popular culture and is particularly interested in journalism, humour, popular entertainment, sport, gender, and transatlantic relations. His work appears in publications such as the *Journal of Victorian Culture*, *Media History*, *Victorian Periodicals Review*, *Digital Journalism*, *Sport History Review*, and in a range of edited collections. He tweets @DigiVictorian.

Stavros Ntoulis, Independent Scholar

BA (Hons) English Studies, Faculty of English Studies, Literature Division, National and Kapodistrian University of Athens

MA English Literature, Culture and Ideology, Faculty of English Studies, Literature Division, National and Kapodistrian University of Athens

Abstract

“Is The Whole Thing A Farce?”: Journalism and its Discontents in Ella Hepworth Dixon’s

***The Story of a Modern Woman.*”**

The aim of this paper is to investigate the problematics of journalism as a pleasing and/or pleasurable, as well as rewarding, profession for women in fin-de-siècle literature and society as these problems emerge in Ella Hepworth Dixon’s fin-de-siècle novel *The Story of a Modern Woman* (1894). Dixon’s novel features a young heroine, Mary Erle, who invades the male-dominated press market hoping to achieve professional recognition. As opposed to Dixon’s own career, herself the daughter of an acclaimed editor and a successful journalist, her fictional account is rather ominous and suggestive of the gender, social and professional structures that hinder the heroine’s advancement. Rather than fashioning a professional identity, seemingly free from gender restraints, Mary Erle falls victim to such norms as those she wishes to assail. Along with the circumstances that prevent the heroine’s professional eminence, this paper will equally discuss her treatment by male professionals of the press and the wider ramifications such professional pursuits had for (New) women towards the end of the century. It will thus contribute to heated debates about women journalists as praiseworthy (New) women, on the one hand, and severely critiqued

figures, who in renouncing the private sphere to partake in journalism, daringly invade clearly male-dominated arenas, on the other.

Key words: nineteenth-century journalism, Ella Hepworth Dixon, female journalism, New Woman fiction

Stavros Ntoulis, Independent Scholar

BA (Hons) English Studies, Faculty of English Studies, Literature Division, National and Kapodistrian University of Athens

MA English Literature, Culture and Ideology, Faculty of English Studies, Literature Division, National and Kapodistrian University of Athens

Biographical statement

Born in Athens, Greece, Stavros Ntoulis studied English Language and Literature in the Faculty of English Studies, University of Athens. He graduated with a first-rate degree and did a Master of Arts in English Literature, Culture and Ideology, University of Athens. He is currently working as an editor for an ELT publishing house and an EFL teacher. His academic interests revolve around the topics of gender, female artists and nineteenth century literature.

RSVP Paper Proposal 2019

A Scrapbook of the Press in the 1830s

Barbara Onslow

In 1838 William Smith of Fleet Street published a five shilling volume, *The Annual Scrap-Book*. My paper addresses the editor's strategies to achieve his aim of amusing whilst "providing a great variety of information suited to all tastes", and justifying the Scrap-Book's subtitle "A Selection of Paragraphs which have appeared in "The Newspapers and Periodicals". The arrangement and presentation of its 15 pages of Contents and 336 of Paragraphs intended to provide "a source of entertainment always available" reflect aspects of "The pleasures of reading magazines and newspapers" and "The growth of entertainment as an aspect of the periodical press".

The physical format and the intention that every page includes something "worthy of preservation" suggest the permanent rather than the ephemeral, but the structure of the letterpress seems aimed at the reader skimming through for something intriguing to while away the time -- on a coach or train journey perhaps, for which its pocket size would be ideal, as would the paragraph "Steam v Horses" should one's interest include statistics.

Equally, the scope and breadth of the periodical press at that time is clearly indicated by the wide range of topics from jokes and anecdotes to social problems; from Sir Walter Scott on the success of the *Edinburgh Review*, to *The Mining Journal* on the use of Sawdust and Gunpowder; "Hints for the Dinner Table" to "How to secure an election"; the value of the "Coinage of the United States" to "Siamese Police". And yet something is missing

Barbara Onslow Biographical Statement

Following her retirement from the University of Reading's English Department Barbara Onslow has carried on her research as an independent scholar. She is best known for her book *Women of the Press in Nineteenth Century Britain* inspired by her first career as a newspaper journalist. Her current field is the illustrated annuals. She contributed a chapter on the genre as a gendered production to *Journalism and the Periodical Press in Nineteenth -Century Britain* (2017)

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Work, Duty, Leisure and Pleasure: The Professionalisation of the Female Reform Worker – Gemma Outen

This paper will develop an ongoing project concerning the professionalisation of the female reform worker, as evidenced in periodical literature of female-only reform groups. It will introduce little-known reform workers from the 1890s to consider intersections between work, duty, and pleasure.

Temperance was considered a respectable area of social reform work. Positioned as a moral duty, women were able to undertake work as an extension of their domestic role. Women undertaking temperance work were often portrayed as 'Lady Bountiful' figures in the press and literature of the period; middle-class women simply 'playing' at reform. Yet, when examining periodical literature of female reform groups, reform work is positioned as a professional activity, more than merely a duty. They saw their work as professional, political and necessary, and provided readers with skills and knowledge to undertake reform work, blurring the boundaries of respectable social reform and female professional work.

This paper will undertake a brief case study of several female reform workers including Fanny Forsaith and Lady Elizabeth Biddulph, in order to consider the professionalisation of the female reform worker. It will draw on content from the *British Women's Temperance Journal*, *Wings*, and the *Woman's Signal*, as well as *The Dawn* and *The Shield* in order to explore how reformist women saw themselves and how they positioned their work within wider debates about the role and place of women. This paper will argue that it is inadequate to position these women as 'Lady Bountiful' figures, undertaking reform solely as a duty or to gain philanthropic pleasure. Rather, the female reformer was a professional worker, encompassing elements of work / duty / pleasure and examining this multifaceted figure provides insight into the ever-present woman question.

Biographical information: Gemma Outen is an early career researcher who specialises in gender construction in the periodical press of the long nineteenth century. She completed her PhD in 2018, and this focused on the Women's Total Abstinence Union (WTAU) and its periodical, *Wings*. Her thesis examined the journal as a complex site of gender construction for the middle-class Victorian woman and considered the extent to which it situated temperance women within political and domestic ideologies. She is currently working on a monograph arising from this research, which will examine female temperance literature from 1876 to 1926.

Abstract for RSVP annual conference 2019

The Pleasures of Burlesque in the Comic Press: Henry J. Byron and the theatrical contexts of *Fun*

This paper explores the editorial and authorial contributions of Henry J. Byron (1835-1884) to the comic press of the 1860s and 1870s. My central contention is that Byron's work as comic-author and editor was heavily influenced by his simultaneous career as playwright and theatre manager. Although Byron is perhaps most famous for his work on *Punch*, this paper concentrates on his work for *Fun* (1861-1901), and its annual almanac, while also drawing on material from *Mirth*, *Wag* and the *Comic News*.

Previous critics have shown how comic periodicals like these rely on their readers' wider knowledge of the periodical press in order to offer humorous pastiche versions of formats, such as the Correspondence section, to be found within more serious journals. I argue that these comic periodicals also assume their readers to have an up-to-date knowledge of the contemporary theatrical scene and that this becomes a distinctive feature of Byron's contributions to *Fun*. Not only do we see jokes recycled across his periodical contributions and his plays, we also see the same texts burlesqued in both formats (sensation novels were frequent targets). The interpolation of a mobile, monied, and often male, theatre-going subject might suggest an inward-looking, or self-congratulatory tone to the periodical. However, Byron's *Fun*, I argue, uses its dominant mode of burlesque to send up this implied reader too. Byron's sharpest parodic contributions were also his most highly self-reflexive.

Dr Beth Palmer is Senior Lecturer in English Literature at the University of Surrey. She has written a monograph on *Women's Authorship and Editorship in Victorian Culture: Sensational Strategies*, (OUP, 2011), and has published on various other topics including Victorian readership and Neo-Victorian fiction. She is currently working on a book provisionally entitled *Modes of Sensation: Press, Page and Stage in Victorian Culture* from which this research is drawn.

The Politics of Collaboration

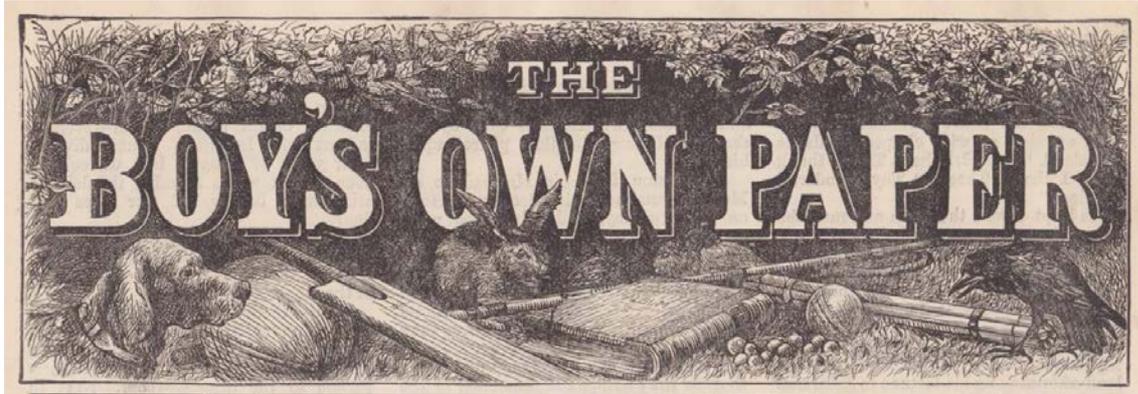
While our field is continually evolving, the classic image of the solitary humanities scholar persists. Not only are we trained throughout our graduate studies to work in isolation, but also our promotion systems typically value individual scholarship above collaborative. Calls for more collaborative work among humanities scholars often reference centers for humanities collaboration along with outside financial contributions. This leads to assumptions that collaboration is only possible (or practical) with incredible resources. Our work on the *Periodical Poetry Index* over the past nine years has defied these assumptions, allowing us the pleasures of collaboration without limitations that can result from outside influences.

Many institutions believe collaboration possible only through grants because of STEM models, but we find our work together is richer, freer, and arguably more productive because we collaborate outside of traditional boundaries. From the beginning, we opted to host *Periodical Poetry* independent of any institution and resisted academic hierarchies by working as equals. As we have opted not to apply for grants thus far, we believe this allows us to avoid restrictive timelines and frameworks, unrealistic goals for growth, and dependence on this work for tenure and promotion. *Periodical Poetry* has been a deliberately slow project that complements our other scholarly interests, drawing on Berg's and Seeber's argument in *Slow Professor: Challenging the Culture of Speed in the Academy* that such "slow ideals restore a sense of community." This paper will explore the politics behind decisions that make our collaborative work not only productive but also pleasurable, drawing on specific moments through which we have learned the value and the joy of working together.

April Patrick is an Assistant Professor of Literature and Director of Honors at Fairleigh Dickinson University's Florham Campus. She teaches courses on British literature, children's and young adult literature, medical humanities, and research methods. Her recent publications cover the intersections of gender and class with experiences of illness and the memorial writing in periodicals. She is a Co-Director of the *Periodical Poetry Index*.

Elizabeth Penner

'Curb Your Enjoyment: Moderating pleasure in the *Boy's Own Paper*'
Annual Conference of the RSVP 2019



Title: "Curb Your Enjoyment: Moderating pleasure in the *Boy's Own Paper*"

Guided by the Christian principles espoused by its publisher, The Religious Tract Society, the *Boy's Own Paper* (*BOP*) attempted to strike a balance between entertainment and instruction. Under its iconic masthead, illustrated by the explorer Edward Whymper, the *BOP* curated a genteel image of the modern British boy through its publication of 'Tales, Sports, Pastimes, Travel, Adventure, and a variety of Amusement and Instruction'. Aimed at a juvenile male readership its Latin motto, 'Quicquid agunt pueri nostri farrago libelli', claimed 'whatever boys do, is the manifold subject of our little book'. Filtered through the lens of middle-class sensibilities and aspirations, the paper's idealised vision of boyhood presented a complex relationship between personal pleasure and social responsibility.

This paper moves away from the previously established study of masculinity and heroism in the *BOP*, and analyses the complex relationship between personal pleasure and social responsibility. The *BOP*'s moralistic tone perpetuated the virtue of selflessness, which was often at the cost of a 'slight sacrifice of your own pleasure', and encouraged readers to find 'real pleasure in giving'. However, while the *BOP* steered clear of the blood and gore it abhorred in the popular 'penny dreadfuls', it did offer an alternative style of voyeuristic indulgence through its fixation on the act of giving to those considered less fortunate. This particular intersection between power/benevolence and pleasure/denial relied on a hierarchical social structure. In delving deeper into the publication's psyche, this paper brings to light how the *BOP* exploited disadvantaged groups for the benefit of middle-class enjoyment.

Elizabeth Penner

'Curb Your Enjoyment: Moderating pleasure in the *Boy's Own Paper*'
Annual Conference of the RSVP 2019

Elizabeth has PhD in English Literature from De Montfort University, Leicester. With a background in English Literature and Art History, her research focuses on periodicals aimed at a juvenile readership. Currently, Elizabeth is a Research Development Officer at the University of Sussex, where she works with researchers to identifying funding opportunities and in developing their grant applications. When she's not working, she enjoys nothing more than sharing good food with good friends.

Becoming the “Queen of the Circulating Library”: Mary Braddon and the *Welcome Guest*

Jennifer Phegley

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This paper will explore the ways in which Mary Elizabeth Braddon’s collaboration with John Maxwell shaped her career and helped establish him as a successful publishing entrepreneur. Maxwell reluctantly hired Braddon as a contributor to his newly acquired magazine the *Welcome Guest* in 1860. It was a decision he would not regret. While several of Braddon’s early contributions such as “Captain Thomas,” “London on Four Feet, and “My First Happy Christmas” were written in a jovial, masculine voice that corresponded to ideals of middlebrow literary art, her fiction—and the *Welcome Guest* itself—soon shifted to more sensational fare. With stories like “The Cold Embrace” and “Samuel Lowgood’s Revenge” and the serialization of *Lady Lisle* Braddon was well on her way to becoming the “Queen of the Circulating Library,” a term embraced by Maxwell to advertise her books.

Maxwell’s burgeoning relationship with Braddon, paired with his recognition of her talent for writing stories filled with crime, mystery, detection, and rebellious female characters convinced him to refine the focus of his struggling periodical. As the Preface to the 1860 volume of the *Welcome Guest* declared, the new version of the magazine would be crowned by *Lady Lisle*, a work “of intense and thrilling interest, at once dramatic, effective, and absorbing.” Braddon’s engaging fiction was central to his appeal to the new mass market audience for periodicals and Maxwell relied on her work as he debuted three new magazines in rapid succession, *Robin Goodfellow* (1861), *The Halfpenny Journal* (1861-64) and the *Sixpenny Magazine* (1861-68). Thus, Braddon’s writing became the locus for the couple’s success in the popular press that would build the foundation for their better-known magazines for the middle-classes. In later years, Braddon referred to her partner as “the masterful John Maxwell” for his affinity for what would sell, but his most masterful move was recruiting the budding sensation novelist who would help make his fortune.

Jennifer Phegley is Professor and Associate Chair of the English Department at the University of Missouri-Kansas City. She has published numerous articles and books including *Educating the Proper Woman Reader: Victorian Family Literary Magazines and the Cultural Health of the Nation* (2004) and *Courtship and Marriage in Victorian England* (2012). She is working on a book that focuses on the innovative publishing partnerships of John Maxwell and Mary Elizabeth Braddon and Sam and Isabella Beeton, which produced new magazine genres at mid-century. She was awarded both the Research Society for Victorian Periodicals' Curran Fellowship (2013) and a Harry Ransom Research Center Fellowship for the project (2015).

Work/Leisure, Duty/Pleasure
Annual Conference of the Research Society for Victorian Periodicals
25 – 27 July 2019 University of Brighton, UK

Abstract

Inside the Subeditor's Room: Work, Space, and Time

According to an 1897 account in *Nineteenth Century*, “The sub-editor’s room is the real centre and heart of the mighty machinery of the daily newspaper office; and on the presiding genius of that department depends, in a large measure, the success or failure of the journal.” This kind of endorsement for the subeditor’s significance to late-nineteenth century newspaper production was consistent in the press, journalism handbooks, and fictive accounts from the period. However, the attention the subeditor has received from scholars is relatively minor, especially when compared to that of journalists or newspaper editors. This paper considers the work of subediting and the ways that journalists, press commentators, authors, and subeditors have characterized the profession. What did the subeditor’s room look like? What tools did subeditors use? What was the nature of their work? What essential skills and qualities did subeditors need for success? In answering these questions, a consistent premise emerges in the instructive and explanatory records as well as in period literature: the subeditor’s work was concerned with resolving the limits of space and time. Building on recent scholarship about the periodical’s relationship to these constructs, I consider how time constraints (including the speed of editing and press deadlines) and space demands at the level of the page (such as word limits and page count) shaped subediting work in the late-nineteenth century newspaper press. I examine the work of making periodicals and the ways that the people of the press valued, explained, and characterized this particular unit of labour.

Work/Leisure, Duty/Pleasure
Annual Conference of the Research Society for Victorian Periodicals
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Biographical Statement

Stephan Pigeon, PhD candidate in History at McGill University

Stephan Pigeon started doctoral studies in History at McGill University after completing a MA in History in 2013 at the University of Windsor. His dissertation examines the news and information gathering technique known as ‘scissors-and-paste’ journalism. Focusing on the late-nineteenth century press, Stephan researches the different ways and means by which editors used this technique and how the people of the press responded to the widespread reuse of previously published texts.

Dr Christopher Pittard, University of Portsmouth

Narrative Sleights of Hand: Performance Magic and Serialisation in *Cranford* and *Household Words*

While Elizabeth Gaskell's *Cranford* (1851) has often been discussed in the context of its commentary on mid-Victorian periodical publishing and the politics of Dickens' policy of anonymised publication in *Household Words*, the significance of the travelling entertainer Signor Brunoni is usually overlooked (despite the increased critical attention paid to secular magic by Simon During, Michael Mangan, and others). The novel makes an explicit connection between conjuring and language, suggesting that Brunoni offers a commentary on the politics of the mid-Victorian periodical and serialisation; in other words, that the leisure of conjuring reflects on the work of publication. This paper thus relates performance magic to narration and *Cranford*'s publication in two respects. Firstly, it considers the cultural work of conjuring with regard to historical concepts of authorship and dissemination. As an art dependent on the ownership of secrets for its effects, and menaced by the threat of plagiarism by other performers, conjuring stands in a privileged relation to discourses of intellectual property and authorial autonomy. Such a relationship was certainly attractive to Dickens (as both amateur conjuror and keen proponent of copyright reform in the 1840s), and shaped the dialogue between Dickens and Gaskell. Secondly, I consider how Gaskell's depiction of conjuring offers a commentary on periodical serialisation itself. Starting with Derrida's observation in *Spectres of Marx* that "A conjuring trick... multiplies itself, it gets carried away with itself, and is unleashed in a series", this paper considers how secular magic might be theorised as narrative, especially as serialised periodical narrative.

Dr Christopher Pittard

University of Portsmouth

Biographical Statement

Christopher Pittard is senior lecturer in English Literature at the University of Portsmouth. He has published widely on Victorian literature and popular culture including articles in *19*, *Studies in the Novel*, *Victorian Periodicals Review* (winning the 2006 RSVP VanArsdel Prize), and *Women: A Cultural Review*, and the books *Purity and Contamination in Late Victorian Detective Fiction* (2011), *The Cambridge Companion to Sherlock Holmes* (2019), and *Literary Illusions* (forthcoming from Edinburgh University Press).

Lippincott's Sherlock

What could be more entertaining than having Arthur Conan Doyle and Oscar Wilde to dinner? At a dinner in August 1889, Joseph Marshall Stoddart, the managing editor of *Lippincott's Monthly Magazine*, famously invited Doyle and Wilde to submit full novels for the newly transatlantic *Lippincott's Monthly Magazine*. *The Sign of the Four* ran in February and *The Picture of Dorian Gray* appeared in July of 1890.

While the origin story of these works is famous, the original context of *The Sign of the Four* in *Lippincott's* has received less scholarly attention. (Elizabeth Lorang's essay in VPR 43.1 does a deep dive into *Lippincott's Dorian Gray*.) This conference paper aims to do that. The locations of the first Sherlock stories (*A Study in Scarlet* ran in *Beeton's Christmas Annual* in 1887) are significant particularly given the puzzlingly slow start of arguably the world's most famous literary character and the profound publishing symbiosis between Sherlock Holmes and *The Strand*, which housed the remaining Sherlock Holmes stories. Looking back in his *Memories and Adventures*, Doyle writes that "clearly the ideal compromise was a character which carried through, and yet instalments which were each complete in themselves, so that the purchaser was always sure that he could relish the whole contents of the magazine. I believe that I was the first to realize this and 'The Strand Magazine' the first to put it into practice." *Strand* readers did relish: the monthly magazine more than doubled its circulation with the run of the *Adventures of Sherlock Holmes* beginning with "A Scandal in Bohemia" in July 1891. But *Lippincott's* readers could also relish the whole, since that magazine published complete novels, including *Sign of the Four*. This paper will look at both British and American versions of the February 1890 *Lippincott's* (and surrounding installments) to see what clues might be found to understand why, other than the transition to short stories, the *Strand* was such a better fit for the Great Detective.

I am editing the new Oxford World's Classics edition of *The Sign of the Four* (forthcoming 2020) and hope to include significant material about the original *Lippincott's* home of the novel, which is relatively overlooked in previous editions.

Caroline Reitz is an Associate Professor of English at John Jay College of Criminal Justice and the CUNY Graduate Center. She is the author of *Detecting the Nation: Fictions of the Detection and the Imperial Venture* (2004) as well as articles on detective fiction in *The Cambridge Companion to Sherlock Holmes*, *The Edinburgh Companion to the Fin-de-Siecle Literature, Culture, and the Arts, Textus*, and *Nineteenth Century Studies*. She is currently working on a book about Dickens's journals and has published articles from this research in *Novel* and *English*.

The man who created Irish journalism: Michael Staunton, a journalist's journalist

Abigail Rieley

For cub reporters in early 19th century Ireland there was no better place to start than the *Morning Register*. Its charismatic owner and editor, Michael Staunton, had brought the newsroom to Ireland, bringing the 'London model' of journalism to Dublin when he started the *Register* in 1825, the first Catholic daily paper in Ireland. By hiring a team of journalists to cover local stories Staunton changed the face of Irish news but more than that, he trained a generation of journalists who would take his methods beyond Dublin to the rest of Ireland and beyond. Three of his trainees – Charles Gavan Duffy, John Blake Dillon and Thomas Davis went on to found 19th century Ireland's most successful publication *The Nation*. Staunton believed in professional loyalty, objectivity and meticulous journalism. His forensic analysis of the taxation of Irish goods by the British government earned him the position of Tax Collector General for the City of Dublin. When a group of printers at his newspaper dubbed him the 'Creator of Irish journalism', Staunton spoke of his satisfaction at being recognised for 'directing the press to its legitimate objects – the enlargement of the boundaries of rational liberty, and of real and substantial social improvement'. Yet despite training a generation of journalists including several who made a name for themselves in the London press, Staunton is little known today except to scholars of the early Irish press. This paper re-evaluates Staunton's work and examines his legacy for Irish journalism.

Abigail Rieley has been researching the 19th century Irish press since 2010. She is currently researching her doctorate at the University of Sussex and has been awarded a bursary from the British Association of Irish Studies for her work on Michael Staunton. She worked as a journalist in Ireland for 20 years. Her first article, on the coverage of a 19th century Irish murder, was published in *Media History* in 2018.

Abstract for RSVP 2019: Work/Leisure, Duty/Pleasure

Dr Beth Rodgers

Dept of English and Creative Writing

Aberystwyth University

Proposed paper:

Competing Pleasures: Girls and Authorship in Late Victorian Girls' Magazines

This paper will consider the themes of work and leisure, duty and pleasure in the context of reader contributions to late Victorian girls' magazines. Publications such as the *Girl's Realm* and *Atalanta* helped to construct and define the so-called 'modern girl' of this period, and used competitions, scholarship unions, and reading clubs to foster a sense of community and loyalty among readers. Some competitions invited girls to contribute copy to the magazines and Sally Mitchell has observed that a number of women writers started out in just this way. In my work, I am interested in exploring how editors, such as Alice Corkran (*Girl's Realm*) and L.T. Meade (*Atalanta*), negotiated these moments in which readers became writers, and vice versa, given the possible competing agendas at play between editor and contributor. In this paper, I will discuss one intriguing competition in the *Girl's Realm* in which Corkran and Meade joined forces to offer girls the rare chance to write the ending of one of Meade's stories. Meade was not an easy 'co-author' to please, however, and her judgement of the entries reveals a conflict between her sense of an author's duty and the readers' pleasure in competing. In discussing this incident in more detail, I will argue that such competitions demonstrate the blurred nature of the line between work and leisure in ways that reveal the complex interactions between authorship, professionalism, and gender at this time.

Biographical note

Beth Rodgers is Senior Lecturer in Nineteenth-Century Literature at Aberystwyth University. She is the author of *Adolescent Girlhood and Literary Culture at the Fin de Siècle: Daughters of Today* (Palgrave, 2016) and the co-editor of *Children's Literature on the Move: Nations, Translations, Migrations* (Four Courts, 2013). With Alexis Easley and Clare Gill, she is co-editor of the forthcoming Victorian volume of the *Edinburgh History of Women's Periodical Culture in Britain* series.

Dr Mike Sanders, University of Manchester, ‘Neither Work/Leisure nor Duty/Pleasure: or, Never Mind the Binaries, here’s *Odds & Ends*’

This paper explores the multiple challenges to our understanding of Victorian periodicals (and Victorian culture more generally) offered by *Odds & Ends*, a manuscript magazine produced by the St Paul’s Mutual Improvement Society. This society was based in Ancoats, Manchester, and it produced *Odds and Ends* annually from 1855 to 1962. This paper focuses on its Victorian period, when it was edited by George Milner. This paper argues that neither the work/leisure nor the duty/pleasure binaries are adequate for an understanding of the cultural, social and ideological activities undertaken by the magazine. *Odds & Ends* presents a cluster of interpretative problems.

It represents the work of producing the magazine as a leisure-time activity which is both duty and pleasure. Similarly, it understands mutual improvement in terms of pleasurable duty. Furthermore, in its desire to attract and retain a working-class audience, it seeks to reconcile the competing demands of its own sense of duty with its audience’s desire for pleasure. Ultimately, this paper argues that the pages of *Odds & Ends* suggest that the ideological fissures in Victorian culture are not always as we imagine them to be.

Dr Mike Sanders is Senior Lecturer in Victorian Literature at the University of Manchester. He is the author of *The Poetry of Chartism: Aesthetics, Politics, History* (CUP 2009) and has published articles in a variety of scholarly journals including; *Victorian Periodicals Review*, *Victorian Studies*, *Victorian Literature & Culture* and *Victorian Poetry*. This paper emerges out of research undertaken for the 'Literary Bonds' project. .

“Useful Information and Amusement for the Million”: Women at Work in the early *Family Herald*

When the first number of the *Family Herald* was published in broadsheet form for the week ending December 17, 1842, it caused something of a furor. The masthead of the new title featured the image of two women, one seated at what could be a piano; the other, on a stool, working at what might be embroidery. In fact, the women were composing and arranging type using the new Young and Delcambre Type Composing Machine.

But the implied - and doomed - attempt to introduce mechanised type setting and female compositors in an industry of male hand-compositors was only one of the ways in which the family-oriented periodical attempted to attract, and reflect the concerns of, lower middle-class and working-class women readers. The early *Family Herald* featured reports on female inventions (a submarine telescope), fiction about a shepherdess and advertised for a female writer to contribute ‘information peculiarly adapted for the humble classes of her own sex.’ The paper was nonplussed to discover that female applicants apparently preferred to write about history and biography; nevertheless, it ran several series on what it saw as important advice to women readers, whether they were maid servants or ‘housekeepers’.

In this paper, I will discuss how the early *Family Herald* constructed both progressive and traditional images of women’s work and compare its early journalism for women with the more fiction-dominated, hugely successful relaunched magazine from May 1843.

Dr Melissa Score – Biographical statement

Melissa Score obtained a doctorate in British Campaigning Journalism (1840-1875) from Birkbeck in 2015. She has published articles in *VPR* on women, printing and technology and contributed a chapter to the *News of the World and the British Press* (2016), edited by Brake, Kaul and Turner. Future publications include essays on Edward Lloyd and Douglas Jerrold, and on the nineteenth-century Business Press. She is a Further Education lecturer in English.

‘Should we believe (in) the editor? Or, Work and Leisure and “fake news” in the *Madras Comic Almanac*’

Frustratingly for periodicals scholars, the work of the early-Victorian editor is so often shrouded in mystery. The 1843 *Madras Comic Almanac*, ‘the first attempt to publish a Comic Almanack in India’ (Preface) was published by J.B. Pharaoh, an Anglo-Indian publishing company responsible also for the *Madras Miscellany* (1839-40) and the *Madras Athenaeum*. Despite its insistence on its Indian origins, the *Comic Almanac* has a distinctly European focus. As we might expect, the contents are varied: a calendar, assorted prose and verse pieces with illustrations, and (perhaps more surprisingly) twenty-four short sketches collected under the heading ‘French Characters Caricatured’ including one on ‘The Sub-Editor’. It purports to have been ‘prepared by Mr. G.W.M. Reynolds’. If true, this is a previously uncatalogued Reynolds text.

This designation is not straightforward to verify: Reynolds’s own papers have not been found, and no record exists of an 1844 volume. Reynolds’s name could have simply been appropriated by a publisher untroubled by copyright laws and many months’ sailing away from unwelcome repercussions. The sketch ‘The Sub-Editor’ focuses on exactly this problem of attribution and fakery: in it, the Sub-Editor and Editor reorganise their newspaper’s political stance, arrange ‘puffs’ for their friends, and invent stories for public figures with whom they spend their leisure time. This paper will use the *Madras Comic Almanac* as a way of exploring attribution and editing and Victorian ‘fake news’, as well as suggesting that we may have a new entrant into the Reynolds canon.

RSVP Biographical Statement Jan 2019

Mary L. Shannon is a Senior Lecturer at the University of Roehampton, London, and a member of the RSVP board. A past winner of the Colby Prize, she publishes on nineteenth-century popular culture, cultural geography, illustration, and periodicals. She is the founding president of the new GWM Reynolds Society.

Editing: its Status and Rewards

Joanne Shattock

University of Leicester

In this paper I propose to interrogate the widely held belief in the nineteenth century that an editorship of a periodical brought with it status and a steady income. While Dickens and Thackeray, to name two high profile editors, exerted considerable authority in these roles as well as earning a comfortable income, the situation could often be more precarious. I will firstly examine the co-editorship (and co-proprietorship) of Mary Howitt, with her husband William, of their eponymous weekly *Howitt's Journal*, which had a run of a mere eighteen months before they were forced into bankruptcy. Linda Hughes (*VPR* 50:2 2017 279-94) has argued that Mary Howitt was the de facto poetry editor of the journal, demonstrating a breadth of vision and surefooted judgment when dealing with more than seventy poets. I propose to examine a collection of Howitt's unpublished correspondence to see how much she was involved in the wider policy making aspects of the weekly before its premature demise. In the case of the Howitts, their journal brought them, in Mary's words, 'utter ruin' and some very unpleasant publicity.

My other example is the novelist and 'periodical writer', as she styled herself, Margaret Oliphant, who, according to one modern critic, was denied a prestigious editorship, which as a wide ranging critic and reviewer was undoubtedly her due. I will argue to the contrary that Oliphant never sought to edit a periodical. Her main concern was to secure a steady income rather than the hand-to-mouth existence that drove her to ever increasing literary productivity and jeopardized her long term reputation. John Blackwood appointed her editor of a new book series, 'Foreign Classics for English Readers', which provided a modest income, but little prestige. Oliphant was not a natural editor; she wrote three of the books herself, and her relationship with other contributors was uneasy. In contrast to some of Blackwood & Sons' other series, 'Foreign Classics' did not expand after the initial contracts, and gained little critical attention.

These two case studies suggest that an editorship, one of the most sought after forms of literary work in the nineteenth century, did not necessarily guarantee a secure income, nor enhance one's reputation.

Shattock Biographical statement

Joanne Shattock is Emeritus Professor of Victorian Literature at the University of Leicester. Her research focuses on the nineteenth-century periodical press, and on Victorian women writers. She is the general editor, with Elisabeth Jay, of a 25 volume edition of the *Selected Works of Margaret Oliphant* (2011-16) and editor of the *Works of Elizabeth Gaskell* (2005-6). Her most recent book is *Journalism and the Periodical Press in Nineteenth-Century Britain* (2017). She is Past President of the Research Society for Victorian Periodicals and was founding President of the British Association for Victorian Studies.

Tracing Depictions of Leisure in the Blanche Butler Ames News Clippings Scrapbook

In 1870, society darling Blanche Butler married Civil War hero Adelbert Ames. American newspapers from New York to San Francisco covered what one article heralded as “the great event of the year.”ⁱ The Butler-Ames wedding, and the coverage of the couple shortly before and after their wedding, are preserved in the bride’s news clippings scrapbook. As Ellen Gruber Garvey argues that “scrapbooks are archives in themselves,”ⁱⁱ thus given the limited digitization of American daily newspapers, Butler Ames’s archive provides us with a unique window into how the press depicted leisure in 1870. Unlike a leisure magazine or a monthly, the newspaper is both more disposable and consumed more quickly. What did the daily news editors feel their readers would want to know about the spectacle? Because many of the articles are not digitized, this archive is an opportunity to see an array of coverage and to analyze that coverage for patterns of language, alterations as editors cut and pasted content, and differences across class. My paper mines the scrapbook for such patterns, alterations, and differences. For instance, juxtaposed against descriptions of excess at the ceremony are the observations of a mill worker in the bride’s hometown. I also examine what is missing, the articles about Butler Ames that were not clipped, including those which critique other newspapers for dedicating extensive news space to descriptions of a lavish, celebrity wedding.

Mercedes Sheldon
Independent Scholar

ⁱ Blanche Butler Ames, Scrapbook, 6.

ⁱⁱ Ellen Gruber Garvey, *Writing with Scissors: American Scrapbooks from the Civil War to the Harlem Renaissance*, (Oxford: Oxford UP, 2012), 208.

Author Bio

Mercedes Sheldon researches the long 19th century; she focuses on how periodical literature disseminates cultural norms and engages in cultural debates with regard to womanhood, marriage, and women's work. She is an adjunct instructor in literature and composition in Minnesota. She has presented her research at MLA, RSVP, and NCSA. Her article "From Foreign Sources': The Rise and Fall of the Translated Short Story in the *Strand Magazine*" will appear in the Summer 2019 issue of *VPR*.

Collective Authorship and Misplaced Attribution in the 'Mononymous' *Household Words*

Yajya Shrivastav

Sticking with the norm of the Victorian periodical industry, Charles Dickens' *Household Words* published all its contributors anonymously while the entire periodical and every piece of writing in it bore the stamp of 'Dickens' - the very title of the periodical stated: '*Household Words..... Conducted by Charles Dickens*'. In addition to the title of the periodical, this label was even affixed to the header of the print template for the periodical, hence appearing on every single leaf of the thirty-six-page-weekly. Such being the case, *Household Words*, despite being 'multi-authored' projected 'a powerful single identity.' This mononymous projection and practice had 'evil consequences' - as George Augustus Sala, one of Dickens' 'young men' and contributors to the *Household Words* claims - to the new and upcoming young writers who were trying to establish themselves in the demanding Victorian literary market. Sala states in his memoir: 'When an attractive article appeared in *Household Words*, which might have been the work either of one of my colleagues or of myself, people used to say that "Dickens was at his best that week," whereas in many cases in that particular number he had not written a single line.' This suggests that the mononymous fashion in which the periodical was presented, marketed and identified, hugely hampered the career development of its unknown contributors, as the illustrious name of its editor - the great Charles Dickens - largely 'swallow[ed] up every sort of minor reputation in the shadow of its path'. This paper will investigate if collaborating with Dickens, one of the most impactful literary giants, and contributing to his exceptionally successful and acclaimed periodical, (ironically) precluded young contributors from cultivating their own independent identity? If so, how does that reflect upon the power dynamics of the way literary apprenticeship functioned in the Victorian periodical press.

Yajya Shrivastav is a doctoral researcher at the University of Leeds. Her thesis entitled 'Dickens and His Christmas Collaborators: Brand Affiliation, Apprenticeship and Career-Impact' is examining the conduct of readers, publishers and the literary market as a collective unit, in the context of their perception of an authorial brand-identity. It aims to scrutinize the strategic arrangement of publishing relatively unknown authors under a highly marketable name, and its modus operandi, to inquire into the effects of this practice of the publishing industry on the contributors themselves, on the brand, and on the sellers and buyers of literature.

“Long Live W.H.P.!”: The 1880s *Saturday Review* in the *Curran Index*

By the 1880s the *Saturday Review* (*SR*) had lost much of its earlier political influence, but, as exemplified by the decadent poet and critic Arthur Symonds' exuberant remark in favor of *SR* editor Walter Herries Pollock, the weekly retained its literary significance. Many still notable figures, such as Andrew Lang, William Ernest Henley, George Birkbeck Hill, Edmund Gosse, Alice Meynell, George Edward Saintsbury, and Robert Alan Mowbray Stevenson are known to have written for the *SR* during this era of the “bookmen,” but the *SR*'s policy of anonymity has thus far impeded bibliographers.

An ongoing *Curran Index* (www.curranindex.org) study of the *Saturday Review* from 1855 through 1900 has thus far led to over 5,000 specific article attributions derived from Merle Bevington's classic *SR* study covering 1855-1868, numerous volumes of reprinted articles, published and unpublished work lists for individual authors, letters, archive holdings of various libraries, scholarly papers, biographies and bibliographies, expert assessments, and internet sources.

This paper reports on the 1880s segment of the *Curran Index*. In summary fashion it covers art criticism; literary criticism of verse and fiction; reviews of histories; theatre and music criticism; nature studies; commentaries on country life; essays on religion and morals; and other writings. Reminiscences of 1880s *SR* banquets with attendance lists have served to identify some of the more obscure contributors. Individual contributors meriting further study will be identified.

Short Bio

A former chemistry professor and business executive, Gary Simons earned his PhD. in English Literature in 2011. His dissertation concerned the anonymous periodical journalism of William Makepeace Thackeray. He has published in *Victorian Periodicals Review*; *Victorians: a Journal of Culture and Literature*; *Victorian Literature and Culture*; *Studies in Bibliography*; *Nineteenth-Century Studies*; and the *Routledge Handbook to Nineteenth Century British Periodicals and Newspapers*. Since 2013 he has been editor of the *Curran Index*, an on-line reference tool and research project regarding the contributors to nineteenth century periodicals.

Sidharth Singh
Conference Paper Abstract
for the Annual Conference of the
Research Society for Victorian Periodicals
“Work/Leisure, Duty/Pleasure”
University of Brighton, UK

Moving Fiction and Skeletons Through Time: Richard Owen and the “Ordained Continuous Becoming” of Nineteenth-Century Serial Fiction

When Darwinian evolution revealed the Earth’s infinite past, it altered contemporary notions of God as the designer of all forms. Yet, Britain’s most distinguished palaeontologist, Sir Richard Owen insisted on evolution being “a continuous operation of the *ordained* becoming of living things” (emphasis mine). A prolific figure, Owen published over six hundred scientific articles in his career, and maintained a keen habit of reading serial fiction for leisure. By studying the operations of time, authorship, and design in nineteenth-century serial fiction and paleontological practice, my paper examines the effects of reading periodicals from Owen’s perspective as a paleontologist. A completed work of serial-fiction invokes the past, recalling every individual part that came before it, just like a reconstructed skeletal structure invokes an extinct animal. Owen’s paleontological mode of navigating time creates critical problems for the reading of serial fiction. When read with Owen’s theory of an ordained continuous becoming, problems of authorship and design gain critical importance because knowledge of a designer’s presence creates expectations of justice in form. However, my paper shows that these theoretical problems of time, authorship, and design which Owen’s paleontological perspective creates for reading serial-fiction, are indeed resolved if viewed from a distinctly Darwinian perspective.

Sidharth Singh is a postgraduate student of English Literature at Shiv Nadar University. He is interested in the study of Victorian periodicals, the history of Science, natural history, the history of exploration, and the locations of the natural world in our cultural and literary imagination.

Screenshotting, Cropping, Tweeting, & Thieving: Victorian Periodicals & the Digital Vernacular

Dr Shannon R. Smith

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On 18 December 2014, Patrick Leary announced to the VICTORIA listserv that beginning in early 2015 the British Library would allow the use of cameras in their Reading Rooms, bringing their policy in line with that of other libraries and repositories popular with VICTORIA members. Leary's announcement received positive responses from list members. Such changes in policy, and the responses they receive from scholars affected, contribute to a growing set of discourses about scholarly practice that has also been fed by the increasingly easy access to periodical text and image provided by digital collections such as the *British Newspaper Archive* and Gale Cengage's *British Library Newspapers Parts I-V*. In dialogue with this increase in access and ability to capture and circulate the contents of periodicals is scholarship advocating for a critical awareness of how digital repositories shape and filter our object of study.

Provoked by the material conditions of my recent research into how the 19th-century British and French periodical presses represented strongwomen, this paper critically examines existing discourses in the academic digital vernacular that shape our research practice: those circulated by libraries and digital repositories in their public-facing interfaces and those brought alive by our discussion and redistribution of the 19th-century periodical press via social media. This paper outlines a conscious archival methodology that responds to a shift in our collective attitudes to reproducing, excerpting, and circulating text and image from the pages of familiar periodical titles that is modelled on the craft of an unlikely scholar-surrogate: the thief.

BIO

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Shannon R. Smith is Assistant Professor of English Literature at the Bader International Study Centre (UK), Queen's University (Canada). She specialises in media and technology history, digital culture, and conceptual art. She has recently published articles on the financing of Victorian periodicals, and undergraduate pedagogy and digital culture. Her current project explores the role of women in contemporary art crime.

RSVP Conference paper proposal

'Mr Sheldon Reads The *Lancet*': Mary Elizabeth Braddon's Encounters With the Medical Press

Sensation authors often drew upon current events as inspiration for their stories. In the second chapter of Mary Elizabeth Braddon's novel *Birds of Prey* (1867) entitled 'Mr Sheldon Reads The *Lancet*', Braddon chooses to use a contemporary medical journal as the instrument of inspiration for the antagonist, Philip Sheldon, to embark on a campaign of poisoning for financial gain. *Birds of Prey* was the lead novel in Braddon's first edition as editor of *Belgravia* magazine (Nov 1866), alongside a wide-ranging array of articles on topics including poetry, literary criticism, and science and medicine. Meanwhile, the *Lancet* commented on the publication of medically-oriented fiction, including Braddon's, for example informing their medical readers in 1864 that *The Doctor's Wife* was 'an amusing novel' but not one of Braddon's best works. This paper will examine the dialogues that occurred between medical and literary periodical writing: why was the exclusive nature of medical knowledge in periodicals like the *Lancet* a source of fear for writers and readers of fiction? How did the physical layout of a magazine enable or disrupt medico-literary dialogue? In examining Braddon's approaches to the processes of reading and writing throughout the novel, it will draw conclusions about the role of written communications in forming identity.

RSVP 2019 Conference application

Isabelle Staniaszek

I am a second-year PhD researcher at the University of Roehampton and a member of the Surgery and Emotion project. My thesis examines the interpretations of French medicine in the popular literature and culture of 1860s Britain, primarily through the work of the sensation authors and periodical editors Mary Elizabeth Braddon and Ellen (Mrs Henry) Wood, exploring the formation of professional, cultural and national identities through the periodical press.

Kristen Starkowski
RSVP Conference Proposal

Characterological Novelty in the Victorian Penny Periodical Press

In 1838, Charles Dickens, angry that Vice-Chancellor Knight-Bruce failed to prevent the dissemination of *The Penny Pickwick*, published a notice against the “dishonest dullards... [who] impose upon the unwary...by producing cheap...imitations of our delectable works.” Three weeks later, Edward Lloyd attacked those who “are ambitious to rob us of a share of that fame and patronage.” This debate highlights the controversy over penny adaptations: on the one hand, writers labeled these renditions of their works unoriginal, while, on the other, penny publishers thought that the redundancy enabled their very novelty. I argue that penny serials fueled the creation of spinoffs that were ultimately quite unique in terms of character. My paper engages with this year’s conference theme by using penny adaptations of popular novels by Dickens as platforms for identifying peculiarly working-class modes of entertainment that afforded readers a different kind of leisure experience. By drawing on results from my digital project, I argue that these serials elevated those who would be minor characters in the middle-class canon, like servants and criminals, to major characters. This paper analyzes penny serials such as *Oliver Twiss* and *Scenes from the Life of Nickleby Married*. It also reflects on penny miscellany as a form—considering the content that surrounds these stories in *Lloyd’s Penny Weekly Miscellany of Romance and General Interest* and in his *Penny Handbooks*—as grounds for showing that the novelty of character trajectories within these spinoffs had much to do with what appealed to subscribers of the rival journals.

RSVP Conference Biographical Statement

Kristen Starkowski is a Ph.D. candidate at Princeton. She studies the Victorian novel, minor characters, disability studies, and penny publishing. She has published on disability in the borderlands in *Latino Studies* and on selfish care in Victorian fiction in *JLCDS*. Her dissertation, *Doorstep Moments: Close Encounters with Minor Characters in Victorian Fiction*, reframes the role of minor characters in 19th-century fiction by drawing on sociology, disability studies, and theories of adaptation regarding the penny press.

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

“To Serve and Uplift”: The Work of Well-Connected Women in the Nineteenth Century

Quantitative analytic methodologies, paired with digital graphing and mapping technology, allow scholars dynamic new ways to see relationships between women who lived, worked, and wrote during the long nineteenth century. Using personally curated data containing selective biographical, social, and professional information for 700 nineteenth century British women writers, I have generated a macro-network graph depicting personal and professional relationships between these women—a visualization which uniquely allows me to discover a subset of 75 highly connected writers located at the nodal centers of my network graph.

A third of these women in my cohort were not only writers, but also served in an editorial capacity at some point. For example, Adelaide Proctor was famously known as the favorite poetess of Queen Victoria, but she also served as founder and editor of the *English Woman's Journal* (1858-64), with a purpose of publishing material directed toward and on behalf of unemployed women. My presentation examines how the professionally connective nature of editorial work—such as Proctor's—influenced the ideas of work and leisure in periodical press for other women. What kinds of periodicals did these women edit, and what type of content related to work or leisure did they include within the pages of these publications? How did they simultaneously use their *work* to promote or offer other *work* for women (in periodicals such as *English Woman's Journal* or *Votes for Women* [1907-18])? How did they dichotomously *work* to produce *leisure* materials for other women to consume (as found in the pages of *The Spectator* [1828-])?

Andrea Stewart
Independent Scholar

Andrea Stewart
Independent Scholar

Short Bio

Andrea Stewart recently received her MA from the University of St. Thomas in St. Paul, Minnesota. Her thesis, “‘The Limits of the Imaginable’: Women Writers’ Networks during the Long Nineteenth Century,” was the recipient of the 2018 Hamilton Prize and will appear in a forthcoming issue of *Victorian Review*. Her research areas of interest include the intersection of Victorian literature and modern media, as well as quantitative analysis of nineteenth-century women writers’ networks.

War at Your Leisure: War Games and the *Volunteer Service Gazette*

Many Victorians primarily experienced the world outside of Britain through the press—a press that consistently made war into a game. From *Pearson's Magazine* to the *Daily Mail*, Victorian and Edwardian newspapers published small and large-scale maps along with rules for play. The press also encouraged readers to reproduce current and recent wars, often referring to war itself as the “great game.” The *Daily Mail* printed 80,000 copies of their war game map, and the amount of newspapers releasing maps and games (or satirizing them as in *Punch*) points to just how popular (and lucrative) playing at war was in the late nineteenth and early-twentieth centuries.

The *Volunteer Service Gazette and Military Dispatch* is a particularly interesting specimen. Born out of the Volunteer Force movement in 1859 as a result of the Crimean War, the *Volunteer Service Gazette* published maps that at once helped service members train (and so, work) and play (and so, enjoy their leisure). Alongside maps, the *Volunteer Service Gazette* published stories about war games played by military men. By looking at these maps alongside the written accounts of war games, I will show how real war became a game to be played for pleasure as much as duty, thereby abstracting and distancing the traumas of actual warfare. When put side by side with more popular war games, we can see a trend that demonstrates how war games profoundly affected the ways in which Victorian and Edwardian readers thought about the world, about war, and their own relationships to both.

Deanna Stover
RSVP 2019

Deanna Stover is a PhD Candidate at Texas A&M University, specializing in Victorian Literature and Children's Literature. Her dissertation, "Deadly Toys: Mini Worlds and Wars, 1815-1914," investigates literary representations of toy wars in the long nineteenth century. Stover has published articles in the *Children's Literature Association Quarterly* and *Women's Writing*, as well as a digital edition of H.G. Wells's *Little Wars* in *Scholarly Editing*.

Leslee Thorne-Murphy
Brigham Young University

The Bazaar Buzzer:
Sincere Duty and Transgressive Pleasure at Fundraising Bazaars

The Bazaar Buzzer ran for a total of three numbers, issued in December 1900 at a three-day bazaar held in Manchester to benefit Henshaw's Blind Asylum and the Royal Schools for the Deaf and Dumb. Its editor, Alfred Pease, joined many others in producing short-lived periodicals specifically to be sold at fundraising bazaars.

The format of a bazaar, with its varied booths and juxtaposed goods, aligns easily with the format of a periodical, with its varied columns and articles. Indeed, the number of long-running periodicals that use the term "bazaar" in their titles suggests the affinity between the two—*The Bazaar, Exchange, and Mart; Harper's Bazaar*; etc.

The Bazaar Buzzer's title is a three-way pun, as well as a close homonym. It references a common mascot for Manchester, the honey bee. Like the bee, the paper will work hard to produce sweet honey in the form of funds to donate. The paper is also a "buzzer" in that it makes print noise for its cause; activism is at the core of its existence. At the same time, it is unabashedly entertaining, self-critical, and perhaps slightly devious. The title alludes to a slang definition of "buzzer": a pickpocket. The paper flaunts its role in wheedling money from unsuspecting patrons, parodying itself and its own moral earnestness along the way.

In my presentation, I will examine *The Bazaar Buzzer* as a means of exploring the role of the periodical press in fundraising efforts, where sincere duties and rollicking pleasure intermingled.

Leslee Thorne-Murphy is Associate Professor and Associate Dean at Brigham Young University, where she teaches courses in literature and book history. Her publications include a co-edited collection, *Philanthropic Discourse in Anglo-American Literature, 1850-1920*, and articles on philanthropic literature, short fiction, and social reform fiction. Currently she collaborates with her students to edit short fiction for a digital anthology, *The Victorian Short Fiction Project*, and she is writing a monograph provisionally titled *Bazaar Literature*.

Anna Vaughan Kett Proposal for the Annual Conference of the Research Society for Victorian Periodicals 2019

“Village Chronicle” and “Village Album”: The Hand-written Periodicals and Creative Expressions of the Clark Family’s Literary Society in the mid-Nineteenth Century

This paper takes us to the village of Street, in Somerset, during the mid-nineteenth century and the world of the Quaker Clark family of shoemaking fame. Less well-known is the private milieu of the family’s home-centred entertainments; one such activity was the family’s literary Society, which was founded in 1846 by Eleanor Stephens Clark, the wife of footwear pioneer, James. Literary societies were well-known in Quaker culture, for even in progressive families, mainstream periodicals were not always deemed suitable for family reading, and thus literary groups flourished and members generated their own reading matter to reflect Quaker values.

Whilst Eleanor, the “Editor-in-Chief” chaired the monthly meetings, her nephew John Aubrey Clark was the “scribe” who wrote up and illustrated proceedings and collated them in bound volumes, to be disseminated, just like a printed periodical, among the extended family for reading and discussion; a borrowing system was put in place, so albums were continually in circulation. Known first as “Village Chronicle”, then “Village Album”, and still running today, volumes of this hand-written periodical survive in the company archive in Street.

Overall, the hand-written periodicals offer fascinating insights into the diverse nature of creative writing in the Clark family. The characters of its founders shines through; John Aubrey, working under the pen name “Adam the Gardener” had a preference for picturesque subjects, reflecting current vogues in the decorative arts for neo-medieval, foliage-entwined lettering. He was also in possession of a wicked sense of humour in mocking the locale and its residents. Eleanor, working under the pen name “Little Eva” was passionate and heartfelt, and the subject matter she tackled was extremely diverse.

Using the list of poetic submissions by Eleanor as the focus, this paper will show the breadth of her experience she narrates within this private-sphere periodical. For example one poem “The Sewing Machine” expresses the misery of women’s work; leisure is the theme in “Four Days in the Highlands”; Christian duty in “Tract Distribution, an Incident in the American War”; and the pleasure she took in the wonders of nature are evident in “Lines on a Bunch of Snowdrops” and “Violets on Christmas Day”. Eleanor’s list also includes serious writing, for example an essay entitled “Cotton” explains the barbarities of plantation life and cruelty to the enslaved. This fits with her many activities as an anti-slavery activist, who was passionately dedicated to avoiding goods made by slave-labour.

Thus this paper discusses the core themes of this conference, as set among the Quaker Clarks; work – leisure – duty – pleasure.

Dr Anna Vaughan Kett is a Senior Lecturer in History of Art and Design and Critical Studies, in the School of Humanities, at the University of Brighton in the UK. She completed a PhD in Design History in 2012, supervised by Drs Louise Purbrick and Anita Rupprecht and she was examined by Professors Clare Midgley and Eileen Yeo. Her current research interests are: Quaker women; textiles & dress; the British Free Produce Movement and female activism against slave-grown cotton goods during the mid-nineteenth century.

Her current projects include further investigation into free-cotton cloth produced in Manchester and Carlisle and the humanitarian work of the shoemaking Clark family of Street, including their extended kinship networks in Britain and America, and continuing support for the African-American community, post-Abolition. Current publishing concerns the above themes, and her book proposal broadly details the field covered in her PhD, with an emphasis on dress.

Find my research profile at the University of Brighton, link:
<https://research.brighton.ac.uk/en/persons/anna-vaughan-kett>

Laura Vorachek
Associate Professor
University of Dayton

A Society of One's Own: The Formation of the Society of Women Journalists

The last decades of the nineteenth century saw increasing opportunities for women in journalism, but the path for these trailblazers was not easy. Reflecting on that time, E. M. Tait wrote: “The girl who set out to win her way as a ‘free lance’—the only possible start if she was an outsider, lacking the influence then necessary to obtain even the humblest staff appointment, had to work and fight alone, seldom coming in contact with any journalist of her own sex, and then only casually. If she fell on hard times there were none to know or care, none to give her counsel or sympathy, or perhaps the helping hand which she could only accept from another woman.”¹

The Society of Women Journalists, founded in 1894, was organized in response to needs articulated by Tait of the growing number of women entering the field of journalism. Drawing on contemporary sources, including *The Journalist* and *The Woman Writer* (organs of the Institute of Journalists and the Society of Women Journalists respectively), I argue that although other organizations were open to women—including the Society of Authors, the Institute of Journalists, and the Writers’ Club—none fully met the needs of professional women journalists. This paper will examine the formation and early history of the Society of Women Journalists, taking two of its members, Elizabeth Banks and Sarah A. Tooley, as case studies to explore the benefits membership offered these pioneering women.

¹ Tait, E. M. “So Speed We.” *The Woman Writer*, no. 3, April 1911, p. 1.

Laura Vorachek is Associate Professor of English at the University of Dayton. Her work has appeared in *The Routledge Handbook to Nineteenth-Century British Periodicals and Newspapers*, *Victorian Periodicals Review*, *Victorian Literature and Culture*, *Victorians: A Journal of Culture and Literature*, *Persuasions*, and *Clues: A Journal of Detection*. She is currently working on a study of women journalists at the *fin de siècle*. Vorachek is also the Associate Editor for *Victorian Periodicals Review*.

Work/Leisure, Duty/Pleasure

Annual Conference of the Research Society for Victorian Periodicals 25-27 July 2019

University of Brighton, UK

The Woman's Penny Press in the 1890s

What do images produced in the popular press and illustrated periodicals suggest relative to the continual debates around sexual politics and the Woman Question? The heterogeneity of periodicals and their multiple perspectives and strategies to expose paradoxes and at the same time pose questions in a way which challenged the gendered discourse is the focus of this paper. The interrelationship between the press, its readers, and a further element of publication's purpose as commodity suggests the numerous ways in which the press was closely engaged with reinscribing new definitions of femininity. This paper will argue how the mass production of the British penny weeklies in the late nineteenth century became a battleground for popular debates on gender and sexual politics of the period. The theory implicit in this argument asserts that women's penny weeklies operated as both open and closed spaces in which discourses on women's sexuality were appropriated and exploited. Moving from a symptomatic to a surface reading of women's periodicals, this paper aims to examine how the mass production of women's penny weeklies actively grappled with concerns about gendered discourse. This paper seeks to shed light on how debates on gender in the penny weeklies are pertinent to the discourse of consumption. The emphasis will be on mass women's market, the less 'mainstream' but popular form. Thus, looking at big circulation 'alternatives' such as *Forget-Me-Not* and *Pick-Me-Up, Woman; for All Sorts And Conditions of Women* that have received relatively little attention in the past is fundamental to any work on the construction of gender in women's magazines.

Keywords: British periodicals, New Woman, penny weeklies, Woman Question, and Sarah Volatile.

Mariam Zarif

I am a PhD student at King's College London. My main interest remains in the field of popular print culture phenomena New Woman in late nineteenth century. I am interested in the ideas of gender performativity and the implications of authorial disguise in the works of less canonical male authors of the New Woman writing. The central claim of my current research addresses the politics and interplay of male New Woman writers, masquerading as women writing on female minds and bodies masquerading as half-men. I am interested in this cross-over between the male 'female' author and his female 'male' subject and how that's represented in women's penny weeklies.