A Book Proposal:

Serializing Fiction in the Victorian Press 2.0

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Title:

Publishing Format and Literary Form: Case Studies on 19th-Century Serial Fiction

Rationale: It is just over twenty years since my monograph *Serializing Fiction in the Victorian Press* was first published by Palgrave. Positively reviewed and regularly cited, the volume has been seminal in extending the range of Victorian periodicals research well beyond the monthly literary miscellany. In the meantime, I have written close to fifty articles broadly related to publishing format and literary form in the nineteenth century, for publication both in specialist academic journals and in edited collections focused on a specific author or theme. The current proposal is to select a dozen of the most representative and shape them into a volume focusing on three important topics regarding Victorian serial literature that were only treated in passing in my earlier book. These are: first, the publication of shorter fiction, whether traditional tales or modern short stories; second, 'the literature of the kitchen', that is, fiction aimed at a mass readership; and, third, the growing internationalization of narrative genre and publishing practice. Each of the selected articles will be updated to incorporate recent developments in scholarship, and revised to fit appropriately into the proposed framework.

Audience: Academics and graduate students

Length: Not more than 80,000 words (average chapter length will be c. 7,000 words)

Tables/Figures: About 12 tables and 12 figures (one per chapter on average)

Submission: Around October 2021

Relevant academic fields: History of the Book, Nineteenth-Century Literature, Victorian Studies, Periodicals Research, World Literature, Media History, Sociology of Literature

Keywords: authorship, readership, publishing, serial fiction, literary genre, periodicals

Proposed Content:

Introduction: Research concepts, questions, and methods; Book rationale and organization

Part A. *Cases of Shorter Fiction*

Ch. 1. A Tale of Two Authors: The Shorter Fiction of Gaskell and Collins

ABSTRACT: In February 1857 there appeared unsigned in the New York *Harper's New Monthly Magazine* a short, dramatic story of a young woman's bravery, entitled "The Siege of the Black Cottage". The objectives in this chapter are initially to confirm the bibliographical status of this narrative, which has been claimed for both Elizabeth Gaskell and Wilkie Collins, and then to suggest what can be learned from the confusion concerning the publishing formats and literary forms of shorter fiction around the middle of the nineteenth century.

BREAKDOWN:
Introduction: One Story with Two Authors?
A Bibliographical Puzzle
Publishing format and literary form
Conclusions

Ch. 2. "A Vile Way of Publishing": George Gissing and Serial Publication

ABSTRACT: The purpose of this chapter is to map the general development of Gissing's literary output against the changing print media through which it was made available to the late Victorian reading public, and then to consider the material influence of the emerging new publishing formats on dominant literary forms.

BREAKDOWN:
Introduction: Gissing against his Publishers
Transformation of the late Victorian serial market
Literary form vs Publishing format
Conclusions

Ch. 3. Neither Tales nor Short Stories?: Issues of Authorship, Readership and Publishing in Hardy's *A Group of Noble Dames*

ABSTRACT: The initial aim of this chapter is to shed light on an inconclusive exchange between the author and the reviewer of his new collection of stories in the Pall Mall Gazette from a book-historical viewpoint. Here I consider issues not only of authorship but also of publishing and readership. To anticipate my conclusions, I prefer to interpret the production, distribution and consumption of Hardy's collection more broadly as both reflecting and contributing to an unstable and uncomfortable transition from traditional "tale" to modern "short story", a process involving developments in publishing format as well fictional form.

BREAKDOWN:
Introduction: Author vs Reviewer
Tales or short stories
Hardy the contributor
The frame-story
The core stories
The added stories
Conclusions

Ch. 4. Again the Zelig Effect: Israel Zangwill and the Modern Short Story

ABSTRACT: Following the success of *Children of the Ghetto* (1892), his first full-length novel, depicting London's Ashkenazi Jewish community in the later nineteenth century, Zangwill was widely acclaimed on both sides of the Atlantic as the literary phenomenon of the period. Yet he had been written off critically even before his premature death in 1926. This serves to question this literary judgment specifically by emphasizing Zangwill's seminal role in modernizing the publishing format and the literary form of the short story.

BREAKDOWN:
Introduction: The Zelig Effect
From tale to short story
Zangwill in the journals
The collected Zangwill
"... a bundle of loosely connected sketches ..."
Conclusions

Part B. *Cases of Popular Fiction*

Ch. 5. "Nothing but a Newspaper": Serializing Fiction in the Press in the 1840s

ABSTRACT: This chapter focuses on the serialization of novels in British newspapers around the 1840s, describing the journals and writings concerned, and offering reasons for the rise and decline of the practice. Right from the start, newspaper columns given over to installment fiction were contested space. The conflicts include not only those between publisher and publisher, but also those between editor and author or reader, and are thus both external and internal. Internal disputes will be demonstrated by the tensions concerning the relative status of information and entertainment material across a wide range of journals.

BREAKDOWN:
Introduction: Internal and External Conflicts
Tensions
Battles
Conclusions

Ch. 6. Nineteenth-century Soaps: Towards a Comparative Account of the Popular Victorian Serial Tale

ABSTRACT: This chapter focuses on the development during a period of rapid industrialization and urbanization of the various modes of cheap installment publication (in parts, in miscellanies, in newspapers, in paperback series) which in turn sought to address and indeed served to create a mass audience for narrative fiction. Among the popular genres emerging, the focus is particularly on varieties of domestic romance, which reached a broad family audience while disturbing traditional perceptions of class and gender roles. It endeavors to link together questions of generic form with those of publishing format, including price and distribution, periodicity and illustration. Making use of the concept of the “soap opera” as a device, the main thesis is that such developments in popular print culture in the nineteenth century should be recognized as precursors and facilitators of popular serial drama on film, radio and television, among other audio-visual media dominant in the twentieth century. It draws examples from a wide range of societies, with the three major case studies taken from England, France, and the United States.

BREAKDOWN:
Introduction: From Horse Opera to Soap Opera
Relevant factors
Three variations on the Victorian soap
(1) G.M.W. Reynolds’s “Memoirs” series (1851-57) in Britain
(2) Emile Richebourg’s “Drames de la Vie” series (1874-96) in France
(3) “Bertha M. Clay” in the “Clover Series” (1894-97) in the USA
Conclusions

Ch. 7. Imagined Local Communities: Three Victorian Newspaper Novelists

ABSTRACT: The theme here is novels serialized in local newspapers and their role in reinforcing a sense of regional identity, in the face of metropolitan pressures to adopt national and imperial perspectives. As the title suggests, focusing on newspaper fiction in this way involves an engagement with Benedict Anderson's theories on the origin and spread of nationalism. Anderson finds a primary contributory factor in the development of 'print-capitalism, which made it possible for rapidly growing numbers of people to think about themselves, and to relate themselves to others, in profoundly new ways' Yet if the emergence of the novel is rather seen as intimately involved with the complexities of serial publication, a rather different picture begins to emerge, in which the tension with both sub- and supra-national identifications is persistent.

BREAKDOWN:
Introduction: Anderson's Imagined Communities
David Pae and the rise of syndication
James Skipp Borlase and self-syndication
John Monk Foster and the decline of syndication
Conclusions

Ch. 8. Sensational Variations on the Domestic Romance: Brame and Hay in the *Family Herald*

ABSTRACT: Literary history has not been kind to either Charlotte Mary Brame (1836-84) or Mary Cecil Hay (1840-86), both popular writers of melodramatic romances in the decades following the sensation boom of the 1860s. One general factor must be the low esteem in which romantic fiction by women was and is often held. A more particular reason is the relative brevity of the professional writing careers of Brame and Hay alike, both beginning only around the age of thirty but already cut short by death from illness in their late forties. Yet, on investigation, their work proves to be of considerable interest to students of the development of sensationalism, from its roots in the urban forms of popular melodrama characteristic of the early Victorian decades through to the mass-market formulae of mystery, adventure and romance emerging by the end of the century. This is true with regard both to the complex publishing histories of their work and to the narrative tropes that they explore.

BREAKDOWN:
Introduction: Romance and The Family Herald
Brame's explorations of the romance
Hay's explorations of the romance
Conclusions

Part C. *Cases of Internationalization*

Ch. 9. The Serial Revolution at the Periphery

ABSTRACT: The main argument of this chapter is that, the further we get from the centre, the greater becomes the socio-economic significance of serial publication. For typical producers in peripheral markets, the only choices are among serial formats. In consequence, initiative and innovation in the production and marketing of serials often takes place at the periphery rather than at the centre. Here, I will focus as much as possible on what Geoffrey Bolton has called the "colonies of settlement." In particular, I will consider the modelling of metropolitan/colonial interaction in two recent, synoptic, and highly influential accounts of global developments in publishing around this period: Franco Moretti's *Atlas of the European Novel*, with its mapping of the hegemony of fiction as a metropolitan literary form; and William St. Clair's *The Reading Nation*, with its focus on the relation between available publishing formats, prevailing intellectual property regimes, and dominant "mentalities". I will draw examples to illustrate my case from the early Canadian book industry as well as the colonial Australian periodical press.

BREAKDOWN:
Introduction: Serials at the core and the periphery
Moretti on Core/Periphery
At the Periphery (1): Australian News Miscellanies
St. Clair on Core/Periphery
At the Periphery (2): Canadian Editions
Conclusions

Ch. 10. "Savouring of the Australian Soil"?: Sources and Affiliations of Colonial Newspaper Fiction

ABSTRACT: The chapter begins by creating "thick" descriptive context by discussing in detail the colonial newspaper coverage of the loss of the steamship *Quetta* on its voyage from Brisbane to London. The larger intention is to engage with the provenance of the varied fiction material appearing in Australian newspapers towards the end of the nineteenth century, the different print contexts in which it appeared, and the complex forms of identity affiliation which it reflected and encouraged.

BREAKDOWN:
Introduction: The Loss of the 'Quetta'
Newspapers
Stories
Identities
Conclusions

Ch. 11. Internationalizing the American Popular Print Marketplace

ABSTRACT: To analyze international developments in American print culture between the Civil War and the First World War, it is necessary to engage over a longer period not only with the limited nature of the copyright protection offered to aliens under prevailing US intellectual property regimes, but also with the related complex of customs and practices within the domestic publishing industry with regard to foreign authors and publishers. Moreover, since internationalization is not a unilateral process, we need to consider how overseas distribution of American popular literature increased from the later nineteenth century, laying the foundations of a global American communications empire that, though no longer limited to the medium of print, still stands strong today. Putting the two processes together helps to explain how the USA began to generate those forms of 'soft power' that, according to Joseph S. Nye, can play a key role in foreign policy alongside economic muscle and military might.

BREAKDOWN:

Introduction: On 'Soft Power'
International Copyright Controversies
American Publishing Trade Practices
1. Books and Book Series
2. Magazines and Newspapers

The Effects of the Chace Act
American Popular Literature Overseas
Conclusions

Ch. 12. Japan and the Internationalization of the Serial Fiction Market

ABSTRACT: A decade ago Edward Said insisted that critics have no choice but to study the societies of colonizer and colonized "contrapuntally, as making up a set of . . . intertwined and overlapping histories." It is now becoming clear that this is also true of international relations other than those formally shaped by colonialism. Publishing historians thus seem now to be beginning to recognize the value of research into the increasingly global nature of the book and periodical markets in the later decades of the nineteenth century. The aim of the present chapter is not so much to offer an account of the flourishing of Japanese newspaper fiction in the present day as to explore its socio-cultural origins during the Meiji Era (1868-1912).

BREAKDOWN:

Introduction: Newspaper novels in today's Japan
The newspaper novel globally
The newspaper novel in Meiji Japan
Translations and Adaptations
Conclusions: Motives and Effects

Original publication details of the twelve chapters:

*Ch1: 'A Tale of Two Authors: The Shorter Fiction of Gaskell and Collins', *Wilkie Collins Society Journal* NS 9 (2006), pp. 43-52. (ISSN: 0897-2982). © Graham Law.

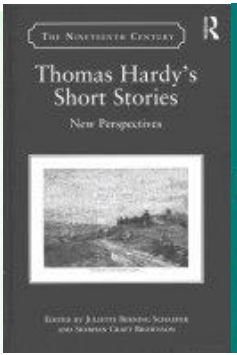
Ch2: '"A Vile Way of Publishing": Gissing and Serials', *Victorian Review* 33:1 (Spring 2007), pp. 71-86. (ISSN: 0848-1512). © Graham Law.

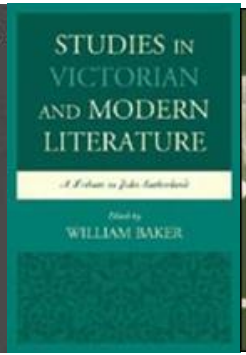
Ch3: 'Neither Tales nor Short Stories?: Issues of Authorship, Readership and Publishing.' In *A Group of Noble Dames*', *Thomas Hardy's Short Stories: New Perspectives*, eds. Juliette Berning Schaefer and Siobhan Craft Brownson (Routledge, 2017), pp. 11-30. (ISBN: 9781472480033). © Graham Law.

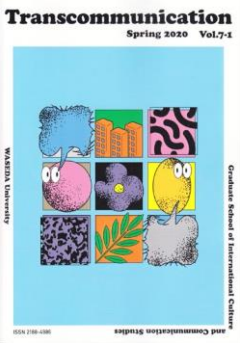
Ch4: 'Again the Zelig Effect: Israel Zangwill and the Modern Short Story.' In *Studies in Victorian and Modern Literature: A Tribute to John Sutherland*, ed William Baker (Fairleigh Dickinson UP, 2015), pp. 129-39. (ISBN: 9781611476927). © Rowman & Littlefield Publishing Group.

Ch5: '"Nothing but a Newspaper": Serializing Fiction in the Press in the 1840s.' In *Encounters in the Victorian Press: Editors, Authors, Readers*, ed. Laurel Brake & Julie F. Codell (Palgrave Macmillan, 2004), pp. 29-48. (ISBN 1403941777). © Palgrave Macmillan.

*Ch6: 'Nineteenth-century Soaps: Towards a Comparative Account of the Popular Victorian Serial Tale', *Transcommunication* 7-2 (Fall 2020), pp. 107-26. (ISSN 2188-4986). © Graham Law.





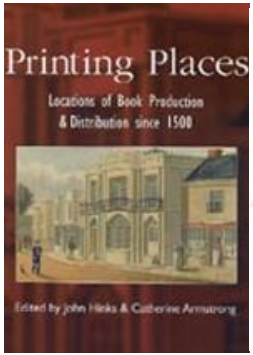
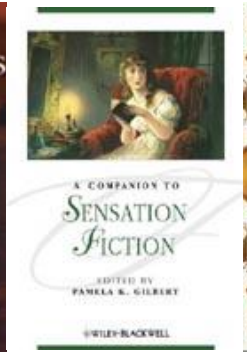
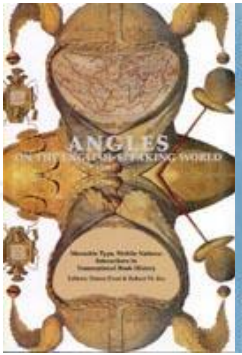
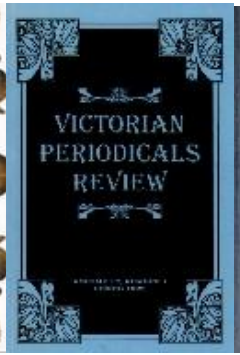
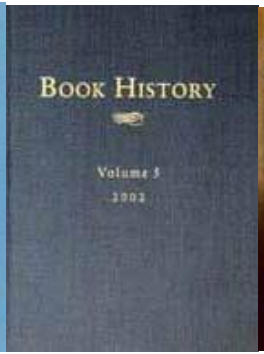
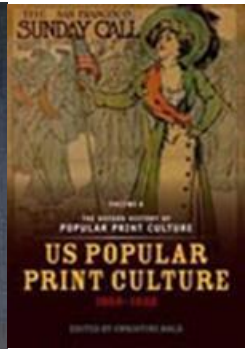


Ch7: ‘Imagined Local Communities: Three Victorian Newspaper Novelists.’ In *Printing Places: Locations of Book Production and Distribution since 1500,* ed. John Hinks & Catherine Armstrong (British Library / Oak Knoll Press, 2005), pp. 185-203. (ISBN 0-7124-9065/1-58456-165-3). © British Library / Oak Knoll Press.

Ch8: ‘Sensational Variations on the Domestic Romance: Charlotte M. Brame and Mary Cecil Hay in the *Family Herald*’, *A Companion to Sensation Fiction*, ed. Pamela K. Gilbert (Wiley-Blackwell, 2011), pp. 332-48. (ISBN : 9781405195584). © Blackwell Publishing.

Ch9: ‘The Serial Revolution at the Periphery’, *Angles on the English Speaking World* 9 (2010), pp. 85-97. (ISSN: 0903-1723). © MTPress, U. of Copenhagen.

*Ch10: ‘Savouring of the Australian Soil?: On the Sources and Affiliations of Colonial Newspaper Fiction,’ *Victorian Periodicals Review* 37:4 (Winter 2004), pp. 75-97. (ISSN: 0709-4698). © Victorian Periodicals Review.

Ch11: ‘Internationalizing the Popular Print Marketplace, 1860-1920’ (with Norimasa Morita). In *U.S. Popular Print Culture*, ed. Christine Bold (OUP, 2011), pp. 211-29. (ISBN: 978-0-19-923406-6). © OUP.

Ch12: ‘Japan and the Internationalization of the Serial Fiction Market’ (with Norimasa Morita), *Book History* 6 (2003), pp. 109-25. (ISSN: 1098-7371). © Society for the History of Authorship, Reading and Publishing.