

RESEARCH SOCIETY FOR VICTORIAN PERIODICALS
2023 ANNUAL CONFERENCE

CURRENTS IN THE PERIODICAL PRESS

Caen, France - July 6-9, 2023





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It is with great pleasure that I welcome you to the University of Caen Normandy and to the fifty-fifth Annual Conference of RSVP.

Our conference topic, **Currents in the Periodical Press**, invites us to consider the ways in which newspapers engaged with topical subjects, mapping out political and cultural territories throughout the nineteenth century. It invites us to acknowledge the complex interplay between dominant trends, crosscurrents and undercurrents within the Victorian print culture, but also to examine the connections, evolutions and dialogues at work in the present field of periodical scholarship.

I would like here to thank the many people whose efficiency, advice and bright ideas have underpinned the planning and organization of this event. Thanks to your inspiring paper, panel and roundtable proposals, the Conference Committee, comprising Alexis Easley, Lorraine Janzen Kooistra and Victoria Clarke, has been able to set up a stimulating programme, with the efficient help of Marion Grant, and under the guiding hand of RSVP's President, Fionnuala Dillane.

This conference has received both regional and local support, and I am grateful to Mr Lamri Adoui, President of Caen Normandy University, for his availability and encouragements. The staff of the Maison de la Recherche en Sciences Humaines have certainly been extremely helpful, in particular Dominique Hureaux, Maxime Marie and Élisabeth Féret. Within my own faculty - Modern Languages (UFR Langues Vivantes Étrangères) - the central figures who have shaped the conference are Nathalie Mette, Chantal Deslandes and Brice Martinelli. I have also benefited from the support, advice and catering tips of my colleagues of the Department of Anglophone Studies, Thierry Dubost, Élise Ouvrard, Armelle Parey, and Charlotte Wadoux. To them all, I would like to express my gratitude.

The opening reception will take place at the **Abbaye-aux-Hommes**, one of the many places that make Caen an ideal venue for these four days of intellectual stimulation and pleasurable sociability.

On behalf of all of us involved in the Conference, I would like to welcome you to Caen, and I hope you enjoy the event.

Françoise Baillet
Université Caen Normandie.

CAMPUS MAP

In-person sessions will take place at the Maison de la Recherche en Sciences Humaines (MRSH) and in Building B, on the main campus.



CONFERENCE AT A GLANCE

THURSDAY, JULY 6TH : CONFERENCE DAY 1

- 1:00-3:00: Optional Pre-Conference group activities in Caen: Castle, Abbaye-aux-Dames, Abbaye-aux-Hommes.
- 4:00-4:30: Registration - Abbaye-aux-Hommes.
- 4:30: Opening reception – Abbaye-aux-Hommes and Cloister
- 6: 30: RSVP Board of Directors Meeting *Le Dauphin*
- 6: 30: Student meeting
- 8: 00: Optional dinner groups in Caen
- 8: 00: RSVP Board of Directors Dinner *Le Dauphin*

FRIDAY, JULY 7TH : CONFERENCE DAY 2

- 9:00 am: Registration/information table and Welcome Breakfast
- 9:30-11:00: Session 1
- 11:00-11:30: Break
- 11:30-1:00: Session 2
- 1:00-2:00: Lunch
- 1:00-2:00: RSVP Planning Committee Meeting (and lunch)
- 2:00-3:30: Session 3
- 3:30-4:00: Break
- 4:00-5:30: Plenary 1 - Wolff Lecture (90 mn)
- 8:00: Gala Conference Dinner *La Table des Matières*

SATURDAY, JULY 8TH : CONFERENCE DAY 3

- 8:30 am: Registration/information table and Welcome Breakfast
- 9:00-10:30: Session 4
- 10:30-11:00: Break
- 11:00-12:30: Session 5
- 12:30-1:30: Lunch
- 1:30-3:00: RSVP Annual General Meeting
- 3:00-4:30: Plenary 2 - Colby Lecture (90 mn)
- 4:30-5:00: Break
- 5:00-6:30: Session 6
- 7:00: Cocktail buffet *Le Mancel*

SUNDAY, JULY 9TH : CONFERENCE DAY 4

Optional excursion to Mont-Saint-Michel

Thursday, July 6th

- **1:00 - 3:00** | Pre-Conference Optional Group Activities in Caen

Location: Castle, Abbaye-aux-Dames, historical center, Abbaye-aux-Hommes.

- **4:00 - 4:30** | Registration

Location: Réfectoire des Moines - Abbaye-aux-Hommes.

- **4:30 - 6:30** | Opening Reception

Location: Réfectoire des Moines - Abbaye-aux-Hommes. Esplanade Jean-Marie Louvel, 14000 Caen. In the presence of Mr Joël Bruneau, Mayor of Caen, and Mr Lamri Adoui, President of Caen Normandy University.

- **6:30 - 8:00** | RSVP Board of Directors Meeting

Location: Restaurant Le Dauphin, 29 rue Gémare, 14000 Caen.

- **6:30** | Student Meeting

Location: Town centre, Caen.

- **8:00** | RSVP Board of Directors Dinner

Location: Restaurant Le Dauphin

Friday, July 7th

- **9:00 - 9:30** | Registration/Information Table and Welcome Breakfast

Location: Aula Magna

- **9:30 - 11:00** | **SESSION 1**

1A. Locality and Leisure

> Arthur Charlesworth, City, University of London, "A Cheap Night Out: The Currency of Knowingness in Renton Nicholson's Town (1837-42)"

Although immersed in virtually all early-Victorian popular culture, Renton Nicholson (1809-61) remains neglected. So too does his weekly, *The Town*. Dismissed as vulgar by contemporaries, recent scholarship has provided limited readings of it alongside other scandal newspapers (Gray, 1982), and bachelor guidebooks (Howell, 2001). Depicted in both text and image on the first edition, the 'man about town' was an urban journeyman and idealised bachelor. To-date, analysis of him has been limited to that edition. Vast amounts of material remain untouched.

In the first extensive study of Nicholson's *Town*, I offer a radical re-imagining of the 'man'. I propose he acts as the newspaper's 'voice', who titillated, taught, and reassured *The Town's* audience – predominantly young, lower-middle-class men. Working as clerks or civil servants, they were inexperienced, possibly new to London, and in possession of small disposable incomes.

Building on Peter Bailey and others, I propose Nicholson's 'man' acted as a catalyst for knowingness, or the different levels of knowledge within the urban space. Yes, he explicitly told Nicholson's audience what to do, and be seen doing. However, he also inspired a *knowing* attitude – how they should interact with and interpret the city. Unlike the 'what', this 'how' cost nothing, yet enabled the audience to confidently appear more knowing than their supposed social betters. Therefore, my work identifies knowingness as part of Bourdieu's 'various forms of capital', and a cheap means by which an aspirational class gained social traction and appeared in 'the know' despite being fairly 'out of pocket'.

> Laura Fiss, Michigan Technological University, "Local Intelligence' of a Public Reader: Currents of George Grossmith, Sr.'s Tours"

"Local Intelligence" of a Public Reader: Currents of George Grossmith, Sr.'s Tours Newspapers provide some of the few published records of George Grossmith (1822-1880), father of the actor and author of *Diary of a Nobody*. A humorist in his own right, Grossmith gave lectures and public readings around Britain from the late 1840s to the end of his life—which itself occurred dramatically during one of his readings at the Savage Club. *The Berkshire Chronicle* and *Reading Mercury* particularly chart Grossmith's appearances; he seems to have worked for the *Mercury* and served as secretary to the Reading Mechanics' Institution before moving to London. Although Grossmith seems to have been active in London, including chairing weekly dinners at the Savage Club, he makes the biggest impact on the cor-

pus of British Library digitized newspapers through his speaking engagements in provincial mechanics' institutions, literary and scientific institutions, and the like.

An analysis of Grossmith's presence in newspapers, then, not only sheds light on the public reading career of a newspaperman but also directs attention to the various forms in which the currents of his activities appear in the newspaper. Some appear as advertisements, either individually or as part of a syllabus of offerings at an institution; others as part of "local intelligence" columns that report on the proceedings, with varying elements of review. The crosscurrents of newspaper and literary institution intersect on the page. The rhythms of the newspaper announcements reflect the rhythm of the tour—and they acquire a different rhythm when read through the currently common form of the database.

> **Barbara Korte, University of Freiburg, "Victorian Tourism and the Periodical Press: Entangled Currents"**

Victorian periodicals paid ample attention to the tourism that mobilised middle-class Britons in the second half of the nineteenth century. The tourist as a topical figure was described and critiqued, and leisure travel was identified as a new social, cultural and economic force. Thomas Cook founded his own advertising periodical, the *Excursionist*, in 1851, and his business was the subject of articles in magazines such as *Temple Bar* (1864), *All the Year Round* (1864) and the *Leisure Hour*, to which Cook himself contributed a short history of his agency in 1878. This paper will argue that modern tourism and the periodical press expanded side by side and were entangled. Periodicals and their specific media logic played a seminal role in the Victorian culture of travel: they gave travel a sustained presence, and, as a medium of daily life, helped to inscribe travel in the middle-class lifeworld. Periodicals popularised tourism, accommodated their readers to tourism, and often quite literally educated them to travel. Articles in diverse genres provided readers with models of travel, informed them about infrastructures and practices of tourism, suggested destinations and routes, and advertised travel handbooks, maps and equipment. The paper will focus on the *Leisure Hour's* intense, diverse and long-lasting engagement with the Victorian tourist flow and the way it developed and changed. This influential magazine (founded in 1852) reached a large middle-class audience and gave travel a particularly "prominent place", as its jubilee number emphasised in 1902.

Location: MRSH - Salle des Actes (SH 027)

Chair: Honor Rieley

1B. Periodical Undercurrents: Swimming Against the Mainstream Magazines

> **Chloé Clement, University of Angers, "An outstretched hand': Entering the Current of the British Suffrage Movement with the Women's Suffrage Journal"**

Currents of information provided by newspapers have often been used as platforms to engage with readerships kept informed by the quantities of information in these currents. The emergence of the early British suffrage movement saw the necessity of developing specific currents to provide readers information on the suffrage campaign and organisations. In fact, many suffrage organisations relied on their own journals to share their progress and news. The suffrage press was especially prolific in the Edwardian period as suffrage organisations multiplied. However, early suffrage newspapers also displayed the importance of currents of information and network creation in the development of the suffrage movement.

This paper will focus on one of the first press organs established by a suffrage organisation, the *Women's Suffrage Journal*, first known as the *Manchester National Society for Women's Suffrage Journal*, and edited by Lydia E. Becker, secretary of the *National Society for Women's Suffrage* (NSWS). This monthly newspaper first appeared as the network's centre of the organisation's branches becoming "a medium of communication among the members" as stated in the journal's first issue in March 1870. With this platform, readers are sent in the current of the Victorian suffrage campaign flowing through news, meetings, lectures and reviews. Carried by the movement's currents, readers can become active participants of the campaign. One of the objectives of the journal was indeed "to extend to every isolated well-wisher the firm grasp of an outstretched hand, offering and seeking help" so that individuals could join the organisation's network by recurrent representations of the suffrage campaign in the newspaper. This paper aims to determine to what extent this "powerful instrument"³ offered readers the possibility to join the current of the NSWS's campaign and form a "collective force"⁴ following the flows of information in a suffrage press organ.

> **Marion Tempest Grant, York University, "Charting Undercurrents in the Victorian Periodical Press: Recovering and Recognizing the Contributions of Women to British Little Magazines"**

Personography databases have become an increasingly popular digital tool for feminist

scholars aiming to recover the histories of marginalized groups while simultaneously critiquing traditional approaches to historical research. In the field of periodicals studies, personographies have the potential to increase knowledge about the individual women who made literary, artistic, and editorial contributions to the late-Victorian periodical press as well as their social and professional networks. The Yellow Nineties Personography offers open-access biogra-

phical and professional data relating to the women who contributed to the late-Victorian little magazines featured on the *Yellow Nineties 2.0* site. In addition to *The Green Sheaf* (1903-4), a rare little magazine with a female editor and publisher, Pamela Colman Smith (1878- 1951), women contributed art, literature, and editorial expertise to *The Evergreen* (1895-1896/97), *The Pageant* (1896, 1897), *The Savoy* (1896), *The Venture* (1903, 1905), and *The Yellow Book* (1894-97). Using the Yellow Nineties Personography as a case study, this presentation will demonstrate that the historiographical method of prosopography, which all personography projects are grounded in, is an effective approach for recovering the professional and personal lives of the women of the periodical press. Currently, there are 935 individuals indexed in the Yellow Nineties Personography; approximately 28% of these are women. Little is known about many of the women who contributed to late-Victorian little magazines. Where it exists, the data relevant to these women are often hidden behind digital paywalls or buried within the archives. The *Yellow Nineties Personography* offers one of the only open-access digital repositories recovering and tracking their histories. In this presentation, I will analyze the contributions, histories, and social relationships of the women contributors to the late-Victorian little magazines available on the *Yellow Nineties 2.0* project and demonstrate that the *Yellow Nineties Personography* can provide otherwise hard-to-access biographical and professional data for women contributors. I will also argue that open-access digital humanities projects, like the Yellow Nineties Personography, can be a vital tool for periodicals scholars in their ongoing effort to recuperate and study contributions by Victorian women authors and artists.

> Lorraine Janzen Kooistra, Toronto Metropolitan University, "Undercurrents in Fin-de-Siècle Bayswater and Contemporary Periodicals Scholarship: Launching *The Venture: An Annual of Art and Literature*"

The Venture: An Annual of Art and Literature (1903, 1905) is the last of eight late-Victorian little magazines published as a digital edition on *Yellow Nineties 2.0*. One of the most beautifully produced titles of the period, it is also one of the least well known today. Although contemporary reviewers recognized *The Venture* as "the lineal descendent" of *The Hobby Horse* and *The Pageant (Daily News)* and predicted an enthusiastic reception by art-loving consumers, "now that the *Yellow Book* and *Savoy* are no more" (*To-Day*), sales were insufficient to keep the serial in print after its second issue. Difficult to access both materially and electronically, the annual has languished out of critical sight; its presence on the Y90s Magazine Rack brings it into view for scholars interested in the little magazine as a counter-cultural publishing form. Despite the fact that little magazines are typically made up of "art and literature," their reception, both contemporary and current, has tended to privilege the verbal over the visual, sometimes to the extent of using the erroneous term "literary magazines" to describe the genre. *The Venture* challenges this disciplinary bias. Published by art gallery owner John Baillie (1868-1926) and printed by private presses, *The Venture* demands to be understood visually and materially, as a total work of art. This paper aims to establish the significance of *The Venture* as a little magazine connected more closely to London's art world than its literary scene and publishing networks. After opening his gallery in Bayswater in 1902, the New Zealand born Baillie quickly developed a reputation as an alternative curator with impeccable taste and an appreciation for what a reviewer in *The Times* called "Neglected Artists"—a term which alludes, in this context, to colonials, queers, and women. Launching *The Venture* the following year as a novice publisher, Baillie brought exhibition and print culture together in a portable gallery featuring original wood-engravings and high-quality reproductions of artwork produced by some of the artists shown at his gallery, accompanied by an impressive array of literary pieces by leading authors. As I hope to show, *The Venture* deserves renewed critical attention as a little magazine whose mode of production, material form, and diverse contributors reveal important undercurrents operating at the margins of late-Victorian periodical publishing.

Location: MRSH - Lecture Hall

Also accessible online (Zoom)



Chair: Sara Lodge

1C. Stimulant Stories: Community, Belief and the Impact of Fiction in Periodicals

> Deborah Canavan, National Maritime Museum, "Sailing against the Current: Sobering Stories of Jolly Jack Tar"

The need for an efficient, and by implication a sober Royal Navy was seen as increasingly important in the mid to late nineteenth century, as Britain sought to maintain and expand its imperialist and colonialist interests. Whilst the campaigner Agnes Weston played a critical role in embedding temperance in the Navy from the 1870s, assisted by her influential temperance magazine *Ashore and Afloat*, the campaign had begun two decades earlier with T.B. Smithies' publication of *The Band of Hope Review* and the *British Workman*, both launched in the 1850s. These temperance magazines were popular with young sailors in training and hoary-handed sea dogs alike, distributed free and transported via the naval networks across the empire. Cutting through contemporary negative tropes, the magazines provided alternative possibilities for the Jolly Jack Tar, such as the illustrated story of Jack resisting the ale house temptations and contemplating the prospects of deferred material rewards and spiritual salvation. This paper will explore how Smithies' temperance magazines played an essential role in the reconstruction of Jack as the boozy bluejacket to that of a respectable representative of Britain's naval force.

> Flore Janssen, Utrecht University, "Crosscurrents: Stories of Salvation in Religious and Radical Periodicals"

The 'rescue' of working people from poverty conditions is a common theme across socially engaged periodicals in the late nineteenth century, whatever their belief system. This paper explores the similarities in fiction published in socialist and nonconformist Christian religious periodicals at the end of the nineteenth century. Fiction in these publications often worked to illustrate life and conditions in economic destitution to demonstrate the need for change and rescue. Alcohol dependency regularly featured as an important factor in these portraits of poverty.

Writers like Margaret Harkness even managed to contribute similar stories to both religious and political periodicals. As a case study, this paper considers the common elements of two stories in particular, 'A Pantomime Child', published in 1889 in the nonconformist *British Weekly*, and 'Connie', serialised in the socialist *Labour Elector*. Both illustrate the impact on a young girl of growing up in poverty with an alcohol-dependent parent but Harkness bends her message in different directions, closing on a quasi-religious note for the *British Weekly* and going on to explore the risks of sexual exploitation in the *Labour Elector*. In each case, the rescue of the protagonist is at best ambiguous in order to demonstrate a wider need for social change to which the reader is able to bring their own principles and beliefs.

> Steven Spencer, Birkbeck, University of London, "'A slave to story reading': Fiction in the Salvation Army's Periodical Press"

The Salvation Army in the Nineteenth Century criticised novel reading as a dangerous intoxicant, as an "opium mania". While promoting temperance, vegetarianism and social purity from a basis of evangelical Christianity rooted in the Bible, the Salvation Army also warned that "the novel is to the mind what liquor and the brothel are to the body". However, The Salvation Army's relationship with fiction is more complex than this language indicates and from the 1880s onwards a range of its periodicals were publishing a wide variety of fictional content.

The principal Salvation Army periodicals of the 1880s and 1890s were the *War Cry*, the *Little Soldier*, the *Deliverer* and the *Darkest England Gazette*. The majority of their content was evangelical or reportage of social work, but a strong undercurrent was also present of creative and imaginative writing, usually with extensive illustrations. This encompassed short stories, serial fiction, music, poetry and drama, some of it written for children. Many of these fictions highlighted the dangers of alcohol and other forms of intemperance, while promoting a discipline of healthy living to Salvationists.

This paper will give an overview of the fictional content of Salvation Army periodicals and will consider how the Salvation Army developed a stance of opposing 'novels' and 'bad literature' in the strongest terms whilst simultaneously publishing 'the right sort' of fictional content on a significant scale.

Location: Building B - Room B1 - 206a

Chair: Flore Janssen

1D. The Indian Ocean: Anglo-Indian Crosscurrents

> Tarini Bhamburkar, University of Bristol, "Locating a 'Purdah Party' in an Indian Women's Victorian Periodical"

In colonial India, 'purdah parties' emerged as a popular method of interracial female socialising, where elite British and Indian women would meet in a friendly social environment and on a relatively equal footing to mingle and interact. These parties became a significant part of the female associational world of *fin-de-siècle* India. The growth of the women's press in late colonial India enabled such social experiences to be recorded in print, making them accessible to a wider female readership. This paper examines an article published in a Marathi-language women's periodical, *Maharashtra Mahila*, in 1902, under the pseudonym 'Tara', on a purdah party organised by Lady Northcote, the wife of the then Governor of the Bombay Presidency. What is striking is the narrator's style, as she adopts a boisterous, storytelling manner to relate her observations about the ensuing cross-cultural encounter in a social, female-exclusive space. It is interesting to study how such an interracial event hosted by British women is represented in a magazine by and for Indian women. 'Tara' draws amusing comparisons between the two cultures, comparing the party with traditional Indian rituals, tries to familiarise the readers with what she observes, and affords descriptive space to the politically crucial colonial interaction between Indian and British women. This paper tests the undercurrents of the developing Indian women's periodical press, looking at *Maharashtra Mahila* as a magazine, studying one of the several different registers and voices adopted in it, and the role that the press played in women's socio-political and personal growth.

> Priti Joshi, University of Puget Sound, "ImagiNATION: Victoria and Hind in Illustrated Indian Periodicals"

In December 1888, the *Hindi Punch*, an English- and Gujarati-language periodical, published a striking image: a crowned-and-gowned Queen Victoria reaching forward to embrace and kiss a sari-clad Indian woman identified as Hind or Indiana. Off to the side, looking decidedly displeased is Lord Salisbury, Conservative PM and arch-imperialist. The incident that occasioned this cartoon was the candidacy of Dadabhai Naroji to the House of Commons and Salisbury's racist comments about a "black man in Parliament." In the *Hindi Punch*'s imagining, Victoria took the

part of “sister” Hind against the sour Salisbury. This paper will examine cuts of Victoria and Hind/India between 1874 and 1901 in the Bengali-language *Basantak*, Urdu-language *Oude Punch*, and bilingual English-Guajarati *Parsee Punch* that morphed into the *Hindi Punch* in 1886. The trope of nation-as-woman is an old one (Victoria and Britannia are often presented as interchangeable in these periodicals). On the subcontinent this trope was given new currency by the mid-century articulation of Indian women as the keepers and preservers of “Indian culture” and the post-Uprising abstraction “*Bharat Mata*” (Mother India) as the form of the nascent nation. My paper examines the unexpected appeal to and faith in the figure of Victoria as an ally by the nationalist, anti-colonial Indian comic press of these years. How do publications that had adopted a brand and masculine figure – *Punch* – and a form of illustrated politico-social commentary come to foreground two feminine archetypes in a cross-racial embrace? The *Hindi Punch*’s 1901 oversized, fold-out mourning Victoria’s death offers a powerful bookend to a relationship that was imagined as much as interpolated in the construction of a feminine nation-building project that was simultaneously global and anti-colonial.

> Rinu Koshy, Indian Institute of Technology, Bombay, “Writings to the Metropole’: A Study of the Representations of Plague-stricken Bombay in the British Periodicals of the Late Nineteenth Century”

This paper attempts to study the narratives of the Bombay plague that were published in the British periodicals of the late nineteenth century. The archive I have collated for the paper comprises descriptive writings of plague-stricken Bombay, first-person accounts of the British who lived through the plague years in Bombay as well as fiction set in the wake of the Bombay plague, all of which were published in different Victorian periodicals in the last decade of the nineteenth century.

Colonial Bombay witnessed an outbreak of the plague epidemic in 1896, which lasted in varying intensities for the subsequent two decades. There is a robust scholarship on the plague years in Bombay and the turmoil it created, however not much work has been done to understand how the epidemic was projected to the readers in the metropole. This paper is an attempt to fill this perceived gap in the scholarship, besides contributing to the field of Victorian Periodicals study.

The paper hopes to contribute to the literary history of the representation of the British Empire in Victorian periodicals. I wish to tether this paper to the existing discourses on the role of Victorian periodical press as a platform for propaganda of the British empire (John M Mackenzie, Anne McClintock etc.) as well as to that on the impact of colonial news on the British reading public in the metropole (Michelle Tusan, Andrew King, Judie F Codell etc.). The paper hopes to understand how the readership, reach and mode of publication (serialisation) of the periodicals worked in favour of using them as a medium to ‘narrate right’ the events of the Bombay plague. Additionally, the paper also hopes to fathom what a genre like ‘epidemic-writing’ could entail and how the periodicals might have helped in its formation.

Location: Building B - Room B1 - 206b

Chair: Camille Stallings

1E. Archival Undercurrents

> Alexis Easley & Cecilia Becicka, University of St. Thomas, “Victorian Authorship, Geography, and Gender: Insights from the Chambers’s Archive”

The W. & R. Chambers archive at the National Library of Scotland includes two ledgers that list the names, addresses, article titles, and remuneration for the 164 women writers who contributed to the journal between 1839 and 1855. In this presentation, we will share insights gleaned from analysis of this data – e.g., where these women contributors lived, how much they were paid, and what sort of writing they published in the journal. We also conduct a comparative analysis of male and female contributors with special attention to the genres of writing they contributed and the remuneration they received. By mapping the addresses of women contributors, we identify their social and literary networks in Dublin, Cork, London, and Edinburgh. We also show how their correspondence addresses change over time. The Chambers archive also includes correspondence from many of the women contributors whose names appear in the ledger. In the second part of this presentation, we analyze their interactions with the Chambers firm – from submitting their work to negotiating payment, working with editors, and adapting to specific editorial requirements such as article length. We reveal some intriguing stories behind these anonymous publications – e.g., how Agnes Loudon (daughter to the famous botanist) published her first story in the journal at age thirteen and how Janet Wills used publication in the journal to spoof her own experience as the wife of a newspaper editor (W.H. Wills).

> Kenneth Haynes, Brown University, “An Index of Pseudonyms and Initialisms in Notes and Queries”

Notes and Queries, along with the *Oxford English Dictionary* and the *Dictionary of National Biography*, is one of the three major instruments of knowledge created in the Victorian period that remain essential reference works today. Publishing from November 1849, in the period from 1863 to 1923 it served as the main “Medium of Inter-Communication for literary men, general readers, etc.” in Britain. Its publication spans the transformation of literary and “general” knowledge from its amateur forms to more modern, professional and disciplinary forms. Because of its enormous size (some 230,000 articles in the Victorian period alone) and extraordinarily large number of contributors from the public,

Notes and Queries is the single best proxy to understanding how literary information was produced, contested, and organized in the Victorian and Edwardian periods.

One major obstacle to research on *Notes and Queries* has been the large number of pseudonymous and initialized contributions. *Notes and Queries* never enforced anonymity as a matter of policy, but the convention of anonymity was widely observed by contributors, even if less broadly so after 1860s when the convention became an object of controversy. The existence of a marked set of these journals covering most of the period from July 1876 to June 1915 creates a unique opportunity to expand our knowledge of its workings dramatically. For several decades, Ian Jackson (Berkeley) prepared an initial transcription from the marked set and was in addition able to identify many further pseudonyms. Lisa Rodensky (Wellesley College) and I (Brown University) have begun the process of systematizing, checking, and expanding the list of contributors. In my talk, I will discuss the specific demands posed by the *Notes and Queries* attribution materials and outline our tentative solutions for handling them.

> Marie Léger-St-Jean, Radboud University, "Sustainability Beyond Passion Projects: Seeing Digital Humanities as Data Rather than Websites"

As a scholarly community, if we want projects to be sustained by more than the labour of love, we cannot conceive of them as just websites, which require regular maintenance on top of hosting costs. What is much easier to preserve and to reuse is the underlying data. Modelling our research materials as data throughout the research process, not just as an end result for a research output, has added benefits for project sustainability. The round table that closed last year's RSVP conference spurred a discussion about surveying RSVP-related digital resources with an eye towards building a directory and/or preserving them. Big research libraries like the Bodleian Libraries at Oxford are struggling to maintain all the resources under their stewardship. Furthermore, as Troy Bassett quipped during a working day with the Curran Index editors last November, the website is just the cover pages for a dataset: what you want to preserve is the stuff inside, the data. However, if the dataset was structured to feed an interface rather than to stand on its own, it might make little sense without the accompanying website. Beyond the take-away that websites are just interfaces that should not be confused with the underlying data, which has been shared at past RSVP conferences, the new lesson I drew this year from my short incursion back into academia is that, in larger projects, a single person cannot be the bridge between the 'digital' and the 'humanities'. Relying on personal experience, I will argue that what is needed is someone to hold space for periodicals scholars to discuss with one another what is under the hood and view their research materials in the language and mindset of data management. As a corollary, I will argue that large digital humanities projects require that periodical scholars develop more team working skills than technical skills. Documentation as well as meeting design and facilitation are undervalued tasks within academia which could enhance the sustainability of larger data gathering projects regarding periodicals. RSVP can help by continuing to facilitate discussion across generations of scholars so that we develop shared understandings of all the steps that led to the digital resources on which we work.

Location: Building B - Room B1 - 206c

Chair: Fionnuala Dillane

• 11:00 - 11:30 | Break

Location: Aula Magna

• 11:30 - 1:00 | SESSION 2

2A. Roundtable - A Crossover between Media: *The Punch Pocket Book* (1843-1881), from Material to Digital.

> Françoise Baillet, University of Caen Normandy

> Sonja Lawrenson, Manchester Metropolitan University

> Emma Liggins, Manchester Metropolitan University

> Julia Roger, University of Caen Normandy

The *Punch Pocket Book* (1843-1881) was one of the most successful by-products of the *Punch brand*. Launched in 1843 by Bradbury and Evans, who had just taken over the magazine, it was a leather-bound, small annual combining up-to-date business information, a diary and memorandum section, short sketches and poems. It was lavishly illustrated throughout and contained a colour fold-out frontispiece which displayed the talent of the *Punch artists* while boosting their end-of-year earnings.

A crossover between text and image, past and present, the *Punch Pocket Book* has reached the twenty-first century as an almost intact collection spanning nearly forty years. While *Punch* magazine and its *Almanack* are already available as searchable online resources through the *Punch Historical Archive, 1841-1992*, the little annual has not yet migrated to an on-line, easily accessible environment and its rich contents remain largely unknown and unexplored.

The roundtable will consider various aspects of the pocket books and how they could be curated and digitised for a

broader international audience. For example, the 1855 pocket book held at Manchester Metropolitan University Special Collections Museum includes handwritten diary entries for every day of the year, raising questions about readership, the everyday uses of the books and the life of Punch beyond the circulation of the periodical. Other issues raised by the illustrations, almanac materials and selection of fiction and poetry across the full set include the importance of decolonising, evolving representations of women and the domestic and pedagogical approaches to Victorian pocket books. What information would be needed to explain the context of these popular books to a twenty-first-century audience? Why had they become unfashionable by 1881? In this collaborative discussion we are interested in exploring local and global opportunities for sharing research practices and knowledge about this special format of a well-known periodical.

Location: MRSB - Salle des Actes (SH 027)

Chair: Françoise Baillet

2B. Trades and Institutions

> Mila Daskalova, University of Glasgow, "Passing the Hours: Measuring and Recording Time through Victorian Asylum Periodicals"

'In a lunatic asylum especially the flight of time is the most engaging of all subjects,' claimed 'J.M.', a regular contributor to the *Gartnavel Gazette*, issued from the Glasgow Royal Asylum in the mid-1850s.¹ Indeed, the passage of time was a central concern for the inhabitants of nineteenth-century mental institutions. Faced with the monotony of the highly regulated routine, many patients sought activities to distract them from boredom, while waiting for the final interrupters of asylum time – discharge or death. The publishing and reading of periodicals were two such activities. They provided both diversion and a chance to keep track of time while set apart from social life.

This paper will explore asylum periodicals' engagement with the flow of time and its interruptions. The publication of these periodicals marks an aspiration to regularity, stability and consistency. They represent patients' attempts to account for the time spent in the institutions, recording patients' continuous creative engagement with their present, past and future. At the same time, these magazines and newspapers embody an acceptance of inconstance: many of these titles made no commitment to appear at regular intervals, nor to bring to completion everything they set out to achieve. Conscious of their dependence on factors such as institutional support and the often-fickle mental state of their producers, asylum periodicals embraced their own fragility, as they fought the timelessness of daily life in the margins of history.

> Beth Gaskell, British Library, "The Currency of the Past: Regimental Journals, Esprit de Corps, and Shared Remembrance"

Regimental Journals, which began to appear from the mid-nineteenth century, served a number of purposes for the regiments they represented. They were a form of communication between dispersed communities; a link between current and past members; they were entertainment; could be a tool for professional development; and they were a symbol of regimental pride. All of these functions served to foster and to perpetuate 'Esprit de Corps', an important concept that bound a regiment together.

'Esprit de Corps' did not simply exist, but had to be created, negotiated, circulated, and maintained. Regimental Journals were a key part of that process, and this paper will explore how the past – particularly a regiment's history, was utilised to that end. It will look briefly at how these journals were founded, how they were run, and who was involved with them. It will also explore the ways that regimental history appeared in these journals, in articles, letters, discussions, memoirs and fiction, and how and why these served to keep the past current in the regiment's collective memory. Finally, this paper will talk about the fragmented and incomplete nature of the archives of regimental journal, and ask what has been lost when these journals have not been collected.

> Helen Goodman, Bath Spa University, "'What is an emotion?': Bodily, Interdisciplinary and Transatlantic Currents in Early Psychiatric Periodicals"


Towards the end of the nineteenth century, quicker transport and publishing practices meant that transatlantic currents of influences in the new psychology periodicals became more quickly and more intricately intertwined between British and American readers and contributors. Founded in 1876 *Mind* soon became the primary site for debating the mechanics and manifestations of emotions in the years following Darwin's *The Expression of Emotion in Man and Animals* (1872), stimulating currents of ideas between the American psychologist William James, the British polymath GH Lewes, its founder, the Scottish philosopher Alexander Bain, and others. Notably, the journal published James's 'What is an Emotion?' (April 1884), which laid out the theory that we feel emotions because of bodily responses to stimuli, not the other way around. Through the new science of neurology, *Brain* (established 1878) illuminated the nerves as currents, further shrinking the perceived gap between mind and body.

This paper demonstrates that entangled with these seemingly progressive, forward-looking currents, *Mind and Brain* also provided scientific validation for theories about emotional expression observed in realist fiction decades earlier.

¹ 'On Time', *Gartnavel Gazette*, 4 January 1854, p. 2.

Dickens's intricate representation of parental grief in *Dombey and Son* (1846-48) incorporates observations of the physiological manifestations of grief (including the pallor of the complexion, drop in temperature, and facial contortions resulting from changed blood circulation and muscular contractions), which did not appear in specialist non-fiction until the publications of Darwin, James, and Carl Lange in the 1870s-80s. Victorian scholars have often observed the many ways scientific advances are depicted in contemporary fiction (and has also, on occasion, given evidence of a two-way crosscurrents between literary and specialist periodical writings). This paper reveals hidden undercurrents of opposite chronology: science following literature. At the same time, belatedly following James, it suggests a new methodological currency of close-reading the body under the microscope in interdisciplinary periodical studies.

Location: MRSB - Lecture Hall

Also accessible online (Zoom) 

Chair: Catherine Waters

2C News & Current Affairs

> Rebecca Boylan, Georgetown University, "The Periodical Currency in Yesterday's News Story: Hardy's Scrapbook of Clips"

Several summers ago, I perused Thomas Hardy's notebooks in England's Dorset County Museum, discovering his value for newspaper stories. Several journals' yellowed clippings are accompanied by handwritten highlights of Hardy's attractions to these human experiences. Hardy's realism, "impressions" of people, nature, and events, pool his imagination's currents, charting eddies of a present-ness churning tides not bound by time or place.

This paper explores the significance of both Victorian newspaper and periodical for Hardy's short stories. While newspapers served as story sources, several nineteenth-century periodicals *published* these fictions. Reviewing these periodicals reveals Hardy's awareness of the publishing market's currency beside his stories' temporal and universal currency. Norman Page emphasizes Hardy's respect for the periodical at home and abroad, promising increased readership and quick payment. "On the Western Circuit," published in the monthly *English Illustrated Magazine* in December 1891 appeared in the American *Harper's Weekly* one month prior. Further, "circuit" might be interchangeable in meaning with "current," the story itself remarking on the value of exchange. I next examine the strange gothic fantasy, "Barbara of the House of Grebe," appearing in 1890 in the English publication *The Graphic*, which promoted its book publication the following year. Finally, I find situating "An Imaginative Woman" in the literary London periodical, *Pall Mall*, significant due to its competing for quality of image with American publications. As Hardy's work was illustrated on a par with Dickens', appreciating how his stories were *seen* as well as read contributes to my study of Hardy's storytelling currents and currencies.

> Laurel Brake, Birkbeck, University of London, "Candour in English Fiction? Press Censorship and the News Agenda 1885-1890"

I investigate the currency of 'Candour in English Fiction', a symposium in Jan 1890 in the *New Review* that debated the issue of the degree of 'candour' defensible in English fiction. An author, Thomas Hardy; a critic, Eliza Lyn Lynton; and the President of the Society of Authors, Walter Besant opined respectively that complete candour was fundamental; that works of candour be published but kept away from young persons in locked bookcases; and that such works have no place in British publishing. I propose to consider this debate at the threshold of the 1890s as news, as one item in the news agenda about 'English' and other fiction, censorship, the literary press, and editorial practice in the late 1880s.

A prominent participant in this debate is *Macmillan's Magazine*. In 1889-90 a series appeared in which its editor makes the case for morality in literature, and in the English press: Mowbray Morris explicates the publishing policy he has implemented in the firm's house magazine. Morris and his pieces provide a rare explanation beyond the evidence of the tables of contents from which policies governing editorial selection are often inferred. The work of Thomas Hardy is another magnet that attracted censorship in the press. Differences between periodical and book texts of novels of authors such as Hardy expose the extent of the underlying issue of censorship in periodical texts: the bond of art with morality. This position, intoned by Ruskin and Arnold, invigorated by the founding of the National Vigilance Association in 1885, and the momentum of the news agenda is the background of the self-censorship and bowdlerization by and of would-be authors in the press. Morris's *Conversazioni* and practice in *Macmillan's* and Hardy's experience exemplify the news agenda of which 'Candour' is a part.

> Georgina Gale, University of Glasgow & University of Stirling, "Blame him (in)Stead: How British Newspapers Manipulated Australian News to Indict 'Maiden Tribute' in a Family Tragedy"

On 25th January 1886 in Melbourne, Australia, eight-year-old Ethel May Hampton was murdered by her mother and sisters, who were suffering from delusions of unseen forces and secret societies so terrifying that the women felt death was the only escape. Immediately thereafter the sisters unanimously agreed to commit suicide, however, all survived

their attempts to die. While this extraordinary case may seem far removed from the London media scandal that was W. T. Stead's 'Maiden Tribute of Modern Babylon' (1885), when Australian newspapers brought intelligence of the Hampton tragedy to England, newspapers throughout the UK promptly accused Stead's articles of inciting Ethel's death. But how did Stead come to be blamed for this horrific incident, committed on the opposite side of the globe by a family with a hereditary predisposition to insanity? My paper will investigate how and why the British press manipulated information sourced from the Australian newspapers in order to place 'Maiden Tribute' at the heart of the Hampton case. By examining subtle editorial changes made by papers such as *The Times* and *St. James's Gazette*, I will demonstrate how Stead's opponents used scissors-and-paste journalism to implicate 'Maiden Tribute' in the Hampton murder, thereby attacking his class politics under the guise of condemning his sensational journalistic style. Moreover, I will consider how, in doing so, British journalists eclipsed a core detail of the Hampton case, and one which 'Maiden Tribute' was innately concerned with: the suffering of neglected women and girls.

Location: Building B - Room B1 - 206a

Chair: Kristin Kondrlik

2D. The Press, Sensation, and Social Unrest

> Stephen Donovan, Uppsala University "Inside Stories: Undercover Journalism and the Victorian Prison"

During the final third of the nineteenth century, investigative journalists in Britain and the United States succeeded in accessing seemingly every area of social life—with one exception: prisons. As contemporary commentators pointed out, the fact that infiltrating a gaol was both highly dangerous and in itself constituted a felony meant that first-hand accounts of convict life were likely to remain confined to the memoirs of real felons and works of sociology or criminology. This axiom has in turn informed subsequent historical scholarship on the period, which makes no mention of investigative journalists entering prisons. Overturning these assumptions, this illustrated presentation will show how a handful of undercover investigators did indeed succeed in penetrating the secrets of the prison-house on numerous occasions. Their accounts not only provided a unique insight into the sensory and emotional experience of incarceration but opened new creative avenues for popular novelists and dramatists, culminating in the emergence of a minor vogue for supposedly genuine accounts of wrongful imprisonment.

> Matthew Rubery, Queen Mary University of London, "Undercover Mother: Investigating Britain's 'Baby Farming' Epidemic"

Working mothers in Victorian Britain were often forced to rely on an unregulated childcare industry that exposed their infants to considerable risk. As the expansion of cities, transportation, and print media superseded the informal social networks that had once been the basis for childcare, mothers increasingly found themselves resorting to private arrangements with strangers. The unregulated nature of the market for childcare left infants vulnerable to potentially fatal neglect, though, as campaigners ceaselessly pointed out. Sensationalized press coverage of caregivers charged with harming infants during the 1860s ushered in the inflammatory phrase 'baby farming' as a way of warning the public about an epidemic of dangerous childminding practices. This presentation examines the role of undercover investigative journalists in the press campaign against dangerous or unethical childcare practices in response to a perceived failure by the authorities to prevent abuses. Specifically, it singles out a group of self-appointed investigators who not only framed the conversation in terms of "baby farming" but took measures to document its existence, gauge the scale of the problem, and use the machinery of the press to harness popular outrage and pressure the state into action.

> Jessica R. Valdez, University of East Anglia, "Sensational Neutrality: Adjudicating the Taiping Rebellion in *The North China Herald*"

This paper examines the use of sensation in the English-language newspapers, the Hong Kong Register and Shanghai-based *The North China Herald*, in adjudicating the contours of British neutrality in the Chinese civil war commonly known as the Taiping Rebellion (1850-1864). The tail end of this conflict, which left anywhere between 20 million and 100 million dead, overlapped with the American Civil War (1861-1865). Key to British debates about these conflicts were shifting definitions of neutrality: How far might Britain go in defending its trade relations and national interests while still adhering to a policy of neutrality in foreign wars? In the British public sphere of the 1860s, affective techniques were central to making sense of Britain's place within foreign wars. Writers in the periodical press drew upon sensation to represent distant conflicts in terms of the body and the nerves, evoking the potential effects of foreign civil wars on Britain through associating disrupted trade and commerce with bodily suffering and sensation, both that of the reader and of the nation. This paper examines the affective techniques of the colonial English-language periodical press in redefining British neutrality and working on the global anxieties of London-based readers.

Location: Building B - Room B1 - 206b

Chair: Clare Stainthorp

2E. The Atlantic Ocean: Black Atlantic Crosscurrents

> Teja Varma Pusapati, Shiv Nadar Institute of Eminence, "Currents and Crosscurrents in the Abolitionist Press: Harriet Martineau's Correspondence for New York's National Anti-Slavery Standard"

Between 9th April 1859 and 12th March 1862, Harriet Martineau wrote as 'Our European Correspondent' for New York's *National Anti-Slavery Standard (Standard)*, the official weekly newspaper of the American Anti-Slavery Society. Martineau's abolitionist credentials were well-established by this time. Martineau had not only consistently opposed slavery in her writing while in England, but had also spoken against it while touring America in 1834-36, braving threats of mutilation and murder from pro-slavery elements. The space made for Martineau in the pages of the *Standard* thus marks an important development in transatlantic abolitionist networks and indicates the role of the periodical press in forging such alliances. Her letters were commissioned for the express purpose of improving communications and understanding between Europe and North America. Conversely, the bitter breakdown of this alliance in 1862, with Martineau being asked to resign, offers an important instance of how tense and fraught such transnational alliances could be, even when founded on shared political principles. Martineau's letters raise important questions of access and authority in transnational writing: What constituted the "field" in Martineau's writings on slavery and if distance could be claimed as a ground for objectivity, could it also signal inauthenticity? What forms of national and international discourse did Martineau deploy in her transatlantic journalism? What views on abolitionism was the *Standard* willing to admit from someone located on "other side of the water"? By paying close attention to Martineau's journalistic role, I show that the breakdown of Martineau's relationship with the *Standard* was precipitated by the difficulties inherent to her task of speaking authoritatively on America to Americans while being located an ocean apart.

> Ardyn Tennyson, University of Roehampton, "Edward Blyden and Pan-Africanism in Late-Victorian English and British West African Newspapers"

This presentation examines late-Victorian English and British West African newspapers to recognise how Pan-Africanism spread throughout the expanding British Empire and to argue for the importance of newspapers in the development of early Black activism. West Africa was the cultural hub for Pan-Africanism, through which, via political, social, educational, and legislative policies, Black activists advocated internationally for the Black Diaspora's 'return' to Africa in order to establish an independent Black Republic. The presentation demonstrates how using well-known activists like Edward Blyden, the 'Father of Pan-Africanism', can lead to a richer understanding of the Pan-African community across geographical and periodical borders. Through digital graphs, we can examine the labyrinth of Blyden's connections throughout the empire to demonstrate the intricacies of Pan-Africanism and its importance to Victorian periodicals, suggesting Pan-Africanism and British imperialism were interdependent.

> Mary L. Shannon, University of Roehampton, "Circumatlantic Currents in Print and Periodicals: or, Billy Waters and Black Celebrity"

On Friday March 21st 1823 in St. Giles' Workhouse in London, Billy Waters, the 'King of the Beggars', died. Waters was an African-American ex-sailor, who lost a leg serving on the ship 'Ganymede' and so turned to busking in London to supplement his meagre pension. Waters' pitch was outside the Adelphi theatre on the Strand; he adopted the distinctive costume of cocked hat, sailor's jacket, and wooden leg which – together with his fiddle-playing, his dancing, and his trademark song 'Kitty will you marry me' – made him a well-known figure on London's streetscape. Waters' widest fame came, however, after he was immortalised in W. T. Moncrieff's hit 1821 stage version of Piers Egan and Robert and George Cruikshank's phenomenally popular serial text *Life in London* (1820-1). Inside the Adelphi, outside which the historical Waters performed, Mr Paolo played 'Billy Waters' live on stage in a scene set in a tavern near Seven Dials, which Waters was said to frequent.

This paper will report back on my Linda H. Peterson Fellowship and consider how Waters' image and depictions of his act became a focal point in the periodical press and in popular culture for complex representations of race and class during the first half of the nineteenth-century. It will situate Waters within his circumatlantic print culture context, and will explore the tensions inherent in the transformation of a historical person into a fictional character.

Location: Building B - Room B1 - 206c
Chair: Priti Joshi

• 1:00-2:00 | Lunch

Location: Aula Magna

• 1:00-2:00 | RSVP Planning Committee Meeting (and lunch)

Location: MRSH - SH 027 (Salle des Actes)

3A. Transnational Circulations (Online)

> Laura Diaz-Esteve, Spanish National Research Council, "Against Britain's 'American Cousins': the *Singapore Free Press* and the Spanish-American War"

During the Spanish-American War and the peace negotiations that followed, public opinion in Great Britain almost unanimously encouraged the U.S. to, citing Rudyard Kipling, "take up the White Man's Burden" and civilize the Filipinos, who allegedly were still not ready to rule and defend an independent country after the expulsion of Spain.

This paper examines the *Singapore Free Press's* distinctive attitude concerning this imperial transition in the Philippines. In contrast to the majority of the British metropolitan press, which animatedly supported the expansion to the Pacific of its "American Cousins", this British newspaper supported the media campaign of its challenger, the First Filipino Republic. This government's propaganda denounced that the western media misrepresented Filipinos as savages on purpose. The Filipino message, voiced among other channels in the *Free Press*, tried to demonstrate that Filipinos deserved an advanced degree of self-government. However, this research argues that the *Free Press* never supported the Philippines's independence despite reproducing this propaganda. Instead, this newspaper tried to convince the U.S. that the Filipino Republic's strength made it necessary to arrange with its leaders a protectorate inspired by the models Britain implemented in Egypt, the Straits Settlements and parts of India. According to the *Free Press*, that was the only way to find a diplomatic solution to the clash of interests and avoid a lengthy war. By exploring this unsuspected collaboration between this British imperialist newspaper and the Filipino revolutionaries, this paper complicates the various motives why undercurrent opinions could be voiced in the "mainstream" media.

> Onur Engin, Independent Scholar, "From Illustration to Photography: Late Ottoman Istanbul in the Illustrated London News (1842-1922)"

The *Illustrated London News (ILN)*, the first illustrated weekly newspaper of the Victorian Era, underwent significant changes over its 80-year run, with a shift from printed illustrations to photography in the latter half of this period. This shift also led to notable changes in the perspective and rhetoric of pictorial illustrations in the *ILN*. This paper analyzes both phases of the *ILN's* history to examine how the depiction of news about late Ottoman Istanbul evolved in response to the emergence of photomechanical processes, British imperial expansion, newspaper aesthetics, and modernism. As the elevated, divine gaze was replaced with a first-person, photographic perspective, the illustrations became more immersive, drawing the viewer into the midst of the depicted events. The rise of advertising also impacted the aesthetic patterns of the *ILN*, leading to a greater emphasis on combining images and narrative text to evoke additional meanings and making illustrations secondary to titles.

> Erika de Vivo, University of Edinburgh, "Ethnological Curiosity, Racial Types, and the Circulation of Images and Imaginaries about Sami Peoples in 19th-century Italy. The cases of Cosmorama Pittorico and Teatro Universale"

"*I Lapponi chiamano se stessi Sams*" (The Lapps call themselves Sams). This sentence, published in 1839 on the Italian illustrated weekly magazine *Cosmorama Pittorico* (vol 22) shall be the starting point of my reflections on how, throughout the 19th century, European illustrated periodicals shaped a specific understanding of Sámi peoples which resonates in the harmful stereotypes and commonplaces still circulating about the only continental Indigenous peoples of Europe.

The Sámi, their cultures, and their ancestral homeland (Sápmi) have long attracted continental Europeans' interest and curiosity but it was only in the early 19th century that information about their cultures started circulating more widely across European societies. The articles published in 19th century illustrated magazines embody the growing interest in cultures Europeans perceived (and constructed) as "others". Illustrated periodicals mediated visual and written information concerning Sámi peoples, shaping specific narratives and imageries which merged earlier notions and new first-hand (travel) accounts of this sub/Arctic people, reinforcing the public perception of Sápmi as a geographically and culturally (and hence temporally) distant land.

My analysis shows how 19th-century illustrated periodicals contributed to the dissemination of a specific imagery concerning Sámi peoples, which excluded them from the European cultures, relegating Sámi peoples to a temporal and cultural alterity. Despite having insofar received little scholarly attention, this case-study is of extreme relevance since its analysis shows how early 19th-century European magazines provided the public with literary and visual narratives about Indigenous and minoritized peoples which were characterized by colonial overtones and imbued with concepts that paved the way for the wide acceptance of later racial theories informed by social Darwinism.

> Kimberly Glassman, Queen Mary University & Kew Gardens, "British Botanical Science in Victorian Quebec: Transactions of the Literary and Historical Society of Quebec (1824-1867)"

My PhD project investigates the female transatlantic information networks used by William Jackson Hooker (1785-1865), first Director of the Royal Botanic Gardens, Kew. Hooker worked with a group of Canadian women – Harriet

Sheppard (1786-1858), Anne Mary Perceval (1790-1876), and Christian Ramsay, Countess of Dalhousie (1786-1839) – to publish his *Flora Boreali-Americana* (1829-1840).

As part of my research, I investigate the transatlantic exchange of botanical knowledge from scientists in the British Empire to Quebec whilst part of British North America. I furthermore question the language politics present in Québec scientific societies during the active years of collecting whilst part of British North America (1837-1867). In 1824 the British elite in Québec founded the loyalist aligned *Literary and Historical Society of Québec* (LHSQ) that, for the first five years since its founding, had initially prohibited French Canadians and women from joining. It published findings, and reporting in *The Quebec Mercury* and the *Quebec Gazette*, communicated from across the Atlantic and sent its editions of transactions overseas to notable institutions such as Kew Gardens in London. As Britain's imperial agenda strengthened its *connection* to botanical expeditions and acquisitions in the lead up to the Canadian Confederation in 1867, my paper uncovers how information was produced within and travelled between confidants and continents in the first half of the nineteenth century. In doing so, we can better demystify how plants, people, and ideas travelled across the Atlantic via learned society periodicals.

Location: MRSH - Salle des Actes (SH 027)

Also accessible online (Zoom)



Chair: Emily Bell

3B. Labour Exchange

> Kirstie Blair, University of Stirling, "Arise, Fellow Miners!": Advocacy and Activism in British Miners' Periodicals, 1840-1890"

This paper traces the currents that run through three disparate but related periodicals produced for (and in part by) coal miners in England and Scotland, from *The Miner's Advocate*, produced in Newcastle-upon-Tyne in the 1840s, to *The Miner: A Journal for Underground Workers*, produced by James Keir Hardie in Ayrshire in the 1880s. It focuses on 'advocacy': that is, how these periodicals represented and located themselves within trades union and political activism, particularly in relation to strike action, and how they collectively worked to create a sympathetic image of the suffering miner and his family, including through the use of literary texts. It also considers the way how and whether these periodicals influenced each other, and how they were situated in the field of trades periodicals and working-class periodical culture: the 1860s *Miner and Workmen's Advocate*, for example, had a bitter rival with the 'managers' periodical, the *Colliery Guardian*. This little-known cluster of periodicals, not yet digitized, provide significant insight into the function of periodicals in constructing industrial identities, and into the ways in which the activities of reading and writing for periodicals were perceived as vital in constructing the *political* identity of the coal-miner, at points of specific and general agitation in the mining industry.

> Vic Clarke, Durham University, "Advertising Radicalism in the Northern Star"

From conscious consumerism to exclusive dealing, shoe polish to breakfast powder, 'ethical' clothing to Feargus O'Connor merchandise, working-class consciousness had a strong relationship with consumerism. *The Northern Star* (1837-1852) is notable for its fifteen-year print-run, an extraordinary feat for an early Victorian radical periodical. This commercial longevity was made possible only in part by its extensive working-class readership. In this paper I will explore the relationship between advertising, business, and radical identity in the pages of the *Northern Star*.

Building on Margaret Beetham's studies of seriality and Linda K. Hughes' 'sideways' readings of Victorian periodicals, this paper will explore the relationships between recurring advertisement and advertorial content with its editorial neighbours. Tracing fifteen years of content, I will trace changes to the *Star's* commercial attitudes and its desired readership as it changes throughout the *Star's* print run, as well as the relevance of this specifically 'Chartist' branding and merchandising of material as part of a Chartist economy, emphasising the role of material culture in activism and class identity. I will also explore the tensions between the *Star* needing to be commercially viable as a business venture, while remaining affordable to its working-class readers. Through the case study of the *Star*, this paper will argue for a reassessment of the relationship between literacy with radical and domestic economies in the early Victorian periodical press.

> Camille Stallings, University of Oxford, "A Dangerous Sympathy: How the 1848 Revolutions Shaped Book Reviews of Mary Barton in the Periodical Press"

In April 1849, *The Edinburgh Review* published a thirty-four-page polemic against Elizabeth Gaskell's *Mary Barton*. The journal claims that the novel is 'mischievous in the extreme' and 'inaccurate and full of harm.' Some of the journal's most strident language, however, is reserved for John Barton's character, whom *The Edinburgh Review* contends is nothing but 'libel.' This 'book review' then makes a curious rhetorical move: it uses John Barton as an opportunity to promote self-help strategies for the working poor. In stark contrast, journals like *The Athenaeum* and *The Examiner* both laud Gaskell's realism; the former claiming that *Mary Barton* is 'a masterpiece,' and the latter that it is 'a

story of unusual beauty and merit.' In this paper, I argue that these book reviews, while seemingly about Mary Barton, are actually engaged in a fierce argument over how England's working classes ought to be represented. Methodologically, I read these reviews within their historical and literary context – that is, alongside the concurrent, serialised newspaper reporting on Europe's 1848 Revolutions. As such, I look at two key narrative techniques employed by both *The London Illustrated News* and the periodical press's book reviews: seriality and characterisation. Notably, in *The London Illustrated News*'s first report on the revolution in France, the newspaper promises its readers ongoing instalments 'of this great struggle' and a 'connected narrative of matters' from one publication to the next. At stake, here, is how seriality as a literary form and characterisation as a narrative strategy work in tandem to promote and contest competing ideologies of England's working classes.

Location: MRSH - Lecture Hall
Chair: Françoise Baillet

3C. Tides of Changes - Directions of Growth

> Ali Hatapçı, University of Burgundy, "The Times of Horticulture': The Currency of (Scientific) News in The Gardeners' Chronicle, 1841-1900"

Advertising itself as "the *Times* of Horticulture" from the late 1870s, *The Gardeners' Chronicle* was one of the rare, specialised weekly periodicals which survived the Victorian period almost from its beginning to its end. During this long period marked by competition from other periodicals and the evolving technologies and perceptions, *The Gardeners' Chronicle* went through several changes in its title, format, size, content and aimed publics. Surprisingly, this valuable source has not been exploited to its limits until now, except for a few articles which either deal with a very specific aspect of the periodical or mention it in passing in a review of gardening periodicals. In this paper, I will focus on its transition from being a "newspaper" in the beginning to a "journal" in 1874. What can this transition tell us about the perception of time in the Victorian periodicals? Was this an affirmation of it as a repository of science rather than an ephemeral publication? These questions will guide me to question *The Chronicle*'s relation to current events and scientific novelties.

> Hee Eun Helen Lee, University of Washington, "Embodied Currents of Botany in Victorian Periodical Poetry"

I am interested in botanical anachronisms in the nineteenth century with a special focus on wild and exotic flowers. Women were often compared to flowers in the poetry of the period,

and indeed their domestic space includes the garden where silent, beautiful flowers reside. But their interests in botany were certainly not "inaudible" nor merely limited to the conventionally "beautiful." A vast and keen studies on weeds, wildflowers, fungi, and exotic plants that were often less associated with femininity can be found in Christina Rossetti's botanical essays, Anna Atkins's collection of botanical specimens and photography, Marianne North's botanical paintings alongside many other women botanists who testify their knowledge and curiosity in botany.

With this in mind, I will be surveying *Digital Victorian Periodical Poetry Project* (DVPP), which offers three inter-operable and fully searchable projects: an index of all poems, translations, and related illustrations from a wide range of 21 British Victorian periodicals (15,000+ poems), with extensive attribution research, metadata, and page images, and all illustrations encoded. By exploring the embodiment of botanical anachronisms in poetry, I hope to present observations that draw connections to ecology, naturalization of exotic flora in Britain, and the gendered conceptualizations of flora. Further, I aim to address readings of poetry that show poetic analogies between tremulous lives of plants and the no less tremulous lives of human beings to expand the discussion of botanical language in poetry of the nineteenth century.

> Kristin Kondrlik, West Chester University of Pennsylvania, "A Dangerous Healer: Feminist Crosscurrents in L.T. Meade's *Atalanta* (1887-1898) and *The Brotherhood of Seven Kings* (1898)

L.T. Meade and Robert Eustace's *The Brotherhood of Seven Kings* (1898), serialized in the *Strand Magazine*, depicts a female scientist, Madame Kochuly, who dazzles the public with her medical skills. *Brotherhood*, however, quickly reveals her as a dangerous criminal. The serial presented a regressive view of a female healer, just as Britain began to accept women physicians. By the close of the Victorian era, as Alison Moulds (2021) and Kate Krueger (2017) have noted, women still struggled for professional recognition and respect.

Additionally, *Brotherhood* complicates Meade's other work. Sally Mitchell (1995) and Janis Dawson (2013) have noted Meade's sometimes conflicted pursuit of feminist goals via periodicals, and this presentation builds on their scholarship. Specifically, it brings *Brotherhood* into conversation with Meade's contemporaneous editorship of *Atalanta* (1887-1898). Under Meade's tutelage, *Atalanta* urged young women to take up public professions. The periodical represented medicine as a desirable occupation for women, one that required them to practice strict morality, discipline, and compassion in addition to medical acumen.

Rather than serving as a wholesale rejection of women healers, Meade's serial interrogates medical legitimacy. Kochuly takes advantage of the knowledge, power, and authority granted women physicians. However, *Brotherhood* codes Kochuly as distinctly non-British and lacking "official" medical training. According to the serial, Kochuly is dangerous because she is technically knowledgeable but lacks the rigorous ethical and moral training that *Atalanta* advocates for women. Reading *Brotherhood* alongside *Atalanta* adds depth to our understanding of the limits of Meade's feminism and of Victorians' representations of women healers.

> Sara Lodge, University of St. Andrews, "Cash for Questions: Elizabeth Burgoyne Corbett's Female Detectives, Journalism, and the Case of the Missing Income"

Elizabeth Burgoyne Corbett (1846-1930) was a prominent and successful nineteenth-century journalist and novelist. Her *Secrets of a Private Enquiry Office* (1891) sold, by her own account, over 100,000 copies. Her Dora Bell mysteries introduced the character of a female detective, whose exploits graced the pages of newspapers from the *South Wales Echo* to the *Jarrow Express*. Yet Burgoyne Corbett's begging letters to the Royal Literary Fund from 1887-1930 provide a unique record of sustained financial distress despite prolific industry that illustrates how difficult it could be for a woman to support herself by her pen.

I will argue that Burgoyne Corbett's detective mysteries interrogate capitalism in ways that reveal both her socialist sensibilities and her grievance toward the world of publishing that had exploited her. The female detective bears many similarities to the female investigative journalist of the 1890s. Indeed, real detectives and journalists often worked closely together in this period. Unlike most journalists, however, the female detective is empowered to take actions that end scurrilous male behaviour and ensure punishment of men who are guilty of seducing women, blackmailing them, acting as loan sharks, and of defrauding writers who invest their own funds in publication only to find their work is not produced or promoted.

Burgoyne Corbett's journalism of social activism, including her articles (1886-7) on the Married Women's Property Act and her serialised fiction are, I contend, closely related. Both have a feminist thrust, which will be most explicitly explored in *New Amazonia* (1889), her future-fiction that imagines a country where women govern and men are marginal. Burgoyne Corbett's working-class origins and her financial struggles are highly relevant to the 'mysteries' she solves: her stories of detection are a form of journalism-as-fiction that exposes inequality at the base of social misery and crime as frequently a capitalist practice.

Location: Building B - Room B1 - 206a

Chair: Matt Poland / Fionnuala Dillane

3D. Cultural Currency, Exemplarity, and Agency

This panel uses the notion of 'cultural currency' to explore agency and exemplarity: concepts through which our research intersects as we examine the type and form of content chosen to reinforce, subvert, satirise, or otherwise engage with educational, religious, and medical institutional hierarchies. Our case-studies explore multi-directional 'flows' of information in three distinct groups of British periodicals, through which we examine different models of authorship, submitted content, or re-use of materials. 'Cultural currency' is bound up with notions of acculturation, authority, power, legitimacy, and the values ascribed to different forms of knowledge. Our case-studies examine how periodicals aimed at various groups often ascribed lower social and legal statuses, or agency – children, autodidacts, freethinkers, and psychiatric patients – invested in privileged content, including privileged historical periods modelled as exemplary, to both reinforce and challenge existing perceptions of inclusion and exclusion among intended readers. Drawing on instances where exemplary biographies and elite literary references seem to have been calculated to effect change in readers – who were often interactively involved in responding to and/or producing content – our discussions of agency and exemplarity grapple with the socially driven construction of 'cultural currencies': active and passive learning; respectability and morality; intellect, self-education, and the power invested in knowledge.

> Laura Blair, Queen Mary University of London, "'We have all, at some time been mad': Shaping the 'Lunatic' Identity through Patient Periodicals"

The proliferation of the 'literary periodical' is a key feature of the nineteenth-century print market. The influence of publications such as *The Athenaeum* and the *Cornhill Magazine* extended beyond the general public. These, and other popular periodicals were supplied as suitable reading material for patients within the walls of another Victorian phenomenon: the lunatic asylum. In addition to providing entertainment, and what some asylum doctors termed 'moral medicine', publications like these formed inspiration for a new periodicals which entered the mass market. Patients at several large British asylums, encouraged by their doctors, produced their own periodicals as part of the therapeutic regime.

These periodicals have sometimes been dismissed as 'institutional mouthpieces', but as Jann Matlock argues, this writing gave patients an opportunity to "reclaim an identity other than the one conferred by the system." (*Representations* 34 (1991), 168). Patient periodicals reflected back the landscape of periodical publishing, using clever

pseudonyms, Latin mottoes, extensive literary references, and covering serious subjects. These spaces were utilised by patients as cultural currency: expanding their status as 'patient' to include new roles as published poets, philosophers, translators, reporters, and experts; and directly challenging public perceptions of the 'lunatic'.

> Rachel Bryant Davies, Queen Mary University of London, "Classical Currencies: Interacting with Exemplary Antiquity in Children's Periodicals"

In May 1899, *Girl's Own* claimed 'Self-Culture for Girls [...] impossible without some idea of the mighty Past'; in July 1878, *Young Folk's* advised self-educating readers 'of limited means' that 'No person can be considered well-informed who is not acquainted with [...] Grecian history'. Many nineteenth-century children's and family magazines embedded Greco-Roman antiquity across content, from virtual tours and mythical stories to page-filling jokes. Titles including *Aunt Judy's Magazine*, *Boys of England*, *Chatterbox*, *Child's Companion*, and *Monthly Packet*, drew on ancient characters and places, not only as sources for moralising exhortations, but also as didactic entertainment. Classical content supplied "how-to" columns (including Pompeian plaster casts) and appeared in items, such as prize-essays and letters, which celebrated (and solicited) responses. Puzzles, often child-authored, asked readers to decode names and achievements of heroes. Such interactivity provides a key site for examining readers' agency and interplay between provided and solicited knowledge.

Classics played a dual role in wider nineteenth-century culture as bastion of aspirational education and popular pastimes. Informed by Marah Gubar's 'toothless pedagogy' (*Children's Literature* 48 (2020), 153) and 'acculturated subjects' (*Artful Dodgers* (2009), 6), my comparative approach focuses on these periodicals' use of Greco-Roman antiquity to juggle elite forms of pedagogy and accessible play with religious and imperial acculturation.

> Clare Stainthorp, Queen Mary University of London, "Empowerment through Exemplary Biography in Free-thought Periodicals"

Victorian freethought was a primarily working- and artisan-class movement, comprising a secular counterpublic that challenged the cultural and political authority of religion and agitated for social change. David Nash has described their press as 'a vehicle for the utilisation of cultural skills, and visible incentive for their acquisition' (*VPR* 28.2 (1995), 125). This paper will consider the power dynamics underlying the educational matter in freethought periodicals through the form and content of exemplary biographies. In *The Secular Chronicle* (1872–79) these were often the leader article, accompanied by a front-page portrait, while in *Our Corner* (1883–88), the 'Real Heroes' series encouraged children to 'judge for yourselves'. Freethinkers identified lineages of secular radicals who had a positive impact on society. Through the lives of historical and contemporary exemplars it could be shown that freethinking rationalism, and what could be construed as atheism, was a legitimate, respectable ideology that transcended specific places and times, but was nonetheless indicative of progress. While this approach adopted the 'great men (and women)' theory of history – often overlooking the collective and multiple – by retelling and interpreting these biographies marginalised freethinkers reorientated and rebalanced dominant historical narratives. Editors provided the resources for readers to build upon their often-limited formal education, empowering them to see learning as an exchange of cultural currency through which authority could be challenged

Location: Building B - Room B1 - 206b
Chair: Helen Goodman

• 3:30 - 4:00 | Break

Location: Aula Magna

• 4:00 - 5:30 | WOLFF LECTURE


Alison Chapman, University of Victoria

"Whizzical whirligig queer": charting the serial rhythms of periodical print at scale.

How can large scale digital projects help us chart the myriad currents of Victorian periodical print? And how can we rethink our navigation through degrees of scale within this flow of information, from single contributions to quantitative patterns? This talk focuses on *Digital Victorian Periodical Poetry* (<https://dvpp.uvic.ca/>), a SSHRC-funded digital open access site which offers three inter-operable and fully searchable projects: an index of all poetry in full runs of 21 Victorian periodicals (with metadata and page scans, including attributions, and totalling 15,600 poems), an encoded poetry sample (13% of the corpus, tagged for poetic and material features), and a personography of 4,000 poets, translators, and illustrators. *DVPP* makes available a large sample of the overwhelming "golden stream" of filler poems, the much lamented proliferating magazine verse that, according to Victorian critics, everyone publishes but no one reads. What happens if we reconsider this denigrated genre of light verse *en masse*, in terms of the ephemeral rhythms of seriality? What function does filler poetry serve in periodical print culture, and what can it disclose

about our literary categories? (The quotation in my title is taken from "To My Two-Wheeled Steed," *Chambers's Journal* 4 June 1870).

Location: MRSH - Lecture Hall

Also accessible online (Zoom) 

Chairs: Alexis Easley

• 8:00 | GALA CONFERENCE DINNER

Location: La Table des Matières. Bibliothèque Alexis de Toqueville, 15 Quai François Mitterrand, 14000 Caen.

Friday, July 8th

• 8:30 - 9:00 | Registration/Information Table and Welcome Breakfast

Location: Aula Magna

• 9:00 - 10:30 | SESSION 4

4A. The English Channel: Anglo-French Crosscurrents

> Myriam Boussahba, Le Havre Normandy University, "International Currents vs. British and French Wide Currents: The Case Study of *The International. A Review of the World's Progress* (1907-1909)"

This monthly political periodical was launched in December 1907 in Britain, France and Germany (by Dr Rudolf Broda). The periodical was to have several other short-lived editions in Madrid, Prague and even for a shorter time in Russia. Examining the *Documents du progrès* and *Dokumente des Fortschritts* shows what the three main editions shared and did not share. This gives some synchronic information on the construction of readership, commercial enterprise and vision of 'internationalism' in three different countries.

The French edition is used to better characterise the London edition that is the main focus of this paper. The contents, writers and hierarchy of articles according to each edition draws the picture of how international currents and national undercurrents made up an international geography from a European perspective, albeit always geared to national readers. As the period was fraught with anxieties about Germany, with a mounting criticism of colonial realities (albeit not imperialism as such) and with controversies about social reform within each country, this periodical documented "change" which it equated with 'progress' as spelt in its various language titles. Perhaps even more interestingly, the making of both and each edition differs and is tailored to a sophisticated well-informed national readership as it was or as 'it should have been': this well-informed progressive community of academics and political actors may at times be seen as immured in their cultural undercurrents despite a stated wish for 'international' perspectives.

> Diana Cooper-Richet, University of Versailles Saint-Quentin-en-Yvelines, "Galighani's Anglo-Parisian Periodical Press and its Transnational Flow of Information (1807-1850)"

The House of Galighani established in 1800 in Paris published, during the first half of the 19th century, several literary and cultural periodicals in English, as well as a famous daily newspaper: *Galighani's Messenger*. Their reputation rapidly went far beyond the borders of France. They helped to spread around the world a steady flow of information of all kinds, often borrowed from other papers. Although in English, these Parisian reviews were quoted extensively in both the French national and provincial papers, and on occasion in the Belgian and German press. British periodicals, as well as those published in its Empire, did not hesitate to refer to the Paris English-language press, as did a number of well-known writers from different countries, including Russia, not to mention renowned scientists and leading politicians. This flow of information coming from periodicals located on the margins of the global media system, because they were written in a language foreign to the country where they were published, was crosscurrent to the general trends in the circulation of news and ideas.

> Chieko Ichikawa, Nara Women's University, "Elizabeth Gaskell's Portraits of French Women: Female Networks and the Current of Gossip"

This paper will explore the manner in which Elizabeth Gaskell wove portraits of French women, focusing on her journalistic works serialised in *Fraser's Magazine* and the *Pall Mall Gazette* in the 1860s. Gaskell contributed her travelogue in France as 'French Life' to *Fraser's Magazine* from April to June of 1863. She undertook her journey (1862) to French cities, including Paris and Caen, with the purpose of investigating resources for writing a biography

of Madame de Sévigné as a role model for intellectual and emancipated women. Her last journey abroad (1863), to Italy via Paris and the south of France, led her to discover “the authorized report of the trial for the murder of Madame la Marquise de Gange” (398) among the book collection of her hostess in Avignon. In the third instalment of *Fraser’s*, Gaskell devotes pages to the tragedy of Madame de Gange. At the same time, she reframes the wrong of the woman as a discourse of female networks across classes by depicting the strength of peasant women in tandem with undercurrents of gossip and rumour in this tragedy. Gaskell’s contributions to the *Pall Mall Gazette*, ‘A Column of Gossip from Paris’ (25 and 28 March 1865) and ‘A Letter of Gossip from Paris’ (25 April 1865) also portray independent and intellectual French women with the introduction of cultural news in the tone of gossip. Similar to her representation of the correlation between the female community and the power of gossip in *Cranford* and *Wives and Daughters*, Gaskell’s periodical works, which portray French women and female networks, illuminate the circulation of gossip as a constant human activity to share and access knowledge and ideas, which was fundamental to nineteenth-century journalism.

> Melissa Sarikaya, University of Erlangen-Nuremberg, “Periodical Crosscurrents: A. Mary F. Robinson as the Anglo-French Mediator”

The turn of the century is a thrilling time for inspiration and influence between France and England as literary London was highly influenced by the French Avantgarde (*décadence*, *fin-de-siècle*, aestheticism). These crosscurrents are particularly tangible in the periodical press of that time. A. Mary F. Robinson, a writer who has only recently gained scholarly interest often due to her connection with Vernon Lee, is a particularly interesting case of intercultural mediation in the periodical press. Because of her multilingualism, her acquaintances with influential literary figures, and her sharp but modest personality, Robinson hosted successful salons in London and later also in Paris, where she moved when she married her first husband, James Darmesteter, an Oriental scholar and philosopher. A few years after his death, Robinson married the Frenchman Émile Duclaux, who further helped Robinson in getting accustomed to the French lifestyle. Robinson remained in France for the rest of her life, even after the death of Duclaux. Robinson’s easy transgression of cultural borders between France and England and her general knowledge, passion, and understanding of foreign languages and cultures, enabled her to become a mediator between her English and French readership. Robinson’s primary medium of choice were contributions in periodicals.

This paper focuses on Robinson’s crosscultural influence as an Englishwoman experiencing France at the turn of the century between 1889 (Robinson’s move to Paris) and 1900 (before marrying Duclaux). Paying particular attention to how Robinson’s writing fosters crosscultural education, I analyse how her network and writing impacts the readership. I conclude that A. Mary F. Robinson kept up the informational and literary current between England and France in the periodical press.

Location: MRSB - Salle des Actes (SH 027)

Chair: Alison Chapman

4B. Current Approaches to Periodical Pedagogies

How can Victorian periodicals be used to create research opportunities for undergraduates? In what ways can digital tools and resources be deployed to create student learning? How can introducing students to periodical studies, its materials and methodologies, offer new ways to enrich student understanding and appreciation of the value of studying nineteenth-century texts? This panel will address these questions and argue that using periodical publications to develop structured research experiences can provide the kind of high-impact student-centered learning that is increasingly important at a time when enrollments in English are under threat. To make their case, the speakers will discuss three different examples of research-based pedagogy: a digital mapping assignment used in conjunction with several pieces of investigative journalism and a memoir of a working-class London life; an editing assignment using periodical short fiction; and an assignment examining *The Illustrated London News’s* representation of the first months of the Indian Uprising. Collectively, they will show just how well Victorian periodicals are suited to creating the kind of learning that the Council of Undergraduate Research describes in its definition of undergraduate research: “A mentored investigation or creative inquiry conducted by undergraduates that seeks to make a scholarly or artistic contribution to knowledge.”

> Laura Vorachek, University of Dayton, “Mapping Investigative Journalism: An Undergraduate Assignment”

In this presentation, I will discuss the pedagogical value of a digital mapping assignment created for a senior research seminar on late-nineteenth and early-twentieth century British women journalists and writers. One unit of the course focused on incognito investigative journalism. Students were assigned examples of this type of journalism published between 1894 and 1905 by Elizabeth Banks and Olive Christian Malvery. To complement these depictions of middle-class women adopting the occupations of the working poor, I also assigned Kathleen Woodward’s fictionalized memoir, *Jipping Street* (1928), which describes her upbringing in the working-class neighborhood of Bermondsey before World War I.

The assignment asked students to trace the social phenomenon of incognito investigative journalism across the geographic landscape of London using data gleaned from these texts. Students used Google MyMaps to create a visual representation of the locations Banks and Malvery investigated, their home addresses, and the locations Woodward describes in *Jipping Street*. This multi-disciplinary assignment both introduced students to a new digital tool and invited them to think about the texts in a new way. Creating maps enriched students' spatial awareness of London (a city none had been to) and their understanding of the literal lengths to which incognito journalists went in their work Leslee Thorne-Murphy, Brigham Young University, "Victorian Short Fiction and the Periodical Market: A Research and Scholarly Editing Assignment".

> Iain Crawford, University of Delaware, "Finding a CURE: Using Periodicals for Course-embedded Undergraduate Research in a 300-Level Literature Course"

This paper discusses how primary periodical resources were used to create a research opportunity for undergraduates as part of an asynchronously taught 300-level literature course. The students were introduced to Victorian periodicals through being assigned Stevenson's *Treasure Island* in its original serialized weekly form in *Young Folks*. Interspersing the serial parts with readings about Victorian global engagement ranging from Frances Trollope to Mary Seacole, this first phase of the course led into an extended interrogation of the British response to the Indian Uprising. In this second section, the class was assigned to read Philip Meadows Taylor's 1872 novel *Seeta* alongside selected issues of *The Illustrated London News* published during the early months of the Uprising. Students were placed into teams, with each team having a designated weekly issue, and a scaffolded set of tasks and deliverables. Working in this way, the students experienced both the value of engaging in primary source research and, in particular, what the scholarship has shown to be the benefits of course-embedded undergraduate research: engaging in authentic discovery learning; working on material understood as meaningful and significant beyond the course context; partnering iteratively and collaboratively; and learning to use standard disciplinary practices.

Location: MRSB - Lecture Hall

Chair : Laura Vorachek

4C. Hard Currency in a Changing Market: The Pounds, Shillings and Pence of Trading in News and Publishing Periodicals

This panel examines the business methods of British newspaper and magazine publishing in the nineteenth century during a time of rapid change. Two papers focus on news as a commodity, bought and sold wholesale and retail, while the third paper analyses the successful survival of a social purpose periodical in the commercial market. All three track change over time: increasingly industrial news-gathering and publishing practices and the birth of the major news agencies; the professionalisation of newspaper reporting alongside the growth of the agencies, with a corresponding decline in demand for freelance news reporters; and the revolution that was New Journalism. We look at three responses to change: news entrepreneur William Saunders created change, thanks to his dynamism, ingenuity and capital; the Town Fowler brothers were victims of change as their market disappeared, but they too were ingenious in their attempts to adapt and survive, while the publisher and editor of the *Temperance Companion* responded to changes in journalism by aligning their total abstinence content with populist journalism genres and promotional gimmicks. Together, these papers reveal some of the financial considerations, market forces and structural changes in journalism in the second half of the nineteenth century, and some individual responses to these currents of change.

> Andrew Hobbs, University of Central Lancashire, "From Writing with Scissors to Editing with a Saw: William Saunders and the Industrial Supply of News"

William Saunders (1823-95) made his money by supplying Isambard Kingdom Brunel with stone for the Great Western Railway. He then applied industrial methods to the production, distribution and sale of news as a commodity, experimenting with centralised and networked solutions. He launched the daily *Western Morning News* in Plymouth in 1860 with his brother-in-law Edward Spender, providing news to local readers half a day before the London dailies arrived in the afternoon. In 1863 Saunders and Spender set up one of the most successful UK news agencies, the Central Press, in London (a forerunner of the Press Association, which Saunders helped to establish), supplying news and other editorial matter to provincial papers, including news from Europe and the colonies. He founded or purchased other papers around the country, and shared content between them. Saunders's career highlights the different currencies of central, local, national and provincial content, the higher currency of 'original matter', the change from craft to industry, and the materiality of how news physically travelled in the days before cheap telegraphy. His methods reveal a clash between the romantic myths of local journalism peddled by journalists, and the industrial processes by which those myths were disseminated.

> Annemarie McAllister, University of Central Lancashire, "Commercialized Temperance: The Phenomenon of the Temperance Companion and How It Stayed Afloat"

The Temperance Companion (1894-1901) was apparently a foolhardy project when it first appeared in May, 1894. Lacking the safety-net of financial support by a society which most monthly temperance magazines enjoyed, and produced on a shoestring in Manchester under the direction of an inexperienced female editor, it boldly launched as a weekly sixteen-page broadsheet. This paper examines how it succeeded, partly by gaining plentiful advertising; the advertising manager and distribution agent was a key part of the management team. But more significantly, the paper's promotional devices and content employed the currency of 'New Journalism.' Such devices as offers of prizes for reader contributions, product promotions, coupons for free gifts, and widely-trailed serialised sensation fiction filled the pages, between short items, jokes, and advertisements. Readers were presented with the sixty-year old concept of total abstinence reimaged in contemporary terms, as up-to-date as the surrounding news and advertisements. The title positioned itself squarely within current press trends, achieving commercial success and fulfilling its mission by creating two potential markets, the convinced temperance reader who would have been surprised by unexpected features such as sports and fashion pages, and the reader looking for an entertaining read who might be open to conversion.

> Stephen Tate, Independent Scholar, "Counterfeit Currency: Fake News, Fraud and the Curious Death of the London Newspaper Penny-a-liner"

In the closing decades of the nineteenth century the business of gathering news for the London morning and evening press took on an increasingly professional profile. For much of the century the practicalities of reporting the capital's fires, accidents and crime, together with the workings of the courts, inquests, public meetings, rallies and much else besides, had been the province of the much-maligned penny-a-liner. The liner's fiefdom had been the capital's street life. London's population and size dictated a reliance on these 'outside' or independent reporters. The press paid only for the news printed; the liners gambled on supplying the news the press wanted. But by late century, commentators increasingly came to remark on the disappearance of the liner from the industry, often with a sense of curiosity. This paper considers how a new proficiency in London's newspaper newsrooms, combined with the establishment of new reporting agencies, heralded the last years of the London liners and the end of an industry stereotype. It also examines how the new business regime impacted upon three brothers, brought up in the penny-a-liner trade, who resorted to corruption as a means of earning a livelihood, a career choice ending in family disgrace and prison.

Location: Building B - Room B1 - 206b

Chair: Isabel Seidel

4D. Time, Event, and Paratext: Currency in Periodical Poetry

Throughout the nineteenth century, periodicals of all kinds — from those published at quarterly or monthly intervals to weeklies and daily newspapers — frequently published poetry that responded to current events or experiences. One of the best-known examples is Tennyson's "The Charge of the Light Brigade," published in *The Examiner* on 9 December 1854, which directly responded to the reports published in the *Times* newspaper on 13-14 November about the cavalry charge that occurred in the Crimean on 25 October. Memorial poems for famous people and commemorations of cultural or political events acknowledged news or experiences shared by the periodical's readers. Other periodical poems are anchored in specific times, places, or events that were part of the poet's experience, but through publication in the time-specific form of the periodical, intersect with its temporality. As Margaret Beetham, Mark Turner, James Mussell, and others have suggested, the very form of the Victorian periodical engages with temporality as issues arrive as "current" only to eventually be recirculated in the annual volume or eventually remediated in our digital archives today. This panel includes three presentations that explore how time and representations of the current moment or concerns appear in the poetry on the pages of Victorian periodicals: Lindsay Lawrence examines seasonal verse; April Patrick explores memorial poems; and Natalie Houston discusses the function of paratextual dates.

> Natalie Houston, University of Massachusetts Lowell, "Paratextual Dates in Nineteenth-Century Periodical Poetry"

Calendar dates are sprinkled liberally throughout nineteenth-century poetry, in no small part due to the lasting influence of William Wordsworth, who frequently included dates in poem titles like "Composed upon Westminster Bridge, September 3, 1802" and published poems with dates of composition printed immediately following the text. Some of these dates can be classified as personal, describing the act of poetic composition, as in Lady Emmeline Stuart Wortley's "Sonnet: Written by the Sea-Side, 1834" or an experience in the poet's life, as in Edgar Fawcett's "Ambition," which has "Paris, 1884" printed as a subscript to the poem. Others are dates that refer to recent or national or local events, as in Edward Kenealy's "Lines on the Lord Ashley's Motion. June 7, 1842," published only a couple of weeks after Lord Ashley's speech to the House of Commons presenting the investigative report on the "Condition and Treatment of the Children Employed in the Mines and Collieries of the United Kingdom." Dates occur in a variety of paratextual locations, including titles, subtitles, epigraphs, prefatory notes, footnotes, or signature lines.

When such paratextual dates are printed with in poems in periodicals, those dates are thereby put into relation with the date of the periodical issue (a date that is, at least for some period of time, "current") and with the date of the reader's encounter with the text. Such dates provide important guides to understanding poems within their historical and print context. Including both close readings of selected examples and a broader data analysis, this paper surveys over 200 examples of paratextual dates in poems published in *Blackwood's Edinburgh Magazine*, *Macmillan's Magazine*, *The Cornhill Magazine*, *Bentley's Magazine*, and *Longman's Magazine*, categorizing their paratextual location, the relationship to the poem's theme or the poet, and the chronological interval between the paratextual date and that of the periodical issue. Examining how and where dates function within periodical poetry uncovers the multi-faceted ways that current events and temporality were part of the Victorian periodical reading experience.

> **Lindsay Lawrence, University of Arkansas Fort Smith, "Songs of the Month, Christmas Carols, and Autumnal Sketches: The Currents of Seasonal Periodical Poetry"**

In his nearly five decades of publishing poetry in *Blackwood's Edinburgh Magazine*, David Macbeth Moir published eight groups of sonnets and other poems explicitly about the changing of the seasons. Moir's repeated turn to documenting the passing of time in poetry may be unusual, but poem and poems groups such as Moir's "Autumnal Sketches," "Winter Sketches," "Vernal Sketches" and "Summer Sketches" (1835-36) are frequent features in nineteenth-century periodicals. Verse evoking the turn of the seasons, the change in the monthly issue, and communal annual events such as Christmas, the New Year, or midsummer holidays may seem to be seasonal filler. Yet, if the periodical is a "date-stamped commodity" (325) as Margaret Beetham claims, then such verse anchors the periodical within its seasonal and temporal moment.

This paper explores the function of seasonal or time marked verse in nineteenth-century periodicals. Surveying 277 poems from seven nineteenth-century periodicals that denote their seasonal temporality in the poem or poem group title, this paper examines the ways that seasonal poetry utilizes repetition to signal continuity while also placing the periodical within its specific moment in time in a different way than poetry that references current events or memorializes public figures.

> **April Patrick, Fairleigh Dickinson University, "Stanzas on the Deaths of the Famous and the Familiar"**

When the Prince Consort died in December 1861, periodicals made visible the current surge of national grief through obituaries and elegies. In January 1862, *Blackwood's Edinburgh Magazine* remembered Prince Albert through a one-page anonymous poem immediately following a prose memorial. A month later, *Macmillan's Magazine* printed a memorial poem by Caroline Norton that spans six pages. Both poems were surrounded by black borders reminiscent of mourning stationery, and the titles of neither specifically name Prince Albert as their subject. Similar poems appeared in nineteenth-century periodicals after the deaths of Princess Charlotte, John Kemble, Lord Byron, John Keats, Arthur Hugh Clough, and Napoleon Bonaparte, among others. Just as common on their pages, however, were poems about more intimate connections, including lines on the death of or elegies for a lady, a young lady, a brother, an idiot girl, an infant, a daughter, a country maiden, a very promising child, and a favorite dog.

In this presentation, I analyze how poetry in three periodicals—*Blackwood's Edinburgh Magazine*, *Macmillan's Magazine*, and *Cornhill Magazine*—marked current events related to the deaths of famous figures and loved ones, focusing on the paratext of titles, visual display on the page, and placement in the periodical.

Location: Building B - Room B1 - 206c

Chair: Clare Stainthorp

• **10:30 - 11:00** | Break

Location: Aula Magna

• **11:00 - 12:30** | **SESSION 5**

5A. Periodical Genres

> **Maria Damkjær, University of Copenhagen, "Units of Narrative"**

How many examples does a literary scholar need before identifying a theme, a genre, or a topos? Are we students of the universal and general, or of the singular and specific; or do we use one to illuminate the other? In this paper, I will explore the question: what is the smallest unit of narrative fiction that we recognize as narrative fiction? With use of a number of texts that use narrative fiction as a framing device for DIY instructions, or for filling an empty page – all from nineteenth-century British periodicals – I will explore the uses to which narrative fiction can be put. In *Uses of Literature*, Rita Felski argued that readers drew a number of different benefits from literary texts, but this paper is about the uses of narrative fiction from the perspective of a hack writer, often anonymous, fulfilling a purpose on the page of the popular magazine.

The paper is also about methodology. How many examples of a textual type do we need to identify a trend? Lately Andrew Piper, in his provocative book *Can We Be Wrong?*, has asked what amount of evidence literary scholarship should rely on. Can a novel prove anything? Can four short stories?

> Joanne Shattock, University of Leicester, "Newspaper Genres: Sketches, Essays, Leaders, Correspondence Columns"

This paper expands an argument I began elsewhere,² that nineteenth-century newspapers offered a broader menu of written genres than mere reportage, that their variety and quality was enhanced after the expansion of the press in 1855, and that the seeds of that variety were present in earlier decades despite the poor reputation of newspaper writing.

In *Serial Forms* (2020) Clare Pettitt argues that two parallel currents of news existed from the turn of the nineteenth-century to 1848, the popular or demotic, represented by almanacs, broadsides, and other ephemeral printed material, much of it recycled and copiously illustrated, on the one hand, and the more exclusive and stolid daily newspapers on the other. In my paper I argue that the content of daily newspapers was more varied and innovative than their reputation suggested. Commenting approvingly of the *Morning Chronicle*, which he regarded as the best of the new dailies, Hazlitt reflected that 'A reader of a morning paper ought not to be crammed to satiety. He ought to rise from the perusal light and refreshed'. A newspaper should offer 'plenty and variety' ('The Periodical Press' *Edinburgh Review* May 1823).

From Dickens's sketches in the *Morning* and *Evening Chronicle* and *Bell's Life in London* in the 1830s through to George Augustus Sala's columns in the *Daily Telegraph* and elsewhere in the 1850s and 1860s literary writers engaged with the newspaper press as well as with the more prestigious monthly and quarterly reviews and magazines. I argue that while the essay remained the bedrock of newspaper writing, other genres were adapted and repurposed to enliven the daily newspaper.

> Elizabeth Tilley, University of Galway, "When is a periodical not. . .? Elements of design in *The Lady of the House* (1890-1900)"

This paper examines one of Ireland's longest-running periodicals: *The Lady of the House* (1890-1924), a quarterly, then monthly title originally circulated as an enhanced catalogue of products produced by the Dublin grocery firm Findlater's. The skilful interweaving of advertisements, articles, and accompanying photolithographs in each issue means that even bound volumes retain their character and the aesthetic qualities of the whole can be studied. The history of *The Lady of the House* demonstrates the development of some of the most important political and social 'currents' discernible at the end of the century in Ireland, allied with the rise of the new journalism and advances in reproductive technology that changed forever the appearance of such titles. Close attention to the visual design of the page emphasises the profound effect of the integration of commercial and artistic matter and problematizes the very nature of the periodical form aimed at Irish women.

Location: MRSB - Salle des Actes (SH 027)

Chair: Iain Crawford

5B. Tides of Change - Women Writers II

> Elisa Jane Boyton, CUNY Graduate Center, "Divergences of Detail: What to do When the 'Small Change' Goes Missing in the Serialized Novel"

The intense probability of the story is constantly reiterated. Modern England—the England of today's newspaper—crops up at every step. Of course Lady Audley is a nonentity, without a heart, a soul, a reason. But what we may call the small change for these facts—her eyes, her hair, her mouth, her dresses, her bedroom furniture, her little words and deeds—are so lavishly bestowed that she successfully maintains a kind of half illusion. — Henry James on "Miss Braddon," *The Nation*

While working on an idea about commodified identities and name-brands in Mary Elizabeth Braddon's *Lady Audley's Secret*, I recently ran into a problem: the html version of the text I was using for keyword searches was missing an important section, a detailed paragraph cataloging the "costly and beautiful things" which Lady Audley frantically packs as she's shuffled off to a madhouse. A turn to the digital archive reveals that this was not a singular misstep of open-source publishing but rather a deviation that occurs even in the novel's original serialized history; the paragraph appears in the first of two initial (completed) serialized runs but not the second, and appears or disappears in the subsequent printed editions with no clear rhyme or reason. The prickly issue of textual variation and authorial revision is, of course, nothing new for Victorianists. Yet the narrative exactness in this moment in the text—the acerbic particularity with which the narrator interrupts the climactic momentum of the novel to enumerate Lady Audley's "greedy hankerings" for Sèvres and Dresden and Gobelins, to cast this in with her other crimes—was, in fact, the original impetus for my argument. And suddenly these things were quite literally gone.

² Essays in the 'Golden Age' of the British Newspaper' in Jason Childs and Denise Gigante, eds, *The Cambridge History of the British Essay*, Cambridge University Press, forthcoming 2023.

The prosaic detail is a defining feature of sensation fiction. In Henry James' 1865 review of Braddon he asserts that "from a literary point of view, her works are contemptible;" yet he calls Braddon an artist, and likens the "peculiar character" of her use of detail to a photograph. In this novel, then as now, the things matter—not just as clues to the mystery, but as a sort of realism exchange, a grounding of the text that heightens the sensation. When that 'small change' of detail disappears, the currency of things undergoes a shift. While the question of 'why' might not be answerable, I'd like to propose a discussion of meaning in change and exchange in the serial novel: what do these small changes add up to?

> Antonella Braida, University of Lorraine, "Mary Margaret Busk's Reviewing about Italy for Blackwood's *Edinburgh Magazine*"

A translator and cultural mediator, Mary Margaret Busk (1779-1863) was one of the first women writers to publish review articles on European literatures in *Blackwood's Edinburgh Magazine*, a high brow, conservative journal with a large readership and, it has often been assumed, mostly written by male authors. In fact, As Nicholas Mason has recently pointed out, William Blackwood encouraged women writers and accepted some contributions by a small number of women writers.³ The letters Busk exchanged with Blackwood confirm her desire to contribute to the Review by reviewing works in European literature yet little known to its readers.

This paper intends to focus on Mary Margaret Busk's role in selecting, translating and reviewing contemporary publications dealing with French, German and Italian culture in the 1820s and 1830s. I will focus on the literary review as a hybrid, polyphonic genre that responded both to the reviewers' interest and to the format and cultural trend of the Review it was published in. As Mary Margaret Busk wrote in a letter to William Blackwood: "I thought of infusing a little of the spirit of Maga into it".⁴ Moreover, by analyzing Busk's reviews published between the 1820s and 1830s, it will be shown that Italy became a subject women writers started to claim as their own, while asserting their presence in the public space as writers.


> Helena Goodwyn, Northumbria University, "Catching the Mainstream Current: Launching a Periodicals Career in the 1840s – Dinah Craik, a Case Study"

When Dinah Maria Mulock entered the literary marketplace as a teenager in the 1840s she was by no means unusual in her precocity. As her biographer Karen Bourrier reminds us, many writers like Felicia Hemans, Lord Byron, and Margaret Oliphant started their writing lives young. The explosion of periodical culture which gave readers titles like *Blackwood's* (1817-1980), *The New Monthly Belle Assemblée* (1834-1870), *Chambers's Edinburgh Journal* (1832-1956), and *Bentley's Miscellany* (1837-1868) created an abundance of opportunity for those seeking a writerly career. But this did not necessarily mean instant success for a new writer hoping to launch a career in periodicals.

How then to break into an increasingly crowded space and to establish yourself amongst a throng of talented competitors? This paper will argue that, through careful manipulation of contemporary trends, and by adapting pre-existing works, the young Dinah Mulock was able to 'catch the mainstream current'.

Mulock's earliest submitted pieces were 'new' and entertaining content for the reader, but they were not strictly original, as they were either translations or rewritings of existing material. I will demonstrate how Mulock rewrote, reimagined, and translated her way into some of the most successful periodical publications of her day, and did so by skilfully exhibiting originality whilst operating within current trends. Through this shrewd tactic of innovation and reuse Mulock established a place for herself as a reliable contributor with a discerning understanding of the popular.

Location: MRSB - Lecture Hall

Also accessible online (Zoom) 

Chair: Alison Chapman

5C. Imperial Currencies

> Anne-Marie Millim, University of Luxembourg, "Colliding Currents: The Mother Tongue, Monolingualism, and Multilingualism as (Cross)Currents in Language Standardization Debates of the Mid-Century Victorian Periodical Press"

The solidification of the notion of the 'mother tongue' as a set of standardized linguistic practices that are shaped and affected by a distinct community of language users is commonly acknowledged to be a product of 18th- and 19th-century nation-building. Within this conceptual framework, language is seen to reflect the particularities of character, ability, and prowess of a national community of native speakers. While for some foundational thinkers, such as the German Johann Gottfried Herder (1744-1803), the mother tongue brought together the language of the people and the language of education as used by native speakers, this synchronism of language and community takes on a variety of possible shapes in the Victorian press. Even though in the selection of prominent mid-century periodicals that I

³ Mason, Nicholas, 2020. "Crushing the Blackwood's Boys' Club: Caroline Bowles and Women's Place in Romantic-Era Periodicals." In *Romantic Periodicals in the Twenty-First Century. Eleven Case Studies from Blackwood's Edinburgh Magazine*, edited by Nicholas Mason and Tom Mole, 161-182. Edinburgh: Edinburgh University Press.

⁴ National Library of Scotland, MS 4032, 76r.

have examined, the phrases 'standard English' and 'native speaker' appear rarely, discussions abound as to what that standard should look like and whose nativeness is an appropriate basis for it.

The standardization process in mid-Victorian Britain was marked by the compilation of the *Oxford English Dictionary* (1857-1884). The OED was not solely an attempt to channel English as a lived language in its myriad manifestations into a single linguistic current, but rather, as debates surrounding the meaning, shape, and development of the English language conducted in prominent periodicals illustrate, this undertaking helped commentators to differentiate between language practices that deserved to be part of the standard current or were to be attributed the status of an often less valuable, less desirable, or even dangerous counter-current.

This paper investigates the role of periodicals as locations in which the collusion of linguistic and ideological currents could occur. It sheds light on the hierarchy of value present in the complex enmeshment of monolingualism and multilingualism, along with the corresponding ideological agendas.

> Olivia Mitchell, Loughborough University, "Understanding Gender and Race in the British Imperial Press: A Case Study of the Depiction of Height using Digital Methodologies"

This paper will discuss my methodological approach to newspaper research, categorisation and annotation, using height as a specific case study to demonstrate this. In doing so, I will highlight some of the central tensions that I have identified in representations of the heights of Begums of Bhopal in relation to imperial, racial and gender ideologies of the time. The Begums of Bhopal were a dynasty of female rulers in nineteenth-century imperial India and were repeatedly depicted in the British press, with the depiction of their heights, as short women, being a subject of interest. Height was a physical bodily attribute that was used to connote difference between the British readership and people in India and so its depiction in the press was included as a way for British readers to understand the Begums, who were racially and culturally different.

My approach to understanding and assessing how depictions of height relate to overarching themes of gender and race is presented through my use of categorisation and annotation. To achieve this, I have used a custom-designed database that allows for the layering of metadata on text and image objects by attaching specific annotation, derived from research. By attaching multiple annotations to object segments, I can undertake analysis based on the significance and frequency that annotations appear together, thereby understanding more about how depictions of height relate to specific themes of race and gender.

This paper will explore the specific themes relating to the depictions of the Begums of Bhopal and how a case study of a physical attribute can highlight them more clearly. I will also discuss how I have achieved this through my digital methods, including the use of keywords, hierarchic structure, and categorisation.

> Matt Poland, University of Washington, "Print Networks as Empire Circuits: Currents between *Blackwood's* in Edinburgh and the Australasian in Melbourne"

My paper embarks with an apparently straightforward question: how did *Middlemarch*, *Daniel Deronda*, and other fiction get from Britain to be serialized in Australian newspapers? Jude Piesse has tracked identity and ideology formation through the periodical archives, and Katherine Bode has mapped the dynamism of Australian newspaper syndication networks. I expand on their work by investigating the logistics and personal relationships which supported print circulation in the settler empire. Building on transnational scholarship by Priti Joshi and Graham Law among others, this paper offers a case study in overlaying two ontological models for Victorian periodical culture onto one another: the network and what Joshi calls "empire circuits." We tend to think of the distribution of Victorian fiction (as distinct from its content) as ideologically neutral, at least where questions of empire are concerned. The paper asks what happens when the circulation of fiction follows the same paths as the everyday business of empire in order to understand the significance of the infrastructure which made Britain "Greater." I focus on the correspondence of George Simpson, a business manager at Blackwood's, who was responsible for securing syndication rights in Australia for authors including George Eliot – G.H. Lewes thanked him for getting "a good bargain" for *Middlemarch* in 1872. I conclude by considering the political implications of print's path dependency on the empire circuits of Customs and Excise in the transnational littoral space of what Isobel Hofmeyr has termed "hydrocolonialism."

Location: Building B - Room B1 - 206a

Chair: Tarini Bhamburkar

5D. (Inter)generational Change

> Lois Burke, Tilburg University, "Intergenerational Literary Pursuits in the Glasgow Manuscript Magazine 'The Punch Bowl' (1902-1906)"

'The Punch Bowl' (1902-1906) is a manuscript magazine which was produced by a Glasgow family. The Orrs and their 8 children contributed stories, poetry, essays, photographs and other texts to the manuscript. It encapsulated

an intergenerational writing culture which was specific to domestic manuscript projects, in which adult and youthful contributors and readers were equally valued. In 1902, two of the younger siblings, Nell (15) and Jack (12) wrote alongside their 30-year-old brother Stewart and founder of the magazine, as well as their father who penned the editorial, 'The Ladle.' This paper will chart the intergenerational interactions within the magazine, comparing it to other nineteenth-century manuscript magazines which were populated by young and adult writers alike, including Charlotte Yonge's 'The Barnacle', and others. It will bring together recent research on nineteenth-century intergenerational writing (Victoria Ford Smith, *Between Generations: Collaborative Authorship in the Golden Age of Children's Literature*, 2017) while situating this analysis firmly in the context of fin-de-siecle magazine cultures in the family home. I will use examples from 'The Punch Bowl's recurring column titled 'The Bibliomaniac', which was penned by one of the middle daughters, Marion. The topics of 'the Bibliomaniac' column were often intergenerational in their scope: with topics such as 'Parents Ancient and Modern', 'A Book of our Grandmother's Childhood', 'For Kiddies and Grown-ups Too.

> Charlotte Lauder, University of Strathclyde, "The Scots Thistle' (1885–2013): From Girls' Manuscript Magazine to Virtual Literary Society Magazine"

'The Scots Thistle' was established in Kilmarnock, Scotland, in 1885 by six friends and school peers as a girls' circulatory manuscript magazine after which the magazine circulated monthly amongst a small, dedicated group of middle-class professionals across the UK and Ireland until as recently as 2013. Made up entirely of original contributions, the magazine's published prose, poetry, photography and painting, and also included a criticism page where members reviewed contributions and voted for their favourite submissions. This paper explores the origins of 'The Scots Thistle' and charts its development from a handmade girls' manuscript magazine in the late-Victorian era to an informal literary society manuscript magazine by the early 1900s. It considers other manuscript, circulatory, and children's magazines that provided inspiration for the girls in Kilmarnock, and traces the connections and continuities between these magazines and 'The Scots Thistle'. Further, this paper pays attention to the people who made up the magazine's membership, including those who were drawn from existing reading groups, literary societies, and church literary associations which produced manuscript magazines, and those for whom the magazine provided a source of friendship, companionship, and camaraderie, as well as literary aspiration and private achievement.

'The Scots Thistle' is a singularly unique magazine in the history of manuscript magazine culture, Victorian periodical studies, and Scottish magazine culture more broadly. Not only did the magazine exist for 128 years, it has embodied and experienced the changing currents of magazine production in Scotland and the rest of the UK since 1870, namely, children's magazines, circulatory magazines, manuscript magazines, and literary society magazines. Finally, this paper constitutes the first time that the magazine has undergone critical or scholarly analysis.

> Kristine Moruzi, Deakin University, and Michelle J. Smith, Monash University, "Crosscurrents of Childhood in the Periodical Press"

This paper turns its attention to periodicals produced in the last decades of the nineteenth century to make visible the transnational child, a figure whose qualities came to be negotiated and defined through the global movement of children's print cultures. The flow of children's titles and content across national boundaries was integral to the textual demarcation of the borders of childhood with respect to age, gender, and class. The limits placed on and around the child are evidenced through the types of periodical content written for children and the written contributions of children themselves, which were predicated on assumptions about innocence, family, duty, and work.

Across a range of periodicals aimed at children, including religious publications, charity magazines, general interest magazines, and children's columns in adult newspapers and magazines, published in the United Kingdom, the United States, Australia, and New Zealand, this paper explores the crosscurrents in the construction of childhood. Through comparison of magazines produced in transatlantic and white settler colonial contexts, it demonstrates how the periodical press circulated particular ideals and definitions of childhood that transcended the nation.

Location: Building B - Room B1 - 206b
Chair: Rachel Bryant-Davis

5E. Modernity, Consumption, and Celebrity

> Marysa Demoor, Ghent University, "Drifting on Royal Currents: Revisiting V&A's Public Relations' Imprints"

This chapter aims to revisit representations of Albert and Victoria in the twentieth and twenty-first century and compare those to the contemporaneous, i.e. nineteenth-century images and discursive descriptions of those royals. As a modern, apparently intelligent and artistically talented young couple both Albert and his wife soon realized the importance of media. Somewhat like Harry and Meghan, they decided that rather than let themselves be used by the media they would take control and use those to their profit to increase their popularity.

The chapter intends to use letters and periodical publications to find out about and explore the royals' views on what the media could do for them. It will also scrutinize those media, mainly the printed press, the ways in which the royals

are pictured in mid-century illustrations, engravings as well as photos, in a large variety of press contributions ranging from documentary pseudo-objective comments to advertisements and collectible supplements.

The purpose of this chapter is to present the royal couple as they appeared in the media of their own time and eliminate the imprint of twentieth century media and publications in an effort of getting closer to representations of the royals as they had created them for themselves at the time and in an attempt at revealing the layers time and historical interpretation have imposed on our constructions of former royalty.

> **Veronica Johnson, Maynooth University, "Crosscurrents in Early Cinema Magazines"**

The first issue of the *Optical Magic Lantern and Photographic Enlarger* was published on June 15th 1889. It described itself as "A Magazine of Popular Science for the Lecture-room and the Domestic Circle". The focus was on the educative and scientific potential of the magic lantern, then a popular form of domestic entertainment. In the next twenty years this magazine went through three changes of name; from the original title to the *Optical Lantern and Kinematograph Journal* in 1904 to the *Kinematograph and Lantern Weekly* in 1907 to the *Kinematograph Weekly* in 1919. Each change of title reflected the changing currents in the world of popular visual entertainment from optical lanterns to film, and from the location of this entertainment in the home and lecture circuit to the purpose-built cinemas for the exclusive showing of films. From 1908 it had to contend with a direct rival with the initial publication of *The Bioscope*, established specifically as a trade journal for cinema exhibitors.

This paper will examine the changes in the *Kinematograph Weekly* as it adapted to the changing technologies, developments and fashions in visual media and to the changing crosscurrents in the development of the cinematic trade presses in Britain.

> **Crystal Payne, Washington University in St Louis, "Imperial Consumption and the Paper as 'Contact Zone' in Late-Victorian England"**

Benedict Anderson defines a nation as "an imagined political community—and imagined as both inherently limited and sovereign" (6). That the nation and its borders are created and not necessarily inherent has long been theorized as the product of geopolitical reimaginings and European colonization. Anderson's dichotomy of the nation as limited and sovereign, as exclusive and globally present and influential, reveal deep fissures in the entirety of British colonial enterprise. England's national borders were expanding in the nineteenth century, yet, according to Anderson, this period was one of rising nationalism, or "nation-ness." At this period of imperial expansion, a boom in foreign correspondence, or "new journalism," arose to appeal to the British public, acting as a pipeline that upheld and obscured the barriers between Anderson's national and universal poles, between the exceptionalism of England and the growing global Englishness.

Moving beyond analyses about the effects of British colonization on the non-Western world, this article argues that the popularity of newspapers in late nineteenth century England buttressed the public's desire for foreign cultures and stories, leading to transculturation at home. Rudyard Kipling's 1891 novel, *The Light that Failed*, and its preoccupation with imperialism, newspapers, and war correspondents, offers an entry point into this discussion and is indicative of the oscillation between England and the outside world with which the late Victorian period was concerned. Consequently, British consumption of the foreign through imperialism and journalism meant that the periphery invaded England, challenging the empire's national exceptionalism.

Location: Building B - Room B1 - 206c

Chair: Emma Liggins

• **12:30-1:30 | Lunch**

Location: Aula Magna

• **1:30-3:00 | RSVP ANNUAL GENERAL MEETING**


Location: MRSB - Lecture Hall

Also accessible online (Zoom) 

• **3:00-4:30 | COLBY LECTURE**

Jennie Batchelor, *The Lady's Magazine (1770-1832) and the Making of Literary History* (Edinburgh University Press, 2022).

Location: MRSB - Lecture Hall

Also accessible online (Zoom) 

Chair: Elizabeth Tilley

• 4:30 - 5:00 | Break

Location: Aula Magna

5:00 - 6:30 | SESSION 6

6A. Local to Global

> Shu-Fang Lai, National Sun Yat-Sen University, Taiwan, "Over the Religious and Cultural Currents: The First Taiwanese Translation and Adaptation of Dickens's *A Christmas Carol*"

The proposed paper introduces the first translation and adaptation of Dickens's Christmas Carol into Pêh-ōe-jī (POJ) or Tâi-lô (the official romanization system for Taiwanese in Taiwan, or romanized script pingyin scheme) by the Christian translator, Tân Chheng-tiong (1989-60), in a local periodical *Koà-Chhài Chí* of the Presbyterian Church of Northern Taiwan, also the earliest Christian journal Tân founded in 1925, edited and contributed many works to. Tân is known for being an important a great educator, an English high school teacher and later, headmaster of a women's high school. He deserves more attentions for introducing classics of English literature in the unique Christian journal (quarterly first and later monthly) to serve religious as well as educational purposes. This study scrutinizes Tân's translation of Dickens's work and to shed light on the historically and culturally significant Christian journal. Issues to be addressed include the translation strategies he employed to localize Dickens's texts, his editorship and translations in relation to his educational ideas and his faith, and any Christian doctrines observable in his editorial policy. This paper is to see how his undertaking the translation and adaptation is significant from the perspectives of culture and society in the early currents of Taiwan's modern era.

> Honor Rieley, University of Edinburgh, "'A local habitation and a name': Newspaper Literature and Provincial Identity in the North East of England"

This paper will present the results of research conducted during my time as the 2022-23 BSECS-Northumbria Fellow. Through a close examination of the literary content of newspapers from the North East of England and Scottish Borders spanning the 1800s to the 1840s, I aim to discover how these publications both supported and shaped the literary culture of their local areas. The project will recover the work of now-neglected or unknown authors, and shed light on the ways in which the provincial identity expressed in these newspapers connects writers in the region to other non-metropolitan locations throughout the British Empire.

This paper will be a case study of two newspapers and their spin-off publications, which employ rather different strategies to place Berwick-upon-Tweed and Newcastle upon Tyne on the literary map. Between 1831 and 1835, the *Berwick Advertiser* functions largely as a venue for the publication and promotion of the work of a single author, the paper's editor John Mackay Wilson, whose *Tales of the Borders* began in the *Advertiser* in 1832 before being turned into a wildly popular broadsheet in 1834, and republished and expanded in book form throughout the nineteenth century. William Andrew Mitchell, the editor of the *Tyne Mercury* which had championed local literature since its founding in 1802, launched the *Newcastle Magazine* in 1820; it quickly folded then restarted as a monthly miscellany in 1821 and ran for a further ten years. In addition to examining the relationship between the content of the newspapers, tales and periodical miscellany, I will show that both Wilson and Mitchell use their platforms to position themselves as local rivals to publications in London and Edinburgh, engaging in an explicitly provincial form of literary criticism which asserts the value of the non-metropolitan perspective.

> Karen Wade, University College Dublin, «'Little things that do little people a little good': The Circulation of Reprint Copy in the Early 19th-century British Newspaper Industry"

In November 1841, the actor Charles Kean wrote to Edward Moran, sub-editor of the London daily newspaper *The Globe*, requesting that he reprint a brief piece on Kean's current tour, which had appeared in the *Morning Post*. That Moran obliged, altering the text only slightly, and that the piece duly appeared in various forms in six other newspapers, demonstrates that reprinted text could travel considerably beyond its point of origin, and that it could serve purposes other than simply providing novel content to the public. While the use of reprint copy is has by no means gone unrecognised, it is only since large-scale digital archives of historical newspapers have become widely available that it has become possible to fully track the reprint history of a journalistic text, allowing the scale and reach of this practice to become visible. Examining the early nineteenth-century newspaper industry through the means of social network analysis, this study uses the digital resources of the *British Newspaper Archive* to consider two textual corpora: firstly, the short-term news cycle (comprising almost 300 news items) surrounding the 1848 sighting of what was believed to be a sea serpent, and secondly, the body of reviews received by a little-known Irish writer, Mary Crumpe, between 1829 and 1851. This study finds that reprint copy represents a more significant presence in journalistic output than has previously been recognised, that stories travelled primarily from metropolitan centres to provincial papers but that this was by no means the rule, and that journalists and editors often repackaged borrowed news items

from other outlets in order to meet the specific needs of their own paper. Finally, this work also demonstrates that reprint copy occasionally provided a channel by which individuals working outside of traditional journalism could further their own social, intellectual and material goals.

Location: MRSB - Salle des Actes (SH 027)

Chair: Jessica Valdez

6B. Crosscurrents in Representation (Online)

> Preeshita Biswas, Texas Christian University, "Transimperial Crosscurrents: Caricaturing Competitive Imperial Desires in *The Japan Punch* in 1862–1887"

Based in Yokohama, considered as Meiji Japan's gateway to the west, the satirical world of *The Japan Punch* (*JP*) plots the history of the British empire in an intricate web of transculturation and imperial ambition in the east Asia during the late nineteenth century. Charles Wirgman, an English cartoonist traveling in Japan as a correspondent for the *Illustrated London News*, launched *JP* as a monthly comic magazine (1862–1887) to contemptuously survey the alarming rise of Japan as an imperial power in the terraqueous world of the nineteenth-century empires. This paper examines *JP*'s representations of transimperial crosscurrents driving the competitive desires of the British and the Japanese empires. Linda Hughes uses the methodological heuristic of "theorized materiality" to contend that the "British empire and white British identity functioned materially, commercially, and in power relations through the packaging and paratexts" of literary artifacts. Extending the concept of "theorized materiality" to transimperial ephemera, I argue that *JP* manifests an anxiety of racial otherness, miscegenation, and a threat of "eastern" imperial powers rooted in the minds of the Victorian travelers, who attempted to form an "English community" in the peripheral littoral spaces of Japan (figure above).⁵ The magazine shows that the imperial Victorians sought to discursively superimpose their conception of *Japonisme* over the Japanese people and their cultural practices. Examining these transimperial contradictions my paper reveals inter-imperial affinities between Japan and England in an age of transoceanic militarization initially obscured by terra-centric and nationalist historical and political frameworks.

> Marissa Bolin, Hollins University, "The *Crim. Con Gazette* and the Nineteenth-Century Culture of Adultery"

The subject of morality with the nineteenth century has always been a topic of conflicting ideas. While the Victorian Period upheld morality as one of the most significant requirements for decisions of social standing, all were not judged equally. This inequality is particularly evident in the punishments of infidelity. The double standards of adultery became an important theme within both literature and law in the nineteenth century. This theme was exacerbated by the presentation of adultery cases in periodicals and resulted in a new genre of journalism. Evidence of the popularity of such reports amidst the nineteenth century advocacy for marriage law reform led to the creation of periodicals specifically dedicated to the hyperbolic narration of adultery. One example of such is apparent in the creation of *The Crim. Con. Gazette* which ran between the period of September 1st, 1838 and January 4th, 1840. While only in production for less than two years, *The Crim. Con. Gazette* would release weekly issue, narrating more than two hundred cases of adultery. The significance of the *Crim. Con. Gazette* is particularly rooted in debates surrounding marriage law reform in the nineteenth century. Its title, "Crim. Con.," an abbreviation for 'criminal conversation,' is a reference to the legal categorization of adultery and highlights the gendered double standards surrounding adultery. This paper will provide an in-depth analysis of the context of *The Crim. Con. Gazette* and the combination of fact in fiction in nineteenth century representation of adultery. This analysis will analyze the *Crim. Con. Gazette's* "Sketches of Character" of individuals accused of adultery or affiliated with an adultery suit, such as Caroline Norton, Lord Melbourne, Lady Stanhope, Lord Palmerston, Serjeant Talford, the Duke of Devonshire, the Duke of Wellington, Charles Dickens, and William Thackeray. Furthermore, the "March of Morals" portion would include brief trial reports of the ongoing of the Court of Common Pleas and the King's Bench. Readers were also able to write letters to the editor, accusing individuals of infidelity. In addition, the *Crim. Con Gazette* published serialized, fictional narratives. These can be divided into a weekly selection of poetry, dedicated to the portrayal of adultery, dramatic works, or longer serial novels. Examples of such serial works include: *Jim Crow's Note Book* (a slaves journal detailing the promiscuous affairs of his master), *Peeping Tom of Coventry*, *Annals of the White House of Soho* (a narrative of the ongoing of a popular brothel), *Confessions of a Bachelor*, *Some Passages in the Life of an Often Adulteress*, *The Irresistible Seductress*, *The Confessions of a Flunkey*, *The Fatal Effects of Gambling*, and many more. Additional sections within the *Crim. Con. Gazette* include more formal trial reports, accounts of historically recognized adulterers and adulterers, advertisement (include those for cures to sexually transmitted infections, locked boxes to hide letters from your lover's, etc.), a question and answers section, and an advice column.

⁵ Emerging out of its Sakoku (national seclusion), Japan prohibited the Euro-American "visitors" from entering the mainland. As such, most English travelers settled in select port cities and harbor towns on the fringes of the Japanese empire.

> Julie Codell, Arizona State University, "Local, National, International: Ekphrasis and Geohistorical Crosscurrents of Victorian Art Collections"

After c1850, many Victorians sought knowledge about visual culture identified by John Ruskin as signifying national greatness. Working Men's Colleges, three 1870 Slade Professorships, proliferating art publications, and emerging museums offered exposure to visual art. Critic F. G. Stephens's 90+ *Athenaeum* series, «The Private Collections of England» (1873-1887), transformed collectors into national heroes and highlighted collections' geography in England's industrial North, turning local collecting into a national force during the internationalization of the art market. Collectors--middle-class industrialists, merchants and bankers—planned donating collections to museums, too, making their taste hegemonic.

However, Stephens's series itself was the unifying force amid geohistorical cross-currents. Curiously, Stephens omitted illustrations, relying on ekphrasis, using language to make readers "see," a device popular in press exhibition reviews. But ekphrasis primarily exposes the writer's sensibility, constrains an artwork's possible meanings, and aspires to produce viewing subjects. W.J.T. Mitchell noted its "promiscuity" and "mutual interarticulation": Ekphrastic language tries to determine an image's significance but also covertly intimates that verbal and visual differences may collapse in subjective descriptions of phantasmal artworks that pretend to match words to objects, thus undermining the writer.⁶

Ekphrasis and the press are intimately linked. I will explore Stephens's geohistory of Victorian collecting, how layered geographies were intersected by serialization and how ekphrasis declared Stephens's and the *Athenaeum's* authority on visual culture. In the process Stephens marked a new relationship among critic, collectors and the public as press serialization and ekphrasis redefined collecting, collectors, cultural nationalism, and ways of viewing visual culture.

> Jennifer Phegley, University of Missouri-Kansas City, "Crosscurrents in the Periodical Press: Viral Reprinting and Intertextual Marketing in the *Welcome Guest* and the *Halfpenny Journal*"

Publishing entrepreneur John Maxwell developed an ambitious plan to reach new reading audiences by launching an array of mass-market magazines in the early 1860s that relied heavily on contributions by author Mary Elizabeth Braddon. The combination of Maxwell's savvy reprinting and advertising methods and Braddon's rapid production of thrilling novels propelled the duo into a remarkably successful partnership that was initially focused on the production of cheap magazines such as the *Welcome Guest* (1858-1864) and the *Halfpenny Journal* (1861-1865). While these periodicals have been overlooked by scholars, I argue that they are crucial to our understanding of the emergence of new media forms for working-class readers in the wake of the repeal of the "taxes on knowledge."

In *New Media and the Rise of the Popular Woman Writer, 1832-1860* (2021), Alexis Easley argues that the "viral" reprinting of women's writing in a variety of periodicals brought their work to mass audiences and allowed them to shape their careers in new ways even if they were not always paid for their contributions. Braddon's growing presence in the mass media was no exception. Maxwell's aggressive reprinting practices benefitted Braddon, who willingly collaborated in the viral spread of her writing into as many of his publishing venues as possible.

This paper will map the connections among Braddon, Maxwell, and George Vickers, the publisher who took over the *Welcome Guest* when Maxwell was forced to relinquish ownership due to bankruptcy brought on by launching too many magazines at once. Despite this setback, Maxwell and Braddon continued to wield significant influence over the *Welcome Guest* by instituting a mutually beneficial cross-promotion effort that invited consumers to read the magazine in tandem with *Maxwell's Halfpenny Journal*. I will examine crossover advertisements and authors featured by Vickers and Maxwell in the *Welcome Guest* and the *Halfpenny Journal* to illustrate the ways in which they collaborated to expand their readership. I will also focus on Braddon's role in the ultimate merger of the two magazines through the strategic serialization of her novel *The Banker's Secret*, which appeared simultaneously in both venues just before the *Welcome Guest* ceased publication. Thus, readers were invited to finish the novel's concluding chapters by purchasing the *Halfpenny Journal*. Investigating the cooperative publishing practices of Maxwell, Braddon, and Vickers will shed new light on the pioneering strategies used by mass-market publishers to reach new audiences.

Location: MRSH - Lecture Hall

Also accessible online (Zoom)



Chair: Candace Ward

6C. Irish Women's Writing Network: Creating Alternative Routes: Irish Women Writers, Connections and the Late Nineteenth-century Periodical Industry

Among the key aims of the Irish Women's Writing Network is the forging of further connections and border crossings in order to acquire and share knowledge. We focus on the women poets, novelists, journalists, dramatists, historians, and artists of the period, exploring their interventions in and contributions to public discourse and culture. We seek to trace the debates and perspectives that were articulated in magazines, journals, newspapers and pamphlets, produced

⁶ See https://complit.utoronto.ca/wp-content/uploads/COL1000-Week11-Nov25_WJT_Mitchell.pdf

on stage or presented in novels, short stories, poetry, portraits or political cartoons. Our members use a diverse methodology, exploring paratexts and visual culture alongside textual analysis and archival research.

The aim of this roundtable is twofold: first to give a snapshot of the developing field of scholarship on the literary and periodical publishing networks of Irish women writers in Ireland and England as well as across the Atlantic at the fin de siècle; second to broaden and enrich the Irish Women's Writing Network connections and conversations in the vibrant field of nineteenth-century periodical and print cultures scholarship.

Late nineteenth-century Irish women writers' involvement in the periodical industry reveals a kind of creative networking, not just by forging connections or establishing platforms, but also by setting up alternative routes. This roundtable is especially interested in how writers, editors, and publishers opened up channels, often outside of mainstream networks, and thus broadened the narrative of what it might mean to be an Irish woman writer and provided opportunity for new developments and new ideas. We will look at the neglected but significant literary figures behind important literary magazines such as the *Irish Monthly* (founded in 1877), and Henry Duff Traill's *Literature magazine* (from 1897-1900). And we will examine various networks established by prominent writers and publishers, such as the Irish writer Emily Lawless and her coterie of the magazine. L.T. Meade's editorial decisions that shaped the popular girls' periodical *Atalanta* from 1887 to 1892 will be another focus. And finally, we will look at some Irish women and journalism from outside of Ireland, by considering the American publisher, Mrs. Frank Leslie's networks and connections.

> Geraldine Brassil, Mary Immaculate College, University of Limerick, Ireland, "Undercurrents, Crosscurrents and a New Magazine: Father Matthew Russell's *Irish Monthly* and the Irish Women Writers Who Contributed to its Success"

> Kathryn Laing, Mary Immaculate College, University of Limerick, Ireland, "Strange Crossings and Connections: Irish Women Writers in Henry Duff Traill's *Literature*"

> Whitney Standlee, University of Worcester, UK, "L. T. Meade, *Atalanta* and the Shaping of Girl Readers"

Location: Building B - Room B1 - 206a

Chair Kathryn Laing

6D. Missions, Scientific and Cultural

> Morgan Coleman, University of St. Thomas, "Cholera, Fiction, and the Judgment of God: Moral Attitudes Towards Disease in Victorian Family Magazines"

At the fin de siècle, as waves of cholera epidemics ravaged Europe, religious and scientific groups debated the efficacy and accuracy of evolving scientific views of disease, and family magazines communicated these debates to middle-class readers. Authors utilized the format and distribution of the family magazine combined with the pathos of fiction to affect religious and moral attitudes towards the spread of cholera and those who contracted it. These stories became a primary means of expressing anxieties about cholera and the growing question of public health.

In this paper, I will be examining the anonymously published 1872 short story «Plague-Stricken,» published in *All the Year Round*; J. Maclaren Cobban's 1881 short story «The Plague-Smitten Ship,» published in *Belgravia: A London Magazine*; and George Etell Sargent's 1863 serial novel *Vivian and His Friends; or Two Hundred Years Ago*, published in *The Sunday at Home: A Family Magazine for Sabbath Reading*. I will focus on the moral and religious attitudes towards contagious disease presented in these works, with specific attention paid to the family magazine as a vehicle for harnessing debates over contagion as divine punishment versus contagion as moral panic.

The family magazine served as an effective method for disseminating these concepts throughout the public. Its popularity, ease of accessibility, and inclusion of women and children as readers resulted in the widest possible readership, and its focus on entertainment and domestic Victorian values made it both an engaging and trustworthy source of information. These factors make the family magazine an ideal vehicle for studying how the concept of public health was constructed and debated during an instrumental moment in the history of medical science.

> Beth Mills, University of Exeter, "The 'promise of greatness': Grant Allen and the Victorian 'Man of Science'"

The prolific writer, Grant Allen, was widely known both for his extensive knowledge of science and his ability to communicate complex notions to general audiences. The centrality of science not only to his career, but to his worldview, has generated rich readings of his engagement in fiction with such subjects as language, anthropology, and heredity. But while Allen's incorporation of science into fiction has garnered much analysis, scholarship has tended to focus on scientific themes in his novels, in the context of the dominant—often intersecting—scientific and socio-political discourses of the day. By contrast, very few of the dozens of stories printed in the likes of the *Cornhill Magazine* and the *Belgravia* have received sustained analysis.

Drawing on the little-studied story, 'Dr. Greatrex's Engagement' (1884), I demonstrate in this paper that Allen's short stories offer oblique commentary on the cultural status of the man of science and of Victorian science more gene-

rally. Few studies have approached scientific characters as a discrete category in Allen's work, and yet these figures problematise our understanding of the ways in which his fiction spoke to the currents of scientific thought that ran across genres and titles in the periodical landscape. Whereas his essays cast scientific heterodoxy as a galvanising force, his stories explore what happens when the caprices of human life and ideals about the man of science collide. I also uncover autobiographical resonances in 'Dr. Greatrex's Engagement' that offer compelling insight into Allen's relationship with his own theory of force and energy.

> Isabel Seidel, University of Aberdeen, "Two Female Journalists on a Mission around the World – From Local to Global in Victorian Britain"

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 weeklies (*Dundee Courier* and *Weekly News*) but also syndicated in numerous London newspapers.

This paper will explore Imandt's and Maxwell's journalism to highlight the local and global issues on which their reports focused. Overall, the paper will centre on topics of gender (in)equality, social inclusion and cultural diversity with focus on women, work and identity in the local press but with a global outlook. The main research questions include: How were these women included in or excluded from and shaped the male-dominated press and journalistic profession in nineteenth-century Britain? How were non-British cultures presented and discussed in the Victorian press and how did these representations by female journalists shape the public's views on different cultures? What were the female journalists' views on and attitudes towards British imperialism and colonialism? And how may have cultural constraints based on assumptions of gender differences shaped the women's reporting as distinct from men's reporting of current issues?

The paper aims to provide new insights into nineteenth-century women's empirical studies and contributions to socio-cultural knowledge. It aims to show how women participated in and shaped the intellectual and cultural discourse of Victorian Britain with intellectual authority. The paper thus may help us understand and address the challenges of today's global society, including challenges of social inequality based on assumptions of gender and cultural differences.

Location: Building B - Room B1 - 206b

Chair: Annemarie Mcallister

• **7:00 | COCKTAIL BUFFET**

Location: Le Mancel. Château de Caen, 14000 Caen.

Sunday July 9th

• **8:00 - 5:00 | OPTIONAL EXCURSION TO MONT-SAINT-MICHEL**

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Université Caen Normandie is providing free wireless Internet access to all registered delegates. On arrival, all registered delegates will receive their personal login and password, allowing them to upload files onto the local PCs.

All rooms are fitted with built-in audiovisual equipment and have wifi access.

Delegates who wish to connect their personal laptops to the built-in equipment may need to bring an HDMI adapter.

WHO YOU GONNA CALL?

If you need technical assistance during the sessions:

- At the Maison de la Recherche (MRSH):

Maxime Marie will be in charge of technical support at the MRSH. You can reach him on +332 31 56 50 95 (Friday 7 and Saturday 8)

- Building B:

The University Information Systems Department (DSI) provides assistance in this building. Their number is displayed on the main desk, in each of the rooms. (Friday 7 only)

In case of problem on Saturday 8, call Françoise on +336 61 38 53 26







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