ABSTRACTS and BIOS
Virtual Literary Juvenilia Conference
UNSW Sydney
20–22 July 2022

NB: We urge you to read the full abstracts ahead of time and if you are unable to attend a particular paper because of the time zone, please feel free to send a question to us to ask on your behalf if there is time. You will then be able to hear the answer when you listen to the paper in the recordings following the conference. You will be given full access to each day of the conference, which is being recorded (see note at the head of the attached Conference Program).

CHRISTINE ALEXANDER
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"Juveniles and Juvenilia: teaching gifted secondary students" (Joint presentation with Pamela Nutt—see below in this list)

Christine Alexander and Pamela Nutt have worked for several years with small groups of gifted secondary students, introducing them to the value of literary juvenilia, providing them with experience in textual transmission, and producing volumes for the Juvenilia Press. Understanding how these students, themselves juveniles, engage with the writing of other young writers and how they develop critical insight clearly demonstrates the value of such a program. In the varying stages of research, editing and production, students engage not only with new knowledge and skills, but also with the interests of a tertiary institution accessible to them. By reflecting on how these talented juveniles respond to a particular writer, to a study of context, and to choices about representation of text, the paper will argue for the value of engaging such young people with the early writings of significant authors, while still maintaining the academic standards of the Juvenilia Press project that involves chiefly postgraduates and research students working with a mentor academic editor. Our latest edition, *Selected Early Poems of Felicia Hemans*, will be used as an example, and the work of some of these students will be examined to evaluate the benefits of their particular involvement.

CHRISTINE ALEXANDER, Emeritus Scientia Professor of English at UNSW Sydney, has directed the Juvenilia Press for the last twenty years. Her work in juvenilia includes Masters courses on juvenilia and editions for the Juvenilia Press, produced with students; *The Child Writer from Austen to Woolf* (co-edited with Juliet McMaster); and a Penguin edition of Jane Austen's *Love and Freindship and Other Youthful Writings.* She has published extensively on the Brontës, including *The Early Writings of Charlotte Brontë*, *An Edition of the Early Writings of Charlotte Brontë*, and an edition of the Brontës' *Tales of Glass Town, Angria and Gondal*. Co-authored works include *The Art of the Brontës* (with Jane Sellars), *The Oxford Companion to the Brontës* (with Margaret Smith), and *Celebrating Charlotte Brontë: transforming life into literature in Jane Eyre* (with Sara Pearson).

JEFFREY BIBBEE
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Stella Benson: the increasing sophistication of "Holiday Magazine" (1903–04)

Stella Benson (1892—1933), British author of the award-winning *Tobit Transplanted* (1931) and suffragette novel *This Is the End* (1917), gained marginal fame as a travel writer, fantasy, and post-impressionist novelist after the first World War. Benson was a prolific juvenile writer who kept a diary, wrote poetry, short stories, and eventually novels throughout her childhood and adolescence. She ultimately published eighteen novels, collections of stories, and travel writings inspired by her early life and her travels in North America and Asia.

This paper will primarily focus on Benson's editing of four issues of her family's "Holiday Magazine" (Summer 1903, Christmas 1903, Easter 1904, Summer 1904). Each contains a mixture of written works, mainly non-serialized short stories and poetry, produced by Benson and her family: Ralph Benson (father), Mary Cholmondeley (aunt), Edward F. Benson, and her brothers, George and Stephen. During the year of production and publication, the family magazines become increasingly complex and sophisticated in their printing. The magazines include writings of all ages from adults to children and has section editors. Unlike many family magazines, these were sold, though circulation is unknown, and, according to the publication, some profit was made.

This paper will locate the work of Benson in the larger context of juvenilia studies with particular focus on the common theme of the family literary magazine. Benson's editorial efforts can be naturally likened to others. One such comparison can be made between Benson and, her friend and contemporary, Virginia Woolf's "Hyde Park Gate News". Both collections were produced by siblings at roughly the same age and just a decade apart. Like Woolf's newspaper, Benson's effort is diverse in its content and occasionally draws on the works of family members. The influence of the family's mature writers is evident in their contributions. Additionally, building on the work of Christine Alexander on the Brontë family's magazines, we see a growing sophistication in the publication of the works and effort to imitate professional publications. The significant technical changes in the publication over a short period of time warrants further examination.

JEFFREY R. BIBBEE is a graduate of King's College London (2008) with a PhD in British History and a Professor of History at the University of North Alabama. Recent publications and projects include the memorialization of nineteenth-century chimney sweep George Brewster whose death led to the criminalization of child labour in England in 1875 and the volume *O Ye Jigs and Juleps* by Virginia Cary Hudson, with Lesley Peterson and Leigh Stanfield (Juvenilia Press, 2017). Bibbee serves on the advisory board for the North American Conference on British Studies and board of directors for the International Society for Literary Juvenilia.

GILLIAN BOUGHTON
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A Child's "callous but wise" Funeral for a Dead Canary: Memory and Childhood Writing by the Poet Elizabeth Jennings (1926–2001)

Elizabeth Jennings (18 July 1926 – 26 October 2001) was born in Boston Lincolnshire into a prosperous, settled country environment. Her family's move to Oxford when she was six years old was experienced by Jennings as a traumatic dislocation, and for her, a bereavement. She later published twenty-seven critically acclaimed collections of poetry, including *The Secret Brother and other poems for Children* (1966) referencing an imaginary brother from her own childhood play (she had one sister only). The depth and significance of later references in her poetry to her childhood, primarily to the early material and emotional environment of her time in Lincolnshire suggest that in fact that world offered her an Eden like stability and its loss affected her permanently. In 'A Bird in the House' Jennings remembers burying yellow feathers in a cardboard egg in the garden from this period, reflecting on the 'callous but wise' childhood apprehension of and indifference to death, improvising a material ritual as serious play. This paper will examine some of Jennings' unpublished childhood writing as well as referencing her allusions to childhood memory of material detail in her later published poetry and unpublished conversations.

GILLIAN BOUGHTON (member of the International Literary Juvenilia Society) transcribed and critically edited the previously unpublished literary juvenilia of Mary August Arnold (later the novelist Mrs Humphry Ward, 1851 – 1920) in her doctoral thesis (Durham University 1996). She has also worked on the 1840s Arnold family *Fox How Magazines* written by children of Mary's father's

generation, including his brother Matthew Arnold the poet. She has presented academic papers on Elizabeth Jennings' mature poetry but not, until now, on her juvenilia.
Gillian is an Honorary Fellow of St Chad's College and Visiting Fellow of St John's College, Durham University, England, UK.

ROB BRETON
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"Towards a Course of Action: Integrating Juvenilia into a Program of Study"

Rob Breton will be part of a session that explores pedagogies of juvenilia, different ways of teaching the literature and visual art of young people. Whether emphasizing genre, periodization, geography, continuities between a young and mature artist, editorial work, or something else, an instructor needs to make difficult decisions if teaching a course on juvenilia.

Recognizing the material difficulties many scholars have in determining what they are allowed to teach, he will discuss his experiences teaching a course on juvenilia, the choices he made, what "worked" best, and what he will do differently in the future. His paper, however, will also focus on the need to develop intermittent spaces of juvenilia study as a way to bring juvenilia into an interdisciplinary curriculum, and promote it as a uniquely versatile instructional resource. In other words, the paper proposes a way to build towards a course on juvenilia in the context of integrative and synthesizing undergraduate programmes of study.

ROB BRETON, Professor of English Studies at Nipissing University (North Bay, Ontario, Canada), is a Victorianist who primarily studies radical literature from the early nineteenth century. He has published books with the University of Toronto Press and Routledge that examine working-class writing from the period. His essays have appeared in journals such as *Victorian Studies*. He has also edited a book on the early writings of John Ruskin with the Juvenilia Press, and an essay on Ruskin's juvenilia with the *Journal of Pre-Raphaelite Studies*, as well as an essay on Ernest Jones in the *Journal of Juvenilia Studies*.

TREVOR CAIRNEY
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Keynote: The Relationship of "Story," Meaning and Imagination to the World

D.W. Harding (1937) suggested, "reading, like daydreaming and gossiping, is a means to offer or be offered symbolic representations of life". While this might seem an outrageous statement to some, I believe it to be true. In this paper I explore the claim and unpack what it means for teachers and schools – using my own personal life-experience. In my autobiographical approach, I also consider how reading and writing are intertwined with children's lived experiences, and how this shapes them as people and students. In doing so, I explore the complex interrelationship of literature, writing and life. More specifically, I consider how lived experiences and imagined worlds, shape how we construct and communicate meanings that matter.

TREVOR CAIRNEY, OAM, Honorary Professor, University of Sydney; Life Fellow UNSW. He has been a teacher, researcher, Dean of Education, Pro Vice Chancellor (Research) and College Head. He has written widely on pedagogy, early learning, language, children's literature, comprehension, and family literacy. He has written 10 books and over 250 articles and has presented keynote and plenary addresses to many audiences around the world. He also writes the well-known blog "Literacy, Families & Learning" which is followed internationally by thousands of parents, children's authors and teachers.

CHRIS DANTA
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H. G. Wells' Miniature War Games

At a 1936 public celebration of his 70th birthday, H. G. Wells told the London gathering: "I just hate it. … I feel like a youngster at a wonderful party sitting on the floor with all my games spread out before me. When you tell me I am 70, it is as if my nurse were coming to me to say, 'Bertie, it is getting late—time to put those toys away.' … I don't want to put my toys away" (*New York Times* 14 Oct 1936).

In this paper, I ask if the young Wells' indoor floor games directly inspired his juvenile fiction *The Desert Daisy*, written when he was between the ages of 12 and 13. *The Desert Daisy* references games. It tells the comical story of a war between the King of Clubs and the King of Spades. At the beginning of the text, the King of Clubs is playing the game of pushpin. In my paper, I develop a reading of *The Desert Daisy* as a miniature war game that we can imagine the young Wells first staging with his toy soldiers on the floor at 47 High Street, Bromley. Wells provides a detailed map in the text of the countries of the Clubs, Spades and Hearts. I read this map as a spatial analogue of the floor. Wells writes in his 1911 text *Floor Games*: "The jolliest indoor games for boys and girls demand a floor, and the home that has no floor upon which games may be played falls so far short of happiness. It must be a floor covered with linoleum or cork carpet, so that toy soldiers and such-like will stand up upon it…. Upon such a floor may be made an infinitude of imaginative games, not only keeping boys and girls happy for days together, but building up a framework of spacious and inspiring ideas in them for after life." Reading *The Desert Daisy* as a fictional realisation of one of Wells' indoor floor games will enable me to identify the logic of miniaturisation upon which much of the text turns.

CHRIS DANTA is an ARC Future Fellow and Professor of English at the University of New South Wales, Sydney. His research operates at the intersection of literary theory, philosophy, science and theology. He is the author of *Literature Suspends Death: Sacrifice and Storytelling in Kierkegaard, Kafka and Blanchot* (Bloomsbury, 2011) and *Animal Fables after Darwin: Literature, Speciesism, and Metaphor* (Cambridge University Press, 2018).

GILLIAN DOOLEY
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Wishing the Juvenilia away: Austen's advice to Caroline

Caroline Austen wrote in 1867 that her aunt Jane, at the end of her life, had discouraged her from writing until she was 16, and had said that she herself wished that she had waited until she was older. She advised Caroline to spend her teenage years reading, rather than writing ("My Aunt Jane Austen", *Memoir* ed. Kathryn Sutherland, 174). It is likely that Volumes 1, 2 and 3 of her teenage writings, are selected from writings dating from between 1787 and 1793, the years when Austen was aged between 11 and 15 (*Teenage Writings*, ed. Kathryn Sutherland).

Caroline was 12 when Austen died in 1817. Austen did not destroy the volumes and they were inherited by Cassandra who bequeathed them in turn to various male relatives, including Caroline's brother James Edward, who received Volume 3. These works are, of course, now admired for their vivacious audacity. The idea that Austen wished that she had not written these brilliant and outrageous fragments is unsettling to the twenty-first century reader. We value them for many reasons: for the evidence of Austen's experiments with contemporary literary forms, for the insight they provide into the teenage Austen's attitudes and tastes, and for their sheer hilarity. We can also see, in the juvenilia, the mature Austen learning her craft. However, as Charlotte Wood writes, an

artist can be embarrassed by the very thing that gives their work life and verve (*The Luminous Solution* 168–69). She might well, in later life, have looked back on the flagrant amorality of stories like "Jack and Alice" and "The Beautifull Cassandra" with mixed feelings, particularly, perhaps, as she faced her imminent death. As Sutherland writes, "For compassion and fellow feeling these stories substitute anarchy and self-gratification". In *Emma*, for example, the heroine must learn difficult lessons in her transition to adulthood: in the juvenilia much more serious transgressions go unpunished and unremarked.

In this paper I will suggest some reasons for her advice to her niece, in the context of writing advice she gave to her other young relatives and of the ethical world of the works of her maturity.

GILLIAN DOOLEY is an Honorary Senior Research Fellow in English literature at Flinders University, South Australia, and a Visiting Fellow in Music at Southampton University, UK. She has published many books and essays on literary and related topics. She has a particular interest in Jane Austen, often with an emphasis on music. She was co-convenor of the "Immortal Austen" conference in Adelaide, July 2017, and she has been curating and presenting programs of music from Austen's personal collection since 2007. From 2017 to 2021 she created a detailed index of each of the 500–600 items in the Austen family music collections.

URSULA DUBOSARSKY
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Children, dolls and imagining national history: Cockledon's History of Golland by Kathleen Buchanan Rouse 1887

"A fisherman from the archipelago saw a little island and therefore sailed towards it and landed on it. The Golland people all hated him but Colo said I found this island and I sailed towards it. I am come to teach you manners though I own I myself do not know very many but I will do all in my powers I will teach you how to make roads weave clothes and make houses. Then I will leave you."

This paper focusses on the surviving juvenilia of Kathleen Rouse. Born in 1879 in the prosperous farming district of Rouse Hill, now a suburb of western Sydney, Rouse lived at home most of her life until she travelled for love and met a violent death in Harbin, China in 1932. Educated by governesses, Rouse and her older sister Nina played elaborate imaginative games with their estimated 100 dolls, inventing for them a Magical Kingdom of Golland, and in 1887 at the age of eight, Kathleen wrote a history of the kingdom in a small notebook preserved by Sydney Living Museums.

With particular reference to DW Winnicott's work on children, toys and the creation of their own reality from "fragments of external reality" (Winnicott 1976), this paper will explore how Rouse's relationship with her dolls found expression in imaginative writing which reinterpreted national history and the colonial project into a child-oriented fantasy of kings and countries, wars and conquests. The history of the kingdom of Golland was very probably influenced by Goldsmith's *History of England* and makes a fascinating comparison with the Brontë children's realm of Gondal, also inspired by real objects, in their case toy soldiers rather than dolls. Unlike the Brontës, however, Kathleen Rouse did not grow up to become a writer, and the paper will also discuss the meaning of juvenilia and how passionately dedicated writing in childhood, such as Kathleen Rouse's, can have temporary intrinsic value in a child's life and then be abandoned like a doll, rather than serving as an apprenticeship for adult life as a writer.

URSULA DUBOSARSKY was born in Sydney and is the author of over 60 books for children and has been awarded several national prizes including the NSW, Victorian, South Australian and Queensland Premier's Literary Awards. She has also been nominated internationally for the Hans Andersen and Astrid Lindgren awards and was the Australian Children's Laureate for 2020–2021. She has taught creative writing at Sydney University and the University of Technology, Sydney and

has a PhD in Children's Literature from Macquarie University. She is currently a member of the Library Council of NSW. One of her novels for children, "Abyssinia", was inspired by the juvenilia writings of Kathleen Rouse.

MARY JANE EDWARDS
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Family Connections: Early Artistic Endeavours of the Strickland Sisters

In "The Victorian Novelists: Who were they?" the last chapter of *Victorian Fiction: Writers, Publishers, Readers* (1995), John Sutherland discusses "the dynastic effect of the great Victorian novelist on those around him/her, particularly close relatives" (157). Among his examples are Charles Dickens, Frederick Marryat, William Makepeace Thackeray, and Frances Milton Trollope. Sutherland concludes his comments by stating that "it is clear that one of the main predisposing factors to writing Victorian novels was to have a close relative, or intimate acquaintance, who wrote Victorian novels" (159).

In the nineteenth century, however, it was not just novelists whose family connections were a factor in encouraging them to write such works as autobiographies, histories, memoirs, and travelogues as well as fiction. One particularly interesting example of a family of authors who practised all these genres is that of six of the nine children of Thomas and Elizabeth Homer Strickland: Elizabeth Strickland (1794-1875); Agnes Strickland (1796-1874); Jane Margaret Strickland (1800-88); Catharine Parr Strickland Traill (1802-99); Susanna Strickland Moodie (1803-85); and Samuel Strickland (1804-67). Especially if we include the writings of three of Catharine's children, Susanna's husband, and one of their granddaughters, their "literary production" resembles in its "volume" that of "the Brontës, the Edgeworths, and Trollopes" (*Dictionary of Canadian Biography*). Since its subject matter includes Canada and South Africa as well as Great Britain and Europe in works published between the 1810s and the 1890s in Edinburgh, London, Montreal, New York, and Toronto, a study of this family, in fact, provides a multi-dimensional illustration of authorship, publication, reception, and textual transmission and transformation over three continents and in Imperial/Colonial contexts.

This paper, of course, cannot deal with all these topics. Rather, it discusses the Strickland sisters' youthful artistic endeavours. It demonstrates, first, how these productions were shaped by their upbringing in Suffolk, and by parents who not only believed in education for women, but who also encouraged them to learn about natural history. Then, concentrating on Catharine's pre-1822 writings, it demonstrates, second, how her juvenile productions foreshadowed her later works, particularly those set in Canada.

MARY JANE EDWARDS is an internationally known scholar of Canadian Literature and Bibliographical and Textual Studies. A Distinguished Research Professor at Carleton University, Ottawa, she was the General Editor of the CEECT Series of scholarly editions of early English-Canadian prose, which included Susanna Strickland Moodie's *Roughing It in the Bush* (1852, 1988) and Catharine Parr Strickland Traill's *The Backwoods of Canada* (1836, 1997) and *Canadian Crusoes* (1852, 1986). *Richard Bentley and the British Empire*, which she edited and to which she contributed "'My Dear Mr Bentley': Richard Bentley and Susanna Strickland Moodie Correspond," was published by EER, Publishers, in 2019.

NORA FOSTER STOVEL
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The Child is Mother of the Woman Writer: Animal Hero(ines) in the Juvenilia and Children's Fiction of Margaret Atwood

This paper relates Atwood's juvenilia to her children's fiction, focusing on her early creative composition "Annie the Ant," her children's books *Anna's Pet* (1990), *Up in the Tree*, (1978), and *For the Birds*, as well as her adult fiction – specifically her novel *Surfacing* (1972) and her 2016 graphic novel *Angel Catbird* which features a superhero who is part cat, part bird.

NORA FOSTER STOVEL is Professor Emerita at the University of Alberta, where she taught in the Department of English and Film Studies from 1985 to 2014. She has published on Jane Austen, D.H. Lawrence, Margaret Drabble, Carol Shields, and Margaret Laurence, including *Divining Margaret Laurence: A Study of Her Complete Writings*. In addition to three Juvenilia Press collections on Margaret Laurence and Margaret Atwood, she has edited *Margaret Laurence's Heart of a Stranger* and *Long Drums and Cannons: Nigerian Dramatists and Novelists,* plus *Jane Austen Sings the Blues* and *Jane Austen and Company* in honour of Bruce Stovel. She edited *"Recognition and Revelation": Margaret Laurence's Short Non-Fiction* (2020) and *The Collected Poetry of Carol Shields* (2021), plus *Carol Shields's Essays and Fiction: "Crossing Borders"* (2022). She is composing *"Sparkling Subversion": Carol Shields's Vision and Voice.* Nora is a member of the Imperial Society of Teachers of Dance in England and the Canadian Dance Teachers Association. She is also a founding member of the Alberta chapter of the Canadian Dance Teachers Association. She currently holds a SSHRC Insight Grant for her program of research on Carol Shields.

SUSANNAH FULLERTON
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"Promise of great merit" – the Juvenilia of Katherine Mansfield

In 1898 young Kathleen Beauchamp submitted a little story called "Enna Blake" to her Wellington High School magazine. The sixth form editor was impressed and wrote a little introduction: "This story, written by one of the girls who have lately entered the school, shows promise of great merit." A perceptive student editor! The author of "Enna Blake" went on to become renowned as Katherine Mansfield, her stories attracting international acclaim.

In 1903 Kathleen sailed for England to study at Queen's College, London for three years. In 1905 she co-edited the college magazine, and during her time there wrote five short stories for the publication, including "Die Einsam" about a distracted virgin longing for a Romantic death. She then had to sail for home, but from that time was obsessed with returning to London – she left New Zealand for good in 1908. While at Queen's, she tried her hand at a novel – only fragments of "Juliet" survive – and continued writing short stories. "His Ideal", "My Potplants", "Misunderstood", "Les Deux Étrangères" and "What You Please"all date from this time.

Her time in London had left Mansfield with a need to prove herself beyond New Zealand shores. In 1907 she earned £2 for "Vignette", published in the Australian periodical *Native Companion*, and slightly more than that for "In a Café" and "In the Botanical Gardens". These stories were *fin de siècle* in style and tone, showing the influence of Oscar Wilde whose works had enthralled her as a London student. They also demonstrate her resolve to distance herself from her colonial home, her father's position as governor of the Bank of New Zealand, and the limitations of life in Wellington.

This paper examines a selection of Mansfield's extraordinary juvenilia, to see what the teenage author was capable of writing as she learned to pen the stories of which Virginia Woolf wrote in her diary: "I was jealous of her writing – the only writing I have ever been jealous of!"

SUSANNAH FULLERTON, literary lecturer and tour leader, has been President of the Jane Austen Society of Australia for the past 24 years, and is Patron of the Rudyard Kipling Society of Australia. Her publications include *Jane Austen and Crime*, *Brief Encounters: Literary Travellers in Australia*, *A Dance with Jane Austen*, *Happily Ever After: Celebrating Pride and Prejudice*, and *Jane & I: A Tale of Austen Addiction*. She has written and presented the CD *Finding Katherine Mansfield*.

Susannah writes the popular monthly blog, *Notes from a Book Addict*, and leads booked-out literary tours to the UK, Europe, USA and New Zealand.

YURI FURUNO
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"my love of geographical and tophographical [sic] knowledge continues so strong": what Branwell Brontë's Glass Town Federation map and saga tell us of his distrust and trust of James MacQueen's mapping of the Niger

In this paper, I will analyze MacQueen's map and compare it to Branwell's map, focusing on the flow of the Niger. The conflict between MacQueen and John Barrow, principal organizer of geographical exploration and Second Secretary to the Admiralty between 1804 and 1845, surely had an impact on the early nineteenth-century public, including Branwell. I would also like to analyze the parts of the map which most divulge Branwell's interests in the grand Niger, "rolling to the Glass town the collected waters of Africa" [1] and show how geography was important for him to build a fictitious country in Africa and weave a story from there.

Branwell Brontë's map of the Glass Town Federation is thought to be influenced by James MacQueen's map of the Niger and his accompanying article published in Blackwoods Edinburgh Magazine in June 1826. An armchair geographer, MacQueen's assertion of the geographical and climactic advantages of the island of Fernando Po off the coast of West Africa is thought to be the blueprint for the geography of the Glass Town Federation. In his article, MacQueen claimed that the Niger flowed into the Atlantic Ocean, and he attacked John Barrow's claim, published in the Quarterly Review (1809), that the Niger flowed into the Nile.

It is intriguing that Branwell chose Barrow's flow of the Niger over MacQueen's in his map made between 15 December 1830 and 7 May 1831. MacQueen's claim was dubious at the time because "he had not had formal training in mapping and relied on second-hand information rather than on his own eyes." [2] Branwell's map shows his distrust of MacQueen's assertion. In July 1831, however, the editor of Blackwoods Magazine admitted that MacQueen's version of the Niger's end point was corroborated in opposition to John Barrow's. Hypothetically, after this proclamation, Branwell started assigning his geographical interest onto his persona and mentioned the Niger repeatedly in the Angrian Saga.

1. Brontë, Patrick Branwell. The Works of Patrick Branwell Brontë Volume1:1827–1833. Ed. Neufeldt, Victor A. New York: Garland. 1999.
2. Withers, Charles W. J. "Mapping the Niger, 1798–1832: Trust, Testimony and 'Ocular Demonstration' in the Late Enlightenment," Imago Mundi 56. 2 (2004):170–93.

YURI FURUNO is an associate professor at the National Institute of Technology, Suzuka, Japan. Her paper, "Branwell Brontë's Foresight: The Representation of Wool Speculation in 'The Wool Is Rising'" (2021), analyses wool speculation based on the transformation of the Yorkshire Woollen Industry in the early nineteenth century. Currently, she is working on a PhD focused on the early writings of Branwell Brontë, and her research is spondsored by the Japan Society for the Promotion of Science. She is a member of both the Brontë Society in the UK and in Japan.

MARC GOTTHARDT
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"Words are Things": Byron's Fugitive Pieces

Conspicuously little critical attention has been devoted to Byron's earliest publication, less even to his first collection, *Fugitive Pieces* (1806), a little book of poems— "trifles", as he calls them—written in his teenage years and meant only to be circulated privately among friends. Even for those critics who do not dismiss *Fugitive Pieces* as simply puerile, the consensus that "it did not as yet embody his final thoughts" (Cochran) leads to the conclusion that Byron's first books are unmistakeably personal works (McGann), that is to say, works that express a mental interiority in its infancy. While this is doubtlessly true, the material and linguistic dimensions of Byron's early poetic experiments are at risk of being lost in an overtly biographical reading. Rather than positing Byron's juvenilia as expressive of a certain character, a stage in his personal development, I want to trace a certain continuity of ideas, specifically regarding the (still embryonic) relationship between "thing" and "thought".

"Words are things", says Byron at various points across his oeuvre. In context, and in purely formal terms, "things" mean things that affect other things, and as such acquire a spatio-temporally extensional as well as a relational character. Using Heidegger's Ding to meditate on the manifold significations of "things" in Byron, I want to suggest that the poet labours through the experience of a loss of material reality to harness the power of words (the strain of his early works attests to this process being laborious), whose point of eruption is subsequently found in *English Bards and Scotch Reviewers*, the poem that made Byron famous—and infamous—in Regency literary circles. The understanding that links things to events, as per Heidegger, is nascent in Byron's juvenilia, I want to contend. Their temporal character being highlighted in the title *Fugitive Pieces* (notably present also in *Hours of Idleness*, *Poems on Various Occasions*, and, to a lesser degree, also *Poems Original and Translated*, the books that follow), it is then the loss of love, the loss of place, and eventually the loss of life that frame the finitude of human existence in these poems.

Life and death are linked by the human raw material of clay (a metaphor that Byron will find himself returning to in later years), but whereas the former comprises physical intimacy and boyish pleasures, the latter, partly conditioned by hopes for future fame, provokes almost a renunciation of physicality: "where earth to earth returns", only the name remains (in the poem "A Fragment"). Death marks the end of existential relationality. The "world of the youth of feeling is … fractured" (McGann), yet it is fractured not only because of a violent cash with his social framework but the haunting presence of things, no less real for their having undergone change, or completely disappeared. Byron's view is not exclusively nostalgic, nor even entirely retrospective. Inevitably, the things of the past make way for new prospects; in line with the boy's attention span, especially where his prurient curiosity is concerned, matter turns into the "fugitive pieces", the subject matter, of poetry. Things become words, but this does not indicate a naïve representationalism; words are things in their own right. Byron will later remark about his magnum opus: "is it not life, is it not the thing?"

MARC GOTTHARDT is a first-year PhD student in English at the University of Cambridge, UK, after obtaining an MSc in Enlightenment, Romantic, and Victorian literature from the University of Edinburgh. In researching the literature, particularly the poetry, of the Romantic period, he has tried to tie up the loose ends of different strands of literature and philosophy, in particular the post-phenomenological philosophies of Heidegger, Derrida, Jean-Luc Nancy, and others. For his doctoral project, he is specifically drawing on their philosophy of events to read Byron's longer narrative and dramatic poems along converging lines of temporality and praxis.

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Keynote: "John does not know there is any difference in putting things on paper from saying them": Materiality in John Ruskin's Juvenilia and Early Letters

At age ten, John Ruskin was first allowed by his mother to use pen and ink and to write his own letters to his father, when John James Ruskin was away from home, traveling on business. John's mother, Margaret Ruskin, urged John to observe letter-manual guidelines for showing filial respect,

and not to write familiarly as if talking to his Papa. He had not learned the difference, as Margaret explained to John James, between "saying" and "putting things on paper."

I will argue that Ruskin's juvenilia does reveal differences between a discursive familiarity, which John adapted from the "conversation" genre by Letitia Barbauld and Maria Edgeworth, and "things on paper" imitated from a calligraphy manual and the typography of books he owned. In personal letters and fictionalized conversations, he used a spontaneous and playful style, which subverts rules, such as those found in letter manuals. However, his fancy calligraphy and imitations of type set constraints.

The origins of this tension between discursive play and material constraint does not appear to lie along gender lines. Conversations can be conducted with equal freedom between personae of "Mamma" and "Lucy" or "Papa" and "Harry"; and all his genres are subjected to lined margins and obsessive lettering. Rather, material aspects of Ruskin's juvenilia originate most deeply in mourning and loss. John made "things on paper" for his father to carry with him on his travels, and these were expressive of his sense of loss and desire for his father's return—returns that, in the case of beloved cousins, never came about. Ruled margins in the juvenilia both define fate and keep something safe.

To help explain the function of these objects, I draw on a description by Kate E. Brown of the Brontë juvenilia as *beloved objects*. Brown finds contradictory signification in such objects—not the finality of repudiation and severance of the lost object, but a duplicity of acknowledgement and even disavowal of the lost object and yet its treasuring.

DAVID C. HANSON is professor and head of the Department of English, Southeastern Louisiana University, in Hammond, Louisiana, USA. Recent projects in the study of literary juvenilia include the ongoing Early Ruskin Manuscripts, 1826–1842, an edited electronic archive of the early writing by the art and social critic, John Ruskin; and an article, "Ruskin in the 1830s: Emerging Authorship and the Print Culture of Travel," forthcoming in *Continental Tourism, Travel Writing, and the Consumption of Culture, 1814–1900*, edited by Lucy Morrison and Benjamin Colbert (Palgrave). For over a dozen years, he has served as editor, now co-editor, of *Nineteenth Century Studies*, the interdisciplinary journal of the Nineteenth Century Studies Association.

ANNETTE HARMAN
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Children's Writings in *Wuthering Heights* and *Agnes Grey*

Children in early Victorian England were the first to experience childhood in an industrialised global power which envisaged children, not as incomplete adults but as in a state of innocence and sanctity requiring family guidance and instruction before entering adulthood. In Emily Brontë's *Wuthering Heights* and Anne Brontë's *Agnes Grey* published in 1847, children are educated in the family home by parents, servants, curates and governesses for moral development, social advancement, and employment. This paper will examine what children write about in private, in notes and letters, and in lessons in these two novels.

In *Wuthering Heights*, Cathy Earnshaw writes the story, in her Testament, of her first rebellion with Heathcliff, against the tyrannical rule of her brother, Hindley. She writes notes to her cousin, Linton Heathcliff, when she discovers he is living at Wuthering Heights, three miles from Thrushcross Grange. At first, her notes are short and direct, but then when she receives love letters from Linton (written by Heathcliff) hers become more communicative and in the same vein. Catherine's writings to Linton are filled with excitement, romance, fun and planning. Linton's writings to Catherine were written under duress from his father, filled with complaints and a desire to meet his cousin again. His letters were written when Linton was very ill and in pain, then written by his father when he didn't find them eloquent enough to maintain Catherine's attention.

In *Agnes Grey* children are made to write when they don't want to. Their writing exercises are perfunctorily completed, used to resist the teachings of the governess, and written without proper letter formation, humour or to record family events with drama and emotion. Tom Bloomfield, one of the first of Agnes's charges, does not care for his writing lessons: "Sometimes he was determined to do his writing badly; and I had to hold his hand to prevent him from purposefully blotting or disfiguring the paper... I…. had finally to resort to the expedient of holding his fingers upon the pen, and forcibly drawing his hand up and down, till, in spite of his resistance, the line was in some sort completed."

ANNETTE HARMAN has been a member of the Australian Brontë Association since 1994. She has given presentations to the ABA on a variety of topics, including, "Moors, Shores and Indoors– Landscape and the Brontës" (2019), and regularly contributes articles to *The Thunderer* and the ABA Newsletter. She is interested in pedagogy, children, and religion in the writings of the Brontës.

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"The entrance like a black hole cut out of the rock": Daphne du Maurier's material dismantling of social restrictions in "East Wind," an early Scillonian short story

When the young Daphne du Maurier began preparing to write her first "serious" novel, *The Loving Spirit*, it seems clear that she was inspired by gazing out onto the shipyard that bordered Ferryside, her family's holiday home in Cornwall. From her window, she would have seen the ship "Jane Slade," and its accompanying female figurehead, representing an unusually industrious businesswoman of the 1800s. Du Maurier's impassioned research about Jane, and the resulting creation of her first challenging protagonist, Janet Coombe, has been ably examined by Helen Doe in her 2002 book *Jane Slade of Polruan: The Inspiration for Daphne du Maurier's First Novel,* and her 2009 discussion of "Daphne du Maurier's Passion for the Sea." However, a forgotten short story by du Maurier, "East Wind," also features a heroine named Jane, and conveys a similar sense of an adventurous itch in an environment of enforced stagnation. Set on a fictional vision of the Isles of Scilly, St Hilda's, and written in pencil in a small notebook, this short piece has received little critical attention compared to the more extended vision of *The Loving Spirit*. Yet the very existence of this early snippet suggests the nub of this popular narrative had much earlier beginnings. Consequently, this paper will seek to revisit du Maurier's use of a struggling shipyard as reflection of a doomed environment, reconstructing her lexis of material dissolution to examine the ways that "East Wind" provides an important moment of experimentation in the evolution of her writing, and her own imagined vision of Cornwall.

BETH HOWELL is a PhD candidate at the University of Exeter, where she is in a receipt of an Eden Phillpotts Memorial Scholarship to research her thesis on literary representations of the Isles of Scilly from 1847–1967. Drawing on collections from the Isles of Scilly Museum, the Devon & Exeter Institution, and the British Library, she retains her interest in the presentation of history and identity. She works part-time at the Royal Albert Memorial Museum & Art Gallery. She completed her BA in Art History & English, and her MA in English Literary Studies: Victorian Studies, also at Exeter.

SYLVIA HUNT
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"Needlework, meet for a Maiden" – the sampler as juvenilia

Needlework has long been viewed as both a genteel feminine occupation and a necessary domestic skill. Girls at all levels of society learned the craft of needlework; for the leisured classes, fancy needlework would fill many of their leisure hours and demonstrate appropriate domestic and artistic

skills. For the labouring classes, sewing was an essential skill both in the home and as marketable labour. For centuries, the sampler was the practice piece all girls had to complete on their road to becoming an experienced 'mistress of the needle'. Aristocrat or labourer, the completion of a sampler which demonstrated mastery of all stitchery techniques was mandatory.

Literacy in the eighteenth century was measured by a person's ability to sign their name – to write. In the eighteenth century, roughly 25% of women were literate, based on a marriage registry study done by Owen Hufton (1998). These registries are official public documents and do not reflect the entire story of women's literacy. I would like to look at domestic and more ephemeral sources, specifically the sampler; these creative works are often overlooked as documents. If these sorts of unofficial "documents" are used, girls' creative and literary endeavours are more abundant that previously acknowledged.

SYLVIA HUNT received her PhD from Université Laval (Quebec City) with a specialization in eighteenth-century literature and a minor in Renaissance literature. She was introduced to the Juvenilia Press and juvenile writings by Dr. Peter Sabor, her thesis advisor, and worked on two Jane Austen books while a student (*Evelyn*, and *Fredric & Elfrida*). Now, teaching at Laurentian University, she has been faculty advisor on two books with her own students (*Jane Austen's Men* and Leigh Hunt's *The Palace of Pleasure*). She has also edited editions of *Sense and Sensibility*, *Pride and Prejudice*, *Mansfield Park*, *Memoirs of a Woman of Pleasure*, and *Frankenstein* for Universitas Press as well as an anthology of Romantic poetry.

ROSLYN JOLLY
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The "lovers' reunion" as an evolving motif in three Anne Brontë texts

I will discuss the motif of 'the lovers' reunion' across three Anne Brontë texts, comparing her handling of the motif in 'Alexander and Zenobia' with her handling of it in *Agnes Grey* and *The Tenant of Wildfell Hall*. I will invoke Bakhtin's idea of the chronotope to discuss the way characters' movement within time and place determines both the plotting and the emotional atmosphere of the reunion in each case. I expect to find continuities between the juvenilia and the more mature writing, as well as an evolution across the three texts.

ROSLYN JOLLY is an arts critic, travel writer and literary academic. From 1994-2013 she taught English Literature at UNSW, Sydney, specializing in nineteenth-century British and American literature, travel writing and postcolonial literature. She is the author of *Henry James: History, Narrative, Fiction* (1993) and *Robert Louis Stevenson in the Pacific: Travel, Empire, and the Author's Profession* (2009). Since 2014 she has worked as a freelance arts critic and travel writer, while also holding a position as Honorary Research Associate in the School of the Arts and Media at UNSW. Her current academic project is an edition of Henry James's *Daisy Miller and Other Tales* for Cambridge University Press, and her next academic project will be an edition of Anne Bronte's *Agnes Grey*, also for Cambridge University Press.

LAURIE LANGBAUER
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Youth and Looking

In 1768/69 the Royal Academy of Arts opened its doors in London. Its twin mandates were to set up a school to train young (male) artists and to hold an annual exhibition. The display of paintings for the public was still an innovative practice—and one from the start associated with youth.

From 1755, it had worked to advance the arts in England by awarding prizes for best works, with special categories for young people—under fourteen, ages fourteen through seventeen, and "amateurs of the upper classes [descended from peers] … under twenty-one years of age". [1]

Before the Royal Society explicitly associated exhibition with encouraging youth actively to create and display, however, youth had already been associated with exhibition—in this case, youth was what was to be displayed. The Foundling Hospital had opened its doors in London in 1741. William Hogarth, who sat on its board (as well as stood godfather to many of its orphans), donated a collection of works to decorate its hallways. It immediately became a fashionable charity—the most in vogue in London—where the chic and wealthy came to see and be seen. Sensing potential patrons and buyers, more painters donated works, and the Hospital became de facto the first public fine arts gallery of its time. The curious poured into its galleries to look at its collection and ogle the orphans taking lunch at tables underneath the paintings. Some scholars even argue that Hogarth, and others associated, pioneered a new style of children's portraiture based on ideas about childhood underwriting the Hospital's mission (Eustace. "The Key is Locke." *British Art Journal*, vol. 7, pp 34-49). My paper asks: what alters when we recognize that associations with juvenility permeate the very grain of the concept of "exhibition?"

[1] ("Miscellaneous." *Journal of the Society of Arts*, 1895, p.797).

LAURIE LANGBAUER has published *The Juvenile Tradition: Young Writers and Prolepsis in Britain, 1750–1832* (2016). She considers that tradition's theory and history (*Cambridge History of Children's Literature, Vol. On*e; forthcoming and *Blackwell Encyclopedia of Victorian Literature*, 2015) and young women writing in late-nineteenth-century magazines ("Children's Poetry," co-writer, Beverly Taylor, *Cambridge Companion to Victorian Women's Poetry*, 2019). Her "Romance" (*Blackwell Companion to the English Novel*, 2015) explores Austen's juvenilia. She considers Henry Kirke White and Robert Southey (*PMLA*, 2013), Leigh Hunt (*Keats-Shelley Journal*, 2011). and Trollope–that essay theorizes adolescent writing (*Cambridge Companion to Trollope*, 2010). She discusses Marjory Fleming (*RaVoN*, 2009).

CAROLINE LIEFFERS
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Judy Acheson in Russia and Constantinople: The Equanimity of Juvenile Travel Writing

Juvenile authors often come to public and scholarly attention because of their ability to turn their quotidian experiences into something extraordinary. For twentieth-century travel writer Julia (Judy) Acheson, however, life was something extraordinary: for several years she accompanied her father, head of the Near East Relief, across Turkey and the Soviet Union, and she wrote about her experiences in two books for Frederick Stokes: *Judy in Constantinople* (1930) and *Young America Looks at Russia* (1932). Despite the remarkable historical and material events to which young Judy bore witness, including the aftermath of the Armenian genocide, the rise of the socialist Soviet Union, and the reorganization of the former Ottoman Empire, her books are steady and even pleasant, recommended by reviewers for their educational merit rather than their excitement or literary qualities.

This twenty-minute paper tests three ways of understanding the equanimity of juvenile travel writing in the 1920s and 30s, of which Acheson's work is a particularly illustrative example. The first approach is to conclude that the writers of juvenile travel narratives, including Acheson, were largely unskilled storytellers who had little literary interest or talent. Yet this analysis is an unhelpful endpoint, and it overlooks the consistent demand for and popularity of these books. The second approach is to consider the diplomatic and strategic purpose of this level, factual style of narrative. In the immediate post-World War I and interwar period, were American child writers like Judy complicit in a foreign policy that aimed to present the United States as a steady, reasonable force of good in a

world of chaos? Comparing Acheson's work to G.P. Putnam's "Boys Books by Boys" series and the larger fad for American juvenile travel writing in this period suggests an attempt to understand the world as a space that—whether ludic or educational—could be moulded to American purposes and be made safe for American innocence. The third approach is to consider what this equanimity says about children and child writers more generally. As specialists in learning—that is, experiencing new things every day—child travel writers often turned their extraordinary lives and material experiences into texts from which juvenile readers could learn. While this process may have flattened their narratives, their sturdy books found eager buyers in schools and libraries, creating artifacts of American culture and internationalism.

CAROLINE LIEFFERS is an Assistant Professor of History at King's University, where her research examines the cultural history of US imperialism. She has also curated several exhibits for the University of Alberta and Yale University Libraries, and has published widely in the histories of juvenilia, child travel writing, medicine, and domestic life. In 2011, Caroline co-edited *Crossing Canada: The Diary of Hope Hook* with Juliet McMaster and other colleagues from the University of Alberta. Caroline sits on the Board of Directors for the International Society for Literary Juvenilia, and she hosts a popular podcast for the Disability History Association.

JULIET MCMASTER
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Panel: Teaching Juvenilia Then and Now and Tomorrow
"Teaching Juvenile Journals"

This session explores pedagogies of juvenilia, different ways of teaching the literature and visual art of young people. Whether emphasizing genre, periodization, geography, continuities between a young and mature artist, editorial work, or something else, an instructor needs to make difficult decisions if teaching a course on juvenilia. Recognizing the material difficulties many scholars have in determining what they are allowed to teach, our panel nonetheless hopes to demonstrate that the teaching of juvenilia will be a rewarding experience for both student and instructor.

Juliet McMaster, pondering the different genres among juvenilia, proposes a course devoted to the juvenile journal, including such texts as those by Marjory Fleming, Richard Doyle, Iris Vaughan, Opal Whiteley, and Anne Frank. One focus of the discussion will be the material concerns facing the diarist, who, writing to the moment, must necessarily find paper to write on (or a book to write in), materials to write with, light to write by, and a (probably secret) place to keep what's written.

JULIET MCMASTER, University Professor Emerita of the University of Alberta, is the founder of the Juvenilia Press. Her work in juvenilia includes *Jane Austen, Young Author* (author), *The Child Writer from Austen to Woolf* (co-editor with Christine Alexander), Jane Austen's *The Beautifull Cassandra* (editor and illustrator), articles for the *Journal of Juvenilia Studies*, and several editions for the Juvenilia Press – including works of Jane Austen, George Eliot, Opal Whiteley and Marjory Fleming (co-editor with students). She has also published books on Thackeray, Trollope, Dickens, and the eighteenth-century novel, and an adventure novel for young adults, *Blades Against the Dark*.

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The Picture in the Bedroom: Intramural Inspiration and the Transported Child

As the current Prestel series of "Children's Books Inspired by Famous Artworks" continues to expand, this paper ponders the many marks that artworks either famous or unknown, and either original or reproduced, have left not just on what children read but on what they write. It seeks to

measure the stimulus given to the imaginative lives of children by the types of pictures with which a child of the nineteenth or early twentieth century was most likely to be familiar—either for the simple reason that they happened to be hung in the home or, more tendentiously, because they were designed as instruments of education. Madame de Genlis had insisted that as well as affording delight pictures should always serve to instruct.

The paper therefore has some general principles to propose, mindful though it must be of the difficulty of identifying test cases. Any case in respect of which documentary evidence can be recovered will *ipso facto* tend to be exceptional, such as the case of the Brontë children fastening in John Martin upon an artist whose imagination—in the words of Christine Alexander— "was as bizarre and uninhibited as their own."

For a response rather more local and limited, to a stimulus less strong, the paper turns to a pair of poems by Hilda Conkling (born October 1910): "Holland Song," written "for a Dutch picture," and "Japanese Picture." Added to Conkling's already considerable published output while she was still only nine, however, these too are exhilarating examples of what a very young writer can achieve. Possibly because her mother oversaw that achievement, provoking the kind of concerns—"about the extent of adult mediation in the production of youth-authored texts"—that Rachel Conrad has urged us to shelve, scholarship has still not quite given Conkling her due; but what I shall offer pleads for a deeper and more discriminating attention to be paid to her writing. The pieces that my paper examines will demonstrate, I hope, how imaginatively Conkling approaches both the poetic representation of landscape and the trope of the picture come to life.

PETER MERCHANT retired from Canterbury Christ Church University in July 2021. He has recently contributed to the essay collections *Some Keywords in Dickens* (ed. Michael Hollington, Francesca Orestano, and Nathalie Vanfasse, 2021), *Polyphony and the Modern* (ed. Jonathan Fruoco, 2021), and *Rereading Orphanhood: Texts, Inheritance, Kin* (ed. Diane Warren and Laura Peters, 2020); and he has work forthcoming in *British Women's Writing from Brontë to Bloomsbury*, *Volume 3: 1880s and 1890s* (ed. Adrienne Gavin and Carolyn Oulton), the *Palgrave Encyclopedia of Urban Literary Studies* (ed. Jeremy Tambling), and the *Cambridge Guide to the Eighteenth-Century Novel, 1660-1820* (ed. April London). He is the main editor of the Juvenilia Press edition of Sarah Fyge Egerton's poem *The Female Advocate,* and he has written for the *Journal of Juvenilia Studies* (vol. 2, no. 2).

PAMELA NUTT
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"Juveniles and Juvenilia: teaching gifted secondary students" (Joint presentation with Christine Alexander)

Pamela Nutt and Christine Alexander have worked for several years with small groups of gifted secondary students, introducing them to the value of literary juvenilia, providing them with experience in textual transmission, and producing volumes for the Juvenilia Press. Understanding how these students, themselves juveniles, engage with the writing of other young writers and how they develop critical insight clearly demonstrates the value of such a program. In the varying stages of research, editing and production, students engage not only with new knowledge and skills, but also with the interests of a tertiary institution accessible to them. By reflecting on how these talented juveniles respond to a particular writer, to a study of context, and to choices about representation of text, the paper will argue for the value of engaging such young people with the early writings of significant authors, while still maintaining the academic standards of the Juvenilia Press project. Our latest edition, *Selected Early Poems of Felicia Hemans*, will be used as an example, and the work of some of these students will be examined to evaluate the benefits of their particular involvement.

PAMELA NUTT is a former Head of English and Dean of Students at Presbyterian Ladies' College, Sydney. She has edited five volumes for Juvenilia Press with her students, and with Christine Alexander's mentorship. The subjects of four of these volumes have been drawn from late nineteenth and early twentieth-century Australia. Most recently, with co-editor Christine Alexander, she and the students have produced a volume on the early poetry of Felicia Hemans. Currently Pamela and her students are editing the early writing of Australian playwright, David Williamson. She has also presented papers on the juvenilia of Australian poets Rosemary Dobson and Judith Wright.

DAVID OWEN
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Anomie and Cultural Trauma in Anna Maria Porter's *Walsh Colville*

In this paper, I will suggest that the fundamentally unexceptional character of Porter's seemingly anodyne work establishes it as an ideal soundbox for the concerns of the society in which it was produced. I argue that the novella reflects the moral dangers facing a society whose communal values of respect for order, stability, and tradition are being assaulted by the toxic hypermasculinity of the officer class in the military, which (by 1797) was forming an increasingly integral part of that society, creating in effect a semi-militarised state. In *Walsh Colville*, the counter-values of this officer class amount to what can best be termed a macho sense of competitiveness that prizes result over method.

Seen in this way, I believe that this novella shows itself to merit far closer and far more sustained critical attention. In this discussion, I will refer to the notion of *anomie*, deviant social behaviour that arises when a part of society acts against general rules of agreed conduct. I will also refer to the concept of *cultural trauma*, a form of trauma that affects a group as a whole, as opposed to that which is experienced individually.

I recognise that the use of these ideas, more usually considered in the context of terrible suffering, might appear trite or simply inapplicable to a sentimental novel. But I believe that their dismissal on these grounds would fail to recognise that, beneath the surface of a predictable and fairly pedestrian narrative, there lie the structures of an upright society and its respectable expectations. These expectations are being undermined by certain forms of toxic conduct and ideals that, in part, characterise a destructive and divisive officer class gradually imposing itself onto the broader "upright" society. I posit that this society can consequently be understood as undergoing a form of cultural trauma, produced by the anomie from the long-term disjunction between comportment typified by certain attitudes prevalent in the military, on the one hand, and distinct civilian values, on the other. My argument is that the events of the novella subliminally act out this trauma.

DAVID OWEN lectures in English literature at the Universitat Autònoma de Barcelona. His research interests focus especially on women's writing at the end of the eighteenth century; on developments in the form of the novel; and on literary juvenilia. He has edited works by Hannah More, Jane Austen and Anna Maria Porter. Vice-Chair of the International Society of Literary Juvenilia, he is also on the editorial team of the *Journal of Juvenilia Studies* and is a member of the Editorial Advisory Board of the Juvenilia Press.

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Things and Theatricality: James Austen's Quest for Virtuous Drama

The first play the Austen family put on, some time in 1782, was Thomas Francklin's *The Tragedy of Matilda*. The next, staged in July 1784, was Richard Brinsley Sheridan's *The Rivals*. Both were produced by James (b. 13 Feb. 1765), who wrote original prologues and epilogues for both plays. *The*

Tragedy of Matilda in fact has a happy ending, but its title announces its affiliation with Restoration tragedy; starting with *The Rivals*, however, the Austens produced eighteenth-century comedies only, and their productions appear to have grown gradually more elaborate, moving in time from the dining parlour to the barn.

My paper will consider James Austen's prologues and epilogues (written between the ages of seventeen and twenty-three) in terms of his engagement with, on the one hand, ancient tensions between theatrical and antitheatrical traditions and, on the other, contemporary tensions between the theatre of wit and the theatre of spectacle. For Austen, theatre in the abstract was a sign of English virtue, associated with the Restoration when "Charles, & loyalty & wit returned" ("Prologue to *The Wonder*" 19, l. 40). But the discourse of antitheatricality has long associated theatrical performance—theatre in the concrete, one might say—with such unvirtuous qualities as artifice, dishonesty, and deception. To understand the terms of this debate in the 1780s, we must also consider the ways in which new technologies were transforming the emphasis of the professional stage from wit to spectacle.

In The Prologue to *Matilda*, Austen associates the concrete objects of the stage with all that should be mocked and devalued: pure, ancient theatre has been degraded by such *things* as the "scene gay painted" and the "canvas Palace" (8, l. 3, 5). In his prologue to *The Rivals*, by contrast, James constructs the theatrical past as inferior; now the *things* that signify theatrical artifice—the mask, the painted scene—are only metaphorical and thus innocuous. James's prologues and epilogues document his ongoing concern with theorizing the ideal theatre: one in which the things of the stage serve their proper role. Although my focus will be on James Austen's work, my findings contribute to research into the cultural, familial, and artistic context in which James's sister Jane formed her own artistic values.

LESLEY PETERSON recently retired as Professor of English at the University of North Alabama. She has published on the juvenilia of Jane Austen, Elizabeth Tanfield Cary, Anna Maria Porter, Opal Whiteley, Virginia Cary Hudson, and Alfred (later Lord) Tennyson, and she is the Editor of the *Journal of Juvenilia Studies*.

DEBORAH RAMKHELAWAN
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Mary Evelyn's Juvenilia: Fashion and Sociability in the *Mundus Muliebris* (1690)

The *Mundus Muliebris* (1690) is a social satire of Restoration females and their taste for foreign articles of fashion, which stands in contrast to a natural model of English femininity. Written collaboratively by John Evelyn and his teenage daughter Mary, (who, as Evelyn notes in his *Diary* entry for March 8, 1685, "put in her pretty Symbol,") the speaker of the *Mundus Muliebris* has a laugh at the follies of the ladies' toilette, pointing out the economic insupportability of a life of luxury and lavish consumption from a potential suitor's standpoint. A book of three parts, including a preface, a poem, and a Fop's Dictionary, the *Mundus Muliebris* takes the structure of a journey to the world of "Marry Land" through the realm of the "Ladies Dressing-Room." However, Charles Davies' claim that the book is "more satirical than persuasive," and that Evelyn's "eloquence was wasted" begs further consideration (325, 27).

As a staunch critic of King Charles II's adoption of the French mode and his installation of fashionable life at the English court, it is no surprise that Evelyn published his and his daughter's sparkling satire in 1685. An outstanding example of Mary Evelyn's Early Modern juvenilia, the *Mundus Muliebris* engages with the form of the travelogue, such as the one we see in the early years of John Evelyn's *Diary*; and, at the same time, it succeeds in cataloging and classifying a range of artifacts from the fashionable toilette, providing a happy link from the world of the female closet to

the world of the Royal Society, of which Evelyn was a founding member. Ultimately, the *Mundus Muliebris* gives expression to Mary Evelyn's creative powers, and through an examination of the preface, the poem, and the dictionary, we observe that her literary interests are combined with her father's interest in words and the world beyond Wotton to produce a successful collaboration. Thus, we see John and his daughter Mary Evelyn's creative imagination and critical insights on seventeenth-century sociability.

DEBORAH FAITH RAMKHELAWAN is a Clarendon Scholar and DPhil Candidate in English at Oxford University. Her thesis attends to the writings of John Evelyn's wife and daughters and their contributions to seventeenth-century fine, applied, and literary arts, including a critical edition of the devotional and poetic writings of their eldest daughter, Mary. In her spare time, Deborah is an avid fencer and creative writer, and enjoys playing the piano, including classical pieces and selections from the esteemed Burt Bacharach.

KATHY REES
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Edmund Gosse's "Tristram Jones" (c. 1872) and the legacy of the maternal portrait

Edmund Gosse (1849–1928), Victorian man of letters and biographer, is best known today for his autobiographical work, *Father and Son* (1907), which describes his Plymouth Brethren childhood, the death of his mother when he was seven, and his adolescent war of attrition with his religious father, leading finally to his deconversion. The focus in this conference paper is on Gosse's unpublished fiction, "Tristram Jones" (c.1872), a manuscript currently archived amongst Gosse's juvenilia at Cambridge University Library, and its relationship with a "thing," namely, a portrait of his mother, Emily Gosse (née Bowes), dated 1831. The haunting nature of this portrait emphasizes the spectral presence of his dead mother in Gosse's youth.

The portrait depicts the twenty-five-year-old Emily as an affluent woman wearing a fashionable gown (known as a Romantic-Era dress) and modish (à la Chinoise) hairstyle. The semantics of the dress contradict Emily's history, since at the time that the portrait was painted, she was working as a governess to support her impoverished family. Gosse imports this puzzling discrepancy between appearance and reality into his novella, by dressing one of the main characters, Margaret Wilbye, in an anachronistic gown. Gosse depicts Margaret as being poised between a life of fantasy or religion as a re-imagining of his mother's life, but poignantly leaves Margaret's story unresolved. This piece of Gosse's juvenilia casts new light on *Father and Son*, particularly in terms of our understanding of Gosse's ambivalent relationship with his mother.

KATHY REES is an independent researcher based in Cambridge, UK. She has published various articles and book chapters on topics relating to Victorian life writing, allusion and intertextuality, and nineteenth-century publishing. Her book, *Victorian Nonfiction Prose: A Companion*, which is part of the series, "McFarland Companions in 19th Century Literature", is due to appear later this year. She is currently working with Professor Christine Alexander on an edition of "Tristram Jones", which is to be published for the first time under the auspices of the Juvenilia Press.

PATRICIA ROYLANCE
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Printing *The Spectator*: Hawthorne's Play with Media Materiality

When Nathaniel Hawthorne was a teenager, with his life as a published writer still in the future, he produced eight issues of a handwritten newspaper called *The Spectator*, circulated among his family and close friends. In line with other figures such as the Brontës and the Alcotts who also created this

kind of mock-published juvenilia, Hawthorne used *The Spectator* to imagine his way into a print sphere to which he did not yet have access. In *The Spectator*, Hawthorne created essays, news items, advertisements and poetry that mirrored nineteenth-century printed newspapers and other periodicals in their content, visual design and layout. His concrete experimentation with the materialities of the newspaper form included laying out his text in columns; (with most issues) folding his sheet in half to create four pages, a standard format for newspapers of his day; and employing capital letters and larger letter sizes to generate visual interest for his headlines and advertisements. Furthermore, he executed *The Spectator* in a script called print hand, whose detached letter forms were meant to mimic the look of typeset letters.

From the launching pad of this material play, Hawthorne constructed a full-fledged fantasy of running a printing business, *The Spectator* Printing Office, whose address—"No. 2, Herbert St. up two pair of stairs"—was his bedroom. Because he "printed" *The Spectator* (i.e. wrote it in print hand), he described himself as his own "Printers, Printing-Press and Types." Thus, casting himself fancifully in the role of a thing (printing press and types), he also thereby invested his printing office whimsy with a significant level of material detail, intensified through want ads for supplies of paper, skilled journeymen whom he promised "good wages," and newspaper carriers, noting regarding the latter that "Good recommendations for honesty and activity will be required." With items like these, he specified both the equipment and the personnel required for him to run his imaginary business. He thereby exhibited an imaginative interest not only in the materiality of texts but also in the broader material world that texts, when understood as material objects, inhabit.

PATRICIA ROYLANCE is an Associate Professor of English at Syracuse University, where she teaches courses in early American literature and culture, literary theory, and book history (the study of books as material objects). Her first monograph, *Eclipse of Empires: World History in Nineteenth-Century U.S. Literature and Culture*, was published by the University of Alabama Press in 2013. Her current book-in-progress, tentatively titled *The Textures of Time in Nineteenth-Century U.S. Media,* tracks the shifting meanings of particular texts and stories—John Winthrop's journal, *Uncle Tom's Cabin* and the story of the founding of the Haudenosaunee (Six Nations) Confederacy—as they move through varying media forms. As part of her research into Nathaniel Hawthorne's discussion of John Winthrop's journal in his local newspaper, the *Salem Gazette*, she discovered *The Spectator*, a handwritten newspaper that Hawthorne had produced in his youth.

KATE SUMNER
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Chatterton's precious things: Professional self-promotion through artefactual exchange

If he'd been born to Generation Alpha, Chatterton would have been an attention-hungry, razor-sharp, obnoxious social media influencer. Material persuasion through documents, gifts and other tokens was a preferred mode of professional self-promotion.

Chatterton was fascinated by the symbolic and manipulative possibilities of the material thingness of his literary works. Tokens, those physical objects that serve symbolically as a visible or tangible representation of something else—a special feeling or quality, an invitation, or a gift—abound in his works. Chatterton's tokens were sometimes words that represented the physical, sensual and kinetic worlds, and sometimes documentary forms such as letters and manuscripts, maps, wills and testaments. Sometimes they were gifts, both symbolic and real. In the eighteenth-century, cultural codes embodied in physical tokens of love, for example, or a testamentary will, or an apparently medieval manuscript, were both subjectively compelling and systemically authoritative—not only to Chatterton, but to the majority of his readers. These objects had specific attributes, layouts or formats, that were recognized and understood in specific ways that related to cultural beliefs about truth, authenticity and authority. Indeed, Chatterton relied upon the symbolism built into the material forms of his tokens to impel his narratives; he saw the exchange of tokens in symbolic and persuasive terms,

embodying the power to influence the relationship between poet and reader, and to build consensus with his readers in the pursuit of his own ambitious purposes.

Taken from my doctoral thesis, this paper looks specifically at one of Chatterton's kaleidoscopic array of self-promoting stylistic experiments. I argue that his fascination with the symbolic thingness of his works resided in the ways he could use them to stage encounters, in person or through letters, with powerful men and taste makers of the period. These tokens were predominantly the handcrafted manifestations of Chatterton's ill-informed and naïve desire to curry favour with the coterie of literary men in whom he had hopes of social sanctification and patronage. Through them, he hoped to achieve the literary fame that he knew he was unlikely, or unable to achieve on his own.

KATE SUMNER teaches English at Reddam House School in Sydney. Her doctoral thesis explores the professional performance and creative style of Early Romantic English poet, artist and marvellous boy, Thomas Chatterton. Her research contributes to understanding the creative underclasses and literary "failures" of this complex period in British cultural history. She also writes short fiction.

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"I wonder . . . what we shall be": Anchors to identity in the juvenilia and fiction of Anne Brontë

In the first extant diary paper of Anne and Emily Brontë' they write: "Anne and I say I wonder what we shall be like <if all will on well> and what we shall be and where we shall be <this year> if all goes on well in the year 1874". This diary paper, dated 24 November 1834, was jointly composed when the sisters were teenagers. To readers today their wondering is inflected with poignancy since none of the siblings would live past 1855, yet in the context of the rest of the diary papers and their wider writing, Anne and Emily's questions about the future take on a more ontological tone. Wondering about "what we shall be" recurs throughout the diary papers in differing forms and taps into an ontological theorising that both Anne and Emily engage in throughout their poetry and fiction. Through poetic personas and fictional characters both women explore what it means to exist in the world and develop ideas about the essence of being and what its ideal might look like for women, men and children. In Anne's work ideal being, centres on the capacity for faithful self-reflection, understanding the needs of others, and gentle self-possession.

In the Diary Papers we see developing personalities and interests: despite shared concerns and pursuits, they reveal differences between the sisters which culminate in different novelists and different attitudes to life, despite their intimacy and their shared creative Gondal storehouse. Emily requires regular routine, home surrounds and a life of the imagination – this life for Emily, with its Gothic elements and pervading sense of the cruel and overwhelming yet pervasive and sublimely irresistible power of nature leads to *Wuthering Heights*. Anne seeks her fortune elsewhere, living in other people's houses as a governess and attempting to educate difficult children. She documents her experiences and finds inspiration for her own novels with their alternately semi-autobiographical and realist styles, *Agnes Grey* and *The Tenant of Wildfell Hall*.

This paper explores Anne Brontë's representation of being. The paper focuses on her diary papers (1834–1845); the one poem specifically mentioned in them – Anne's "fair was the evening and brightly the sun", known now as "Alexander and Zenobia" (July 1, 1837); and her first novel *Agnes Grey* (1847). The poem, with its Gondal origins, dramatises the grief of young lovers parting, the loss and anxiety swathed around their journey back to each, and the bliss of their eventual reunion.

MANDY SWANN is an English teacher and independent scholar. She works on the writing of the Brontë sisters and the portrayal of the sea and marine animals in Romantic literature. Recent publications include *The Diary Papers of Emily and Anne Brontë*, with Christine Alexander (Juvenilia Press, 2019), and "Charlotte Brontë and the Romantic Imagination", in *Charlotte Brontë from the*

Beginnings: New Essays from Juvenilia to the Major Works, ed. Judith Pike and Lucy Morrison (2017). Previous work includes "Shelley's Utopian Seascapes", *Studies in Romanticism* (2013) and "'The Destroying Angel of Tempest': the Sea in Villette", *Brontë Studies* (2013).

BEVERLY TAYLOR
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Keynote: Becoming Acton Bell

Of Anne Brontë's thirty-seven known drawings, only nineteen were executed before she became the Ingham governess in 1839, when she was nineteen, and represent what we may think of as her juvenilia. And of her fifty-nine known poems, only eight represent her work prior to her nineteenth birthday. In addition to the poems and drawings, we have only five extant letters and two diary papers by Anne, in addition to three diary papers written by Emily. While New Critics and contemporary formal critics may find this lack an actual plus—there's less for them to ignore, less extraneous information to get in the way of analysis—students of literary juvenilia might find themselves wishing for more context. Acknowledging these limitations, I will explore the juvenile writings and drawings, in particular thinking of what they might forecast about her adult novels.

As we all know, Charlotte's published comments on Anne and her fiction imply that this oldest sister thought relatively little of her youngest sister or of Anne's work. In her Biographical Notice published in the 1850 edition of *Wuthering Heights*, Charlotte memorably labelled the subject matter of *The Tenant of Wildfell Hall* "an entire mistake," elaborating that "nothing less congruous with the writer's nature could be conceived" and that the novel's preoccupation with an alcoholic, abusive husband arose from "slightly morbid" motives, deriving, Charlotte suggests, from Anne's "near at hand" exposure to such behaviour. These hints invite us to consider that Anne's subject matter was influenced by her brother Branwell's dissolution, and this may well be so. But attention to Anne's juvenilia suggests that her themes and her treatment of the material predated the most extremely disturbing behaviour of her brother and was early baked into her perceptions.

Charlotte's further description of Anne as "naturally a sensitive, reserved, and dejected nature" established a view of the youngest Brontë that has long prevailed, even though we know that of the four siblings, she seems to have navigated the world outside Haworth more successfully than the others did. Her brother Branwell dismissed Anne by age fourteen as "nothing, absolutely nothing," though his sense of people and things was notoriously flawed. Ellen Nussey's description, recorded in her "Reminiscences of Charlotte Brontë" published in an 1871 issue of *Scribner's Monthly*, focuses on Anne's attractive physical appearance, overtly distinguishing her from her siblings. Though Nussey concentrates on physical details that made Anne "quite different in appearance from the others," this opening characterization as "dear, gentle Anne" underscores Anne's "gentle" nature, as though it set her apart as much as her eyecolour and "fine pencilled eyebrows"[1] distinguished her.

But scrutinizing her juvenile poetry and drawings suggests that the strength and energetic cultural critique of her mature writing was already evident in her juvenilia. This talk will suggest characteristics of Anne's worldview, artistic renderings, and writings evident in her juvenile productions. In studying the juvenilia, we catch sight of Anne Brontë becoming Acton Bell.

1 Ellen Nussey, "Reminiscences of Charlotte Bronte," *Scribner's Monthly* (May 1871), p. 27; cited in Christine Alexander and Jane Sellars, *The Art of the Brontës* (London: Cambridge University Press, 1995), p. 137.

BEVERLY TAYLOR, Professor of English at the University of North Carolina—Chapel Hill, is a leading scholar on Elizabeth Barrett Browning. One of four co-editors of the five-volume scholarly edition of *Works of Elizabeth Barrett Browning* (Pickering and Chatto, 2010). She has co-edited a paperback edition of selected works by EBB and is now supervising the work of eight graduate

students in editing a volume of EBB's juvenilia for the Juvenilia Press. While this work on EBB has immersed her in studying the women poets of the Victorian period, she has also established a small footing in Brontë studies, publishing on Charlotte's fiction and contributing to the *A Companion to the Bront*ës (Blackwell, 2016), ed. Diane Long Hoeveler and Deborah Denenholz Morse, and the *Oxford Companion to the Brontës* (2003), ed. Christine Alexander and Margaret Smith, et al. She is slated to annotate the poems of Anne Brontë for a forthcoming Cambridge University Press edition of all works by the Brontë sisters.

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Georgette Heyer's Imagined World

In recent years Heyer's novels have begun to attract appropriate critical assessment. Long dismissed as slight entertainment, their staying power, despite her death in 1974, has been remarkable: her substantial historical oeuvre has remained in print without interruption. Her work reveals an impressive power of storytelling. What were its origins? This paper will consider her first novel, *The Black Moth*, published in 1921—when she was only nineteen—as the product, not only of wide reading, but also of ideas absorbed and adapted from friends, events, trends and motifs encountered in her early years.

This fully illustrated presentation will trace the novel's origins in family storytelling, analyse the development of Heyer's richly detailed imaginative canvas, and describe how it incorporated elements from childhood play, as well as literary, social and cultural sources.

Significant material objects are present *in The Black Moth* and in two contemporary short stories she published soon afterwards. The latter sprang from the real world she lived in while she was maturing, and the former from her imagined re-creation of past eras, fully visualised in her first historical publication.

Heyer's first published short story, "A Proposal for Cicely" appeared in The Happy Mag in 1922. She would include many of this story's components, including characters, objects and social background, in her rare contemporary fiction. Equally cogent was "The Little Lady", published in another periodical, The Red Magazine, at the end of the same year. Its earnest tone and sentimental, quasi-mystical tropes and references are uncharacteristic of Heyer's other work, but such features are closely linked to a favourite book, an object from her childhood reading, as well as to the world she inhabited. That story, read in her early years, has much to say about values and beliefs she retained throughout her life and career. At the same time, her fiction reflects the impact of historical events she had lived through, and the roles and reactions of real people affected by them.

The presentation aims to identify connections between Heyer's life experiences, her cultural focus, and her creative inspiration as a young writer who achieved bestselling status before she turned twenty.

RUTH WILLIAMSON joined the Jane Austen Society of Australia in 1997 and currently edits its newsletter, the *Chronicle*, from her base in New Zealand. She has taken many active roles in JASA and at Heyer conferences in Australia. In 2017 she presented material at the Immortal Jane conference at Flinders University in South Australia, and the Jane Austen Society of North America's AGM. She has published essays in journals, presented papers to the Centre for the Book symposium at Otago University, New Zealand, and most recently at the Pan Pacific Jane Austen conference hosted online in November 2021.

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Creative energy and the Brontë juvenilia as Together they demonstrate Bachelard's idea of the dynamic hand that labours and symbolises the imaginative force; the hand that makes the imagination material.

Scholarship on the Brontës' juvenilia has focused on their writing practices and influences, and its significance as an apprenticeship for mature writing. This presentation will explore the juvenilia books as biographical objects that function as a portal, revealing insights on the siblings and their Parsonage childhood. These miniature manuscripts have been described in tangible terms as "books sticky with the writer's presence" [1]. But what signifies that human presence? How does it speak beyond the story's content?

As I will explain, the aura of these three-dimensional books is not just engendered by imaginative writing, but by the testimony and vibrancy of childhood activity and material agency. The books feature both material and immaterial elements that reveal the dynamic nexus of their individual, domestic, and social worlds. Along with the acknowledged elements of reimagined global history, geography, publishing culture, and Victorian fiction, we observe other human markers: craftmanship, kinship, immaturity, imitation, imprinting, and mistakes. Together they demonstrate Bachelard's idea of the dynamic hand that labours and symbolises the imaginative force; the hand that makes the imagination material.

The Brontë juvenilia are a composite of repurposed stories, card, and paper, made with ephemeral scraps of household commodities including sugar and salt bags, wallpaper, newspaper, and music sheets [3]. They reveal a sifting ecology of ideas, innovation, and household materials, carefully crafted into the now-iconic books, complete with micrographia. Their production indicates the channelling of childhood energy away from customary disciplined domestic practices, like plain sewing, into surreptitious, creatively cut, stitched, and inscribed bricolage objects. Drawing on Bill Brown's discussion of assemblage and re-assemblage [2], they will be considered as products of both intellectual and material craft work, that speak to us through their ironic alliance and imperfect production, as much as their writing apprenticeship properties. It is the relationship and contrast of, "the actual and the fictional between the permanent and the ephemeral" that helps convey the creator's "sticky" presence.

LOUISE WILLIS is a PhD candidate at King's College London. Her thesis considers the figure of the child in the Brontës' writing, and her current chapter explores the creative energy of their childhood. She has published a book chapter on Charlotte's treatment of gardens in the Bildungsromans of Jane Eyre and Lucy Snowe, in *Gendered Ecologies*, eds. Hall and Murphy, Clemson (2020). Louise is also a board member of the PGR/ECR journal *Victorian Network.*

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Branwell Brontë: A Place to Produce, Process and Play—The Presence of Atheism and Percy Bysshe Shelley in the Brontë Juvenilia

"(H)e was to me a paradox." A study of the lesser known Brontë sibling, the literary sisters' brother Branwell (1817–1848), reveals, this paper proposes, how his juvenilia writing was utilised to contemplate the atheism of the poet Percy Bysshe Shelley (1792–1822). As the son of a clergyman, Branwell's incongruous admiration of the Romantic poets is evident through a close reading of his early writing, suggesting that mediations on Shelley may intersect the Brontë brother's multifarious, principal hero figure.

When constructing his juvenilia worlds, Branwell's access to contemporary publications likely facilitated aspects of their content. Scholars widely label Branwell – a prolific painter and aspiring poet - himself as an atheist, a pejorative credential apparently sourced from the textual characters he created, thereby evaluating Branwell's work biographically, without consideration of peripheral, textual source. His cogitations are rather, I propose, the result of his engagement with a published Shelleyean narrative, not principally his own subjective, idiosyncratic beliefs. His writing on atheism should be contextualised as a contemplation on the published Shelley; Branwell's fictional model offering a textual parallel to what he read, analogous with Romanticised nature yet ultimately flawed and self-destructive. Declaring his central hero a "paradox" echoes the incongruent, posthumous narratives of Shelley within publications synonymous with Branwell's reading. Some publications praised Shelley's talents whilst others disparaged him, all of which built a perplexing picture for readers: a man admirable for his poetic talents, yet exonerated for his impious beliefs.

A textual engagement with Shelley may therefore proceed the subsequent sense of conflict within Branwell's juvenilia: was Percy Shelley a man he could admire, or one too full of flaws? Proposing a divergent stance from autobiographical readings of Branwell's juvenilia, a close reading indicates a textual engagement with Shelley, admiring his poetry but nonetheless struggling to counterbalance his being "totally destitute of religious constraint". Hence the juvenilia functioned in this instance as a means of articulating the variegated appraisals – both in the press and for Branwell as an individual reader – of the published narrative of the poet Shelley.

JULIE YOUNG is a graduate of Cambridge University and a qualified teacher of English Language and Literature. Her 2019 PhD focused on the Brontë siblings' juvenilia, and as a university teaching affiliate, she has taught undergraduate students covering a spectrum of literary texts. Her work specialises in eighteenth and nineteenth century texts, with an expertise which concentrates upon magazine and newspaper culture. She has had a paper published in Notes and Queries, with two further papers and a book currently under submission.