

# RSVP 2024 Final Program

Thursday, June 13, 2024

Registration	Pathfoot Building, from 2:00pm
Pre-conference events	Meet in Pathfoot Building, Crush Hall (Eventbrite links for sign up included in logistics information)
Opening Reception	Stirling Smith Museum and Gallery, 5:30-7:30pm

Friday, June 14, 2024

Session 1. 8.45-10.30

## 1. The Place of Women in the *Yellow Book*

**Chair: Lorraine Janzen Kooistra**

**Mackenzie Ashcroft**

“Decadent Disability: the (re)placement of Non-normative Bodies in Charlotte Mew’s “Passed” and the Yellow Book Periodical”

*Abstract:* First published in the second volume of John Lane and Elkin Matthew’s *The Yellow Book*, Charlotte Mew’s short story “Passed” occupies a unique niche within the Victorian period’s decadent movement. As contemporary scholars of decadence such as Joesph Bristow argue, Mew’s narrative characterizes the introduction of female authorial voices and non-normative agencies into the decadent literary and cultural canon. By unravelling the narrator’s privilege and perspective, this paper engages with the place and replacement of non-normative, female bodies in fin de siècle literature and culture. More specifically, by targeting Mew’s depiction of visibly disabled and ill female figures within her narrative, this paper theorizes the extent to which decadence and its countercultural framework can lend itself to disability studies’ concern for the “narrative prosthesis”— a phenomenon defined by disability scholars as the reduction of disabled bodies into symbols of otherness within literature. To examine this question of perspective, this paper frames the periodical as both the place for Mew’s literary experiments, and as a replacement for the non-normative body; through its cultural situation and formal characteristics, *The Yellow Book*, as a periodical, replicates the tensions of decadence, degeneration, and place that inform the non-normative body in Mew’s short story. While contributing to a growing body of scholarship on Mew’s oeuvre, this paper’s application of disability studies in a nineteenth-century context additionally suggests how non-normative bodies may be more thoughtfully placed, both at the level of form and content, in contemporary literature.

*Bio:* Mackenzie Ashcroft (She/her) is an MA student at the University of British Columbia. She earned her BA Honours in English, with an embedded certificate in creative writing, from the University of Calgary. Mackenzie’s current research, funded by the Social Sciences and Humanities Research Council of Canada, examines the place of disabled bodies and voices in Victorian Literature, their relationship to technology, and their representations in contemporary speculative fiction genres, such as Steampunk.

## **Lucy Rose**

### “The Place of Women in Periodical Culture: Sororal Interventions in the *Yellow Book*” Online

*Abstract:* This paper focuses on women’s literary and visual contributions to the *Yellow Book*, the iconic 1890s periodical more often associated with a male decadent circle that included Aubrey Beardsley, John Lane, Max Beerbohm and Oscar Wilde. This paper traces the shifting place of women in the periodical and argues that, after Oscar Wilde’s scandalous trial in 1895, women writers and artists assumed more prominent and assertive roles in periodical culture; they used the final years of the *Yellow Book*’s run to develop creative identities and form creative partnerships with fellow female aesthetes and New Women. In particular, this paper focuses on the place of critically-neglected sororal creative partnerships in the *Yellow Book*: namely, the contributions of cohabiting, collaborating sisters Netta, Nellie and Mabel Syrett; artist-journalists Marion and Ella Hepworth Dixon; and Scottish sisters Margaret and Frances MacDonald. In fiction and illustration, they navigated and renegotiated their relationships to the male-dominated Aesthetic and Decadent movements in ways that evidence a collective sororal invention in these discourses. The Syretts, the Hepworth Dixons and the MacDonalds went on to contribute to other prominent periodicals, little magazines and journals, including *The Quarto*, *Woman’s World*, and *The Acorn*. This paper shows how women used their associations with the *Yellow Book* as brand-building, career-enabling strategies and networking opportunities, securing their place in periodical culture once the fire of the ‘Yellow Nineties’ had been extinguished.

*Bio:* Dr Lucy Ella Rose is Lecturer in Victorian Literature at the University of Surrey. She works on the nexus between Victorian literature, visual culture and feminisms, and has most recently published on the feminist networks of Pre-Raphaelite artist Evelyn De Morgan and New Woman writer Netta Syrett. Rose’s first book *Suffragist Artists in Partnership: Gender, Word and Image* (EUP 2018) focuses on conjugal creative partnerships, and she is currently writing her second book on sororal creative partnerships at the fin de siècle. One of the aims of this monograph is to illuminate the ways in which Victorian sisters worked together in the production of periodical culture.

## **Liz Poliakova**

### “Questioning the Place of Feminist Themes in the *Yellow Book*”

*Abstract:* While the introduction of the Little Magazine as a new medium allowed more women to enter into the publishing industry, my study explores how welcoming this place truly was for women. For instance, Ella D’Arcy, who worked as sub-editor of the *Yellow Book* for volumes one through nine, experienced some gender bias in the way she was treated by the male editors of the Little Magazine (Windholz 116). The bias D’Arcy experienced speaks to the general place of women and the discrimination they experienced in the workforce at the time. This study, specifically, investigates whether women experienced a gender bias as authors through the reception of their work by their contemporaries. I employ discourse analysis to analyze reviews written by literary critics of the time in relation to the work of three female authors published in the *Yellow Book* - Ella D’Arcy, George Egerton, and Evelyn Sharp. I perform a close reading of the short stories by D’Arcy, Egerton, and Sharp, which appeared in *The Yellow Book* in order to identify any feminist themes; I then compare whether these themes are identified in any of the reviews under examination. Through this analysis, I examine how these three authors are perceived by their contemporaries and whether the feminist themes present in their work had an impact on how the literary critics talked about them. Majority of the scholarly literature available on the subject identify the feminist themes in the writing of all three authors, however, there is no evident literature available that explores how the short stories, in light of their controversial themes, were perceived by the critics of the time. The aim of the study is to draw general conclusions about the treatment of Victorian female authors by their contemporaries.

*Bio:* Liz Poliakova is a PhD candidate in Communications and Culture at York University, Canada. She holds an MA from the same program and a BA (Hons.) with a major in Book and Media Studies from the University of Toronto. Her research interests include self-publishing, the history of the Canadian book trade, and gender studies.

## 2. Taboos and Forbidden Literary Spaces in the Victorian Press

**Chair: Charlotte Lauder**

### **Arthur Charlesworth**

“Transatlantic ‘Flashing’: London’s Influence on New York’s ‘Flash’ Press”

*Abstract:* New York in the 1840s saw the rise of several so-called ‘flash’ newspapers. The *Flash* (1841-2), *Whip* (1842-3), and *Libertine* (1842) entertained a growing bachelor subculture with satire, sex, and sports. These papers also encouraged their audiences of wannabe ‘men about town’ to develop a way of knowing the city; one which enabled them to be at the forefront of fashion and perennially push against social mores.

Although it had a distinctive flavour, the ‘flash’ press was not native to New York. ‘Flash’ can be traced back to eighteenth-century London where it referred to the slang used by criminals to communicate amongst themselves and evade detection. By the early nineteenth century, the term had widened to include anyone who wished to display up-to-date urban know-how. However, as this know-how often related to the seedier side of life, ‘flash’ never shook off the charges of criminality and deception.

My paper will begin by exploring these changing meanings of ‘flash’ that led to the term’s adoption by key figures in the periodical press. Chief among these was Renton Nicholson (1809-61), whose *Town* (1837-42) served as a blueprint for many New York-based newspapers. As Patricia Cohen, Timothy Gilfoyle, and Helen Horowitz have noted, New York’s ‘flash’ newspapers regularly pirated text and woodcuts from the *Town*. My paper will build on this work to explore the extent of this piracy, the mechanisms by which it occurred, and how the journalism it created differed from its common ancestor on the opposite side of the Atlantic.

*Bio:* Arthur Charlesworth is a second year PhD student at City, University of London where his thesis is exploring the cultural significance of the lesser-known Victorian journalist and early-music hall impresario Renton Nicholson. After presenting at last year’s RSVP conference on one of the newspapers Nicholson edited, the *Town* (1837-42), this paper explores that newspaper’s influence on ‘flash’ journalism on both sides of the Atlantic.

### **Georgina Gale**

“‘Grant me one hour of horrors fed full’: The *St James’s Gazette*’s Use of Horror to Attack ‘Maiden Tribute’ (1885)”

*Abstract:* In the summer of 1885, Frederick Greenwood’s *St James’s Gazette* joined a chorus of Conservative newspapers in denouncing W. T. Stead’s infamous exposé of juvenile prostitution, ‘The Maiden Tribute of Modern Babylon’ (1885). Like most of Stead’s opponents, Greenwood’s paper accused Stead of fictitious and obscenely lewd reportage. However, in March 1886, the *St James’s Gazette* learnt of four Australian sisters’ sororicide that was allegedly caused by reading ‘Maiden Tribute’. Thereafter, Greenwood’s paper adopted a new strategy of attack which culminated in a poem where the Dalai Lama branded the *Pall Mall Gazette* a gothic penny dreadful. But why did the Australian tragedy trigger this shift?

My paper investigates how the *St James’s Gazette* came to rely on the reputation and rhetoric of popular fiction to denounce Stead’s articles, presenting them as a dangerous literary influence whose sensational horror did not belong in

the respectable press. By examining the development of the *St James's Gazette's* critiques of 'Maiden Tribute' in the context of its vilification of penny dreadfuls, I show how Greenwood's newspaper used similar tactics to undermine the *Pall Mall Gazette's* political integrity and imply that Stead's journalism was capable of inciting a perilous degree of terror. Moreover, my study demonstrates how this strategy assumed a creative style that was in debt to horror fiction, and ultimately apoliticised the class and gender dimensions of reports regarding violence against women.

*Bio:* Georgina Gale is a PhD student at the University of Glasgow (split with the University of Stirling). Her research focuses on how late-nineteenth-century journalists created gothic narrativizations of violence against women prior to the Whitechapel murders of 1888. Examining specific cases of news reporting, including W. T. Stead's 'Maiden Tribute' and the Australian sorricide discussed in this paper, her thesis considers how contemporary gothic modes were used by the press as both a means of advocating for social reform and as a tool to apoliticise stories of gender violence and poverty.

## **Michael Shaw**

### "Reviewing Queer Texts in Victorian Scotland"

*Abstract:* This paper will analyse reviews of queer novels, plays and poetry that featured in Scottish newspapers and periodicals towards the end of the nineteenth century. Critical understandings of the history of sexuality in Scotland tend to frame the Scottish press as a particularly repressive space in the nineteenth and early twentieth centuries, a space that tried to prevent discussion or awareness of queer sexualities. But it was famously in the *Scots Observer* that *The Picture of Dorian Gray* was characterised as a book only suitable for 'outlawed noblemen and perverted telegraph boys', a reference to the Cleveland Street scandal and one of the most explicit connections made between Wilde's novel and homosexuality in contemporary reviews. Focussing on certain case studies (both Scottish and international primary texts) and a range of Scottish newspapers, magazines, and reviewers, this paper explores the extent to which queer texts were reviewed in Scotland and how queer sexualities were discussed (or avoided). The paper will not simply consider the importance of place in terms of nation but also in terms of locality: establishing how different local presses treated queer texts and homosexuality, shaped by place-based contexts.

*Bio:* Michael Shaw is a Lecturer in Scottish Literature at the University of Stirling. He is the author of *The Fin-de-Siècle Scottish Revival: Romance, Decadence and Celtic Identity* (2020), editor of *A Friendship in Letters: Robert Louis Stevenson and J. M. Barrie* (2020), and co-editor of the SSL special issue *Scottish Cosmopolitanism at the Fin de Siècle* (2022). He currently holds a Personal Research Fellowship from the Royal Society of Edinburgh for his project 'Homosexuality and the Scottish Periodical Press 1885-1928'. He has published various articles on nineteenth-century periodicals, including 'Contested Cosmopolitanism: William and Elizabeth A. Sharp's Glasgow Herald Reviews of the Paris Salons 1884-1900' (2022) and 'Whim and Whipping: Satire and the Great Reform Act in Scottish Periodical Poetry' (2018).

## **Mariam Zarif**

### "Sex and Scandal in Victorian Periodicals" **Online**

*Abstract:* On 28th August 1894, the proprietors of *Pick-Me-Up* (1888-1909) were summoned at the Liverpool City Justices to answer several summonses for alleged infringement of the Obscene Publications Act 1857. Thirty-six copies of the number of *Pick-Me-Up* for July 21st were seized at Messrs. W. H. Smith & Son's Liverpool wholesale branch. The magistrates had decided that the illustrations in the issue were of an indecent character, and therefore ordered them to be destroyed. Although a summon was heard and an order was passed, which granted for the destruction of the copies, the proprietors were given the chance to appeal this charge. This paper will look at the light of the influence and impact of the Obscene Publications Act on the print culture of the nineteenth century. The focus is on how the periodical press navigated the threat of obscenity charges and whether the OPA played a critical role in defining the style and substance of the weeklies.

*Updated on 25 May 2024*

*Bio:* Mariam Zarif has recently completed her PhD in English at King’s College London. Her thesis focused on Women’s penny weeklies in the late nineteenth century and the role of the male editor. She is also interested in the gender politics associated with the nineteenth-century periodical market and the gender interplay often apparent in women’s magazines that are edited by men. She is currently working on an edited collection about women and humour in the long nineteenth century.

### **3. *Punch*, Parody and the Place of Humor**

**Chair: Laura Fiss**

#### **Françoise Baillet**

“The *Punch Pocket Book* Archive Project: Theoretical and Methodological Reflections on Space and Place”

*Abstract:* *Punch’s Pocket Book* (1843-1881) was a small leather-bound annual which over a period of forty years, efficiently promoted the *Punch* brand. A useful reference tool, it provided its readers with a combination of business information, society-related rubrics, stories and poems, embellished with illustrative vignettes and a hand-coloured fold-out frontispiece. For many readers, its memorandum pages were also a repository of daily observations and a record of their public and private life.

Creating a searchable, digital database from such a rich and varied publication implies a full reflection on the concepts of space and place, in both original and online resources. How exactly, for instance, did *Punch’s Pocket Book* define itself in the volatile marketplace of Victorian annuals and “pocket diaries”? What are the likely effects of a fragmentation of the printed object through the displacement and replacement of items in the online resource? How can software structures affect the reading experience and possibly impinge on the agency of the 21st century *Pocket book* user?

Based on a prototype of The *Punch Pocket Book* Archive, an international digitization project involving a group of researchers and curators from Manchester Metropolitan University and Caen Normandie, this paper will suggest a reflection on some of the theoretical and methodological challenges involved in building such a digital resource. It will also evoke the way in which new mediating forms can transform our field of study and offer inspiring avenues for scholarly research.

*Bio:* Françoise Baillet is Professor of British History and Culture at Caen Normandie University, France. Her research generally addresses the role of the periodical press in the shaping of class, gender and national identities in nineteenth-century Britain. She recently published a volume on *Punch* as a discursive and ideological construct (*Visions et divisions. Discours culturels de Punch et ordre social victorien, 1850 - 1880*, Presses Universitaires de Rennes, 2022), a piece on the Compositors’ Chronicle as collaborative journal (*Cahiers Victoriens et Édouardiens*, Spring 2022), and co-edited with Kristin Kondrlik a special issue of *VPR* on “Revolution(s), Evolution(s), Circulation(s)” (56: 2, Summer 2023). Current research activities include contributions to *Issue and Singularity in the British Media* (Palgrave Macmillan, Spring 2024) *British Writers, Popular Literature, and New Media Innovation* (EUP, June 2024) and *The Punch Pocket Book Archive*, an international digitization project involving a group of researchers and curators from Manchester Metropolitan University and Caen Normandie.

#### **Katy Birch**

“Carving Out a Place for Women in *Punch*”

*Abstract:* My work explores the strategies that female *Punch* authors adopted to gain acceptance and to make space for women in a male-dominated culture. This paper will focus on one particular approach: framing their work as a contribution or a response to an existing *Punch* series that was originated by men. This approach made their work more acceptable by demonstrating conformity with the existing culture of *Punch*, but it also allowed them to move beyond the works they were responding to and introduce a female perspective. I will focus particularly on Matilda Betham-Edwards, the first known female *Punch* author, and her series ‘Mrs Punch’s Letters to Her Daughter’ (1868), which was written in response to Douglas Jerrold’s ‘Punch’s Letters to His Son’. Although Betham-Edwards’s series sometimes reproduces the negative stereotypes about women found elsewhere in *Punch*, it also offers an alternative perspective on *Punch*’s ridicule of women’s fashions and appearance, and it draws attention to the changing position of women and their increasing educational opportunities. I will also discuss Mrs Goodhart’s ‘Studies from Mr. Punch’s Studio: IX – The Girton Girl’ (1886), which conforms to the style and approach of the ‘Studies from Mr. Punch’s Studio’ series but uses this framework to counter negative stereotypes about higher education for women. Taken together, these examples highlight the difficult balance to be struck by female *Punch* authors between conformity and distinctiveness, and they demonstrate the authors’ strategies for fitting in without selling out.

*Bio:* Katy Birch is a lecturer in nineteenth-century literature at Aberystwyth University, who is currently working on a monograph for Manchester University Press about women’s writing for *Punch*. She has published on anonymity and female *Punch* contributors in Alexis Easley, Clare Gill and Beth Rodgers, *Women, Periodicals, and Print Culture in Britain, 1830s-1900s* (2019), and on female *Punch* contributors’ representations of the New Woman in *Cahiers Victoriens et Édouardiens* (2022).

### **Paolo D’Indinosante**

#### “Imperial Voices and Echoes in *Punch*: Periodical/Parodical Poetry and the British Empire”

*Abstract:* *Punch*, or *The London Charivari* and its many imitations across the British Empire and beyond have been approached by scholars from various angles. A number of content analyses of the long-lived *London Punch* have specifically explored its commentary on nineteenth-century imperial issues and events, the emphasis largely being on the role played by the political cartoon. While the verse has also received some scholarly attention, it has rarely been discussed for its multivocal contribution to the construction or deconstruction of British imperialist ideology. Taking its cue from recent advances in the study of Victorian periodical poetry, my paper sets out to revisit *Punch* and shed more light on its many-voiced poetic engagement with the British Empire and its literature. To this end, I discuss both original and parodic verse published within *Punch* issues approximately in the years 1841 to 1900, showing how the same periodical expresses ideological ambivalence towards the imperial enterprise. Thus, I use a canonical metropolitan magazine as a case study to challenge those historians who have downplayed the cultural significance of the versification of imperial themes in Great Britain throughout most of the nineteenth century and argue for the relevance of periodical poetry to the study of British imperial literary culture in the period.

*Bio:* Paolo D’Indinosante is completing his PhD in English Literatures, Language and Translation (curriculum in Literary and Cultural Studies) at Sapienza University of Rome, in partnership with the University of Silesia in Katowice, Poland. In 2023, he was a Visiting Research Student at the University of Roehampton, London. Entitled ‘Imperial Voices in Verse: British Poetry and the Empire, c. 1815 – 1914’, his dissertation focusses on British imperial poetry in the long nineteenth century. His other research interests currently include the Italian reception of the literary works of Rudyard Kipling (especially in the years 1890 to 1939) and the ideological and linguistic dimensions of video games (particularly historical video games and video game adaptations of literary works).

### **Clare Horrock**

#### “Challenging the Place of Women's Humor in the Periodical Press: New Women, New Humour in *Punch*”

*Abstract:* This paper celebrates ten years since the launch of Gale Cengage’s *Punch Historical Archive* and the launch of the *Women of Punch Exhibition* held at Liverpool John Moores’ University Special Collections and Archives to mark International Women’s Day 2024. The United Nations Women’s group began a DigitALL initiative in 2023 that called for “innovation and technology for gender equality”. Using the aims of the UN project, I extended the work on identifying women in *Punch* that I began in 2014 and started to build a digital exhibition space that will identify all of the women contributors of *Punch*, complete with digital images of the work that they wrote. Alongside, this catalogue, there will be a series of themes and resources explored and provided. Inspired by the developments of the Curran Index, who now have a list of all *Punch* contributors and a series of short articles about the transcription project I co-ordinated, I see an opportunity to use the digital space to ‘pierce the curtain of anonymity’. There are over a dozen female contributors identified but very little is known of some of them. Whilst I have profiled and published on Mathilda Betham Edwards and Ada Leveson, Katy Birch has joined the challenge and published on May Kendall. However, this still leaves many writers unknown. By using the digital space, I wish to inspire other academics and researchers to see the benefits of author attribution projects. At a recent RSVP Salon on the Curran Index, the message was very much about the importance of collaboration in our understanding of the Victorian Periodical Press. My exhibition is one small contribution to this discussion, in the hope that we can start to identify more of the women of *Punch*. For, it is only when ‘some descriptive matter can be attached to a name’ can we really start to understand the social and professional networks in which they operated.

*Bio:* Dr Clare Horrocks is a Cultural Historian from Liverpool John Moores University, specialising in research on the Victorian Periodical Press, specifically *Punch*. Developing her collaboration with Gale Cengage and the transcription of the *Punch Contributor Ledgers*, she is now working with the editors of the Curran Index on a major project identifying the women contributors to the magazine. A series of events and publications are planned for 2024 to mark the tenth anniversary of Gale’s *Punch Historical Archive* being released. She has published widely on *Punch* and is a member of the Research Society for Victorian Periodicals, also serving as a Submissions Editor for their journal *Victorian Periodicals Review*.

## 4. Crime Scenes and Detection

**Chair: Fionnuala Dillane**

**Sarah Bliss**

“‘The House of My Fathers’: Reifications of Gender and Place in the *Strand* and *The Hound of the Baskervilles*”

*Abstract:* In the 2019 special issue of *Victorian Periodicals Review*, Emma Liggins and Mia Vuohelainen note how *The Strand* has received relatively little scholarly attention. Since the appearance of the special issue, further critics such as Clare Clarke have read the magazine in relation to its most famous detective inhabitant, Sherlock Holmes, and claimed that the middle-class presentation of the magazine and its clear spatial orientation in London aligned with the conservative overtones of the detective genre. However, critics have yet to read the particular messages of the Sherlock Holmes canon alongside the content of *The Strand* to investigate how the two literary corpuses reinforce or undermine one another.

This paper undertakes just such a research question by examining the intertwined messages of gender and place as they appear both within Arthur Conan Doyle’s *The Hound of the Baskervilles* and in the pages of *The Strand* that surrounded each published chapter of the mystery. By doing so, it will add to an increasing tradition of interpreting novels through the context of the publication in which they initially appeared. As a novel deeply concerned with the possession of property and performance of masculinity, Doyle’s story underscores how property and place are essential ingredients for Victorian gender, and particularly masculinity. Similarly, the content in the issues of *The Strand* from September 1901-April 1902,

where chapters of *Hound* appeared, reinforces how gender, for a Victorian man, depended upon his ability to own and control his property. Thus, this paper builds upon the critical bodies of work on both Victorian masculinity and *The Strand's* relationship with Victorian detective fiction to emphasize the deep imbrication between masculinity, property, periodical culture, and the detective story.

*Bio:* Sarah Bliss is currently pursuing her Ph.D. in Literature at Florida State University, where her research interests center around how gender and empire interrelate in detective fiction from the late nineteenth century. When she's not researching her dissertation, Sarah teaches composition to first- and second-year undergraduates for Florida State and enjoys reading any kind of mystery.

### **Clare Clarke**

“The Sherlock Holmes of the Ghost World’: Policing Place, Purity, and Plants in the Flaxman Low stories and *Pearson's Magazine*” **Online**

*Abstract:* As E. and H. Heron, Kate O'Brien Prichard and her son Hesketh-Prichard co-authored twelve stories featuring Flaxman Low, “the Sherlock Holmes of the ghost world,” which were first published as “Real Ghost Stories” in *Pearson's Magazine* in 1898 and 1899. Low was one of a number of “occult detectives” who appeared in late-Victorian and Edwardian magazines after the death of Sherlock Holmes.

This paper argues that in the 1890s *Pearson's Magazine* was notably preoccupied with anxieties about place, more specifically about borders and empire, centre and periphery. It argues that the Flaxman Low stories offer a rather less reassuring vision of imperial centre and periphery than the magazine's non-fiction content. The paper suggests that in the Flaxman Low stories, the porous national boundaries facilitated by imperial travel are mirrored by the porous boundaries between the material and spirit worlds. Both are equally capable of unleashing dangerous, criminal, and malign forces upon the imperial centre. Specifically, the paper looks at how in these stories Victorian narratives of reverse colonisation are extended along botanical lines, with monstrous and haunted plants acting as agents of revenge once planted in the places and spaces of the imperial centre. The Flaxman Low series clearly exists on the blurry boundaries between the detective story and ghost story. The creative interchange between these two distinct popular genres in the Low stories brings something new to the tired reworking of the Holmes model that proliferated in the years after his death at Reichenbach. I suggest that the Flaxman Low collection showcases the idea of permeability and porosity not only at a level of plot (with its insistent focus on the transgressing of both national and material boundaries, where houses are haunted by a series of colonial ghosts and plants), but at a meta-level of genre.

*Bio:* Since 2024, I have been tenured assistant professor of English at Trinity College Dublin, Ireland. I have three major research interests: late-nineteenth century popular fiction; crime and detective fiction from the Victorian period to the present day; and Victorian newspaper and periodical culture. I have published widely on Victorian crime fiction in journals such as *Victorian Periodicals Review*, *Victorian Literature and Culture*, and *CLUES: A Journal of Detection*. My first monograph *Late-Victorian Crime Fiction in the Shadows of Sherlock* (Palgrave Macmillan: 2014) was the winner of the HRF Keating Award for best non-fiction crime book of the year. My second monograph, *British Detective Fiction 1891-1901: The Successors to Sherlock Holmes* was published by Palgrave in July 2020.

### **Beth Mills**

“I understand this magazine circulates among families’: Grant Allen's *An African Millionaire* and Intertextuality in the *Strand Magazine*”

*Abstract:* The crime novel *An African Millionaire*, serialised in the *Strand Magazine* from 1896 to 1897, was among the popular writer Grant Allen's most successful fictional works. Over twelve instalments, the accomplished swindler



‘Colonel Clay’, whose identity remains unknown until the penultimate episode, repeatedly defrauds affluent businessman Charles Vandrift through subterfuge and masterful disguises. Vandrift, along with his secretary and brother-in-law, Seymour Wentworth, strives to identify Clay ahead of each new act of trickery, by analysing the physical appearances and biographical information of each new acquaintance. However, their judgments are often misguided and comically ineffectual, leading to a crisis of faith in the integrity of their own perceptions.

In this paper, I will focus on the connections between *Millionaire* and other items in the *Strand* that underscore key themes of deception and truth in the novel—and, indeed, elsewhere in Allen’s work. Articles about the manipulation of the living body, including with criminal intent, highlight the ways in which stability of physical form can be willingly and dramatically undermined, while those on the X-ray, the microscope, and telegraphy point to the transgression of the supposed limits of human experience and perception. I will use these striking intertextual links to discuss the ways in which the judicious placement of content augmented fictional narratives and created dialogue within and between issues of the periodical.

*Bio:* Dr Beth Mills received her PhD in English Studies in September 2022 from the University of Exeter and University of Reading. Her thesis, *Grant Allen: Knowledge, Evidence, and the Victorian Man of Science* examined the dialogue between Allen’s non-fiction and popular literature, in order to revise current understanding of his role in late-Victorian culture, and in particular his contribution to contemporary debates about scientific identity, forms of knowledge, and the nature of evidence. Her article “‘Weird and Fantastic Realism’: Science and Stories in the Work of Grant Allen” was published in 2021 in the *Victorian Popular Fictions Journal*. Her review of Alison Bashford’s book *The Huxleys: An Intimate History of Evolution* was published in the *Social History of Medicine* in August 2023.

### **Christopher Pittard**

#### **“Space, Place, and Perspective in Sidney Paget’s Sherlock Holmes Illustrations” Online**

*Abstract:* This paper examines the depiction of place and space in Sidney Paget’s Sherlock Holmes illustrations in the *Strand Magazine* between 1891-1905. While Paget’s illustrations often focus on portraiture, where his images open out to represent wider space or depict geographically specific settings, they do so to signal epistemological or perceptual crisis. In ‘A Scandal in Bohemia’, the image of the cross-dressing Irene Adler deceiving Holmes is set within the receding perspective of Baker Street, positing a continuation of space not previously suggested by Paget’s illustrations; the crisis of ‘The Final Problem’ is indicated by a shift in illustrative style whereby landscape becomes increasingly prominent, Paget depicting Reichenbach as a visual narrative of human figures diminishing in proportion as a sublime landscape materialises. Likewise, Holmes’ failure to fully comprehend Dartmoor in *The Hound of the Baskervilles* is registered in the opening out of landscape in Paget’s depictions of Devon, a geography that cannot be encompassed by Holmes’ cartographic methodology. Drawing on perspectival theorists such as Panofsky and Gombrich, and work on the *Strand Magazine* by Lorraine Kooistra and Alison Hedley, my broader argument is that rather than being incidental supplements, Paget’s illustrations play a crucial role in the narratives’ creation of meaning and treatment of setting. More specifically, I claim that moments of epistemological crisis in the Holmes stories are marked by Paget’s use of receding perspectives of space (and setting), as opposed to single plane portraiture. The vanishing points of Paget’s spatialised perspectival constructions, I suggest, exemplify the epistemological vanishing points of Doyle’s texts.

*Bio:* Christopher Pittard is Senior Lecturer in English Literature at the University of Portsmouth. His books include *Purity and Contamination in Late Victorian Detective Fiction* (2011), *The Cambridge Companion to Sherlock Holmes* (2019), and the forthcoming *Literary Illusions: Performance Magic and Victorian Literature*. He has edited a new edition of *The Return of Sherlock Holmes* for Oxford University Press, and published numerous articles on Victorian culture in journals including *Studies in the Novel*, *19*, *Victorian Periodicals Review*, and *Women: A Cultural Review*.

## 5. Recovering Marginalised Voices in the City from the Victorian Press

Chair: Sarah Parsons

**Chieko Ichikawa**

“Margaret Harkness and the Slum in Manchester”

*Abstract:* The *British Weekly: A Journal of Social and Christian Progress*, a non-conformist journal, published serialised articles under ‘Life in Lancashire’ from 10 May to 30 August 1890. The anonymous author of the articles based them on reports from ‘our representative’ or ‘our correspondent’ of the journal. Margaret Harkness, one of the regular contributors to the *British Weekly* is considered an informant who provided the journal with the source of these articles because she visited Manchester in the spring and summer of 1889. In the following year, Harkness published a novel, *A Manchester Shirtmaker: A Realistic Story of To-day*, using the knowledge she had gained in Manchester. The heroine of the novel, a young widow, lives in Angel Meadow, which Harkness had described in an interview with *Manchester Weekly Times*, the local paper, as follows: ‘I have seen nothing to compare with Angel Meadow in Manchester. It is awful! It is a disgrace to our civilisation’ (15 March 1890). While Harkness’s impression of the slum sounds negative, the descriptions in both ‘Life in Lancashire’ and Harkness’s novel explore a different aspect of the place and its people. In fact, the account of Alexander McDougall, vice-chairman of Manchester Board of Guardians, quoted in the second instalment in ‘Life in Lancashire’, conveys a different perspective of Angel Meadow: ‘the people all know their neighbours in their own slum; it’s like a big village’. This paper examines the ways in which representations of the slum of Manchester in the *British Weekly*, local newspapers and Harkness’s novel demonstrate the dual nature of the place, the precariousness of the dwellers, and the potential for resilience and regeneration through their communal strength, focusing on the contrasting modes of suffering and resistance for their survival.

*Bio:* Dr Chieko Ichikawa is Professor of English Literature at the Faculty of Letters, Nara Women’s University, Japan. She has published articles on Victorian feminists and body politics in *Victorian Literature and Culture*, *Women’s History Review*, and *Victorian Review*. Her forthcoming article is ‘Women and Crowds in the Novels of Elizabeth Gaskell and Margaret Harkness’ in *English Studies* (available online since September 2023). Her current project examines the relationship between feminism and literature in the late Victorian period, by focusing on literary representations of women’s labour, working-class women’s voice, and the formation of female political networks, which has been funded by the JSPS.

**Teja Varma Pusapati**

“The People’s Place: Eliza Meteyard and Public Spaces”

*Abstract:* On 27 June 1872, the *Times* newspaper published a letter to the editor from the journalist and writer Eliza Meteyard, in which she protested the Board of Works’s imposition of undue restrictions ‘as to the kind and degree of use which may be made of the open spaces around London’. The letter was provoked by a shocking, personal experience of public assault and humiliation. A couple of weeks previously, Meteyard, a long-time resident of Hampstead, had been assaulted on Hampstead Heath by a constable of the Metropolitan Board for plucking a few fern leaves to decorate her home (which technically amounted to a violation of the rules against the desecration of public property). She was willing to admit the constable’s claim that he had first warned her verbally to stop moving but pointed out that being deaf, she could not heed his orders. Before she could put on her hearing aid or read the rules that he waved at her, he had seized her shoulder and arm ‘with a ruffianly vicious force’, leaving her wincing in pain that she would ‘remember to my dying hour’. The assault also endangered her very livelihood because as a writer ‘on my hand my bread absolutely depends’. Crucially, she pointed out, that she had, ‘in my day worked hard for the great question of parks, gardens, and open spaces for the people’ and had, through her journalism, helped to make Hampstead Heath ‘public property’. To be denied a right

to a few leaves and flowers, to use public spaces freely and safely, she noted, was an intolerable offence to the people's hard-earned right to such spaces.

Meteyard's remarkable letter, which compelled the Board to initiate an investigation against the constable in question, offers crucial insights into Victorian discussions of public spaces. As a deaf woman writer whose fame had faded steadily after the closure of her main avenues of writing, the radical 1840s 'journals of popular progress', Meteyard's experience of public spaces contrasts radically with that of the lionized Harriet Martineau, the most famous Victorian user of the ear trumpet. Her letter raises several critical questions about how access, usage, and enjoyment of public spaces: who has the right to inhabit these spaces and on what terms? That public property and space, ostensibly secured for the use of the 'people', can be risky and hostile to women and disabled people, underlines the importance of identifying those who are overlooked in conceptions of 'the people'. What makes spaces truly 'open' to all? How did Victorian women journalists shape public discussions of the city and urban spaces at large? My paper will discuss these and related questions by analysing Meteyard's writings on parks, libraries, and other public spaces for 'the people' in radical popular journals and newspapers of the 1840s such as *Douglas Jerrold's Weekly Newspaper*, *Howitt's Journal*, and *Eliza Cook's Journal*. I argue that journalists like Meteyard, who were always at risk of being shown their place in public, made important contributions to Victorian discussions of equal, open, and free public spaces.

*Bio:* Teja Varma Pusapati is an Associate Professor in English at Shiv Nadar Institution of Eminence, India. Her articles on Victorian women's foreign correspondence, feminist journalism, and celebrity culture have appeared in *Victorian Periodicals Review*, *Women's Writing* and *Nineteenth-Century Gender Studies*. She contributed a chapter on the English Woman's Journal's campaign for female doctors to *Women, Periodicals and Print Culture in Britain 1830s-1900*. Her book chapter on Eliza Lynn Linton's early radical writings is forthcoming in the Routledge *Companion to Literature and Feminism*. Her monograph, *Model Women of the Press: Gender, Politics and Women's Professional Journalism, 1850-1880*, is forthcoming with Routledge.

### **Caroline Jones**

#### "The '-opolis' Phenomenon and Urban-industrial Identity in Nineteenth-century Britain"

*Abstract:* During a time of intensifying urban-industrial development across Britain, new ways of socially constructing towns and cities outside of London emerged in nineteenth-century literary sources. As 'the commodity' was placed 'at the heart of Victorian culture' (Ashworth, 2004), different areas were increasingly linked in texts with the specific industries which boosted their economy. Writers were also fascinated by the rise of newly-formed 'metropolises', such as Manchester and Middlesbrough, which threatened to challenge the authority of London as the centre of the British Empire. Regional press writers paid particular attention to how the new money or 'elite' (middle-class groups associated with commerce and manufacturing) outside the capital threatened old money (the established order of nation and aristocracy) within. This paper analyses a neglected pattern of local identity construction in nineteenth-century British provincial newspapers: the '-opolis' phenomenon. This involved journalists and editors using nicknames such as 'Cottonopolis' (Manchester), or 'Ironopolis' (Middlesbrough) to infuse additional meaning, both positive and negative, into their commentary about these areas. The origins of this practice can be located in perceptions of London at this time, with depictions of the capital as a 'metropolis' at the heart of an empire creating a 'metropolitanisation' culture (Dyos, 1971) which pervaded the way other British cities and towns were portrayed in the press. This paper will not only show how London influenced this '-opolis' phenomenon but how it also played a critical role in the way it was utilised. It will demonstrate how the capital was not only used as a benchmark when judging '-opolis' cities and towns but was also seen as a rival for power and supremacy, both geographically and in connection with social and municipal affairs.

*Bio:* Caroline Jones is a Lecturer in Journalism at the University of Derby, UK. She gained more than 10 years' experience in the online media and newspaper industry before becoming a lecturer, working as a reporter at the Derby Telegraph and digital content editor at the *Liverpool Echo*. Her research concentrates on transformation with the journalism

industry, including how practices and processes have evolved in a range of economic, social, political and technological developments throughout history. She is currently working towards a PhD exploring how transforming journalistic practices and process affected local identity construction in the nineteenth-century British provincial press.

## 6. Construing Place-Bound Communities in the Press

**Chair: Priti Joshi**

**Beth Gaskell**

Newspapers under Siege: Boer War Siege Newspapers and the Importance of Place

*Abstract:* During the Second Anglo-Boer War (1899-1902) a number of newspapers were founded in besieged towns and cities, to cover the experiences of the populations there. Other, pre-existing newspapers, began producing special ‘siege’ editions, suspending normal production and content, often through necessity although it might be glossed as a marketing choice. These newspapers chronicled the experiences of a place under extreme duress, not only via their content, but in the stories about and the physical appearances of their production.

This paper will discuss the importance of place for these siege newspapers. It will look at the framing of the limited space which the newspaper represented, and how publications and readers adapted to the forced focus on the confined place they inhabited. It will also explore the shifting relationship to other places and the ‘outside’ that are illustrated in their pages. The paper will look at the conditions of production of these publications. It will explore the impact of limited resources such as paper and type, as well as the effects of disrupted networks of news and information. And it will discuss the consequences of martial law, which was imposed in the besieged locations, on the freedom of the press. Finally, it will investigate the place that these newspapers held in their communities and their importance for morale. It will discuss the importance of humour, the inventive ways that the lack of ‘news’ were overcome, and the ways in which community were fostered in the pages of these newspapers.

Examples of the newspapers that will be discussed include the *Mafeking Mail: Special Siege Slip* (1899-1900), the *Ladysmith Bombshell* (1899-1900), and the *Ladysmith Lyre* (1899).

*Bio:* Beth Gaskell is Lead Curator, News and Moving Image at the British Library. Her publications include ‘Bibliographic issues: titles, numbers, frequencies’, in the Colby Prize winning *Researching the Nineteenth-Century Periodical Press: Case Studies* (Routledge, 2018), ‘News Breaker’ profiles in *Breaking the News: 500 Years of News in Britain* (British Library, 2022), and ‘Crafting the Professional Reader: Book Reviews in the Military and Medical Press’ with Alison Moulds (*Victorian Periodicals Review*, Summer 2022).

**Minna Vuohelainen**

The Clerkenwell News: Place, Community, Identity

*Abstract:* A contemporary report describes the excitement occasioned by the publication of the *Clerkenwell News* (1855–1872), a London local paper:

The paper is a perfect Hercules, and when twice a week it makes its appearance, the district is wrought into a state of high commotion [...] ‘The giant is coming,’ is in everyone’s mouth. It really must never attempt to treble – to become a thrice a week or daily paper. If it should, it would be the death of the Clerkenwellers, who could not bear up against any additional excitement.

Reaching a circulation of 40,000 copies across two weekly issues by the early 1860s, the halfpenny *Clerkenwell News* had a strong presence in its local community as an agent of ‘place formation and identity construction’ invested in the ‘fostering of commercial networks and interests’. The paper devoted between one-half and two-thirds of its four seven-columned, closely printed folio sheets to classified advertisements for goods, jobs, services and property, resulting in a healthy annual profit of £5000 for proprietor J. T. Pickburn. By 1866, Alan J. Lee notes, as many as 2140 advertisements appeared in an issue, as compared to 1865 in an issue of *The Times*. The advertisements are not only indicative of the significance of advertising to the paper’s business model but also paint a picture of the socio-culturally fascinating inner-London district of Clerkenwell at the mid-century. Tantalisingly situated east of affluent Bloomsbury, west of the East End and north of the financial City of London, Clerkenwell had grown rapidly in the nineteenth century, increasing from 23,396 inhabitants in 1801 to 39,105 in 1821, 64,778 in 1851, and peaking at 69,076 in 1881. At the mid-century, two-thirds of Clerkenwellians were born Londoners, but the area was also home to communities of Irish, French, Italian and German immigrants. Closely associated with the manufacture of clocks, watches and jewellery by skilled artisans, Clerkenwell had long been seen as London’s ‘shadowland’, a ‘catchment area of dissent and possible radical disruption’ and a ‘known centre of radical activity’. The district was therefore fertile ground for a local paper invested socially and economically in its catchment area. With its combination of relative longevity, high circulation figures, significant advertising content and local connections, the *Clerkenwell News* provides this paper with a rich case study of the relationship between the nineteenth-century press and place, community and identity.

*Bio:* Minna Vuohelainen is Reader in English at City, University of London. Her publications include the monograph *Richard Marsh* (University of Wales Press, 2015), the coedited essay collections *Interpreting Primo Levi: Interdisciplinary Perspectives* (Palgrave, 2015, with Arthur Chapman) and *Richard Marsh, Popular Fiction and Literary Culture, 1890–1915: Rereading the Fin de Siècle* (Manchester University Press, 2018, with Victoria Margree and Daniel Orrells), and special issues of *Victorian Periodicals Review* on the *Strand Magazine* (coedited with Emma Liggins, 2019) and of *Victorian Popular Fictions Journal* on “Mapping Victorian Popular Fictions” (2019). Her articles have appeared in *Victorian Periodicals Review*, *English Studies*, *Gothic Studies*, *Journal of Literature and Science*, *Crime Fiction Studies*, *Clues*, *Humanities* and *Women’s Writing*, and she has produced four critical editions of Richard Marsh’s fiction for Valancourt Books.

Break 10.30-11.00

Session 2. 11.00-12.30

## **7. Trades and Technology in Nineteenth-Century Periodical Production**

**Chair: Solveig Robinson**

**James Mussell**

“‘Almost human in its action’: Hot Metal and the Nineteenth-century Press”

*Abstract:* My paper investigates place through an analysis of the introduction of hot-metal printing in the late nineteenth century. The nineteenth-century press was a crucible for innovation in printing technology. Over the course of the period, each stage in the printing process was revolutionised through the introduction of new mechanical processes, and, because of the pressing deadlines that drove serial publication, it was to the production of newspapers and periodicals that such innovations were often first applied. Composition was the final stage of the process to be mechanised. Depending on human eyes, minds, and fingers, the demands of selecting sorts, putting them in place, then returning them once more to

the case, seem to defeat mechanisation. The new hot-metal processes, particularly Linotype, seemed to solve these problems by casting type as needed then melting them down afterwards.

My paper shows how hot-metal engages with place in two distinct ways. Firstly, both Linotype and Monotype originated in the United States before being manufactured under license in the UK and its colonies. Studying the emergence of hot metal, then, can tell us much about transnational flows of capital and its entanglement with empire. Secondly, hot-metal processes challenged the role of the type case. Whereas previously the compositor stood at the case, handling type, now it was cast as required. By challenging the place of the type case, processes like Linotype and Monotype reconfigured the material unconscious of printing itself.

*Bio:* James Mussell is Professor of Nineteenth-Century Print Cultures and Deputy Director of the Centre for the Comparative History of Print 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 is one of the editors of the *Nineteenth-Century Serials Edition* (ncse, 2008, 2018) and the books: *W.T. Stead: Newspaper Revolutionary* (2012); *A Pioneer of Connection: Recovering the Life and Work of Oliver Lodge* (2020); and *Letterpress Printing: Past, Present, Future*.

### **Sarah Parsons**

#### “A Place for Photography: Victorian Photography Journals and Transnational Networks”

*Abstract:* Over the second half of the 19th century, photography became well ensconced as an amateur activity, a tool of government, and a highly competitive business around the world. For practical and ideological reasons, fundamental knowledge of these spheres of activity has been largely filtered through studies of individual photographers and national histories. However, early photographic journals played a crucial role in creating and sustaining networks of practitioners, suppliers, scientists, and devoted amateurs. These journals were themselves objects in motion but have generally been considered as historical sources rather than objects of study.

This paper focuses on *The British Journal of Photography* (1854-) as a case study. Like its peers, it circulated transnationally, transmitted discoveries and insights from distant experts, and, in the process, the BJP created networks and structures for innovation and discourse that profoundly shaped the emerging profession. In doing so, the BJP helped to create a global place for photography and played a formative role in shaping the often-gendered discourse of photographic professionalization and the extent to which scientific innovation should be monetized or shared for the future health of the whole profession. In short, examining Victorian photographic periodicals can provide fresh insights for thinking about 19th century photography beyond the confines of individual producers, landmark publications, and national historical frames.

*Bio:* Sarah Parsons is associate professor of art history at York University in Toronto where she teaches and researches the history of photography. She is also lead editor of the journal *Photography & Culture*. Recent essays on Victorian photography have appeared in *History of Photography* and *British Art Studies*. She is the author of *William Notman: Art & Life* (2014) and co-author of *Photography in Canada: The First 150 years* (2023). Her current book project examines how early photography shaped ideas about privacy and is funded by the Social Sciences and Humanities Research Council of Canada.

### **Sarah Pelletier**

#### “‘Can Canada support such a printers’ magazine, or is our country too small for that?’: Plotting a (Trans)National Trade Through the Typographical Trade Press, 1873-1895”

*Abstract:* Print and book histories have traditionally been figured through national lenses, with the emerging fields of transnational and post-colonial print studies expanding our understanding of print cultures. Straddling these scholarly positions, this paper attends to the place of national print communities within the transnational typographical community by considering the role of the typographical trade press – as a tool of the transnational “typographical web” that characterizes the culture of nineteenth-century printers across the English-speaking world – in the formation of national trade identities. As Melissa Score, David Finkelstein, and Sydney Shep demonstrate, the typographical trade press connected printers and compositors across national boundaries, cementing and maintaining the trade’s fraternal sensibilities and craft status through the circulation of trade journals. However, typographical trade journals were not only, as Shep observes, “rich miscellan[ies]” in which professional concerns, creative writing, and industry news were circulated. Using case studies of three Canadian typographical trade journals – the *Dominion Printer* (Montreal, Quebec, 1873-1879[?]), the *Printer’s Miscellany* (Saint John, New Brunswick, 1876-1882[?]), and *The International Art Printer* (Owen Sound, Ontario, 1895 - ?) – this paper demonstrates the unique ways that these journals were also sites in which printers in Canada expressed settler / colonial anxieties and concerns about nationalism or nationhood in relation to the trade. In particular, this paper is attentive to: 1) the settler-colonial histories of print in Canada; 2) the ways that journal proprietors anxiously located their journals within the typographical trade press and expressed a desire to establish “Canada’s” typographical trade journal; and 3), the ways in which printers located a national print network in relation to the United States and Britain, namely through the recording of local print histories and the mapping of mobile Canadian printers across the globe.

*Bio:* Sarah Pelletier (she/her; they/them) is a PhD candidate in the Department of English at Carleton University (Ottawa, Ontario, Canada). She received a MA in English with the collaborative program in Book History and Print Culture from the University of Toronto. Her dissertation focuses on North American nineteenth-century typographical trade journals, gender, race, and skill. She is a letterpress and former trade printer, and she currently works as the Book Arts Lab Assistant in the MacOdrum Library’s Book Arts Lab at Carleton University and she is co-founder and president of the Carleton Book Arts Society.

## **Francesca Strobino**

### “Depicting Places: W.H.F. Talbot’s Photoglyphic Engraving Process (1858) and the *Photographic News*”

*Abstract:* This paper explores the pivotal role of illustrated Victorian periodicals as a dynamic locus—both virtual and physical—in tracing the development of early photomechanical processes. Focusing on the photographic pioneer William Henry Fox Talbot, the study examines the dissemination of specimens related to his 1858 patent, the photoglyphic engraving, within the publishing dynamics of the *Photographic News*. This specialised weekly journal, edited in London by William Crookes, serves as a lens to explore the relationship between photography and Victorian periodicals. The aim is to enhance our understanding of the reproductive technologies available at the time and the challenges faced in achieving commercially successful photomechanical processes capable of circulating photographic images on the printed page.

The investigation delves into how the journal's technological conditions of production and networks of professionals intersected with the realization of the 'glyph project.' Published in the 10th issue of the *Photographic News*, the outcome comprised 6,000 copies, each featuring one of seven distinct prints produced using Talbot's latest photomechanical process. These prints depicted diverse European cities, including sights of Prague, Madrid, Granada, Seville, Paris, and Valladolid.

Talbot’s photographic engraving patent (UK, 1858) marked his second official foray into ink photography. The process aspired to create prints retaining the 'natural' appearance of a photograph while embodying the performance of prints from engraved or etched metal plates. The overarching goal was to produce enduring ink images and clichés compatible with contemporary printing technologies, meeting the escalating demand for prints. This paper zooms in on the varied

performance of Talbot's process with diverse subjects, scrutinising how photographs of places and monuments were translated into ink on paper within the pages of the journal. Through this exploration, the study sheds light on the intricate interplay between technology, photographic verisimilitude, and the demands of Victorian-era print culture.

*Bio:* Francesca Strobino is an AHRC CDP PhD candidate at De Montfort University and the National Science and Media Museum, investigating WHF Talbot's experiments in photomechanical printing. She pursued studies in Cultural Heritages (BA, University of Urbino) and Art History (MA, University of Florence) before obtaining a Master's degree in Photographic History from De Montfort University in the UK. In 2020, she held a research fellowship at the University of Florence, and in 2021, she received a Curran Fellowship from RSVP. She has presented at various international conferences and authored several peer-reviewed articles.

## 8. Disputing Cultural Territories

Chair: Helena Goodwyn

### Kari Aakre

"A charitable action I can skillfully dissect:" The Place of Philanthropy in Gilbert's Bab Ballads

*Abstract:* While William Schwenk Gilbert (1836–1911) is best known as a librettist, his periodical poetry—and its influence on Victorian philanthropy—has been neglected in scholarship. Gilbert contributed comic verse, illustrations, dramatic reviews, parodies, columns, jokes, cartoons, and stories to the periodical *Fun* from 1861 until 1871 when his dramatic works took precedence. Gilbert's *Bab Ballads*, serialized in *Fun* 1865–1869, capture his early philanthropic philosophy. While the poems are diffuse in focus, satirizing social follies, religious hypocrisy, romance, and bureaucracy, many critique philanthropic efforts. Hypocritical characters seek commendation for their beneficence, while exemplary philanthropists give surreptitiously. I will demonstrate that Gilbert's *Bab Ballads* transformed the place of philanthropy, in the minds of readers and fellow contributors, from the purview of the affluent to the moral responsibility of the devout lower-middle class.

The *Bab Ballads* enter the milieu of philanthropic discourse, animated by Carlyle's 1850 *Latter-Day Pamphlets*, which prefigured the formation of Charity Organization Societies in 1869. An inveterate Tory, Gilbert generally affirmed the imperial project while ridiculing individual folly; however, his social conscience extended to the "deserving" poor. Writing for a not explicitly Tory publication, Gilbert championed a philanthropy of middle-class accountability, in addition to upper-class reform. Before Gilbert's contributions, *Fun* mainly decried nobles' insincere and thoughtless philanthropy; during his tenure, philanthropic discourse targeted irreligious, excessive, and pretentious philanthropists; and in his absence, contributors adopted a Gilbertian tone to lambast blatant, commercial, and universal philanthropists. However, Gilbert's mature philanthropic discourse reached a broader audience at the Savoy.

*Bio:* Kari M. Aakre is a graduate student in English at the University of St. Thomas. Her current research interests include 19th-century British literature and music, affect theory, authorship, aesthetics, canonicity, pedagogy, and ethics, with particular focus on Victorian fin de siècle autobiographical writing as the mythmaking of celebrity authors.

### Laura Fiss

"Mimetic Powers": Effects of Anti-Theatrical Prejudice in Reports of Performance and the Emerging Theatrical Review"

*Abstract:* The three generations of comic performers named George Grossmith, who collectively lived from 1828-1935, provide an insight into comic performance in this period and also to the development of the theatrical review. GGI (1828-



1880) performed comic lectures and readings as part of the provincial public lecture circuit. Reports of GGI's performances appear largely in "Local and District News" columns in the provincial press, alongside discussions of local crimes, market reports, and balls. However, they also appear in the Era's "Provincial Theatricals" column. I want to think about this place in relation to antitheatrical prejudice in Victorian Britain. GGII (1847-1912) reported concern that in joining the cast of *The Sorcerer* in 1877 he would lose his ability to perform at the YMCA because he had been "on the stage."

With the antitheatrical context in mind, I will look closely at the language used in various papers to discuss GGI's lectures. He is frequently described, including by Edmund Yates in his *Morning Star* persona of "the Flâneur," as having "mimetic powers." I will look closely at the language used to describe Grossmith's acting/lecturing and the degrees to which it integrates or resists theatrical terminology. I will pay particularly close attention to reports of his lecture "The World Behind the Footlights," which explicitly treated the theater. This discussion will enhance our understanding of the place of theatricality within newspapers and periodicals and the influence of newspapers and periodicals in the cultural construction of theaters as places.

*Bio:* Laura Kasson Fiss is Associate Teaching Professor in the Pavlis Honors College at Michigan Technological University. Her monograph, *The Idler's Club: Humour and Mass Readership from Jerome K. Jerome to P. G. Wodehouse*, appeared in January 2023 from Edinburgh University press, and her articles have appeared in *Victorian Periodicals Review*, *Configurations*, *The Cambridge Companion to Gilbert and Sullivan*, and elsewhere. This paper is part of a new book project on three generations of comic performers, all named George Grossmith.

## Philip March

"When will Mr. Matthew Arnold give us the characteristics of the 'Old Journalism'?: The Place of Matthew Arnold and W. T. Stead in the Construction of New Journalism"

*Abstract:* In this paper, I argue that Matthew Arnold's seminal criticism of W. T. Stead's stewardship of the London *Pall Mall Gazette* can only be properly understood in the context of religious antipathy, electoral extension, the Irish Question, and internecine editorial skirmishing. For nearly one hundred and fifty years, Arnold's May 1887 essay, 'Up to Easter', has been cited as the location of the first use of the expression 'New Journalism', in which a mendacious, 'feather-brained' press was named and disparaged. Despite neither of Arnold's assertions being original, his comments, and Stead's rejoinders, have proved to be a resilient site of productive critical debate.

Reading anew Arnold's socio-political writings of 1887 reveals that his scornful observations were not simply the opportunity to condemn in passing Stead and the *Pall Mall Gazette* but were rather a powerful indictment of a newspaper advocating Irish Home Rule and appealing to an expanded electorate. I argue that it is in the socio-political antagonisms between the established Church of England and a powerful Dissenting tradition that Arnold's observations can be most productively understood. Further, I claim that Arnold's repudiation of Stead's 'new journalism' rehearsed similar comment already to be found in Edmund Yates's society journal *World*, when, in 1884, Stead and Yates confronted each other over the style and substance of their respective newspapers. Further, I maintain that the term 'new journalism' was already in common use well before 1887 publicising new press titles and their innovations, and carrying criticism of those developments which promoted a more personalised, sensationalist, and democratising press.

*Bio:* Philip March studied for an MA in Victorian Studies at Birkbeck, London University, where he subsequently undertook doctoral research. His thesis (2019) is entitled 'The Influence of Congregationalism on the New Journalism of W. T. Stead, 1870–1901'. He has contributed a case-study on New Journalism to the *Edinburgh History of the British and Irish Press: 2: Expansion and Evolution, 1800–1900* (2020) and an essay on W. T. Stead to the *Congregational Historical Magazine* (Autumn 2020). He is currently preparing a book for publication provisionally entitled *W. T. Stead: Nonconformity and New Journalism*. He is an independent scholar.

## **Camille L. Stallings**

### “Discursive Placemaking in the Periodical Press: Thackeray, the Gentleman Author, and Democratising English Literature”

*Abstract:* On 17 July 1858, The Saturday Review published an essay titled ‘Gentleman Authors,’ in which Thackeray was disparagingly compared to P. T. Barnum (of Barnum and Bailey Circus). The author was Stephen Fitzjames Stephens, a prolific writer for The Saturday Review and who, like Thackeray, had been educated at Trinity College, Cambridge. Stephens’s attack on Thackeray was shockingly severe — not to mention equal parts classist, racist, and cruel. He likened Thackeray to one of Barnum’s ‘Chinese Dwarf[s].’ By giving public lectures, Stephens claims, Thackeray had made ‘a descent . . . to make the tour of platforms that bid highest for a peep at him.’ Snidely, Stephens quips, given that lecturing ‘was so lucrative . . . why should he [Thackeray] not put his pride in his pocket if he put a heavy purse there too?’

In this presentation, I argue that Stephen’s classist attack against Thackeray was motivated by guarding a distinct discursive space: the domain of the gentleman author. This space, which is largely conceptual, sits at that uniquely English intersection of literature, class, and masculinity. I also broaden the discourse, arguing that there is a fierce dialogue about the gentleman author between the periodical press and Thackeray’s fiction. In *The History of Pendennis* (1848–1850), Thackeray challenges the English ideal (and myth) of the ‘gentleman author.’ In Chapter 35, ‘The Pall Mall Gazette,’ Thackeray’s narrator ‘divulge[s]’ that ‘an article written on foreign policy, which was generally attributed to a noble Lord . . . was in reality composed’ by someone else, and most likely ‘in the parlour of Bear and Staff public-house near Whitehall Stairs.’ This discursive space was thus symbiotically shaped by Thackeray’s writing, specifically, and the periodical press, more broadly.

This presentation will contribute to the conference’s topic, ‘Place in the Victorian Periodical Press,’ by arguing that this fraught discourse was a discursive act of ‘placemaking.’ Moreover, this presentation contends that the stakes were high: as more women were entering the broader literary economy, alongside men without ‘true’ gentlemanly credentials, the argument over democratising (or not democratising) English literature was heated. Finally, this presentation will argue that discursive placemaking is a dynamic rhetorical process, one that is as vital to understand today as it was in the nineteenth-century literary economy.

*Bio:* Camille L. Stallings is a DPhil candidate at University of Oxford. Her research focuses on the ethics of friendship in the Victorian novel and includes associational history and transcultural friendship in the Long Nineteenth Century. She writes the Economics Review chapter each year for *The Year’s Work in Critical and Cultural Theory*, published by Oxford University Press. She has contributed five entries to *The Palgrave Encyclopedia of Victorian Women’s Writing* and is currently writing a chapter on coverture and the sensation alist novelist Annie Thomas for the *Women, Money, and Markets* Edited Collection. Her three MAs include: English and American Literature (Sewanee 2019), Eastern Classics (St John’s College 2016), and Liberal Arts (St John’s College 2007).

## **9. The Home and Domesticity in the Press**

**Chair: Clare Horrocks**

### **Margaret Beetham**

#### “There’s No Place like Home: Mothers, Missionaries and ‘Sable Sisters’”

*Abstract:* ‘Home’ in Victorian Britain carried meanings of place which were specific and material (a house) but also referred to a structure of domestic arrangements in relation to gender and the bringing-up of children. This second meaning became idealised in relation to the woman ‘at home’ . Home also carried a meaning in relation to the Empire. For

British men and women who worked overseas in the army, the administration, or the missionary societies, ‘home’ also referred to Britain, the mother country with its Queen, who was the ‘mother’ of her people.

In this paper I consider the place/no place of ‘home’ in relation to two very different magazines, the monthly ‘British Mother’s Magazine’ (1845-1864) and the ‘Church Missionary Gleaner’, (1841-1921), a weekly published by The Church Missionary Society.

The BMM was serious, unillustrated and aimed at middle-class women whose task in life it defined as being good mothers and wives in relation to moral and spiritual values. These included concern for her sable sisters in the Empire. ‘The Gleaner’ was illustrated. It described the work of taking Christianity to the rest of the world along with ideas of gender and domesticity which seemed intrinsic to the faith.

*Bio:* Margaret Beetham’s publications have been on nineteenth-century women’s magazines, on the local Manchester press, and on theorising the periodical. They include *A Magazine of her Own? Domesticity and Desire in the Woman’s Magazine, 1800-1914* (1996; Routledge); *The Victorian Woman’s Magazine: an Anthology* (Manchester U.P. :2001) with Kay Boardman, as well as articles, book chapters and co-written and edited books and journal special numbers. Her most recent book, *Home is Where* (Darton, Longman and Todd; 2019), is an autobiographical account of life as the child of missionaries in the dying days of the British Empire.

### **Elisa Jane Boyton**

“‘She looked like a home in England’”: The Aesthetics of the Self, Possessions, and Self-Possession in Oliphant’s *The Railway Man and his Children*”

*Abstract:* *The Railway Man and his Children* is not one of Margaret Oliphant’s more well-known novels—it is most easily found in digital scans from the original 1891 three-volume publication—but, as a *fin de siècle* meditation on selfhood from an author who was both prolifically popular in her day and who has come to be defined by her critical resistance to literary tropes of modernity, it is a novel that feels out of place in our canonical conception of conservative Oliphant.

First serialized in *The Sun* from 1890 to 1891, a literary magazine published in both Scotland and London, the novel tells the story of a Scottish working-class man turned millionaire railway magnate who marries an impoverished English gentlewoman in India, bringing her home to Scotland to create a home together with his adult children. It is also, somewhat surprisingly, a story about middle-aged love, the discomfort of parenting adult children, the joys of spending ‘new’ money, and how relationships influence our sense of selves—and in perhaps an even more surprising turn, at one point it is a detective story.

An 1892 review in Tinsley’s Magazine characterizes it as about “one of the most interesting of human problems...the influence of environment on character.” The narrative continuously switches in point of view between Evelyn and her husband (the eponymous railway man); the reader experiences each character both as they see themselves and as the other sees them, even as they change in their proximity to each other. It is a story, really, of displacement, where no one is quite who they should be, or where they want to be, and yet ultimately, in my reading of it, it is a novel of *making*: in the granularity of making a home and family and self from scratch, the making a place for oneself somewhere new.

*Bio:* Janie Boyton is a Phd Candidate at the CUNY Graduate Center in New York City. She uses the materialist and archival practices of thing theory to explore the intersection of genre writing, commodity culture, and domestic spaces in popular Victorian literature. With a special focus on serialized fin de siècle novels, her current project examines the ways in which writing women into the narrative of capitalism as individual consumers creates a site of permeability in the homes of the realist novel.

## **Sheila M. Gross**

### “(Re)placing Magic with Marriage: Anne Thackeray Ritchie’s “Sleeping Beauty in the Wood” Adaptation in the *Cornhill Magazine*”

*Abstract:* In the Victorian period, our traditional notion of happily ever after began to shape in the fairy tale stories that populated the pages of periodicals. For instance, the *Cornhill Magazine* welcomed women writers and their narratives due to the editors’ valuing of middle-class women’s education. Periodicals became an accessible place for female authors to re-envision the fairy tale genre, one that I term the domestic fairy tale. The domestic fairy tale is completely void of magic yet still maintains the familiarity of the fairy tale narrative structure. I categorize these particular tales as domestic because the main plot tensions deal with issues of marriage, and they were intended to be read by women in the home. My presentation will focus on how replacing magic with marriage in fairy tale adaptations from Victorian periodicals prompts us to re-examine the Victorian heroine of marriageable age, the so-called “the angel in the house.” Using

Anne Thackeray Ritchie’s “Sleeping Beauty in the Wood” (1866) adaptation published in the *Cornhill*, I will focus on the notion of marriageability, which I define as a character’s behavioral and emotional/psychological transformation to become marriageable. Whereas the classic fairy tales focus on transformation and marriage as rites of passage—events that must be overcome—the domestic fairy tale adaptations in the Victorian period, such as Ritchie’s, focus on courtship and marriage as a transformative journey that can provide opportunity, subtly subverting patriarchal marriage expectations and allowing women more place for social mobility within a marriage.

*Bio:* Sheila Gross is an Assistant Professor of English at Thiel College in Pennsylvania in the United States. She received her Ph.D. in Literature & Criticism from Indiana University of Pennsylvania. Much of her research focuses on fairy tale adaptations in Victorian periodicals, and she has presented at the Nineteenth-Century Studies Association and Victorians Institute Conferences. She also focuses on pedagogical research in Composition Studies and recently presented at the Conference on College Composition and Communication. At Thiel, she teaches a breadth of courses, such as Women’s Literature and Digital Rhetoric, and serves as the Gender Studies Minor Coordinator.

## **Beth Rodgers**

### “Flora Annie Steel and Wales at the Turn of the Century” **Online**

*Abstract:* Flora Annie Steel (1847-1929) is best known for her Anglo-Indian novels, but she was also a prolific contributor to the late Victorian periodical press, particularly in relation to the Woman Question. When her husband retired from the Indian Civil Service in 1889, they initially settled in Scotland, but in 1899 Steel and her family moved to a house outside Machynlleth in Wales, where they remained until 1913. Critical work on Steel has tended not to focus on this period nor on Steel’s possible engagement with Wales as a place, perhaps because she is more readily associated with India and because her most famous novels pre-date these years. Indeed, in her autobiography, Steel noted that domestic pressures and illness prevented her from writing for several years during this time. Yet it was from this Welsh home that Steel produced the bulk of her contributions to periodicals such as the *Saturday Review* at the turn of the century. In this paper, I explore how the Welsh newspaper press can tell us a great deal about this period in Steel’s life and illuminate our understanding of her wider periodical writing and its central themes and ideas. I will also suggest that references to Steel in local newspapers in turn allow us to examine aspects of the turn-of-the-century Welsh periodical press, not least how it handled the presence of an outspoken literary celebrity in its midst.

*Bio:* Beth Rodgers is Senior Lecturer in the Department of English and Creative Writing at Aberystwyth University in Wales. 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 *Women, Periodicals and Print Culture 1830s-1900s* (with Alexis Easley and Clare Gill, EUP

2019) and *The Edinburgh History of Children's Periodicals* (with Kristine Moruzi and Michelle Smith, EUP forthcoming 2024). She was the recipient of a Curran Fellowship in 2022.

## 10. Translation and the Rise of Cosmopolitanism

**Chair: Clare Stainthrop**

**Alex Bubb**

“The Polyglot Press: Linguistic Self-Education in Victorian Britain”

*Abstract:* One aspect of the nineteenth-century autodidact movement that remains relatively understudied is foreign language acquisition, which people accomplished via cheap primers and dictionaries, but also via periodicals created specifically for the language-learner. To take French as a single example, learners could subscribe to such publications as *The Continental Tutor. French for the million* (1867), *The French Companion* (1871-73), *Everyone His Own French Professor* (1885-86), and *Hugo's French Journal: An illustrated weekly for those who know French, and those who want to* (1896-1925). Focussing on the French periodicals, in this paper I will chart the development and distribution of these publications, and discern the educational aims and commercial imperatives that shaped their content. Editorials, published correspondence with subscribers, illustrations (often comic), advertising, and above all the texts chosen for translation exercises (consisting principally in extracts from French authors, and contemporary news items) all offer telling indications of the intended readership, and of how the creators of these periodicals sought to position them in relation to developing trends in literature, travel and international politics. I will touch on how events like the Franco-Prussian War or the Fashoda Incident were reflected in these publications, and how their editors responded to the rise of shocking Naturalist fiction. Finally, I will use this sample to draw more general inferences about Victorian attitudes to language learning, the utility or non-utility of languages, early ideas about the effects of bilingualism on the brain, and the benefits (or dangers) of intimacy with foreign cultures.

*Bio:* Alex Bubb's research focusses on translation, migration and multilingualism in the nineteenth-century imperial world. In 2023 he published his second book, *Asian Classics on the Victorian Bookshelf: Flights of Translation*, which investigates the English popular translations through which texts like the Qur'an and the Ramayana were disseminated to the general reading public in Britain, the US and Australia. With the help of a British Academy grant, he recently began a new project on the origins of 'teach yourself' language-learning and its growth into a mass hobby (working title: 'Polyglot Century: Victorian Cultures of Multilingualism'). He is Senior Lecturer in English at Roehampton University in south London.

**Anne-Marie Millim and Alistair Plum**

“Placing Place in the *Athenaeum*'s Book Reviews of 1828”

*Abstract:* This contribution examines three dimensions of place in the first year of the re-launched *Athenaeum*, published on January 2, 1828. Based on a collection of all the book reviews published in 1828, categorised according to author, year of publication, place of publication, and language (possibly translation), we examine the representation of the place of production and publication by the respective reviewers, as well as the placing of the review in the issue as a whole. Our aim is to find out what physical space was devoted to reviews of literature (fiction, poetry, drama), religious writing, historiography, and scientific writing. In an additional step, we will examine the organisation of the space of the review column or article by the reviewer: where does he/she reveal his/her assessment of the book in question? By what rhetorical means is the reader navigated through the often varied sequence of introduction, contextualisation, evaluation, qualification, and direct quotes from the text under review?

The paper will evaluate the proportion of Anglophone and British-born authors in contrast to the works by writers of other nationalities, reviewed either in the original language or based on a translation, considering the ways in which the national origin of the works is, or is not, thematised, and whether this representation is part of an ideological agenda. As the starting point of a larger investigation into the ways in which bibliomigrancy (Hoyd Long, 2021) marked the Victorian literary sphere, this paper aims to gauge the cosmopolitan and multilingual outlook of the early *Athenaeum*.

In terms of our methodology, we aim to use some computational methods to aid in the collection of the texts, as well as certain parts of the analyses. Some could take place on a larger scale, using computational methods for linguistics. Our approach involves, in particular, using language models to look at the placement of the respective reviews and at the language used in and around them. Language models allow for a certain degree of automation in this analysis, allowing us to reach a scale of analysis that would not be possible by hand.

*Bio:* Dr Anne-Marie Millim is Assistant Professor in English Studies at the University of Luxembourg. Her research focuses on Victorian literature and early 20th-century multilingual Luxembourgish writing. She has published on life-writing, national identity, national literatures, as well as the genres of the press (feuilleton, newspaper poetry, and book review).

*Bio:* Dr Alistair Plum is a postdoctoral researcher at the Culture and Computation Lab at the University of Luxembourg, a transversal research unit that promotes Cultural Data Science at the Department of Humanities. He is a computational linguist with a strong interest in information extraction, multilingual natural language processing, and sentiment analysis. He specialises in extracting, processing, and compiling textual data for use with machine/deep learning.

## Winter Jade Werner

### “The Idea of ‘World Literature’ in the Missionary ‘Gleaner’”

*Abstract:* Often, histories of “world literature” present the idea as religion’s rival. The Enlightenment humanism of *Weltliteratur* supposedly competed with religious institutions, as the elevation of the best written by *human authors* provided the secular alternative to the authority of *divinely*-authored texts. Thus, Zhange Ni notes, accounts of “world literature” tend to perpetuate “the myth of cosmopolitan literature versus divisive religion” (3). I suggest a slightly different history. Focusing on the nineteenth-century colonial missionary “gleaner”—a type of missionary miscellany that “gleaned” (in the words of the Malacca-based *Indo-Chinese Gleaner* [1817-22]) “interesting information respecting the Literature, History &c. of the countries in which [missionaries] labour” (7)—I trace how explicitly evangelical periodicals nonetheless facilitated the concept of, and reading practices associated with, nineteenth-century “world literature.”

I explore how gleaners translated, excerpted from, and “emplaced” non-western texts within an emerging scheme of world literature, thereby encouraging what Aamir Mufti calls *nation-thinking*—that is, emergent modes of thinking in the West “that are associated with the nationalization of social and cultural life and point toward the nation-state as the horizon of culture and society” (466). In valuing non-Western texts insofar as they seemed to disclose something about a given “national culture” and its forms of “national genius,” gleaners not only supported the taxonomic enterprise underpinning nineteenth-century world literature (466). They also suggest that missionaries saw the emerging principles of nineteenth-century “world literature” as, in fact, dovetailing with the strategies and values of Protestant evangelicalism.

*Bio:* Winter Jade Werner is Associate Professor of English and the Jane E. Ruby Endowed Chair of the Humanities and Social Sciences at Wheaton College in Massachusetts. She is the author of *Missionary Cosmopolitanism in Nineteenth-Century British Literature* (OSUP 2020) and with Joshua King, co-editor of *Constructing Nineteenth-Century Religion: Literary, Historical, and Religious Studies in Dialogue* (OSUP 2019). Her work has appeared or is forthcoming in *Comparative Literature, Literature and Theology, Nineteenth-Century Literature, Romantic Circles, MLQ, Nineteenth-Century Contexts, Undisciplining the Victorian Classroom, and Dickens Studies Annual*.

*Updated on 25 May 2024*

Lunch 12.30-1.30

Graduate Student Professionalization Session

Details TBA

Session 3. 1.30-3.15

## 11. Mythical and Mythologised Spaces in the Press

Chair: Maria Damkjaer

**Florence Boos**

“The Translation Wars: Periodical Responses to the Icelandic Sagas”

*Abstract:* The Victorian era was a period of significant translations of hitherto unknown works (*The Arabian Nights*, *La Vita Nuova*), as well as re-translations of long-familiar ones (*The Odyssey*, *The Aeneid*, *Beowulf*). William Morris produced works in both categories, often with a collaborator, translating a long French cycle on Lancelot du Lac, which was omitted from Thomas Malory’s *Morte D’Arthur*, as well as new versions of perennial classics, such as the *Odyssey* and the *Aeneid*. His most striking contributions, however, were the eight volumes of Icelandic translations he co-published with Eiríkr Magnússon between 1869 and 1896. Though summaries and translations of the sagas had appeared previously, including Samuel Laing’s 1841 *Heimskringla, or the Sagas of the Norse Kings* and George Dasent’s 1861 *The Story of Burnt Njal*, the Morris-Magnússon versions were the most comprehensive introductions, thus far, to Old Norse literature for a Victorian audience. To these nineteenth-century readers, the results would have seemed somewhat mixed; eager as the Victorians were to proclaim kinship with their putative Germanic-descended forbears, the sagas themselves recorded the quarrels of a violent era some eight centuries before their own that were couched in remote poetic forms and difficult-to-translate pre-Latinate syntax and diction.

The distance from Victorian mores of medieval Icelandic literature suggested questions—should these tales be embraced as fanciful, exotic stories of a more primitive culture or, alternately, as expressions of a rough, but honorable, society with lessons for their own? And more important, in an era in which formally-educated persons were often trained in philology, should Morris’s attempts to render Old Icelandic in non-Latinate, even obsolete, language roots be viewed as a successful tribute to the original, or instead, a series of contrived and unreadable archaisms? In the language of translation theory, were these renditions overly “foreignized” and, if so, what would be an appropriate “domesticated” Victorian rhetoric, given the originals’ antiquity and content?

Only two Morris-Magnússon translations appeared in periodicals, *The Story of Gunnlaug the Worm-Tongue* in the January 1869 *Fortnightly Review* and *The Story of Frithiof the Bold* in the March/April 1871 *Dark Blue*; the others remained unpublished or were issued in volume form. After considering why the editors may have chosen these two sagas for periodical publication, this talk will examine the mixed responses of several periodical reviewers in the *Academy*, *Athenaeum*, *Saturday Review*, *Old and New*, and elsewhere to the Morris-Magnússon saga renditions, including the 1870 *The Story of the Volsungs and Niblungs*, 1875 *Three Northern Love Stories*, and the 1891-96 five volume *Saga Library*. Though most reviews were praiseful, those which concentrated on the language itself were more critical, for example, as in G. A. Simcox’s irritable attack on Morris’s linguistic renderings in the August 1870 *Academy*.

As documented by Icelandic scholars, such as Karl Anderson, Morris’s renditions became more skilled over the years—if not more “domesticated,” more intricately and accurately “foreignized” in the use of kennings and the dróttkvaett form,

*Updated on 25 May 2024*

suggesting the question of whether Morris responded to or learned from his earlier reviewers. And finally, this talk will consider the extent to which Victorian periodical responses to the Morris-Magnússon translations were consistent with those of later modernist and late twentieth- and twenty-first century critics and, if not, what may be responsible for any divergences?

*Bio:* Florence Boos is a Professor of English at the University of Iowa. She is the general editor of the William Morris Archive; her Morris-related publications include *History and Poetics in the Early Writings of William Morris* and editions of the *Socialist Diary*, *The Routledge Companion to William Morris*, and *William Morris on Socialism: Uncollected Essays* (Edinburgh University Press, 2023). She has also edited *Working-Class Women Poets of Victorian Britain: An Anthology* and authored *Memoirs of Victorian Working-Class Women: The Hard Way Up*.

## **Rachel Bryant Davies**

### “‘It was here...’: Representing ancient Greco-Roman places in children’s periodicals”

*Abstract:* British public interest in archaeological excavations and controversies through the nineteenth century was created and perpetuated by the popular press. The concurrence of major discoveries and new techniques with the heyday of many children’s titles drove demand for stories which virtually toured ancient sites, bringing classical locations perhaps more familiar from popular entertainments or schoolbooks into readers’ homes.

I ask how Greco-Roman sites, including Sparta, Athens, and Rome, were represented. From an 1855 mini-European tour in *Boy’s Own Magazine* which disproportionately focused on ‘Famous Places’ in Roman Italy, through *Monthly Packet’s* fascination with Christian martyrs, *Girl’s Own’s* preoccupation with ‘The position of women in ancient Greece’ and stories in *Kind Words*, *Our Young Folk’s* and *Boy’s Own*, classical places are intertwined with moral and religious education and social acculturation. Illustrations, museum guides, and reconstructive displays such as the Crystal Palace’s Greek, Roman, and Pompeian courts, offered virtual immersive experiences reanimating locations familiar from myths, history lessons, and set texts.

Examining what makes periodicals’ representations of places distinctive from other children’s media, I focus on how and why some articles portrayed ancient places as temporally and spatially remote, when others emphasised modern relevance and ongoing discoveries. I argue that such coverage endowed these places with additional cultural and imaginative significance, enhanced by periodicals’ distinctive participatory communities which bridged the physical and virtual. Fictional *Girl’s Own* and *Boy’s Own* pupils accessed mythical landscapes through classical learning, while *The Monthly Packet’s* explanations of Sparta and Athens inspiring Plato’s *Republic* concluded ‘Utopias have a solid use in the world [...] Ideals affect life and conduct’. Ancient places were not only settings for classical knowledge; rather, they formed a backdrop to the exemplary ideals which shaped readers as future citizens.

*Bio:* Rachel Bryant Davies is a Senior Lecturer in Comparative Literature at Queen Mary University of London. Her current monograph is *Classics at Play: Greco-Roman Antiquity in British Children’s Culture, 1750-1914* (OUP). Previous publications include *Troy, Carthage and the Victorians: The Drama of Classical Ruins in the Nineteenth-Century Imagination* (Cambridge, 2018), and essays on archaeology, museology, and pedagogy in periodicals. She co-edited *Pasts at Play: Childhood Encounters with History in British Culture* (Manchester, 2020) and *Intersectional Encounters in the Nineteenth-Century Archive* (Bloomsbury, 2022). In 2020/21 she collaborated with Storytime to create ‘We are Heroes’: six 16-page magazines for children aged 3-9, funded by a British Academy COVID-19 grant.

## **Joshua Fagan**

### “Andrew Lang and the Mythical Place of *The Fortnightly Review*”



*Abstract:* Victorian periodicals allowed scholars developing certain new fields of study, such as comparative mythology, the opportunity to share these “places” with a general, educated audience. Scottish mythologist and folklorist Andrew Lang used the opportunity of his “place” in *The Fortnightly Review* to reassert the worth of pre-modern legends about the fantastical and supernatural in opposition to the mechanical thinking of a social-commercial environment narrowly devoted to the pursuit of greater efficiency and productivity. Lang did not oppose modern society, as he used analytically empirical methods to differentiate his research from the approach of the older folklorists, and his writings were only able to reach such a wide readership because of the “place” provided him by the Victorian periodical milieu. Nonetheless, he found modern life lacking because of its mechanistic and utilitarian qualities, and he sought to preserve the wonder, vitality, and intensity of feeling he found in folkloric tales.

He advocated against the dogmatic dominance of realist literature in contemporary intellectual circles by providing educative insights about the cultural relevance of folklore and by supporting the heightened, dramatically adventurous narratives of writers like Robert Louis Stevenson, stories he viewed as modern bearers of the primeval vitality present in myths. I focus on a particular issue of *The Fortnightly Review*, 1873’s volume XIII, as an example of how Lang cultivates a mythic, enchanting space in the columns of the *Review*, and how that constructed place exists in relation to articles published by stately, assertively practical Victorian intellectuals, such as J.S. Mill and Leslie Stephen.

*Bio:* Joshua Fagan is a graduate student at St. Andrews, specializing in American and British literature of the nineteenth and early twentieth centuries, with a particular focus on shifting conceptions of history and science. His current project focuses on literary uses of Darwinian ideas of time and flux in response to the impermanence and overstimulation of the fin-de-siècle world. He has published on William Morris and Mark Twain, and his writing on the relation between the premodern and naturalistic transcendence in Robert Frost’s poetry received the Lesley Lee Francis Prize from The Robert Frost Review.

### **Mary L. Shannon**

#### “Placing Beggars: Race, Disability and the Invention of London’s Rookery in Nineteenth-Century Periodicals”

*Abstract:* The Rookery, St. Giles, London: one of the most notorious slums in the nineteenth-century city, and known throughout Britain and in America. Decaying houses, their windows stuffed with rags or patched with paper, stared at each other across the Rookery’s narrow streets. Strung across the streets were washing-lines drying ragged clothes. Gutters filled with filth and stagnant water, pavements were strewn with muck and cabbage stalks, house walls bulged with damp. In the 1820s and 30s it was a tiny, over-populated area which contained some of the meanest streets and courts in the metropolis: cheap lodgings, poor tenements, rampant disease and high crime.

Or was it?

St. Giles was a place that was understood by anxious policy-makers and reader-hungry journalists in essentially theatrical terms. That is to say, St. Giles and its inhabitants were understood through ideas drawn from theatre as far back as Shakespeare’s day. But it was nineteenth-century periodicals which drove the representation of St Giles as both a real and an imagined place, ruled over by a succession of ‘Beggar Kings’, where disabled beggars performed their roles for a gullible public by day and danced their way through raucous fun by night. Periodicals suggested that if all modern Londoners were somehow performers, then it was the ‘beggars’ of St. Giles who showed them how to be so.

Neighbourhoods matter in people’s lives even in large cities, and scholars should pay them serious attention. This paper looks at St. Giles and its Beggar Kings to argue for the importance of periodicals for understanding the place of well-known Regency and early-Victorian street people in early celebrity culture.

*Bio:* Mary L. Shannon is a Senior Lecturer at the University of Roehampton, London. Her second monograph about Billy Waters and popular print and visual culture (*Billy Waters is Dancing: How One Black Sailor Found Fame in Regency and Victorian Britain*) is forthcoming in 2024 with Yale UP and was funded by Leverhulme and Linda H. Peterson Fellowships. Her first monograph, *Dickens, Reynolds and Mayhew on Wellington Street: The Print Culture of a London Street*, won the 2016 Colby Prize. She is co-editor of *Romanticism and Illustration* (CUP, 2019, with Ian Haywood and Susan Matthews) and *GWM Reynolds Reimagined: Studies in Authorship, Radicalism, and Genre, 1830-1870* (Routledge, 2023, with Jennifer Canary).

## 12. The Emergence of Secular Aesthetics and Ethics

**Chair: Barbara Korte**

**James Diedrick**

“A Place for Atheist Aestheticism: Mathilde Blind’s Periodical Poetry”

*Abstract:* The poet and woman of letters Mathilde Blind (1841-1896) placed a series of transgressive ballads and sonnets in *Dark Blue*, the *Athenaeum*, *Black and White*, and *The Savoy* between 1871 and 1896. They give expression to a form of feminist, atheist aestheticism that resists the “polite doubt” that gained cultural legitimacy in mid-to-late century England. They also brought her into closer contact with like-minded freethinkers, ranging from Algernon Charles Swinburne and Ford Madox Brown to Rosamund Marriott Watson and Arthur Symons. At the same time, several of these poems are in dialogue with, and opposition to, attitudes expressed by such poets as Swinburne and Symons. In this way they demonstrate her distinctive, and decidedly feminist contributions to both 1870s aestheticism and to fin-de-siècle decadence, two movements whose affiliations the poems illuminate. After briefly analyzing her intellectual development and her affinity with the ideas of Henrich Heine and Swinburne, this conference paper will analyze several of her periodical poems that exemplify her secularism as well as the nature of the journals that made a place for her iconoclastic vision.

*Bio:* James Diedrick, Professor Emeritus of English at Agnes Scott College in Atlanta, Georgia, is the author of *Mathilde Blind: Late-Victorian Culture and the Woman of Letters* (UVA Press, 2016), editor of *Mathilde Blind: Selected Fin-de-Siècle Poetry and Prose* (MRHA, 2021), and co-editor of *Depth of Field: Stanley Kubrick, Film, and the Uses of History* (University of Wisconsin Press, 2006). He has published articles on Charlotte Bronte, Charles Dickens, George Eliot, John Ruskin, Mathilde Blind, Elizabeth Pennell, Mary Gladstone, Henry Ashbee, J.G. Ballard and Martin Amis. He is currently at work on a project analyzing affinities and convergences between Gladstonian liberalism and the New Woman movement in late-century British culture.

**Lorraine Janzen Kooistra**

“Intersecting Place and Time in a Scottish Little Magazine: Helen Hay’s Ornaments for *The Evergreen: A Northern Seasonal* (June 1896)”

*Abstract:* Perhaps no late-Victorian little magazine is more concerned with place than *The Evergreen: A Northern Seasonal*, published by Patrick Geddes and Colleagues from the Outlook Tower in Old Town Edinburgh in four seasonal volumes (1895-1896). As contributor Victor Branford explained in *The Bookman*, the magazine did not represent “art for art’s sake,” but was designed as a beautiful object in order “to give periodical expression in print to a movement that is mainly architectural, educational, scientific.” As highlighted in its subtitle—“A Northern Seasonal”—*The Evergreen* expressed its aim of cultural renewal through the symbolic intersection of place and time. Integrated and harmonized by purpose-made ornaments, the contents of each volume explored aspects of its named season in “Nature,” “Life,” “the World” and “the North.” In tribute to the Scottish location of this year’s RSVP conference and the timing of its meeting,

this paper examines the *Evergreen's* Summer volume, which came out in June 1896, coinciding with the international summer school Geddes hosted annually in Edinburgh. Focusing on the decorative devices designed by Scottish artist Helen Hay (1867-1955), I will show how the architecture of the periodical page was intricately linked to Edinburgh's built environment, educational institutions, and craft-based industries. Rooted in an ancient tradition regenerated by modern practice, Hay's Celtic-inspired art-nouveau ornaments express the *Evergreen's* vision of a future in which art has the power to connect past and present, individual and social, local and international.

*Bio:* Lorraine Janzen Kooistra is Emerita Professor of English and Senior Research Fellow in the Centre for Digital Humanities at Toronto Metropolitan University (formerly Ryerson); Adjunct Professor of Art History at the University of Toronto; and Fellow of the Royal Society of Canada. Her books include *The Artist as Critic: Bitextuality in Fin-de-Siècle Illustrated Books*; *Christina Rossetti and Illustration: A Publishing History*; and *Poetry, Pictures, and Popular Publishing: The Illustrated Gift Book and Victorian Visual Culture 1855-1875*. Lorraine directs *Yellow Nineties 2.0*, an open-access electronic resource offering marked-up digital editions of eight late-Victorian little magazines, situated within an editorial apparatus of born-digital scholarship that contextualizes their production and reception between 1889 and 1905.

### **Lucy Lawrence**

“Beyond Organicism: Geddesian Synergy, “Social Experiments in Co-operation,” and Missionary Aestheticism in *The Evergreen: A Northern Seasonal* (1895-97)”

*Abstract:* This paper opens up traditional organicist readings of *The Evergreen: A Northern Seasonal* (1895-97) with a close-reading attentive to Patrick Geddes' core principle of synergy. Scholars have often characterized *The Evergreen* as an organicist manifesto because of how it naturalizes processes of socio-environmental change through composting metaphors of seasonal regeneration. Although the magazine does display an organicist impulse, this desire for holistic closure is unsettled by conceptual incoherencies that do not fit within neat fantasies of cyclicity. I will explore these moments of tension through Geddes' synergetic ideal, demonstrating how it challenges organicist metaphors by empowering communities with the political agency to improve their local environment. First, I will outline Geddes' biological research into symbiosis and reciprocal accommodation. Second, I will show how content in *The Evergreen* transforms this research into a biosocial appreciation for mutual aid. Third, I will explain how this scientific and philosophical underpinning supports Geddes' missionary aestheticist projects in Edinburgh Old Town. Ultimately, Geddesian synergy complicates previous scholarly readings of *The Evergreen* as a purely organicist project by revealing the little magazine to be a platform that empowers philanthropists in Edinburgh to become active change-makers.

*Bio:* Lucy Lawrence is currently an independent scholar, having just completed an MLitt in English Literature with distinction (Newcastle University, 2023). She specializes in ecocritical approaches to late-Victorian print culture. Her research projects have included recovering anti-smoke activist networks in *Punch* and *The Times*, and considering the environmental implications of *The Royal* magazine's serial truncations to M. P. Shiel's unabridged *The Purple Cloud* (1901). Her MLitt dissertation ““Amid decay lies the best soil of Renaissance”: Scottish Decadence and the Celtic Revival,” examined early socio-environmentalism in *The Evergreen* (1895-97). She is aiming to continue this research at the doctoral level beginning 2024-25.

### **Clare Stainthorp**

“Dispersed Community: The British Freethought Movement and the Periodical Form”

*Abstract:* The organised freethought movement was largely comprised of artisans and labours drawn to political and philosophical radicalism; secular societies therefore flourished in London and industrial towns. In tandem freethought

periodicals proliferated. However, the national, and international circulations of these periodicals meant that even the most isolated freethinkers could contribute to the conversation.

Jo. C., a Scottish reader of the *National Reformer*, observed: ‘Living, as I do, in a very remote and religious corner of Britain, I have no opportunity for making notes personally on [...] the conduct of assemblies in Secular halls. But, judging from the reports published in the *National Reformer*, I feel satisfied [...] that the opinions entertained by assemblies in these halls are by no means squeezed into one uniform mould’ (26 April 1874, p. 267). It is evident that this two-penny weekly played a crucial role in making readers feel that they were part of a community of freethought. ‘Open Columnists’, as Jo. C. describes himself, were of equal standing. Whether hailing from areas with thriving secular societies or living as an isolated freethinker, these periodicals enabled readers to participate in shaping, and debating, this radical secular movement.

I focus on modes of writing that are self-conscious about their relationship with and vision for the freethought movement as a heterogenous and dispersed counterpublic that opposed prevailing opinions and articulated alternatives. I suggest that the specificity of periodical form – a cheap publication defined by miscellaneity and multivocality that encouraged reader participation – was itself crucial to freethinkers’ ability to conceptualise a collective identity that was grounded in individual freedom of speech, thought, and action.

*Bio:* Clare Stainthorp is a Leverhulme Trust Early Career Fellow at Queen Mary University of London. She is primarily working on the nineteenth-century freethought movement and their periodicals but has a wider interest in literary responses to esoteric spiritualities and intellectual history. She is the author of *Constance Naden: Scientist, Philosopher, Poet* (2019) and co-editor (with Naomi Hetherington) of *Nineteenth-Century Religion, Literature and Society: Disbelief and New Beliefs* (2020). Her research has also appeared in *Victorian Poetry*, *Victorian Literature and Culture*, *Journal of Victorian Culture*, and *Victorian Periodicals Review*. She is the editor of the British Association for Victorian Studies Newsletter.

## 13. Finding a Place in the Field

**Chair: Kristine Moruzi**

### Mary Chapman

“A Place to Meet: Community and Companionship in the *Magazine of the London School of Medicine for Women*”

*Abstract:* In 1881 there were only 25 women doctors qualified in Britain, by 1911 there were 495. Yet despite gaining access to a medical education, female doctors still faced marginalisation as they attempted to integrate into the profession. Their publication activities were crucial to their efforts at integration, in particular their writing in the periodical press. Although female doctors wrote for existing medical journals, they also published their own periodicals, intended for a readership of fellow female doctors and medical students. This paper focuses on one such periodical: the *Magazine of the London School of Medicine for Women*, examining its development during the first decade of its publication (1895-1905).

During this period, the *Magazine* produced a heterogenous variety of content with both a clinical and community-building focus. Much of this community-minded content is unique to the *Magazine* and unusual for a professional publication, designed to foster a sense of friendliness amongst the periodical’s readership. Alongside first-person accounts of medical women’s work, there are poems, humorous articles, and general interest pieces about holidays readers had been on. This paper will argue that such content created a sisterhood of medical women that was based not only on professional relationships, but on personal bonds, woven through the experience of sharing and reading. The periodical provided a virtual

social space, a textual meeting place for a disparate network of medical women, many of whom were practicing in isolation amongst male colleagues, in far flung corners of the world.

*Bio:* Dr Mary Chapman is Alan F Price Postdoctoral Teaching Fellow at the University of Liverpool. She completed a PhD in nineteenth-century literature and the history of medicine at the University of Leeds (2021). Dr Chapman is interested in how the periodical press shaped medical practice during the Victorian period and her work centres on women in medicine, as both practitioners and patients. Her current research focuses on the periodical writing of early female doctors. She has published on perceptions of the female mind in the Victorian press (*Victorian Periodicals Review*, 2020), and on medical women's magazines (*Humanities*, forthcoming 2024).

## **Lindy Moore**

“From the *Sunday Magazine* to the *Labour Leader*: from the *Young Woman* to Mahatma Gandhi's *Indian Opinion*: Isabella Fyvie Mayo's Search for Periodical Places in the Long Nineteenth Century”

*Abstract:* Isabella Fyvie Mayo (1843-1914) contributed to the periodical press for more than half a century. She received her first payment as a teenager in 1860; her last articles and fiction serialization appeared in the year of her death, 1914. Her relationship with the media reflected changes in her own life and the developments from traditional to new ideas promulgated in the periodical press over the long nineteenth century. For most of her life she needed to support herself and her family, but this was combined with a desire to propagate her political, religious, and social views, and she searched with an evangelical Christian fervour which she never lost, for places in which to write in the periodicals. Her genre included verse, short stories, novellas, serialised novels, letters to the editor, sketches, campaigning articles, reviews and bon mots, for periodicals targeted variously at children, teenagers, adults, women, men, working-class and middle-class readers. Initially she wrote for religious family periodicals, but from the 1890s she contributed to the journals of socialist and co-operative political organisations, the radical press and pressure groups. Although she did not contribute to any of the serious literary, social and cultural magazines, which constitute the current literary cannon, her experiences are of interest as examples of how those writing for middle-brow periodicals might become used, involved, rejected or helped by the publishing houses, takeovers, financial upsets or changes. Fyvie Mayo's experiences with the *Sunday Magazine* and *Good Words*, at a time when she was gaining public recognition provide one such example.

*Bio:* Lindy Moore is an independent researcher and former librarian. She is currently researching the life of Isabella Fyvie Mayo, writer, Tolstoyan and anti-racism campaigner. Her published articles include ‘Opposing Racism and Imperialism: Isabella Fyvie Mayo's search for literary space(s) (1880-1914) in *Empires and Revolutions: Cunninghame Graham and his contemporaries*, edited by Carla Sassi and Silke Stroh (Glasgow: Scottish Literature International, 2017).

## **Kit Pyne-Jaeger**

“Polar Times: Shipboard Periodicals and the Poetics of Arctic Temporality”

*Abstract:* From 1819 to 1914, twenty-nine shipboard periodicals were produced aboard expeditions to the polar regions, seventeen of them aboard British expeditions. These publications spanned an eclectic range of genres, including shipboard announcements, riddles and word puzzles, episodic plays, and verse both comic and sentimental, and chronicled everything from animal encounters to insomnia to the mobility of polar topography. Hester Blum has noted that in a region “hostile to demarcations of hour, day, and global positioning” (Blum 2019, 26), periodicals inscribed a regimen of time that simulated the temporal organization of sailors' lives in England. This paper proposes that polar periodicals also negotiate the asynchronicity of Arctic time in their original poetry, establishing a unique poetics that captures, through syntax, meter, and punctuation, the non-linear, non-diurnal temporality of the Arctic space. Its case study is the archive of the *Illustrated Arctic News* (1850-51), the shipboard newspaper of the HMS *Resolute* under Horatio Austin, which not only represents a professionalization of the polar periodical—it was the first to be produced on a hand-operated printing

press, rather than handwritten—but also exemplifies the socioeconomic and intellectual richness of the genre, comprising poetry by working-class seamen and titled naval officers. By attending to the formal strategies employed across this corpus of shipboard poetry to depict the alterity of polar time, this paper aims to begin to situate the temporality of polar poetry in relation to long-standing critical discourses of Victorian lyric temporality.

*Bio:* Kit Pyne-Jaeger is a Ph.D. student in English and Comparative Literature at Columbia University. Their research focuses on temporality, fragmentation, and geographies of haunting in areas including Victorian literature and visual culture, classical reception, and translation studies. Their article “Women Must Weep—Or Unite Against War: Virginia Woolf’s Feminist Critique of Classical Epic in *To the Lighthouse*” was published by the *New England Classical Journal*. They hold an M.Phil. in Classics from the University of Cambridge and a B.A. in Classics and English from Cornell University.

### **Laura Vorachek**

#### **“Finding a Place in the Periodical Press: Women’s Incognito Investigative Journalism”**

*Abstract:* This paper will examine the tension between women who found a place in the periodical press through incognito investigative journalism and those who were trying to make inroads into profession along more traditional lines. Focusing on the work and experiences of Elizabeth Banks and Olive Christian Malvery, I argue that the genre provided aspiring women journalists with both an avenue to publication and with social authority on English social problems. The popularity of incognito investigative journalism ensured a ready market for articles about posing as a crossing sweeper, flower girl, or homeless person. Ironically, their disguises and masquerades conferred authenticity and expertise in the eyes of readers. However, women’s participation in the genre was polarizing among those in the profession because it involved deception and class and gender transgressions. Incognito investigative journalism’s popularity coincided with attempts to professionalize journalism at the end of the nineteenth century. The Society of Women Journalists (SWJ), for example, positioned itself as the arbiter of professional status for women journalists and required its members to “uphold the dignity and prestige of the profession.” Therefore, the female incognito investigative journalist’s questionable practices threatened to undermine efforts by the SWJ and other organizations to elevate the status of journalists. As both Banks and Malvery ultimately joined the SWJ, I conclude with a consideration of their relationship with the Society.

*Bio:* Laura Vorachek is 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*. The 2022 recipient of RSVP Linda H. Peterson Fellowship, she is currently working on a history of the Society of Women Journalists, 1894-1914.

## **14. Science in Nineteenth-Century Periodicals**

**Chair: James Mussell**

### **Julia Ditter**

#### **“The Mineral Kingdom: Reading the Nation from Below”**

*Abstract:* In the nineteenth century, popular scientific disciplines such as geology and archaeology as well as the increasing industrialisation of extractive labour led to an implosion of received notions about space and time. Writers like H.G. Wells and Jules Verne provided fictional narratives to imagine the subterranean deep time perspectives that had begun to unsettle life on the surface of the earth. In this paper, I will draw on literary, scientific and popular discourses about the subsurface as they came together through the miscellaneous medium of the periodical press to examine how

they influenced the imagination of place. My starting point will be the popular science series “Mineral Kingdom” published in *The Penny Magazine* in 1833, portrayed as an objective educational geologic history of the United Kingdom, from which I will branch out to consider other articles related to geology, archaeology and extraction in *The Penny Magazine* and compare them with similar accounts in *The Leisure Hour* published around the same time. I will examine articles discussing matters of the subsurface, whether through geology, archaeology or extraction, and consider the narrative strategies and literary forms they mobilise to create place imaginaries. I will consider whether geology in these periodicals is merely used as an instrument to push nationalist views, imperialist agendas or religious beliefs or whether we may detect a sense in which the subsurface fosters (explicitly or implicitly) an environmental perspective and unsettles human categories, including the category of the human itself.

*Bio:* Julia Ditter is a postdoctoral researcher at the University of Konstanz. Her current research project examines representations of energy infrastructures in the Anglophone periodical press. Her forthcoming monograph with Bloomsbury focuses on Scottish literature from the nineteenth century to the present and considers how literary form is used by Scottish writers to articulate the relationship between bordering processes and environmental discourses through literary form. Her research interests include infrastructure studies, energy and environmental humanities, periodical studies, new formalism, Scottish literature, postcolonial theory and animal studies.

### **Ali Hatapci**

“The Book of Nature and a Magazine for the County: Geographies of Science and Science Publishing in the British Provinces, 1850-1914”

*Abstract:* Natural history remained as one of the popular topics of periodical publishing in the nineteenth century. Mostly supported by local scientific societies, provincial natural history magazines were one of the essential elements in the landscape of publishing in the provinces. Most of these magazines, such as the monthly *Midland Naturalist* (1877-1895) were short-lived, while few others such as the monthly *The Naturalist: A monthly journal of natural history for the North of England* (1875-present) continue their existence. Combining the history of science, historical geographies of Victorian Britain, and the history of publishing in the provinces, my aim in this paper is to analyse the success or failure of these magazines. This paper seeks to achieve this in three parts. First, I will outline a statistical and geographical survey of the provincial natural history magazines in Victorian Britain. Second, I will provide an interpretation of this data by drawing on the historiography of science and publishing. Third, a comparative analysis of a set of selected case studies will be used to highlight the impact of the processes such as the professionalisation of science. By underlining the interplay between place-bound conditions with larger processes, this paper seeks to contribute to our understanding of provincial science publishing in Britain.

*Bio:* I am a historian of science working primarily on the Victorian period with a keen interest in periodicals and illustrations. In my doctoral thesis “Local Science in Provincial England: Natural history in the Midlands, c.1860-c.1900”, which I defended in November 2021, I looked into the publishing practices and social identities of the amateur natural history societies. I am currently working on two projects. First, *The Gardeners’ Chronicle* (1841-1925) with a special interest in the illustrations and photographs; second, provincial science publishing in nineteenth-century Britain through a geographical analysis.

### **Anne Rodrick**

“The Elusive Place of Natural Science: *Hardwicke’s Science-Gossip*”

*Abstract:* *Hardwicke’s Science-Gossip: An Illustrated Medium of Interchange and Gossip for Students and Lovers of Nature* (1865-1902) was launched as an updated version of the mid-century useful knowledge periodical. It promised to serve “diligent and capable students, low in the scale of worldly wealth and position, whose lives are sweetened by the

new interest in common things which popular Science has created for them.” Fifteen years later, the journal had substituted a new subhead—“*An Illustrated Monthly Record of Nature and Country-lore*”—designed to reach a significantly different readership, one made up of hobbyists, competitive gardeners, and amateur botanists. Yet the journal itself conformed to neither of these general models. Its monthly issues leavened the sober voice of the learned society journal with informality and reassurance, but did not skimp on challenging subject matter: each number balanced detailed epitomes of current research in the natural sciences with short and chatty pieces on garden grubs, laboratory equipment, and “the armature of landshells.” This paper will explore the ways in which *Hardwicke’s* sought to interpret the place of the natural sciences within Victorian culture, in a periodical that combined aspects of the illustrated magazine, the useful knowledge publication, the learned society transaction, the hobby newsletter, and the literary notes-and-queries journal. Its 37-year-run suggests that the eclectic and miscellaneous nature of *Hardwicke’s* was especially well-suited to a readership divided by education but united by a love of natural knowledge.

*Bio:* Anne Rodrick is the Reeves Family Professor of History at Wofford College in Spartanburg, SC, where she has taught for 23 years. She received her PhD from the University of Texas at Austin. She is the author of *Self-Help and Civic Culture: Citizenship in Victorian Birmingham* (Ashgate); the Greenwood press *History of Great Britain*; and *Lecturing the Victorians: Knowledge-Based Culture and Participatory Citizenship*, now in production with Bloomsbury Academic Publishing. Recent articles include “‘There Will Ever Be An Aristocracy of Talent’: *The Mason College Magazine* 1883-1900,” and “Melodrama and Natural Science: Reading the ‘Greenwich Murder’ in the Mid-Century Periodical Press,” both in *Victorian Periodicals Review* 50 (2017), and “Chatting up the sciences: The mid-Victorian lecture-gossip (forthcoming, *Victorian Review* 49 (2024)). Her current project is a 4-volume curated collection of 19th century popular lectures, under contract with Routledge Press.

## **Cate Triola**

### The Legacy of Spiritualism in Somnology: A Study of the Proceedings of the Society for Psychological Research

*Abstract:* The Society for Psychological Research (SPR) was established in 1882 with the mission to investigate paranormal phenomena “without prejudice” and to publish their findings for the benefit of the scientific community in their periodical *Proceedings of the Society for Psychological Research* (established in July 1882). The SPR’s treatment of spiritualism as a topic for scientific investigation laid the groundwork for researchers studying the human mind. Among its founders was Frederic W. H. Myers (1843-1901), who spent his life investigating the continuation of the soul after death. His theory of the subliminal self as described in the SPR’s *Proceedings* was especially influential in the field of psychology, and the theories presented in his posthumous magnum opus have been cited by philosophers.

Not all of Myers’ ideas were accepted by the scientific community, but some of them did provide inspiration for researchers interested in the subconscious. Myers and the SPR coined several scientific terms, including subliminal, autozoetic, hypnagogic, and hypnopompic. Hypnagogia and hypnopompia refer to the transitional states of consciousness leading into and out of sleep, respectively, especially in regard to hallucinations. Today, they are associated with sleep paralysis, sleep deprivation, and narcolepsy. Although the field of somnology was not firmly established until the latter half of the twentieth century, it gained traction during the Victorian era through the work of physicians and parapsychologists alike. This paper will examine the ways in which the SPR’s publications influenced somnology and our understanding of the human brain. Specifically, it will investigate the original description of hypnopompic hallucinations in 1892, the Report on the Census of Hallucinations, which was published in 1894, and Myers influence on the 1913 coining of the term “lucid dream.”



*Bio:* Cate Triola is an electronic resources librarian at the University of Minnesota. She works primarily with databases and digital periodicals in the arts, humanities, and area studies. She holds a master's degree in information and library science from Pennsylvania Western University and earned her bachelor's degree in English from the University of Nevada, Las Vegas. She is a current graduate student of English at the University of St. Thomas in Saint Paul, Minnesota. Her master's thesis, which she hopes to complete in the spring of 2025, will focus on the representation of narcolepsy and hypnagogic hallucinations in nineteenth century fiction.

## 15. Transatlanticism and the Periodical Press

**Chair: Jennifer Phegley**

**Alexis Easley**

"Fanny Kemble and Transatlantic Newspaper and Periodical Exchanges in the 1830s" **Online**

*Abstract:* In this presentation, I explore the role of transatlantic press networks in the early career of actress/author Fanny Kemble. From 1829 to 1835, Kemble's celebrity was inseparable from the circulation of her iconic portrait by Sir Thomas Lawrence, which was engraved and reprinted in a wide range of magazines and newspapers. These press images circulated in both Britain and America and, in turn, were reprinted on a wide range of consumer goods and reinterpreted as ceramic figurines. American theater correspondents based in London sent reviews of Kemble's performances to periodicals such as the *Philadelphia Album*, thus contributing to her rising transatlantic celebrity. An especially important node in transatlantic celebrity networks was *The New York Daily Mirror*, which frequently reprinted Kemble's poetry from the London *Court Magazine and Belle Assemblée* – content that was subsequently reprinted in a wide range of American provincial magazines, including the *New England Farmer*. Once Kemble began her American tour (1832-36), networks of reprinting worked in the opposite direction: her poems and dramatic sketches, along with reviews of her stage performances, were first published in the American press and then reprinted in British periodicals and newspapers. In 1835, extracts from her controversial *Journal* (1835) were widely circulated and reprinted in American periodicals, further bolstering her reputation as a feminist, cultural critic, and abolitionist. This, in turn, spurred scathing reviews in periodicals such as the *Southern Literary Messenger*. Both fame and notoriety played a key role in Kemble's rise to literary and theatrical stardom, a celebrity that occurred at the intersection of material and journalistic practices, as well as in the interstices of British and American press networks.

*Bio:* Alexis Easley is Professor of English at the University of St. Thomas in St. Paul, Minnesota. She is the author of *First-Person Anonymous: Women Writers and Victorian Print Media, 1830–70* (Ashgate, 2004) and *Literary Celebrity, Gender, and Victorian Authorship, 1850–1914* (Delaware UP, 2011). She has also co-edited four books, most recently *Women, Periodicals, and Print Culture in Britain, 1830s–1900s*, with Clare Gill and Beth Rodgers (EUP, 2019). Her most recent book publication is *New Media and the Rise of the Popular Woman Writer, 1832–60* (EUP, 2021). This project was a 2019 recipient of the Linda H. Peterson Prize awarded by RSVP. She has also edited two volumes that are forthcoming in the spring of 2024: *British Writers, Popular Literature, and New Media Innovation, 1820–45* (EUP) and *Shopping as Comedy: A Victorian Scrapbook* (Routledge).

**Victoria Bartness**

London Fashion and *El Peru Ilustrado*, 1887-92 **Online**

*Abstract:* From 1837 to 1901, Great Britain's cultural influence extended across the Atlantic into global markets. While Paris retained its sway over fashion trends, London, fueled by the periodical and newspaper press, exported its distinctive mode of dress. In Peru, a thriving fashion scene developed with sixteen fashion firms primarily run by European dressmakers.

The market for British fashion was fueled by *El Peru Ilustrado*, a well-known illustrated weekly, published from 1887 to 1892. The journal featured articles and advertisements promoting London fashion trends, fabric recommendations, and decorative inspirations.

In this presentation, I will recount the compelling story of how *El Peru Ilustrado* permanently altered Lima's cultural identity through fashion journalism.

*Bio:* At the heart of my identity lies my Peruvian ancestry, a fundamental aspect I embrace with pride. Concurrently, as I immerse myself in the nuanced fields of translation and interpretation, working with languages like Spanish, English, and German, I strive to seamlessly integrate my cultural heritage into the academic landscape. This approach allows me to not only explore the linguistic intricacies of these languages but also to enrich my academic pursuits by drawing on the vibrant threads of my cultural background.

Currently, I'm a graduate student in the MA in English Literature program at the University of St. Thomas, immersed in deep intellectual inquiry. Outside of academics, I am fascinated by the intriguing stories provided by historical images, as well as the allure of Victorian-era clothes. These images offer doors to the past, evoking nostalgia and intrigue about events locked in time. Similarly, my admiration for Victorian fashion extends beyond clothing to a true understanding for the era's beauty and cultural complexities. These activities are more than simply personal diversion; they also serve as glasses through which I investigate and evaluate societal developments across time.

## **Matthew Stephens**

### “An Ill Wind from the West: The role of America in the Fate of the *Illustrated News of the World*”

*Abstract:* Like many short-lived nineteenth-century newspapers, the *Illustrated News of the World*, launched on 6<sup>th</sup> February 1858, faced financial difficulties throughout its five-year span. Yet it was not a typical example of the undercapitalisation and inept management characterising many short-lived periodicals, but an audacious attempt to expand the market for quality illustrated journals. Its story represents a challenge to an enduring consensus that, for newspapers, the primary measure of success was a long life.

Published in London and claiming a global perspective, the newspaper's progress was decisively influenced by events in America. Its founder, John Tallis visited the USA in 1849, founding partwork publishing agencies in several cities. On his return, Tallis began his own publishing company, which developed into a joint-stock company by 1854.

In 1857, he agreed to purchase the *Illustrated London News* from Ingram, who subsequently reneged on their agreement, hence Tallis determined to create a rival publication. Fellow company shareholders initially supported the venture, but withdrew shortly before launch following a financial panic in America, forcing Tallis to continue alone. Despite considerable industry and ingenuity, Tallis was declared bankrupt in 1861. The newspaper sustained until October 1863; its final publisher, James Ritchie, blamed the American (Civil) War for the fatal collapse in sales.

My paper explores the American impact on the brief life of the *Illustrated News of the World*, arguing that, notwithstanding its premature end, it marked a high point for quality illustrated print and prompts a reconsideration of the automatic association of brevity with failure.

*Bio:* Matthew Stephens is currently undertaking doctoral research at Edge Hill University, in collaboration with the British Library. The PhD project is supported financially by an Arts and Humanities Research Council Collaborative Doctoral Partnership award and aims to reassess success and failure in the nineteenth-century press by considering the representative role of short-lived newspapers, especially in the London area, during the century. Matthew holds an MA

from Edge Hill University and a BA (Hons) from the University of Newcastle-upon-Tyne. His essay ‘The Long and Short of It: rethinking the longevity of nineteenth-century periodicals’ was the winner of the 2023 VanArdseel Prize.

## **Bethan Stevens**

### “Locating and Materialising Print in *Harper’s Weekly* and *Cassell’s Magazine*: Wilkie Collins’s *Man and Wife*”

*Abstract:* In November 1869 to August 1870, *Cassell’s Magazine* (London) and *Harper’s Weekly* (New York) simultaneously serialised Wilkie Collins’s *Man and Wife*, with illustrations mostly designed by Scottish artist William Small. *Harper’s* and *Cassell’s* were magazines with radically distinct formats and principles. My paper considers these two periodicals synchronously, across shifting global moments in 1870, thinking through their publication contexts in London and New York, and the different approaches of each, from their presentation of Collins’s fiction and other narratives, to their handling of domestic and international news. I consider Small’s authorship of the illustrations, and examine the fictionalised spaces of England and Scotland that are contrasted within Collins’s novel, and how these map onto the differently located periodicals. There are allusions to popular print culture throughout the text of *Man and Wife*, and these illuminate the surrounding pages of the magazines. Materialised print culture becomes a plot device in the case of the radical anti-herione Hester Dethridge, who ends by using paper as a fatal weapon. Or there is Collins’s likening of one character’s blank beauty to ‘an illustrated periodical’, in which ‘the same fleshy-faced girl, with the same inane smile, and with no other expression whatever, appears under every form of illustration, week after week’ (Collins 1870). This description is compared to the actual prints of women that appeared throughout the pages of *Harper’s* and *Cassell’s* – tellingly different in London and New York – in order to understand the novelist’s criticism and the magazines’ role in answering it.

*Bio:* Dr Bethan Stevens is Reader in English and Art Writing at the University of Sussex. She teaches and publishes on print- and word-image culture in the long 19th century. Her monograph, *The Wood Engravers’ Self-Portrait* (MUP 2022) is a study of the Dalziel Brothers, the most prolific image-makers of Victorian Britain, who provided illustrations for numerous Victorian magazines, from *Good Words* and *The Cornhill*, to *The Pictorial World* and *Judy*. Stevens’s latest book-in-progress is *Uncaring*, exploring representations of caregivers in Victorian print culture and today. Other projects include a study of the environmental impact of wood-engraved illustration on boxwood forests globally. Stevens’s exhibition of Dalziel’s work was on show at the British Museum in 2022, and she is developing a project with the V&A bringing together contemporary printmakers and print historians.

Break 3.15-3.45

Session 4. 3.45-5.15

## **16. Regionalism, Dialects, and Periodical Voices**

**Chair: Charlotte Lauder**

### **Helena Goodwyn**

#### “‘A Polyglot Lexicon’: Dinah Craik’s Multilingualism”

*Abstract:* When Dinah Craik began her career in periodicals in the 1840s the landscape of print culture was changing rapidly. Understandings of the provincial and the cosmopolitan, as well as the national and the international, were undergoing significant upheaval as periodicals became cheaper, travelled faster, and began to represent wider cross-sections of society.

*Updated on 25 May 2024*

In this paper I will be examining how popular periodicals such as *Chambers*, the *New Monthly Belle Assemblée* and others, catered to their growing audiences by seeking to represent a breadth of regional identities (or not, as the case may have been), focusing on the work of ‘polyglot lexicon’ Dinah Craik as my case study.

The research that informs this paper engages with the study of multilingual literatures and cultures in the four nations, as part of the Literary Languages Network formed by Gregory Tate (St Andrews) and Karin Koehler (Bangor). This network seeks to bring together a range of disciplinary and methodological perspectives to form a ‘four nations’ approach to literature, periodicals and wider cultural movements in the nineteenth century. I will consider how new practices of travel and communication between and beyond the four nations prompted interactions between different languages and dialects, and how literary works and periodical culture registered the impact of this growth in connectivity.

*Bio:* Helena Goodwyn is Vice-Chancellor’s Senior Research Fellow in the Department of the Humanities at Northumbria University. Her research interests include nineteenth-century periodicals, women’s writing and transatlanticism. Her recent work has featured in *Women’s Writing* and *Nineteenth Century Gender Studies*. Her chapter ‘A Familiar Transition: Dinah Mulock Craik’s Early Career in Periodicals, 1841–5’ is forthcoming in the Edinburgh University Press edited collection *British Writers, Popular Literature, and New Media Innovation* (2024).

### **Lise Peters**

“‘Border’ Newspapers and Periodicals: Two Nations, One Nation, or a Region?”

*Abstract:* The island of Great Britain has two internal borders: one between England and Scotland (‘Scottish Borders’) and between Wales and England (‘Welsh Marches’). In Victorian Britain, a number of periodicals and newspapers were published specifically to cater to these border communities, as indicated by their titles e.g. *Border Counties Advertiser*, (Welsh Marches), *Border Magazine* (Scottish Borders), *Border Advertiser* (Scottish Borders). This paper will analyse the contents, circulation areas, advertising, and images in these newspapers and periodicals to ascertain:

- whether they promoted a national identity or identities or a regional (borderland) identity;
- if they promoted a national identity, which national identity prevailed;
- how they depicted their national (or regional/borderland) identity or identities;
- to what extent are border newspapers and periodicals different in tone and content from those published elsewhere in Wales and Scotland;
- how border newspaper and periodicals dealt with issues around language and religion (specifically the Welsh language and Welsh disestablishment).

Finally, the paper will pose the question as to whether these newspapers and periodicals have historically been overlooked because they do not fit neatly into having ‘English’, ‘Scottish’ or ‘Welsh’ identity.

*Bio:* I am a historian of nineteenth- and early twentieth-century Welsh newspapers, particularly north Wales. My PhD thesis was published as *Politics, Publishing and Personalities: Wrexham Newspapers, 1848 - 1914*. My work has appeared in *Publishing History*, *Welsh History Review*, and several monographs including *Print, Politics and the Provincial Press in Modern Britain*. I am currently working on *Primary Sources on Nineteenth-Century Journalism: Geographies of Print* (with Andrew Hobbs, Andrew King, and Marysa Demoor), focusing on Wales and Scotland, due for publication by Routledge in 2025. I was an academic librarian but now work in quality management.

### **Simon Rennie**

“The Mobility of Dialect Poetry in Periodicals During the Cotton Famine 1861-65”

*Abstract:* This paper examines the use and reception of dialect poetry (in ‘authentic’ and parodic forms) outside its geographical context during the Cotton Famine. Although dialect evokes associations of regional exceptionalism,

elements of it travelled across regions and nations during the global crisis. After Angela Burdett-Coutts's endorsement of Edwin Waugh's 'Come Whoam to Thi Childer an' Me' in the late 1850s, metropolitan receptions of Lancashire dialect poetry were evidenced by the London publication of collections in the 1860s by Joseph Ramsbottom and James Bowker. *Punch* used various parodic dialect forms in poetry during the crisis to attack America, and elicit support for Lancashire workers, with 'Welly Clamming' offering a dialect refrain, and 'A Plea Fra' Lancashur' a whole poem in faux Lancashire dialect. In a similar vein, the *Bolton Chronicle* published a Cotton Famine poem in Barnesian Wessex dialect to highlight national solidarity. *Punch* also employed a form of stage Irish to mock emigrant Union soldiers in 'Paddy Before Richmond', and several poems use an exaggerated Yankee dialect form to lampoon the Union, including one piece published in the *Belfast News-Letter*. Conversely, American poems including 'Aour Blockade' in *Harper's Volume* employ faux-cockney dialect to attack British policy. As a distinct marker of geo-cultural identity, and a self-conscious literary form, dialect poetry almost always has one eye on 'standard' reception. This paper will examine these forms and these receptions, as regional and ventriloquised dialect verse intervenes in a global political crisis.

*Bio:* Simon Rennie is an Associate Professor of Victorian Poetry at the University of Exeter. From 2017-19 he was Principal Investigator on a large-scale AHRC-funded research project examining issues of function and address in Lancashire Cotton Famine poetry. This project recovered and critically evaluated hundreds of poems, largely from local newspapers and US newspapers. The resulting database has been accessed in 59 countries by over 10,000 users to date. He is currently working on a monograph on the subject of Cotton Famine poetry and developing further projects related to how popular newspaper poetry provided social and political commentary on contemporary Victorian events.

## 17. Caribbean Voices, Colonialism, and Contemporary Periodical Studies

**Chair: Mary L. Shannon**

### **Abigayle Farrier**

"Cultivating a West Indian Literary Voice: Recovering and Digitizing Frieda Cassin's *The Carib*"

*Abstract:* Frieda Cassin (1870-1915), a virtually unknown British-Antiguan author, is one of the most significant players in the literary history of Antigua. Along with being credited as the author of the first Antiguan novel, *With Silent Tread* (1896), Cassin served as editor of Antigua's first literary journal, *The Carib* (1895), which she founded and ran.

The purpose of this paper is to begin the process of recovering her life and literary output, and to highlight the significance of Cassin's work. Her work was indeed groundbreaking; not only did she write out of a Caribbean context, but she wrote with the deliberate purpose of constructing a Caribbean literary voice and presence for a transatlantic audience. In this paper, I detail the extensive recovery work I have done to reveal details regarding Cassin's life—including previously unknown biographical and geographical information—before offering a brief overview of Antigua's publishing history and examination of Cassin's literary career. Specifically, I look at the publication history of *The Carib*, identify the little-known role of Cassin's publisher, and consider the integral role Cassin played in the development of Antigua's editorial environment while showcasing my transcription and digitization of Cassin's literary periodical.

Through this discussion, I hope to illuminate the integral role Cassin played in the development of Antigua's literary presence in a transatlantic world. By sharing my digital prototype, I also hope to make Cassin's little-known literary periodical accessible to a wider audience and showcase the results of my work as a Curran fellow.

*Bio:* Abigayle Farrier is a lecturer in the Department of English at the University of North Texas, where she teaches first-year composition and developmental writing, as well as upper-level writing and literature courses. Her research interests include nineteenth-century transatlantic women's writing, women's literary networks, Antiguan literary production, and

*Updated on 25 May 2024*

the intersections of psychology, pedagogy, and literature. She has published on the first Antiguan novel, women's mental health in nineteenth century literature, and feminist pedagogy. She is currently in the process of creating a digital edition of the first Antiguan literary periodical.

### **Dexnell Peters**

#### **“Making Place in Trinidad and Demerara in the Nineteenth-Century Periodical” Press Online**

*Abstract:* Trinidad and Demerara (part of modern-day Guyana) lend themselves to comparison. Despite some striking differences, both developed in similar ways. First, one is an island, albeit continental in origin and closely connected to the mainland, and the other a South American territory, although littoral in character and therefore closely connected to the sea. Second, in Trinidad, the British captured a colony that was claimed by and remained in the hands of Spain since the late fifteenth century. On the other hand, Demerara was a Dutch colony which briefly changed hands between the Dutch, the French and finally the British during the late eighteenth century. Spanish and Dutch influences were radically different, but European colonialism shared similar traits. From the late eighteenth century onward, both “places” experienced a period of rapid population, economic, urban, and political growth and ultimately emerged as hubs of a new region, the Southern Caribbean. The rapid increase in agricultural production in both colonies spurred the simultaneous growth of two urban coastal centers to meet new demands: Trinidad's Port of Spain and Demerara's Georgetown. This paper explores representations of these two port cities at a time that there was increasing interest in both places across the British Atlantic World. Looking at early to mid-nineteenth century newspapers from Guyana like the *Guiana Chronicle and Demerara Gazette*, the *Essequibo & Demerary Royal Gazette*, the *Barbados Globe*, and *Demerara Advocate*, and *The Creole* alongside papers from Trinidad like the *Trinidad Gazette* (later the *Port of Spain Gazette*) and the *Trinidad Standard and West India Journal*, this presentation will focus on the ways local, colonial press operations constructed the Greater Southern Caribbean as specific and global place for readers in the region and for their metropolitan counterparts.

*Bio:* Dr Dexnell Peters is currently a Lecturer in Caribbean and Atlantic History at the University of the West Indies, Mona. He was formerly Teaching Fellow at the University of Warwick and Bennett Boskey Fellow in Atlantic History at Exeter College, University of Oxford and holds a PhD in Atlantic History from Johns Hopkins University. Dr. Peters is broadly interested in the history of the Greater Caribbean and the Atlantic World. His current research project, through the main themes of geography and the environment, inter-imperial transitions, migration, the plantation economy, politics and religion, makes a case for the rise of a Greater Southern Caribbean region (inclusive of Venezuela and the Guianas) in the late eighteenth century, showing evidence for a very polyglot, cross-imperial and interconnected world. His first book, written in collaboration with historian Shane Pantin at the University of the West Indies (UWI) St. Augustine, focused on the history of the campus' Guild of Students in commemoration of the organization's fiftieth anniversary and covered key issues of student movements, decolonization and post-independence in the former British Caribbean colony of Trinidad & Tobago.

### **Gregory Vargo**

#### **Post-emancipation Colonies in the *Northern Star* Online**

*Abstract:* Previous scholarship about Chartist engagement with questions around slavery has been decontextualized in two important ways. First, historians and critics have focused on Chartist attitudes towards slavery, even though the Chartist movement transpired almost entirely after the end of apprenticeship in 1838; Chartist periodicals, therefore, engaged as frequently with the conditions of emancipated people as they did with slavery in the abstract (or in the United States or other parts of the world). Second and interrelatedly, little attention has been paid to Chartist commentary on the condition of the post-emancipation colonies and on emigration schemes that sought to insure a pliant force of plantation labor by bringing 10,000s of people from India and elsewhere to the Caribbean.

This paper will attend to this reportage and in so doing broaden our sense of the ideological range of responses to the end of slavery. Unlike most middle-class abolitionists, writers in the Chartist press expressed deep hostility to free trade as well as skepticism towards continued colonial rule. Chartist writing on the post-emancipation colonies also shifts received ideas about the appropriation of the figure of the slave by working-class radicals in the “worker-slave analogy.” Considering the actual circumstances of emancipated people allowed Chartist writers to articulate a more solidaristic vision of shared conditions. In an editorial condemning emigration schemes, the *Star* described metropole and colony as interconnected parts of a world system: “The war of capital against labour is as unequal as it is unjust. The powers possessed by the antagonistic parties are such that the one must, under existing circumstances, yield to the other, and in every state where capital gains the ascendancy over labour, an injury is inflicted upon industry in every part of the world”.

*Bio:* Greg Vargo is an associate professor at New York University, whose research centers on social protest movements, working-class literature and popular culture. He has published *An Underground History of Early Victorian Literature: Chartism, Radical Print Culture, and the Social Problem Novel* (Cambridge, 2020), edited *Chartist Drama* (Manchester, 2020), and co-edited *Chartist Fiction Online*.

## **Candace Ward**

**“Finding Its Place: *Busha’s Mistress*, Fugitive Slaves, and the Periodical Press” Online**

*Abstract:* In 2003, Ian Randle Press in Kingston, Jamaica, published for the first time in stand-alone form Cyrus Francis Perkins’ *Busha’s Mistress, or, Catherine, the Fugitive Slave*, a fictional narrative offered, according to its subtitle, as a “Stirring Romance of the Days of Slavery in Jamaica.”

This paper examines the journey of this text—set in pre-Emancipation Jamaica, composed in Ontario, Canada, in 1855, serialized in a Kingston daily newspaper in 1911—to its place in contemporary periodical studies. Fleshing out the text’s print history I bring together Emancipation-era newspaper accounts of events like those dramatized in *Busha’s Mistress* (reports on missionary activity in Jamaica, the Sam Sharpe Rebellion of 1831/32, and the proplanter response to both as reported in *The Watchman and Jamaica Free Press*), before moving on to explore Perkins’ place as a white Jamaican drawing parallels between his memories of late 1830s Jamaica and his experiences of 1850s Canada. As reflected in Perkins’ full title (*Catherine, the Fugitive*), the impact of the U.S. Fugitive Slave Act passed in 1850 was felt in Canada, when it supplanted the northern states in the U.S. as a place of refuge for people escaping enslavement. Perkins’ preface, condemning U.S. slavery, puts his composition in direct conversation with abolitionist newspapers circulating in Canada, like the *Provincial Freedman*, whose editor, Mary Ann Shadd Cary, was herself a fugitive, a child of freeborn African Americans, whose status in the U.S. was jeopardized by the new law. I will then turn to the role of the periodical press in (posthumously) publishing Perkins’ “romance” in installments in the short-lived daily, the *Daily Telegraph and Jamaica Guardian*. Throughout the paper, I will show how *Busha’s Mistress* is both moored to and unmoored from place, time, and genre, providing a case study for how to approach works that are, in a sense, fugitive.

*Bio:* Candace Ward teaches early Caribbean Studies and Eighteenth-Century British Culture and Literature. She is past Fulbright Lecturer/Researcher at UWI, Mona, and author of *Desire and Disorder: Fevers, Fictions, and Feelings in English Georgian Culture* (Bucknell UP, 2007) and *Crossing the Line: Early Creole Novels and Anglophone Caribbean Culture in the Age of Emancipation* (University of Virginia Press, 2017). A contributor to the first volume of *Caribbean Literature in Transition. 1800 to 2020* (Cambridge UP) and the forthcoming *Edinburgh Companion to British Colonial Periodicals*, her work has also appeared in *Victorian Periodicals Review*, *Journal of American Studies*, *ARIEL*, *Studies in the Novel*, and *Studies in Eighteenth-Century Culture*. She was recently awarded the Research Society for Victorian Periodical’s 2023 Linda H. Peterson Fellowship for her current project, *The Creole Cosmopolis: Pan-Caribbean Identities in Early Nineteenth-Century Caribbean Print Culture*.

## 18. Nineteenth-century Scottish Periodicals and their Readers

Chair: Stuart Neave

### Kirstie Blair

“The Place of Periodicals in Workers' Libraries”

*Abstract:* This paper uses extensive research into local reading rooms and workers' libraries in Scotland and the North of England, from the 1840s to the 1910s, to consider what we can learn about periodical and newspaper consumption, and use, from these particular and often ephemeral spaces of reading. From surviving catalogues and the (very limited) selection of borrowing records for such libraries, as well as from minute books, accounts, and newspaper reports, I will argue that we gain a much clearer sense of the typical access that an industrial worker had to Victorian periodical culture, and how this access was used. Insight into which periodicals and newspapers were most likely to be purchased, and into what reading rooms and libraries did with them – for example, many were sold off on an annual basis, others were kept for decades – also reveals how periodicals circulated in working communities, and how different kinds of committee framed their spending on periodicals.

*Bio:* Kirstie Blair is the Dean of the Faculty of Arts and Humanities at the University of Stirling. She has published extensively on newspaper and periodical culture, with particular attention to regionality (Scotland and the North of England), working-class literature, and newspaper poetry columns. Her most recent book, *Working Verse in Victorian Scotland: Poetry, Press, Community*, won the Saltire Society Scottish Book of the Year award. She is currently co-authoring a book resulting from the AHRC-funded ‘Piston, Pen & Press’ project, on industrial workers and literary culture.

### Rebecca W. Boylan

“Displacing the Poor and the Lunatic in 19th Century Scotland: From Periodical to Photograph” **Online**

*Abstract:* Into Glasgow's 1868 narrow closes and wynds, those dank urban passages suffocating resident and tourist with fetid smells and rancid squalor, came the hired camera of Thomas Annan. Annan, heretofore regarded for his images of the stately and magnificent infra-structure of the grand European city and beautiful rural landscape, was perhaps a strange choice for the City of Glasgow Improvement Trust's commission, which launched his place in history as the first documentary photographer. However, the story becomes stranger still, its intricate truths arguably exposed by the periodical, *The Poor Law Magazine* (1858-1929). This paper investigates a willful disregard for several intersecting social responses to poverty and lunacy that this magazine helps to expose: 1) why did neither the Poor Law of 1834 or 1845 offer sufficient relief to the vulnerable? 2) how did this lack provoke the 1858 origins of The Society of Inspectors of the Poor for Scotland and *The Poor Law Magazine* which revealed decisions in the supreme and local courts affecting the poor and the Poor Law? 3) how might these trial scripts provoke us to re-read Annan's photo albums as harbingers of *eviction* rather than *improvement* of those confined to these wynds of suffering? 4) why might this magazine's records inform our interpretation of Annan's photo journalism as at once a visual record exposing alienated slums, voyeuristic albums sighting pictorial beauty, and evidence warranting the city's decision to tear down the slums as improvement not of human lives but of urban safety and aesthetics benefitting the privileged? 5) how does the magazine historicize nineteenth-century reflections on moving the newly displaced into Scotland's burgeoning 'pauper' asylums?

*Bio:* Rebecca Boylan teaches and publishes on the Victorian, Modern and Contemporary novel and poetry in Georgetown University's Department of English. Focusing on perception, intersectionality, and the Arts, she has published chapters in *Romantic Dialogues and Afterlives*, *The Routledge Companion to Literature and Class*, and *A Socially Just Classroom: Transdisciplinary Approaches to Teaching Writing Across the Humanities*. Her current book project examines WWI time and art in Hardy and Woolf. She values exchanges with many international colleagues while presenting papers at The



International Thomas Hardy Society and Festival in England, The University of Warsaw and The Jagiellonian University in Krakow. In January she was invited to give a talk on forgiveness in Hardy's *Tess* in the Cultural Encounter series hosted by Blackfriars Hall, Oxford.

## **Iona Craig**

### “Pubs Without Booze – An Examination of the Atmosphere of the Local Reading Room”

*Abstract:* The ability to visualise the atmosphere periodicals, newspapers and magazines were read in or listened to, is valuable in understanding the art of their consumption. Beyond this, the value of their content. This paper explores both the layout and design of the rooms from the art on the walls to the location of the toilets. It also looks at the position of the reader, whether it be sitting next to a fire place or standing facing a wall. But probably of most interest is the atmosphere created by the readers themselves; the reading out loud, the public speaking, the lively debate, the quiet and peaceful study, or even the flirting.

Contributing to this atmosphere were the alternative activities that would be going on within a reading room such as the consumption of non-alcoholic beverages, smoking, games of chess or cards as well as the different beliefs around their value in a reading room. It will also briefly look at the difference between urban and provincial reading rooms and how their atmospheres could have been affected by the local institutes, industry, or aristocracy.

The overview provided by this paper will not only help in understanding the atmosphere newspapers were consumed in but also contribute to our knowledge of how they were read and analysed. More broadly, it will provide insight into the recreational life of the average working class man (or occasionally, women.).

*Bio:* Iona Craig is a PhD student at the University of Strathclyde studying Working Mens Reading Rooms in Scotland and Northern England. Formerly working with the Piston Pen and Press project she has an article published in the *Journal of Victorian Culture* entitled ‘Control and Enlightenment: Nineteenth Century Miners’ Reading Rooms’.

## **Sharin Schroeder**

### “James Smith (1824–1887) and George MacDonald (1824–1905) in the *Glasgow Weekly Mail*”

*Abstract:* In “Imagined Local Communities,” Graham Law discusses the regionally serialized novel as “reinforcing a sense of regional identity” but also as living in “tension with both sub- and supra-national identifications”. The *Glasgow Weekly Mail* was a particularly glocal paper, foregrounding its place of publication, Glasgow, in its name, but, in 1883, claiming the “largest circulation in Scotland” and highlighting the various prices for posting the paper within Britain, to America and the Colonies, and to India and China. In 1885, it advertised its recent rate of increase in circulation as “Unequaled by any Newspaper In the World”.

At the height of The *Glasgow Weekly Mail*'s popularity in the 1880s, two writers' fiction frequently appeared in its pages (often concurrently), the Huntly-born writer George MacDonald, who had recently moved to Italy, and Edinburgh native James Smith. While Smith had one form of success that MacDonald would have coveted, a book of poetry published by Blackwood, MacDonald was better known, with serializations appearing simultaneously in periodicals on both sides of the Atlantic and from various London and American publishers. Smith apparently also had some sort of international following made up of *Glasgow Weekly Mail* readers, but he seldom published his fiction in book form. The *Glasgow Weekly Mail*, however, reprised particularly popular novels, including *Wee Curly* (1880 and 1886), *Peggy Armstrong* (1884 and 1893), and *Reddy's Bonnie Dochter* (1886 and 1897), which they claimed was “Reissued in response to urgent and reiterated requests from Readers in all parts of Scotland, and even the Colonies”. This paper aims to contrast selected

novels by Smith with those by MacDonald in order to ascertain the role of each writer in the paper's formation of a Scottish and Scottish expatriate identity.

*Bio:* Sharin Schroeder is an associate professor of English at Taipei Tech. She has published essays on George MacDonald, Margaret Oliphant, Matthew Arnold, Francis Newman, Andrew Lang, Walter Scott, E. Nesbit, and J.R.R. Tolkien. These include “Lasting Ephemera: Margaret Oliphant and Andrew Lang on Lives and Letters” in *VPR*, “She-who-must-not-be-ignored: Gender and Genre in *The Lord of the Rings and the Victorian Boy's Book*,” “Margaret Oliphant and George MacDonald as Scottish Writers for a British Audience,” and “J.R.R. Tolkien, Walter Scott, and Scott-ish Romanticism.” She also runs *The Andrew Lang Site* at [www.andrewlang.org](http://www.andrewlang.org).

## 19. Defining Workers' Place in Society

**Chair: Iain Crawford**

### **Joseph Brett-Demetre**

“A Hot bed of Flunkeyism’: The Corruptive Role of Parliament in Reynolds's Newspaper's Portrayal of the first Working-Class MPs”

*Abstract:* In 1874, trade unionists Alexander MacDonald and Thomas Burt became the first working-class members of Parliament. *The Examiner* predicted this ‘radical victory’ would ‘produce a moral effect... upon the House itself and upon Mr MacDonald’s fellow work-men, who for the first time in the long history of English emancipations behold... the carriere ouverte of politics stretching out before them.’ However, in the subsequent decades a different narrative emerged in working class papers. Rather than working-class MPs changing parliament, it appeared to many that parliament was changing working-class MPs. By 1893 the *Northern Echo* reported on the ‘contempt’ directed at Lib-Lab MPs by papers such as the *Workman's Times*. Previous studies have associated this hostility to Lib-Lab MPs with the rise of socialist trade unionists such as Keir Hardie, but there has been less analysis of how working-class MPs were portrayed in condemnatory narratives. It was not just their politics, but their proximity to the wealth and privileges of parliament which branded them traitors by critical papers. Through an analysis of the cultural image of the ‘class traitor’, this paper aims to examine how parliament as a social sphere was portrayed as undermining the working-class identity of Lib-Lab MPs in such articles. In the process it is hoped that the paper can offer some insight into how perceptions of working-class identity were challenged by the inception of working-class parliamentary participation.

*Bio:* I am a PhD student at the University of Stirling. My First Class MA dissertation from King’s College London focused on 19th century radical portrayals of the relationship between the British working-class and enslaved Africans. I therefore have strong experience in analysing working class literature. My thesis is examining British press portrayals of the coal famine of the 1870s, and how the famine informed coverage of the mining industry and trade unions. I have been developing a deep insight into early working-class electoral politics, with elected trade unionists such as Alexander MacDonald and Thomas Burt being foundational to my work.

### **Evan Rosenblum**

“John Cleave: Publisher and Radical”

*Abstract:* Writing for *Fraser's Magazine* in 1838, William Thackeray set out to provide his readers with a cross-section of the London underworld by sampling the offerings of 15 penny publications. One of his selections, *Cleave's London Satirist*, is mentioned only briefly, with Thackeray making particular reference to its “abstract political creed” and scissor-and-paste reprinting of “bons mots and epigrams” taken from upmarket periodicals. Despite the brevity (and derision)

with which Thackeray treats *Cleave's London Satirist*, he identifies a feature that was a hallmark of the editorial practice of publisher John Cleave: the combination of a populist radicalism with literary entertainment. This potent mixture and the novel, syncretic format of Cleave's newspapers have come to be recognized by such contemporary scholars such as Ian Haywood, David Vincent, and Tom Scriven as laying the foundation for a mass market press. Yet while the contributions of such publishers as Edward Lloyd and G. W. M. Reynolds to popular Victorian print culture have been justly recognized, John Cleave remains understudied despite his enormous influence and circulation.

My paper will argue for renewed attention to the legacy of John Cleave (1795?-1850) by using his *Weekly Police Gazette* (1834-36) and *London Satirist and Gazette of Variety* (1837-42) to not only reconstruct his role in London radicalism and print culture, but also to examine the contributions of these papers to popular fiction, visual culture, and debates around the political activism of working-class women. Cleave was a militant advocate for the working-class throughout his career, which was reflected both in his activism and publishing output. He was at various times a leading figure in the co-operative movement, the War of the Unstamped, and the Chartist movement. Shining light on John Cleave as a publisher and radical will help to fill a major gap in the history of Victorian periodicals while also opening new paths for further scholarship.

*Bio:* Evan Rosenblum is a first-year PhD candidate at the CUNY Graduate Center. He received his master's degree from New York University, where his thesis on reprinted women's writing in a popular Victorian periodical was awarded the prize for best MA thesis. He is currently interested in forms of working-class radicalism (particularly Chartism), women's and gender studies, Marxist aesthetics, and periodical studies.

### **Lena Wånggren**

#### "A Woman's Place is in the Union: Victorian Women's Trade Union Periodicals"

*Abstract:* The end of the 19th century in Britain saw a range of 'newnesses'; New Unionism signified a boom in trade unionism in sectors of previously unorganised workers, while the New Woman figure symbolised women's struggle for independence in the period. The 1888 Match Girls strike, and writers and labour activists such as Annie Besant, Eleanor Marx, Clementina Black, Margaret Harkness and Olive Schreiner, noted women's roles within labour. However, as dominant trade unionism argued for a 'family wage' and many men saw women's organising as a threat to their own pay and conditions, and women were placed in low-paid precarious 'sweated labour', women needed a separate space to organise. Creating a place for women workers in trade unions, the Women's Trade Union League (1874) and the National Federation of Women Workers (1906) were founded, and a number of periodicals were set up to support the struggle.

The New Woman is – both as literary figure and as real-life writers – largely middle-class and formally educated. Where is the place for working women within the sphere of literary and cultural production, and how are these women represented within the New Unionism? Pushing against the marginalisation of working-class women in literary history and in book history, this paper locates a working New Woman in the trade union movement through investigation into periodicals. Examining publications such as *Women's Union Journal* (1876-1890), *Women's Trade Union Review* (1891-1919), *Women's Industrial News* (1895-1919), and *The Woman Worker* (1908-1920), the paper considers such women's trade union periodicals a vital source for understanding women's place in both literary and labour history.

*Bio:* Lena Wånggren is a researcher and teacher at the University of Edinburgh, where she is also a trade union representative. She works on nineteenth-century literature, feminist writing and activism, social justice, and the medical humanities. Her publications include the books *Corporeality and Culture: Bodies in Movement* (2015) and *Gender, Technology and the New Woman* (2017), and a number of shorter works on book history, feminist writing, literature and science/technology, and workplace equalities.

## 20. Anonymity, Absence, and Hidden Voices

Chair: Laurel Brake

### Sarah Ghasedi

“A Place in History: The Writing of *Medical Women: A Thesis and a History* (1886)”

*Abstract:* This paper builds upon my recent discovery that Sophia Jex-Blake secretly worked as a paid journalist for the *Scotsman* and authored many of their anonymous leading articles on her campaign to open the medical profession to women in Britain. Moreover, years after the campaign she continued to cite her own *Scotsman* leaders in extensive footnotes and endnotes throughout *Medical Women: A Thesis and a History* (1886), thus using anonymous self-citation as an intentional rhetorical strategy to amplify her authority and ensure that the narrative of her campaign would be preserved in the historical record. In this presentation, I draw upon archival texts and periodical publications to contextualize Jex-Blake’s use of anonymous self-citation in *Medical Women*. As I explain, in the years preceding the publication of this significantly revised and expanded text, a great deal of active struggle over the historical account of the campaign occurred. A number of Jex-Blake’s opponents were intent upon denying her voice and redefining her place in the historical narrative. Jex-Blake sought to resist these efforts by quoting, referencing, and praising her anonymous *Scotsman* publications as a source of authority and truth, thereby shaping the “judgment of the next generation” and securing her historic campaign’s place in history.

*Bio:* Sarah Ghasedi completed her PhD at the University of Washington in 2021. Her thesis examines Sophia Jex-Blake’s anonymous contributions to the *Scotsman* between 1869-1873 and her strategic use of these texts in later publications. Sarah is currently revising her thesis into a monograph, and she continues to work at the University of Washington as a lecturer in the Department of English. She will begin a four-month Visiting Scholar position at the University of Edinburgh in March, 2024. Her article, “The Authority of Anonymity: Sophia Jex-Blake’s ^ Leaders and the Politics of Self-Citation,” recently appeared in *VPR*.

### Linda Hughes

“Amy Levy’s Place in the *Jewish Chronicle* and Its Journalists, 1879-1889”

*Abstract:* Amy Levy’s contributions to the *Jewish Chronicle* (*JC*) are well known to scholars of Victorian women writers. The *JC*, founded in 1841 and still published today, is well known in periodical and Jewish studies. My paper brings these two strands of scholarship together to illuminate both journalistic contributions to the *JC* and Amy Levy’s role.

Levy contributed both signed and unsigned writing. Her February 1879 letters to the editor with a byline of “Brighton” (where she attended high school) forthrightly make a case for women’s rights and boldly state her full name. This contrasted with other 1879 women’s correspondence on the topic and the male contributor whose insistence that women were by nature inferior to men began the exchange of letters over several issues (a prefiguring of time-dated email threads today). *JC* editors welcomed signed and pseudonymous correspondence from a broad range within its reading community. If some “influencers” had a special place in the journal’s epistolary opinion writing (e.g., “NEMO,” the pseudonym of minister A. L. Green, 1821-1883), women found entry too, even when, like Levy, they voiced activist or controversial statements. In the mid-1880s Lizzie Myers’s letters questioned the efficacy of Jewish services and called for thoroughgoing reform—which sparked replies and an answering editorial in the paper.

By then Levy was contributing unsigned essays to the *JC* on the Florence Ghetto, Jewish humor, etc., which provided an effective journalistic platform but effaced her public visibility. Simultaneously, however, *JC* editors promoted contributor Levy by printing notices of her new publications.

*Bio:* Linda K. Hughes, Addie Levy Professor of Literature, TCU, specializes in 19th-century literature and culture, periodical studies, gender and women's studies, and transnationality. She writes about Amy Levy and periodicals in her most recent monograph, *Victorian Women Writers and the Other Germany: Cross-Cultural Freedoms and Female Opportunity* (Cambridge UP, 2022). She is currently researching the *Jewish Chronicle and North Star* for an essay on transatlantic periodicals for the forthcoming *Handbook of Transnational Research*. A longtime member and former president of RSVP, she presently serves on its Board of Directors and Finance Committee.

## **Emma Liggins**

### “Placing Ada Radford in Narratives of the *Yellow Book* and the Yellow Nineties”

*Abstract:* This paper considers the neglected stories of Ada Radford, a contributor to the later and lesser-known volumes of the *Yellow Book* in 1896 and 1897. Like other contributors such as Evelyn Sharp and Charlotte Mew, Radford can be considered as a writer of stories about the single woman, a sub-genre which drew on contemporary notions of the Glorified Spinster and the Woman of the Future whilst questioning the extent of the freedoms associated with female singleness.

In ‘Lot 99’ and ‘Lucy Wren’, Radford explored the position of the single woman and her positioning within the ‘gloomy rooms’ of the Victorian household. The teacher heroine of Lucy Wren, ‘not a dowd’, is a tricky figure who oscillates between a knowing distancing from her more frivolous or flirtatious women companions and a dark desolation as she wanders around the city. The aging sister and niece figure of ‘Lot 99’ seems uncannily aligned with the stuffed birds and fish of the hated family library, now auctioned off in Lot 99 on the death of her aunt.

I consider ways in which Radford could be repositioned as a key contributor to the *Yellow Book* in its final volumes, joining the conversation about the New Woman and her social position already ongoing between more well-known women contributors such as Ella Darcy, Netta Syrett, Charlotte Mew and Evelyn Sharp. This builds on the recent recovery work of critics such as Jad Adams (2023). The final volumes were more dominated by women artists and writers, giving a different slant to the publication and requiring further investigation. The paper considers how Radford could be granted a distinctive place on the Yellow Nineties 2.0 website alongside these more well-known figures, and how her avantgarde *Yellow Book* work differs from her contributions to the Liberal newspaper, the *Westminster Gazette*.

*Bio:* Dr Emma Liggins is Reader in English Literature in the Department of English at Manchester Metropolitan University. Her publications include *George Gissing, the Working Woman and Urban Culture* (Ashgate, 2006), *The British Short Story* (with Andrew Maunder & Ruth Robbins) (Palgrave, 2011), *Odd Women? Spinsters, Lesbians and Widows in British Women's Fiction, 1850-1939* (Manchester University Press, 2014) and *The Haunted House in Women's Ghost Stories, 1850-1945: Gender, Space and Modernity* (Palgrave, 2020). She has also published an article on Vernon Lee and the supernatural in *Gothic Studies* (2013). She has a chapter on modernist women's ghost stories in *British Women Short Story Writers: The New Woman to Now* eds. Emma Young and James Bailey (Edinburgh University Press, 2015) and a chapter on ‘The Edwardian Supernatural’ in *The Edinburgh Companion to Twentieth-Century Gothic* (Edinburgh University Press, 2022).

Break 5.15-5.30

Colby Lecture 5.30-6.30

Andrew Hobbs, “The Place of the Provincial Press in the Field of Victorian Periodicals”

Conference Dinner and Ceilidh 6.30

Saturday, June 15, 2024

Session 5. 8.45-10.30

## **21. Periodicals and their Place in Early Victorian Culture**

**Chair: Julia Ditter**

**Iain Crawford**

“Space, Place, and Periodical Culture in Harriet Martineau’s *Deerbrook*”

*Abstract:* Critical discussion of Martineau’s 1839 novel has paid extensive attention to the nature and operations of oral discourse in the eponymous “small-souled village” with Kristen Pond’s exploration of the relationship between gossip and epistemology the fullest treatment of the issue. Surprisingly, however, there has been almost no scholarly consideration of print culture, notably the various kinds of periodical publications increasingly available to readers far from metropolitan centers. For, as this paper argues, such publications permeate the text, from the pivotal role played in the village by its subscription Reading Society, to the medical journals the novel’s physician-hero both depends upon for a sense of professional community and contributes to as a source of intellectual engagement and increasingly significant income, to the provincial newspapers that alone offset the wild rumors with which the village is consumed during the epidemic that devastates it in the later stages of the plot. Setting the novel in the context of both Martineau’s recent travels in America, where she had observed how the still young nation was far more advanced in developing literacy and the local press than was the case in Britain, and her emergence in the second half of the 1830s as a major journalistic voice, this paper argues that *Deerbrook*’s exploration of the role of periodical print culture in one specific place anticipates the broader agenda she would subsequently develop for the press as a vital agent of liberal democracy.

*Bio:* Iain Crawford is Emeritus Professor of English at the University of Delaware and author of *Contested Liberalisms: Martineau, Dickens and the Victorian Press* (Edinburgh UP, 2020). He is currently working on a critical edition of Martineau’s *Deerbrook*.

**Julie Donovan**

“The ‘Wittiest Woman’: Catherine Gore as Albany Poyntz in *Bentley’s Miscellany*”

*Abstract:* Despite her obituary in *The Times* crediting Catherine Gore (1799-1861) as “the wittiest woman of her age,” there has been relatively scant discussion of Gore as a comic writer. Scholarly work has primarily focused on Gore’s contribution to the silver fork novel in studies emphasizing genre and feminism. My proposed paper brings comedy to its rightful place as a centerpiece of Gore’s oeuvre in a discussion of her contributions to *Bentley’s Miscellany*, satirical essays that held a myriad of subjects up to ridicule and pointed wit. Writing under the pseudonym of Albany Poyntz, Gore held her own in the male-dominated realm of the periodical press. Just a selection of her work exemplifies her range of talents: she lambasted the mania for annuals and keepsake books in “The Children of the Mobility Versus The Children of Nobility”; parodied the urbane upper-class man in “Diary of a Dining Out Man”; poked fun at middle class respectability in “The London Banker”; and cuttingly ironized the class system in “The Body Coachman,” “The Lady’s Maid,” and “The Butler.” It is time for a reappraisal of Gore as a comic writer whose keen eye for hypocrisy and ludicrousness found plenty of material in the contradictions of Victorian society.

*Bio:* Julie Donovan is an Associate Professor at the George Washington University in Washington, D.C. Her area of interest is nineteenth-century women's writing, with a focus on Ireland. As well as a book titled *Sydney Owenson, Lady Morgan, and The Politics of Style*, she has published book chapters and peer reviewed articles on Maria Edgeworth, Charlotte Brontë, Branwell Brontë, Walter Scott, Charles Dickens, Eliza Lynn Linton, and Harriet Martineau.

## **Andrea Stewart**

### “Building a Sense of Place and Periodical Space: Victorian Women Writers’ Networks in Scotland”

*Abstract:* This year's RSVP conference invites us to (re)consider the theme of “place” in the workings of the nineteenth century periodical press and in the lives of the individuals who comprised and shaped it. My paper uses an interactive macro-network graph, a unique digital tool built by myself, to explore the idea of “place” in both an ideological and geographical sense for nineteenth-century women writers.

Digital tools allow us to constantly expand and enhance data in near-real-time, and, by extension, to continually (re)consider new questions, information, and interpretations. My interactive macro-network graph currently displays the connections between 700 women writers originally sourced from the *Orlando* database, providing not only a visual representation of the place of each woman in temporal and spatial relation with her fellow writers, but aids in placing each within the larger networks of the nineteenth century periodical press. This tool also offers a unique way to (re)conceptualize the notion of “reading sideways,” as users are invited to begin scholarly explorations from a visualization of the connectivity of all 700 writers housed within the tool.

Building on the central argument of my forthcoming *VPR* article, my paper will enact the iterative and intertwined process of building digital tools while emphasizing their use in making substantive interpretations. Drawing on the recently updated *Curran Index*, I will expand my interactive macro-network to include new datasets of women writers and build out the resultant connections—a crucial factor to women's work in the nineteenth century periodical press.

Additionally, I will present a case study that aims to enrich our understanding of the nineteenth-century periodical press by using my digital tool to view a subset of women writers through a place-based lens. Filtering for writers born in the conference host country of Scotland, I will examine the work and networks of these women, from Isabel Pagan (1742-1821) to Josephine Tey (1896-1952), looking at periodical publishing patterns and seeking the unexpected from this exploration of connected place and geographic space.

*Bio:* Andrea Stewart is an independent scholar whose research focuses on utilizing digital humanities methodologies to heighten understanding of nineteenth-century women writers' personal and professional networks, and finding innovative ways to approach the construction and utilization of digital archives. Andrea received her MA from the University of St. Thomas in 2018 and her thesis “The Limits of the Imaginable” was the recipient of the 2018 Hamilton Prize and appeared in the Spring 2019 issue of *Victorian Review*. She's also a former *Victorian Periodicals Review* editorial assistant, and her article “Mapping the Multitudes, Discovering the Margins” will be published in the Summer 2023 issue.

## **Lucy Warwick**

### “Navigating Spaces and Places in the Society for the Diffusion of Useful Knowledge's *Penny Magazine*”

*Abstract:* In 1826 the Society for the Diffusion of Useful Knowledge (SDUK) was founded, aiming to ‘impart useful information to all classes of the community, particularly to such as are unable to avail themselves of experienced teachers, or may prefer learning themselves’. Founded by Lord Henry Brougham MP, the Society included eminent, educated men including botanist John Lindley, naturalist James Rennie, and hydrographer Sir Francis Beaufort.

Beginning with their Libraries of Useful and Entertaining Knowledge, offering cheap works on subjects such as natural history and the sciences, the Society, in 1832, began publication of its most successful work *The Penny Magazine*. The magazine offered highly illustrated articles on all aspects of life, history, art, animals, geography – a true miscellany.

Moreover, *The Penny Magazine* allowed the reader an insight into sites and spaces largely unvisited by the working-class readership. Travel, as a genre, was woven throughout the *Magazine*, whether through the exploration of a local area's flora and fauna, a train journey through the cities of the nation, or, the topic on which this paper will focus, the museums, gardens, and galleries of the metropole. This paper will analyse the use of articles to aid the working-class reader in navigating places and spaces from which they could otherwise feel culturally and socially excluded, and how the etiquette, rules and social behaviours expected were presented alongside preparatory information – details on what they might find in the space they are visiting – arming them with information to experience the space as it was felt intended. Throughout, elements of national identity are also explored, encouraging the imperial conquest of the nation by experiencing and appreciating the spoils of Empire.

*Bio:* Dr Lucy Warwick is an Associate Lecturer at Oxford Brookes University, specialising in nineteenth-century book history, particularly non-fiction works for the working classes and the control of mass literacy. Her PhD focused on the representation of the British Empire in the works of the Society for the Diffusion of Useful Knowledge, 1826-1845.

## 22. Representing Women's Place in Society and the Periodical Press

**Chair: Lena Wanggren**

**Michelle Reynolds**

“Celia Anna Levetus Illustrating the Place of Modern Women in *Womanhood*”

*Abstract:* In the first two numbers of the illustrated magazine *Womanhood*, Celia Anna Levetus – a Birmingham School of Art graduate and contributor to periodicals like *The Yellow Book* – presents what appears to be two competing ideas of womanhood. The magazine was launched in December 1898 by editor Ada Ballin with an aim to provide a progressive space for new notions of womanhood to flourish and be explored. Levetus' illustration in the first number of *Womanhood* depicts a female figure within the guise of the New Woman – she is shown as an icon of women's advancement and her presence creates a place in the modern world for women to occupy. The figure embodies women's place within the public sphere and the emerging women's movement. However, in the second number of *Womanhood*, Levetus' contribution is an illustration portraying a woman in a traditionally female setting. She is shown seated in the private sphere of the home with a child on her lap. Both illustrations feed into contrasting ideas of women's place within the two separate spheres and at first glance, these notions of womanhood appear to compete with one another. This paper will analyse the concept of 'women's place' in *Womanhood* through Levetus' contributions. I argue that these two illustrations can be read together as a nuanced declaration of women's place in a changing world. The progressive forum of *Womanhood* provides a reconciliation of women's existence at the *fin de siècle*, making space for multiple attitudes and narratives about the place of women.

*Bio:* Michelle Reynolds is a PhD student in Art History and Visual Culture and English at the University of Exeter. Her thesis is on the relationship between the professionalisation of Victorian and Edwardian women illustrators and cartoonists in Britain and the emergence of the New Woman feminist ideal and cultural icon. More broadly, her research interests include art and literature from the nineteenth to the early twentieth centuries, focusing on women artists and writers, gender and sexuality, print and exhibition culture, photography, film, and fashion. Her biography of the poster designer and illustrator Ethel Reed for *Yellow Nineties 2.0* was published in 2022.



## **Honor Rieley**

### “The *Montreal Museum*, 1832–34: Placing the First Colonial Women’s Magazine”

*Abstract:* This paper will present a portion of my chapter on the *Montreal Museum* from the forthcoming *Edinburgh Companion to British Colonial Periodicals*. The chapter is grounded in attribution research, identifying the sources of almost all of the reprinted material in the first volume of this short-lived periodical in order to uncover complex transnational connections which extend far beyond the expected unidirectional influence of the metropolitan press.

The *Montreal Museum* was the first magazine published in a British colony to be aimed at a female readership, and the first to have a female editor. Its brief life – fifteen issues between December 1832 and March 1834 – is typical of its time and place, as is its later critical reception as an essentially derivative text, its ‘reliance’ on content from British magazines a sign of the fragility of the colonial literary sphere. The bulk of critical work on the early Canadian periodical scene has focused on the original content published in these magazines, seeking to trace the emergence of a nascently Canadian literary identity. I will argue that the *Museum* understands itself partly in proto-nationalist terms, as playing a role in advancing a particular, gendered form of polite literature in Canada, but also as part of a transnational ‘sphere’ of women’s periodical publishing. In order to understand this fully, it is necessary to look beyond the *Museum*’s original content and examine the material it takes from elsewhere. Doing so reveals routes of reprinting which lead to London but also to Paris, the United States and the Anglo-Scottish border town of Berwick-upon-Tweed. In this paper I will focus on two of these locations: the *Museum*’s relationship to American women’s periodicals and annuals, and its mediation of French serial literature through overlapping processes of reprinting and translation.

*Bio:* Honor Rieley is Lecturer in Victorian Literature at the University of Glasgow. Her work focuses on emigration literature and on the relationships between regional, transatlantic and colonial periodicals. She recently received a BSECS-Northumbria Fellowship for a project on the literary content of local newspapers in Northumberland, which she is developing into a larger study of regional newspaper literature in Scotland and the North of England between 1820 and 1850. She has a chapter in the forthcoming *Edinburgh Companion to British Colonial Periodicals*, and is currently working on a book on emigration and literary form in the early nineteenth century.

## **Catia Rodrigues**

### “(Dis)Placing Pre-Raphaelite Women Artists in the Press: Gender, Art Criticism, and Artistic Identity, 1850-1860”

*Abstract:* In 1860, *The Illustrated London News* published Florence Claxton’s watercolour *The Choice of Paris: An Idyll*, a visual representation of Pre-Raphaelitism as understood and described by art critics in the previous decade. As a creative response to critical reactions to the Pre-Raphaelite Movement, Claxton’s work provides a suitable point of departure for the consideration of the intersection between gender, Pre-Raphaelite aesthetics as presented to the public, and critical reception of the movement. Indeed, the gender representation within Pre-Raphaelitism provided by Claxton as presented by art criticism is of masculinity as artistic production, and femininity as inspiration. Therefore, this paper reviews critics’ perceptions of Pre-Raphaelite identity and gender, and the extent to which female artists’ works become displaced in art critical debates of (Pre-Raphaelite) artistic identity. I consider how women artists, who were socially, artistically or aesthetically connected to the Pre-Raphaelite Movement, were situated in the press in relation to male Pre-Raphaelite artists. This study demonstrates a critically-perceived distance between Pre-Raphaelitism and female artists, and considers the implications of this on female art critics’ own interventions in these art critical debates. Adopting Hilary Fraser’s perspectives on female art writers as ‘outsiders’, I explore how this critically-perceived distance between femininity and art production, also highlighted in Claxton’s satire, allowed women associated with the Pre-Raphaelite movement to write of it as external viewers. Beyond its relevance for Pre-Raphaelite scholarship, this paper contributes to studies of art

criticism, gendered spaces in nineteenth-century British press, and the female absence, presence, and resistance in critical debates.

*Bio:* Cátia C. Rodrigues has recently completed a PhD at Royal Holloway, University of London. Her thesis considered the role of women's creative practices in the construction of early Pre-Raphaelite artistic and collective identity. She is currently a Visiting Tutor at Royal Holloway.

### **Mercedes Sheldon**

#### “Placing Allen’s Women: The Woman in the Illustration & the Illustration on the Page”

*Abstract:* Between 1889 and 1899, Grant Allen (1848-1899) published five long form works of fiction in the periodical press: two in the *Graphic* (1869-1932) and three in the *Strand Magazine* (1891-1950). The longer form style of the serialized novel in the *Graphic* and the short story serial in the *Strand* afforded Allen the greater opportunity to develop characters and plot imbued with his emergent eugenicist views regarding heteronormative relationships and sexual reproduction as expressed across his popular science writings. My current research focuses on the reciprocal exchange between Allen's essentialist arguments regarding evolution and Spenserian sociology; his extensive fiction oeuvre; and the illustrations that visualized his characters for the mass market reader.

In his penultimate short story serial, *Miss Cayley's Adventures* (Mar. 1898 - Feb. 1899), Allen rarely addresses the titular character's costume in his text, though he places her in many situations that signal her fitness for procreation. Whether she is astride a bicycle or rescuing a mountaineer from a cliffside, house illustrator Gordon Browne places her in conventional female dress that works to quell readers' anxieties about modern, unsexed women.

Both the *Graphic* and the *Strand Magazine* were illustrated periodicals, and all five of Allen's long form fiction for these publications appeared with illustrations. For each of these, a house illustrator such as Browne determined how to represent Allen's characters and the action of his plots for their imagined reader. In keeping with common practice, these illustrators created their representations without direct input from Allen. Yet the reader entered into Allen's ideologically driven stories after seeing the illustrator's representation of the characters. In looking at the placement of women within the illustrations of Allen's long form fiction in the *Graphic* and the *Strand*, my paper seeks to consider the ways in which the commercially driven illustrations work with and against Allen's letterpress with regard to conservative gender norms.

*Bio:* Mercedes Sheldon is a PhD candidate in English Literature at the University of Minnesota, Twin Cities. Her current research focuses on the relationship between Grant Allen's scientific views as expressed in his popular science articles and his representations of women within fiction in nineteenth century mass market periodicals. Her work has appeared in *Victorian Periodicals Review* and *Victorian Popular Fictions Journal*.

## **23. India and Representations of Cross-Cultural Encounters**

**Chair: Florence Boos**

### **Tarini Bhamburkar**

#### “Dancers or Harlots: The Unplaceable ‘Nautch Girls’ of Victorian India in *The Ladies Treasury*”

*Abstract:* On the cover of its 29 January 1876 issue, *The Graphic* displayed a full-page illustration of an event from the Prince of Wales' pioneering visit to India. The sketch shows the Prince at a local Indian entertainment watching a performance by the 'nautch girls' of India. A term of a generalised nature, used especially in the nineteenth century by the British, "nautch" is an anglicized version of the Hindi word "naach" (meaning dance). The nautch girls were Indian

female performers who were an unplaceable category of women owing to their public performances and presence, puzzling for both British and Indian people alike in the Victorian period. Several other male-edited British newspapers and magazines would often mention the nautch girls in passing in the form of reports or news pieces. My paper unravels how British women's Victorian periodicals represented the nautch girls – focusing on Eliza Warren's *The Ladies Treasury*. Unlike most of its contemporary women's magazines, including its main rival *The Englishwoman's Domestic Magazine*, *The Ladies' Treasury* stood out in publishing several detailed articles on the nautch girls, with a specific interest in their dress, bodies, and lifestyles. British women were intrigued by the unique public lifestyles of the nautch girls and their identities as performers, dancing before men and women alike. They were an unplaceable and unsettling category of Indian women in the colonial period, often perceived as having great sexual freedom, thus disrupting the beliefs integral to Victorian gender norms. My paper will analyse the representations of these dancing girls in *The Ladies Treasury*, a middle-class women's Victorian magazine, by unpacking the perceptions and the western constructions of the nautch girls in women's periodical press, available for the wider Victorian female readership to consume.

*Bio:* Tarini Bhamburkar is a postgraduate researcher in English at the University of Bristol. Her thesis investigates British and Indian women's transracial relations in their travelogues and periodicals from the nineteenth century. She was the recipient of RSVP's 2023 Expanding the Field Prize. She completed her MA in English Literature from the University of Warwick before joining Bristol in September 2020.

### **Rosie Blacher**

“Place in T. N. Mukharji's *A Visit to Europe* (1902)”

*Abstract:* This paper will consider the publication of T. N. Mukharji's account of his experiences at the Indian and Colonial Exhibition which took place in London between May and October 1886. First published in Indian newspapers and later compiled to form a collection entitled *A Visit to Europe* in 1902, Mukharji's writings subvert dominant colonial narratives of Western perspectives of travel and instead offer an underrepresented viewpoint of Britain through the eyes of a visitor. Particular consideration will be given to the depiction of sensory engagement with place and Mukharji's work will be analysed alongside other accounts of visits to the exhibition.

This paper forms part of a larger piece of work which considers how writers in the late nineteenth and early twentieth century illustrate travel as an affective encounter that anticipates contemporary affective ecocriticism and contributes to emerging ecocritical discourses which emphasise the importance of anthropocentric power structures. While these texts often uphold dominant imperial attitudes, they simultaneously expose sensory engagement as a route to empathetic relations between the environment and humans, complicating colonial, economic and gendered ideologies. Understanding such encounters offers new material to consider the relationship between human and environment as an essential feature of environmental justice.

*Bio:* I am currently a second year PhD student at Kingston University, London, studying English Literature. My project has the working title of *Sensory Experience in the Contact Zone 1870-1936* and examines the depiction of sensory experience in both fictional and non-fictional accounts of travel in the late nineteenth and early twentieth centuries. I have been awarded the AHRC Techne studentship for my doctoral studies and have most recently presented at a Victorian Popular Fiction Association study day which explored nineteenth century travel in Egypt. Prior to beginning my current programme of studies, I was awarded a first class Bachelor of Arts degree with honours in English Literature from Kingston University and an MA in English Literary Studies from the University of Exeter.

### **Rajarshi Mitra**

“The Sporting Orient: Leisure Topography of British Subalterns in early Nineteenth Century Bengal”

*Abstract:* In early nineteenth century colonial Bengal, a range of periodicals addressed the cultural lives of British who had settled in eastern India. Several of these periodicals like the *Journal of the Asiatic Society* were patronised by learned gatherings of judges and other professionals interested in oriental learning. Alongside the learned societies in colonial presidency towns, there existed a number of societies that met socially for leisure activities. These societies used the same networks (print culture, institutionalized knowledge, translation etc) that the colonial learned societies used to disseminate and further their views. Several of these societies were hunting and sporting communities that used available knowledge about Indian natural history to shape their activities. Unlike the more serious knowledge communities like the Asiatic Society, these communities prioritized humour, frivolity and masculine bravado. Because of the everydayness of their tone, their presence in the learned scheme of imperial surveillance and discipline has been primarily ignored. Recent interest in such frivolous and sentimental writings by Europeans in India has produced Graham Shaw's *Subaltern Squibs and Sentimental Rhymes: the Raj Reflected in Light Verse* (2021) that reflects on the frivolous poems published by subalterns and European soldiers in early nineteenth century.

This paper will look at the social networking and placemaking through *Oriental Sporting Magazine & Bengal Monthly Sporting Magazine*. It would particularly highlight the rhetoric of racial humour and masculine carefreeness that framed the sporting field in Bengal. Hunting in India required the British to master a series of interconnected knowledge systems. These communities provided the network to quickly process such knowledge and participate in colonial leisure culture. The paper will further look at how these communities contributed to knowledge related to Indian natural history.

*Bio:* Dr Rajarshi Mitra is Assistant Professor in the Department of Humanities and Social Sciences, Indian Institute of Information Technology, Guwahati. He has an M Phil (2010) from the Department of English, University of Hyderabad and a PhD (2014) from the Department of English Literature, The English & Foreign Languages University, Hyderabad. For his PhD, he had worked on natural history narratives from India between 1857 and 1950, and his M Phil was on colonial tiger hunting narratives. His research interests include history of cinema and various cultural experiences of the British Empire. He has published papers on the Bengali experience of the First World War, famine rhetoric in British India, cinema propaganda in colonial India and the big game hunting culture of the Raj era. In IITG, he teaches Anglo-American Science Fiction, Introduction to Film Studies and Indian Writing in English. He is a co-investigator in an ongoing Royal Society of Edinburgh research network project on famine writings from colonial India.

## **Atul V. Nair**

### “Placing (the) English in ‘Anglo-India’: Notes on the *Calcutta Review*, 1844-1856”

*Abstract:* “India is now a part of England,” the *Calcutta Review* triumphantly announces in 1846 in an essay on “English Literature in India”. In addition to the success of the British conquest, this claim refers to the assimilation of the British people living in India (the Anglo-Indians) with their brethren at ‘home,’ achieved as much by a “print explosion” as by steamships. This paper examines the representation of ‘Anglo-India’ as a ‘place’ in the *Calcutta Review*, a prominent Anglo-Indian quarterly, between its inception in 1844 and the 1857 Uprising. It builds on recent scholarship on Anglo-Indian newspapers, literature, and print culture by Priti Joshi and James Mulholland, which has foregrounded ‘Anglo-India’ as a “translocal” region constructed by a thriving print culture and public sphere distinct from Britain. Extending this scholarship to the periodical review-essay as a genre, this paper is primarily interested in the nature of ‘Anglo-India’ as a cultural space embedded in the imperial networks of print, the place of the English people and language in a multilingual space such as India, and the place of the Anglo-Indian periodical in the Victorian periodical culture. Mulholland’s insights on “translocal regionalism” are therefore crucial in understanding Anglo-Indian self-representation, which is marked by a tension between conformity to and distinction from British cultural conventions, as well as a certain ambivalence in its association with India. While the form and the contents of the *Calcutta Review* invoke its more illustrious British models, they represent ‘Anglo-India’ as an amorphous, shifting, and constantly evolving place that mediates between home and exile, metropole and colony, and Britain and (British) India: an uncertain location of a community in transit—at home, but not quite.

*Bio:* Atul V. Nair is a doctoral candidate in the Department of English at the University of Hyderabad (UoH), where he is a Senior Research Fellow of the University Grants Commission. His doctoral project examines the construction of ‘Indian literature’ as a distinct cultural category in Anglo-Indian periodicals between 1784 and 1857. His interests include periodical culture, book history, and the early history of English in India. He is also an Editorial Assistant with *IWE Online*, an IoE project at UoH, and a Project Assistant with the UNESCO Chair in Vulnerability Studies. His work has appeared in the *South Asian Review*

## 24. Locating and Defining Periodicals

**Chair: Sarah Pelletier**

**Marysa Demoor**

“Finding the Place: Track and Trace Primary Rare Sources for Nineteenth-Century Periodical Studies”

*Abstract:* ... it has become usual to consider that “Victorian” literature, ... is the product of palpably transnational forces and global perspectives. (Goodlad 2015).

This paper highlights the importance of “place” in the ongoing Routledge project of *Rare Primary Sources on Nineteenth-Century Journalism: Geographies of Print*. Place here is a geographical space very much in line with the description given in Goodlad’s quotation.

In the paper proposed, however, place acquires different meanings. In the context of this ongoing project the global is combined with the “archival turn” and thus place also becomes the location of periodicals’ archives. It is in catalogues and archives that place becomes fuzzy. Even with the shelfmark known, the one relevant MS may be hard to find: the manuscript may be illegibly copied on a microfilm, in a set of MSS and cuttings collected for personal reasons, names, titles or dates may be missing. The researcher is left with the one known, possibly erroneous, place, the shelfmark. Periodicals was “space” for the Victorians. In periodicals everyone could live space. Space was so important that it was covered in countless periodicals. From periodicals that were dedicated to news of the world and news to the world to periodicals written and designed as family magazines, handwritten, aiming to cross the boundaries of the family space as well as the aggregate of the acquired knowledge of the family members and the imaginary world beyond the family house. This paper’s aim is to start a taxonomy of space in 19C periodicals so as to open up the concept and find new roads into Victorian periodicals’ *space*.

*Bio:* Marysa Demoor, is a senior full emerita professor of English literature and Culture at Ghent University. With her PhD on Andrew Lang in 1883 she introduced Victorian Periodical Studies as a research subject and has since directed several projects and supervised a series of PhD’s on the subject. From 2014 to 2021 she was the director of the Doctoral School of Arts, Humanities and Law at Ghent University.

**Charlotte Lauder and Lois Burke**

“Manuscript Magazines: Pattern(s), Place(s), and People(s)”

*Abstract:* What is a manuscript magazine? In which places did they originate? Amongst whom were they created? What patterns emerge from a large-scale survey of manuscript magazines produced in the Victorian era? This joint paper seeks to address these important questions about a neglected and overlooked aspect of Victorian periodical culture, the manuscript magazine.

Although awareness of manuscript magazines is growing within the field of Victorian periodical studies, there is no published work that provides an overview or comprehensive definition of the form. To date, the manuscript magazine has primarily been discussed in relation to working-class print culture, the history of children's education, and women's writing, however there are multiple examples of manuscript magazines that were created outside these scholarly binaries that have yet to receive any critical attention. Importantly, several were created beyond the traditional spatial boundaries associated with manuscript magazine production (schools/church halls/meeting rooms/pubs), such as a magazine that circulated amongst a disabled Boy Scout troop in Edinburgh, a collaborative magazine made by the children of the editor of the *Middlesex Chronicle* and his professionally-employed journalists, and magazines created by children and servicemen in response to their involvement in the First World War. Indeed, manuscript magazines are notable for their transnational circulation; many travelled to contributors across the UK and were, therefore, not limited to a single geographical place. Based on jointly undertaken archival research of 30 manuscript magazines held in cultural heritage institutions in Scotland (but created by people from across the UK), this paper will discuss some of the fundamental characteristics of these magazines, including assessment of their form, patterns of production, and people involved in their creation. In connection with the conference theme, it will also consider the national context of these magazines, including differences in national identities within the UK.

*Bio:* Lois Burke is Assistant Professor of Critical Heritage, Innovation & Curation in the Department of Culture Studies at Tilburg University in the Netherlands. Her monograph, *Girlhood and Manuscript Culture in the Nineteenth Century*, is forthcoming with Edinburgh University Press, and pays significant attention to girls' adaptive textual cultures through a number of manuscript case studies. Also forthcoming is a co-authored monograph with Charlotte Lauder, entitled *Manuscript Magazines in Britain and the United States, 1800–1950*. Lois' work has been published in venues including the *International Research in Children's Literature*, *Life Writing*, *Victorian Periodicals Review* and *Scottish Literary Review*, and she sits on the editorial board of the journal *Jeunesse: Young People, Texts, Cultures*.

*Bio:* Charlotte Lauder is currently Lecturer in Scottish Literature at the University of Stirling. She completed her PhD on popular Scottish magazines at the University of Strathclyde and National Library of Scotland in 2023 and is working her thesis into a monograph with Edinburgh University Press. She is also writing a co-authored monograph with Lois Burke for Edinburgh University Press, entitled *Manuscript Magazines in Britain and the United States, 1800–1950*. Elsewhere, her work on popular Victorian magazines and women's writing has been published in the *Victorian Periodicals Review* and *Scottish Literary Review*, and was featured on BBC Scotland News and BBC Radio Scotland.

## **Solveig C. Robinson**

### “What’s in a Name? or When Does a Change of Title or Editor Signal a New Periodical?”

*Abstract:* Periodicals are, by definition, transitory. Each issue is superseded by the next, the publication taking a new shape with every revolution of the press, turn of the page, or scroll of the browser. Given that built-in mutability, it is remarkable how stable some Victorian periodicals were. Blackwood's Edinburgh Magazine, for example, remained in the hands of the Blackwoods and in Edinburgh. But other periodicals changed hands, locations, formats, and titles, sometimes serially and sometimes all at once. While many of those publications are ultimately considered to have constituted new periodicals, others have been deemed to the same core publication, despite significant changes in material circumstances.

This paper will attempt to tease out which qualities most determine when a periodical is considered “new” by looking at two sets of titles associated with the Victorian women's movement. The first set, edited and issued by members of the Langham Place circle, is comprised of the Waverley Journal, English Woman's Magazine, Alexandra, and the Englishwoman's Review; the second set is comprised of the Women's Penny Paper, Woman's Herald, and Woman's Signal.

Despite significant overlaps of editorial control, ownership, content, and readership, the Langham Place publications are generally considered to be distinct from one another, while the second set of publications are deemed to constitute two distinct periodicals—but not in the way you might expect. Exploring the predicament of these publications may help us to get a better sense of the lay of the land in current periodicals research.

*Bio:* Solveig Robinson is an Associate Professor of English and Director of the Publishing & Printing Arts Program at Pacific Lutheran University in Tacoma, Washington, where she has taught since 2001. Her main areas of expertise are nineteenth-century British literature and culture and the history of the book. She has published numerous articles and two books—*A Serious Occupation: Literary Criticism by Victorian Women Writers* (2003) and *The Book in Society: An Introduction to Print Culture* (2014).

## **Laurel Brake**

### “‘Places’: editing 19C journalism”

*Abstract:* This is a talk about the problematic category of place raised in the critical task of editing journalism—from multiple periodical titles, of different frequencies, anonymous and signed, in a variety of genres—including short bread and butter book reviews, essay like reviews, short fiction, an historical portrait, and opinion pieces: in summary, a slew of different places. All, however, are by a 'single' author, who adjusts their place to the specificities of the task, and the places at hand. As part of a Collected Works, the place of their current publication reinforces the trope of the 'single' author.

Editing this material is a task in which the apparently single generic place of 'journalism' fragments on the page: the daily *Pall Mall Gazette* is not the *Fortnightly Review*, nor the *Fortnightly the Westminster*. The textual focus of the bibliographical listings and variants is however usefully undermined; or at least that will be my argument.

*Bio:* Laurel Brake is Professor Emerita at Birkbeck, Univ of London. She has published a number of volumes and articles on the 19C British press. Her most recent research has been on an edited volume of journalism by Walter Pater for a Collected Edition of his work forthcoming from OUP.

## **25. The Traveller’s Gaze**

**Chair: Laura Vorachek**

### **Erika de Vivo**

#### “Representing Sápmi in Early 19th century periodicals: Brook’s Lapland in *Chambers’s Edinburgh Journal*”

#### Online

*Abstract:* Sápmi (in the past known as Lapland) has long been perceived as an exceptional place. Until the 18<sup>th</sup> century, information on this European sub-arctic region was vague, imprecise, and often ill-informed since it was based on indirect, ambiguous accounts, at times aligned with specific agendas. Mediated, indirect, and biased information on ‘Lapland’ contributed to the establishment of a specific, shared understanding of Sápmi as an ambivalent place: simultaneously hostile and alluring, Sápmi was constructed as a utopic place of abundance, simplicity and beauty but also a dystopic infertile land of savagery and poverty.

During the late 18<sup>th</sup> and early 19<sup>th</sup> centuries though, enhanced international mobility, along with the development of local infrastructures, led an increasing number of travellers visiting Sápmi. Some of them recounted their journey in travelogues which were later published in instalments in periodicals or as volumes. These texts provided readers with relatively recent

and empirically grounded information on this region. Mr. Brook's travelogue was among the first accounts on Sápmi to feature in a periodical. Distributed first as a book in 1827, part of Brook's account was published in the Chambers's Edinburgh Journal (16/02/1833) under the title "Travels In The North Of Europe". This publication had both an entertaining an educational purpose and was written for a young readership. Brook's text delineated a new, fresh, account of Sápmi, becoming the first of a number of travelogues from Sápmi featuring in magazines and periodicals.

Starting from the analysis of Brook's account featuring in the Chambers's Edinburgh Journal this paper addresses how the land of the Sámi was represented in early 19<sup>th</sup>-century European periodicals. Despite the little scholarly attention, this case-study is extremely relevant since it epitomizes how early 19<sup>th</sup>-century European periodicals mediated specific understandings of Sápmi to a wide readership through literary - soon combined with visual – influential and long-lasting narratives.

*Bio:* Erika De Vivo is an early career researcher specializing in Cultural Anthropology and Sámi studies. Having recently completed a 10-months post-doctoral fellowship at IASH the Institute for the Advanced Studies in the Humanities (University of Edinburgh), she is about to begin a Marie Skłodowska-Curie Actions fellowship at UiT, the Arctic University of Norway in Tromsø. She holds a PhD in Cultural Anthropology from the University of Torino. During her PhD, she spent 17 months as a visiting researcher at SESAM the centre for Sámi Studies at UiT. Her main research interests are Sámi cultural heritage, colonial entanglements, and history of anthropology.

### **Michelle Elleray**

#### "Indigenous Mobilities in the Periodical Press: Placing Pasifika in Victorian Britain"

*Abstract:* How do periodicals enable, but also mediate, attention to non-European presence—in the case of my work, Pasifika presence—in Victorian Britain? I address this using the case of Isaia Papeiha, a young Pasifika man from Rarotonga, in what is now the Cook Islands, who lived in Britain from 1853 to 1856. While London Missionary Society periodicals provide some clues about Isaia's\* travels and activities during this time, local newspaper records made accessible through the British Newspaper Archive greatly amplify the missionary archives, providing evidence of Isaia's travel patterns and local reactions to him. My paper therefore addresses local documentation of the extent of Isaia's travels; the role of local periodicals in reframing the dominant record of metropolitan-located institutions; and the extent to which Isaia's speeches, as recorded in the local press, demonstrate the social place he was expected to occupy. I then examine the tension between geographical place and the space of the periodical page by looking at the possibilities of engagement between Isaia, the Rarotongan youth, and another young Indigenous man in Britain at the same time: Qalasirssuaq (Erasmus Augustine Kallihirua), an Inuk from Kalaallit Nunaat, or Greenland. To what extent does the Victorian periodical create a textual place for considering Indigenous interconnections across hemispheres?

\* Isaia Papeiha is usually referred to as Isaia in missionary accounts to distinguish him from his father, Papeiha, the Pacific's first Indigenous missionary

*Bio:* Michelle Elleray (Pākehā/white settler) is Associate Professor at the University of Guelph, Canada, and has published on queer film, settler literature, and Victorian literature of empire with a focus on Oceania. She is the author of *Victorian Coral Islands* (2020) and is currently researching English-language periodical accounts of Pacific Islanders who travelled to Victorian Britain under the auspices of the London Missionary Society.

### **Elise Garritzen**

#### "Making a Spanish Archive in Victorian Periodicals: The *Athenaeum* and the Myth of *Archivo General de Simancas*"



*Abstract:* This paper explores how archives were represented in Victorian periodicals and newspapers and how some of these archive accounts went “viral” reappearing in foreign periodicals and historians’ memoirs. Archives were portrayed as dusty spaces dedicated to a study of records, but when *The Athenaeum* published four reports by “G.B.” from the Spanish Archivo General de Simancas (1860–1861), readers were invited to an archive that was anything but ordinary. Readers learned that traces of English history were stored in a medieval castle in a remote Spanish village where historians encountered excessive archival bureaucracy, primitive conditions, and harsh climate. The writer was Gustave Bergenroth whom Lord Romilly had commissioned to collect sixteenth-century records from Spanish archives for the Calendar of State Papers.

I trace the circulation of Bergenroth’s Simancas accounts and argue that they were critical for constructing a mythical reputation for the Archivo General de Simancas as an elusive destination suitable only for historians with extraordinary mental and physical strength. Bergenroth’s accounts spread first in the British press, but quickly caught the attention of foreign historians who were fascinated about his experiences. His accounts in *The Athenaeum* began to shape how other historians described their expeditions to Simancas; once he for example had told how he had danced with local señoritas, others began to tell a similar story. By the end of the century, historians circulated a narrative about Simancas which mixed a fascination for historical records, Romantic notions about primitive Spaniards, and northern prejudices about Spain as a declining nation whose glory belonged to the past. All these elements had been introduced by Bergenroth in *The Athenaeum*.

*Bio:* Dr. Elise Garritzen is an Academy of Finland Researcher at the University of Helsinki. She specializes in 19th-century cultural and social history of history writing and book history in European context. Her latest monograph, *Reimagining the Historian in Victorian England: Books, the Literary Marketplace, and the Scholarly Persona* (Palgrave Macmillan, 2023), illustrates, among other, how the later-Victorian provincial newspapers participated in the construction of a collective persona for the new kind of a scientific historian. She has also published peer-reviewed articles for example in *Journal of Victorian Culture*, *English Studies*, *Women’s History Review*, and *History of Humanities*.

## **Sofia Prado Huggins**

### “The View from the Top: Reading Nineteenth-Century Periodicals as Textual Geographies”

*Abstract:* Increases in literacy and advances in printing technology that powered the booming periodical press had a similar influence on the emerging discipline of geography in the nineteenth century. As geographer Richard Mayhew argues, these advances, together with growing popular interest in British geography, led to the development of a distinct genre of geographic texts. In this paper, I use Mayhew’s application of Jerome McGann’s material hermeneutics to geographic texts to analyze the article, “Authentic account of Sierra Leone, with reasons for not abandoning it,” published in the April 1830 issue of *The Anti-Slavery Reporter*, as a textual geography. I use the term “textual geography” due to the present understanding of geography as a scholarly discipline rather than the earlier usage of the word to refer to a specific type of text. I argue that this article exemplifies how nineteenth-century periodicals employed the generic characteristics of nineteenth-century British geography. By functioning as textual geographies, periodicals shaped how readers related to spaces throughout the British empire and their own places within the imperial social structure. *The Anti-Slavery Reporter* boasted a global readership and direct political influence on the “slavery question.” The content and material characteristics of the Sierra Leone article situated readers in a top-down geographic perspective that viewed Sierra Leone as a landscape ripe for British expansion. This attitude towards African space shaped imperial policy in Africa well into the twentieth century. Reading nineteenth-century periodicals as textual geographies opens up new modes of analysis of how periodicals and their readers were implicated in the British imperial project.

*Bio:* Sofia Prado Huggins holds a Ph.D. in English from Texas Christian University. Her research interests include late eighteenth and early nineteenth-century global anglophone literatures, periodical studies, and the geohumanities. Her dissertation, “Blank Spaces: Global Geographies of Moral Capitalism in *The Anti-Slavery Reporter*, 1831–1833,”

historizes the geographic and conceptual centering of whiteness in liberal progressivism in late eighteenth and early nineteenth-century antislavery archives. Her work has been published in journals such as *Eighteenth-Century Fiction*, *Pedagogy* and *Symbiosis*. Sofia is the Project Manager for The Uproot Project, a network of journalists of color working in the climate, environment, and science spaces.

**Break 10.30-11.00**

**Wolff Lecture 11.00-12.00**

Richard Menke, “Victorian Media and the Places of Serial Modernity”

**Lunch and RSVP Business Meeting 12.00-1.30**

**Session 6 1.30-3.15**

## **26. Children and Their Place in the Periodical Press**

**Chair: Lois Burke**

**Alisa Clapp-Itnyre**

“The *Band of Mercy* (1879-1915): Children’s Place in the Animal Welfare Movement”

*Abstract:* Extremely prolific and influential throughout the late-Victorian and Edwardian periods, the Bands of Mercy organizations, under the auspices of the Royal Society for the Prevention of Cruelty to Animals, engaged children in England (and other English-speaking countries) to learn and disseminate empathetic actions on behalf of the domestic- and work-animals in their lives and beyond. The main organ of the organization in England was the periodical *Band of Mercy* which ran from 1879 until 1934. Its issues boasted beautiful, color engravings and, eventually, black-and-white photography; full-length essays; serialized fiction; songs and poetry; and even ways for children to interact through writing-contests and letters to the editor. I will examine Victorian through pre-war issues to suggest the wide wealth of ways children were empowered to act in society to help those creatures even more vulnerable than themselves, through the written word, visual arts, and music I will share from this periodical series. Employing an Animal Studies approach, I will examine how human-animal interactions and intervention changed in approach over these four decades. While acknowledging moments of human superiority over their non-human companions, and adult power over the child’s, I will argue ways that children yet claimed a vital place in their world to give voice to voiceless animals.

*Bio:* Alisa Clapp-Itnyre is Professor of English, Indiana University East, Richmond, Indiana, USA. She is author of *Angelic Airs, Subversive Songs: Music as Social Discourse in the Victorian Novel* (Ohio UP, 2002) and *British Hymns for Children, 1800-1900: Re-Tuning the History of Childhood* (Ashgate/Routledge, 2016). She researches children’s diaries, 1820-1920. Her work on Bands of Mercy is published in *British Hymns; Animals and Their Children in Victorian Culture* (Ed. Brenda Ayres, 2019); and the forthcoming *Reading Texts in Music and Literature of the Long Nineteenth-Century* (Ed. Phyllis Weliver and Katharine Ellis). She will appear in *Taking Note: The Animal Rights Music Documentary*, Chris Hines, director, UK, 2024.

**Shih-Wen Sue Chen**

“The *Children’s Prize* (1863-1931) and Children’s Place in Nature”

*Abstract:* Victorian children's periodicals were some of the most common sites through which young people learned about natural history. This paper will analyse how readers of the long-running periodical *The Children's Prize* (also known as *The Prize* and *The Prize for Boys and Girls*) (1863-1931) were encouraged to think about their place within their natural environment. The magazine, published by W. Wells Gardner (later Wells Gardener, Darton & Co.), was one of numerous religious children's periodicals that proliferated in the mid to late nineteenth century. Founded by Anglican clergyman J. Erskine Clarke, *The Children's Prize* was noted for its colour illustrations that frequently featured children in idyllic outdoor settings. In this paper, I will examine the narrative strategies that were used to position the child readers as conservationists or conquerors of nature, paying close attention to the interplay between verbal and visual components. The paper will consider how some texts urged children to be advocates for the environment while others promoted the idea of human superiority over flora and fauna. Applying an ecocritical approach to analysing the representation of children's place in nature, the paper aims to highlight some of the ambivalences, tensions, and contradictions between the articles in the periodical.

*Bio:* Shih-Wen Sue Chen (PhD, Australian National University) is an Associate Professor in Writing and Literature at Deakin University. Her research focuses on British and Chinese children's literature and culture from the mid-nineteenth century to the present. She is the author of *Children's Literature and Transnational Knowledge in Modern China: Education, Religion, and Childhood* (2019) and *Representations of China in British Children's Fiction, 1851-1911* (2013) and the co-editor of *Representations of Children and Success in Asia: Dream Chasers* (2022). Her current research project focuses on science in nineteenth-century English and Chinese children's literature.

### **Kristine Moruzi**

#### **"The Place of Transnational Children's Charity (1886-1914)"**

*Abstract:* In calls for children to assist with charitable fundraising, local need is at times in tension with international charities as competing demands are placed on limited funds. This paper argues that children's charitable activities can be placed within a transnational framework to better understand the extent to which philanthropic discourses were circulating throughout English-speaking countries. It draws on two children's columns, one in the New Zealand *Otago Witness* (1886-1914), a regional newspaper covering the southeastern region of New Zealand's South Island, and the other in the South Australian *Adelaide Observer* (1894-1909). These weekly columns are both notable because of their presence in adult newspapers, which offer a different engagement with young readers than dedicated children's magazines. The publication of extensive correspondence sections in both columns offers a window into New Zealand and South Australian childhoods and the ways that young people understood their charitable obligations, both locally and beyond. These examples of colonial children's charity not only reflect local concerns in which children raise funds for their local causes, but also their keen interest in British charitable causes and an awareness of their place in the world.

*Bio:* Kristine Moruzi is an Associate Professor in the School of Communication and Creative Arts at Deakin University, Australia. She is author of *The Charitable Child: Philanthropy in Children's Periodicals, 1840-1930* and co-editor of *The Edinburgh History of Children's Periodicals* (both forthcoming from Edinburgh University Press). Her other books include *Constructing Girlhood through the Periodical Press, 1850-1915* (2012) and *From Colonial to Modern: Transnational Girlhood in Canadian, Australian, and New Zealand Children's Literature (1840-1940)* (2018) and the co-edited volume *Literary Cultures and the Nineteenth Century* (Palgrave 2023).

## **27. At the Office of the Welcome Guest**

**Chair: James Mussell**

## **Troy Bassett**

### “An Author in Harness: William Russell in the Stable of John Maxwell’s *Welcome Guest*”

*Abstract:* The mysterious author William Russell (1806–1876?) pioneered the detective story in the mid-nineteenth century beginning with his series “Recollections of a Police-Officer” in *Chambers’s Edinburgh Journal* (1849–1853). After a successful decade contributing to various Chambers publications, Russell joined John Maxwell’s stable of writers for the *Welcome Guest*. For the six sea stories, later collected in *The Cruise of the Blue Jacket* (1862), Russell used his “Lt. Robert Warneford, R.N.” pseudonym which he reserved for his nautical fiction. From this introduction, Russell contributed to several Maxwell projects in the next ten years under his legal name and his pseudonyms (Warneford and Waters): the periodicals the *Sixpenny Magazine* and the *Halfpenny Journal*, the publisher series *Sixpenny Volume Library* (in conjunction with Ward and Lock), and the imprint of Maxwell’s own publishing company. Ultimately, Russell wrote scores of short stories and nearly a dozen volumes for Maxwell. Jennifer Phegley rates Russell’s contributions to Maxwell’s magazines only behind those of Braddon and Sala, a fact up to now obscured by Russell’s use of anonymity. This paper traces Russell’s connections to Maxwell and places him in the context of periodical authorship of the period.

*Bio:* Troy J. Bassett is a Professor of English at Purdue University Fort Wayne. In addition to numerous articles, he is the author of the monograph *The Rise and Fall of the Victorian Three-Volume Novel* (2020) and the general editor of the digital humanities project *At the Circulating Library: A Database of Victorian Fiction, 1837–1901*.

## **Maria Damkjaer**

### “G. A. Sala and the *Welcome Guest*”

*Abstract:* George Augustus Sala was one of a group of Bohemian anti-establishment journalists who very publicly embraced what was popular, mischievous and irreverent. Sala was intimately involved with the launch of Henry Vizetelly’s penny weekly *The Welcome Guest*, and his exploration of London working life, *Twice Round the Clock*, was the leading serial at its launch in May 1858. Sala developed a brand of self-promotion in the *Welcome Guest*, embedded within the form of narrative fiction, that intimated a deep connection between himself and the magazine. For a few years, Sala’s name was entangled in the *Welcome Guest*’s pages in a way that both demonstrates his inventiveness, but also the hazards of this particular kind of branding.

I call this kind of literature ‘reciprocal fiction’. It develops a narrative connection between the work of fiction and the periodical in which it appears, metafictionally interweaving the fate of the magazine and the fate of the story. By looking at this material as an exercise in branding, we can see how Sala works to place the magazine in its marketplace, for example by writing puppet characters who disparage the competition. This self-narrativisation points to the self-saturation of the young commercial magazine, and to a capacious malleability of narrative fiction.

*Bio:* Maria Damkjær is an Associate Professor (short-term) at the University of Copenhagen. She earned her PhD from King’s College London in 2013. Her first book *Time, Domesticity and Print Culture in Nineteenth-Century Britain* came out in 2016. Maria’s is currently finishing her second monograph, which focuses on material texts in the nineteenth century and questions of genre hybridity, narrative fiction, and the history of reading. The project was funded by the Carlsberg Foundation. Her forthcoming chapter, ‘Cheapness, Predictability, and Cliché: Beaches in Nineteenth-Century British Periodicals’, works with mass-market periodicals and the beach as a narrative topos.

## **Jennifer Phegley**

### “The Mystery of the Missing Story: Mary Braddon’s Introduction to John Maxwell at the Office of the *Welcome Guest*”

*Abstract:* In this presentation, I trace the origins of Braddon’s successful partnership with magazine proprietor John Maxwell. In April 1860, Braddon secured an appointment with Maxwell at the offices of the *Welcome Guest*. While Braddon biographers Robert Lee Wolff and Jennifer Carnell conclude that this initial meeting was a failure because Braddon’s work did not appear in the magazine until September of that year, I maintain that it is more likely that the couple had reached a mutually beneficial publishing agreement that led Braddon to quickly finish work commissioned by John Gilby in order to prepare for a move from Yorkshire to London where she would become a staff writer for the *Welcome Guest*.

I share new information discovered in the British Newspaper Archive that suggests a story attributed to another author might in fact be the mysterious writing sample she is believed to have presented to Maxwell when they met. I explore how the genre, character, themes, and style of the story coincide with Braddon’s first collection of poetry and first serial novel, both completed soon after Braddon was introduced to Maxwell. Whether or not the story in question was written by Braddon, I argue that a consideration of this speculative scenario previews their use of publishing practices borrowed from earlier mass-market media entrepreneurs like Edward Lloyd that would transform them into one of the most notorious couples in mid-century literary publishing.

*Bio:* Jennifer Phegley chairs the English Department at the University of Missouri-Kansas City. She is the author of *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) as well as several edited collections and numerous articles on authorship, publishing, periodicals, and pedagogy. Her current monograph, which examines the publishing partnership of Mary Elizabeth Braddon and John Maxwell, has been supported by a Harry Ransom Center Research Fellowship, a Research Society for Victorian Periodicals Curran Fellowship, an NEH Summer Stipend, and a Willison Charitable Trust Foundation grant.

## **28. The Press in Discourses on Slavery and Race**

**Chair: Matt Poland**

### **Robert Burrough**

“S. J. Celestine Edwards: Placing Antiracism in Victorian Print Culture”

*Abstract:* In the early 1890s, a Dominican named S.J. Celestine Edwards became the first black editor of a British periodical. In fact, he edited two. After creating the Christian Evidence weekly newspaper, *Lux*, he took over editorship of the Society for Recognition of the Brotherhood of Man’s monthly magazine, which he retitled *Fraternity*. Christian apologetics and nascent antiracism might seem like two quite different causes to twenty-first century eyes. From Edwards’s perspective, they were connected. This paper, which is an offshoot of my Linda H. Peterson Fellowship of 2024, explores the side-by-side ‘placing’ of two social causes in Edwards’s editorial and networking activities. This placing is both textual, in the advertisements and other columns of *Lux* that announce *Fraternity*, and geographical and temporal, in lecturing about racial and imperial violence (the concerns of *Fraternity*) in the afternoons in cities where Edwards had spent the morning speaking about Christ. Edwards thereby introduced new audiences to the cause of racial justice.

This paper gives insights into the agency of a prominent black figure in Victorian oral and literary culture. It shows that studies which focus squarely on Edwards’ antiracism undervalue the affinities he forged between that crusade and his campaign against atheism. To researchers of Victorian periodicals, this case study also demonstrates how editors might amplify their various interests by strategically placing them in multiple forms of close proximity.

*Bio:* Professor Robert Burroughs is Head of English at Leeds Beckett University. Rob’s books include *Travel Writing and Atrocities* (Routledge 2011), *The Suppression of the Atlantic Slave Trade* (co-edited, Manchester UP 2015), *African Testimony in the Movement for Congo Reform* (Routledge 2018), and *Black Students in Imperial Britain* (Liverpool UP, 2022). His articles have appeared in *Victorian Literature and Culture*, *Journal of Victorian Culture*, *Journal of Imperial and Commonwealth History*, *Slavery & Abolition*, and *Postcolonial Studies*. He is a recipient of funding from the AHRC, The Leverhulme Trust (Early Career Fellowship and Research Fellowship), the Netherlands Organisation for Scientific Research, and the RSVP.

### **Abby Clayton**

#### “Narrating Abolition: The Place of Fake News in Scissors-and-Paste Reform”

*Abstract:* Throughout the nineteenth century, information and misinformation were constantly intertwined: true events, texts, and cultural reviews were warped into explicitly and implicitly fabricated news stories, and falsified reporting was often passed off as the truth, sometimes taking the form of elaborate hoaxes, or more dangerously, simply appearing like the objective relaying of information. I argue that these prolific debates around and reactions to the fabrication of news media, not simply authoritative claims to truth, were precisely what enabled a successful Anglo-American abolition agenda during the mid-nineteenth century.

Newspapers’ scissors-and-paste borrowing was perhaps the most common method of constructing truth in the nineteenth-century media landscape. My paper will trace the news fragment as it moved from periodical to periodical and analyze how its meaning—and its veracity—changed according to its place on the miscellaneous news page, which I read as a deliberate interpretive decision of the newspaper editor and their respective political views. Ultimately, I will show how the fragment was unplaced—taken out of its original context and renarrativized by abolitionists in their lectures, published letters, and personal scrapbooks. Through these practices, I argue, abolitionists used the malinformation (a specific type of intentionally harmful fake news) coming out of the American South to their advantage, deploying arguments against this violent primary evidence to turn ideological affinity into embodied, practical action for abolition reform.

*Bio:* Abby Clayton is an English PhD student at Indiana University Bloomington. Her dissertation project examines the ways in which the transatlantic exchange of fake news enabled Anglo-American reform movements during the mid-nineteenth century. She has work forthcoming in *Victorian Review* and has presented at several conferences across North America, including NAVSA and INCS. Abby is a recent recipient of the Research Society for Victorian Periodical’s Curran Fellowship, as well as an awardee of IU’s Graduate Research Exchange Fellowship. She currently works as the Assistant Managing Editor at *Victorian Studies*. She also enjoys teaching at IU, where she themes her classes around the colliding crises of twenty-first-century capitalism and cultural identity.

### **Stuart Neave**

#### “James Bryce on Place, Nationality, and Constitutionality in *The Nation*, 1880-1901”

*Abstract:* For the ‘liberal’ Victorians, constitution-craft was not a game of copy and paste. Constitutions grew-up over decades, centuries, and even millennia. The best, like the English and the American, paid attention to their rich histories and traditions. The worst, a long list and much debated, cast off the shackles of custom and raced headlong into anarchy.

Lord Acton in his mid-Victorian periodical *The Rambler* illustrated the idea of organic constitution in his critique of Alexander Hamilton. Acton commended Hamilton on his intent to copy the English constitution at the convention of 1787, but reproached the “radically wrong” means by which he would abolish America’s pre-existing authorities.

James Bryce, the Irish-Scottish politician and lawyer, followed Acton on this point. For him, constitutions were “the expression of national character.” Bryce was instrumental in recognising the American constitution as historically American, and not just an English import. But Bryce had more respect for foreign examples than others did. For example, his *American Commonwealth* (1888) has been read as a political text intended to inject American-inspired federalism into the British constitution at the height of the Irish Home Rule debate.

This paper will explore how organic constitutionalism was tied to ideas of place, race, and nationality in the Victorian era. It will focus on the neglected trove of 300 letters Bryce wrote to E. L. Godkin’s American periodical *The Nation* on English politics.

Taking this periodical as a source of constitutional thought will improve our understanding of English constitutionalism and how it was translated across the Atlantic. We will see how political languages such as Mugwumpery and Gladstonian liberalism interacted and influenced one another. Further, by treating the Victorian elements of an American periodical, it will expand the boundaries of what we understand as the Victorian Periodical itself.

*Bio:* Stuart Neave is a PhD candidate at the University of St Andrews researching ideas of federalism in Britain from 1850 to 1940. He completed his undergraduate degree in history at the University of Aberdeen in 2020 and a masters in intellectual history at the University of St Andrews in 2021. He received the Ewan and Christine Brown Scholarship for work in Scottish History in 2022. His prior work revolves around Lord Acton and ideas of a federal English constitution in late-1850s and early-1860s. He is currently working on James Bryce and the federalist debates of 1880-1914.

### **Scott Zukowski**

#### **“Nineteenth-Century Scottish Newspapers and the African Americanization of Victorian Literature” Online**

*Abstract:* Ever-present on the pages of the first two Black-owned and Black-operated newspapers in US history (Freedom’s Journal [NY] and The Rights of All [NY]) are reprinted and extracted texts from the newspapers of what is perhaps an unexpected city: Edinburgh. Time and time again, the editors of these New York papers included texts labeled “From the Caledonian Mercury” or “From the Edinburgh Gazette.” Those borrowed texts were not restricted to foreign news items, either. They included fiction, essays, poems, songs, and even jokes, among a variety of other genres.

Yet, the scholarly field on these early Black newspapers is still in its infancy, and there has yet to emerge any critical investigation into this unmistakable pattern of trans-Atlantic textual migration. Perhaps the most relevant scholarship on this topic is Daniel Hack’s theory of “African Americanization,” or the cultural transformation of non-racial Victorian texts in nineteenth-century Black American publication contexts (Reaping Something New, 2016).

This presentation, part of my book project *Freedom’s Journal and the Intermedial Power of Periodicals*, begins to explore the link between Edinburgh’s newspapers and New York’s Black newspapers. In addition to asking questions about materiality, technology, trade networks, distribution, and print culture economy, the presentation will build on (and be significantly more critically advanced than) a proposed March 2024 presentation at the Scottish Association for the Study of America conference on the same topic.

*Bio:* Scott Zukowski is an Esprit Scholar (FWF) in the Department of American Studies at the University of Graz, Austria. He serves as associate editor of *Amerikastudien / American Studies* and is a 2022-23 Teaching with Primary Resources Fellow with the Smithsonian’s Archives of American Art, and His work has appeared in *Early American Studies*, *Walt Whitman Quarterly Review*, *Atlantic Studies*, *New Jersey Studies*, and *The New Americanist*. His current book project, *Freedom’s Journal and the Intermedial Power of Periodicals* explores the content-medium relation in *Freedom’s Journal*, the first Black-owned and Black operated US newspaper.

## 29. Looking Eastwards

Chair: Emma Liggins

**Ceylan Kosker Bevington**

“Representations of the Orient in the *Lady’s Realm*”

*Abstract:* In *The Lady’s Realm: Indexes to Fiction*, Margaret Versteeg, Sue Thomas and Joan Huddleston describe *The Lady’s Realm* as an ‘illustrated monthly magazine aimed at an upper class or aspiring middle class audience’. As a highly conventional women’s magazine, the *Lady’s Realm* was not only publishing about “feminine interests” such as London and Paris fashions, instalments of romance stories, and beauty tips, but also frequently disseminated depictions of foreign places and cultures. Looking at poems written in or translated to English, the illustrations they appear with, and the articles written about the Orient, this paper maintains that although such works disseminated by *The Lady’s Realm* present an unauthentic, commercialised depictions of non-British cultures that were highly indebted to nineteenth-century imperialistic attitudes, the feminine, seemingly conventional medium the magazine also created a space for more complicated depictions that subversively engaged with the political climate of the East.

*Bio:* Ceylan Bevington is an Assistant professor at Bilkent University. She received her PhD in English Literature from Aberystwyth University in 2017. She specialises in Victorian literature, with a particular focus on women’s writing, constructions of identity, periodical studies, and the cult of literary celebrity. She has taught various courses within her area of expertise as well as on the English Civil War and the Restoration period, the Romantic Movement and, currently, the Modernist Era. Her monograph *Violet Fane: The Literary Identities of a Nineteenth-Century Poet and Novelist* was published by Edward Everett Root Publishers in 2021.

**Sercan Öztekin**

“Oriental Places in Victorian Women’s Magazines”

*Abstract:* Edward Said, in his seminal *Orientalism*, focuses on the Western perceptions and constructions of the East in terms of imperial projects. He adds that the East was commonly seen as a place where women were oppressed in harems but they were also lascivious, adulterous, and unfaithful. Through the exotic effect of *The Arabian Nights*, Victorian fantasies and repressed desires were projected onto the Middle East as the orient which was received with keen interest in the nineteenth century. Thus, it was seen as a way to escape from the dictates of Victorian taboos. At the same time, as Billie Melman suggests, Victorian female travellers formed similarities between women’s domestic lives in Victorian drawing rooms and that of the Oriental women in harems. Additionally, newspapers and magazines fed the public interest in the orient with several narratives about these exotic places. This paper investigates the understandings of the Orient and the representations about the image of the Middle East, especially the Ottoman Empire throughout the nineteenth century. Drawing on Orientalist studies, imperialism, and political relations between Great Britain and the Middle East in the nineteenth century, it aims to explore the perceptions of the Middle East in Victorian England and their reflections in women’s magazines like *La Belle Assemblée*, or *The Ladies Monthly Museum*. It focuses on representations of Oriental places in terms of Victorian conventions, gender, and sexuality.

*Bio:* Sercan Öztekin completed his Ph.D on Victorian social constructions of crime, criminality, and the legal system with their representations in the novels of Wilkie Collins, Charles Dickens, and Charles Reade in the 1850s. His research includes Victorian literature and culture, Orientalism, crime fiction, gender studies, and the history of crime and the police. This year, he has been awarded a postdoctoral research grant by the Scientific and Technological Research Council of Turkey for a one-year research project that started in August as a visiting scholar at Queen Mary University of London. His project is on the reflections on the Middle East and North Africa in Victorian Popular Fiction.



## **Yevhen Yashchuk**

### **“Placing the ‘Dreaded’ Eastern Question during the International Crisis: Familiar Concept in the British Penny Press between 1875-1878”**

*Abstract:* The concept of the “Eastern Question” has been widely adopted in studies on the history of diplomacy and the intellectual history of the long nineteenth century. Scholars usually define it as the question of the fate of the Ottoman Empire, and such an understanding seems to be relevant because the Eastern Question appeared in the context of European debates linked to the future of the so-called 'sick man of Europe.' However, the tendency to universalize the definition of the concept leaves aside its complex presence in various political and media contexts during a period of its active usage, especially in times of international crises and wars. I aim to highlight this complexity by looking at the appearance of the "Eastern Question" in the British penny press during the Great Eastern Crisis of 1875-1878.

Focusing on how the authors and editors placed the concept in their articles, I argue that the concept's meanings changed throughout the crisis. In particular, I will highlight that the importance of the concept changed while the crisis was progressing. I will indicate how the changes in articles' titles manifested the “domestication” of the concept, pulling it from the part with international news to the once related to internal news. Additionally, I will demonstrate how the crisis and omnipresent references to the Eastern Question influenced the approaches to placing advertisements in the British penny press between 1875-1878. Finally, pointing out to how the concept was used, I will also argue that the newspapers' authors presented different temporalities for the possible solution of the Eastern Question. Visions of short-term and long-term solutions intertwined, revealing the “heteroglossia,” to use Martic Conboy’s term, often evident in the same newspaper issue.

*Bio:* Yevhen Yashchuk is a doctoral student at Oxford University. His research considers the imperial and postimperial past with a focus on the transimperial history, media history, and intellectual history of the second half of the nineteenth century. After completing his BA and MA theses on the Eastern Question in the British conservative and Russian imperial provincial press respectively, he has started working on the doctoral thesis about the presence of Great Eastern Crisis of 1875 - 1878 in the everyday life of urban communities in the Russian Empire and Austro-Hungary. He is also a student coordinator and mentor at CEU Invisible University for Ukraine and a co-editor of the web journal *Visible Ukraine*.

## **30. The Mid-Victorian Provincial ‘Satire boom’**

**Chair: Andrew Hobbs**

### **Susan Thomas**

#### **“The Monthly Argus and Public Censor (1829 - 1834): A Precursor to the Victorian Provincial Satire Boom”**

#### **Online**

*Abstract:* Produced in turbulent times in the growing industrial town of Birmingham, the *Monthly Argus* stood out amongst many locally published, short-lived periodicals. It campaigned against local corruption and pursued Tory-Radical policies. However, it was the biting personal attacks and scandalmongering in its pages that gained it many readers and made it many enemies. Joseph Allday, its publisher, was berated in public meetings, attacked in the street, and eventually jailed for libel.

Choosing a motto from Pope “I must be proud to see/ Men not afraid of God, afraid of me”, Allday placed the *Argus* in an older, scabrous tradition of satire. There were problematic aspects to this. It not only targeted ambitious and pretentious people in Birmingham society but increasingly focussed on those less able to defend themselves. Its attacks became

*Updated on 25 May 2024*

unpleasant, and gendered, and accusations of blackmail swirled around it. The *Argus* both reflected and reinforced contemporary views of women's place in provincial society.

To what extent was the *Argus* a product of a specific place? Did Birmingham's social mixture, irreverent attitudes and rickety local governance in this period contribute to its success? The relationship between publication and provincial town will be discussed, as will the extent to which the *Argus*, in its campaigns against corrupt local institutions, anticipated later types of satirical journal.

*Bio:* After a working life teaching in Further Education, Sue studied at the Centre for Midlands History and Culture, University of Birmingham and now contributes to its MA programme. Her PhD explored the life of the Birmingham political reformer, publisher and lawyer George Edmonds (1788-1868) and considered the growth of Birmingham's nineteenth-century radical culture. Her research interests include the provincial radical press, early female participation in the political reform movement and the work of Robert Owen's local supporters.

## **Ian Cawood**

### “*The Bailie* and the Bankers: Satire and the Collapse of the City of Glasgow Bank”

*Abstract:* *The Bailie* was founded in 1872, in the midst of the mid-Victorian provincial satire boom that saw numerous such publications spring up across the cities of Britain. It was written anonymously, though it claimed to be edited by Bailie Nicol Jarvie, the wordly, shrewd, yet liberal-minded Glasgow merchant, created by Walter Scott in *Rob Roy*.

Although the *Waterloo Directory* comments that *The Bailie* ‘focused largely on gossip and discussed people of interest both locally and throughout Scotland.’, this paper will investigate why it failed to report the gossip before the most serious bank failure in nineteenth century Scottish history: that of the City of Glasgow Bank in October 1878. It will also examine why, as *Punch*, Manchester's *City Jackdaw* and numerous local newspapers attacked the leniency of the sentences on the bank's manager and five of its directors who were convicted for fraud, all *The Bailie* could offer was gratitude that the trial was finally over and some sympathy for those found guilty. This paper will explore the connections between the publishers of *The Bailie*, its proprietor and the banking system in 1870s Glasgow to demonstrate that Victorian provincial satire was as commercially constrained in its coverage by its local affiliations as it was politically.

*Bio:* Dr Ian Cawood is Associate Professor in modern British Political and Religious History at the University of Stirling. He writes regularly for the *Times Literary Supplement*, is the author of *The Liberal Unionist Party: A History* (London, 2012), co-editor of *Print, Politics and the Provincial Press* (Oxford, 2019) and series editor for the forthcoming 3 volume *Edinburgh History of the Modern Radical Press*.

## **Michael de Nie**

### “*Pat* and the Irish Land War” **Online**

*Abstract:* The Irish Land War was an economic, political, and social conflict contested on multiple fronts. One of these fronts was the popular press, as newspapers and periodicals on both sides of the Irish Sea offered contrasting and often starkly conflicting narratives about the condition of Ireland and how it might be best improved. For their part, the majority of British newspapers tended to portray Ireland in these years as an ungovernable land rife with disorder, disloyalty, and violence. These themes were repeated and amplified in the London comic press, which offered in these years some of the most striking images of simianized and bestial Irishmen of the entire Victorian era. The comic papers are of special interest to historians because *Punch* and its rivals served as news aggregators, collecting, reflecting and crystallizing the current conventional wisdom more powerfully than any other periodicals. The same was true for their Irish peer *Pat*, the leading Dublin comic weekly. This paper will examine the ways in which *Pat* sought to explain and frame the Land War for its middle class Nationalist readers by exploring its construction of a counter-narrative to British representations of

contemporary events. An examination of *Pat*'s graphic and textual comic commentary on Irish dignity and order, British misgovernment, and biases in the British reporting helps to reveal the ways in which the Land War was understood and contested by moderate, middle-class Irish nationalists.

*Bio:* Michael de Nie is Professor of British and Irish History at the University of West Georgia and the Executive Secretary of the NACBS. His first book, *The Eternal Paddy*, was awarded the ACIS Donnelly Prize. He has published extensively on Irish and British newspaper reporting on Anglo-Irish relations and empire. His most recent publications examine the comic weeklies, including the chapter on the Satirical Press in the *Edinburgh History of the British and Irish Press: Expansion and Evolution, 1800-1900*. His current project is a study of the late-Victorian press and revolutionary Islam.

## Break 3.15-3.30

### 3.30-5.15 Session 7

#### 31. Dickens and His Periodicals

**Chair: Catherine Waters**

##### **Ognyan 'Flame' Darinov**

"Placing Our New Acquaintances: 'Orientals' and The Roving Englishman in *Household Words* (1850-1859)"

*Abstract:* The place called 'Europe' has been a key interest for British diplomacy and writing already since the Victorian period. This is perhaps why there already was some sense of geo-political unity in this region, although strained by two spatio-cultural poles: East and West.

Eustace Clare Grenville Murray (1824-1881) was a notably ill-tempered English diplomat who travelled around the continent and contributed a series of travel articles to Dickens' inaugural *Household Words*. If his writings are indicative of his journey, he followed an eastward trajectory towards Constantinople. Once there, he began to show a growing fascination with eastern people ("Orientals"). Through his narrative persona, Murray dedicates many columns to the Turks, which he calls with some sense of respect: "our new acquaintances."

It is perhaps insufficient to look at the construction of "Orientals" through a traditional postcolonial framework. More recent scholarship (Hammond 2004, Todorova 2009) has opted to investigate 19<sup>th</sup> century British travel writing through the lens of Balkanism, which adopts then necessary nuance of dealing with "Orientals" – not quite a colonial other, but neither a colonial equal. This leads us to the purpose of this paper: what is the place of "Orientals" within Europe according to *The Roving Englishman*? Are all "Orientals" placed equally on the continent, or is there some sort of hierarchy among them? While interesting for Victorian and periodical studies, the findings of this paper engage with the urgent political question of Europeanness and East-West narratives of division.

*Bio:* Ognyan 'Flame' Darinov is a doctoral researcher at the University of Luxembourg. His interests have teetered between literature and linguistics, as evidenced by his BA English Studies and MSc Linguistics. His current project is a digital approach to style in Dickens' *Household World* and *All the Year Round*. Ultimately, he is interested in applying linguistic approaches to literature. Apart from his research, Flame also teaches poetry at undergraduate level.

**Shu-Fang Lai**

“A Very Tight Little Island’: Scotland and Contributors in Relation to Scotland for the Young in Dickens’s *Household Words* and *All the Year Round*”

*Abstract:* Scotland and Scots have unique places in Dickens’s personal life as well as his journalism. His wife Catherine was from Edinburgh; his sub-editor W. H. Wills was trained by *Chambers’s Edinburgh Journal* (before working for Dickens) and became the publishers’ brother-in-law. Not to mention Dickens’s public reading trips in Scotland that allowed him to meet and interact with many Scots and the social circle. The exchanges or even competitions in the periodical market he had with *Blackwood’s Edinburgh Magazine* (or *Maga*) are also nonnegligible.

The proposed paper looks at Scotland in relation to Dickens’s journalism. It explores Dickens’s weekly magazines, *Household Words* and *All the Year Round*, and his contributors associated with Scotland, including Scots and residents of Scotland and their works as part of Victorian periodical network. Taking Dickens and his best-selling magazines for example, the study addresses some neglected writers for children in popular Victorian magazines, in particular, women contributors from or lived in Scotland. The account will be given on stories for boys and girls, ghost stories and fairy tales by such writers in the two weeklies. Scottish subject matters will be discussed. In all, this study aims to see the place of Scotland as geographical as well as social space in Dickens’s journalism, and to trace the occurrences of cultural exchanges among the editor, the contributors and the readers.

*Bio:* Shu-Fang Lai is Professor at National Sun Yat-Sen University, Taiwan. She is interested in 19th-Century periodicals, Dickens’s journalism, Victorian Science and Literature, Scottish Children’s literature, and Literary Translation; and published articles on Dickens and other Victorian writers, Dickens’s weekly magazines and other Victorian periodicals including *Punch*, *Once a Week*, *Chambers’s Edinburgh Journal*, etc. She has jointly edited *The Land of Story-Books: Scottish Children’s Literature in the Long Nineteenth Century* (2019), and translated N. Katherine Hayles’s *How We Became Posthuman*.

## **32. Re-placing Periodical Studies**

**Chair: Sarah Parsons**

**Lars Atkin**

“Creating Place: Colonial Newspaper Poetry and the Mapping of an ‘Anglophone’ Settler Imaginary”

*Abstract:* Drawing on Benedict Anderson’s influential thesis that newspapers shape national identity formation, this paper will examine the role that settler newspapers played in creating an ‘anglophone’ public sphere in the Cape Colony. Drawing on a corpus of 250 original and reprinted poems printed in South African newspapers during the first decade of a free settler press (1824-1834), this paper will seek to address two methodological questions: 1) How do colonial periodicals ‘decentre’ or ‘undiscipline’ Victorian Studies? Is it possible for decolonial scholarly praxis to emerge through a colonial archive? This paper suggests two methodologies to address this question. The first involves tracking transperipheral networks of textual circulation that bypassed Europe altogether. Secondly, this paper will put pressure on the foundational assumption that what we are examining is an ‘Anglophone’ archive by highlighting the presence of Dutch, Indigenous and Scots-language poetry within this archive, and discuss how these multilingual and transculturated literary objects contributed to the creation of a literary sphere in the Cape Colony.

*Bio:* Dr Lars Atkin is a Lecturer in Victorian Literature at the University of Kent. They are Co-I with Éadaoin Agnew (Kingston) on the AHRC Research Network ‘Victorian Diversities.’ With Matt Poland, they edited the *Victorian Periodicals Review* special issue “Race and Transnationalism in Victorian Periodicals Studies” (Winter 2024). Their

monograph *Writing the South African San: Colonial Ethnographic Discourses* is out with Palgrave. With Emily Bell, they are co-editor of the open-access database of attribution data the *Curran Index*.

## **Caroline Bresse**

### “Narratives of Blackness and Narrating Blackness in the British press”

*Abstract:* In this paper I will consider how different narratives of Blackness circulated in late Victorian England. Drawing on reports of lynching in the United States and colonial invasions in Africa, alongside reports of lantern slide shows, theatre productions and circus performances I aim to surface how representations of Black people appeared in the periodical press. What I am particularly interested in trying to recover is how the presence of Black people in Britain was read through the representations of other places where Black people lived. This includes real places such as the Australian colonies or regions of southern Africa alongside imagined places, such as the home of ‘Uncle Tom’ or the chorus of a song. What I hope this may enable is a consideration of how Black people in Britain challenged or embraced the different modes of Blackness that were circulating and how they saw themselves placed or displaced within them.

*Bio:* Caroline Bresse is Professor of Historical Geography in the Department of Geography, University College London. Her research largely focuses upon the Black presence in Victorian England and the methodological tools used to surface these histories, including digital newspaper archives. Alongside this are her interests in ideas of race, racism, anti-racism and identity in Victorian society. These themes were the focus of her book on the historical geographies of Victorian anti-racist periodical publishing, *‘Empire, Race and the Politics of Anti-Caste’*. The book won the Women’s History Network Book Prize 2014 and the Robert and Vineta Colby Scholarly Book Prize in 2015. Her current book project explores the multi-ethnic working-class communities of late Victorian England.

## **Matt Poland**

### “Lalla Rookh and the Last of the Mohicans: Transnational Analogies for Indigenous ‘Extinction’ in the Colonial Press”

*Abstract:* This paper explores two literary analogies with which settlers in the southern hemisphere thought about Indigenous people: Thomas Moore’s poem, *Lalla Rookh* (1812), and James Fenimore Cooper’s novel *The Last of the Mohicans* (1826). Both are early examples of popular “global Anglophone” texts which circulated extensively, effectively becoming memes. In colonial Australian and Aotearoa New Zealand periodicals, there are hundreds of references to ships named *Lalla Rookh*, or the last of anything as “last of the Mohicans.” Instead of dismissing these as empty signifiers or merely racist, tokenizing references, I theorize the imaginative space created by these romances, in which colonists could articulate the symbolic experience of settlement. I focus on examples of settlers thinking with these analogies about Indigenous “extinction.” The first case is Truganini – called Lalla Rookh by settlers – popularly supposed to be the “last” Aboriginal Tasmanian. The second is the New Zealand Wars, when “the last of the Mohicans” became an interpretive frame for representing Māori people. I also examine the exchange of these images in intracolonial and metropolitan foreign correspondence. Here I dwell on how specifically literary discourses of Indigenous “extinction” were synchronized with periodical rhythms to allow settlers to orient themselves in the past and present of colonialism.

*Bio:* Matt Poland is a lecturer at the University of Washington in Seattle and the assistant editor of *MLQ: A Journal of Literary History*. He writes and teaches about the global circulation and remediation of Victorian literature, settler colonialism, archives, and the history of English studies. With Lars Atkin, he edited the *Victorian Periodicals Review* special issue “Race and Transnationalism in Victorian Periodicals Studies” (Winter 2024). His writing has also appeared in *Journal of Victorian Culture*, *George Eliot-George Henry Lewes Studies*, *Undisciplining the Victorian Classroom*, *Review19*, and elsewhere. He is also a contributing editor to *At the Circulating Library: A Database of Victorian Fiction, 1837-1901*.

### 33. Travelers Far and Wide

Chair: Honor Rieley

#### Jennie Batchelor

‘Nothing tends so much to enlarge the mind as traveling’: Journey and Place in the Early *Women’s Magazine*’

*Abstract:* The first issue of the enduring and influential *Lady’s Magazine; or Entertaining Companion for the Fair Sex* (1770-1832) opened with what would become one of its longest-running serials. ‘A Sentimental Journey. By a Lady’ (‘ASJ’) is an anonymous domestic travelogue. Loosely inspired by its Sternean namesake, ‘ASJ’ follows an unnamed woman of independent means who travels around Britain. Though declared ‘unreadable’ by Robert Mayo (1962), the series was incredibly popular with readers and ran for seven years. When the magazine’s original proprietor sold the periodical in 1771 – an event that sparked a legal dispute – the serial was enthusiastically picked up by its new publishers resulting in the traveller’s journey splitting into two completing different paths in the two competing versions of the magazine that ran for the next 18 months. This amusing departure underlined what readers knew all too well from perusing the sometimes inaccurate information the serial recycled from outdated guidebooks: ‘ASJ’ was a work of fiction and its author had visited few of the places through which she journeyed.

Yet for all its self-evident fictionality, ASJ, along with the many other original and reprinted travel accounts and writings it published, spoke to an important truth the magazine sought to impart: the educative potential of travel whether imaginative or literal. Indeed, as this paper demonstrates through its analysis of different kinds of travel writing as well as through the geographical landmarking via datelines, puzzles and illustrations, the early women’s magazine presented itself perhaps above all as a medium for transportation, the power of which lay in its ability to take women readers to places far removed from their lived experience and to change their view of the world and their place within it.

*Bio:* Jennie Batchelor is Head of English and Professor of Eighteenth-Century and Romantic Studies at the University of York. She has published widely on periodical print culture, women’s writing, and the intersections of literary and material culture. Her *Lady’s Magazine (1770-1832) and the Making of Literary History* was published on open access by Edinburgh University Press in 2022 and won the 2023 Robert and Vineta Colby Scholarly Book Prize.

#### Jennifer Hayward and Michelle Prain

“‘A Morning Stroll Along the Malecón’: Listening to ‘A Lady’ in the Anglophone press of Chile”

*Abstract:* This presentation will explore the figure of the “flâneuse” in the Anglo-Chilean periodical press of the late Victorian era. Since the port was a crucial British trade hub, anglophone newspapers circulated transnationally up and down the Pacific coast as well as to North America and Europe. While the first English-language newspapers published in Chile were produced by and for a male audience, by the 1870s the papers began to include a broader range of content, including articles intended for (and possibly written by) women. Focusing on British and Chilean women’s mobility in the port city, we focus on several periodicals: *The Valparaíso Review* (1894-1896); *the Chilean Times* (1876-1907); and *The Star of Chile* (1904-1906).

In a representative article, titled “A Morning Stroll Along the Malecón” and signed pseudonymously by “a Lady,” the author invites readers to become her companions on a transgressive walk round the port. “A Morning Stroll” deliberately defies the boundary between private and public spheres, as identified by theorists like Dorde Cuvardic in *La Flâneuse en la Historia de la Cultura Occidental* (2012): the article opens with a description of the patriarchal Valparaíso Stock Exchange, and then goes on to focus, more traditionally, on fishermen, shipyard laborers, fruitsellers, and the rest of the

panorama of a bustling port city. In its content and style, "a Lady" then segues from the picturesque to the political, becoming a female-inflected version of the flâneur identified by Walter Benjamin in the streets of baudelairian Paris, but inflected by Latin American identities and locations.

Using this and other women's columns from Anglo-Chilean periodicals, we argue that in the contact zone of this port city, the foreign language press provides a space for experimentation. Through the metaphor of women's mobility, journalists challenged gender and national boundaries, creating newly hybrid possibilities for women writers.

*Bio:* Jennifer Hayward is Professor of Literature in the Liberal Arts Faculty, Universidad Adolfo Ibáñez, Chile, as well as Virginia Myers Professor of English and Global Media and Digital Studies at the College of Wooster, USA. She received her PhD in nineteenth-century British literature from Princeton University; her books include *Consuming pleasures: active audiences and serial fictions* (University Press of Kentucky, 1997) and new editions of Maria Graham's *Journal of a Residence in Chile* (University Press of Virginia, 2003) and *Journal of a Voyage to Brazil* (co-edited with Soledad Caballero; Parlor Press, 2011). With Michelle Prain Brice, she co-directs Anglophone Chile (<https://www.anglophonechile.org/>), a digitization project that has received generous assistance from the Research Society for Victorian Periodicals Field Development Grant (2018) and the Endangered Archives Programme of the British Library (2023).

*Bio:* Michelle Prain Brice is a Professor in the Liberal Arts Faculty of the Universidad Adolfo Ibáñez, Chile. She received the PhD in Literature from the Pontificia Universidad Católica de Valparaíso, the MA in Literature from the Universidad de Chile, and a BA in Humanities from the UAI. Her publications include the book *Legado Británico en Valparaíso | British Legacy in Valparaíso* (RIL Editores, 2011), as well as numerous articles on the British in Chile and on the periodical press, including "The Valparaíso (Chile) Anglophone Periodical Press: Voices from the Borders of Empire" (in *Journal for European Periodical Studies*, 2022), "The Legacy of William Henry Lloyd: Neo-Gothic and Modernization in Valparaíso" (in *El Neogótico en la Arquitectura Americana historia, restauración, reinterpretaciones y reflexiones*, 2016), and "Presencia británica en el Valparaíso del siglo XIX" (in *Bicentenario. Revista de Historia de Chile y América* 6:2, 2007). With Jennifer Hayward, she co-directs Anglophone Chile (<https://www.anglophonechile.org/>), a digitization project that has received generous assistance from the Research Society for Victorian Periodicals Field Development Grant (2018) and the Endangered Archives Programme of the British Library (2023).

## **Isabel Seidel**

### Exploring Places: Two Female Journalists from Scotland Travelling in Asia

*Abstract:* In 1894 DC Thomson, a Scottish newspaper magnate, sent Marie Imandt and Bessie Maxwell on a ten-month world tour to report on the lives and work of women in various countries around the globe. This was the first time that female journalists were employed by a nineteenth-century newspaper as foreign correspondents for this specific purpose. The "Ladies Tour", as it became known, was to redress the gender imbalance of a working men's tour around North America commissioned by DC Thomson in the previous year. The illustrated reports of the two women from around the globe were not only published in local Dundee-based dailies and weeklies (*Dundee Courier* and *Weekly News*) but also syndicated in numerous London newspapers. This paper will explore Imandt's and Maxwell's reports from Asia (India, China, and Japan) to show how non-British cultures were presented in the Victorian press and how these representations by female journalists shaped the British reading public's views on different cultures and foreign places. The paper will highlight cultural, economic, and political links between Asia and Scotland. Overall, the paper will centre on topics of gender (in)equality, types and places of work, cultural and economic diversity, and representations of place and identity in the local press with a global outlook.

*Bio:* Isabel Seidel works at the University of Aberdeen, UK. Her research centres on the eighteenth- and nineteenth-century novel with focus on women's writing, literary criticism and novel theory, periodical and publishing culture, the

sociology of literature, as well as interdisciplinary studies on gender, identity, work, and the environment. Her most recent article on Mary Elizabeth Braddon's works and Margaret Oliphant's literary criticism was published in the special issue on Reviews and Reviewing of the *Victorian Periodicals Review* (Summer 2022).

## 34. The Periodical Page, Content Placement and Its Meaning

**Chair: Emma Liggins**

**Francesca Colonnese**

"Reading Genre in the White Space: Readerly Encounters with Christina Rossetti's Reprinted Lyrics"

*Abstract:* Conscious of how Victorian Periodical research has expanded and shaped current poetry and global anglophone scholarship, my paper explores 19<sup>th</sup> C American reprints of Christina Rossetti's "Song [When I am Dead]" to theorize how the spatial relationships of lyric verse to dense justified-text news stories alter readerly expectations. This deeply canonical English poem persists in circulating in surprising spots—printed alongside stories of Andrew Carnegie and American enterprise or reports about the latest female fashions. Using a digital humanities approach to mark up and measure the two-dimensional areas of each page, white space ends up highlighting the content placement of a great variety of genres.

However, unlike the advertisements that also make incursions into dense print columns, Rossetti's 16 lines and 87 words make for a tiny respite. By considering how this brief lyric encounter brings readers to apply their own genre expectations for the poem, I suggest that poetry's location within the otherwise consistent structure of the periodical page is what allows the reader to feel the break from one mode of reading to another. I ultimately consider how poetic content, particularly Rossetti's intensely sad and morbid images, might also displace the reader temporally. Exposure to poetry outside of the newspaper primes the reader for a different reading act than the skimming of headlines. The sort of imaginative transport that is often aligned with poetry takes on new importance when it happens amongst the dailyness of the periodical page. By theorizing that poetry is robust enough to reach the reader despite the chaos of both periodical content and periodical readers, I hope to suggest something about how lyricization trains readers to hold a special place for poetry in their brains.

*Bio:* Francesca Colonnese is a PhD Candidate at the University of Washington (Seattle). Her dissertation explores how poetry can modulate subjective temporal perceptions, making the reader feel time pass slower or faster. Thinking about the embodied reader and the material reality of the text, she combines current cognitive science, textual studies, and 19<sup>th</sup> C verse to explore how deeply poetry alters readers on a minute-by-minute basis. Her work has also appeared in the *George Eliot-George Henry Lewes Studies*; she recently received the 2023 Susan Morgan Graduate Essay from Interdisciplinary Nineteenth-Century Studies.

**Elizabeth Howard**

"Mourning Periodicals and the Migrating Image: Serial Memorialization and James Thomson's Engraving of Felicia Hemans in *New Monthly Magazine* (1835)" **Online**

*Abstract:* If Victorian mourning habits included "accouterments" of grief, it should come as no surprise that periodicals would provide serialized content, specialized for memorializing public figures. When, however, April Patrick raises the question "how do Victorian periodicals mourn," her case study on Dickens's death focuses narrowly on the obituary and the "memorial essay." In addition to expanding genres of mourning to include death notices, elegies, print epitaphs, and etchings, this paper specifically takes up the post-mortem image and the significance of its "place-less-ness" to serialized mourning.

*Updated on 25 May 2024*



As a case study, I aggregate the memorial content in six issues of *The New Monthly Magazine's* (May to October 1835) following the death of Felicia Hemans, and I consider the inclusion of James Thomson's engraving of Felicia Hemans among other written commemorative content by NMM's editors, Letitia Landon, Elizabeth Barrett Browning, and others. I demonstrate that absence of the memorial etching from the periodical's organizing apparatuses enables the etching of Hemans to migrate from its location in a specific issue to its placement in a bound volume of issues. I conclude that her migrating image helps underscore the connectivity of the memorial content in consecutive issues of NMM.

*Bio:* Elizabeth Howard, Ph.D., is Assistant Professor of Literature at Bethlehem College in Minneapolis, Minnesota. She has published articles in *Victorian Poetry*, *Victorians Institute Journal*, *Religion and the Arts*, and Palgrave's *Encyclopedia of Victorian Women's Writing*. Her most recent essay in *Victorian Periodicals Review* won the 2021 RSVP VanArsdel Prize.

### **Marie Léger-St-Jean**

#### “Court Reporters and the Central Place of Periodical Publishing in Victorian Law”

*Abstract:* In 1904, when an English Attorney General wanted to cite a quarter-of-a-century old judge's summing-up of a fraud case, he did not turn to archives of the Central Criminal Court of London, better known under its former name, the Old Bailey. Indeed, the courts did not produce or keep full transcripts. It was rather the newspapers and specialized periodicals that reported word-for-word some of what was being said. In this example, the Attorney General cited *The Times*.

This presentation will concentrate on a single court reporter, William Francis Finlason (1818 - 1895), dubbed ‘the prince’ of reporters of law cases often referred to as ‘old Fin’ by his contemporaries. A few years younger than Charles Dickens (1812 - 1870), he met the future novelist when they were both parliamentary reporters. Finlason was a trained barrister, member of the Middle Temple. For 55 years he worked for *The Times*, writing reports from the courts that were, as most newspaper writing, unsigned. The 1880 report relied upon by the Attorney General in 1904 might very well have been written by Finlason, though he might have retired by then. He did put his name on law reports that he published with Thomas Campbell Foster (1813 - 1882). Their joint *Reports of cases decided at Nisi Prius and at the crown side of circuit* were referred to as *Foster and Finlason's Reports* by the time of his death.

With this presentation, I want to highlight the fact that Victorian newspaper readers and advertisers were paying for an important portion of the judicial system's record keeping. Hence, in 1855, a London alderman kept all the press clippings regarding a case heard over seventeen sittings, should it be necessary to refer to it again at a later date.

*Bio:* Marie Léger-St-Jean is an independent scholar, creator of the online bibliography *Price One Penny: A Database of Cheap Literature, 1837–1860*, literary editor of its electronic edition of *The Mysteries of the Inquisition*, and a contributing editor to *At the Circulating Library: A Database of Victorian Fiction, 1837–1901*. She contributed to *Edward Lloyd and his World: Popular fiction, journalism and popular culture in Victorian Britain* (Routledge, 2019), *GWM Reynolds Reimagined: Studies in Authorship, Radicalism, and Genre, 1830-1870* (Routledge, 2023), and *Penny Dreadfuls and the Gothic: Investigations of Pernicious Tales of Terror* (University of Wales Press, 2023). She spent too much time following the Sam Bankman-Fried trial, prompting her to submit this proposal on court reporting.

### **April Patrick**

#### “The Place of Health in *Eliza Cook's Journal*”

*Abstract:* Over the course of the eleven-volume run of *Eliza Cook's Journal*, its eponymous editor sought to “give [her] feeble aid to the gigantic struggle for intellectual elevation” by combining the standard features from women’s magazines with essays on social reform and advocacy for women and those in the working class. Across these areas, the periodical followed the contemporary trends by regularly addressing issues of health and wellness. In *Health and British Magazines in the 19th Century* (1998), E. M. Palmegiano observes that for Victorians, “news of health was abundant.” This exploration of *Eliza Cook's Journal* situates the magazine within these larger trends, while noting how Cook uniquely adapted the magazine’s coverage of the subject to its purposes and its audience. Additionally, it considers the interest in these topics as Cook’s own health deteriorated so much that she had to discontinue the journal. Her final essay to the readers acknowledges this reason and hopes that “the re-establishment of [her] health [will] permit a renewal of [her] duties.”

In this presentation, I explore the place of health and wellness in *Eliza Cook's Journal* through data collected on the prose and poetry included on its pages, beginning with the frequency of pieces on these topics in each issue as compared to the total number of items published. This research further analyzes the types of writing—whether prose or poetry, and whether long form essays or the shorter “paragraphs” the magazine included—that addressed health and wellness, the position of each text across the sixteen pages of each weekly issue, and the inclusion of health and wellness in titles and other paratextual elements as an indication of its importance for readers. Overall, the project considers whether the elements of periodical publishing demonstrate the value *Eliza Cook's Journal* placed on health and wellness.

*Bio:* April Patrick is an Associate Professor of Literature and University Director of Honors at Fairleigh Dickinson University. She teaches courses on British literature, medical humanities, women’s writing, and children’s literature. Her recent publications include essays in *Victorian Periodicals Review*, *Nineteenth-Century Gender Studies*, and *Victorian Review* and the collection *Medicine, Health, and Being Human*. Her 2023 book *Women's Health in Britain and America: Texts and Contexts* considers women’s experiences with pregnancy and childbirth, abortion and contraception, and breast and uterine cancer. She is Co-Director of the *Periodical Poetry Index*, a bibliographic research database of poetry published in nineteenth-century magazines and newspapers.

## **Emily Rohrbach**

### “Letitia Elizabeth Landon in the *New Monthly Magazine*”

*Abstract:* Publishing hundreds of poems in a relatively brief lifetime (1802-1838), Letitia Elizabeth Landon swiftly became a poet—and an editor—experienced enough with various formats and the parameters of particular publications to anticipate how her verse would fall across the page in a particular gift-book or periodical. That meant she was able to manipulate the *mise-en-page* to poetic effect, even when she was not serving as editor of her own work. Starting from this assumption, this talk will explore the poetry she published in *The New Monthly Magazine* in the 1830s and ask what kinds of readings an attention to the interplay between poetics and format makes possible. The significance of the magazine’s *mise-en-page* to a poem’s capacity to generate meaning is one reason that it is so important to attend to where Landon placed her poems and to read them in their original print formats, where Landon generates an idea of the mutability of printed text in the age conventionally most associated with its fixity. Loosening the fixity of the book in the context of a heterogeneous textual ecology, moreover, Landon establishes the parameters for a shared literature constituted by movement, mixed media, and many hands. This magazine poetics is political, upending the conventional literary hierarchy by levelling the relations among poet, editor, and reader.

*Bio:* Emily Rohrbach is Associate Professor of English at Durham University, where she teaches and writes most often about poetics and futurity, the literary imagination of the book, and British Romanticism. Her first book, *Modernity's Mist: British Romanticism and the Poetics of Anticipation*, was published by Fordham UP in 2016. With support from a 2022 Leverhulme Research Fellowship, she is currently completing *Codex Poetics: Romantic Books and the Politics of Reading*.

*Updated on 25 May 2024*

## 35. Plants, Places, Periodicals

Chair: Mercedes Sheldon

### Chetna Jena

#### “Redefining Manliness: Wells’s Speculative Plant Tales in Periodicals”

*Abstract:* H. G. Wells is perhaps not the first author that springs to mind when exploring proto-environmental thought in the Victorian period. While his active role in popularising science through articles, reviews, short stories, serialised novels is widely recognised by critics like Simon James and Will Tattersdill, Wells’s engagement with nineteenth-century botanical ideas in periodicals remains a largely understudied area. This paper not only acknowledges Wells as a significant scientific contributor but seeks to recentre him as a writer who extrapolated on botanical debates in the creation of speculative plant tales that destabilise anthropocentric attitudes. By considering his rich repertoire of stories, featuring the alluring or deadly plant, that appear in *The Daily Chronicle* (1872-1930), *Collier’s Weekly* (1888-1957), and *The Strand Magazine* (1891-1950), this paper will also examine periodicals as dynamic sites where contemporary ideas about vegetal life and gender become increasingly entangled. Place becomes integral here in two respects: the positioning of Wells’s works in the wider periodical that impacted how they were read and the place of men in society that is constantly negotiated through lateral convergences observed between texts. By focusing on how Wells’s writings contribute to the ongoing dialogue about gender roles through varied representations of human interactions with the natural world, this paper aims to show how they simultaneously drew attention to the buried story of plants, inadvertently advocating their vitality.

*Bio:* Chetna Jena is a PhD student at the University of Greenwich and a member of the London Nineteenth-Century Studies Seminar Series Graduate Strand committee. Her research explores the narrative functionality of flora in the scientific romances of H. G. Wells and aims to situate his works within changing perceptions of botanical life in fin de siècle Britain. Her main research interests include human-plant entanglements and the intersection of science and literature in Victorian fiction.

### Andrew King

#### “Working the Roots: the Case of *Timehri: the Journal of the Royal Agricultural and Commercial Society of British Guiana* 1882 – 1890”

*Abstract:* By attending to a hitherto unstudied periodical written, produced and declaredly rooted in a British colony, *Timehri: the Journal of the Royal Agricultural and Commercial Society of British Guiana* (1882-1946?), this paper will think through the discourses of work explicit and implied in a post-slave, but still extremely exploitative and extractive economic system. The journal derives its main title from the Amerindian name for ancient Guianan petroglyphs and from a local tree that seems to have petroglyph-like signs at its heart. We can understand, that through his choice of title the Editor, Edward Ferdinand Im Thurn, was trying – for his own career purposes which the paper will outline - to root the journal in its place of production, “British Guiana,” and crucially in conversations between indigenous and imperial knowledges and practices, nature and culture, the ancient and the modern. It is precisely these conversations that the paper will explore to identify how the journal’s conceptions of “work” relate to and differ from those of locally-English agricultural periodicals.

*Bio:* Andrew King is Professor of English at the University of Greenwich. He is former president of the Victorian Popular Fiction Association and founding editor of *Victorian Popular Fictions*, the author or editor of over a dozen volumes and special numbers, including most recently *Work and the Nineteenth-Century Press* (2022), and (with Alexis Easley and

John Morton) the *Routledge Handbook to Nineteenth-Century British Periodicals and Newspapers* and *Researching the Nineteenth-Century Periodical Press*.

### **Fiona Snailham**

#### **“The Tree of Life: Botanical Allusions in Hermetic Periodicals”**

*Abstract:* The Tree of Life, conceptualised in multiple belief systems, roots the individual and establishes a network between the elements of the Universe. A representation of creation in its entirety, it both places in situ and indicates movement forward towards enlightenment. As such, it is a central tenet in the belief systems of many Hermetic societies, including the Hermetic Brotherhood of Luxor, Anna Kingsford’s Hermetic Society, and the Hermetic Order of the Golden Dawn, the organisations discussed in this paper. However, the secret – esoteric - nature of Society teachings sits in tension with the public – exoteric – nature of the periodical and, whilst the details of the Tree of Life are explicit in the private manuscripts of these societies, references in their public-facing journals remain vague. Instead, the tree is positioned in relation to similar representations in mainstream theology, or made scientifically palatable via links to evolutionary theory. With reference to a range of occult periodicals, including *The Seer and Celestial Reformer*, *The Occultist* and the *Occult Magazine*, this paper will examine the use of the botanical metaphor as a means of legitimising Hermetic practice and spreading the societies’ branches to a wider audience.

*Bio:* Fiona Snailham is a Lecturer in English literature at the University of Greenwich and Associate editor of *Victorian Popular Fictions*. She is particularly interested in the relationship between Christianity and the Victorian Occult. *Holy Ghosts*, an edited collection of supernatural tales, came out with the British library in 2023; her monograph on Eliza Lynn Linton is due out in 2024.

## **36. Machine Reading the Victorians**

**Chair: Beth Gaskell**

### **Thomas Smits, Paul Fyfe, Ben Lee, and Julia Thomas**

#### **“An Empire of Maps: using Multimodal AI to Extract and Analyze Maps from the Illustrated London News, 1842-1900” In-person and Online**

*Abstract:* Jay and Ramaswamy (2014) note the intimate connection between imperialism and visuality. While different kinds of images contribute to the legitimization of colonization, the map can be seen as a particularly powerful ‘tool of empire’ (Headrick, 1981). Braun (2015) distinguishes between colonial cartography - maps used in administration - and imperial cartography: maps that create an image of the empire as a legitimate entity. The Victorian illustrated press produced many examples of imperial cartography. For example, Driver (2010) examines the Imperial Federation league map, published as a supplement to *The Graphic* in 1886, and Edney (2019) discusses how a birds-eye view of India, published in *Illustrated London News*, gave readers a sense of control during the Indian Rebellion of 1857. Rather than close reading a small number of maps, this paper applies newly developed multimodal machine learning techniques to identify all the maps published by the *Illustrated London News* between 1842-1900. By creating a map of maps, we can study the changing borders of the formal and informal British Empire. Following Immerwahr (2019), this distant viewing approach allows us to study the parts of the empire that became highly visible as well as those parts that stayed hidden.

*Bio:* Thomas Smits is an assistant professor of Digital History and AI at the University of Amsterdam. His book *The European Illustrated Press* (Routledge, 2019) won the 2020 RSVP Colby Book Award. Recent work has been published in *New Media and Society*, *Digital Scholarship in the Humanities*, *Visual Communication*, and *Memory Studies*.

*Bio:* Benjamin Charles Germain Lee is an incoming Assistant Professor in the Information School at the University of Washington, as well as a Kluge Fellow in Digital Studies at the Library of Congress. He received his Ph.D. in Computer Science & Engineering from the University of Washington. Ben served as the Digital Humanities Associate Fellow at the United States Holocaust Memorial Museum, a Visiting Fellow in Harvard's History Department, a 2020 Innovator in Residence at the Library of Congress, and the 2020-2021 Richard and Ina Willner Memorial Fellow in the Stroum Center for Jewish Studies at the University of Washington.

### **Julia Thomas and Irene Testini**

#### **“Finding a Place: Using Digital Tools to Interrogate a Large Dataset of Historical Illustrations” Online**

*Abstract:* In this paper, we will present the research we are currently undertaking on this AHRC/NEH-funded project. Our focus is a large, digitised dataset of book illustrations from the British Library's collection, which covers multiple genres and span the seventeenth to the early twentieth centuries, clustering around the 'age of illustration' in the nineteenth century. The project aims to develop computer vision tools to interrogate this big dataset and to enable cultural institutions to use illustrations more widely in their exhibitions, public engagement events, and in their own creation of narratives. The tools that we are developing have emerged in response to research questions from cultural institutions about how illustrations represent places and the people associated with them. In this paper, we will demonstrate these tools (caption capture and object retrieval/similarity) and discuss the challenges of working computationally with this diverse illustrated material.

*Bio:* Julia Thomas is a Professor in English Literature at Cardiff University, UK, where she specialises in Victorian illustration and digital methodologies. She has published widely in the field and her books include *Pictorial Victorians: The Inscription of Values in Word and Image* (Ohio UP, 2004), *Shakespeare's Shrine* (University of Pennsylvania Press, 2012), and *Nineteenth-Century Illustration and the Digital* (Palgrave, 2017). She is the Director of the Database of Mid-Victorian Illustration (<https://www.dmvi.org.uk>) and The Illustration Archive, the largest online resource dedicated to book illustrations (<https://illustrationarchive.cf.ac.uk>).

*Bio:* Irene Testini is a Computer Scientist who specializes in Computer Vision and Natural Language Processing techniques for the humanities. Having previously worked as research associate on a linguistics project at University of Birmingham, she is now software developer at Cardiff University, where she works within the Special Collections and Archives on an AHRC funded project, Finding a Place, where her focus is on developing computer vision tools for the analysis of illustrated books from the Victorian period.

### **Daniel Wilson and Katherine McDonough**

#### **“Place in the Story: a Computational Approach to Toponyms in Victorian Newspaper Collections” In-person and Online**

*Abstract:* In this paper we present newly developed tools to find and analyse the incidence of place names in Victorian newspapers. Despite advances in Natural Language Processing (NLP) and machine learning (ML), it remains a significant challenge to detect and correctly resolve toponyms in historical texts, particularly when place is understood broadly. There are many reasons for these difficulties, but we present a state-of-the-art software library (<https://living-with-machines.github.io/T-Res/>) for locating all sorts of places mentioned in newspaper text. The power of this approach comes when working with very large collections: having found the toponyms in the texts, we read them in combination with newly available metadata about the places these newspapers were 1) published and also 2) distributed. These latter data come from a recent project to digitise and make available information from Mitchell's Newspaper Press Directories. Presenting salient case studies, we showcase the affordances for scholars of comparing and contrasting how toponyms operated in historical newspapers; texts which we can now situate in their original places of production and consumption.

New questions emerge about networks of news and information, but also about commodities, political geographies and many more topics of interest to scholars of Victorian Britain, its Empire and the World.

*Bio:* Daniel C.S. Wilson is a Turing Research Fellow and a historian of 19th-century Britain whose work combines traditional archival study with computational techniques. Daniel has previously held research and teaching posts in Paris and Cambridge. In his present role at the Alan Turing Institute in London, he is developing his long-standing interests the human-machine relation, as well projects about data provenance, digital archives, and new approaches for large collections of historical maps and texts.

*Bio:* Katherine McDonough is Lecturer in Digital Humanities at Lancaster University and Senior Research Fellow at The Alan Turing Institute. Her work uses image, text, and spatial analysis to create new ways of doing historical research with large heritage collections as data. With the Living with Machines team, she co-developed the MapReader software library, which won the 2023 AHA Roy Rosenzweig Prize for Creativity in Digital History. She co-led Machines Reading Maps, a project creating and exploring text on maps data. Her other work focuses on spatial approaches to eighteenth-century French history at the intersection between technology, politics, ideas, and everyday life.

## **Book Club: Zadie Smith, *The Fraud*. 5.30-**

Details TBA