Home and Away

Home and Away:

The Place of the Child Writer

Edited by

David Owen and Lesley Peterson

Home and Away: The Place of the Child Writer

Edited by David Owen and Lesley Peterson

This book first published 2016

Cambridge Scholars Publishing

Lady Stephenson Library, Newcastle upon Tyne, NE6 2PA, UK

British Library Cataloguing in Publication Data
A catalogue record for this book is available from the British Library

ISBN (10): 1-4438-8082-5
ISBN (13): 978-1-4438-8082-4

To the memories of Peter Alexander and Rowland McMaster,
early and staunch supporters of Literary Juvenilia Studies

TABLE OF CONTENTS

Permissions x

Acknowledgements xi

Note on Authors xii

Introduction xv

Part One: Up and Away

In Search of Juvenilia: A Survey of the Birth, Childhood and Growth of a New Genre 2
Christine Alexander

Part Two: Working from Home

"Hast thou yet found a balmy spot …?": Mary Eliza Haweis (1848-98) and Domestic Felicity 28
Peter Merchant

Dick Doyle's Journal: A Teenager at Work and at Home in London 1840 46
Juliet McMaster

Coming to Terms with "Home": Mary Arnold's Engagement with Domestic Norms in Her Narrative Juvenilia of 1867-69 68
Gillian Boughton

Experimenting with Home: Maria Edgeworth and the Development of Regional Dialect 81
Ryan Twomey

Part Three: Elsewhere Imagined

Imagining the Nation, Imagining an Empire:
A Tour of Early Nineteenth-Century British Paracosms 96
Joetta Harty

Figurative Worlds in Hannah More's Pastoral Drama
A Search after Happiness 122
Alexandra Prunean

Urban Landscape, Fantasy and Adolescent Identity
in Thomas Chatterton's "Rowley" Works 134
Kate Sumner

Ethel Turner and Mary Grant Bruce: Young Writers
and Emerging National Identity 150
Pamela Nutt

"What about Ireland?": Alison Barstow Murphy
and the Making of a Child Author 168
Caroline Lieffers

Part Four: Roots and Wings

Watching Literature Happen: Anna Maria Porter's *Walsh Colville*
and Jane Austen's *Lady Susan* 186
David Owen

Negotiating Gendered Capital in Charlotte Brontë's
Albion and Marina 202
Sara Deborah Nyffenegger

A Taste for Cruel Humour: Jane Austen's *The History of England*
and James Gillray's Bawdy Caricature of Charles James Fox 217
Annette Upfal

"Remembered Friendship": James Henry Leigh Hunt's Poetic
Communities 238
Sylvia Hunt

"And envy me the pranks that I shall play": Subversion
of Expectation in Tennyson's *The Devil and The Lady*..... 252
Lesley Peterson

Index..... 272

IMAGES REPRODUCED IN THIS COLLECTION

The editors gratefully acknowledge the following authorisation to reproduce the images listed below.

Figures 1-1, 1-3 and 1-4 in Christine Alexander's "In Search of Juvenilia: A Survey of the Birth, Childhood and Growth of a New Genre" © The Juvenilia Press, Sydney; figure 1-2 © The University of New South Wales, Sydney; figure 1-5 © Le Musée des lettres et manuscrits, Paris.

Figures 2-1, 2-3 and 2-5 in Juliet McMaster's "Dick Doyle's Journal: A Teenager at Work and at Home in London 1840" are in the public domain; figures 2-2, 2-4 and 2-6: © The Juvenilia Press, Sydney; figures 2-7 and 2-8: © The Pierpont Morgan Library, New York.

Figure 3-1 in Joetta Harty's "Imagining the Nation, Imagining an Empire: A Tour of Early Nineteenth-Century British Paracosms": © Brontë Parsonage Museum.

Figures 3-2 to 3-5 in Kate Sumner's "Urban Landscape, Fantasy and Adolescent Identity in Thomas Chatterton's 'Rowley Works': © The British Library Board.

Figures 4-2 to 4-5 in Annette Upfal's "A Taste for Cruel Humour: Jane Austen's *The History of England* and James Gillray's Bawdy Caricature of Charles James Fox": © National Portrait Gallery, London. Figure 4-1 is a public-domain image from Jane Austen's *The History of England* in *Volume the Second*, the British Library.

ACKNOWLEDGEMENTS

We are privileged to acknowledge the guidance and support of Christine Alexander and Juliet McMaster throughout our editorial work on this collection. But such an acknowledgement would be incomplete if we did not also express our gratitude to both these scholars for their many years of inspiring work and dedication to Literary Juvenilia Studies, without which it is no exaggeration to say that the collection of essays we present here could probably never have come into existence and the field of study itself would be a far poorer place.

We are also greatly indebted to Gillian Boughton for organizing the conference that gave rise to this project, and to the University of Durham for hosting it. We ourselves would not have been able to participate in that conference, or to pursue the ensuing work of this project, without the support of our home institutions. For financial and professional support, accordingly, we gratefully acknowledge the Department of English and German at the Universitat Autònoma de Barcelona (Spain); and the Department of English, the College of Arts and Sciences, and the Office of the VPAA/Provost at the University of North Alabama (USA). The work of editing this volume has been lightened by the dedication of the individual contributors. For that commitment, as well as for their inspiring contributions to the field, we are grateful. Sam Baker at Cambridge Scholars has been unfailingly helpful and endlessly patient. Our spouses, Sònia Prats and Eric Homich, have been supportive far beyond what we had any right to expect.

David Owen and Lesley Peterson

NOTE ON AUTHORS

Christine Alexander
Christine Alexander is Emeritus Professor of English at the University of New South Wales, and a Fellow of the Australian Academy of the Humanities. She has written extensively on the Brontës, including a critical study on *The Early Writings of Charlotte Brontë* and specialist editions of Brontë juvenilia. She is director and general editor of the Juvenilia Press, and published the first book on the topic of literary juvenilia, *The Child Writer from Austen to Woolf*, co-edited with Juliet McMaster. Her new edition of Jane Austen's juvenilia, Love and Freindship *and Other Early Writings*, was published by Penguin in September 2014.

Gillian Boughton
Gillian Boughton has worked in the University of Durham, UK, since 1992. Her teaching interests range from Romanticism to Post-Modernism and her research interests arise from doctoral study around the life, Juvenilia writings and twenty-five published novels of Mrs. Humphry Ward, born Mary Arnold (1851- 1920). She is a Fellow of St John's College Durham.

Joetta Harty
Joetta Harty has taught at the George Washington University, the University of Maryland, and the University of London. She is currently pursuing a Master's degree in Library & Information Studies at Robert Gordon University. In addition to juvenilia, her research interests include Romanticism, children's and Victorian literature, and women's writing.

Sylvia Hunt
Sylvia Hunt is a professor of English Literature at Laurentian University. Her areas of research are juvenile writings of eighteenth-century authors and the geo-politics of food in the eighteenth century.

Caroline Lieffers
Caroline Lieffers holds an MA in History from the University of Alberta. She was a co-editor for *Crossing Canada: The Diary of Hope Hook, 1907.*

Juliet McMaster
Juliet McMaster, co-editor with Christine Alexander of *The Child Writer from Austen to Woolf* and founder of the Juvenilia Press, has published books on Austen, Thackeray, Trollope and Dickens. She published her monograph on Austen's juvenilia, *Jane Austen,Young Author*, in 2015.

Peter Merchant
Peter Merchant lectures in English literature at Canterbury Christ Church University, U.K. His research interests lie in the eighteenth and nineteenth centuries.

Pamela Nutt
Pamela Nutt is a former Head of English at Presbyterian Ladies' College Sydney, Australia. She has most recently been working with gifted and talented students from the College, editing the juvenile writings of 19th century Australian writers for the Juvenilia Press.

Sara Nyffenegger
Sara D. Nyffenegger is a PhD Candidate at University of Zurich and teaches at Kantonsschule Wettingen. Her research interests include the nineteenth-century novel, the Brontës, and Victorian literature in general.

David Owen
David Owen lectures at the Universitat Autònoma de Barcelona. His areas of research include late eighteenth-century women novelists, juvenilia and epistolary fiction. He is author of *Rethinking Jane Austen's 'Lady Susan'* (Edwin Mellen, 2010) and published a critical edition of Anna Maria Porter's *Walsh Colville* in 2015.

Lesley Peterson
Lesley Peterson teaches at the University of North Alabama. Her areas of research include early modern women dramatists and juvenilia. She was a contributor to *The Child Writer from Austen to Woolf*, and she recently edited *The Mirror of the Worlde*, a translation by Elizabeth Tanfield Cary (McGill-Queen's, 2012).

Alexandra Prunean
Alexandra Prunean is a PhD candidate at the Universitat Autònoma de Barcelona. Her areas of research include late eighteenth-century women writers, children's literature and juvenilia. She is co-editor of Hannah More's *The Search after Happiness* (Juvenilia Press, 2015).

Kate Sumner
Kate Sumner is a PhD candidate at the University of New South Wales, Australia, where she holds an Australian Postgraduate Award scholarship. Her research concerns the use of literary genres in eighteenth-century English juvenilia. She is co-editor of Charles Dickens's *The Bill of Fare, O'Thello & Other Early Works* (Juvenilia Press, 2012).

Ryan Twomey
Ryan Twomey is a lecturer in the Department of English at Macquarie University in Sydney, Australia. He is the editor of the Norton Critical Edition of Maria Edgeworth's *Castle Rackrent* (2014), and the co-editor of Maria Edgeworth's *The Double Disguise* (2014).

Annette Upfal
Annette Upfal wrote the Introduction and was co-editor with Christine Alexander of the Juvenilia Press edition of Jane Austen's *The History of England & Cassandra's Portraits* (2009).

INTRODUCTION

DAVID OWEN AND LESLEY PETERSON

The basic tenet of this volume is that juvenile authors creatively respond to a notional "Home" or an equally notional "Away" as pre-adults and as writers. The relationships and values of the parental home, the topography of the home place, the stories and poems, the lived experiences that first fired their imaginations as children, find expression in young writers' works. Yet also finding expression are the unfamiliar or extra-familiar connections, lifestyles, landscapes, and literature that the child writer anticipates, imagines, or invents, whether as a means of temporary escape while still home, or as a process of preparing for the as-yet-untravelled territory of adulthood. We note as well that for many of the juvenile writers discussed here, the distant yet imminent metaphorical shore at which they hope to arrive is quite explicitly conceived of as artistic maturity and recognition: a brave new world indeed.

As a work of scholarship, furthermore, this volume can itself be understood as engaging with both origins and outposts. The essays that we present here, themselves, have their own particular homes in a variety of places. Most directly, in large part—though not in the collection's totality—they derive from the third international conference on literary juvenilia sponsored by the Juvenilia Press.[1] This conference was held at St Mary's College, University of Durham (UK) in September 2013. The energy and interest that were generated, sustained, or renewed and deepened at that time are, we hope, reflected in the breadth and depth of original scholarship collected within these pages.

Subsequent to that conference, other authors were invited to add their voices to this initiative, leading to the group of essays that now make up *Home and Away: The Place of the Child Writer*. Deeper roots are not hard to trace, of course. In a very obvious sense, our collection builds on the essays of *The Child Writer from Austen to Woolf*, published by Cambridge University Press in 2005, and reprinted twice in 2006. The co-editors of

[1] The Juvenilia Press is currently hosted by the University of New South Wales, Sydney, Australia.

that volume, Christine Alexander and Juliet McMaster, are respectively the current Director and General Editor of the Juvenilia Press and the founding General Editor, and as such could not have been better qualified to bring that ground-breaking and critically acclaimed collection of essays together. Alexander's introductory essay in the collection now before you, entitled "A Survey of the Birth, Childhood and Growth of Literary Juvenilia Studies", follows naturally and expertly on two of her essays in *The Child Writer*: "Nineteenth-Century Juvenilia: A Survey" and "Defining and Representing Literary Juvenilia". In her contribution to this collection, Alexander not only sets out the nature and parameters of the study of literary juvenilia, and confirms its validity as a discrete field of analysis, but obviates any need for us to re-trace this scholarly ambit's development here. It is, instead, our privilege to recognize the many ways in which the area of Literary Juvenilia Studies bears the stamp of Alexander's and McMaster's shaping influence. As their contributions to this publication demonstrate, they are formidable scholars and powerful mentors. Indeed, many of us might consider Alexander and McMaster's work as constituting a kind of academic "home", both for our work as scholars and for the field in which we work.

This is not universally the case, of course; pioneers in the territory of Literary Juvenilia Studies arrive from a wide variety of points of departure. Nevertheless, this collection is of necessity grounded in Alexander's and McMaster's work in describing and defining literary juvenilia, even as it seeks to spotlight the important contributions of others to the ongoing work of refining and revising the characteristics by which we may recognize and understand these "non-canonical texts that have for years", as Alexander pointed out in 2005, "been considered outside the corpus of respectable material for study".[2] Such writings have, by this account, been partly defined by their "marginal literary status".[3] Yet today it is much less easy than it once was to relegate to the scholarly margins the juvenilia of at least some authors—Jane Austen being a striking example. The single essay on Austen contained in this collection, Annette Upfal's "A Taste for Cruel Humour: Jane Austen's *History of England*", approaches this giant of juvenilia as a consumer of political cartoons and a collaborator with her artist sister, Cassandra. For discussion on Austen's better-known juvenilia, chiefly such works of fiction as *Love and Freindship*, readers today can readily locate many other sources to consult. Just this year, in fact, these sources have been immeasurably enhanced by Ashgate's publication of

[2] Alexander, "Defining Literary Juvenilia", 93.
[3] Ibid.

Jane Austen, Young Author, in which McMaster collects her magisterial corpus of writings on Austen's juvenilia. As this milestone publication illustrates, Austen's juvenilia is now firmly ensconced as a legitimate study for Austen scholars generally. At the same time, the publication late last year by Penguin Classics of Alexander's edition of Austen's juvenilia (Love and Freindship *and Other Youthful Writings*) points to the existence of a sizeable market among Austen readers in general.

Attention to the juvenilia of the Brontës is similarly on the increase: such early writing as Charlotte Brontë's *Albion and Marina* are acquiring quite respectable bibliographies—which Sara Nyffenegger's contribution to this collection, "Negotiating Gendered Capital in Charlotte Brontë's *Albion and Marina*", helps to demonstrate.[4] Less directly, Joetta Harty's productive attention to nineteenth-century paracosms, whether described verbally or in map form, and Kate Sumner's insights on the significance of Thomas Chatterton's juvenile drawings, draw in their methodology on Alexander's work with the Brontës' drawings and paintings.[5] In the case of juvenilia by young men, it would be difficult to overstate the value of Laurie Langbauer's recent publications on such Romantic-era young writers as Thomas Chatterton, Leigh Hunt, Henry Kirke White, and Robert Southey. The complex, ongoing project of isolating features by which literary juvenilia might be identified benefits greatly both from Langbauer's 2011 analysis of the "traditions of juvenilia" that were "well established by the early nineteenth century", with particular focus on the classically-inspired tradition of schoolboy writing that stressed imitation,[6] and from her 2013 analysis of "the importance to juvenile writing of prolepsis—a trope that yokes immediacy to the future, employing a range of strategies including both anticipation and retrospection".[7] Indeed, given the emphasis in this current collection on the notion of *home* and *away*, it seems rather apposite to point out that this trope is, in effect, a rhetorical rendering of these binary concepts, and raises the suggestive possibility that much juvenilia writing may—consciously or not—contain something of these notions within them. Be that as it may, all this attention by publishers and scholars constitutes a telling indication that youthful writings now make effective and well-received claims for fuller inclusion into a more comprehensive assessment of authors' life-long involvement in literary creativity.

---

[4] As of this writing, the search engine Google Scholar identifies 102 scholarly citations of Alexander's 1983 work, *The Early Writings of Charlotte Brontë.*

[5] See, for instance, Alexander and Sellars, *Art of the Brontës.*

[6] Langbauer, "Leigh Hunt and Juvenilia", 118, 112.

[7] Langbauer, "Prolepsis", 888.

The growth and development of Literary Juvenilia Studies is also evident in its widening geographical scope. The scholarship in *The Child Writer* frames nineteenth-century English literary juvenilia as a primarily British phenomenon; Louisa May Alcott is the only non-British writer given a full-length essay therein, whereas this collection features a full-length essay on Australian writers (Pamela Nutt's "Ethel Turner and Mary Grant Bruce: Young Writers and Emerging National Identity"). Furthermore, the subject of Caroline Lieffers' piece, "'What about Ireland?'", is an American, Alison Barstow Murphy. Even here we must hasten to acknowledge our debt to *The Child Writer*, for Ethel Turner is one of the many otherwise forgotten writers whom Alexander spotlights in "Nineteenth-Century Juvenilia: A Survey". Alison Barstow Murphy, however, despite having published her juvenilia nearly a century ago, is but newly admitted to the pantheon. Thus, even as we celebrate the fact that scholars world-wide continue to develop our field in ways that are emphatically both inclusive and celebratory of non-British juvenilia, even as we point with some satisfaction to the enormous progress that Literary Juvenilia Studies have seen over recent years, we make no clarion call of triumphalism here: the number of youthful writers whose work can reward the closest and most respectful of scholarly attention but who have not yet received any such attention seems only to increase; also on the rise is the number of profitable methodological approaches to these writers' output. So there is much work still to do.

Certainly we trust that this present collection contributes in significant ways to advancing that work. This collection offers fresh instances of youthful writing, and with them fresh angles from which to consider the question of just what literary juvenilia is, of just what sorts of things youthful writing does. And after all, if well-established fields such as Romanticism or Modernism still go through routine bouts of self-definition in order to confirm their specific identities, we can hardly expect that Literary Juvenilia Studies could be exempt from such questioning. Unlike Austen or Charlotte Brontë, whose juvenilia first qualified for scholarly attention on the strength of their authors' adult work, an increasing number of child authors who published as children or young adolescents, and in some cases *only* as such (these include Marjory Fleming, Thomas Chatterton, Daisy Ashford, and Alison Barstow Murphy) have produced work that richly rewards our attention as readers and as researchers. Pushing boundaries in another way are the juvenilia of Richard Doyle, the subject of McMaster's essay in this volume. For Dick did grow up to publish as an adult, and in fact made a living by his art; but

it is his visual art, not his literary art, for which Richard Doyle became known to generations of readers of *Punch*.

Other essays in this collection also challenge conventional understandings of the significance of juvenilia—what Langbauer provocatively terms "neither mode, nor genre, nor attitude, but all at once"—to today's scholars of literature and culture.[8] As Alexander and McMaster point out, "Of such work as has been done on childhood writings, much has been by specialists on a given writer, with a view to examining 'apprentice work', and the writer's route to maturity".[9] When, however, we take up *The Child Writer*'s challenge to "examine childhood writings … not just in relation to the adult works of the same author, but in relation to each other";[10] and when, furthermore, we consider them in relation to wider linguistic, cultural, and literary trends, new insights and methodologies emerge. Ryan Twomey, for instance, reads Maria Edgeworth's juvenilia not simply for its role in her personal history as a developing writer, but also for its role in the history of the English language as it developed into one of many co-valid variants. Prunean's work on Hannah More's *Search after Happiness* contributes not only to literary and biographical studies of More, but to the history of the pastoral drama in English; David Owen's comparison of juvenilia by the contemporaries Austen and Anna Maria Porter illuminates the issues at stake during a crucial period in the development of the English novel, while showcasing the usefulness of literary juvenilia to understanding the life, not of an author, but of a genre. Similarly, Sylvia Hunt reads Leigh Hunt's verse in the context of the transition between eighteenth-century and Romantic literary conventions, generating insight into both, and reinforcing Langbauer's compelling argument that "recovering the tradition of juvenile writing", in particular the juvenile writing of the Romantic era, can "alter" the "very literary histories" from which that writing has been so unfortunately dropped.[11]

In Lesley Peterson's essay on Tennyson's unfinished verse drama, *The Devil and the Lady*, as in Prunean's essay on More, we encounter works that cross generic boundaries: texts that for different reasons announce yet deny their status as plays suitable for performance, but both of which are themselves performances of their young authors' credentials, aspirations,

[8] Langbauer, "Romance", 109.
[9] Alexander and McMaster, Introduction, 3.
[10] Ibid.
[11] Langbauer, "Prolepsis", 891. See also Langbauer's article,"Romance", in which she analyses the ways in which juvenile writing (Austen's in particular) challenges established theories of the relationship between the genres of novel and romance.

and concerns. These concerns include issues that, if not unique to adolescents, have a special relevance, perhaps, to child writers. The place of the child is the parental home, but the work of the child while at home is to study, rehearse, and prepare for the time he or she moves away; accordingly we find writing that reflects and examines the tensions between obedience and ambition; the fear of adult power and the attraction to its temptations and promises; and the competing appeals of domestic retreat and exploration. This last, too, is partly the concern of Mary Arnold (later Ward), as discussed here by Gillian Boughton. Conversely, the late adolescent, even while technically still a child and very much dependent on adults, may already be processing, in his or her writing, a certain grief for the lost security of early childhood. This processing of loss Peter Merchant takes up in his sensitive reading of the juvenilia of Mary Eliza Haweis, for instance, and is addressed also by McMaster.

As we throw light on topics of particular interest to our young writers, then, we also find (not unexpectedly) questions of sex in these texts, as well as *issues* with parents, whether literal or literary; community and family affiliation; coming to terms with one's history, recreating such history to serve one's needs (or to deny one's accomplishments); questions of and concerns about gender and the pervading shadows of poverty or other kinds of early suffering. Just as these personal concerns are often found to be inextricably linked with such literary concerns as the negotiation of established and emerging literary conventions, they are also found equally often to be caught up with such political questions as exploration, colonization, war, and national or regional self-definition. Accordingly, all of the essays in this collection may be taken implicitly to argue for the validity and importance of Alexander's 2005 assertion that "there is no evidence in these writings of the fictional convention of the sentimentalized, innocent child".[12] Rather, just as Alexander observes and predicts, the child authors discussed in this collection "turn their gaze on the adult world, experiencing vicariously an authority and lifestyle beyond their reach and testing the boundaries of the self in a variety of fictional relationships".[13] Each of the essays here, in its own way, exemplifies the rich rewards that can accrue to the scholar who takes seriously the child author's complex and critical engagement with the adult world. These rewards include insights not only into the individual writer, but also into the world that each writer's juvenilia brings into focus, a focus often as startling as it is sharp.

[12] Alexander, "Nineteenth-Century Juvenilia", 27
[13] Ibid.

In short, there is much here that will reward approaches that privilege a generic assessment of youthful writing; but there is, too, a wide range of inter-textual and inter-generic works that ought to remind us how limited our understanding of literary juvenilia will be if we look only to find either innocent and naïve outpourings or slavish copying of adult models. The writers discussed here are conscious and effective contributors to an interconnected world of ideas, and make their contributions in ways that are surely meant—and deserve—to be taken on their own terms, and not merely as pale imitations of what is often believed off-hand to be *better* (i.e., adult) writing.

In the above, we have traced a number of different connections between the essays contained in this collection. We trust the reader will enjoy tracing new and different connections, whether on the basis of age, gender, genre, region, historical period, theme, style, or scholarly methodology. The possibilities are, of course, endless, or nearly so. Nevertheless, since it is obvious that all collections benefit from clear structuring and comprehensible organisation, we offer this collection organized into four major parts: "Up and Away", "Working from Home", "Elsewhere Imagined", and "Roots and Wings". Each of these offers critical discussion that—in its own way—develops the over-arching idea behind this current work, namely that the contemporary field of Literary Juvenilia Studies bases itself on the solid groundwork of earlier study, but, in doing so, also seeks out new ambits of concern and attention. "Up and Away" consists solely of Alexander's substantial and authoritative essay, which contains not only a review of literary juvenilia's origins, but a preview of its possible future. "Working from Home" collects essays analysing works of literary juvenilia that observe, recall, or reconstruct the home place, as well as those examining the evolving relationship to that home place of the budding professional. "Elsewhere Imagined" collects essays analysing works of literary juvenilia that engage with historical and geographical facts about times and places other than the child's own, that observe a rapidly-changing political or geographical landscape, or that feature elaborate fantasy worlds of the child writer's own creation. Finally, "Roots and Wings" collects essays analysing the child writer's literary roots in the home-ground of familiar canonical or conventional texts and the innovative wings the child writer may take away from this familiar territory into new styles of writing.

We hope that this collection will serve in this way not only to reinforce the obvious but important fact that youthful writings are valid and valuable extensions to our understanding of the objectives and parameters of literary genres, but also to generate a deeper appreciation of what it means

to be a writer. We hope too that the essays in this collection will serve as a reminder that being a writer cannot be assumed to mean the same thing to every young author, for here the reader will encounter some child writers who write only to please themselves and others who are self-consciously rehearsing the role of public professional; some child writers who work in relative isolation and others whose work is grounded in collaboration or shaped by adult expectation; some child writers who will become canonical through their adult writing and others whose careers begin and end with their juvenilia. Yet we trust that each part of this collection matches the developmental movement familiar to us all, of celebrating our origins even as we seek to put down new roots in a distinct *elsewhere*.

Bibliography

Alexander, Christine. *The Early Writings of Charlotte Brontë*. Oxford: Basil Blackwell, and New York: Prometheus, 1983.

—. "Defining and Representing Literary Juvenilia". In *The Child Writer from Austen to Woolf*, edited by Christine Alexander and Juliet McMaster, 70-100. Cambridge: Cambridge University Press, 2005.

—. "Nineteenth-Century Juvenilia: A Survey". In *The Child Writer from Austen to Woolf*, edited by Christine Alexander and Juliet McMaster, 11-30. Cambridge: Cambridge University Press, 2005.

Alexander, Christine, and Juliet McMaster. Introduction to *The Child Writer from Austen to Woolf*, 1-10. Cambridge: Cambridge University Press, 2005.

Alexander, Christine, and Jane Sellars. *The Art of the Brontës*. Cambridge: Cambridge University Press, 2005.

Langbauer, Laurie. "Leigh Hunt and Juvenilia". *Keats-Shelley Journal* 60 (2011): 112-13.

—. "Prolepsis and the Tradition of Juvenile Writing: Henry Kirke White and Robert Southey". *PMLA* 128 (2013): 888-906.

—. "Romance". In *A Companion to the English Novel*, edited by Stephen Arata, Madigan Haley, J. Paul Hunter, and Jennifer Wicke, 103-116. Hoboken: Wiley-Blackwell, 2015.

PART ONE:

UP AND AWAY

IN SEARCH OF LITERARY JUVENILIA: A SURVEY OF THE BIRTH, CHILDHOOD AND GROWTH OF A NEW GENRE

CHRISTINE ALEXANDER

In July 1996, Gillian Boughton invited me to give the keynote address at the first International Juvenilia Conference, held in the English Department at Durham University, UK, where she is a Fellow of St. John's College. Gillian Boughton is one of those people in education who make things happen: she is an expert academic facilitator, and on this occasion she gathered together, for the first time, scholars who had been working on the early writings of individual authors (she herself had done valuable work on Mary Augusta Ward, née Arnold, the granddaughter of Dr. Arnold of Rugby). Her aim was to discuss and promote our common literary research interests and, in achieving this aim, she has made the beautiful cathedral city of Durham the spiritual birthplace of international Juvenilia Studies.

After nineteen years, it is time to take stock. How did Literary Juvenilia Studies emerge in the academy? What were and are its features, and how has it progressed through what we might call its childhood and adolescent years? Has it come of age? What actually constitutes Juvenilia Studies and what is its future? In the first part of my essay I want to trace this trajectory: a survey of the birth and progress of a new genre. Then in the second half of my essay, I will discuss a variety of recent research and try to map various ways forward for Juvenilia Studies.

The Birth and Early Growth of Juvenilia Studies

The title of my paper at that first conference in Durham was "'What Geni-elixir or Magi-distillation?': Towards a Theory of Juvenilia". The phrase "Geni-elixir or Magi-distillation" comes from Charlotte Brontë's *Villette*,[1] evoked by the narrator as the recipe for escape into the comforting dreams of childhood, a reference to the *Arabian Nights* but

[1] *Villette*, chap. 26, p. 239.

also suggestive of the imaginative process by which children—in this case young writers—are able to transport, relocate and rewrite the adult world from their experience. Coleridge considered this free-ranging imaginative ability a prime characteristic of childhood:

> The first lesson that innocent Childhood affords me is — that it is an instinct of my Nature to pass out of myself, and to exist in the form of others.
>
> The second is — not to suffer any one form to pass into ME and become a usurping Self in the disguise of what the German Pathologists call a FIXED IDEA.[2]

I argued, using for convenience a post-colonial model, that this is the way the Brontë juvenilia, and possibly all juvenilia, function. In colonizing the adult world the Brontës passed out of themselves in order to exist in the form of the adult Other, with all its attendant authority and power; and they achieved this through a variety of narrative and intertextual play that allowed them to avoid any one dominant adult discourse that might usurp the free spirit of the youthful writer. Like most children they were experimenters, exploring new ideas and modes of communication through imaginative processes and written forms. In my paper, I offered some ideas about how we might approach the concept as a genre, dealing with ideas of definition, genre and practice.

Ideas towards a theory of juvenilia, however, won't make studies in the field happen, and this is where Juliet McMaster (University Professor Emeritus at the University of Alberta, Canada) and her students enter our history. Juliet McMaster was also at the Durham conference, and she had been working with her students in a Children's Literature course, trying to find ways to teach them the practice of text-making, that "mysterious professional professorial indulgence" as she terms it in her article "Apprentice Scholar, Apprentice Writer", published in *Canadian Studies in Literature* the same year as the conference. She points out that in the classroom, English professors tend to purvey mainly critical skills. Students learn to interpret what they read, and they learn to assess not only the text they study but also professional critics' interpretations of the text. They seldom encounter what McMaster terms "the nuts and bolts of scholarship"—questions about the authority and source of the text, biographical and contextual introductions, historical and other explanatory annotation. Such textual features are seen as fact and seldom critiqued or

[2] Coleridge, Notebook 47, fols. 20-20v, 19 October 1830.

challenged. In light of these concerns she set her students an optional essay question on annotation; but it was not until she was teaching an honours course on Jane Austen that she thought of an essay topic that called for an "edition" and found herself in the business of book-making. The exercise became a class project, and the students worked on annotating and introducing Austen's uninhibited teenage burlesque "Jack and Alice", using Chapman's famous text rather than the manuscript, but illustrating and designing a little saddle-stitched volume in a stiff paper cover as a souvenir text of their efforts—rather like the Brontë hand-made volumes, only considerably larger in size. In fact a little Brontë volume followed in the same format as the result of another honours class, and Professor McMaster wrote to me to ask if her team could use my text of "The Twelve Adventurers" from *An Edition of the Early Writings of Charlotte Brontë* (vol. 1, 1987) as the basis of their edition. Email was in its early days and thus we "met" online in 1993, a correspondence that was to lead to ongoing collaborative research in literary juvenilia and to efforts to introduce it into teaching and research. Another Austen booklet followed, making a total of three rather primitive (photo-copied not printed) but significant precursors to the Juvenilia Press productions.

Juliet McMaster told me of her ambitious plan to put the project on a more formal footing since her colleague, the eminent scholar Professor Isobel Grundy, had offered to edit an unpublished romance by the young Lady Mary Wortley Montagu, whose biography she was writing for Oxford University Press at the time. This gave the informal class project a tremendous boost: in 1994 an Editorial Board was formed and the Juvenilia Press was born, as a desktop publishing venture with experienced academic editors and student input. A student in Art and Design created our youthful logo (Fig. 1-1), volumes were now printed with perfect-binding and glossy covers, and costs inevitably rose.

Fig. 1-1. The Juvenilia Press logo.

I was invited to be a member of the Editorial Board, a sort of long-distance adviser. I readily agreed and this was the beginning of a long collaboration in Juvenilia Studies. In fact, one might date the launch of *international* Juvenilia Studies to this collaboration, since it meant that the Canadian enterprise was now linked with Australian researchers and soon after with juvenilia contacts we had in the UK, South Africa, the United States, Spain and Japan.

I also joined the list of juvenilia mentor editors and worked first with a postgraduate student on the earliest of the miniature Brontë manuscripts, three issues of *Branwell's Blackwell's Magazine* (1995), located at the Houghton Library at Harvard and still unpublished at the time. Then in four consecutive years I worked with MA and Honours classes at the University of New South Wales (UNSW) in Sydney, teaching bibliography and textual studies as part of a new course on Literary Juvenilia—possibly the first ever taught exclusively on this subject. In each class we produced an edition that became part of the Juvenilia Press catalogue.

Meanwhile Juliet McMaster had been busy contracting major scholars like Jan Fergus, Joseph Wiesenfarth, Peter Sabor, Isobel Grundy (for a second volume) and others to produce editions of juvenilia with their postgraduates as part of their academic professional training. In these early days, Jane Austen was a pillar of the Press: Juliet McMaster is a major Austen scholar, and her entrepreneurial skills were exercised with great gusto in this field, especially with the generous support that JASNA (Jane Austen Society of North America) gave the Press in the early days—commissioning volumes of juvenilia for their large and very successful Austen conferences. Volumes were also produced on the juvenilia of other authors: George Eliot, Branwell and Charlotte Brontë, Louisa May Alcott, Daisy Ashford, Opal Whiteley, Malcolm Lowry, Margaret Laurence, and the contemporary Canadian writer Margaret Atwood, who generously donated two early unpublished stories and a poem for the Juvenilia Press to publish. The Atwood volume was produced with Sherrill Grace, the pioneer Canadian literary scholar at the University of British Columbia, as mentor editor (1997).

In February 1999, my colleague Professor Roslyn Jolly and I organised an international conference in Sydney, under the auspices of the Australasian Victorian Studies Association (AVSA) and funded by the University of New South Wales. The conference was titled *The Victorians and Childhood*, advertised with a poster sporting Gotch's "The Child Enthroned"—itself a significant statement on adolescent girlhood (Fig. 1-2); and the keynote speakers were Juliet McMaster and Sally Mitchell, well-known critic on girls' culture in the late Victorian period. We attracted a considerable number of prominent international academics from a variety of fields: Victorian Culture, Art History, History of the Book, Children's Literature, Victorian and Romantic Literature.

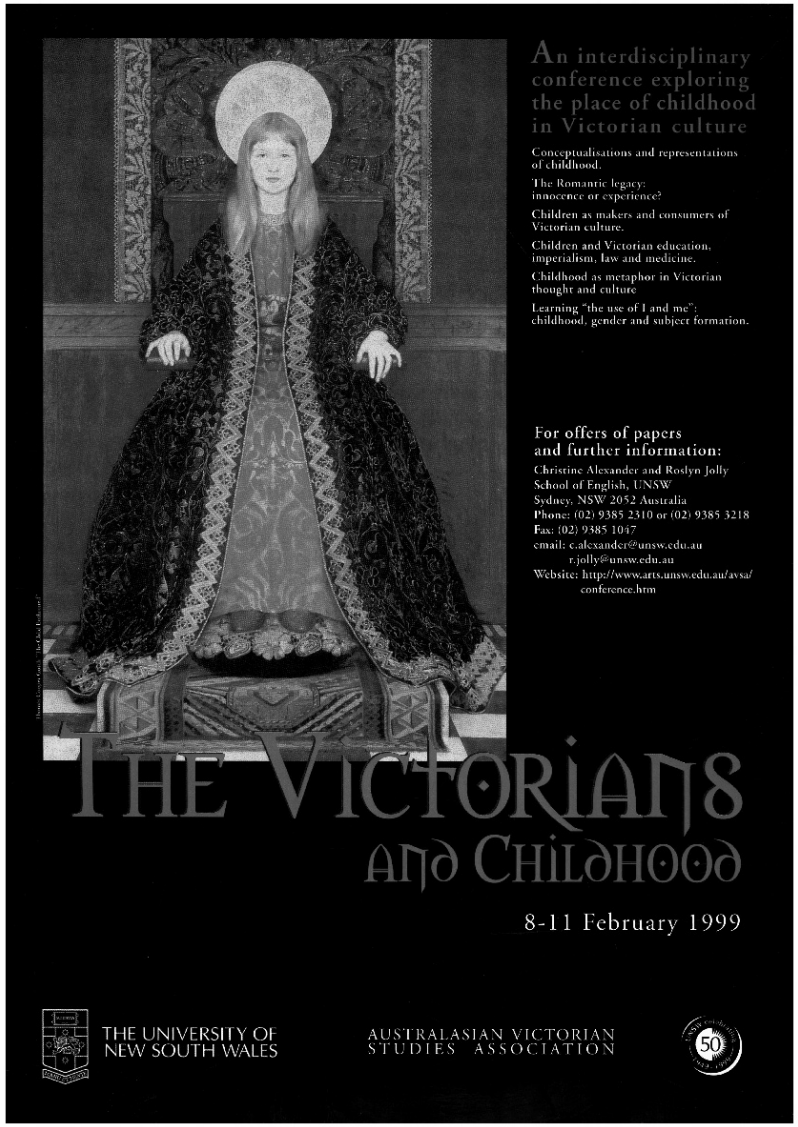

Fig. 1-2. Poster for *The Victorians and Childhood* conference, University of New South Wales, February 1999, including "The Child Enthroned" by Thomas Cooper Gotch.

This further helped to put literary juvenilia on the map: for the first time there were panels on juvenilia as a legitimate area of research within the field of Victorian literary studies and, by extension, childhood studies. Academics from Children's Literature, especially those connected with the important journal *The Lion and the Unicorn*, were happy to accommodate juvenilia as a branch of their discipline; this we welcomed, but we have always taken care to position Literary Juvenilia not as Children's Literature but as a distinct field within English Literature. Juvenilia are writings *by* children and adolescents, whereas Children's Literature comprises writings *for* children—an important distinction that suggests the study of early writings should remain distinct from that of Children's Literature.

The AVSA childhood conference was followed by a second one in Sydney in 2002, this time centred solely on Literary Juvenilia. Again it was held at the University of New South Wales and Juliet McMaster was a keynote speaker. By this time the University of Alberta administration had recognized the Juvenilia Press as a legitimate research expense: they not only assisted with publication but they also funded the keynote speaker's fare to this Australian conference. Juliet McMaster took the opportunity to announce that I had agreed to take over as Director and General Editor of the Juvenilia Press (since she had "retired", a relative term for most of us, as it was for her—she still acts as our North American agent, so to speak, and is an active member of the Board).

The little volumes had in the meantime gradually taken on a more professional appearance, especially when Winston Pei, who worked on one of the volumes as a student editor, established his own design business and took over as our official Juvenilia Press designer, developing a distinct series of cover images. As more unpublished manuscripts were used as copy-text, the editing also became more sophisticated; but the whimsical nature of the original illustrations (produced by art students or members of the editing teams or by Juliet McMaster herself—who is a talented artist) were long retained, especially for the wickedly-comic Austen volumes (Fig. 1-3).