

RSVP/VSAWC 2018: *The Body and the Page in Victorian Culture*  
 Paper Abstracts

### **Keynote**

**Sally Shuttleworth (University of Oxford),**  
**“Fearful Bodies in Late Victorian Medicine and Culture”**

In this talk I explore the intersection of medical and literary discourses of pathological fear as they emerged in the latter half of the century, looking particularly at the role played by the periodical press in the circulation of ideas of phobia and obsession. I consider the work of, amongst others, the American psychologist G. Stanley Hall, who famously outlined no less than 136 different forms of phobia, from more generalised categories such as agoraphobia, to the very specific pteronophobia (fear of feathers). I conclude by looking at the medical “rediscovery” in the 1890s of George Borrow’s work, *Lavengro* (1851), which was hailed as a foundational text for new psychiatric models of obsessive and pathological fear.

### **1A. Page as Form: Indexing, Checking, and Encoding Periodical Poetry in the *Periodical Poetry Index***

The body of the page has always been central to the approach of *The Periodical Poetry Index*, which captures bibliographic information about nineteenth-century periodical poetry. Going beyond poem title, first line, and author signature, *The Periodical Poetry Index* also notes the variety of poem grouping and titling practices occurring in nineteenth-century periodicals, including: serial poem titles, group poem titles, multi-part poem titles, original verse in prose articles, and subtitles. *The Index* also notes estimates of poem length, epigraphs, illustrations, and page design feature. In addition, The Index documents author signature and the gender of the signature as well as known author and gender.

The breadth of bibliographic information now presented by *The Periodical Poetry Index* comes from our discoveries indexing, checking, and encoding the bibliographic data from *Bentley’s Miscellany*, *Blackwood’s Edinburgh Magazine*, *The Cornhill*, and *Macmillan’s Monthly Magazine*. This panel explores the roles of indexing, data checking, and encoding and how these different parts of the collaborative process inform each other and have evolved based on the forms of periodical poetry.

**Lindsay Lawrence (University of Arkansas–Fort Smith),**  
**“This Poem Has Four Titles: Adventures in Indexing Periodical Poetry”**

As the first step in the process of gathering information for the *Periodical Poetry Index*, indexing is about thinking of the page as a form. Indexing requires a close look at the poem on the page in order to reveal the patterns of data for collection. The bibliographic information gathered is determined by the information presented on the page: title, first lines, and signature. Yet, our initial determinations for what information to document had to be adjusted to accommodate the variety of ways poetry appears in nineteenth-century periodicals. How to index a poem that has four titles: a series title, a group title, a poem title, and a subtitle? Which signature do you document when the table of contents has one signature and the poem perhaps two others? In

other words, periodical poetry does not adhere to the expected forms, and indexing nineteenth-century poetry in periodicals means upending to some extent the expected genre conventions for poetry.

This paper explores how indexing has revealed different patterns of periodical poetry publication, including how poetry publication is shaped by editorial influence and larger trends between titles at certain points in time. This paper then also explores the ways that identifying these different patterns has also meant adjustments in every iteration of our project. Using Google Forms means adjustments can be made to the next round of indexing, but adjustments while indexing are more complicated. Often, a multi-part poem or poem in a series cannot be identified until after the second installment. Thus, indexing must be mediated by the data checking process.

**April Patrick (Fairleigh Dickinson University–Florham),**  
**“Zooming In and Out: Theories of Poetry from Checking the *Periodical Poetry Index*”**

As the intermediary stage in the *Periodical Poetry Index* process, checking bridges the input of data through indexing and its output in encoding. Our earliest conceptions of this step assumed it would require simply editing citations for accuracy, correcting any typos in text entered during indexing. We quickly learned, however, that the checking stage actually requires balancing both closer and more distant views of the data. The checker must not only look at the page of the periodical to confirm the indexed entry is correct, but she also must consider the trends and connections that appear across the larger collection of poems.

As the amount of poetry indexed grows, the second part of this checking raises questions about the nature of poetry itself, the place of the author, and the genres created through poem groupings. Since the first round of checking in June 2011 added author’s gender and revised the ranges indicating poem length, the checking process has afforded us the opportunity to analyze periodical practices related to poem titling, types of poem groups, page layout, and pseudonym. This presentation uses specific examples from *Blackwood’s Edinburgh Magazine* and *Bentley’s Miscellany* to demonstrate how zooming in on the page of the poem and zooming out to large spreadsheets of indexed poems highlight publication patterns for specific periodicals and the connections among the poems they published.

**Natalie M. Houston (University of Massachusetts Lowell),**  
**“Modeling the Poem on the Page: Encoding the Database Schema for the *Periodical Poetry Index*”**

The *Periodical Poetry Index* has, from the beginning, been grounded in scholarly collaboration. Each decision about the theoretical principles guiding the project, the bibliographic methodology, and the research trajectory have been arrived at through collaborative research and discussion. These decisions have driven the design of both the backend database schema and the user interface visible on the website.

A relational database schema translates the information ontologies of a project’s data source into the structures that enable the querying and presentation of data in a dynamically-driven website. To construct a relational database requires modeling the structure of your data’s constituent elements and their relationship to one another. This paper discusses how we created a data model to represent the complex printing conditions of poems in Victorian periodicals, focusing on three common situations in researching these texts. First, periodical publication creates an unstable relationship between the poem title and the poem text, as many poems were

published under different titles in one or more periodicals as well as in subsequent book form. Secondly, individual authors are represented under multiple name forms, including anonymous and pseudonymous signature, initials, and full names. Thirdly, the publication of poems in groups and series necessitates a flexible model that can represent the text in multiple forms. The database schema for our project thus responds to the material conditions of poetry within the pages of Victorian periodicals.

### **1B. The New “Profession” of Journalism**

**Joanne Shattock (University of Leicester),  
“Journalists, Professionalism, and Professional Bodies”**

This paper will analyse the debates about journalism as a profession which proliferated in the press in the 1880s and 1890s in the wake of the establishment of the National Association of Journalists, later renamed the Institute of Journalists, in 1884. Advocates of the new profession claimed it had equivalent status with the older, learned professions, the law, medicine, the Church, while numerous guides to journalism as a career emphasized that it was possible to earn a middle class income in a variety of roles.

The qualifications for a successful career in journalism preoccupied most commentators. The Institute of Journalists’ plans to inaugurate a compulsory training programme for aspiring journalists produced a storm of protest in the 1890s, most of it conducted in the press. Paradoxically, once these plans were shelved, the Institute was criticized for not doing enough to support new entrants to the profession.

The Society of Women Journalists, founded in 1893, was more effective in offering support and mentoring to aspiring journalists, plus practical help for those with difficult personal circumstances. The debate about journalism as a profession for women was less highly charged, but no less intense in this period.

This paper will explore the way in which debates on journalism as a profession overlapped with similar discussions about authorship in the mid-to-late nineteenth century. By the century’s close, however, questions of status, literary value and the importance of earning a living led these two emergent nineteenth-century professions in separate directions.

**Laura Vorachek (University of Dayton),  
“‘As One of the Penniless Poor’: Deploying the Female Journalist’s Body in the Late-Nineteenth-Century Press”**

This paper will examine the ways in which female journalists strategically deployed their bodies in order to cultivate a space in the profession and to preempt charges that their participatory practices among the urban poor might lead to contamination or degeneration. Many of the articles and books offering advice on how to become a journalist, which proliferated in response to the growing interest of middle-class women in the last decades of the nineteenth century, emphasized the need for a healthy body. The authors of these articles depict the strenuous requirements of the profession, including long days, late nights, irregular meals, being out in inclement weather, and writing in uncomfortable conditions. The articles reflect the rigors of the profession but also, at a time when degeneration was a rising concern, convey that female journalists are of hearty, wholesome stock.

The need for a strong and healthy body was especially important for those journalists engaged in incognito investigative reporting. With this genre, the female journalist's body becomes part of the story as she lives "as one of the penniless poor" (this was the title of a series of investigative articles by Sparrow that appeared in *The Quiver* from 1895 to 1896) in order to investigate the living and working conditions of society's most impoverished. As urban environmental factors such as poor air and water quality, deficient diets, and cramped conditions were thought to cause degeneration among the working classes, reporters who immersed themselves among the disadvantaged were exposing themselves to contamination. I argue that reporters such as Anna Mary Sparrow, Olive Christian Malvery, and Elizabeth Banks attempt to forestall aspersions of degeneration either by absenting their bodies or by emphasizing their health and cleanliness in their reports in the periodical press.

**Iain Crawford (University of Delaware),  
"Women's Work and Historical Narrative in Harriet Martineau's Late Journalism"**

In the years immediately before her career as a journalist effectively came to an end in 1865, Harriet Martineau returned to a subject that had been central to her writing for almost forty years: the relationship between women, work, and social progress. In contributing to the new discourses of women's work that, as Linda Peterson has shown, emerged during the 1850s, Martineau also challenged the continuing propagation of masculinist models of historical narrative that erased women's roles in social formation. Specifically, she critiqued the triumphant narrative of Whig history propounded by Thomas Babington Macaulay and placed against it a historical vision that highlighted the expanding role of women in the labor force. Above all, in writing for a wide range of periodicals—including the *Cornhill*, the *Edinburgh*, and *Once A Week* -- during the early 1860s Martineau made the case for women's essential inclusion in the advancement of a liberal society by focusing upon the nursing profession. Arguing that women were increasingly caring for the sick as members of an ever more professionalized body of workers, Martineau's late journalism provides a narrative of nursing's evolution from domestic to public labor and thereby offers her readers a methodology of social-historical analysis that implicitly responded to those, such as Macaulay, who had resisted the very notion of women's engagement in the public sphere.

**1C. Disabled Bodies I: Aging and Disability on the Page**

**Karen Bourrier (University of Calgary),  
"Reading the Old Woman Writer: Dinah Craik, Disability, and Late Victorian Periodical Culture"**

The popular novelist Dinah Craik did not live to an advanced old age. But she considered herself old from the very moment she turned sixty, if not before. Why was Craik so eager to take on the role of old woman writer? In this paper, I look at periodical pieces by Craik and about Craik from the last years of her life in order to argue that the novelist actively constructed herself as an old woman writer. The travel narratives Craik published in the last three years of her life—*An Unsentimental Journey through Cornwall* and *An Unknown Country*, both serialized in the *English Illustrated Magazine*—emphasize the age-related disabilities, including rheumatism, that prevent her from participating in all of the activities undertaken by her young travelling companions. Interviews with Craik published in newspapers and periodicals emphasize her retiring and philanthropic nature as an old woman writer. Taking on this reputation, I argue, had

certain advantages. Devoney Looser has suggested that late eighteenth and early nineteenth-century women writers who reached an advanced age could be seen as objects of veneration for the whole nation. Many of these women enjoyed public reputations as gentle paragons of virtue and morality who retired from society with spotless private characters. This was an appealing persona for an author who had built her early reputation on moral tales, the most famous being her story of rags-to-riches, *John Halifax, Gentleman*. The late life reputation Craik constructed through periodical culture thus allowed her to take on the role of Victorian sage, as age and disability gave her the moral heft to take on the role of a principled voice for the era.

**Vanessa Warne (University of Manitoba),  
“A Blind Man’s Bequest: Aging, Vision Loss, and Cultural Influence in *Romola*”**

In George Eliot’s 1862 novel *Romola*, Bardo is an elderly scholar who, like his model, John Milton, is obliged by his deteriorating vision to rely on his daughter to read and write for him. Unlike Milton, Bardo is also a connoisseur who experiences the additional frustration of losing his access to a cherished collection of sculptures and manuscripts. Unsatisfied with his daughter’s provision of a mediated experience of his collection, Bardo examines his treasures, objects of years of study, by touch. When, for example, Romola retrieves a manuscript for him, Bardo passes “his finger across the page as if he hoped to discriminate line and margin.” When touch proves an inadequate substitute for sight, the elderly Bardo finds solace in plans for the posthumous donation of his collection to the city of Florence. However, Romola’s husband ignores his wishes, selling off the blind man’s legacy soon after his death. The collection, inaccessible to Bardo following his loss of vision, becomes, following his death, Florence’s loss.

This paper examines the depiction of Bardo, reading Eliot’s portrait of aging and disability in relation to Frederic Leighton’s visual depiction of Bardo in the *Cornhill Magazine*. Attentive to the influence of Milton on both Eliot and Leighton’s portraits of blindness, and concerned with the loss not only of access to cultural artifacts but also of control over cultural artifacts, this paper will argue that the tragedy of Bardo’s narrative is not limited to his personal experience of blindness but encompasses a broader threat posed by late-life disability to the transmission of cultural legacies.

**Somi Ahn (Texas A&M University),  
“Eliza Lynn Linton and the Old New Woman”**

This paper centers on Eliza Lynn Linton’s *The Second Youth of Theodora Desanges* (1900), in which the heroine Theodora, who defines herself as a politically conservative motherly woman, experiences mysterious physical rejuvenation in her seventies. Theodora reinvents herself as a social activist standing in the middle of youth and age and interacting enthusiastically with both the young and the old. Reading Theodora’s biological age and rejuvenation as cultural symptoms that are closely associated with the late nineteenth-century patriarchal society, I suggest that her bodily transformation subverts the ideology of unswerving development present in Victorian conventional coming-of-age narratives. I explain why Theodora’s progress, which enables her to envision a better future for the nation as a social activist, happens in later life, unlike traditional male protagonists’. I look at how Linton dramatizes the process by which the once solid boundary between progress and decline is disrupted by the old New Woman character’s bodily experience of regeneration, which makes her bridge the past, present, and future and negotiate a

generational conflict. I also refer to Linton's widely known earlier articles such as "The Girl of the Period" and "The Wild Women as Social Insurgents" to scrutinize how Linton modifies the traditional coming-of-age story for men by reconfiguring age categories in ways that are applicable to women. I ultimately argue that Linton's overtly antifeminist voice is reconstructed in ways that broaden the spectrum of the New Woman's life inasmuch as the distinction between youth as progress and age as decline is blurred throughout her old New Woman character's bodily rejuvenation.

### **1D. Jewish Bodies**

**Richa Dwor (Douglas College),**

**"A Few Words to the Jews, by One of Themselves': Charlotte Montefiore, Marian Hartog, and Jewish Women's Periodical Publishing"**

Amid the robust market in Jewish periodicals in London during the nineteenth century, there briefly flourished a small number that were edited by women. In 1841, Charlotte Montefiore funded, contributed to, and oversaw the Cheap Jewish Library and, thirteen years later, in 1854, Marion Hartog's Jewish Sabbath Journal: A Penny and Moral Magazine for the Young began its brief run. While female authors had for some time had access to publication in Jewish periodicals in the UK such as *The Voice of Jacob* and *The Jewish Chronicle*, and in the US in *The Occident*, these two ventures marked new departures for Jewish women's editorial control. Both came at some cost, however, to their founders. Montefiore was at pains to remain anonymous while the Cheap Jewish Library published ten serial stories, including several which she had written, issued across eighteen booklets over eight years. Hartog, meanwhile, ventured a gentle rebuke of an established newspaper and was subjected to career-ending criticism, bringing the Sabbath Journal to a close after just one year. These two periodicals joined an established genre stretching back to Hannah More's Cheap Repository Tracts, begun in 1795. They also emerged from a wider movement for a Jewish cultural renaissance, as well as philanthropic writing aimed at providing education and acculturation to impoverished and working class Jews. This paper examines the body of work brought forth by Montefiore and Hartog to consider what they succeeded in disseminating and how far Jewish women could openly write and produce periodicals as well as feature in them.

**Heidi Kaufman (University of Oregon),**

**"From Page to Map: Re-Mediating A.S. Lyon's Moving Body Through London Spaces"**

Abraham Solomon Lyon's (1805-1872) unpublished diaries, written from 1822-1839, recount his experiences living in London's East End and his travels within and beyond the city. Lyon's diary is marked by forays into the West End for work and entertainment, his engagement with East End Jewish life, and moments of reflection prompted by the places he visits. While nineteenth-century writers frequently documented Lyon's East End community as one plagued by crime, disease, and poverty, Lyon's diary presents a very different portrait of the culture of the East End. Thus, readers of the diary are faced with the challenge of interpreting the personal

reminiscences of a writer that contest the well-known historiography of nineteenth-century East End culture and people.

This paper uses a multi-media map of Lyon's London to question constructions of the East End that fail to register forms of cultural production and intellectual engagement of its inhabitants. Certainly, many East Enders experienced poverty and dangerous living conditions; but they did so, as Lyon's diary attests, alongside other kinds of noteworthy experiences. This paper reads the diary and map together, juxtaposing places, pauses, silences, and sounds that touch upon or evoke Lyon's experiences as an East End Jewish writer making his way through city streets. In the process I show how the remediation of the diary into a multimedia map not only helps to recover relations among places, but in depicting his experience of place, creates new ways of registering the East End's engagement with London's dynamic cultural life.

**Linda K. Hughes (Texas Christian University), "Erasing the Jewish Body: George Eliot, Heine, and the *Westminster Review*"**

In writing about the Jewish author Heinrich Heine in "German Wit" (*Westminster Review*, January 1856), Marian Evans Christianized him, for she claimed that his mother "was not of Hebrew, but of Teutonic blood" (a claim advanced earlier by *Tait's Edinburgh Magazine* in 1851). Heine's mother Peira van Geldern was in fact Jewish, as was her husband. Christianizing Heine, however, served Evans's purpose of placing him in the great tradition of German literature as Goethe's witty successor. John Rignall asserts in *George Eliot, European Novelist* (2011) that Eliot "was instrumental in making Heine known in Britain" (19). But Heine was already familiar in Britain from English translations dating to the 1820s and a *Quarterly Review* extended appraisal in 1833. No evidence in digitized periodicals indicates any notice of Evans's *Westminster* essay-review, and in the 30 August 1856 *Leader* Evans would correct her error about Heine's identity when she reviewed, again anonymously, Alfred Meissner's *Recollections of Heine*. Evans never revised "German Wit" in her lifetime, nor did other periodical commentators ever connect the two reviews. Only after Eliot's death (1880) did the essay become a work by George Eliot, when the posthumous *Essays and Leaves from a Note-book* appeared (Blackwood, 1884). As Fionnuala Dillane and periodical scholars repeatedly remind us, taking account of the periodical publishing context is imperative. Ironically, the canonical George Eliot's Heine essay had only a posthumous existence and passed down to readers an erroneously "Teutonic" Heine from whose body Jewishness had been erased.

**1E. Violated Bodies**

**Susan Johnston (University of Regina),  
"Full Particulars of the Dreadful Murder of Emily Holland': The Broadside Ballad, the Blackburn Case, and the Body in Evidence"**

In 1876, the naked torso of a child was found near Blackburn, England, and discovered to be that of the missing seven-year-old Emily Holland. A post-mortem revealed that she had been sexually assaulted before the murder. It also discovered hair clippings from several different sources, and eventually dogs were employed to search the homes of two local barbers, one of whom, William Fish, was hanged for the crime in August of that same year. The case represents the first

recorded official use of dogs to capture a murderer, and other evidence, such as the hair clippings, points to modern forensic methods, new ways of uncovering the “truth.”

Details of the murder, the investigation, and the trial appeared in broadside ballads, pamphlets, newspapers and magazines, and these accounts drew both on new kinds of evidence and old tropes of lurking evil and vulnerable femininity. This paper examines these representations across media, and considers the ways in which these varying modes of print culture propose different ways – and means – of knowing the truth of Emily Holland’s body and William Fish’s crime.

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**Monica Boyd (Arizona State University),**

#### **“Sexua(lized) Violence, 1870–1890: Murdered and Dismembered Bodies in the News”**

This study examines newspaper accounts of unsolved murder and dismemberment cases in London between 1870 and 1890 to study how murders are gendered and sexualized by the media and whether murders of women are conflated with sexual assault during this period as Jane Monckton-Smith (2006) has observed in the early 2000s.

The myth of rape took hold in England during the early decades of the nineteenth century, according to Anna Clark (1987), particularly after the rape and murder of Mary Ashford in 1817. Increasingly dominant bourgeois attitudes held that female chastity was more valuable than life itself. In Ashford’s case, the murder was perceived as a natural consequence of the rape. Was this true for cases in which no evidence suggested a sexual assault had taken place? After fifty years, had the cultural meaning of rape grown to the point that murders of women, unless circumstances suggested otherwise, become synonymous with ‘virtual rapes.’ Furthermore, if true, did this indicate an underlying belief that violence against women necessarily intimated a form of sexual violence?

In this paper, I analyse news stories from six separate events using qualitative coding software to determine if and how newspaper accounts of unsolved murder cases are gendered and sexualized. These cases are notable for neither the identity of the victim nor the perpetrator is known and there is no crime scene. The absence of these elements resists standard narratives and, in turn, illuminates the cultural beliefs attempting to control the narrative.

#### Works Cited

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**Sungmey Lee (Johns Hopkins University),  
“Shame’s Spectacle: Women’s Bodies and Sacred Suffering in Charles Kingsley’s *Hypatia*”**

Like many Victorians, clergyman and author Charles Kingsley was fascinated with violence, and more particularly, with bodies of suffering women. This paper centers Kingsley’s fixation on spiritual female suffering manifested in his popular novel *Hypatia* (1853) which traces the martyrdom of the eponymous pagan philosopher. The paper contextualizes *Hypatia* within the broader nineteenth-century tradition of hagiographies that underscore bodily suffering and martyrdom. *Hypatia* emphasizes the feeling of shame as the central affective response to violence inflicted on women, making embodiment a crucial aspect to a spiritual ethics of enduring pain. Borrowing from Eve Kosofsky Sedgwick and Virginia Burrus’s theories of shame, I argue that *Hypatia*’s spectacles of shame in scenes of flagellation, nudity, and lynching dramatizes a specifically *feminine* spirituality that is based on how intensely one responds to violence. The novel’s exploration of shame as a material, embodied response and a specifically gendered one combines two principles of how women feel—or should feel—in the face of violence: the religious idea that martyrdom is a *willed* submission of one’s autonomy to the authority of God, and the physiological notion that affective response is fleshly and immediate, involving an *involuntary* loss of one’s autonomy. The paradoxical implications of female suffering as at once self-sacrificing and self-determined mark its complex and multivalent implications in the Victorian imagination. By analyzing the spectacle of bodily shame, I argue that the novel *Hypatia* allows us to understand Kingsley’s “muscular Christianity” in light of a dualistic embrace of religion and materialist physiology that makes the woman’s affective response to violence the apex of her spirituality.

**2A. Extracted Bodies, Comic Illustration, and What the World Says**

Scholars of Victorian periodicals have long recognized that periodicals are not simply records or reflections of a cultural body; rather, they are central, indivisible systems integrated with culture and society. Just so, within an individual periodical, all material aspects are important as indivisible members of the central body that create potential for meaning. Thus features such as gossip columns, advertising, sketches, anecdotes, word games, correspondence, puns, and comic verse display visual or written narratives central to the cultural body they share. The essays in our panel examine three of these features and seek to establish a greater understanding of the discourses articulated in these narratives.

**Brian Maidment (Liverpool John Moores University),  
“The Exemplary Failures of Gilbert A. Beckett”**

Gilbert A Beckett has a claim to being one of the least successful journal editors of the nineteenth century – in a famous diatribe Alfred Bunn talked of him as ‘Editor of thirteen periodicals and lessee of a theatre into the bargain! And all total failures! *The Wag! The Thief! The Ghost! The Lover!* Nay, even *The ‘Terrific’ Penny Magazine!* and *Poor Richard’s Journal!* all passed over by the cold and disgraceful hand of neglect!!’ Bunn failed to mention A Beckett’s two most important magazines – *Figaro in London* (1831-1839) and the *Comic Magazine* (1832-1833), - which offer differing but significant commentary on the evolution of Victorian comic journalism. *Figaro in London*, largely written by A Beckett and illustrated with wood engravings

mainly by Robert Seymour, was a central journal in adapting traditions of political and graphic satire into a successful periodical format. The *Comic Magazine* pioneered the use of wood engraved comic illustration as a diversionary and entertaining medium, embedding the illustrations within a text made up of humorous sketches, comic verse, and various anecdotes. Despite their differences in address and content, both magazines assert the centrality of illustration to their project, with A Beckett making Seymour complicit in the editorial process. Both magazines draw on the graphic vocabulary of Regency visual humour, with an abiding interest in both the grotesque human form and the punning dissonances between verbal commonplaces and their visual re-interpretation. Both magazines were published by William Strange, and A Beckett's many dealings with Strange drew him into the radical/bohemian world of progressive print culture and, particularly, into the orbit of publishers like Steill, Cowie and Effingham Wilson who were all developing new forms of political journalism.

This paper seeks to define the significance of A Beckett's frantic efforts in founding, editing and abandoning politically progressive or radical magazines throughout the 1830s, and the importance of his journals in shaping *Punch* and its imitators in the following decade.

**Alexis Easley (University of St. Thomas),**  
**“‘A Thousand Tit-bits’: George Eliot and the New Journalism”**

In this presentation, I will examine intersections between George Eliot's work and the New Journalistic practice of publishing extracts (or “tit-bits”) from novels in mass-market periodicals and book collections. On one hand, such excerpts served as advertisements for Eliot's novels. Yet for many readers, such collections served as replacements for reading full-length texts--snippets of “high culture” that they could use to display refinement and taste. Indeed, many tit-bits from George Eliot's novels appeared in the pages of George Newnes's weekly periodical *Tit-bits* (1881-1894) which aimed to “extract that which is good, and leave the remainder.” Distilling books to their most interesting “tit-bits” was also a usual practice of New Journalism, which attempted to serve the needs of busy readers faced with information overload. The formation of the literary canon in the emerging field of English studies was another means of contending with this overload. I conclude by exploring the relationship between the canonization of Eliot's work in the academy and the concomitant distillation of her work into consumable tit-bits in the mass market press. As I will demonstrate, the two strategies--slow and quick reading--were interdependent. Crucially, they anticipated our own media moment, where “snippet culture” in social media serves both as a replacement for the close reading of literary texts and as a gateway for deeper engagement with Victorian literature in the academy.

**Kathryn Ledbetter (Texas State University),**  
**“Edmund Yates and ‘What the World Says’: ‘Garnering the *On Dits* of the Day’”**

Journalist Edmund Hodgson Yates (1831-1894) was known for writing shrewd critiques of society, government, and institutions in many Victorian periodicals. He became particularly adept with exposing uncomfortable personal details in pseudonymously written newspaper columns, where he developed the style of controversial gossip journalism that now characterizes his reputation. Throughout his career Yates shaped a mix of gossip and aggressive news reportage by criticizing falsehoods printed in other papers and satirizing the ignorance and hypocrisy he found almost everywhere, while sharing personal information overheard in

gentlemen's clubs and society parties. Yates defends gossip by establishing unique interpretations of truth. He explains that his role as a columnist is merely to translate what readers are already thinking, thus he is not spreading lies. In his column "What the World Says," published in his own highly successful weekly paper titled *The World*, Yates (as "Atlas") writes that he is "simply devoted to garnering the *on dits* of the day, to recording in print 'what the world says' orally." Yates questions truth as a sham by emphasizing that "'what the world says' is very often the reverse of the truth." Everybody knows gossip shouldn't be taken as fact, yet gossip columns are effective because they reveal truths that people would rather keep private. My essay explores a few of the methods of gossip journalism Yates demonstrates in "What the World Says."

## **2B. Editors and Readers**

### **Barbara Onslow (Independent Scholar), "What Should a Periodical Editor Do?"**

Walter Scott's letter to William Gifford, the intended editor of John Murray's projected journal, *The Quarterly Review*, designed to be independent of "bookselling and ministerial influences", makes a strong statement on the role's importance. "The full power of control must, of course, be vested in the editor for selecting, curtailing, and correcting the contributions to the Review." He then details essential other responsibilities he regards as part of the "troublesome department of editorial duty." These illustrate the negative side of the dynamics between editor/writer, text/reader, editor/distributor.

My paper focuses on the even more complicated relationships and situations experienced by editors of the early illustrated annuals. In common with weekly and monthly journals, annuals varied in the independence accorded to their editors. Some editors wrote almost all the letterpress themselves; others were expected to attract celebrity contributors. The dominance of images added further problems, and the proliferation of titles created intense competition.

This paper offers examples of how individuals such as Samuel Carter Hall, Leitch Ritchie, Lady Blessington, Mary Howitt, Letitia Landon, Mary Mitford, managed varying challenges. How do you provide a "semi-religious tone" to satisfy your publisher's readership? Carry on editing when overwhelmed by other writing commitments? Deal with the pressures of commissioning writers and assigning images within a tight time schedule, or respond to overlong poems submitted following your pleas for contributions? Or, when your personal interest lies in contemporary social issues, write a poem to "illustrate" a romantic engraving of a scene on India?

### **Sarah Lubelski (University of Toronto), "Revising Gender: Literary Production and Bentley's Women Readers, 1858–1898"**

The London-based firm of Richard Bentley and Son holds a unique place in women's publishing history. From 1858 until the end of the century, it was the only firm known to employ a cohort of women as publishers' readers, hired to assess manuscripts for publication. Even more unusually, these women had great influence over the firm's publishing policies, and were involved in various aspects of the business, including editing, marketing, and new product development.

This paper examines how Bentley and Son's women publishing workers altered the firm's understanding and expression of gender. This included encouraging the Bentleys to publish authors and works with progressive views on gender ideology, adopting new editorial policies which changed how gender was represented within texts, and evolving the firm's definition of women's literature and the woman reader.

The work of two women publishers' readers—Geraldine Jewsbury and Gertrude Townshend Mayer—will be considered in depth. Letters and readers' reports drawn from the archives will be used to demonstrate how they used their influence at the firm to promote the publication of gender-progressive titles (e.g. the controversial *Made in Heaven*), provide women with new types of texts to engage with (including an edition of Plato's writings), and promote the work of women writers (e.g. Townshend's anthology *Women of Letters*).

Such histories not only elucidate the origins of the current female-dominated industry, in terms of both labour and content, but also contributes to the recovery of women's histories in the literary field more broadly.

**Mercedes Sheldon (Independent Scholar),**

**"Some 'Old School' Reflections: Generationalism in *London Society* (1862–1898)"**

As Jennifer Phegley argues in *Educating the Proper Woman Reader*, the family literary monthly "confidently placed the responsibility of dissemination of [the nation's capital of culture] on the shoulders of the nation's women."<sup>1</sup> In the first issue of the family literary magazine *London Society: A Monthly Magazine of Light and Amusing Literature for the Hours of Relaxation* (1862–1898) "F.H." differentiates which women can bear this responsibility by sharing the reflections of "one of the unfortunate and, alas! numerous class of persons, too old and too stupid to set about reforming the world."<sup>2</sup> As the dissemination of cultural capital fell to wives and mothers, the primary target of the family literary monthly was those women—as F.H. implies—who were young enough and smart enough to reform the world. *London Society*, from the first issue, differentiated between the contemporary generation of women raising children and the older generations who presumably no longer had the ability to disseminate British cultural capital and familial morality. How then did *London Society* portray the different generations of women, both in the letterpress and the illustrations? My paper explores the ways in which this family literary magazine represented the different generations of women, in particular by examining how it juxtaposed women's bodies in the magazine's illustrations against the bodies of text discussing women and age during the first decade of the magazine's run.

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<sup>1</sup> Jennifer Phegley, *Educating the Proper Woman Reader* (Columbus, OH: The Ohio State University Press, 2004), 16.

<sup>2</sup> F.H., "Some Old School Reflections," *London Society* 1, no. 1 (Feb. 1862): 50.

## **2C. Disabled Bodies II: Writing Bodies with Disabilities**

**Marcus Mitchell (Georgia Southern University),**

**“Writing the Disabled Body in William Dodd’s *A Narrative of the Experience and Sufferings of William Dodd a Factory Cripple*”**

Of the working-class autobiographies published in nineteenth century Britain, William Dodd’s *A Narrative of the Experience and Sufferings of William Dodd a Factory Cripple* (1841) is noteworthy for the controversy it sparked as part of a well-documented 1844 confrontation between John Bright and Lord Ashley in the House of Commons. Debating the welfare of Britain’s manufacturing laborers and the viability of proposed legislations to protect the rights of women and children working in factories, Bright questioned the credibility of Dodd’s narrative (which Ashley cited to support his argument for factory labor reform), suggesting that its portrayal of the factory environment was one-sided. Ashley’s rebuttal was succinct but effective: the disturbing marks on Dodd’s body provided adequate evidence for the narrative’s authenticity. Ashley’s “reading” of Dodd’s body provides a useful point of entry into an examination of how Dodd narrates his own transformation from able-bodied to crippled. In addition to graphic accounts of his own ailments, Dodd’s recollections of his interactions with other bodies—both physical and metaphorical—add intricate layers to his method of self-representation. The proposed paper argues that an analysis of Dodd’s understanding of his crippled body and its interplay with other bodies in the narrative reveals an active negotiation of the complex relationship between the human body and one’s understanding of self that is often overt, but sometimes implicit. By documenting his physical undoing, Dodd reconstructs a figure that is both a cautionary tale on the physical and mental tolls of factory labor and an agent for social change.

**Clare Walker Gore (University of Cambridge),**

**“‘They Can Do Very Well Without Much Beauty in Me’: Disability, Desire, and the Body of the Dickensian Heroine”**

Esther Summerson of *Bleak House* (1853) and the eponymous protagonist of *Little Dorrit* (1857) both have bodies that might reasonably be considered disabled. Esther suffers facial scarring as a result of smallpox which she believes renders her unmarriageable, while Amy Dorrit is so small as to be mistaken for an eleven-year-old child, and for much of the novel struggles vainly against her beloved Arthur Clennam’s perception of her as less than fully adult. Both heroines, however, eventually win success in their marriage plots, and are recognised as desirable by the men they desire. In this paper, I ask how their disabilities are ultimately made into signs not of deviance but of desirability, examining why Dickens chooses to endow his most idealised heroines with scarred and shrunken bodies, and how he teaches us to interpret these bodies as, in fact, ideal.

Disability in Dickens’s fiction is usually associated with minoriness. In *Bleak House* and *Little Dorrit*, Dickens puts this habitual association to subversive ends, giving his self-effacing heroines the bodies of minor characters. We might read this as a literalising of Dickensian ethics, enabling his heroines to embody the proposition that ‘the last shall be first’. These heroines’ bodies also draw attention however to the less palatable side of their narrative role, enabling us to see that they are damaged by the impossible demands made of them. This disabling is both

celebrated and mourned in novels which encourage us to see beauty in bodies scarred by self-hatred and shrunken by self-denial.

**Courtney Floyd (University of Oregon),**

**“Take It When Tendered’: Medicine, Material Texts, and the Creation of (Dis)Ability in the Nineteenth-Century Newspaper”**

Lennard J. Davis has suggested that it we can read the novel as “a form” that “relies on cure as a narrative technique.”<sup>3</sup> This observation is particularly apt for the Victorian sensation novel, which Mark Mossman and Martha Stoddard Holmes contend is predicated upon disability.<sup>4</sup> Sensation novels, in other words, are centered on anxiety about unusual embodiment, narrating characters’ journeys from ‘abnormality’ to ‘normality’ or vice versa. To use Davis’s terminology, sensation novels are in this way “cure narratives.”

While there has been much valuable scholarship on the topic in the past decade, however, the sensation novel’s original material context—the nineteenth-century periodical—is often overlooked in analyses of the genre’s connections to nineteenth-century disability. Surrounded by narratives of ailment and invalidism put forth in patent medicine advertisements and articles alike, the sensation novel was only one of many “cure narratives” competing to affect the bodies of characters and consumers alike in the newspapers of the day.

In this paper, I argue that by attending to the periodical context, we can better understand not only sensation fiction’s generic focalization of disability, but also recognize the nineteenth-century periodical press as a site at which the (dis)abled-body meets and is shaped by the page. To anchor my argument, I use the serialization of Mary Elizabeth Braddon’s *Thou Art the Man* (1894) in the Saturday supplement to the *Sheffield Daily Telegraph* (1855-1950) as a case study.

## **2D. Animal Bodies I: Loss and Preservation**

**Robert Pasquini (McMaster University),**

**“Everyday Losses: Exaggerating Extinction in Victorian Periodicals”**

Perhaps the most telling evidence of extinction anxieties came from exaggerated accounts of species collapses that erroneously projected the disappearance of common animals. Once characterized in 1896 as too “ridiculous for serious consideration” (“Extinction”), the disappearance of animals like the over-laboured horse, over-populous cat, or ever-pestilent rat focalized cultural narratives of struggle and competition. Though hyperbolized, these accounts show widely dispersed extinction discourses and grassroots understandings of overconsumption that depended on commoditized animal bodies. Periodicals provided more than just textual summaries of species loss. Instead, reports of potential collapses fleshed out affective relations between species, testified to nascent proto-ecological sensibilities, and conveyed consumerized sensations of the Anthropocene.

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<sup>3</sup> Davis, Lennard J. *Bending over Backwards: Disability, Dismodernism & Other Difficult Positions*. New York UP, 2002.

<sup>4</sup> Holmes, Martha Stoddard, and Mark Mossman. “Disability in Victorian Sensation Fiction.” A *Companion to Sensation Fiction*, edited by Pamela K. Gilbert, Blackwell, 2011, pp. 493-506.

Via periodicals like *Bristol Mercury*, *Manchester Courier*, *Chatterbox*, and *Punch*, I trace how non-specialist extinction topics circulated. Missing animals impacted the lives and routines of common Victorians: motorized vehicles and electrified tramways created “serious” public unease about the perceived “diminution in the number of horses used in everyday work” (“Extinction”); laypersons taught about depredation discerned victims of the cat-skinning industry; and rodent extermination methods demonstrated interdependency to agrarian labourers since the decrease of one creature could offset complex ecological relations in unexpected (and potentially detrimental) ways.

Once synthesized by evolutionary thinking, these ubiquitous animals foregrounded struggle, competition, and extinction in observable ways in the public imagination. While not all threatened animals were proleptically mourned, my case studies articulate a natural world inclusive of oft-overlooked organisms, *bios* imbricated within ordinary circumstances, and a staunch materialism that informed the micro-practices of everyday life.

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**Maria Zytaruk (University of Calgary),**

**“Paper Birds and Embodiment: An Interleaved Copy of Thomas Bewick’s *A History of British Birds*”**

The two volumes of Bewick’s elegantly engraved *History of British Birds* (1797, 1804) are familiar to literary scholars because the Brontë children used these works as drawing manuals; Bewick’s illustrations feed the imaginative world of *Jane Eyre* in Charlotte Brontë’s novel. Art historians (Iain Bain 1981; Diana Donald 2007) have explored the innovation of Bewick’s wood engravings translated from his watercolour drawings, and his use of the vignette format to indicate a bird’s habitat. It is well-known that copies of Bewick’s *Birds* were plundered during the Victorian period for their illustrations; single engravings and tail-pieces were pasted into albums and used for extra-illustration. This paper focuses on a copy of Bewick owned by the Yorkshire naturalist -- later Canadian politician and publisher Charles Fothergill (1782-1840) -- held by the Thomas Fisher Rare Book Library. In this edition, blank leaves have been bound in with each chapter in order that the reader can include their notes on each species. Both volumes of Fothergill’s copy of Bewick’s *Birds* are interleaved with the owner’s copious notes, compiled during the first two decades of the nineteenth century. Fothergill’s copy of Bewick speaks to the multiple ways in which animal bodies were “constructed on the page,” as well as to how, through interleaves, a book’s reader might become its author.

**Lauren Cullen (Independent Scholar),**

**“‘I Can Well Remember’: Consciousness, Reflection, and Memory in Anna Sewell’s *Black Beauty*”**

The Victorian era arguably begins the great shift in the status of nonhuman animals in society. This era witnessed the emergence of zoos, the RSCPA, anti-vivisection movements, and vegetarianism. The subgenre of fictionalized animal autobiography, most notably represented by Anna Sewell’s *Black Beauty*, emerged as a prominent mode to protest animal cruelty by lending animals a voice and depicting them as beings of consciousness and selfhood. My paper interrogates the genre of animal autobiographies and the attribution of psychological, emotional,

and mental properties to animals. I argue that Anna Sewell's *Black Beauty* (1877) allows for an examination of animal subjectivity that goes beyond the privileging of language and complicates subjecthood with a narrative that explores the effects of familial bonds, trauma, and past experiences on character and mental state.

My paper challenges the traditional understanding of anthropomorphism as anthropocentric (humans as the only beings worthy of moral consideration). *Black Beauty*'s narrative surpasses simply using anthropomorphism as a trope, configuring it in a way that informs a worldview that recognizes consciousness, or intellectual and emotional qualities, as not exclusively human.

Analyzing *Black Beauty* and his friends as "subjects-of-a-life," to use philosopher Tom Regan's term, I interrogate horse subjectivity within the novel through a rights-based approach to moral consideration. Sewell's narrative re-directs the focus to the animal subjects themselves. Thus, the literary structuring of animals as central to the novel and their characterization as conscious beings in *Black Beauty* resists the cultural norms and anthropocentrism of the past and present.

## **2E. Voices on the Page**

**Rachel Egloff (Oxford Brookes University),**

**"Anonymous, Pseudonymous, Personal: Constructing a (Trans)Gendered Body from the Page"**

Focusing on the under-researched journalist and novelist Blaze de Bury (1813?-1894), this paper will examine the role that title page signatures played in periodical, magazine, and newspaper reviews of her work on inter-European politics and culture. When nineteenth-century women were published, the delicate question of the perceived sex of authorship had to be considered.

Anonymity could offer an effective gender-neutral camouflage for dealing with a variety of conventionally masculine issues, and bypassed notions of feminine voice and identity. Pseudonyms potentially made possible a transgender alteration of the perceived sex of authorship. These considerations were amplified when the writer's subject matter was seemingly within the remit of the other sex's sphere. In this paper, periodical, magazine, and newspaper reviewers' magnified focus on the author's sex will be discussed by focusing on their constructions of a (trans)gendered authorial voice and body. Patterns emerging from a holistic overview of three hundred plus reviews as well as close reading of select full length reviews will demonstrate, for example, how some critics defaced Blaze de Bury as a woman and superimposed male sexual drive and character based on her alleged masculine political content. Furthermore, archival epistolary evidence will shed light on Blaze de Bury's and her publishers' motivations for choosing particular signatures. In so doing, this paper will highlight the importance of Victorian women writers' choice of signature by analysing and underlining the impact of reviewers' (trans)gendered constructions of Blaze de Bury: an extraordinary female writer on 'unfeminine' inter-European politics.

**Francesca Benatti (The Open University),**

**"One Year After: A Question of Style: Individual Voices and Corporate Identity in the *Edinburgh Review*, 1814–1820"**

We report on the conclusion of our project *A Question of Style*, awarded the RSVP Field Development Grant 2016. Our aim is to assess the assumption that early nineteenth-century



periodicals succeeded in creating, through a “transauthorial discourse”, a unified corporate voice that hid individual authors behind an impersonal public text (Klancher 1987).

After detailing our process of “operationalization” (Moretti, 2013) at last year’s RSVP conference, this year we evaluate the successes and challenges we encountered in:

- Corpus creation: we assess the selection criteria applied to the body of 83 articles and comprising reviews of literature, history, biography, travel writing, and the issues resulting from the inclusion of 25 authors and four review genres.
- OCR correction: we document the extreme variability of OCR errors due to lack of complete runs with same provenance and the resulting challenges in implementing semi-automated approaches to OCR correction.
- Quotations: we quantify the actual extent of quotations in our corpus and the variability in their typographical marking, with their consequences on the implementation of semi-automated TEI encoding.
- Analysis: we will demonstrate our application of stylometric (Delta, Zeta), corpus stylistics (keywords, collocations, lexical clusters) and computational linguistics (TF:IDF) methods and evaluate our findings regarding individual and corporate style and the emergence of authorial and genre profiles
- Ongoing questions: we will debate the implications of our findings for periodical studies and for digital humanities, focusing especially on issues of scalability and data curation. Ultimately, are we willing to trade off data accuracy in return for speed?

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#### **Laurel Brake (Birkbeck, University of London), “The Critical Body: Walter Pater and his Voices in the Nineteenth-Century Press”**

This is a paper about tensions between the bodies created by Walter Pater in his periodical writing and books, and some of the multiple voices that overspill these bodily forms, which reflect his personal body.

As a queer critic, Pater figures the human body frequently in his work, notably in his recurrent turn to portraits in his criticism and fiction; the body is one metaphor for his queer critique of 19C culture. Notably most are those of male youth; however, surprisingly, there are as many ill and degenerating as healthy and athletic, to the point of the stasis of sculpture. The critical bodies of the books show a similar spectrum, from aesthetically shaped to porous spread and change, reflecting the increasing breadth of his press work, and homophobic pressure of the day antipathetic to a second tightly themed work comparable to *Studies in the History of the Renaissance*, the latter preventing publication of *Dionysus and Other Studies* in 1878. For his later themed books, Pater turned to periodical fiction, and his university lectures, while excluding through deselection some of his other critical voices.

Having limned the above, I plan to consider some of the disembodied voices that overspill the books that might relate to the author’s own body, said to be unprepossessing from

an early age, a view shared by himself and the occasion of personal sadness and regret. These articles include two ‘imaginary portraits’ thought to be mixtures of fiction and autobiography, ‘The Child in the House’ (1878, *Macmillan’s Magazine*) and Emerald Uthwart (1892 *New Review*), and one of the few portraits of an older man in the periodical fiction, Friar John in ‘Apollo in Picardy’ (1893 *Harper’s New Monthly Magazine*).

### **3A. Unfolding *The Evergreen*: The Haptic Periodical in the Digital Age**

<http://www.1890s.ca/Volumes.aspx?p=The%20Evergreen:%20A%20Northern%20Seasonal>

Produced by Patrick Geddes & Colleagues in Edinburgh in 1895-97, the four-volume *Evergreen: A Northern Seasonal* embodied his vision for a Scottish Renaissance and a wider social reform built on the triad of “sympathy, synthesis and synergy.” From the tree motif on its hand-tooled covers to its interior pages—featuring Scottish typography, Celtic ornaments, black-and-white versions of Ramsay Garden wall murals, and the *Arbor Saeculorum* design from the Edinburgh Outlook Tower—the visual, haptic, and locative qualities of *The Evergreen* are crucial to its meaning. The *Yellow Nineties Online* research team has spent the last two years working to remediate *The Evergreen* in a digital edition sensitive to the magazine’s materiality and the politics of its aesthetics. This panel is designed to launch the Y90s’ *Evergreen* edition by reflecting critically on what we have learned in the unfolding process of touching the fin-de-siècle past in the digital present.

**Reg Beatty (Ryerson University),**

#### **“The Periodical as Thinking Machine: Plotting *The Evergreen*’s Visual Rhetoric”**

In 1879, while in Mexico, Patrick Geddes temporarily lost his sight. Panicked and frustrated that he had no way to record his constant stream of ideas, he hit upon a strategy, not unlike classical memory training, to visualize his thoughts as diagrams. Geddes discovered that these mental diagrams were more than just memorable ways to retain his ideas—they were productive of *new* ideas. After his recovery he continued to use this technique, only now he drew his visualizations out on paper folded into grids. He called these diagrams “thinking machines.” He described a version of the thinking machine to his children as having four “chambers” to house a “circle of operations.” These operations were remembering, dreaming, planning and enacting. The chambers were further divided into an Out-World and an In-World as well as Active and Passive. He hoped to offer his children a heuristic tool, espousing a reconciliation of Art and Science, that would encourage them to realize their imagined projects and critically study the results. This paper examines Geddes’s use of thinking machines to organize his own projects—in particular the visual rhetoric embodied by *The Evergreen: A Northern Seasonal* (1895-97). As a book artist and digital humanist, I’ll be using my own thinking machine to plot *The Evergreen*’s design program starting with its material and formal features and leading to an assessment of its success as a harbinger of a coming Scots Renaissance and Celtic Revival.

**Lorraine Janzen Kooistra (Ryerson University),  
“Visualizing the Unseen: Women Designers and Celtic Ornament in *The Evergreen*”**

Celtic ornament is as central to the material expression of *The Evergreen: A Northern Seasonal* (1895-97) as it is to Patrick Geddes’s conception of urban renewal built out of education, decorative public art, and improved social housing. Geddes’s vision was embodied in the triad of “sympathy, synthesis, and synergy,” represented with the graceful bodies of three flying birds, each carrying a leaf in its beak, on the decorated opening of each of *Evergreen* volume. While the friezes for the Outlook Tower and the Celtic knotwork framing the murals of Ramsay Gardens are no longer visible, the textual ornaments of *The Evergreen* continue to stand out on the printed page in bold, black, interlacing designs. All this ornamental work, produced over a few short but intensive years in Edinburgh at the fin de siècle, was created by women designers virtually invisible in the history of little magazines and Scottish arts and crafts: Helen Hay, Nellie Baxter, Marion Mason, and Annie Mackie. Students of John Duncan at the Old Edinburgh School of Art, these women were trained in Celtic ornament specifically for the purpose of decorating Edinburgh’s public spaces and the *Evergreen*’s periodical pages. In resurrecting the bodies of these forgotten women and paying homage to the body of their work, this paper aims to trace the importance of “each device” as, in Geddes’s words, “a separate living thought—a separate expression of a separate life moment of the artist,” visible once again the remediated pages of *The Yellow Nineties Online*’s digital edition of *The Evergreen*.

**Rebecca Martin (Ryerson University),  
“Tracing the Printed Page Online: Letterpress, Digital Markup, and the Process of  
Remediating *The Evergreen*”**

Remediating *The Evergreen: A Northern Seasonal* (1895-97) as a searchable digital edition involves using the descriptive markup language of the Text Encoding Initiative (TEI) to encode articles, poems, stories, and other textual components of this fin-de-siècle magazine. Like a compositor, who remediates hand-written texts for the printed page, the TEI encoder transfers text from one type of page to another to facilitate a broader readership—a key difference being that for the encoder, this readership includes computer search engines. Remediation is necessarily an imperfect translation, as no medium is a perfect substitute for another. This has become especially apparent in the process of encoding *The Evergreen*, whose aesthetic and material qualities were a priority for the periodical’s founder, Patrick Geddes. Printed in a dense, black Old-Style Antique font that was cut by the Edinburgh-based type foundry Miller & Richard, these volumes have wide margins and decorative layouts that accommodate numerous ornaments and illustrations. In marking up the text of *The Evergreen*, we have tried to maintain a fidelity to the original volumes, with the understanding that these digital editions are a tracing—and not a replication—of the printed page, adapted for online readership. As an encoder, the process of digital markup involves close attention to the typographic decisions made by compositors; this paper examines the implications of that attention, and considers the printing of *The Evergreen* in relation to the process of digital encoding.

### **3B. Disabled Bodies III: Disability and Dysfluency**

**Kylee-Anne Hingston (St. Thomas More College, University of Saskatchewan),  
“The Word Becoming Flesh: Disability and Incarnation in *The Monthly Packet*”**

Since the revival of interest in her literary work, the scholarship on Charlotte Yonge has tended to focus on either her often-conflicted portrayals of women, her editorial role of the family magazine *The Monthly Packet*, her theological and moralist work as a novelist and magazine writer, or her complex representations of disability, with the bulk of discussion centering on the latter two topics. However, very few critics have considered how Yonge’s theology informs her depictions of disability. Indeed, disability and illness’s imbrication in Victorian theology remains surprisingly under-researched and under-theorized. Elsewhere, I have examined how Tractarian incarnation and sacramental theology shapes the emphasis on interdependence visible in her depictions of disability in the family chronicle *The Pillars of the House*. In this paper, however, I broaden my inquiry on theology and disability in Yonge’s literary work by surveying *The Monthly Packet* issues in which the novel first appeared. Doing so, I will investigate the ways in which metaphors of the body—of Christ’s body, of Christians as members of that body, of Christ’s body manifested in its members’ bodies—underpin central tropes across the magazine. Additionally, I will consider how the periodical form, as a part “of the rapid growth of print culture [and] mass media,” contributes to the relationship between Victorian theology and disability. Mark Turner notes that periodicals’ ephemeral form, which was defined by “inconsistency, multiplicity, and mutability,” challenged the supremacy of bound books (311); in turn, I will test whether *The Monthly Packet*’s serial form likewise advances a theology of disability and illness in which inconsistent, interdependent, and mutable bodies similarly contest the privilege of the normative body.

**Riley McGuire (University of Pennsylvania),  
“Writing Down and Speaking Right: Exploring Dysfluent Remediation in Lewis Carroll’s *Sylvie and Bruno*”**

“The shyest and most intermittent talker must seem fluent in letter-writing,” writes Lewis Carroll in his understudied final novels, *Sylvie and Bruno* and *Sylvie and Bruno Concluded*. The narrator embodies this statement in the contrast between his stammering speech and his standard written communication, the novelistic pages both disguising and representing his vocal difference. The same narrator was named “Lewis Carroll” in the short magazine story “Bruno’s Revenge” – a germinal version of what became the novels – indicating Carroll’s personal relationship to dysfluency, an umbrella term for non-normative modes of pronunciation such as stammering. This paper argues that Victorian authors like Carroll were fixated on the potentials of their textual medium for remediating dysfluent speech, for “curing” non-normative articulations emanating from the body in their translation onto the page, while also being acutely aware of the impossibility of this process. It blends biography, literary analysis, disability studies, and the history of nineteenth-century speech correction to demonstrate that Carroll’s novels possess both a therapeutic impulse toward dysfluency and a chaotic embrace of vocal eccentricity—less a contradiction than an encapsulation of the vocal ambivalence of his time. The nineteenth century abounded with textual forms aimed at normalizing dysfluent bodily utterances, including elocutionary manuals, pronunciation dictionaries, and vocal health treatises; however, the

period's fiction also overflowed with what John Ruskin criticized as "crippled speech," vocal depictions wildly deviating from societal standards. Overall, this paper uses Carroll's writing to explore the intense influence that words on a page have on how sounds leave bodies.

**Daniel Martin (MacEwan University),  
"It Stutters: Printed Object Voices in Victorian Phonetic Utopias"**

Victorian medical experts and phonologists were sincere in their beliefs that graphic charts, vocal markers, notation systems, and illustrations could effectively approximate the embodied (and seemingly natural) sounds produced by the mouth. A science of what Alexander Melville Bell called "universal alphabets" could seemingly work miracles in giving voice to the deaf in the same ways that braille could return written communication to the blind. In *Visible Speech: The Science of Universal Alphabets* (1867), Bell even envisioned a notation system that could effectively unite all global languages under a universal phonetic alphabet. While scholarly accounts of Bell's system typically interrogate it from a critical point of view, what often goes unnoticed is Bell's long-standing perspective that his work with notation systems and elocutionary principles had emancipatory potential through liberating the voice from its ugly embodiments: its hesitations, pauses, blocks, and other grotesqueries. Effectively, Bell and his peers in the science of voice and speech impediments introduced a fantasy of language that sought to cast out what Michel de Certeau calls the "noises of otherness" – the irritating surplus vocalities that resist signification but nevertheless persist as evidence of involuntary embodied phenomena. Victorian phonetic utopias believed in the emancipatory potential of charts and graphs and their potential to "cut the knot" of stuttered speech. But, as always, a problem emerged at mid-century, especially when experts such as James Hunt and Bell attempted cures for stuttered or stammered speech through recourse to textual charts and tables in recitative techniques. The voice itself became a ghostly, haunted thing, what Mladen Dolar calls an "object voice." And, more importantly, the specter haunting scientific progress was the stutter or stammer.

**3C. Embodying George Eliot**

**Scott C. Thompson (Temple University),  
"Particular Bodies and Early Sociology: Or, Why George Eliot's Last Book is a Series of Character Sketches"**

This paper demonstrates how George Eliot's *Impressions of Theophrastus Such* (1879) fictionalizes the psychological theory of George Henry Lewes, as posited in his major work *Problems of Life and Mind* (1874-79). Lewes advocates for a comparative and relational psychology that accounts for the idiosyncrasies of a particular subjectivity, as it is shaped by both the individual and by the social and cultural histories that produce the individual. Following Comte, Lewes' theory is based on the study of individuals and their interactions within their larger socio-cultural-historical environment, the principle which would be formally developed in the sociological discipline in the following century. Eliot's *Impressions* fictionalizes Lewes' theory and adapts it along explicitly sociological lines by focusing on the relationship between individuals and their social environment. Taken together, Lewes and Eliot create an early theoretical approach to and literary application of sociology.

*Impressions* consists of a series of character sketches in which the narrator describes and interprets types of people based on his immediate encounters with particular individuals; each encounter provides experiential evidence from which larger social conclusions are produced. Eliot applies Lewes' abstract theory to particular people's bodies, as in the character sketch chapters, and particular bodies of people, as in the chapter on the Jewish race in England, giving Lewes' theoretical psychology a sociological focus. Lewes's psychological theory is the key to understanding Eliot's most mature statement on the theme explored throughout her late work: the relationship between individuals and society.

**Rebecca Sheppard (University of British Columbia),  
“Morally Insane Bodies: Perversions of Feeling in Eliot’s *Adam Bede* and ‘The Lifted Veil’”**

J. C Prichard in *A Treatise on Insanity* (1835) describes moral insanity as “a morbid perversion of the feelings, affections, and active powers, without any illusion or erroneous conviction impressed upon the understanding” (117). Building on Phillipe Pinel’s *manie sans delire*, Prichard’s work reflects a shift in early Victorian conceptions of mind—from Locke-inspired Associationism to the new faculty psychology. This meant, in practice, a shift from emphasizing cognition to stressing affect, emotions, and volition. Despite widespread discussion of moral insanity in the periodical press, as well as in legal proceedings, there were diverging views about what it actually meant; often it was conflated with monomania or partial insanity. What linked these related disorders, however, was the idea that a type of insanity could exist in which the intellectual faculties were untouched: what was affected instead were the feelings, or morals, of an individual.

This paper looks at two works of George Eliot’s, *Adam Bede* and “The Lifted Veil,” written in 1859—a dozen or so years after Prichard’s published work on moral insanity and before Charles Darwin’s chapter on the moral sense in *The Descent of Man* (1871) and his more comprehensive work on affect, *The Expression of the Emotions* (1872). *Adam Bede*’s Hetty is not the typical infant murderer described in medical journals and sensationalized in the public press; instead of suffering from puerperal mania often associated with infanticides, Hetty quite simply has a “blank” in her nature: she has “the absence of any warm, self-devoting love” (143). In “The Lifted Veil,” Latimer, conversely, feels too much. Sensory overload, caused by an unwanted telepathy, eventually deadens “the relation between [him] and [his] fellowmen” (36). Both Hetty and Latimer exhibit aberrant emotions. These two works show the ambiguities at work in theories on moral sense and emotion.

### **3D. Animal Bodies II: Constructing Corporeality in the Periodical Press**

**Petra Clark (University of Delaware),  
“‘Fancy Plumes’ vs. ‘Smashed Birds’: Taxidermy Bird Bodies in the Late-Victorian Periodical Press”**

In an 1887 article titled “Smashed Birds” in the British periodical *Belgravia*, influential dress and décor critic Mary Eliza Haweis began, “A corpse is never a really pleasant ornament: most

people with a real feeling for beauty will agree with me.”<sup>5</sup> What followed was a scathing indictment of the use of taxidermy birds in fashion, and of the so-called “plume trade” in general, which had decimated populations of wild birds during the nineteenth century. The *pièce de résistance* of Haweis’s argument, however, came when she drew the comparison between how a mangled bird body looked on the hat of a fashionable lady and how a mangled human body would look on the hat of a giantess—and illustrated these examples with sketches, to humorous and horrific effect. Haweis’s ethical, environmental, and aesthetic assessment of avian accessories was not the only one that appeared in the late-Victorian periodical press. From Oscar Wilde in the *Woman’s World* (PR5820 W6) to Ouida in the *Nineteenth Century* (AP4 N7), a variety of literary luminaries weighed in on this subject in the pages of popular British and American magazines. Along with the work of naturalists, the commentary of such writers contributed to efforts to curtail the production of “murderous millinery,” and to the eventual establishment of conservation societies on both sides of the Atlantic.<sup>6</sup>

**Natasha Rebry Coulthard (University of Lethbridge),  
“The Construction of Embodiment in Late-Victorian Vegetarian Rhetoric”**

Victorian Britain has been established as a central locus for the development of the modern Western vegetarian movement. From the advent of the Vegetarian society in 1847, an increased number of Victorians adopted a meatless diet for various reasons, including concerns with purity, health and animal cruelty. As James Gregory (2007) highlights, the Victorian vegetarian movement combined dietary reform with social reform by linking meat-eating with cruelty and hedonism. Central to this discourse is the construction of the human body as homologous to other creatures and malleable through diet, reflecting the influence of evolutionary theory and organic chemistry. This paper will examine how embodiment was constructed in late-Victorian vegetarian rhetoric with a particular focus on the *Dietary Reformer and Vegetarian Messenger*, the official publication of the Vegetarian society. Part of my contention is that the miscellaneity of the serial form (Mussell, 2012) allowed the journal to piece together various discourses related to food, health, identity, and ethics, which produced a vegetarian body that was a blend of the organic, technological, and political. I want to suggest that this body was simultaneously discursive and lived as late-nineteenth-century vegetarian rhetoric framed the meatless diet as an evolutionary technique with ontological, social and political implications and invited Victorians to use diet as a means of self-experimentation, thus self-fashioning (Young, 2015). For Victorian vegetarians, the vegetarian diet was an example of what Foucault labels a technology of the self, offering a way to create new subjectivities by way of fashioning new bodies.

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<sup>5</sup> Mary Eliza Haweis, “Smashed Birds,” *Belgravia: A London Magazine* 62.247 (May 1887): 336.

<sup>6</sup> Henry Stephens Salt, *Animals’ Rights Considered in Relation to Social Progress* (New York: Macmillan & Co., 1894), 63.

**Jenny Haden (University of Washington),**

**“Every Dog Has Its Day: Dog Bodies in Service in *The Strand Magazine*, 1891–1900”**

Dogs in orchestras, dogs as smugglers, dogs in hospitals, dogs on trial: the pages of *The Strand Magazine* in its first decade were filled with canines. Reports detailed the devoted care paid to dogs—each one lovingly named—in London’s Hospital for Animals, cartoons showed dogs performing tricks and comforting their human companions, and stories, some fictitious and some sent in by dog-loving readers, chronicled canine antics. What most of these articles share is an attention to the dogs’ usefulness. In the latter portion of the nineteenth century, the utility of the dog body in England (as in the United States) was evolving; whereas dogs traditionally performed physical labor—such as cart pulling—for human masters, many late-Victorian dogs functioned as what Keridiana W. Chez calls “emotional prostheses,” using their bodies to instead provide affective benefits to human companions, just as certified therapy dogs do today.

As demonstrated by *The Strand*’s articles about the Hospital for Animals, Hyde Park’s dog cemetery, and the Home for Lost Dogs, late nineteenth-century human attitudes concerning the welfare of canines were shifting to become decidedly more compassionate. And *The Strand* shows that these Victorians were also finding other, less physically destructive ways to use dogs: for example, as performers in the theatre or in dog shows and as models for clothing or paintings. In this paper, then, I consider how this early decade of *The Strand* reflects and constructs changing notions about animal physicality and usefulness, and I discuss the unique power that the periodical form has for cataloguing such cultural shifts.

### **3E. Visualizing Bodies**

**Sophie Raine (Lancaster University),**

**“Reframing the Nude Model in *The Mysteries of London* by G.M.W. Reynolds”**

*The Mysteries of London* (1844-45) by George William MacArthur Reynolds offers a surprisingly subversive portrayal of gendered bodies through the nude model. In the 1840s, while many had accepted the intellectual and cultural value of nude art, the female nude (unlike the male nude), was still a figure of stigma, being associated with prostitution and sexual promiscuity.

Reynolds debates the fallen woman’s liminal status and discusses how the model’s career, which was an affront to Victorian middle-class ideology, was still paradoxically an integral part of high culture. By discussing this contradiction, Reynolds suggests that society’s paradigm of the fallen woman is no longer valid and paves the way for more complex depictions of these women.

I argue that *The Mysteries of London* reverses the voyeur/subject dynamic and that, through the reclamation of body autonomy, nude modelling can be seen as liberating rather than oppressive. Reynolds evokes classical imagery in order to demonstrate the metamorphosis of the fallen woman from shame to enlightenment and self-actualisation. This paper will explore both the text and look at the sub-text of the wood-engraved illustrations by George Stiff.

Through art, the fallen woman in Reynolds’ text, is not reduced to an object but instead utilises the artworks unveil her journey. The model, usually silent, anonymous and obscure, has agency and is in control of the narrative, bringing new meaning to the art. While the artist has appropriated her image, he is ultimately voiceless with the subject of the art providing the reader



with only one reading of the art, her reading. In conclusion, Reynolds interrogates interpretations of the nude model as an erotic object and instead imparts new meaning by granting narrative space to fallen women.

**Hélène Edelin-Joubert (Nantes University),**

**“The Grotesque Body in *Vanity Fair* Constructed Through the Double Medium of Text and Image”**

As was noted by some of his contemporary reviewers, Thackeray uses grotesque elements in *Vanity Fair* (Tillotson and Hawes, 54, 62). An apt caricaturist, he knew how to exploit his characters’ physical descriptions for satire. Thus grotesque traits are to be found in most of his characters’ bodies, to different effects and purposes. As the grotesque has been said to create “narrative compressed into image” (Harpham quoted in Hervouet-Farrar et al.), it is interesting to study the relation between text and illustration (both of which stemmed from the same pen).

With Joseph Sedley, the grotesque body is characterised by excess and disproportion. It is tightly linked to bodily functions, especially eating and drinking. The illustrations further the correspondence to Bakhtin’s definition of the grotesque by drawing attention to the bodily lower stratum.

But with a character like Becky Sharp, another definition of the grotesque is drawn upon, as her body is turned into that of a hybrid creature, half-human and half-snake, or half-human and half-devil through the interaction of text and image. Her grotesque body is then presented as an object of fear and disgust, and the reaction of laughter is more subdued than it was with the representation of Jos’s body.

The bodies of the more benevolent, and less satirised, characters that are Major Dobbin and Amelia are not exempt from grotesque features nonetheless, as no one can claim to be completely undeserving of criticism in this satirical novel that left some of its readers – among whom we find Mrs. Oliphant – disliking what they saw as Thackeray’s pessimistic view of humanity.

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**Juliet McMaster (University of Alberta),**

**“Modest Carnations: James Clarke Hook’s Wholesome Female Bodies”**

James Clarke Hook, RA (1819-1907), was a dedicated Methodist, and also a realist, a pious one. He was in love with “Our Father’s lovely creation” (letter of 1895), and sought to reproduce it faithfully. Like Browning’s Lippo Lippi, he believed in “the value and significance of flesh.” He was no prude, and he rejoiced in flesh tones, or “carnations,” as he called them. Unlike many of

his contemporaries he admired the nudes of Etty; but he preferred to place his own figures in a social context.

The women among the fisher folk he painted were often barefoot, with skirts that showed their calves. Sometimes they bathed, and then dried their hair on rocks. He liked to catch these mildly erotic poses.

Hook's friend F. G. Stevens, the Pre-Raphaelite-turned-art-critic who regularly reviewed the Royal Academy Exhibitions in the *Athenaeum*, made a point of calling on the Hook family before sending-in time, to view the pictures Hook was finishing for the exhibition and to hear the painter's commentary on them. His very full descriptions thus have some authority of "the horse's mouth" about them, and we can gather from his words much of Hook's intentions in his paintings. Stevens often focuses on Hook's women, and apparently shares the painter's appreciation of their form, as in his description of Hook's *A jib for the new smack* of 1890: "On our right is a plump and comely young mother in a rich dark brown dress, upon whose bare bosom and shoulders the sunlight and clear shadows fall ..." (*Athenaeum*, 29 March 1890, p. 411).

In his representations of women, I suggest, Hook presented something like respectable eroticism.

#### **4A. Fiery Pages: Sensation and Genre**

**Brittany Roberts (Broward College),**

**"A New Body of Fiction: Policing with the Gut in Sensation Stories"**

The British short story is still an understudied form in Victorian studies, and particularly so in studies of sensation fiction. Short periodical works, however, are crucial to understanding the nexus of consumerism, mass marketing, social anxiety, and literary production that first peaked in the 1860s, things which have largely come to organize our understanding of what was so "sensational" about this historical moment in time. Here, I posit *sensation stories* as a new genre of fiction, and I begin to outline how these stories take up common themes and features of sensation novels; however, formal considerations required by short story writing encourage greater use of impressions and feelings than even the novel, whose labyrinthine plotting privileges exposition and puzzle-like logic. The result is a plot often activated by a character's inexplicitly intense feelings of mistrust or dread toward another character or situation, and whose emotional reactions then imbue otherwise ordinary circumstances with meaning. In keeping with our theme "The Body and the Page," I will show how sensation stories suggest that deviance is best discerned through the body rather than the mind, and how they create a path to pleasurable revelation whereby trusting one's gut offers the most effective form of policing. These supposedly "unimportant" periodical works—sensational not only in the way they glutted periodicals with their sheer volume—could in turn promote suspicion and distrust in readers that was capable of damaging real-life bonds and relationships.

**Kailey Fukushima (University of Victoria),**

**"A Literary Mise en Place: Mrs. Beeton and Sensation Fiction"**

Recent scholarship has recognized popular cookery books to be key vantage points for the study of Victorian culture. The 1861 bestseller *Mrs. Beeton's Book of Household Management* has

garnered significant critical attention within this genre and is widely considered to be an aspirational model for the mid-Victorian middle classes. Scholars have connected *Household Management* with the conservative work of non-fiction texts such as *On the Origins of Species* (Beetham 399) and *London Labour and the London Poor* (Buzard 121) but few have analyzed its place within the generic history of the mid-Victorian period. This essay argues that *Mrs. Beeton's Book of Household Management* ought to be read as a conservative response to the flourishing sensation novel of the 1860s. Just as the English nation incorporated foreign cuisine into its repertoire in order to render it safe and palatable (Beetham 401), this advice book incorporates and domesticates elements of the sensation novel in order to reinstate traditional bourgeois values.

This essay uses *Household Management* (1861) and Wilkie Collins's *The Woman in White* (1860) in a comparative case study that explores the shared structural and conceptual concerns of the domestic compendium and the sensation novel. Both texts are indebted to cheap print culture, draw inspiration from non-fiction periodical publications, are invested in secrecy, and explore the social regulation of the corporeal, and yet they construct conflicting images of the middle-class body. Ultimately, this case study demonstrates that *Household Management* was a self-conscious attempt to restore social order in the mid-Victorian literary marketplace.

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#### **Sarah Ross (Johns Hopkins University), "Burn After Reading: Fire, Contingency, and *Great Expectations*"**

On September 3, 1860, Charles Dickens went behind his house, took "the accumulated letters and papers of twenty years," and burned them.<sup>7</sup> Only three months later – on 24 November in the *American Harper's* and on 1 December in Dickens' own *All the Year Round* – the first instalment of one of Victorian literature's premiere novels, *Great Expectations*, debuted. My essay examines the fiery fates of Miss Havisham, *Great Expectations*' self-incinerating bride, and of Pip, the novel's narrator and protagonist, in the context of other destructive fires within Victorian history. Destructive fires were not only prevalent in nineteenth-century life, but often useful: as historian Judith Flanders notes, dropping used sheets of paper into the fireplace was the commonest, most environmentally-friendly way to dispose of rubbish.<sup>8</sup> Yet these quotidian domestic acts could and did frequently burn out of control. Exploring this novel, together with sensation fiction – those serialized novels reputed to be "mere trash or something worse"<sup>9</sup> – more broadly, this paper aims to investigate how the vulnerability of the page intersected with histories and experiences of bodies, namely the burned body. By placing *Great Expectations* alongside

<sup>7</sup> Quoted in Paul Lewis, "Burning: The Evidence," *The Dickensian* 100.464 (Winter 2004): 197.

<sup>8</sup> Judith Flanders, *The Victorian Home* (New York: HarperCollins, 2003): 71-3, 85.

<sup>9</sup> H.L. Mansel, "Sensation Novels" (1863).

other destructive fires of the 1860s, I follow Christina Lupton's work on contingency and the codex form,<sup>10</sup> to explore how mid-century novels manifest their anxieties about the connections between chance, control, and reading.

#### **4B. Charitable Bodies in the Periodical Press**

**Michelle Elleray (University of Guelph),**

**“Walking Locally, Thinking Globally: Mapping the Missionary Cause Through the Periodical”**

This conference paper demonstrates how articles within the *Juvenile Missionary Magazine* map evangelical sites of interest within London for the British child reader to visit, thus aligning the textual and the physical through the child's urban peregrinations. Published by the London Missionary Society from 1844, the periodical directs the child between local Sunday schools and the Missionary Museum in Blomfield Street, or from Exeter Hall to the mooring site of the Missionary Ship in the West India docks. While the peripatetic child and the institutional sites s/he visits are located in London, the periodical proffers more far-flung connections through the list of British and colonial donors appended to the end of each issue, the juxtaposition of articles on the local with information on missionary activity globally, and the material circulation of the periodical itself. I argue that the periodical's articulation of the textual and the physical positions the child as an active agent rather than passive reader, and seeks to corral such agency for the missionary cause.

**Matthew Dunleavy (York University),**

**“Fighting the ‘Grim Nurses’: *Aunt Judy's Magazine* and the Middle-Class Philanthropic Ideal”**

When George Bell asked Margaret Gatty, an amateur naturalist and the author of a number of didactic fairy-stories, to edit a new monthly, six-penny magazine—*Aunt Judy's Magazine*—in 1866, the Hospital for Sick Children at Great Ormond Street Hospital (GOSH) had already been established for fourteen years. Dr. Charles West founded the hospital in 1852 and it “quickly became popular with subscribers,” most notably, in the early years, Charles Dickens. Shortly after the founding of the magazine, in 1868, Aunt Judy asked her readers for donations towards GOSH and the magazine and its readers would go on to raise thousands of pounds in individual donations and monthly, quarterly, and annual subscriptions to establish a number of “Aunt Judy's Cots” for poor, sick children, as well as help with the construction of a new wing of the hospital. This paper will not analyze how *Aunt Judy's Magazine* helped the hospital but attempt to understand *why*. As a magazine that attempted to educate its readers through moral, didactic tales, with many stories only “suitable for upper middle-class nurseries,” *Aunt Judy's Magazine* attempted to bridge the gap between its upper middle-class readers and the poor children needing the healthcare provided by GOSH. This paper investigates how the “Aunt Judy's Magazine Cot” project encompassed two intertwined goals; firstly, creating a new generation of middle-class philanthropists; and, secondly, establishing *who* deserves sympathy and philanthropic help, and

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<sup>10</sup> Christina Lupton, “Contingency, Codex, the Eighteenth-Century Novel,” *ELH* 81.4 (Winter 2014): 1173-1192.

establishing what the fundamental aim of that help is: to cure the body in tandem with a cleansing of the spirit.

**Kristine Moruzi (Deakin University),  
“Charitable Bodies in the Victorian Era”**

In the nineteenth century, British writers and philanthropists grew increasingly concerned about the children of the poor, which resulted in legislation limiting children’s employment, mandating education, and attempting to protect them from cruelty and neglect. Alongside this legislative intervention were campaigns like those by Thomas Barnardo to care for poor children. Barnardo was responsible for the establishment of numerous children’s homes and an extensive emigration program to assist children in need by sending them to Canada.

Barnardo came to realise that educating children about his charity and encouraging their contributions were an important element of philanthropic continuity. To this end, in 1892 he created the middle-class British children’s magazine, *The Young Helpers’ League Magazine*. In 1895, the Canadian branch of Barnardos created its own magazine, *Ups and Downs*, aimed at young people who had been emigrated to Canada to work as farm labourers and domestic servants. Although these magazines had similar aims of encouraging child readers to support the organisation, *Ups and Downs* differed in its focus on children who had already received support from Barnardos and who were being encouraged to repay its investment so that other children could also be assisted to emigrate.

This paper will compare and contrast these two periodicals to show how the physical body of the child in need of charity was typically to be controlled and contained through benevolence and philanthropy, while other children were encouraged to become active supporters of charitable enterprises.

**4C. Poetry’s Potent Pages**

**Caley Ehnes (College of the Rockies),  
“From Breton’s Shores to Britain’s Drawing Rooms: Creating a National Middle-Class Body Through the Ballads of *Once a Week*”**

From the very first page of its inaugural issue, Bradbury and Evan’s *Once a Week* signaled to readers the centrality of poetry to the periodical and the “the work we’ve undertaken.” Focusing on a series of ballads published in *Once a Week* between July 1859 to December 1860, my paper contends that the periodical’s poets acted as modern minstrels, disseminating, preserving, and building the cultural narratives of the period through (printed) song. Building on Matthew Rowlinson’s reading of the literary lyric as “a printed form that understands itself variously as preserving, succeeding, incorporating, or remaking earlier lyric forms with other modes of circulation and reception” (59), I argue that the printed ballads of *Once a Week* function in a similar manner enfolding earlier ballad forms within new social narratives—specifically those that defined the Victorian middle class as a national body. Through my analysis of *Once a Week*’s poetry, I demonstrate how the periodical’s ballads, regardless of their subject matter, became *the* conduit through which narratives of Britishness and middle-class life were transmitted. Ultimately, while my paper focuses on the Victorian ballad, contributing to a

resurgence of scholarship on the genre,<sup>11</sup> it also engages with periodical studies more broadly, demonstrating how the era's periodicals circulated literary texts that simultaneously contributed to the living and evolving identity of the British middle-class while also participating in the development and preservation of Victorian Britain's national narrative.

**Kirstie Blair (University of Strathclyde),**

**“‘It Reads Like a Poem’: Poetry and Improvement in the Society Magazine”**

This paper draws on research conducted for the RSVF-funded project ‘Literary Bonds: Mutual Improvement Society Magazines and Victorian Periodical Culture’. As many of the magazines investigated for this project are handwritten, they highlight the relationship between body and page through the visibility of multiple hands. The quote in my title, for instance, is a complimentary note written at the end of a piece of fiction by another society member, in identifiably different handwriting (it can be seen here, p.26: <http://www.literarybonds.org/digitised-magazine/>). Though technically most pieces in such magazines were anonymous, handwritten contributions enable the recognition of regular contributors and commenters, whose writings and opinions can be followed throughout magazine issues. As this particular note suggests, poetry was an important and highly-regarded genre by the writers for these magazines, many of whom were aspiring artisans or young men trying to establish a career, as indicative of the highest standards of cultural literacy. Drawing on selected examples of little-known Scottish and English society magazines, in this paper I will investigate three aspects of their use of poetry: poetry written for the magazines, and how its form and content relates to periodical poetry more broadly; critical essays or reviews of poets and poetry; and comments by members about poetic contributions. Through doing so I will consider what role reading and writing poetry played in Victorian cultures of self-improvement, how society members were invested in a poetic education, and how the mediated world of mutual improvement society magazines sought to represent the ‘poetic’, broadly interpreted.

**Denae Dyck (University of Victoria),**

**“‘Taking Up the Word’: Redefining Elizabeth Barrett Browning’s ‘A Curse for a Nation’”**

The two indefinite pronouns of the title “A Curse for a Nation” make the addressee of Elizabeth Barrett Browning’s poem difficult to fix: the poem’s original publication in the Boston abolitionist annual *The Liberty Bell* (1856) makes clear its abolitionist message, yet its republication in *Poems before Congress* (1860), which focuses on the Italian *Risorgimento*, invites broader applications. While the publication history of “A Curse for a Nation” underscores both its ambiguity and its international scope, I argue that its provocative politics issue primarily from poetic form. Specifically, the trope of redefinition that animates the poem expands its religious and political vision, broadening the meanings of both cursing and nationhood as it unfolds. Building on previous studies that examine the poem’s female prophetic speaker and its connections to the broader cultural formation of Victorian sage writing, I aim to show that the redefinitions enacted by EBB’s poem invite a critical redefinition of EBB’s poem, particularly in

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<sup>11</sup> For example, Letitia Henville guest edited a special issue on ballads for *Victorian Poetry* (Winter 2016).

regards to the model of authority that underlies its performative language. Beyond rebuking a single chosen people, “A Curse for a Nation” reaches towards a global understanding of social justice, one parsed in the terms of the Sermon on the Mount (Matthew 5-7). From the speaker’s opening confession that she “faltered, taking up the word” (l.5)—namely, *curse*, which she then transforms from noun to verb—the poem figures redefinition as a dialogic and embodied process that brings together mind and body, word and world, poetic argument and transnational action.

#### **4D. Subjected Bodies**

**Katherine Rawling (University of Leeds),  
“Photographic the Psychiatric Patient: Bodies and Embodiment in the Late-Nineteenth-Century Asylum”**

1839 marked the beginning of the ‘Photographic Age’. Medical practitioners were quick to take up the new technology by integrating the camera into clinical practice and asylum administration and by the late-nineteenth century, being photographed was a common experience for many patients. While historians have made significant use of institution case books by analysing admission and discharge data, diagnoses, and treatments, they have paid less attention to the thousands of patient photographs that can be found amongst case book pages. In light of this, this paper uses case book photographs of psychiatric patients to think about bodies and embodiment in the English Victorian asylum in relation to three areas; the role photography played in creating, identifying, and describing the insane body; the body of the case note page and the role of text and image in patient case notes; and the embodied acts of being photographed and viewing photographs.

The discussion will restore the visual record of patients back to asylum history to argue that photography was an integral part of both psychiatric clinical practice and everyday patient experience. The physical difference of the insane was an established principle of medical discourse. Photography was a useful tool in recording and categorising these differences as bodies were arranged in suitable poses, abnormal bodies were set against normal ones to facilitate comparison, and visual evidence was placed alongside written notes to flesh out case histories. It will be shown that the photographic record has much to reveal about the embodied experiences of photographic practices.

**Lucinda Matthews-Jones (Liverpool John Moores University),  
“Settling and Belonging in the Visual Archive of the Settlement Movement, 1883–1914”**

The university settlement movement was established in the early 1880s. It involved university graduates and other socially-concerned Victorians settling in poor urban areas. Settlement houses acted as centres of cultural, social and economic philanthropy for their local area. Most settlements published monthly or quarterly periodicals about their work. This settlement material not only disseminated information about the settlement to readers, but offered the chance to peer into settlement life and into surrounding districts through photographs. My paper will consider settlement photographs to ask how they represented settlement life and how they captured embodied experiences. Martin Jay has argued that sight has been the sense most privileged in western thinking. But, I will contend that settlement historians have not engaged fully with the visual manifestations of their archives. Photographs are embodied representations of people who

are generally voiceless in the settlement archive. This includes working-class adults and children, who were unlikely to leave a written record or contribute to the periodical page through articles or contributions. Their physical presence can be found on the page if we turn from the written word to visual materials such as photographs. Unlike John Tagg's study of institutional photography, I will argue that the visual archive held within settlement magazines reveals how settlements connected with the communities they resided in and the affective relationships that were created through settling. The camera was not straightforwardly an instrument of institutional power for settlements. By looking at the body - both static and in motion- I propose that users of settlements were able to convey a feeling of belonging and excitement about settlement life.

**Janice Zehentbauer (Sheridan College),**

**“‘Enter Patient’: The Body, the Hospital, and Heterotopia Henley’s *In Hospital* Poems”**

In his well-known article “Of Other Spaces,” Michel Foucault sets up a juxtaposition between the obsessions of the nineteenth century and those of the twentieth: the former epoch was concerned with history, crisis, and the accumulation of the past, while the latter focused upon space. As an alternative to utopia, he offers an idea of space that simultaneously contests everyday environments while allowing for multiplicity: heterotopia. This paper examines William Ernest Henley’s (1849-1903) sequence of poems, *In Hospital* (1888), in relation to Foucault’s concept, arguing that the Victorian hospital functions as a heterotopic space, in which its layers of “crisis” and “deviation” afford more autonomy for patients than generally allowed by traditional histories of medicine. The poems clearly challenge traditional medical histories of themselves by not only charting the “patient’s progress,” but by rendering that progress into an aesthetic form. Read in combination with the elements of Foucault’s heterotopia, sites that challenge, undermine, and reflect sites deemed or assumed to be “normal” by hegemonic powers, Henley’s *In Hospital* reveals that the patient’s experience and the heterotopic space destabilize the calculations and classifications of the medical gaze. Moreover, Henley figures *himself* as the patient in the poems; his own body and the pained, opened, recovering, and dead bodies of others, populate the pages of the sequence. For Foucault, a heterotopia of crisis is marked out for *bodies* in flux: adolescents, menstruating women, pregnant women, and the elderly. One of my questions for this paper will be, to what extent can Henley’s body, destabilized and “in flux” as a patient, as “disabled,” and “opened up,” be considered a heterotopic site?

#### **4E. Copy and Paste: Plagiarism and Copyright**

**Stephan Pigeon (McGill University),**

**“‘We Have No Legal Remedy’: Moberly Bell’s Testimony and Correspondence to the Select Committee on Copyright, 1898”**

On 20 June 1898, the managing editor for *The Times*, Moberly Bell, stood before the Select Committee on Copyright. In his attempt to convince the committee for the necessity of a law that provided a 24-hour copyright on news independently obtained, he appealed to their sensibilities for the importance of a British press that was strong, accurate, and fair. He described how *The Times*’s competitors would regularly fill their pages with a verbatim reprinting of their articles, especially information from foreign correspondents that was expensive to acquire, and undercut



their prices. Advocating for the integrity of the press, Bell concluded, “The more protection we have the more we shall improve, and the more every other paper will improve.” Bell’s testimony for *The Times* offers an important vantage point for understanding the practice of ‘scissors-and-paste’ journalism and copyright in the Victorian periodical press by placing the debate in a context of public interest. Where journalists and editors made the pages of the daily press, this paper examines the bodies that regulated the page. I use Moberly Bell’s testimony and his private correspondence to Lord Welby of the Copyright Commission to show his vision for a newspaper press that encouraged fairmindedness in journalism. This paper considers concepts of periodical time, financial investment in collecting and editing news, and why legal bodies resisted requests from the daily newspaper press to establish a copyright for news. It is a legal history that focuses on the intersection of copyright, journalistic labour, and the public good in the Victorian periodical press.

**Sarah E. Bull (University of Cambridge),**  
**“The Fractured Body of the Victorian Book: Reprinting, Plagiarism, Commonplace”**

In the past decade, much of the leading scholarship on Victorian reprinting has also been periodicals scholarship. Making novel use of digitized periodicals, Ryan Cordell, Stephan Pigeon, Bob Nicholson, Melodee Beals, Colette Colligan, Marianne Van Remoortel and others have shown how news bulletins, articles, short stories, jokes and images were routinely disseminated within and across national boundaries through different processes of copying. Sometimes, editors simply lifted text and images from one periodical and published them in their own. Items were also frequently adapted and disseminated in revised forms—they were translated, abridged, or changed in other ways to suit different readerships and publishing requirements.

While taking inspiration from this research, this talk shifts focus to examine the role of reprinting in the British book market. With examples, it outlines three methods through which books—primarily, but not exclusively, non-fiction—were routinely generated in nineteenth-century Britain that relied on copying text from pre-published works. Combined with the findings of periodicals researchers, this evidence indicates that “text recycling,” as I term it, was not simply an American phenomenon, arising from a dearth of international copyright agreements; nor was it a phenomenon specific to the periodical genre. Text recycling was a fundamental condition of the Victorian print marketplace, one that made its rapid expansion practicable. The talk concludes by outlining further how this knowledge alters current understandings of the ‘media explosion’ that characterized the period, and how it may change current research practice.

**Aiko Matsuura (Kushiro Public University of Economics),**  
**“Dual Faces of Victorian Theatre Publisher, Samuel French”**

Kate Mattacks points out in 2016 that “much more needs to be done in terms of the symbiotic relationship between literature and theatre” and recent research on transatlantic theatrical publishing supports the point. Before the International Copyright of 1891, facilitated by communication network, English literary works in the UK was closely tied to extensive reprinting in the U.S. In theatrical publishing, the two publishing firms, Lacy’s (1848-1873) in

London and Samuel French, Ltd (1847- present) in New York dominated. Eventually, however, the U.S. firm took over its London counterpart.

In this presentation, I will look at the activities of Samuel French during the period 1860-1882, and examine the impact of the company's publication over American professional theatres in the mid Victorian period. By closely examining the material aspects of the company's print, its page design, typeface, paper and ink, I will expose the company's prints during the period as mimicry of its transatlantic counterparts.

First I will frame the company's dramatic turn of policy from American re-printer to an English protector of copyright, by looking at a series of hitherto neglected U.S. court cases. Then, I will examine a case of Dion Boucicault's adaptation of Elizabeth Gaskell's *Mary Barton*, *The Long Strike* (1866) issued by the company. Publishing the flimsy pamphlet that replicates the original play but differs in the spellings of personal names and locations, the company inadvertently tells another story about the prevailing *modus operandi* of textual production by theatrical printers for professional theatres in the U.S. in this period.

### **5A. Elusive Bodies: Nineteenth-Century Periodicals and Authorial Identities**

**Patrick Leary (Research Society for Victorian Periodicals),  
“‘I have Just Had One of Those Large Ideas’: Walter Houghton, Richard Altick, and the Origins of the *Wellesley Index*”**

The *Wellesley Index to Victorian Periodicals* has long been recognized as one of the great feats of collaborative scholarship in the humanities. Unprecedented in its scope, the *Wellesley Index* aimed to pierce the veil of anonymity that had long concealed from view so many of the writers whose work went to make up the Victorian press. In four volumes appearing between 1966 and 1987, Walter and Esther Houghton and their team succeeded in identifying some 12,000 authors of almost 80,000 unsigned contributions in forty-three influential 19th-century monthlies and quarterlies.

Given the importance of the *Wellesley Index* to the shaping of Victorian Studies as an interdisciplinary field, its origins have an interest all their own. In developing the project, Walter Houghton drew upon the varied reading in various 19th-century periodicals that he had undertaken in the course of writing his foundational 1957 book, *The Victorian Frame of Mind*. Yet what has not been known until now is the critical role played in the origins and early planning of the *Index* by another pioneering Victorianist: Richard Altick, whose masterpiece, the *English Common Reader*, would also appear in 1957.

Based on unpublished correspondence between Houghton and Altick between 1952 and 1960, this presentation explores how the exchange of ideas and information between these two scholars not only sparked the original conception of the *Index*, but also shaped crucial decisions as to its scope and content that have had important consequences for subsequent scholarship on the Victorian periodical press.

**Gary Simons (University of South Florida),  
“What the *Wellesley Index* Left Out: The High Church Quarterlies”**

In her influential article, "What the *Wellesley Index* Left Out: Why Poetry Matters to Periodical Studies," Linda Hughes pointed to the *Wellesley*'s failure to include verse as a major obstacle to a

proper understanding of the periodical press. The *Curran Index* has since begun to address this deficiency by indexing over 6,000 poems or poem groups in six major monthlies.

But poetry was not the only omission, and perhaps not even the most significant one, that can be laid at the feet of this monumental work of reference. The *Wellesley's* planned studies of the religious High Church quarterlies were never completed or published, leaving only secular periodicals as representative of the quarterlies of the period. Yet the High Church reviews are of enormous importance to our understanding of the state of informed opinion in Victorian Britain on both religious and secular subjects. Although many reviews dealt with theological or ecclesiastical issues, these influential periodicals are also studded with political articles, historical analyses, literary reviews, and articles on topics such as evolution, socialism, education, prison reform, foreign policy, and virtually all aspects of nineteenth-century life. These articles both shaped and reflected the views of the High Church establishment and its adherents.

This paper will report on the indexing by the *Curran Index* of the five major High Church Quarterly reviews: the early-century *British Critic*, the late-century *Church Quarterly Review*, and the mid-century *Church of England Quarterly Review*, *Christian Remembrancer*, and *English Review*. Over 35,000 pages of review articles have been traced to their authors. As the different roles and postures of these periodicals are presented, and the salient features of their contributors and their contributions discussed, it will become clear just how greatly scholars stand to benefit from remedying this less obvious but nonetheless distorting absence from the *Wellesley Index*.

**Troy J. Bassett (Purdue University Fort Wayne),**  
**“The Publishing Network of the Illustrated Monthlies: The *Strand Magazine* and Its Rivals in 1897”**

The *Strand Magazine*, first appearing in January 1891, set a new standard for popular monthly magazines in the 1890s with an emphasis on copious illustrations and short fiction at the relatively low price of sixpence. Its success spawned several imitators, including *Pearson's Magazine* and *Windsor Magazine*, and prompted other already existing magazines to shift course, such as *Cassell's Magazine*. This paper examines the publication of fiction in ten monthly magazines in 1897 in order to trace the demographics of authorship and the authorial overlap between the magazines. Such work depends on authorial attributions, which in this case includes the Victorian Fiction Research Guides and much literary detective work. For instance, in 1897, *Pearson's* featured fiction by 32 authors, the *Strand* 45 authors, and the *Windsor* 39 authors which includes several familiar names such as Grant Allen, Guy Boothby, Conan Doyle, and H. G. Wells. But a large majority of these authors, a good number anonymous or pseudonymous, have remain untraced until now. Initial results from the ten magazines show a strong gender bias towards men authors (more than three-quarters) and a strong degree of authorial overlap (over a third of authors appeared in two or more magazines that year). The data suggests the *Strand's* rivals did more than imitate its outward format but also its choice of authors.

## **5B. Dry Bodies: Temperance Periodicals**

**Annemarie McAllister (University of Central Lancashire),  
“Children’s Bodies as Promoters and Enforcers of Temperance in Victorian Periodicals”**

This paper considers the representation of children’s bodies in nineteenth-century UK temperance periodicals addressed to child readers. It might be assumed that children largely figure as domestic victims of drunkenness but, although this trope exists, it is far from the most common. The predominance of images in which children challenge, disrupt, or block adults’ access to alcohol reflects the emphasis in articles, stories, songs and poems on the agency of children in these publications – and in the wider movement from which they issued. The high circulations of such magazines suggest the importance of this display of children’s agency to the self-concepts and behaviour of many young readers. As well as being ‘little recruiting sergeants’ for the temperance movement, which may be considered as a promotional role, children were also repeatedly represented taking a regulatory role by use of their bodies in various ways. Some bodies were even shown as a literal site of promotion and regulation where the body bears the text, children’s arms becoming a page of flesh through the ‘temperance tattoos’ which young members were shown adopting in the pages of the *Band of Hope Review* in 1902, to carry their message around in their daily lives. This dramatic example indicates the complex and surprising relationship of bodies and texts in the children’s temperance movement.

**Deborah Canavan (University of Greenwich),  
“The Sound Mind in the Sound Body’: Temperance, Vegetarianism, and Alternative Remedies—The Pursuit of Physical and Moral Purity in the Nineteenth Century”**

The temperance periodical publishers William Horsell (1807-1863) and Job Caudwell (1820-1908) were committed teetotallers, strong advocates of vegetarianism, and staunch campaigners for complementary health remedies, such as homeopathy and hydropathy. In partnership they published the *Temperance Star* (1857-1876) and the *Temperance Spectator* (1859–1867), which promoted publications supporting abstinence from ‘flesh food’ and enticed readers to explore the benefits of water cures and natural remedies. William Horsell was the first secretary of the Vegetarian Society, founded in 1847 at the Hydropathic Institute he ran in Ramsgate, Kent.

Following Horsell’s death in 1863, Caudwell went on to publish the *Journal of Health* as well as *Vegetarian Meals for the Million* (1864). The publishing office at 335, Strand, doubled up during lunchtimes as a Homeopathic Institute ‘the first in Great Britain’ from where he also dispensed his own brand of homeopathic Cocoa.

This paper explores the strong associations between temperance and vegetarianism as well as the ‘alternative’ health remedies that developed during the nineteenth century. It considers the common language used and the moral arguments made which, at times, unified elements of these movements. It also aims to shed light on what led temperance vegetarians to believe that the eradication of ‘flesh food’ from their diet would ‘prevent drunkenness, war, capital punishment, slavery, sporting, and the many other cruelties originating in this leading error of diet’.

**Gemma Outen (Independent Scholar),  
“Making the Page: Heteroglossia in a Pressure-group Periodical”**

The pressure-group periodical is complex. Innately attached to one group as their mouthpiece, it was used to communicate with members and internal policy was discussed and decided within. Yet, it was also the public-facing, outward expression of that group, and subject to financial and commercial pressures. It needed to retain existing members/readers, attract new ones, and thus bring in income for the group. These different functions can be considered as contradictory. This paper will examine a single journal, *Wings*, the mouthpiece of the Women’s Total Abstinence Union (WTAU), to illustrate issues of heteroglossia and competing interests in a pressure group periodical.

The WTAU established themselves as a group who would only focus on temperance, an apparently respectable area of social reform work. But this appearance of a single respectable focus, does not reflect the diversity of voice within the journal. This paper will discuss differences between officers of the group and their wider membership, content contribution within the journal, and the political stance of women involved in the group. It will consider the journal as a complex site of negotiation, where debates around gender, social reform, and respectability were played out. Further, and finally, it will examine the financial status of the journal, considering commerciality and readership as being at the very core of the concerns of a pressure group periodical. Through a case study example of the WTAU and their journal, this paper seeks to explore the multiplicity of voices within a pressure group periodical.

**5C. Poetry, the Body, and the Outside World**

**Margaret Linley (Simon Fraser University),  
“Walter Pater and the Vital Decay of Wordsworth”**

When Walter Pater published “On Wordsworth” in the *Fortnightly Review* in 1874, William Wordsworth had long been a phenomenon of the domestic tour. In the final decades of his life, the poet’s residence and gardens at Rydal Mount served as a popular pilgrimage site, making Wordsworth the first writer in English history whose home became a renowned tourist destination while he was still alive. After he died, the poet’s gravesite acquired a status equal in importance to both his residence and writings. While Pater’s “On Wordsworth” is a work of criticism rather than of travel, the essay engages popular Victorian conventions of literary tourism at the height of the Wordsworth Renaissance of the 1870s and 1880s. Above all, Pater engages a productive form of necro-literary tourism by generalizing modern tourism’s conspicuous fascination with graveyards and death sites to include all of nature. Wordsworth is the ideal figure for such a project since his grave functioned for Victorians as an authoritative and authentic text, which allowed readers to approach the entire regional landscape as a dispersed organic Wordsworthian memorial indistinguishable from the poetry, a process substantially facilitated by incorporation of verse quotations into itineraries of Lake District travel guides. In this context, Pater reconstitutes Wordsworth as the ideal guide to modern life’s “quicken sense” and “multiplied consciousness” (“Conclusion” to *The Renaissance*), appropriates the Lake District tour toward spiritually inflected and self-consciously print-mediated aestheticism, and reconceives literary tourism as decadent literary ecology.

**Krista Lysack (King's University College at Western University),  
"Emily Brontë, Weather Observer"**

While some of Emily Brontë's poetry is striking for its radical assertion of autonomy ("No coward soul is mine"), others lyrics such as "I'm happiest when most away" seem by contrast to call for the dissolution of the subject. "I'm happiest" envisions a dispersed body in a relation to forces of nature and especially the atmosphere. "The eye [that] can wander" "[o]n a windy night" glimpses a range of meteorological systems, a series of energies and flows that seem to possess an agency of their own. This paper explores the unorthodox weather observer of Brontë's poetry, an observer who seems to eschew a consolidated self and, indeed, to entertain what it might feel like not to be human at all. In terse and vigorous lyric poems that feature wind in particular, Brontë registers the nonhuman activity of weather. These poems, which her sister Charlotte described as "wild, melancholy, and elevating," gather the anticipatory energy of a windy night and attune us to nature as it exists despite us. But if the natural world is for Brontë independent and self-organizing, it is not entirely discrete. For the poems are also suggestive of Jane Bennett's 'vibrant matter' and of an affective ecology in which the cross-winds of human and nonhuman meet. Perhaps it is this engagement with the liveliness of matter the Brontë so fiercely conveys in her wuthering lyrics.

**Charles LaPorte (University of Washington),  
"The Body and Beauty in Gerard Manley Hopkins"**

In "To what serves Mortal Beauty?," a sonnet from the mid-1880s, Gerard Manley Hopkins addresses the conundrum presented by physical human attraction in Catholic theology, as seen from the vantage of a celibate (or otherwise sexually unavailable) speaker. The poem maintains that physical beauty is "dangerous" yet "good," and it tenders advice about how to appreciate the goodness without falling prey to the danger. In doing so, Hopkins unfolds in a human context the kinds of "inscape" and "instress" that his more famous sonnets will apply to the non-human world: animals, trees, weather. The poem, indeed, argues that the human "frame and face" offer to us the most prominent and valuable example of the beauty of the world.

Provocatively, Hopkins' poem grounds its celebration of the body in the Bible, and in particular the Synoptic Gospels' injunction to "love. . . thy neighbor as thyself." But this is an interesting approach, since the Gospels clearly do not enjoin us to love our neighbor's bodies (nor even their faces). To the contrary, the evangelists generally remain silent on and, presumably, indifferent to the topic of physical beauty. The poem thus demonstrates a queer, unlikely hermeneutics. What we might call be tempted to call the poem's heterodoxy, however, also contains its creativity.

This paper shows how "To what serves Mortal Beauty?" speaks to evolving religious norms within Catholicism and other forms of Western Christianity traced by the Canadian philosopher Charles Taylor in his magisterial study of secular modernity and modern enchantment, *A Secular Age* (2007). Here and throughout his work, Hopkins' Duns Scotus-derived theology of human expression dovetails in significant ways with the premium on authenticity that characterizes post-Enlightenment religious thought. Put simply, the body means something different to the religious mind in the modern era, but pre-modern theology can help bring forth what that meaning ought to be.

## **5D. Bodies on Stage: Dancers, Spectacle, and Sensation**

**Lyndsay Day (Western University),**

### **“Occasional Use of Explosives’: Spectacle and Sensation on the Victorian Stage”**

In *Fires in Theatres* (1876), Captain Eyre Shaw of the London Fire Brigade identifies “the intense heat caused by the lights in the upper parts over the flies and slides, the rapid manipulation of gas, oil, lime, and other lights for scenic effect, and the occasional use of explosives” as contemporary stagecraft hazards (15). Indeed, the prevalence of gas-fuelled theatre conflagrations across Britain during the mid-nineteenth century necessitated Shaw’s monograph. However, spectacular effects created by gas lighting were crucial for the production of sensational theatre, a genre that paradoxically combined the audience’s immersion in the performance with their admiration of its technologies of representation (Booth; Jackson; Meisel).

Stagecraft innovations meant that spectacles could be produced on stage, but they sometimes exceeded its boundaries when effects went awry. Periodicals staged theatre conflagrations as spectacular events, and encouraged readers to view disaster as image. As Guy Debord argues, “The spectacle is ... a social relationship between people that is mediated by images” (12). Accordingly, illustrated periodicals commonly emphasised the spectacular nature of theatre fires with engravings depicting crowds of featureless spectators gazing as one body upon the engulfed theatre. Building upon Jim Davis’s observation that “[f]ires were a frequent public spectacle,” (8) I argue that theatre fires acted upon the spectating body as a form of virtual experience. Through sensational image and text, periodicals remediated the vexed spectatorship of mid-nineteenth-century spectacular theatre and theatre fires by further annihilating distinctions between representation and authenticity, thereby anticipating the “spectacular time” of modernity (Debord 113).

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**Cheryl Wilson (Stevenson University),**

### **“Capturing the Sylph: Victorian Dancers on the Page”**

The Victorians developed various strategies to preserve dance through writing. Dance teachers created elaborate notation systems to record and share popular social dances, reviewers used shared language to critique and assess stage performances, and novelists and poets relied on both concrete language and elaborate imagery to bring the reader into the dance space. Despite these

attempts, however, a gap remained between the embodied experience of watching and/or performing dance and the written representation of that performance.

This paper looks at how Victorian writers attempted to bridge the gap between page and stage and capture the bodies of Victorian dancers, specifically ballerinas, in their texts. Confronting the challenges of such a task, even as they undertook it, Arthur Symonds, George Bernard Shaw, and others commented on the act of writing about dance in their writings about dance. This metacommentary on the relationship among art forms reveals the self-consciousness of many Victorian writers as well as the challenges they faced as they attempted to integrate art forms and genres. The paper looks specifically at periodical reviews of ballet; histories, including Albert Smith's *The Natural History of the Ballet Girl* (1847); and literary representations in works such as Symonds's *Studies in Seven Arts* (1906) and Shaw's debut novel *Immaturity* (1879). As they worked to preserve the ballet dancer for the reading public, Victorian writers were compelled to confront both the limits and the possibilities of their own art form.

**Adeline Chevrier-Bosseau (Université Clermont Auvergne),  
 “‘The Ideal of a Fascinating Mistress’: Fanny Elssler’s American Tour, the Ballerina’s Body on the Page in American Victorian Print Culture”**

When Fanny Elssler arrived in New York for her two-year American tour in the spring of 1840, she was an instant success, and achieved unprecedented fame for a ballerina in the United States. She performed in packed theaters, drawing more and more spectators to her shows during her two-year American tour. Celebrated as much as she was criticized and caricatured, Elssler was the talk of the town in every city she visited: numerous press articles discuss her merits and vices, and she also appears in the correspondence and diaries of some of the most prominent men of letters at the time – like H. W. Longfellow, Samuel Ward, or R.W. Emerson.

This paper will examine how the ballerina’s body is couched on the page, under a male writer’s pen: in a country where Puritanism imposed strict propriety rules on bodies and minds, where theater performances were still banned by law barely a century before Elssler’s tour, Elssler’s arrival on the American scene liberated the wildest fantasies in her male spectators. We will focus on the press articles, journal entries and correspondence dealing with Elssler’s dancing and the erotic and controversial potential of her appearances on stage, as well as the literary production featuring Elssler-inspired figures or alluding to Elssler; we will examine how Elssler’s dancing is transcribed on the page in American Victorian print culture, and how her dancing body is represented, as well as the way the female artist’s body is turned into an erotic object.

**5E. Medical Bodies**

**Kristin Kondrlik (West Chester University),  
 “‘The Duty of the Family Practitioner’: Re-negotiating the Relationship Between Physicians, Patient Bodies, and Science in Late Victorian Medical Periodicals”**

The public’s relationship to physicians shifted dramatically in the late Victorian period. Physicians increasingly relied on scientific evidence to support diagnoses and treatments; this reliance yoked physicians to public suspicions of science. These suspicions were particularly



notable in rising concerns about patients' rights. Beginning at mid-century, scientifically-based medicine often informed legislation crafted by Parliament – physicians' understandings of science curtailing citizens' freedom of choice. As a result, many non-physicians questioned physicians' authority on questions of public health.

Where Cynthia Ellen Patton and Claire Furlong have explored the public's use of periodicals to understand medicine, this presentation traces physicians' periodical responses to one case of public disillusionment: vaccinations. Despite nearly universal opposition from physicians and at the behest of the Anti-Vaccination League, in 1898, Parliament passed a law that allowed parents to abstain from vaccinating their children. In response, physicians used the commentaries and editorials of major medical journals – their main engines of professional cross-talk – to articulate a range of perspectives on the changing physician-patient relationship. Physicians discussed not only how to persuade parents, but also whether physicians should be enacting such persuasion at all. Most writers concluded that physicians in the age of biomedicine had an increasing obligation, not only to deliver diagnoses, as they had in the pre-scientific era, but also to persuade doubtful patients of the validity of scientifically-based treatment. Professional periodicals, then, allowed physicians to re-frame their interactions with patients and what it meant to be a physician on the shifting ground of the late Victorian period.

**Sarah Ghasedi (University of Washington),**

**“‘The Battle at Edinburgh’: The Lady Students vs. the Medical Clique in the *Scotsman*”**

On November 18, 1870, several hundred men gathered near Surgeon's Hall at the University of Edinburgh, hoping to prevent Britain's first matriculated female medical students, a group now known as the “Edinburgh Seven,” from taking an anatomy exam. As the women approached the mob, they were subjected to degrading slurs and pelted with mud. Some of these “drunken rowdies” – fellow medical students – would later take to harassing them on public streets, employing medical terminology to prevent bystanders from understanding their references to specific body parts. In doing so, the young men took a cue from their superiors in the so-called “medical clique,” some of whom had publicly defended their elaborate attempts to bar the women's academic progress by making graphic, unflattering references to female anatomy. The riot and its aftermath received extensive coverage in the British periodical press, where medical students and professionals participated in conversations that shaped public opinion. As a popular liberal publication, the *Scotsman* of the 1870s consistently supported the “lady students,” not only by tirelessly covering the five-year “Battle at Edinburgh,” as one female student called it, but by providing the women with a sympathetic platform from which they were able to share carefully constructed narratives about their encounters with the men who were opposing and harassing them. Over time, these lively discussions generated significant public backlash against the medical clique's treatment of the lady students, while simultaneously raising unsettling questions and concerns about the gendered bodies of male physicians and their female patients.

## **6A. Reading Bodies**

**Sara L. Maurer (University of Notre Dame),**

**“Reading Like Someone Else: Class Dynamics and the Imaginary Reader of Religious Tracts”**

This paper will explore the reading situation created in the 1830s and 1840s by charitable visitors' distribution of tracts from the Religious Tract Society. Texts circulated by visiting

societies had the unusual status of texts designed not to substitute for a face-to-face encounter, but to facilitate cross-class face-to-face relationships. Introduced into poor households by the arrival of visitors' middle-class bodies, the texts were always embedded in a cross-class context which made it easy for any individual reader to imagine their address as hailing some other imagined reader somewhere else. This is one implication of Susan Pederson's canonical exploration of the publication history of the late-eighteenth-century Cheap Repository Tracts project. Pederson suggests that the Cheap Repository Tracts were purchased by the middle-class who enjoyed them because they could while reading fantasize about how the texts would instruct the lower classes for whom they were intended. Drawing on accounts written by charitable visitors and on reports circulated in magazines intended to popularize overseas missions to the British at home, this paper will suggest that the same dynamic was replicated by lower class readers who received tracts from charitable visitors, while also being solicited for small donations to overseas missions. These donations paid for the overseas circulation of the exact same tracts visitors gave to the poor. In suggesting that the poor read religious tracts by imagining how an overseas subject in need of evangelization might read them, I hope to suggest one way we might understand the tracts not as a straightforward instrument of class control, but as a rather complex tool that spread an identity of imperial domination to even the poorest in Britain.

**Lauren McCoy (Lindenwood University),  
 "Gossip, Telegrams, and the 'Fashionable Evening Paper': Information Networks in  
 Trollope's *The Eustace Diamonds*"**

In the world of Trollope's Palliser novels, the leading men of the day "are always in the newspapers," though one may "live in perpetual fear" that they might be referenced in the wrong paragraph. *The Eustace Diamonds* follows several public disputes regarding a £10,000 diamond necklace, from the question of its legal ownership to its theft (seemingly twice) from Lizzie Eustace's care. *The Eustace Diamonds* tracks how private matters can reach what Dallas Liddle calls a "super-conversation" of newspaper readers as well as smaller gossip networks. From Lady Glencora's friendly gatherings to Lizzie's cast-off relatives, and Members of Parliament taking to the "Lizzieite" or "Anti-Lizzieite" cause, various social networks position themselves alongside the formal investigation into the diamonds.

Within the novel, Lizzie and her diamonds are frequently unreachable or out of sight and gossipy news comes to stand for physical presence. Lizzie publicly wears the diamonds once, but after she retreats into Hertford Street, it is the Lady Eustace in the pages of the *Pall Mall Gazette*, a fictional version, born of public interest and rumors, who becomes the primary point of interest. The reader's privileged position reveals that Lizzie Eustace and the Lady Eustace of the papers have very little in common. *The Eustace Diamonds* may be the least political of the Palliser novels, but its exploration into public opinion and the difficulties of managing unverifiable information, goes to the very heart of Victorian social values: where is the line between public and private information?

**Molly Clark Hillard (Seattle University),  
“Literary Subjects: Victorian and Contemporary Bodies”**

What does reading do to our bodies and for them? This question lies at the heart of recent literary discourse. It is a question sutured to related concerns about the future of the liberal arts university, which is based in great measure on the art and science of reading, and in corollary beliefs that reading is one thing (of many) that makes us human, and that the activity of reading bridges the division between the personal and the communal. This paper proposes to locate in novels from Victorian and contemporary periods a community across time as well as space. In recognizing the literary and cultural material that lives on within them, novel characters also must recognize their own unoriginality. They are, in some sense, copies. Paradoxically, though, a literary community is also vitally important to constituting their personhood, and to building any kind of human belonging that matters. These authors suggest, perversely, that we *become* human through the books we read and re-read, that we carry within. Our bodies are, to borrow loosely from Jane Bennett, *part book* in ways that are pleasurable as well as painful.

**6B. The Inimitable Bod: Dickens on the Page**

**Miriam Helmers (University of British Columbia),  
“Emotionally Charles: Embodiment as Experiential Framework in Dickens”**

Charles Dickens made the commonplace extraordinary for his readers, imbuing with meaning the most humdrum of characters or events; but the power of this new “style” that rocketed him to world fame taps into something that we are only now discovering about the *ordinary* workings of the imagination. Dickens’s use of figuration, particularly simile and “similic” constructions, creates webs of embodied experiences that animate the text in an intimate way. Looking at excerpts from *Martin Chuzzlewit* (1844), *Hard Times* (1854), *Great Expectations* (1861), and *Our Mutual Friend* (1865), this paper will draw on embodiment theories in cognitive linguistics (Lakoff and Johnson, Dancygier and Sweetser, Oakley and Pascual) to show how Dickens’s use of figuration challenges the separation of *description* from *depiction* in narrative. Herbert Clark and Mija Van Der Wege argue, “quotation is for depicting ... whereas authorial description is for telling” (2001). However, it is Dickens’s *depictive description* that energizes his writing and makes reading Dickens an “embodied experience”, whether subtly sophisticated or hyperbolically heightened in the reader’s imagination. Especially through useful similes that reference countless tangential, tangible experiences, the reader feels, hears, sees the described scene or character in an unpredictable and ultimately embodied manner. His “depictive description” found (and continues to find) such powerful resonance in his readers because of our common capacity to experience reality through embodied concepts. The commonplace becomes extraordinary because it can be and often *is* extraordinary in our own imaginative experience of it.

**Adam Taylor (Simon Fraser University),  
“Drawing Class Lines: J. Mahoney’s Illustrations for the Household Edition of *Oliver Twist*”**

Almost immediately after Charles Dickens’s death, Chapman & Hall began publishing his corpus in the Household Edition, an ambitious project to reprint his work with all new illustrations. Aiming for the widest audience possible, the edition was heavily illustrated and

cheap—selling, amongst other formats, in penny weekly parts. Despite the role the edition had in shaping Charles Dickens’s legacy for a new readership, scholars have primarily neglected the Household Edition (exceptions include Philip Allingham, Catherine Golden, and Chris Louttit). My paper focuses on the first volume of the edition: *Oliver Twist* illustrated by J. Mahoney. Only two critics have written at any length on the Household *Oliver Twist* (Allingham, Golden), yet both misidentify the illustrator and do not contextualize the work as a cheap edition. As I will show, Mahoney’s working-class biography and the price of the edition are crucial to understanding how his illustrations contribute to the meaning of the text. In contrast to Cruikshank’s illustrations, Mahoney empathetically depicts the criminal characters and challenges the original’s assertion of a stable class identity. For instance, Mahoney references Cruikshank’s physiognomic indications of deviance in a couple characters’ noses, but he does so in an exaggerated way that contrasts with his realistic style, pointing to the fictive nature of these signs. Mahoney’s illustrations not only make the edition more marketable to a working class readership but also indicate a shift in the conception of class identity away from something fixed and determinable.

**Matthew Poland (University of Washington),  
“Bodies and Paper Production in *Household Words* and *Our Mutual Friend*”**

Victorian periodicals are an archive of meditations on their own materiality, particularly in discussions of paper production and industrial labor. In this essay, I twine together these two threads to understand the peculiar imaginative proximity between paper and bodies in the last years before rag paper production was outmoded by wood pulp. Situating these discussions within *Household Words*’s pointedly political investigations into the “Taxes on Knowledge” and excise duties on paper, I draw on essays by R.H. Horne, Harriet Martineau, and others who consider the exchangeability of bodies and rags and their subsumption into paper and, eventually, text. These accounts articulate contemporary anxieties about the insufficiency of rags to meet the demands of textual production, as well as rags’ anarchic ability to collapse social hierarchies and consume the bodies they cover. I trace these themes through Dickens’s 1850 *Household Words* account of “A Paper-Mill,” in which the production process is narrated by giving paper an embodied voice itself. Here, the socioeconomic threat of poor bodies and their rags is shown to be resolved through paper production, which manages to recover social hierarchies from the leveling effects of industrial commodification. I conclude by connecting this figural and material imaginary in *Household Words* to Dickens’s last completed serialized novel, *Our Mutual Friend* (1865), in which representations of labor, waste, and paper provide space to reflexively examine the novel’s own materiality, and apprehensively position the literary text in an increasingly industrialized cycle of production and consumption.

### **6C. Aristocratic and Royal Bodies**

**Sophie Bullen (Royal Holloway, University of London),  
“‘A Deformed Person is a Lord’: Deformity and the Male Aristocratic Body in Nineteenth-Century Popular Fiction”**

The title of this paper is taken from one of Charles Lamb’s *Popular Fallacies* essays published in 1826. The essay discredits the once common (and unquestionably bizarre) belief that being

physically deformed confers the right to a lordship. Indeed, as strange as it sounds, the word “lord” was contemporary slang for a “deformed, hump-backed person”. Although the term allegedly dates back to the reign of history’s most eminent hunchback, Richard III, the extraordinary association between physical deformity and the nobility continued well into the nineteenth century – most notably in the case of Byron and his infamous clubfoot, but also in the rumours surrounding the so-called “Monster of Glamis” – reportedly “half-man, half-frog”.

This paper will explore how and why the deformed male aristocrat became a recognizable figure in the era, making its way into several hugely popular (and today neglected) nineteenth-century novels. From the morbid Earl of St Germain (in Anne Marsh’s bestselling 1834 novella “The Deformed”) to the “smallest, saddest specimen of infantile deformity”, the Earl of Cairnforth (in Dinah Craik’s 1866 *A Noble Life*); from the clubfooted Sir Patrick Lundie (in Collins’ 1870 *Man and Wife*) to the heroic hunchback Lord Lashmar (of Braddon’s 1886 *One Thing Needful*), and the crippled, oversexed aesthete Sir Richard Calmady (in Lucas Malet’s 1901 eponymous novel), literary depictions of noble deformity, I argue, both enhance our understanding of Victorian notions of degeneration, heredity, masculinity and creativity, and challenge modern-day views about the role of deformed bodies in nineteenth-century literature and culture.

**Elizabeth D. Macaluso (Binghamton University),**

**“The Rise of Harriet Brandt: A Bodily Critique of the British Aristocracy in Florence Marryat’s *The Blood of the Vampire*”**

How did white aristocratic English respond to New Women of color at the British *fin de siècle*? How were antifeminist and feminist attitudes toward these women expressed by fictional descriptions of these women’s bodies? In Florence Marryat’s *The Blood of the Vampire*, Harriet Brandt (monster and New Woman) is paradoxically described as a tigress, snake, and vampire and a beautiful and skilled woman. These contrary descriptions could make Harriet out to be a monster or an admirable New Woman (a role model for women). I am arguing that in spite of the physical descriptions of Harriet’s body that make her into a monster (a tigress and snake) there is also plenty of descriptions of Harriet’s body that make her into a laudable figure and even an ideal woman. Though most critics who write about *The Blood of the Vampire* assert that Harriet is a monster, I will contend that there is plenty more evidence to suggest that Harriet is a defensible and praiseworthy character. These favorable descriptions of Harriet’s body and character reveal that Florence Marryat believed that New Women of color should be included in *fin-de-siècle* British society not banished to its limits.

**Chris Kent (University of Saskatchewan),**

**“Making Monarchy Visible: Matt Morgan Illustrates the Royals in the Mid-Victorian Pictorial Press”**

No bodies were more welcome to grace the pages of the Victorian illustrated press than the Royals, and particularly –of course – Queen Victoria. The symbiotic romance between the British press and the Royal Family exemplified in our own time by the melodrama of Princess Diana was promoted especially by Prince Albert after the unnerving tremors of 1848 caused him to look for ways to win favorable publicity for the monarchy. Being seen in the flesh and on the page suited both the royals and the illustrated press. Upbeat spectacles conveniently accessible

and planned well in advance were a particular gift to its largely unknown artists and engravers. One artist who covered the Royals and chafed under the conventions of anonymity was Matthew Somerville “Matt” Morgan (1837-1890). In this paper I will suggest that his training as a theatrical scene painter and family connections, combined with artistic competence and a taste for career-enhancing recognition that turned into dangerous celebrity, make Morgan an illuminating, if far from typical, example of the bodies who put the royal bodies on the page.

*The Illustrated Times*, *The Tomahawk*, *The Illustrated London News*, and *Fun* (all available online) are the best known of the papers for which Morgan worked in the late 1850s - 1870.

## **6D. Managing Midpoints and Margins of Women’s Work**

**Lisa Robertson (University of Warwick),**

**“The Harkives: Cataloguing the Coherence and Complexity of Margaret Harkness/John Law”**

The 2014 symposium ‘In Harkness’ London’, held at Birkbeck, University of London, brought together scholars of the still understudied author, activist, and traveller Margaret Harkness, pseud. John Law (1854–1923). The enthusiasm generated by this event inspired us, the organisers, to embark on a project to increase knowledge of Harkness by making copies of resources by and about her available online. The resulting repository, The Digital Harkives, went live in 2015 and we have since updated it on a monthly basis with disparate materials reflecting Harkness’s long career, including both published work from periodicals and archival material.

This presentation considers the aims of The Digital Harkives and explores some of the challenges we have encountered in selecting and cataloguing the body of writing that reflects the diverse nature of her interests and occupations. We divide our discussion into two sections: ‘Identifying Harkness’ and ‘Archiving Harkness’. The initial section confronts the question of how to reconstruct Harkness’s identity in view of her deliberately distinct public and private personas; the subsequent section grapples with the difficulties involved in assembling an archive that is coherent but embodies the complexity of her identity and her work over time. Rather than seek to either unify or distinguish between the body and the page – that is, Margaret Harkness and her pseudonymous identity, John Law – The Harkives makes use of an open access digital resource to present a wide range of evidence reflecting the broad scope of Harkness’s career to allow researchers to develop new interpretations of her literary and activist work.

**Miranda Marraccini (Princeton University),**

**“The Presswoman’s Body”**

Emily Faithfull writes in a lecture later published in *Victoria Magazine*: “[it is] a mistake to regard women as mere machines—hands without heads.” Faithfull established the Victoria Press as a business that employed women in the printing industry. Presswomen printed tracts, anthologies, and feminist periodicals, including the monthly *English Woman’s Journal* (*EWJ*, 1858-1864). These publications are not disembodied texts, but the material products of working-class compositors. My digital project, *The Victoria Press Circle* (at [victoriapresscircle.org](http://victoriapresscircle.org)) offers network visualizations and other graphs of the people involved in the Press, based on contents of the *EWJ*, three anthologies, and 175 books and pamphlets—all printed by women. While the

individual model of many digital archives privileges the author, my graphs include composers, engravers, editors, and paper manufacturers. Working at every level of literary production, the women of the Victoria Press used both their heads and their hands to advance their social aims. The bodies of female printers leave their impression on the page, and we should work to embody their labor in our digital remediations as openly and as comprehensively as we represent the labor of authorship. I presented the early concept for my project at RSVP in 2016. Now that it is complete, *The Victoria Press Circle* provides fresh insights into the history of feminist periodicals. Within the corporate body of the Press, class and gender differences create revealing sub-networks, clusters, and connections.

**Andrea Stewart (University of St. Thomas),  
“Midpoints and Margins: Women Writers’ Bodies of (Net)works during the Long Nineteenth Century”**

When constructing a Victorian woman writer’s body of work, we tend to turn to bibliography—a list of her signed and unsigned publications. What if we were to take a different approach: to define her oeuvre as networks of connectivity with fellow women writers? In this presentation, I will discuss findings from my study of biographical data for nearly 700 19<sup>th</sup>-c British women writers mined from the Orlando Project database, utilizing networking software to track the details of women’s interactions with each other—their correspondences, sociopolitical interactions, and literary exchanges. This analysis has revealed several women who functioned as crucial nodes in communities of women writers during the long nineteenth century. While the identities of certain highly intersected writers are not surprising (e.g., Virginia Woolf. Harriet Martineau), others are less canonic.

In the first part of my presentation, I will focus on one such writer, Margaret “Storm” Jameson (1891-1986). What factors led to her hyper-connectivity, and why has she subsequently disappeared from literary history? In the second part of my presentation, I will shift to an examination of the large number of women writers located at the margins of social and reviewing networks. What factors (beyond personal choice) played a role in making them outliers in an increasingly networked literary world? Of course, any database—even one as large as Orlando—obscures as much as it reveals about women’s experience as participants in gendered publication networks. My presentation will close with a reflection on archival silences in the “body” of women’s work encoded in the Orlando Project.

## **6E. Piecing Together Periodicals**

**Maria Damkjær (University of Copenhagen),  
“The Page, Visual Design, and Genre”**

The periodical page is a designed object that creates both visual coherence *and* differentiation. On the one hand, each periodical uses a set standard of fonts, sizes and leadings that constitutes a design language; and on the other hand, the page can contain many different genres and will often establish visual distinctions between them. This paper asks how readers recognise genres for what they are, and asks how we might theorise the labour that went into making genre distinctions in the periodical.

It has long been acknowledged that the visual design elements which W.W. Greg called ‘accidentals’ were far from accidental in the nineteenth century. This paper argues that typography and placing on the page had a calculated effect on readers’ decoding of genres. Using as a case study the ‘page fillers’ and miscellany columns of mid-nineteenth-century popular periodicals, this paper seeks to combine Rhetorical Genre Studies and visual design. Rhetorical Genre Studies, which owes its inception to a seminal 1984 article by Carolyn Miller, might prove to be more useful to the analysis of periodical genres than those genre theories which are derived from the history of the novel. Combining Rhetorical Genre Studies with bibliography could be a way of uncovering the work and effect of genre.

The paper asks how readers knew what genre they were reading, how their eyes were guided towards different categories of content, and whether or not we might read the ‘page fillers’ as signs of editors’ intentions and aesthetic preferences.

**Laura Kasson Fiss (Michigan Technological University),  
“The Bodies of the Idler’s Club: A Quantitative Analysis of Column Contributors”**

The *Idler* (1892-1911; Special Collections AP4 I2) sought to rival the *Strand* as a shilling monthly, with the added distinction of being edited by New Humorists Jerome K. Jerome and Robert Barr. As I have argued elsewhere, the “Idler’s Club” column, collaboratively written from 1892 to 1901, humorously compared the magazine, overtly marketed at the audience of New Journalism, to an exclusive West-End club. But how exclusive was the “Idler’s Club” column itself? My previous discussion focused heavily on the magazine’s first volume, which featured sixteen contributors, all men. This paper takes a demographic look at the range of the column’s run, in part to test Ann Humphreys’ contention that the *Idler* preserved “separate spheres” for men and women.

Indeed, women were in the minority as “Idler’s Club” contributors, but they did account for 17% of the total 276 contributors, and 14% of the 704 contributions. Yet they did not reach the inner circle: the six most frequent contributors, all men, comprised 20% of the total contributions. The *Idler* was not the most progressive periodical of its time in terms of promoting woman writers, yet in part because of its relatively middle-of-the-road status, it provides an illuminating glimpse into some of the more subtle negotiations of community formation, for readers and contributors alike.

**Craig Howes (University of Hawaii at Manoa),  
“Eponymous Bodies: Fierce or Funny Figures and the Spirit of Comic and Satiric Victorian Periodicals”**

Taking their cue from the phenomenal success of *Figaro in London* and *Punch*, many Victorian comic and satiric publications featured personae created through word and image to serve as the face of the enterprise. Ally Sloper, the Native American wielding *The Tomahawk*, or the racist “Melly” man of *Ching Ching’s Own* are only a few of the many prominent figures put forward each week to develop brand loyalty in a crowded field of publications.

This paper will examine some of the aesthetic, ideological, and economic assumptions leading to the adoption of such figures. They often embodied dominant social and cultural stereotypes—women, the poor, the Scottish, and the Irish, for instance, were apparently funny by nature. In other cases, the proprietors selected their mascots from the animal kingdom—pigs,



dogs, insects, and birds all appeared prominently on mastheads. In all cases, though, the choice of a brand tells us a great deal about the periodical's creators, and even more about the intended audience. Of special interest are those figures represented by writers and illustrators throughout the publication, much in the way that Mr. Punch haunted almost every page of his comic weekly.

In keeping with the conference theme, this paper will deal with bodies constructed on the page, as well as the bodies of those who made the page, and the body of the page itself, in the form of mastheads, illustrations, and advertisements.

**Artemis Alexiou (Independent Scholar),**

**“Verbal and Non-Verbal Communication in the Late Nineteenth-Century Feminist Periodical Press: The Interview, the Portrait, and the Female Body in the *Women's Penny Paper* / *Woman's Herald* (27 October 1888–23 April 1892)”**

Presently there is an insufficiency in studies that pay attention to the verbal as well as non-verbal messages found in late nineteenth century general feminist periodicals. This paper focuses on both types of communication, especially as they appeared within the interview feature of the *Women's Penny Paper* / *Woman's Herald*, and the hybrid message they conveyed. It considers the progressive editorial message projected by the periodical; the innovative way in which its editor, Henrietta Müller, chose to articulate this message; and the manner in which this hybrid message was communicated through the 'Interview'. The paper argues that the interview feature published by the *Women's Penny Paper* / *Woman's Herald* was systematically composed in such a way that included elements of True Womanhood combined with elements of New Womanhood. Women's words together with images of women's bodies are examined, and the hybrid rhetoric of the interview column is discussed. This is a journey into the mysteries of the unspoken messages communicated through the female body, the capacity of the periodical page to accommodate such messages, and the ability of this type of messages to protest against established patriarchal ideals.

## **7A. Periodical Archives and Catalogues**

**James Mussell (University of Leeds),**

**“To Lay Open the Nerves and Arteries of a Book: Bodily Metaphors and Archival Forms in the Nineteenth Century”**

Henry Wheatley's *How to Make an Index* (1902) opens with a quotation from Isaac D'Israeli's *Literary Miscellanies*. 'I for my part venerate the inventor of Indexes; and I know not to whom to yield the preference, either to Hippocrates, who was the great anatomiser of the human body, or to that unknown labourer in literature who first laid open the nerves and arteries of a book.' The index might be informational, naming content in order to abstract it, but for D'Israeli it first involved an encounter with a body.

My paper looks at the way bodily metaphors informed both archival technologies and the archives themselves. As the storage and retrieval of information is always accompanied by its embodied supplement, working with documents problematises the relation between body and spirit. By exerting bibliographic control, the ghosts in the archive can be ordered, mapped neatly onto objects to await orderly resurrection. Yet my paper goes beyond the way that manipulating the bodies of archival objects produces content. Complementing my work on the bibliographic

schemes of the period – the British Museum catalogue; the indexing of periodicals – I consider how bodies of archival material are described as resisting attempts to put them in place. The newspaper collections in the British Museum were a constant threat to its orderly workings; the establishment of the Public Records Office was based on archival destruction. Material was never far away when it came to organising information, and it was understood in bodily terms.

**Jason Camlot (Concordia University),**

**“Vocalic Bodies in Generic Lists: An Anatomy of Early Record Catalogues”**

As the market for commercial sound recordings emerged at the end of the nineteenth century, so did the periodical catalogues that listed, described and illustrated the contents and nature of cylinder and flat disc records. Such periodical record lists and catalogues mobilized a diverse and innovative range of typographical and material forms to describe sonic signals captured in a communication media technology that was altogether different from that of paper and print. As platforms for the production of desire for an emergent medium, early record catalogues represent a fascinating window into the compositional, descriptive, and representational strategies deployed by record companies to explain and figure the audiotexts they were selling. My paper will analyze the ways in which early spoken recordings, in particular, were categorized and represented in record catalogues published within the first three decades of recorded sound, and will anatomize the print production methods found in a wide range of catalogue specimens according to the conceptual categories of materiality, temporality, user networks and genre.

**Alison Hedley (Ryerson University),**

**“Bodies of Information: Remediating Historical Persons in the *Yellow Nineties Personography*”**

How do Victorian methods for quantifying bodies and behaviours—such as statistics, demography, and prosopography—shape digital remediations of historical lives? The *Yellow Nineties (Y90s) Personography* project aims to negotiate the tension between homogeneity and heterogeneity by critiquing the Victorian roots of biographical encoding while building a searchable network of fin-de-siècle cultural production. An innovative prototype for remediating data about the lives and relationships of contributors to little magazines of the 1890s, the *Y90s Personography* is a biographical database that documents information about contributors to *The Evergreen: A Northern Seasonal* (1895-1897), *The Pagan Review* (1892), *The Savoy* (1896), and *The Yellow Book* (1894-97) and. In this paper, I discuss two aspects of this remediation: domain modelling and data visualization. Developing a domain model involves defining the vocabulary and structure of the dataset. The *Y90s Personography*’s domain model reflects a structure unique to encoding Victorian biographical data—for example, a nineteenth-century taxonomy of occupations. Developing data visualizations involves introducing a set of graphical hierarchies to highlight patterns of biographical disparity. Visually foregrounding these disparities prompts further investigation of the politics and cultural contexts that have shaped them—for example, the relatively scant number of club, league, and academy affiliations among women in our dataset. Through the domain model, visualization practices, and other aspects of our remediation, the *Y90s Personography* works to maintain the visibility of anomalies in the data and the cultural contingencies affecting the information available. Ultimately, by acknowledging historical data’s contingency, the *Personography* encourages its users to interrogate the research process itself.

## **7B. Fiendish Forms and Feeling Bodies**

**Margo Beckmann (University of Guelph),**

**“All That Remains: Death and Resurrection in Haggard’s *She*”**

H. Rider Haggard’s serialized novel, *She: A History of Adventure* (1886/1887), narrativizes death and resurrection in ways that offer both religious and secular readings. The skeletal remains, mummified bodies, and Ayesha’s ancient body become sites for contemplating Victorian constructs of the relationship between body and soul in terms of redemption and afterlife, ideas Haggard expresses in *She*. Viewing the novel as a repository of quasi-religious and pseudo-scientific ideas circulating during a time of uncertainty, I examine how biblical symbols and metaphors are conflated with Darwinian concepts to examine notions of afterlife in Leo Michael’s 1889 reading of *She* as an allegory of the church. Michael, a contemporary of Haggard, draws an analogy between Ayesha’s worship of Kallikrates’ corpse and the church’s fixation on venerating the body of Christ, neither of which offers hope or deliverance from despair. Michael contends that emphasis on Christ’s death, and suffering as salvific, denies hope found in resurrection, which is contingent on ensoulment not on embodiment. My analysis is informed by Jan-Melissa Schramm’s investigation of shifting ideas of blood atonement and alternate understandings of salvation not predicated on bodily suffering. For Michael, and Victorians, such as Alfred Russel Wallace who argued for a continued moral evolution of the soul beyond death, scientific and religious concepts were not viewed as antithetical. Michael’s article articulates a movement into the cultural context, providing a fresh understanding of the novel. Please consider my proposal for the general conference CFP and publication workshop.

**Kimberly O’Donnell (Simon Fraser University),**

**“The Fainting, Feeling Body: ‘Prince Alberic and the Snake Lady’ and the Ethics of Bare Aesthetics”**

In 1896, Vernon Lee contributed a short story to *The Yellow Book* periodical called “Prince Alberic and the Snake Lady.” At the story’s climax, Prince Alberic fulfills a mythical claim that kissing a tame snake will turn it into a woman, but as his lips meet the reptilian head, he faints. Drawing on work on animal automatism by George Lewes (with whom Lee was familiar), and Eve Sedgwick’s foundational treatment of late Victorian representations of the feeling male body, I propose that the representation of Alberic’s fainting, feeling body signals the instability of the boundary between animal and human and connects it with the vulnerable animal-woman body of the snake lady. I argue that the feeling body’s representational instability and animal automatism carries ethical weight with regards to power over life; Alberic’s affective, responsive body reproduces human power and sovereignty in its aesthetic performances – horseback riding, military training – but at the same time produces an animal vulnerability and subjection because these performances are what Barbara Formis calls “bare aesthetics,” exiled from any explicit political meaning and occurring automatically, like the faint. Following Sondeep Kandol’s claim that “Prince Alberic” offers an ethical aestheticism, and Margaret Stetz’s connection of the short story with Oscar Wilde, I note that Wilde’s *Picture of Dorian Gray* also connects Dorian’s fainting male body with a vulnerable animal. Through Alberic’s feeling body, I suggest that Lee’s text responds to Wilde’s via the ethics of bare aesthetics.

**Elly McCausland (Aarhus University),**

**“Fiendish Creatures, Brave Beasts: Textual and Visual Animal Bodies in the Novels of Rider Haggard”**

‘It was as though all the most evil passions and desires of man had got into the shell of a magnified crab and gone mad,’ recalls Allan Quatermain of the monstrous, flesh-eating crustaceans that attack his exploring party *en route* to the city of Zu-Vendis. ‘The whole scene might have furnished material for another canto of Dante’s *Inferno*’. This paper contends that animal bodies play a significant, and often overlooked, role in the paradigms of adventure constructed by Haggard’s novels. As quarry for a thrilling hunt, vital sources of food, trusty steeds in battle or unnatural monsters in bizarre lost worlds, animal bodies in Haggard’s work are both fearsomely strong and dangerously vulnerable. They can be both decisively ‘other’ and uncannily human; mythical and modern; bodies upon which is registered the thrilling ambivalence of the adventurous landscape and the complexities of the ‘blank spaces’ of the map.

Using the collection ‘Visual Haggard’ (<http://www.visualhaggard.org/>), recently made public, this paper considers both visual and textual representations of animal bodies in Haggard’s work, including the illustrations that accompanied his fiction in serialised form. I argue that text and illustration often work in dialogue, constructing animal bodies that complement Haggard’s depictions of the Victorian adventurer, an ambivalent figure immersed in a complex, unpredictable landscape. Encounters with these bodies also reflect Haggard’s own equivocal attitudes towards imperial exploits, with a strong undercurrent of sympathy and pathos suffusing depictions of slaughter. In contending with these creatures, Haggard’s explorers dramatise the issue of what it means to be an adventurer in a modern age.

**7C. The Body in/of Illustrated Magazines: Modes of Inscription, Forms of Incarnation**

The papers in this panel engage particularly with theme 1 (Gretton) theme 2 (Fröhlich) and theme 3 (Beck). They do so in relation to illustrated magazines published in France, Germany, and the UK from c. 1832 to c. 1900. Gretton’s paper discusses the implications of the rotation of illustrations and texts in relation to the magazine’s gutter for the inscription/construction of the reader-viewer’s body in English, French and German magazines of the Illustrated London News genre c. 1850 – c. 1880. Fröhlich’s paper looks at the uses made of the representation of the bodies of Kolporteurs (itinerant magazine salesmen) within the page design of the Berliner Illustrierte Zeitung around 1900. Beck’s paper discusses embodiments of illustrated texts on particular printed pages and openings of publications of the Penny Magazine genre in the 1830s in terms of layout, as semi-transparencies, and as physical objects with signifying plasticity.

**Tom Gretton (University College London),**

**“Inscribing the Body as Active: Rotated Pictures and Rotated Texts in Magazines of the Illustrated London News Genre c. 1850–c. 1890”**

This paper looks at some implications of the fact that magazines in the ILN genre regularly presented landscape-format pictures by rotating them 90 degrees, so that their long axis could be as long as the magazine page’s impression area was high. Once the technical problems of deploying woodblocks which might be larger than 330 by 280mm were overcome, and once it emerged that big pictures were the ‘unique selling proposition’ of magazines in the genre, it

seemed an obvious thing to do: magazines of the Penny Magazine genre had been doing it (on pages half the size) since 1832, and in the 1870s, for example, rotated full-page landscape-format pictures were more common than upright full-page portrait-format pictures in magazines of the ILN genre. Differences in presentation, and in text-image symbiosis, remained, and remain to be explained. When a rotated picture occupied less than a full page, should the void-filling text-matter be rotated too? When a picture was rotated, should it be rotated so that its lower edge was in the gutter, or should both recto and verso pages be rotated in the same direction? The paper will use these themes in the intersection of magazine page-design and practices of reading-viewing, along with an examination of layout design in centrefolds and in advertising spaces, to discuss the ways in which the embodied readerviewer, someone who not only viewed, but also manipulated, the page and opening, was inscribed in the pages and issue-organisation of magazines of the ILN genre.

**Vincent Fröhlich (University of Marburg),  
“Kolporteur! The Numerous Intermediary Functions of Kolporteur portrayals in the  
*Berliner Illustrirte*”**

The Kolporteur plays an extremely important role in the distribution and sale of German magazines of the 19th century. He went from house to house, sold subscriptions, distributed free copies and advertised the illustrated magazines—he was the wandering representative of the magazines; many buyers associated the illustrated magazines with his persona. However, the reputation of this distribution practice was extremely poor in the public discourse. As Johann Plenge described in 1899, the German “Gesellschaft der Kolporteure” had to fight for their reputation in court because it was being damaged by bookshops and newspapers.

In the same time span, in one of the most inexpensive and also most successful of the German illustrated magazines, *Berliner Illustrirte*, pictures of Kolporteurs are shown. These pictures influence the layout of the double page. They mediate between the editorial part, advertising and subscription details; on the double page the Kolporteurs’ bodies form a pictorial bridge, a function which they otherwise perform on the street, where they mediate between magazine production and magazine buyers. The placement and the accompanying texts indicate ambivalent behavior towards the Kolporteurs: On the one hand, they are representatives (also in court) in relation to bookshops and newspapers. On the other hand, because of their bad reputation, the *Berliner Illustrirte* does not dare to fraternize too much with them. These illustrations show that the *Berliner Illustrirte* repeatedly depicts and reflects its own price and status in its layouts, texts and pictures of embodied mediators.

**Andreas Beck (Ruhr University Bochum),  
“The Word Was Made Flesh? Incarnations of Typeset Text and (Un)Printed Paper in  
Illustrated Journals of the Nineteenth Century”**

Early xylographically illustrated journals repeatedly embody what they describe and depict. To this end, the body of the page is used to construct bodies on/by the page: pictorial constructions corresponding to the structure of typeset text, parts of the page remaining unprinted, paper indented by the impression of typematter—these are instruments to effect incarnations of illustrations and/or texts in their specific visual and/or material appearance.

In the *Saturday Magazine*, an illustration showing catacombs transforms the analogically

structured typeset text into decaying corpses. This parody of the redeeming incarnation of the Word disputes that the word is the privileged media to deal with religious subjects. The Penny Magazine works similarly when reproducing a Raphael Madonna: The part of the back corresponding to the illustration is left blank; thus, Christ's white flesh is perceived as unprinted white paper without annoying showthrough of characters—an anti-logocentric incarnation of the Saviour. The *Lanterne magique* offers a quite different incarnation: A xylographically depicted slim youth, between two charming ladies, embodies the dividing line between the two typeset text's columns; and the dividing line of the back print, exhibiting heavily debossed impression, visibly and tangibly goes through the young man's crotch, expressing his carnal love for the two graces.

As these incarnations in/of illustrated texts present related verbal-visual practices, their detailed examination reveals traits of a 19th-century international journal-specific multimodal syntax: a syntax able to produce thematically wide-ranging meanings not least by the medium's characteristic materiality resulting from printing conditions.

#### **7D. Written on the Body: Women's Subjectivity in Late-Nineteenth-Century Poetry and Fiction**

**Helen Luu (Royal Military College of Canada),**

**“The Body Off the Page: Re-embodying Subjectivity in Amy Levy's Dramatic Monologues”**

This paper will examine the relationship between the body and the dramatic monologue genre through two poems by Amy Levy: “Xantippe” (1881) and “A Minor Poet” (1884). Whereas the dramatic monologue is predicated on the possibility of inhabiting another subjectivity and, in effect, another body, Levy's poems reveal that this is an illusion created through the genre's erasure of the body—through the adoption of a first-person dramatic-I who speaks the entirety of the monologue without any audible interference from an external auditor. In other words, it is the dramatization of a single disembodied voice and subjectivity that gives rise to the illusion of the possibility of sympathetic projection and identification with an/other. In “Xantippe” and “A Minor Poet,” however, Levy exposes the lie by both reinstating the body and foregrounding its erasure. While “Xantippe” does so by foregrounding the gendered—and thus embodied—nature of Xantippe's subjectivity, “A Minor Poet” does so, paradoxically, through the very erasure of the speaker's body. By simultaneously insisting that subjectivity is bound to the body and erasing the speaker's body from view, “A Minor Poet” makes the sheer fact of embodiment—the difference imposed by the body, the difference of the body—the insuperable barrier that stands between all subjectivities. In this way, I argue, Levy reveals not only the limits of subjectivity—the ways in which it is bound to the body—but also the limitless and often invisible ways that the body binds one's subjectivity, both on and off the page.

**Samantha MacFarlane (University of Victoria),**

**“An ‘Unhappy Story of Marital Tyranny’: Marital Rape and Bodily Autonomy in Emily Pfeiffer's *The Rhyme of the Lady of the Rock, and How It Grew*”**

Emily Pfeiffer (1827-1890) was a skilled and prolific feminist writer whose importance as a poet and woman of letters has still not been fully recovered in Victorian studies. She was an ardent supporter of women's rights, and issues related to the “woman question” dominate her work. Over the course of a career that yielded ten volumes and numerous periodical publications, she wrote prolifically across genres, including lyric, dramatic monologue, ballad, verse drama, and

both fiction and non-fiction prose. She also advocated for women's education, employment, and suffrage and offered incisive critiques of Victorian attitudes toward gender and sexuality, including the "fallen woman" and women's lack of rights in marriage. *The Rhyme of the Lady of the Rock*, arguably Pfeiffer's most notable work for its politics and structural complexity, remains largely overlooked as a work of remarkable interrelated generic experimentation and feminist critique. In my paper, I will discuss how the pages of *The Rhyme of the Lady of the Rock* present a work of feminist resistance to patriarchal violence and marital bondage and insist upon the necessity of a married woman's bodily autonomy. I will then relate this to Pfeiffer's argument for how this relates to women's political autonomy more broadly.

**Jennifer Wood (University of Missouri–Kansas City),**  
**"The Toll of Publishing on the Body: Divorce and Adultery in *The Times* and Ella Hepworth Dixon's *The Story of a Modern Woman*"**

You've put the most extraordinary things in this last chapter. Why, there's a young man making love to his friend's wife. I can't put that sort of thing in my paper. The public won't stand it, my girl. They want thoroughly healthy reading.  
 –Ella Hepworth Dixon, *The Story of a Modern Woman*

During the end of the Victorian era, British newspapers sensationalized the torrid details of all divorce cases litigated in court. Under the guise of teaching the public a lesson about the dangers of the pleasure of the flesh, those seeking divorce found their intimate lives examined and held to account not only by the judge, but also at every breakfast table under the British crown. During the same period, fiction authors found their content held to a different standard and faced a subtle but clear censorship of their content. This double standard existed under the claim that the portrayal of adultery was too intimate a topic for examination. Ella Hepworth Dixon, in her novel, *The Story of a Modern Woman*, would challenge this double standard by exploring the subject of adultery in the life and fiction of the "modern woman" in her title while simultaneously demonstrating the toll that writing would take on the body. I argue that the simple act of objectification of the flesh and blood individuals portrayed in the *London Times* versus fiction's invitation of intimacy are what allowed the double standard to exist in the publishing world and that Dixon portrays the strain of this hypocrisy on the health of her main character.

## **8A. Racialized Bodies**

**Sara Danger (Valparaiso University),**  
**"Seeing Bodies in Pain: Visual Rhetoric and Nineteenth-Century Abolitionism"**

As the first slave narrative by a woman published in Great Britain, Mary Prince's *The True History of Mary Prince, A West Indian Slave* (1831) graphically recounts tortuous scenes of abuse inflicted on slave women's bodies. In so doing, the text positions readers behind the mind's eye of a human subject who witnessed, recorded, and made visible these horrors. At the same moment that Prince's text became a bestseller, an antislavery icon circulated widely in the press, an image which sometimes became confused with Prince herself. The illustration, which appeared in numerous periodicals and propaganda, depicts the semi-clad form of a slave, hands

lifted high in prayer yet shackled in chains, with the caption “Am I not a Woman and Sister?” This paper examines the ways that the visual and textual rhetoric of Prince’s narrative and the anti-slavery image work to reconfigure bodily pain as sources of political resistance. Even as the text and image bear witness to visual, material, and social conventions that endorsed violence against slave women, so also they employ tropes that work toward a different end: one that turns the *object* of physical exploitation and violence into a thinking, seeing, petitioning *subject*. The interior subjectivity of Prince’s narrator and the prayerful gaze of the illustrated woman foreground qualities of mind, soul, and vision, qualities which become markers of their undeniable humanity.



**Jennifer Scott (Simon Fraser University),**  
**“Reading the Invisible: John Galt’s (Non) Representation of Indigenous Peoples in the Periodical Press”**

Between August, 1829 and March, 1830, John Galt published a five-part series in *The New Monthly Magazine and Literary Journal* entitled “Letters from New York.” In these letters addressed only to “D---”, Galt describes his experiences of travel across New York state, of his experiences of American people and politics, and offers a perspective of the landscape from a British traveler’s perspective. In these lengthy and detailed descriptions, however, there is a particularly surreptitious and notable absence: that of indigenous peoples. This was not unusual for Galt--his later North American publications featured in *Blackwood’s*, and *Fraser’s Magazine for Town and Country* among others--were also lacking any representation of indigenous peoples of the United States or Upper Canada. In this paper, I will demonstrate how, from these absences and this total lack of representation, we can glean a better understanding of Galt’s role as a North American settler-colonist and the indigenous people whose land served as the inspiration for these texts. “Letters from New York” highlights the nexus point between Galt’s colonial loyalties, his business practices as a colonial land developer, his aesthetics, his politics, and his understanding of the transatlantic periodical press.

Currently there is no scholarship that considers Galt’s contributions to *The New Monthly Magazine*, and there is no scholarship that questions the lack of any indigenous presence in Galt’s North American corpus. I will draw our attention to these texts as they are important parts of the body of Galt’s periodical work to reveal how these articles supported his contribution to the British colonial enterprise.



**Don LePan (Broadview Press),**

**“The Civil War in *Blackwood’s Magazine*: John Blackwood and the Transatlantic Construction of a Body of Evidence on Slavery and the American South”**

In the battle to influence British opinion during the American Civil War, some of the most effective weapons were first-hand reports by observers who—however strong their commitment to the Southern cause might in fact be—could lay claim to the status of disinterested outsiders. The role played by James Fergusson, Garnet Wolseley, Arthur James Lyon Fremantle, and FitzGerald Ross in helping to sway many in Britain towards the Southern side has frequently been noted. Reports such as those by Fremantle and Ross at Gettysburg were indeed valuable eyewitness accounts. But their “first-hand observations” concerning slavery (“Southerners are the reverse of severe with their servants,” “...negroes are as well protected by the laws as white men, and in some cases better”) constituted an entirely spurious “body of evidence.”

As it happens, the accounts of these “disinterested observers” were all first brought to the attention of the public by John Blackwood of *Blackwood’s Magazine*. Blackwood has been known primarily as the generous supporter of literary notables such as George Eliot, Anthony Trollope, and Margaret Oliphant; his record of support for writers intent on belittling “the negro” and softening opposition to slavery has passed almost entirely unremarked.

Using a series of *Blackwood’s Magazine* articles by FitzGerald Ross as a case study (and with reference to the Blackwood-Ross correspondence), this paper will explore the pro-Confederate side of John Blackwood’s influence—including the extraordinary degree to which the “body of evidence” he published has been accorded respect by succeeding generations.

## **8B. Transnational and Anticolonial Bodies**

**Marysa Demoor (Ghent University),**

**“Channeling the Grotesque Body: A Tentative Exploration of the Missing Link Between British Illustrations in Nineteenth-Century Periodicals and Low Countries Visual Culture”**

This paper wants to explore and analyse the remarkable similarity between British 19C caricatures and illustrations in the press and well-known paintings in the Low Countries. Starting with the case of Vincent Van Gogh it will look at the influence of periodical illustrations on painters such as Felicien Rops, Fernand Knopff and James Ensor.

Of all these Van Gogh’s case is possibly the most glaring one. The paper will try to follow the steps of Van Gogh in Bookseller’s Row in London to see to what extent the periodical press impressed him and his work. This quotation from one of his letters proves the point:

I used to go every week to the display case of the printer of The Graphic and London News in London to see the weekly publications. I The impressions I gained there on the spot were so strong that the drawings have remained clear and bright in my mind, despite everything that has since gone through my head. And now it sometimes seems to me as if nothing lies between those old days and now — at any rate my old enthusiasm for them is now greater rather than less than it was originally. I don’t doubt for a moment that you’ll have no complaints if you come to see them one day. (Letters)

Conversely, the paper will also look at similar cultural exchanges that serve to prove the point that visual culture of the low countries greatly influenced nineteenth century illustrations. The case of Tenniel, the illustrator of Lewis Carroll’s *Alice in Wonderland*, will be one such example.

I will then continue to look at other less well-known examples to end with the artist in whose person both nationalities (the Belgian and the British) seem to have merged and whose art almost logically reached the acme of the grotesque body: the painter James Ensor.

**Kristin Mahoney (Michigan State University),**  
**“Working Bodies, Consuming Bodies: Anticolonialism in the *Ceylon National Review*”**

This paper will focus on the role of the body in the anticolonial periodical the *Ceylon National Review* (1906-11). Edited by the art historian Ananda Coomaraswamy, this periodical played a crucial role in the development of an anticolonial Ceylonese consciousness in the early-twentieth century. Born in Colombo to a Tamil father and an English mother and raised and educated in England, Coomaraswamy returned to Ceylon in 1903 and established the nationalist organization the Ceylon Social Reform Society. In his work with the Society and his writing for the *Ceylon National Review*, he drew upon and repurposed the thinking of William Morris, the Pre-Raphaelite Brotherhood, and late-Victorian theorists of vegetarianism in fashioning a resistant response to colonization that placed Ceylonese bodies at its center. His vision of a new Ceylonese future privileged a return to traditional Ceylonese craft, traditional Ceylonese clothing, and a traditional Ceylonese diet, making the way Ceylonese bodies work, dress, and eat central to his vision of the liberation for the nation. In this paper, I will pay close attention to Coomaraswamy’s deft reworking of principles drawn from outside of Ceylon, from the thinking of the British arts and crafts movement and from late-nineteenth century British, French, and American theorists of dress and vegetarianism, as he fashioned a highly embodied form of Ceylonese anticolonialism that insisted that traditional modes of working and consuming were the key to the nation’s liberation. Attending to Coomaraswamy’s repurposing of radical Victorian theories of production and consumption allows for insight into the ways in which British political ideals of the nineteenth century evolved and transformed as they were dispersed globally, remade by colonized subjects, and turned against the very empire from which they emanated.

**Priti Joshi (University of Puget Sound),**  
**“Textual and Human Bodies: Newspaper, Periodical, Book, and the Indian Uprising of 1857”**

In May 1857, military mutinies in north India expanded into a civilian uprising. With roads and telegraph lines blocked, news was scarce. In London, Dickens, ever the resourceful editor, discovered that an occasional contributor to *Household Words*, John Lang, edited a newspaper in India and happened to be in London. Dickens commissioned Lang to write a 12-part series that appeared in *Household Words* November 1857-January 1858. The essays are unconnected travel pieces in the picturesque mode, drawn from Lang’s experiences in India in 1842-5; a few had appeared in his Indian newspaper, others in English periodicals. After their (re)appearance in *Household Words* in 1857-8, these essays were collected as *Wanderings in India: And Other Sketches of Life in Hindostan*.

This paper addresses the repurposing and reappearances of Lang’s essays from newspaper to periodical to book. Each version presents textual variations; in examining the alterations, I am guided by questions book historians have moved to the forefront: how does attention to “bibliographic codes” (McGann) enhance our understanding of content? Can “one-offs” be compiled into a series? How does their compilation and serialization in a periodical alter their meaning? How does the body of a page alter the meanings of a text? In addressing these

questions, I pursue a forensic method of reading textual variations combined with geo-historical analysis of those variations. In other words, I draw attention simultaneously to the body of the page and to the absent bodies of contemporary resisters in the words on the page.

### **8C. Doyle and the *Strand***

**Kaitlyn Fralick (University of Victoria),  
“Localized Identity and the Periodical Press: The Strand and the *Strand*”**

Scholars of Victorian periodicals such as Laurel Brake and Margaret Beetham contend that in the periodical format, each text can generate meaning, but when these texts are placed alongside each other, they appropriate and absorb each other. Further, in the process of remediating the text from single-issue to six-month volume, these meanings are further renegotiated, particularly as a result of what is not carried over (Beetham 23).

This essay is focused on the creation and the early issues of *The Strand* (1891-1950), utilizing copies held at the University of Victoria's Special Collections. I look at the centrality of Strand Street (often referred to as “The Strand”) to *The Strand*. I argue that by incorporating self-reflexive elements to his work, George Newnes was able to insert *The Strand* into the history of Strand Street from the first issue, and by doing so, he effectively placed each reader into this history; although not every contemporary reader lived on The Strand, the magazine worked as an imagined link between body and location. Contemporary readers’ identities were molded by their relation to the text, and through the text’s relation to location. These meanings are further renegotiated as the text is remediated and bound within a six-month volume, particularly through the loss of some location-specific and time-sensitive material (primarily advertisements). As this paper was originally produced as a research exhibit on Omeka, the digital remediation and methodological lessons and challenges in renegotiating these meanings will also be considered.

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**Michelle Witen (University of Basel),  
“Print Culture in the Sherlock Holmes Stories”**

This paper examines the body of the page in terms of the material aspects of print and circulation relative to A. C. Doyle’s Sherlock Holmes stories, particularly those published from 1887-1892. Honing in on the commodity culture of, this paper shows how Holmes’ nuanced knowledge of readership, circulation, and consumer habits are used as a medium for solving crime and criminal evaluation. For example, in *A Study in Scarlet*, Holmes makes use of every aspect of the

newspaper, from partisan sensationalism in the reporting of “The Brixton Mystery” to the advertising mechanism, as seen in his placement of an announcement in the ‘Found’ column of newspapers likely to be read by a working-class culprit. In almost all of the stories from 1887-1892, Holmes is able to solve crime and engage politically through newspaper circulation and criminal reading habits. At the same time, both Holmes and Watson frequently cast aspersions on the newspaper by touting the periodical as a more reliable source of news, or by elevating the agony column and the sensational news that would attract the same type of audience as that reading *The Strand*. This contrast between the periodical against ‘news’; digestible narrative against fact, demonstrates an ironic engagement with the cultural practices beginning to be associated with the reading of newspapers and periodicals, and, indeed with *The Strand* magazine itself.

**Katherine Voyles (University of Washington, Bothell),  
“Conan Doyle’s Lens”**

“Conan Doyle’s Lens” reads the Sherlock Holmes stories through the prism of myopia. By spotlighting the story of George Edalji, a young man of Anglo-Indian descent who was accused and convicted of a series of strange crimes, especially by zeroing in on Conan Doyle’s unique role in the case, the famous author of a fictional detective himself turned detective, issues around near-sightedness come into view. Conan Doyle dramatically declared that from the first moment he saw Edalji that he was convinced of the other man’s innocence precisely because Edalji was near-sighted. In Conan Doyle’s account in the popular press, myopia was a particularly pressing issue because it created a vantage point that is hard to share, others cannot easily enter into it. Fiction traffics between the internal world of the story and the external world of the reader by means of a shared vantage so myopia is a problem for a fiction writer. Conan Doyle’s fiction aligns vantages and coordinates the traffic between his story and the world outside the story through the detective’s unique ability to move between the close-in view and the distanced view. Holmes looks keenly at objects before pulling back by pronouncing deductions based on his observations. This movement perplexes Watson who asks Holmes to explain how he moved from the near to the far. Vantages come out of alignment, but are reoriented when Holmes takes over the function of the narrator to explain in detail how he moved between vantages.

**8D. Beautiful Corpses: Victorian Dead Child Bodies, Living Textual Childhoods, and Marjory Fleming’s Textual Bodies**

**Nicholas Siennicki (University of Alberta),  
“Innocence Found: Marjory Fleming and the Victorian Reimagining of the Dead Child’s Body”**

Victorians wept in the streets when they read of the death of Dickens’ Little Nell. They mourned the body of the dead child and for innocence lost, yet simultaneously preserved, in death. Fifty years before, in the eighteenth century, such a reaction would have seemed excessive, even enthusiastic. The common perception of the child had changed dramatically by the Victorian age. Before the Romantics celebrated the concept of *a priori* innocence and the value of natural expression untainted by adult experience, children were viewed as mini-adults, trapped inside diminutive bodies, poisoned by original sin. Marjory Fleming, a Scottish writer who died in 1811 before her ninth birthday, is positioned perfectly to examine what is at stake in this shift. Educated in neoclassical ideas, yet influenced by Romantic works and emergent concepts, she

left behind texts that were ripe for repackaging and sentimentalization by the Victorians, who used her body, and the body of her work, as an exemplar of this new conception of childhood. The death of her body paradoxically allowed her preservation as a quintessential example of what it meant to be a child, of how children behaved and wrote, and of why the Romantic conception of childhood took root so strongly in the nineteenth century. Marjory Fleming's death, like that of Little Nell, inspired sadness and public mourning, but through death she was forever preserved as a pure childish body, untouched by sex and uncorrupted by work and experience.

**Alexandra Allen (University of Alberta),  
“Suspended in Childhood: Marjory Fleming’s Real Body Transformed into Textual Body”**

Alexandra Johnson writes that Victorians saw in Marjory Fleming "a real child forever suspended in a summer's afternoon of creativity" (qtd. in Katherine Carlson 376). Her early death allowed her Victorian editors to turn the body of this "real child" into text and to put this text towards particular cultural uses. In his popular 1863 essay about Marjory, John Brown mediates the body of her text in order to present her as a paragon of the romantic child. Brown frames Marjory's behaviour as passionate, but never truly bad. He retains her spelling errors, which contribute to the textual effect of artless expression and help to de-emphasize Marjory's cleverness and to stress her inherent childishness and innocence. In this vein, Brown suggests that "dam" is not a really a swear word, since it is misspelt. When Marjory calls her own behaviour devilish, he writes, "what harm is there in her 'Devilish'? It is strong language merely" (Brown 15). Similarly, when she writes a harsh description of a person, she wields "a peppery little pen" (14). However, when she refers to sitting down "on her bottom" to write a letter (13)—a bodily reference that does not suit the romantic re-imagining—Brown cuts off the offending body part. While her real childhood coincided with the start of the Romantic era, Brown's textual dismemberment and reassembly is a product of the Victorian re-imagining of this era. Marjory's suspension in childhood parallels that of many dead children in Victorian texts. These dead bodies realize the Victorian romanticization of childhood in a way that living bodies cannot.

**Jasmyn Bojakli (University of Alberta),  
“‘The Noblest Works of God’: Marjory Fleming and the Dead and Suffering Child Body in Victorian Fiction”**

The purity and innocence of children was an idea celebrated in the Romantic period and then inherited by the Victorians. As a child writer of the late Romantic period, Marjory Fleming provided a real life example of the many dead and suffering children in Victorian fiction years after her death in 1811. Robert Louis Stevenson described Marjory as “one of the noblest works of God.” Through her death, Marjory was frozen in a child’s body, never to grow into a woman’s body and thereby lose the purity of a child’s innocence; although her body is lost to death, she is preserved in an eternal childhood. Marjory's example is replicated in the bodies of dead children in Victorian fiction as the body of the dead and suffering child is brought up again and again. In Dickens’ works alone, there are many examples of suffering and dying children, including but not limited to Oliver in *Oliver Twist*, Little Nell in *The Old Curiosity Shop*, Paul in *Dombey and Son*, and Jo in *Bleak House*. There was no shortage of suffering and dying child bodies in Victorian novels, even to the end of the century with Thomas Hardy’s *Jude the Obscure*. Like

Marjory, the children in these novels also become frozen in a perpetual state of childhood innocence through their deaths. These fictional children's bodies are lost to death but paradoxically are preserved through an eternal childhood.

### **8E. Bodies that Work**

**Andrew King (University of Greenwich),**

#### **“Working Bodies, Working Pages: A Survey of the Nineteenth-Century Trade and Professional Press”**

This paper offers a bird's eye view of the nineteenth-century British and Irish trade and professional press. It thereby brings Victorian periodical pages and working bodies into direct contact.

Despite J. Donn Vann and Rosemary T. VanArsdel's 1994 *Victorian Periodicals and Victorian Society*, a volume largely devoted to the trade and professional press, no panoptical overview of the development, geographical spread or formatting characteristics of the trade and professional press, has been forthcoming: we lack a general overview of a vast body of periodicals that have contributed to what we do in the worlds of work, how we do it and our attitudes towards it.

After an initial discussion of definition – what can be considered a “trade” and “profession” and how is each to be defined and subdivided into domains of knowledge and bodily and mental activity? – a variety of visual tools will demonstrate the differing densities and speeds with which occupations published their own periodicals and defined their areas of expertise. Furthermore, maps of printers and publishers will be generated with a view to establishing networks trade and professional publishers. Finally, the varying formats of the trade and professional press will be analysed in order to establish whether a genealogy of form can be created both within and across the various occupations.

**Chieko Ichikawa (Ibaraki University),**

#### **“Anger and Hunger: A Body Politic of Working-Class Women in Margaret Harkness's Slum Fiction”**

In her *Toilers in London* (1889), which began in a serial form in *British Weekly*, Margaret Harkness explores images of working-class women's bodies as the site of the social inscription of patriarchal and capitalist desires. Unlike Henry Mayhew's sentimental use of the first-person narrative of fallen women in *London Labour and the London Poor* (1849-50), by which their reflection and self-condemnation compels readers' sympathy, Harkness's objective approaches to women's poverty and fall attempt to redress fundamental problems of agency and social structure. In a similar way, her novels such as *A Manchester Shirtmaker* (1890) and *In Darkest London* (1891), along with an unfinished short story, ‘Connie’ (1893), which are to some extent invested with sentimentalism, depict the physical and financial exploitation of female bodies as commodities in urban consumption culture. However, the representation of factory women in her works, though they are marginalised figures, challenges the myth of the erotic body of the working-class woman, which had been a fantasy of male sexual desires. They also envision independence from the patronisation from the middle-class social purity campaigners, who imposed moral restraints on sexual behaviours. This paper examines the way in which working-

class women in Harkness's slum fiction, especially factory workers, attempt to defy, with their solidarity, the oppression of a body politic in the last decades of the nineteenth-century, focusing on their impulse to regain autonomy over their own bodies, which is indicative of their resistance to the categorisation of male-centred fetishism and the recurrence of national and social desires.

**Sharon Cogdill (St. Cloud State University),**

**"Writing Bodies in George Gissing's *New Grub Street* and the Periodicals for Which They Labor"**

Warnings about the deleterious effects of reading "light fiction" or becoming "addicted" to reading were common enough in the late Victorian age to reveal telling cultural anxieties. In George Gissing's 1891 *New Grub Street*, excessive or the wrong kind of reading is as dangerous as excessive writing, and Engels' notion of labor for the manufacture of (Freudian) civilization can be deadly. Gissing's attention is to the entire enterprise of the manufacture of texts, including reading, but he focuses particularly on the vulnerability of writers whose livelihood depend on periodical publication and novels. The bodies of the characters in the novel are harmed by this labor. Edwin Reardon is weakened by the toil of writing for a living, ultimately dying because he cannot earn enough to sustain himself. As his library dwindles, so do his physical and intellectual strength, intellectual sustenance embodied in physical prosperity and intellectual inanition embodied in physical wasting and starvation. Even though she does much of his writing, Alfred Yule's daughter Marian cannot save him from mental and physical blindness. While Reardon's and Harold Biffen's novels resist popular forms, most writers in the novel write for the periodical press. Too much "light fiction" damages the mind and moral development, but the damage done by writing for the periodicals industry is done to the bodies of the writer-laborers. The "successful" Jasper Milvain writes and Amy Yule Reardon reads the new ephemera, embodied and exemplified by the fictional *Chat* and George Newnes' *Tit-Bits* and Edmund Yates' *The World*.

### **9A. Pages from *Punch***

**Françoise Baillet (Cergy-Pontoise University),**

**"'A Happy Combination of Business with Pleasure':<sup>12</sup> The *Punch Pocket Book*, or the Page at Hand."**

Published annually between 1843 and 1881, the *Punch Pocket Book* was a unique product combining business information, diary, memoranda, and pictorial humour. With its handy format (five inches in length and four in width) and soft leather binding, it was meant to be carried around, a digest of utility and amusement at its readers' fingertips. Each *Pocket Book* also contained a colour fold-out frontispiece, most often the work of the senior cartoonists: John Leech, Charles Keene or, later, Linley Sambourne.

Concentrating on a selection of these volumes, this paper intends to investigate the *Punch Pocket Book*, to which little scholarly attention has been paid, as a distinctive Victorian publication tailored for the expectations and sensibilities of a more and more mobile readership. With its neat structure and clear division into two parts – the first serious, the second comic – the

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<sup>12</sup> F. C. Burnand. *Papers Relating to Punch Pocket Books*. Appendix III. British Library [MS 88937/7/41]

*Pocket Book* not only appealed to an imagined body of businesslike urban readers, but also contributed to the construction of this community.

But beyond the study of the contents of the *Pocket Book*, the present approach will also focus on the circumstances of their production. Building on the work of the *Punch* historians, as well as on a number of primary sources such as the diaries of Henry Silver and Shirley Brookes, or the surviving *Punch* ledgers, this paper will examine the *Pocket Book* in its financial aspects, considering the place and role of this publication in the commercial strategy of the magazine as well as in the career of its contributors.

**Molly Youngkin (Loyola Marymount University),**  
**“The Body on the Page: Representations of Late-Victorian Stage Cleopatras in *Punch*”**

This paper examines the body of Cleopatra as it appears on the pages of *Punch* in 1890, at the time of Sarah Bernhardt’s and Lillie Langtry’s well known performances of Shakespeare’s character in Paris and London. While Doris Adler, in “The Unlacing of Cleopatra” (1982), has discussed textual critiques of these performances in the periodical press, the visual critiques in *Punch* have not been discussed. I argue that *Punch* presented Bernhardt’s and Langtry’s performances as embodying the differences between French and English actresses and their abilities to play the role of a seductive Egyptian woman because of their differing nationalities. Further, Bernhardt’s and Langtry’s abilities to play this role were framed according to audience expectations for women’s roles in particular theatrical genres (melodrama, pantomime, and minstrelsy), which highlights how gender and race biases shaped *Punch*’s critiques.

Bernhardt’s French body is portrayed as starved and ill equipped to portray Cleopatra as Shakespeare intended (“Cleopatra in Paris,” *Punch* 1 Nov. 1890, p. 208), while Langtry’s English body is robust and capable of the role, albeit in melodrama and pantomime forms, which also did not compare to the original (“A Pair of Spectacles,” *Punch*, 6 Dec. 1890, p. 268). Further, both Bernhardt and Langtry’s bodies are contrasted to those of black bodies, particularly black women servants and black male minstrels, which reinforces an imperialist perspective about Egypt. In making these contrasts, *Punch*’s coverage of stage Cleopatras shaped gender, race-, and nationality-biased views about Egypt in Victorian culture.

**Tiffany Johnson Bilder (Saint Mary’s College, Notre Dame),**  
**“Women After Nature: The Future of Gender in Edward Sambourne’s ‘Designs After Nature’”**

Throughout the 1860s and 1870s *Punch* published a series of cartoons by Edward Sambourne titled “Designs After Nature.” The phrase “after nature” is commonly appended to artists’ drawings to signal veracity to nature and to divert attention from the inherent artificiality of drawing. Sambourne’s series mocked contemporary women’s fashion with visual and verbal puns that enmeshed women’s practices of “artifice” and the “natural” world of animals, insects, and plants. In “A Dress of ‘The Fuchsia’” (fig. 1) a woman wears a “futuristic” gown fashioned after the fuchsia flower, an exotic import not widely cultivated in England until the late 1830s. The color fuchsia alludes to new synthetic dyes, and the pistils slink along the base of the skirt to the ground like nerves or electrical wires. The background does not show a natural landscape but an industrial one—gas lighting and the repetitious structural modules of engineering marvels mingle with a flock of birds. Fuchsia, and the modern woman who wears it, belongs to a landscape in which the aesthetic categories of natural and artificial beauty are confused. It is not unprecedented or surprising that women’s bodies are the site on which this confusion between



natural and artificial plays out. What is compelling is how this confusion was integral to a humorous but monstrous and dystopic vision of the future. In this sense, I argue that the series points to anxieties about a future “after nature” and to the place of women and the meaning of gender in this future.



Figure 1: “Mr. Punch’s Designs After Nature. A Dress of ‘The Fuchsia,’” Punch (London, England), June 29, 1872.

## **9B. Figuring Hibernia: Ireland in the Press**

**Tara Giddens (University of Limerick),**

**“‘Kit of the Mail’: Kathleen Coleman’s Irish Performativity in the Nineteenth-Century Canadian Press”**

Irish emigrant and Canadian journalist Kathleen Coleman (1856-1915) drew on her heritage and Irish oral tradition to create an engaging, multi-cultural identity known as “Kit”, in her weekly column “Woman’s Kingdom” (1889 to 1911) for *The Toronto Daily Mail* (later *The Daily Mail and Empire*). Coleman opened up new avenues for women as professional journalists, for instance, she was the first woman to gain accreditation as a war correspondent during the Spanish-American War (1898). However, it was her ability to not just adapt to Canadian culture but use her Irish and British identity to attract a diverse readership that was particularly remarkable. Using Joseph Valente’s term “metro-colonial,” which frames Ireland conjointly as a metropolitan centre and colonized space at the *fin de siècle*, I will argue that Coleman used her Irishness to her advantage, lending her work cultural authority in the “new” state emerging in Canada at that time.

In her columns, Coleman revealed that she “put on” her Irishness and referred to herself as a “fiery Irish” woman who descended from Irish kings. Simultaneously, she shared English recipes and products and mentioned living in London to bolster her cultural capital with a Canadian audience. “Kit” also wrote about “unladylike” topics and her “masculine” tone led many readers to believe she was a man. Coleman’s performative approach to gender, sexuality, and nationality is relevant to recent Irish social change and scholarship on New Woman writing, and helped her become one of the most popular Canadian columnists of the time.

**Nora Moroney (Trinity College Dublin),  
“The Female Body in Emily Lawless’s Representation of the Natural Landscape”**

Emily Lawless’s historical marginalisation in the Irish literary canon stems largely from Yeats’s 1895 censure of her works on the grounds of ‘imperfect sympathy with the Celtic nature.’ As a popular Irish writer in late-Victorian London, however, Lawless’s writings engage with a sense of space and nature beyond the confines of cultural nationalism. This paper explores how her national and gender identities are refracted through the natural landscape of her periodical writings. Female identity and natural awareness are fundamentally linked in her work to a sense of self, as evidenced by her ‘intimacy’ with north Clare and fascination with the cultivated spaces of Florentine gardens. But as an Anglo-Irish woman writing for British audience, this sense itself is indeterminate – the instability and flux that marks the flora and fauna of Ireland’s west coast, for instance, mirrors Lawless’s complex identification with the region. Competing discourses of colonialism, gender hierarchies and representation act as undercurrents in these pieces, especially significant factors in a context where science and nature writing was an overwhelmingly male-dominated sphere. To probe some of these issues this paper applies ecofeminist thought and promotes a reading of Lawless that resists totalising language and closure. Like Lawless’s own writing, it interrogates the nature/culture hierarchies that were imposed on both women and colonised land, showing how her portrayal of the natural landscape refutes such rigid systems of classification, both within the periodical press and in her broader oeuvre.

**Elizabeth Tilley (National University of Ireland, Galway),  
“Constructing the Irish Woman: Late Nineteenth-Century Periodicals in Ireland”**

This paper offers readings of two Irish periodicals aimed at women: *To-day’s Woman: A Weekly, Literary, Artistic and Industrial Paper to Further Women’s Pursuits* (1894-1896) and *The Lady of the House and Domestic Economist* (1890-1924). The pages of *To-Day’s Woman* focused on education and political reform; *The Lady of the House* was unashamedly commercial, sponsored by a Dublin grocer and filled with references to consumer goods. Both magazines were encumbered by advertisements of all kinds; they ran along the foot of each page, interrupted columns, and occasionally created columns of their own. Though it is tempting to condemn *The Lady of the House* as conservative and blatantly market-driven, and to laud *To-Day’s Woman* as an experimental exponent of the new, neither pronouncement is ultimately useful; looking at materiality precludes such broad categorizations and demands a more nuanced understanding of the unclaimed spaces present in both magazines. Changes in composition and form, as well as alterations in content, are indicative of a transitional period in print culture that reflects an equally vibrant opening up of literature in the widest sense. Often visually cluttered, repetitive, and poorly edited, these magazines nevertheless form a graphic commentary on the exploding of codes: gender, social, discourse, and studying their materiality is crucial to an understanding of the formation of the modernist impulse in Europe.

## **9C. Gothic Bodies**

### **Bruce Wyse (Wilfrid Laurier University), “Bulwer’s Frankensteinian Bodies”**

Although abominable bodies abound in nineteenth-century Gothic, Mary Shelley’s creature perhaps takes pride of place. One of the earliest writers to assimilate aspects of *Frankenstein* into his own unique fabulation was Edward Bulwer. This paper examines two of Bulwer’s stories, “A Manuscript Found in a Madhouse” (1829) and “The Tale of Kosem Kesamim, the Magician” (1832). Considered in tandem, these two appropriations of Frankensteinian motifs explore bodily horror, the one in its singularity, the other in its universality.

“A Manuscript” anticipates R. H. Horne’s 1844 interpretation of Shelley’s monster as representing an entire class: “the Deformed or hideous in figure or countenance, whose sympathies and passions are as strong as their bodily deformity renders them repulsive.” Bulwer foregrounds this dimension of Shelley’s novel, replacing the artificially animated creature with an entirely human grotesque, one who calls himself “a horror, [. . .] a living misery, an animated curse.” At the same time, Bulwer conflates the creator and creature, turning his outcast protagonist into a genius who wins renown through achievements in science and poetry and who, in an additional twist, earns the love of a woman who never even glimpses his fearsome physiognomy, only to have her die of horror on their wedding night when she finally does see him.

The protagonist of “The Tale of Kosem Kesamim” is, like Frankenstein, a man driven by a desire to “penetrate at once into the germ and cause of things.” When a Mephistophelean spirit grants his wish, Kosem is plunged into a nightmarish, microscopic vision of universal decomposition (encompassing his own body as well as his beloved’s) that recalls Frankenstein’s preparatory investigations into “the cause and progress of [. . .] decay” and his intense scrutiny of “the change from life to death, and death to life.” Bulwer’s text vividly conveys the seemingly insupportable insight that life and death, living and dying, are interdependent and inextricable, two aspects of the network of existence.

### **Neil Hultgren (California State University, Long Beach), “Textual Experiments and the Dying Mind: Marie Corelli and Arthur Machen”**

This paper examines the narrative presentation of the dying writer in two late-Victorian Gothic works: Marie Corelli’s bestselling *The Sorrows of Satan* (1895) and Arthur Machen’s *The Hill of Dreams* (written 1895-97, published 1907). I examine the narrative strategies and formal structures that Corelli and Machen use to depict the thought processes of writers who have poisoned themselves. In *The Hill of Dreams*, Machen borrows depictions of a sinister witch’s Sabbath from his 1895 work, *The Three Imposters*, to dramatize the tumultuous last thoughts of Lucian Taylor, a struggling writer who has ingested poison but seems, in his final groggy moments, to have forgotten the fact. My discussion of *The Sorrows of Satan* examines the fragmentary suicide note written by Sibyl, the wife of the novel’s protagonist. The note not only chronicles Sibyl’s last thoughts as she is slowly poisoned, but also registers a dawning spiritual crisis through disruptive textual breaks and a lack of paragraphing.

In the case of both of these narratives, I suggest that the Gothic’s emphasis on morbid psychological states permits forms of narrative experimentation that scholars such as Dorrit

Cohn have come to recognize as informing literary modernism. For both Corelli and Machen, the dying writer allows for the exploration of unique states of consciousness reminiscent of later science fiction and weird fiction. Simultaneously, the textual presentation of such suicidal figures highlights tensions around the fragmentation and stratification of the Victorian literary marketplace after the demise of the triple-decker novel in 1894.

### **9D. Bodies on the Page**

**Barbara Korte (University of Freiburg),**  
**“The Male Body in Late Victorian Boys’ Magazines: A Transnational Comparison of *Chums* and *Der gute Kamerad*”**




After *Chums* had been launched in 1892, it soon became one of Britain’s most popular papers for boys. In word and image, *Chums* promoted the “the manly athlete schoolboy, the type of muscular uprightness and manliness” (editor’s address in the first issue, 14 September 1892) and supported Baden-Powell’s Boy Scouts as well as the British Boys’ Naval Brigade. The adventurous, even heroic boy that *Chums* idealised was endowed with a physique that would serve him well in sports, professional life, the military and the Empire, but the paper also suggested how boys with bodies that were less ideal could find ways to serve their country. *Chums* was firmly rooted in the ideology of British imperialism and corresponding ideas about hegemonic masculinity. This paper will compare the representation of the male body in this periodical with that in a German paper for boys that was popular at the same time but emerged from a culture with different traditions of sports and with only recent imperial aspirations. *Der gute Kamerad* (‘The Good Comrade’) was founded in 1887 as the first illustrated weekly boys’ paper in Germany. Although *Chums* does not seem to have been an inspiration, the mastheads of the two publications in the late nineteenth century look very similar, showing boys at play. Like its British counterpart, *Der gute Kamerad* also published a mixture of serialised fiction, biographies, travelogues, poems and factual articles. Similarities and differences in the representation of the male body in the two publications will be discussed in relation to both images and text.

**Julia McCord Chavez (Saint Martin’s University),**  
**“The Fashionable Body in *Belgravia Magazine*”**

From December to January 1878, *Belgravia Magazine* featured the serialized version of Thomas Hardy’s *The Return of the Native*, complete with 12 illustrations by staff artist Arthur Hopkins. Five of the twelve images include representations of Hardy’s sensational heroine, Eustacia Vye, and critics have noted the widely divergent styles used by Hopkins to capture this character’s essence. Within these illustrations, Eustacia is depicted as a classical, cloaked figure on the heath (solitary, with the exception of two wild ponies), a woman of fashion posing in the latest black-and-white striped gown (seated on a drawing room settee and placed in front of a large picture window), and a lifeless, drowned body (lifted from the shadowy river by local inhabitants).

Using the eclectic illustrations from Hardy’s well-known novel as a starting point, this paper will discuss the representation of female bodies in *Belgravia Magazine* during the late 1870s in relation to two touchstones: (1) fashion plates in magazines such as the *Ladies’ Monthly Magazine* and *World of Fashion*, and (2) contemporaneous Pre-Raphaelite representations of

female bodies, including the “Bride of Lammermoor” by John Everett Millais and “Uncertainty” by Arthur Hughes. By looking closely at the intersection of fashion and art in the illustrations of *Belgravia* (as proxies for popular culture and high culture) this study seeks to better understand the ways in which M.E. Braddon’s magazine (as carried on by Chatto and Windus) attempted to capitalize on both.

		
<p><i>Ladies' Monthly Magazine</i> Fashion Plate, April 1878</p>	<p>Arthur Hopkins <i>Belgravia</i>, October 1878</p>	<p>Arthur Hughes “Uncertainty,” 1878</p>

**Megan Arkenberg (University of California, Davis),**  
**“Flaneur Physiologies”**

Anne Stiles, Vanessa Ryan, and other scholars in the expanding field of literature and the history of neuroscience have shown that late-Victorian literature responded to scientific theories of cerebral automatism, particularly the debates sparked by T. H. Huxley’s “On the Hypothesis that Animals are Automata” (*Fortnightly Review*, 1874) and William James’s response, “Are We Automata?” (*Mind*, 1879). This paper explores automatism’s lingering specter in Arthur Machen’s “The Inmost Light” (1894). Machen’s Gothic story concerns Dr. Black, a brain surgeon who murders his wife after an experiment gone awry. The central character, Dyson, is a *flaneur* who uncovers Dr. Black’s deed during his aimless urban rambles. A literary man by profession, Dyson views himself as a “man of science,” a student of the “physiology” of London. Owing to Walter Benjamin’s seminal analysis, “physiology” in this context may evoke the *flaneur*’s literary practice, the cataloguing and “leisurely...description” of urban types. But the word also refers to the scientific discipline responsible for the conscious automata thesis: “I have always firmly opposed myself to any partnership between physiology and psychology,” says a minor character in Machen’s tale, a doctor specializing in “brain trouble,” alluding to a more threatening sense of “physiology” as the material force determining human action. I argue that Machen’s Dyson practices physiology in both the literary and scientific senses. His investigation of Dr. Black proceeds by chance conjunctions of material objects, paralleling the random (per

James) and automatic (per Huxley) physical processes that characterize the brain. Alongside the tale of the obsessive Dr. Black, Dyson's behavior suggests that the study of physiology—whether as an experimental or an observational practice—leads to a loss of will.

## **9E. Bodies in Motion**

### **Kate Lawson (University of Waterloo), “Bodies in the Brontë House”**

Space and spatial relations helped shape the microcosm of literary history that the Brontë novels constitute, with mobile and immobile Brontë bodies foregrounding the complex relationship between imagination and domestic space.

Emily Brontë's diary paper from 26 June 1837 includes a drawing of herself and her sister Anne, each seated at a corner of the parlour table, and describes their creative work amidst a shared solitude: “Anne and I writing in the drawing-room – Anne a poem beginning 'Fair was the evening and brightly the sun – I Augustus Almedas life 1st vol.’” Their brother and sister are also mentioned: “Charlotte working in Aunt's room, Branwell reading Eugene Aram to her.”



In his phenomenological account of lived experience in a domestic space, Gaston Bachelard writes that “every corner in a house, every angle in a room, every inch of secluded space ... is a symbol of solitude for the imagination.... The corner is a haven that ensures us one of the things we prize most highly — immobility” (*The Poetics of Space* 136-37). In Emily's diary paper, each Brontë body is immobile, imagining, working; each is, to use Bachelard's term, “cornered” in a specific domestic space that is the site of a “solitude for the imagination” and yet that is companionably shared.

This paper reads the bodies of Emily Brontë's diary paper—immobile, solitary, creative—in tandem with contrasting accounts of a mobility of bodies moving through the same drawing-room space, of “Miss Brontë & Miss Emily & Miss Anne ... walk[ing] all three one after the other around the table in the parlour” until late at night. If the corner is “a symbol of solitude for the imagination,” these circular walks are symbolic of the creative dynamism at work in the collective literary history that took place in the Brontë parsonage.

**Ryan Stephenson (Douglas College),  
“Moving Bodies, Moving Minds: Mobility and Travel as Models of Reading in Victorian Periodicals”**

In *Desultory and Systematic Reading: A Lecture*, his 1853 essay on the political and social implications of literacy on a national audience, Sir James Stephen contrasts desultory and systematic study through metaphorical models of reading based on travel and mobility. While he likens desultory reading to “ballooning,” he associates the systematic model of reading he advocates for in his essay with “navigating.” While navigating requires an arduous and self-denying application of one’s skills, ballooning is entertaining, but ultimately fruitless, according to the author. Stephen’s use of these conceptual models of reading is one example of a larger trend in Victorian discussions of literacy, whereby commentators linked the mental activity of reading to physical movement. Both literacy and transportation evolved dramatically in the period, and developments in one were sometimes reflected in the other. While “railway editions” of popular novels, for instance, illustrate how reading and travel became closely connected, another result of this parallel development is that those writing about literacy often used the language of modern transport to define and conceptualize reading. My paper will explore writers’ use of these models of literacy, particularly in Victorian periodicals. In addition to ballooning and navigating, critics and journalists used the physical movement of bodies wandering, hiking, horse-riding, and travelling by carriage as metaphors to understand the effects of reading on the mind and the exertion required by different types of reading, while at the same time revealing their own assumptions about the mental and physical implications of gender and class.

**Heidi Rennert (University of Victoria),  
“Knights of the Wheel: Rewriting Masculinity in Late Nineteenth-Century Cycling Periodicals”**

This paper argues that early cycling periodicals of the 1880s reconfigured notions of a masculine sporting identity. Cycling periodicals such as *The Wheelman*, *Outing*, and *Longman’s Magazine* pushed against the bicycle’s early reputation as a record-making sport for exclusively young and wealthy men. The 1880s highlights a unique moment in cycling history when cyclists turned to a print culture to imagine a new social identity. Committed to defending the reputation and legacy of the bicycle, cycling and sporting magazines debated how to expand cycling’s audience to include both “professionals” and “amateurs,” regardless of age or gender.

Cycling advocates of the 1880s relied on various genres—essays, poems, serial stories, manuals, and guide books—to shape cycling’s emerging identity as a primarily leisure, rather than sport, activity. Writers and riders pushed against a detrimental and hyper-masculinist sporting culture by creatively describing cycling’s various technical mishaps or the amateur cyclist’s lack of experience. On the one hand, male cyclists saw themselves as “knights of the wheels,” recuperating a nostalgic and chivalric masculinity of pre-industrial travel; on the other hand, anecdotes about technical accidents, failed erotic encounters, and an emphasis on the contemplative aspects of slow travel illustrate the ways authors constructed through popular literature a socially inclusive cycling identity. By tracing these conversations in cycling periodicals, newspapers, and other archives, I challenge stereotypes about cycling culture as



historically exclusive and instead demonstrate how cycling's developing social vision in the 1880s owes to a concurrent popular print culture.

### **10A. Hands at Work**

**Heather Asbeck (University of Missouri),**

**“‘Women’s Work’ and the Productive Body: Needlework Patterns in Dickens’s *Bleak House* Serial Installments”**

Women and workbaskets: this paper considers female labor in Charles Dickens’ *Bleak House* serials by examining the Marsland, Son, & Co. Crochet Cotton thread advertisements included with installments. The novel’s text, illustrations, and ads combine to qualify types of gendered labor, while promoting particular materialistic and ideological values. Ads for household products situate the domestic ideals and middle-class domesticity depicted in the novel, while the publication format serves to ground the installments in a different rhetorical situation from the novel in book format, particularly when considering connections between the domestic endeavors and female labor Dickens approves in the novel and the situational reinforcement provided by accompanying ads.

The Marsland, Son, & Co. thread advertisements accompany select installments. The double-sided color inserts include various iterations of the company’s ads on the recto side, while the verso presents the reader with a crochet pattern to work. My project traces the details and variants that occur within and across installments and considers the juxtaposition of patterns with the literary content they accompany. While *Bleak House* highlights performances of domesticity, class-based living situations, and intrusively constructs home interiors to illustrate inhabitants’ traits, the advertisements propagandize household labor by providing readers with opportunities for practicing what the text promotes. In this context, the pattern inclusions become almost prescriptive. Pattern themes and designs reflect and subvert the domestic scenes portrayed in the text and images of Dickens’ novel.

**Heather Hind (University of Exeter),**

**“From Body to Page: Hairwork in Print in the 1850s”**

Turning away from the eighteenth-century fashion for concealing hair within jewellery, the nineteenth century saw the rise of tablework: jewellery composed of hair rather than enclosing it. Tablework meant that the hair could be openly seen, touched, and tangibly engaged with, its woven chains giving shape to the idea that hair readily connects one to the absent or departed body from which it came. But with this new technique came an urgency to work hair for oneself, to craft this bodily material at home and thereby to avoid entrusting such treasured locks to the hands of the dishonest or unscrupulous jeweller. In this paper I will consider the anxieties surrounding hairwork in the 1850s (a decade in which tableworked styles were particularly popular) in light of craft manuals and print articles which highlighted the dangers of sending hair to professional hairworkers and jewellers and offered instructions for ladies wishing to work the hair of their loved ones themselves. William Martins’s *The Hairworker’s Manual* (1852) is one notable example of a manual dedicated to teaching the art of hairwork to the amateur, and was reviewed in *Household Words* in an 1854 article warning that jewellers may surreptitiously substitute the hair entrusted to them for stranger’s locks. My focus, however, will be on *The*



*Lady's Newspaper* which featured dozens of hairwork-related advertisements and articles throughout the 1850s as well as printing a series of detailed instructions for the most fashionable styles of hair jewellery to be worked at home.

### **10B. Travel and Transnationalism in the Periodical Press**

**Helena Goodwyn (University of St Andrews),  
“My Body Lies Over the Ocean: Constructing the Transnational Magazine Reader”**

In 1890 W. T. Stead launched the *Review of Reviews*. In 1891 he founded the *American Review of Reviews* and in 1892 the *Australasian Review of Reviews*. The *Reviews* were founded to represent a newly internationalised sense of the body politic.

Two years after the turn of the century, in the first edition of the 1902 *Review of Reviews*, we find Stead reflecting on the achievements of Guglielmo Marconi (who, on 12 December 1901, claimed to have detected three faint clicks tapping out Morse code for the letter "s" transmitted from Cornwall to Newfoundland):

[...] we shall soon be able to telegraph everywhere at a halfpenny a word. [...] For the communication of thought it would be a veritable annihilation of space, rendering possible political combinations and federations on a vaster scale than has ever heretofore been attempted in this world.

Moving on Stead noted the safe testing of the Fulton submarine which he declared, would conquer the seas just as the wireless telegraph had conquered the air: ‘the submarine boat will practically honeycomb the sea with tunnels which will open and close as the vessels pass, through which transit will be as steady and safe as if it was on dry land.’

From a media ecology perspective, this paper considers the ways in which the *Review of Reviews*, the *American Review of Reviews* and the *Australasian Review of Reviews* attempted to harness and reflect the turn-of-the-century technological advances that allowed Stead to imagine a new ‘huge earth-shadowing Confederation’ of nations embodied by the reader of the *Review of Reviews*.

**Eleanor Shipton (University of Exeter),  
“Bodies on the ‘Overland Mail’: Travel and Communication Through the Isthmus”**

In 1845, the Overland Mail route was established when the Peninsular and Oriental Steam Navigation Company took up the government mail contract from the Red Sea to Ceylon, Madras and Calcutta (Harcourt 57). News and information could now travel quickly and efficiently from the UK, over Egypt to India and Australia. Throughout the 1840s and 50s, the ‘Overland Mail’ intelligence would become a staple feature of many newspapers, from *The Manchester Guardian* and *The Observer*, to *The Stirling Observer* and the *Hereford Journal* (British Library Newspapers). These segments – often inserted on broadsheet pages alongside further ‘foreign news’ – contained important information about Britain’s military stakes in China and India. Yet, the Overland Mail was also a popular passenger route, offering the safest and swiftest travel to the East.

This paper will consider the depiction of those bodies travelling on the Overland Mail as constructed by periodical fiction from the nineteenth century. As the bodies of these passengers travelled alongside the mail on this network, they became implicated in a system that was bound

up in a postal logic of speed, circulation and timetables. Through an analysis of short-stories from *Household Words* and *Public Opinion*, as well as the newspaper features mentioned above, this paper will argue that the bodies forced to travel postally on the Overland Mail route became hybridised by this transport and information network, and ultimately disruptive to strict binaries between the East and West.

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### **10C. Ghostly Bodies**

**Angela Allen (Texas State University),**

**“‘One Continuous Procession of Mingled Beings’: Obituaries and Death Notices in Early Victorian Women’s Periodicals”**

This paper examines the evolution of death notices and obituaries in the sequence of women’s magazines that merged to become the *Court Magazine and Monthly Critic and Lady’s Magazine and Museum* (1838-1847). I will first argue that through the inclusion of death notices and obituaries, these early women’s periodicals engage in the national debate surrounding bodily internment and public health. In 1830, the *Lady’s Magazine* contains critiques of proposed and overcrowded burial grounds. Meanwhile, the “Deaths” section in the magazine suggests the burial grounds themselves, massing names together in unorganized paragraphs. Analyzing how the obituary and death register sections interact with other genres within the same periodical, I will explore how these death registers present the body as a rhetorical tool. At the same time, death registers create a potentially dangerous (or opportunistic) forum for symbolic social elevation or demotion. Some death notice sections, which most often contain middle- and upper-class bodies, do include members of the working class, especially those with deaths shrouded in spectacle. Framing these early women’s periodical death registers as potentially equalizing textual graveyards places significance on the inclusion and omission of bodily information. Only in 1839 did the *Court Magazine* institute an official three-line limit for death notices, but many death notices still exceeded three lines after this time. I conclude the essay by examining these patterns of information inclusion in obituaries and death notices and the ways in which these patterns highlight priorities of post-death social performance.

**Christopher Keep (Western University),**

**“‘Wanted, A Census of Ghosts!’ Crowd Sourcing and the Spectropoetics of the *Review of Reviews*”**

This paper explores the use of the popular press to collect data as part of a large-scale scientific investigation, and the ways in which this early example of crowd sourcing pressures conventional ideas of what might and might not constitute quantitative evidence in the age of big data. It takes as its case study the “Census of Hallucinations,” the effort by the Society for Psychical Research (SPR) to poll the population of Britain with regards to how often people had

experienced the “vivid impression of seeing or being touched by a living being or inanimate object, or of hearing a voice,” the source of which was “not due to any external physical cause” (Sidgwick 33). With the help of W.T. Stead’s journal the *Review of Reviews*, the group collected 17,000 complete schedules, somewhat short of the 50,000 it had originally projected but enough to infer what they believed to be statistically significant results. Read alongside the SPR’s own “Report on the Census of Hallucinations,” published in the 1894 volume of the *Proceeding of the Society of Psychical Research*, Stead’s special issue of the *Review of Reviews* appears not so much as a compendium of ghost stories, but something more akin to what Jacques Derrida calls *spectropoetics*, a kind of hybrid form of writing in which the popular press seeps like a shadow into the academic, eye-witness testimonials brush up against statistical tables, and gothic tales of spectral visitations return to haunt the claims of modern quantitative analysis.

**Barbara D. Ferguson (McMaster University),  
“The ‘Mouthpiece of Many’: Authorship, Spiritualism, and W.T. Stead”**

Throughout his career, W. T. Stead conceived of journalism as demanding an author in touch with the world. Stead’s 1886 manifestoes required a journalist to be the physical locus of a network of informants, as a prerequisite for the version of the journalist later manifested upon the page as the figurative “eyes and ears and tongue of the people” (“Government” 1886).

This paper’s focus is Stead’s late-career Spiritualist writings, finding resonances of embodiment between his investigative journalism and his fin-de-siècle periodical *Borderland*, which publicized his alleged experience with automatic writing on behalf of the deceased journalist Julia Ames. The author contends that *Borderland*, so often dismissed as Stead’s baffling departure from the mainstream, in fact offers a reconfiguration of New Journalism in considerations of authorship and the journalistic body, individual and social, tangible and intangible. When Stead claimed to suppress his autonomous self to allow Ames’ spirit to control his writing hand, he positioned himself as both present and absent during textual production. This complicated authorship recalls New Journalism’s wrestling with questions of the editorial *we* and the individual *I*, of speaking *for* and speaking *through*, and their effects on reader engagement. For Spiritualist readers, “Julia Ames” spoke as author and unique authority on the afterlife, even as Stead’s role in (re)producing her text was continuously, overtly acknowledged on the page. This paper examines the ramifications of such elusive authorship and the extent to which *Borderland* may indeed be labelled “the handiwork of W.T. Stead” (Oppenheim 1988).

**10D. Young Bodies on the Page**

**Jennifer Phegley (University of Missouri–Kansas City),  
“Promoting a Do-it-Yourself Spirit in the Pages of Samuel Beeton’s *Young Englishwoman*”**

Samuel Beeton, known primarily for publishing the *Englishwoman’s Domestic Magazine* (1852–1879) and *Mrs Beeton’s Book of Household Management* (1861), was a successful entrepreneur who founded a slate of periodicals for middle-class women, boys, and girls. His *Boy’s Own Magazine* (1855–1874) and its counterpart the *Young Englishwoman* (1864–1877) are milestones in Victorian periodical history as they were among the earliest magazines aimed at target audiences defined not only by age but also by sex. The *Young Englishwoman* was a particularly risky venture because, as Kathryn Hughes argues, “conventional wisdom suggested that there

was no point in producing a magazine directed at teenage girls since in this period they moved from childhood to adulthood without inhabiting any transitional stage” (*The Short Life and Long Times of Mrs. Beeton* 2015, 296-297). However, the magazine proved this assumption wrong as it proved to be one of Beeton’s most successful titles. Despite its success, the *Young Englishwoman* has been overlooked by scholars.

While the *Young Englishwoman* promoted traditional domestic ideals, it built on Isabella Beeton’s gender-bending conception of the matriarch as “the commander of an army, or the leader of any enterprise.” What scholars have missed is that the magazine embraced women’s education and work even if it was couched in the rhetoric of self- and home-improvement. The pages of the magazine become a kind of Victorian Pinterest board as each weekly issue of the magazine collected a range of “do-it-yourself” projects intended to adorn the body or the home. Readers could choose the ones that appealed to them, forging something new from whatever materials they had at hand and improvising as they saw fit. The *Young Englishwoman* thus used domestic activities to promote creativity and a spirit of self-reliance that would serve young women well whether they married or sought occupations outside the home.

**Andrea Korda (University of Alberta),  
“Objects, Pages, and Bodies in Victorian Education”**

This paper looks at ways in which the page intersected between bodies and objects in Victorian object lessons. The logic behind such lessons demanded that students observe objects for themselves in order to improve their observational skills and their capacities to learn independently. In theory, as described by educators such as Elizabeth Mayo (1793-1865) of the Home and Colonial School Society, object lessons presupposed an ideal relationship between objects, teachers and students. Such pages, printed in schoolbooks and in periodicals such as *The Practical Teacher* (1881-1911), provided “scripts” instructing teachers and students in how to attain the educational ideals of the object lesson.

In May and June, I will travel to London to examine archival material from the Home and Colonial School Society at Brunel University and materials relating to object lessons at the V&A Museum of Childhood. Drawing on this new research, my paper will look at the scripts that guided object lessons in order to consider the ideal bodies constructed by such pages as well as instances of failure, where actual bodies, as well as textual objects, proved disruptive to educational ideals.

**Anna MacDonald (University of British Columbia),  
“‘Look at Home, Children’: Intimations of Child Molestation in Christina Rossetti’s *Speaking Likenesses*”**

When the female narrator of *Speaking Likenesses* (1874) sits down to tell her young female audience a set of fairytales, the little girls are intermittently awed and horrified by the fantastic creatures that the stories’ three young protagonists encounter in the Land of nowhere: Flora sits on an animated chair who “bulge[s]” itself “comfortably into her” (22), then plays boisterous games with monstrous boys whose bodies are covered in quills and hooks (28); “lost” girl Edith joins a gang of anthropomorphized forest creatures who together fail to light a fire between the “legs of the tripod” (58); Maggie meets a Strange Boy whose face is made up of only a mouth that “accost[s] her” for the food in her basket (84). These predatory figures alternately starve,

poke, prod, toss around, and drag the little girls by their hair, and while Rossetti's storyteller reassures her terrified listeners that the game exists in a fantasy world of the "Land of nowhere," she suggests that these behaviors have a real-life equivalent in that enigmatic line: "Yet who knows whether something not altogether unlike it has not ere now taken place in the Land of Somewhere? Look at home, children" (36). I examine how Rossetti's scenes of graphic bodily violence – set alongside Arthur Hughes's vivid illustrations – engage with an ongoing current of social reform texts that were aimed at exposing the sexual exploitation of girls in an age where the age of consent was only twelve, though coded in terms that even Rossetti's youngest readers could comprehend.