



Travel in Victorian Periodicals, 1850–1900

Media Logic and Cultural
Work

Barbara Korte

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macmillan

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Some of the periodicals treated in this book are included in the "Travel in Victorian Periodicals Database (TVPD)" that was compiled for this project with the help of my research assistants and may be of use to further investigations in the field:

<https://biblio.ub.uni-freiburg.de/travel/index.php>.

NOTE ON CITATION

The references in this book cite items from Victorian periodicals with all available data. Ideally, this includes the number of the annual volume, the number of the individual issue (always marked with no.) and the date of the issue, but in some instances only volume and issue or volume and date could be found. Numbers for the *Leisure Hour* refer to weekly issues before 1881 and monthly issues (parts) from 1881 onwards.

Many articles in Victorian periodicals were published anonymously or pseudonymously. Whenever an author's name could be identified, it appears in brackets in the bibliographical entry.

The following abbreviations are used in references:

VPR: *Victorian Periodicals Review*

DNCJ: *Dictionary of Nineteenth-Century Journalism in Great Britain and Ireland*, edited by Laurel Brake and Marysa Demoor. Gent: Academia Press and London: The British Library, 2009.

CONTENTS

1	Introduction: The Nexus of Travel, Travel Writing and Periodicals 1850–1900	1
2	The Entanglement of Periodicals and Travel in the Second Half of the Nineteenth Century	23
3	Travel in the <i>Leisure Hour</i>	55
4	<i>Good Words</i> : Travel in a Sixties Magazine	97
5	Travel in Victorian Women’s Periodicals	133
6	Travel in Juvenile Periodicals: <i>BOP</i> and <i>GOP</i>	173
7	Working People’s Travel in the Periodical Press, 1850 to 1870	211
8	Conclusions and Outlook to Other Media	245
	Index	261

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LIST OF FIGURES

Fig. 3.1	Advertisement for articles on travel in the <i>Leisure Hour</i> 12, no. 613 (26 September 1863), 626. Image published with permission of ProQuest LLC. Further reproduction is prohibited without permission	56
Fig. 4.1	Full-page tableau from “Glimpses of Delhi and Its Interiors”, <i>Leisure Hour</i> 7, no. 317 (21 January 1858), 41. Image published with permission of ProQuest LLC. Further reproduction is prohibited without permission	109
Fig. 4.2	Double page exemplifying the space occupied by pictures in Harry Jones’s “A Walk in South Devon”, <i>Leisure Hour</i> 18, no. 914 (3 July 1869), 424–425. Image published with permission of ProQuest LLC. Further reproduction is prohibited without permission	110
Fig. 4.3	Detail from Macleod’s “Eastward” showing a small sketch squeezed into the letterpress. <i>Good Words</i> 6, no. 4 (April 1865), 295. Image published with permission of ProQuest LLC. Further reproduction is prohibited without permission	113
Fig. 4.4	Detail from Macleod’s “Eastward” showing an illustration embedded in surrounding text. <i>Good Words</i> 6, no. 4 (April 1865), 289. Image published with permission of ProQuest LLC. Further reproduction is prohibited without permission	116
Fig. 4.5	Number of illustrations in the parts of “Eastward”	117
Fig. 4.6	Page thumbnails for all parts of Macleod’s series “Eastward”. Images published with permission of ProQuest LLC. Further reproduction is prohibited without permission	118

- Fig. 4.7 Portraits of British and Indian people on facing pages in part XI of Macleod’s “Peeps at the Far East”. *Good Words* 10, no. 12 (December 1869), 856–857. Image published with permission of ProQuest LLC. Further reproduction is prohibited without permission 122
- Fig. 5.1 Colour plate “Fashionable Bathing Costumes” showing girls enjoying the sea. From *Englishwoman’s Domestic Magazine*, 3rd ser., 11, no. 80 (August 1871), n. p. Reproduced from a copy held at the National Library of Scotland, available for re-use under a Creative Commons Attribution (CC-BY) 4.0 International Licence (<https://creativecommons.org/licenses/by/4.0/>) 144



CHAPTER 1

Introduction: The Nexus of Travel, Travel Writing and Periodicals 1850–1900

AIMS AND PREMISES

The Victorians were well aware that they lived in an age of dynamic change. As one of them noted in 1857:

We live in stirring times. All is now bustle, motion, progress, change. In days of yore our worthy sires, in this sea-girt isle, seldom travelled far from home. Leisurely they attended to business; occasionally they glanced at the occurrences of the day in their tiny hebdomadal broad-sheet; now and then they visited the nearest town, or, on some urgent necessity, one or other of our metropolitan cities; but the man who had crossed the Tweed, or braved the perils of the Irish Channel, was somewhat of a prodigy; and he who had seen Paris, or Rome, or Alexandria, was almost as great a wonder as the pyramids themselves.

Not so now. Steam has changed all that. These are the days of rapid, easy, economical transit. Oceans are now bridged, and distance is well nigh destroyed, by the wonder-working achievements of human intellect and skill. The “grand tour” is no longer an aristocratic luxury. The Far East has become so accessible that a “winter in India” bids fair to become as fashionable as a summer’s sojourn at Baden-Baden. To “double the Cape”, once so formidable to our ancestors, is now no rare exploit; and the overland route to Bombay or Bengal is traversed by hundreds every year, who think of it as lightly as a London pilot does of a trip to the Nore. (Anonymous 1857, 711)

This passage is from an article in the *Leisure Hour* (1852–1905), a widely read family magazine and one of the many products of the periodical press in which Victorian society was observing itself. To the anonymous author, modernity manifested itself in greater geographical mobility for greater numbers of people *and* in advanced availability of the press.¹ By 1857, people in Britain had access to more newspapers and periodicals than ever before. The reading public of the periodical press now comprised, in the words of Richard Altick, “what the Victorians were fond of calling ‘the million’”, including both “the ever expanding bourgeoisie” and members of the working classes (1998 [1957], 6–7).

In the second half of the nineteenth century, Britain occupied a leading position in the development of print and of modern tourism. Leisure travel is the most tangible phenomenon for the democratisation of travel in the Victorian period,² but it was only one aspect of extensive Victorian mobility alongside travel for trade and military purposes, in the service of science, empire and the Christian mission, and, not least, emigration. Leisure travel should therefore be seen in the context of other forms of geographical mobility, and periodicals are a medium in which the co-presence of different forms of travel is manifest. This book, located at the intersection of travel (writing) and periodical studies, proposes that periodicals offer new perspectives to the study of travel and travel writing. It aims to show that Victorian travel activities and the Victorian periodical press were not only coextensive but entangled. The rise of mass travel coincided with the rise of periodicals as a mass medium, and as a democratic medium, periodicals helped to democratise travel.

Some periodicals were specialised in travel, tourism and geography,³ but Victorian general-interest periodicals also printed thousands of articles related to all kinds of travel. Some even announced this in their subtitle like the *Argosy* (1865–1901), which, in its first volumes, presented itself as “A Magazine of Tales, Travels, Essays, and Poems”. Periodicals published travelogues (that is, first-person accounts of actual travel⁴) and place descriptions, but also what Bill Bell (2020, 132) calls “secondary travel writing”: advice and instructions on how to travel, reviews of travel books, as well as advertisements for guidebooks, maps and travel equipment. They would not have done this if their readers had not been keenly interested in travel, and the demand for travel writing met with a willingness to provide it. Writing for periodicals was profitable,⁵ and some authors wrote travelogues to finance their own travels (see Chap. 3). But periodicals did not only represent travel. It is a central thesis of this book that periodicals

inscribed travel, especially in the form of leisure travel, in Victorian culture and the lifeworld of Victorian people: they *habituated* their readers to travel and popularised travel; they produced knowledge about travel and taught readers the practicalities of travel. This book therefore claims that periodicals performed *cultural work* for travel, and that this cultural agency is grounded in the *media logic* of the periodical: its special materiality, semiotics, affordances, conditions and functions. The distinctive mediality of Victorian periodicals determined how they presented travel and how they impacted travel culture at large. The Victorian book and periodicals markets were certainly interconnected,⁶ also with respect to travel: periodicals reviewed and advertised travel books, and travel writing from periodicals was remediated in the form of books. However, thanks to their media logic, periodicals configure travel in a manner that differs from the medium of the book.

INTERCONNECTIONS BETWEEN VICTORIAN PERIODICALS AND TRAVEL

Victorian periodicals and travel, in particular pleasure travel, were firmly embedded in capitalist economy. Both were commodities whose success depended on leisure time and prosperity for an increasing number of people, but also on the power of advertising. Periodicals nourished the appetite for travel (and travel writing), and they enhanced their readers' knowledge about possible destinations, infrastructures and practicalities of travel. At the same time, they capitalised on travel as content that readers found attractive. The Victorian transport system accounts for other affinities between travel and periodicals: the so-called transport revolution, notably the development of the railway, was crucial to the democratisation of travel but it was also decisive for the distribution of periodicals (Beetham 1996, 61). Trains also became an important site for reading periodicals, as the *Leisure Hour* acknowledged when the cover of its annual volumes was redesigned in 1860 and one of the new pictures showed four travellers—two gentlemen, a worker and a woman—reading in a train compartment.

Station book stalls sold a range of periodicals. Indeed, periodicals suited the reading environment of trains particularly well. Materially, a periodical's issue was a portable (and easily discardable) medium, and its short and diverse pieces were ideal for the distracting atmosphere of a train ride and "the recreational mindset in which holiday or day trip journeys were

undertaken” (Rooney 2020, 141). It is not surprising, then, that Charles Dickens, always alert to the current and popular, explicitly referred to “[t]he traveller whom we accompany on his railroad or his steamboat journey” in his “Preliminary Word” to *Household Words* (Dickens 1850, 1). He also used travel metaphorically to describe his new publishing venture and its anticipated success with readers:

Thus, we begin our career! [...] With a fresh heart, a light step, and a hopeful courage, we begin the journey. The road is not so rough that it need daunt our feet: the way is not so steep that we need stop for breath, and, looking faintly down, be stricken motionless. Go on, is all we hear, Go on! In a glow already, with the air from yonder height upon us, and the inspiring voices joining in this acclamation, we echo back the cry, and go on cheerily! (2)⁷

In the course of its history (1850–1859), *Household Words* published many and diverse pieces on travel in different parts of the world. Several single articles described domestic excursions and city walks. The “Roving Englishman” series begun in volume 4 (1851) consisted of sketches on foreign countries and manners, written by Henry Morley, and ran over several years. Another lengthy series was John Lang’s “Wanderings in India” in volume 15 (1857). Moreover, *Household Words* included reports on travel books, biographical sketches of notable travellers and more fanciful pieces such as the series “Our Phantom Ship” (begun in volume 2, 1851), which described foreign countries and continents from an extreme bird’s-eye perspective. Dickens even used travel writing as a model for reporting on topical social issues and domestic institutions:

One of the key genres explored by Dickens and his inner-circle of writers in this first volume is travel writing, or the *récit de voyage*, in which narrator—playing on the familiar structures and tropes of travel narratives in foreign climes—makes a cultural pilgrimage, there and back again, to see some mysterious domestic ‘wonder.’ At times the visit is to a place or institution where the irony set in motion by the narrative technique serves to expose backwardness and barbarism; often, however the narrator wishes to stand witness to remarkable achievements, and celebrate technological advances. (Drew et al. 2011)

A widely travelled man himself, Dickens thus communicated enthusiasm for travel also through the magazines he conducted. Not only do the

travel items in *Household Words* cover a wide geographical range of travel, but they are also aware of the social range of people who travelled, both for pleasure and work, like the itinerant goldsmith William Duthie, whose experiences are described in the two-part “Travel on Tramp in Germany”.⁸

PERIODICALS AND THE STUDY OF TRAVEL/WRITING

As the preceding glance at one of the most famous Victorian magazines suggests, periodicals afford insights into Victorian travel culture that expand what we know through studying travel books. As will be elaborated in the subsequent chapters, articles on travel in periodicals reached larger and socially more dispersed audiences. The address of Victorian periodicals to different parts of the audience (defined, for example, by their social status and education, as well as their gender and generation) enables a more fine-grained analysis of Victorian interest(s) in travel and shows how “[m]oving between places physically or virtually can be a source of status and power, an expression of the rights to movement either temporarily or permanently” (Urry 2007, 9). It brings into relief the fact that, as James Clifford writes, “the marking of ‘travel’ by gender, class, race, and culture is all too clear” (1997, 31). The periodicals examined in the present book reveal the travel privilege of bourgeois men, the inhibitions imposed on women (and the resistance against these restrictions), the limited opportunities to travel of Victorian working people—and how these privileges and limitations were entangled. In contrast to book culture, the travel of working people received more attention in periodicals, and periodicals can thus help to increase knowledge of the travelling of non-elite people. With regard to race, however, Victorian periodicals show the same bias as Victorian travel books: they envisage the travelling subject as white and represent “others” as travelleses and/or as servants.

Not only the readerships of Victorian periodicals were socially diverse. Periodicals are also typically multi-authored and multi-voiced, and one and the same issue may include multiple (and possibly contradictory) views and opinions on travel. Books privilege accounts of extensive travel, while the periodical article is suitable for depicting minor, more modest forms of travel that rarely find their way into books. While a Victorian travel book typically was about one journey of a specific kind, readers of Victorian periodicals were made aware of the entire panorama of Victorian travel. Articles on tourism (both expensive and modest) stood in the vicinity of articles on exploration, missionary travel and emigration; railway

travel was treated alongside walking tours and ocean voyages, and all kinds of travelling could be the subject of discursive meta-articles. Long-running periodicals allowed their readers to observe the change of travel fashions and of opinions about travel.

Periodicals thus offer rich material and new questions for travel and travel writing studies. However, while travel, travel writing and the periodical press have been the subject of much research in recent years (generally and for the Victorian era),⁹ their nexus is understudied. Since most studies of travel writing focus on books, “it is often forgotten that the largest circulation for travel writing up to the First World War was through the periodical press”, as the book historian Bill Bell observes (2020, 133–134). Historians and literary scholars have used periodicals as source material for types of travel and travellers, especially tourism and tourists,¹⁰ and for the knowledge they transport about certain countries.¹¹ Some attention has been given to the travel writing in periodicals by more well-known literary authors and journalists such as Charles Dickens, Harriet Martineau or Dinah Craik.¹² Jill Steward, a tourism historian, has noted the importance of the press for promoting travel and accustoming readers to foreign tourism: “Arguably, it was the coverage of foreign travel in the press that helped to make the activity seem normal and routine and a ‘given-for-granted’ feature of middle-class life” (2005, 40). Steward cites periodicals as evidence but does not engage with their characteristic mediality.

Generally, periodicals have hardly been considered for the medial affordances with which they configure travel.¹³ Such consideration, however, is demanded in periodical studies, which emphasise that periodicals are both reflectors and active producers of culture, that they interact with the culture that produces them and which they produce in turn (Beetham 1996, 5).¹⁴ Periodicals are complex bundles of functions and forms (Podewski 2018) with their own media-specific organisation and social performance. They must therefore be approached not “as an empty vessel, a neutral medium for content that can be extracted” but “as an object of enquiry in its own right, with its own distinctive dynamics, its own function and agency” (Philpotts 2015, 307).¹⁵ It is their specific mediality that made Victorian periodicals a significant agent in the travel culture of their day. In analogy to Benedict Anderson’s (1983) concept of the imagined community, one could say that they helped their readers to see themselves as part of a rapidly growing community of travel.

METHODOLOGY AND STRUCTURE OF THE STUDY

The profusion and variety of Victorian periodicals, their abundance of texts and images is a treasure trove for research of Victorian travel, but it also raises issues of methodology. James Mussell is one of many scholars who have stressed the methodological challenge posed by “the excess of print” and the multiplicity of agents (editors, authors, illustrators, printers, etc.) involved in the production of periodicals (2007, 3). The digitisation of many Victorian periodicals in the twenty-first century would theoretically enable a “culturomist”, distant-reading approach even if only a fraction of Victorian periodicals has been digitised to date.¹⁶ However, such an approach does not do justice to the individual publication, and this book is therefore based on case studies of a limited sample of periodicals. This enables a combination of elements of distant reading (attention to certain frequencies and trends) and close readings of specific articles in their thematic and textual environments.¹⁷

All periodicals investigated in this study are available in digitised form, either open-access (Google Books, Internet Archive, Hathi Trust, Nineteenth-Century Serials Edition) or by commercial providers (Proquest’s British Periodicals, Gale Cengage’s Nineteenth Century UK Periodicals). Where possible, they were checked against copies available at the British Library to get a better impression of their original material quality and to supply metadata missing in digital versions. In most cases, only the annual volumes have survived, which means that advertisements and other information on wrappers of the original weekly and monthly numbers were lost.

The sample does not include titles specialised in travel, nor does it contain periodicals dedicated to the Christian mission, which often include travel material. Because this study is particularly interested in how periodicals helped to inscribe travel in nineteenth-century British culture, its focus is on general-interest periodicals, essentially the type of magazine,¹⁸ which had their core readerships in Britain. With their miscellaneous content, such periodicals reflect the Victorian interest in travel, and especially leisure travel, in the broadest context and embed travel in a wide range of other themes that interested Victorian readers. Travel writing was published in the whole spectrum of Victorian periodicals production, from highbrow journals aimed at readers who had always belonged to the travelling classes to penny papers addressed to people whose travel opportunities were developing and often still very limited. This study is particularly

interested in periodicals that spoke to middle- and working-class readers, that is, periodicals in which the function of habituating readers to travel is particularly pronounced. Family magazines like the *Leisure Hour* and *Good Words* with their cross-gender and cross-generation address are particularly informative in this respect, but the sample also includes titles intended for women (*Englishwoman's Domestic Magazine*, *Ladies' Treasury*, *English Woman's Journal*), young readers (*Boy's Own Paper* and *Girl's Own Paper*) and working people. The titles in the sample were influential even though they were not always mass-circulation titles, but many had comparatively high circulation figures, although it has to be noted that such figures are variable and unreliable because there were so many hidden readers. While most of the periodicals also published fiction, and travel is often at theme in this fiction, this study is limited to non-fictional treatments of travel, in accordance with common understandings of travel writing.

Each periodical had what I call its individual “profile”, that is, a specific identity determined by the periodical’s general discourse and its material appearance: the size in which it appeared, the quality of the paper, its wrappers, the type of the letterpress, the inclusion of visual material and the page layout.¹⁹ This general profile also determined the travel profile of a periodical and is made explicit in each case study. The profile (which is subject to change over time) reflects the social position, interests, values, ideological orientations and stylistic preferences of editors and proprietors as well as the periodical’s overall address and its assumption of audience values and expectations.²⁰ As defined by Brian Maidment, “the idea of address involves the attempt to bring together format and content by deducing the implied reader of a magazine from its tone, opinions, and rhetoric” (1984, 85). Margaret Beetham notes in the same vein that periodicals create “dominant positions from which to read”:

The reader is addressed as an individual but is positioned as a member of certain overlapping sets of social groups; class, gender, region, age, political persuasion or religious denomination—to name only the most important. This positioning is effected by all aspects of the periodical: price, content, form and tone. (1989, 99)

Individual readers did not necessarily submit to such positioning so that “the definition of a contemporary reading audience from the printed evidence” is problematic (Brake et al. 2000, 4). Nevertheless, profiles at least point to the kind of audience that was envisaged. The highly competitive

market for periodicals necessitated that each title had to maintain a segment of the reading audience: “publishers attempted to anticipate the demands of their readers by giving them more of what they had already demonstrated they wanted, and readers repeatedly spent their money on the understanding that they would not be disappointed” (Mussell 2015, 348). This element of repetition and recurrent structures in their production, consumption and reception was pivotal to the habituation effect of Victorian periodicals. They told of new phenomena but accommodated them “within a world that had already been negotiated with their readers through repeated acts of telling, reading and buying” (Mussell 2009, 95).

The case studies in this book aim to reconstruct the discursive formation of travel in Victorian culture as configured through the profiles and media-specific features of periodicals. They consider kinds of travel and how they are related, travelled regions (British Isles, Continent, Empire, United States, etc.) and kinds of travellers. They also distinguish the various types of articles in which travel is dealt with (travelogue, place description, instruction and advice, notices to correspondents, reviews, advertisement, etc.). As noted above, fiction is not included but will sometimes be considered if there is a special affinity to non-fictional treatment of travel. Together, the case studies reveal some overall trends, but they aim to do justice to the idiosyncrasies with which individual periodicals engaged with travel. Each of the case studies in Chaps. 3 to 7 therefore has its own leading questions and approach. These chapters can be read as self-contained studies but their general results are summarised in the Conclusion to the book.

Chapter 2, “The Entanglement of Periodicals and Travel in the Second Half of the Nineteenth Century”, charts the main theoretical assumptions of the study. It posits that periodicals performed cultural work for travel, notably the democratisation of travel. Periodicals gave travel a prominent and sustained presence, defined its place in the Victorian lifeworld, developed a meta-discourse on travel and, not least, tutored people to travel. They thus fulfilled a function that was a crucial motive behind Thomas Cook’s efforts to open travel to the masses. Part of the chapter is therefore dedicated to Cook and how his project was noted and commented in the periodical press. The cultural power of periodicals derives from the fact that they were a popular medium but their cultural agency also depended on the specific “logic” of the medium, whose features the chapter subsequently unravels. The *communal*ity and *interactivity* of periodicals shaped readers into a community of travel and encouraged them to ask how they

could travel themselves. Thanks to the *presentness* of periodicals, travel was identified as a topical theme and connected with other topical themes of the day. Another temporal feature is *periodicity*, regular and continuous appearance, an element that made travel customary content and was conducive to readers' habituation to travel. Moreover, the continuous presence of travel permitted readers to compare different ways of travelling synchronously and over time and so observe variation and change in the culture of travel. Periodicity is also a condition for the *serialisation* of content, through which the periodical could accommodate lengthy texts on travel such as extensive travelogues. However, the *short form* of the single article also contributed essentially to the travel-cultural work of periodicals because it was suitable for newly literate readers and/or readers with little time at their disposal, and easily integrated into the readers' daily life. The *miscellaneity* of periodicals, their mix of articles in diverse forms and on various themes by multiple authors gave rise to the coexistence of different perspectives on travel. Furthermore, the fact that items on travel in periodicals are surrounded by articles on many other themes creates para- and intertextuality and invites readers to form lateral connections between travel and other cultural themes. Finally, many Victorian periodicals were illustrated, and this *intermedial* aspect could heighten the readers' impression of the attractiveness of travel.

Chapter 3, "Travel in the *Leisure Hour*", investigates a long-lived (1852–1905) and influential illustrated family magazine. When the material for this book was selected based on database searches, the *Leisure Hour* emerged as the periodical with the greatest number of travel-related articles. This was one reason to choose this periodical for the first case study of this book. The other is the *Leisure Hour's* initially comprehensive address, which encompassed readers of the middle as well as the working classes. Launched by the Religious Tract Society, the *Leisure Hour* directed its first editorial "to the thoughtful of every class" (H. D. 1852, 9), thus identifying as a democratic medium. The chapter therefore asks to what extent the *Leisure Hour*, with its specific profile, promoted the democratisation of travel. It certainly treated travel comprehensively: leisure travel alongside other forms of travel (scientific and imperial travel, emigration), and travel at home and abroad. It pointed out fashions in travel and, in meta-articles, reflected on the history and progress of travel. Within the miscellaneous content of a family magazine, travel was treated in the context of many other topical themes and in relation to various discourses from evangelicalism to emerging feminism. The *Leisure Hour's*

commitment to readers of “all classes” explains why it reported not only journeys that well-off people could afford but also dedicated articles to inexpensive excursions, usually within the British Isles, that were affordable to people of the lower middle classes and the upper levels of the working classes (an aspect that is pursued further in Chap. 7). These minor travels were usually presented as single articles, and they often provided hands-on information on how to travel. The *Leisure Hour* thus certainly educated readers to travel, and yet its contribution to the democratisation of travel was limited. In terms of generation, the *Leisure Hour* presented travel mainly as an activity of young and midlife adulthood, and while its representation of female travel oscillated between conservative and liberal attitudes, its engagement with the travel of working people was only sporadic and patronising.

Chapter 4, “*Good Words*: Travel in a Sixties Magazine”, offers a complement to Chap. 3 by focusing on a family magazine with a Protestant tone that configured travel with a more upmarket address than the *Leisure Hour*. The latter’s success in the 1850s helped to make the family magazine respectable for middle-class readers, and in the 1860s several new illustrated magazines were launched whose prime audience consisted of the middle-class family. The chapter briefly relates *Good Words* (1860–1910) to other new sixties magazines (*Once a Week* and *Cornhill Magazine*) but concentrates on *Good Words*’s travel profile during the 1860s and 70s, which have been described as the magazine’s best years. Travel was a visible and regular part of its content, but unlike the *Leisure Hour*, *Good Words* did not explicitly aim to *educate* its readers to travel, apparently assuming that its clientele was not in much need of practical advice, and it published significantly fewer articles on modest forms of travel. *Good Words* mainly performed cultural work by presenting travel as an essential part of Victorian middle-class life and its ideological tenets. In a second step, the chapter shows that intermediality was a pillar of the magazine’s cultural work. Its travel pieces were more frequently and lavishly illustrated than those in the *Leisure Hour*, and the illustrations appear more purposely chosen and arranged. To demonstrate this, the chapter explores the interplay of verbal and visual rhetoric in “Eastward” and “Peeps at the Far East”, two serial travelogues by Norman Macleod, the journal’s editor of many years. The first narrates and illustrates Macleod’s private journey to the Holy Land, undertaken during his leisure time, the second his visit of India as a representative of the Church of Scotland to assess the progress of the Christian mission. The different characters of the two journeys

bring out different attitudes in the traveller, and they tie in with different discourses, as is also reflected in their use of pictures. *Good Words* thus exemplifies that travel representation in Victorian periodicals was subjected not only to the media logic of the periodical in general but also to the specific profiles of individual periodicals.

Chapter 5 looks at “Travel in Victorian Women’s Periodicals”. The second half of the nineteenth century saw a significant expansion of female middle-class travellers and of female authors of travel writing. Women contributed travel writing to family magazines such as the *Leisure Hour* and *Good Words*, if often anonymously and pseudonymously. Nevertheless, the readers of such periodicals, many of whom were women, would have been able to form an impression of the extent to which women participated in the contemporary culture of travel, while their mobility was still restrained by a gender ideology that associated middle-class women with domesticity and settledness, modesty and propriety. This chapter asks whether periodicals specifically produced for women negotiated female travel with a more openly feminine perspective than general-audience publications and were more forward in promoting female mobility. The 1850s saw the first periodicals targeted at middle-class women, starting with the launch of the *Englishwoman’s Domestic Magazine* in 1852. They situated travel in the middle-class female lifeworld and constituted a space where the ordinary travel of ordinary women could be represented side by side with the more remarkable ventures of their famous sisters like Isabella Bird. Above all, they let us observe, thanks to their miscellaneous and multi-authored content, how female travel was negotiated in a complex web of domestic duties, nondomestic desires and feminist demands. The chapter first sketches the travel profile of the pioneering *Englishwoman’s Domestic Magazine*. Travelogues were never a prominent content, but the magazine created a sustained presence for travel in its regular departments for fashion, gossip and correspondence. Its treatment of female travel is then compared to that of its major rival on the market, the more upscale *Ladies’ Treasury* (1857–1895), which was less openly domestic and represented travel with a wider generic and geographical range. The chapter ends with a look at the travel profiles of important non-commercial feminist periodicals, the *English Woman’s Journal* (1858–1864) and *The Englishwoman’s Review* (1866–1910). These journals tended to emphasise the liberating and transgressive elements of female travel but did not entirely evade the cultural constraints on women’s travel and travel writing that existed until the end of Queen Victoria’s reign.

Chapter 6 is dedicated to “Travel in Juvenile Periodicals”, with special attention to two influential late-century publications, *Boy’s Own Paper* (founded in 1879) and *Girl’s Own Paper* (founded in 1880). Children and adolescents were part of the expansion of travel culture during the second half of the nineteenth century, and their education in travel was of obvious significance for democratising travel and anchoring it as a widespread practice in British culture. Periodicals for young readers helped to familiarise a new generation with the idea and practice of travel. They educated them to travel at a time of life generally reserved for their education and initiation into society, and it can be argued that their inspiration and instruction was therefore particularly effective and sustainable—not least because the periodicals built a very close relationship with their readers and involved them as correspondents and amateur contributors. The two periodicals at the centre of this chapter were widely read by young middle-class people and published, like the *Leisure Hour*, by the Religious Tract Society at a price of only 1d. *BOP*’s engagement with travel was embedded in a textual and pictorial environment preoccupied with masculine adventure and athleticism that was a hallmark of both its fiction and nonfiction. *BOP* projected the image of boys travelling on their own or in the company of friends and suggested that such trips could foster their growing up and independence from the family. Very often, these trips involved cycling, sailing, boating and walking as modes of domestic and Continental travel that would boost a boy’s health and fitness. *BOP*’s open columns and its “Answers to Correspondents” attest that suggestions and advice for boys’ travel were gratefully accepted and that readers actively asked for information on how they could travel on their own. However, *BOP*’s readership was never exclusively male, and the Religious Tract Society launched the *Girl’s Own Paper* partly because they were worried about the fact that their boys’ periodical had so many female readers. *GOP* soon became even more successful than its brother periodical. It illustrates how girls’ periodicals of the 1880s and 90s explored new possibilities for female education, work and mobility, while staying aware of the ambivalences that continued to define female life at the end of the century. While independent travel was unreservedly encouraged for boys in *BOP* and considered an almost natural stage in their development, *GOP* reminded their sisters that they had to struggle for the right to travel independently. Overall, however, *GOP*, like its brother periodical, showed its readers that and how young women could travel with and without escort and provided them with models and advice. Thus, despite their gendered biases in the presentation

of travel, boys' and girls' magazines together created a new generation of confident travellers.

The participation of working people in society and culture was a major Victorian concern, and both their reading and their mobility gained special significance in this context. Chapter 7 makes a first attempt to sketch the cultural work of periodicals in promoting working people's travel during the 1850s to 1870s. This travel was modest and took the form of day excursions or short domestic vacations that could be afforded by the upper levels of the Victorian working classes. As seen in the preceding chapters, leisure travel is a strong indicator of democratisation of travel, but since emigration is given proportionally much attention where working people are concerned, this chapter considers emigration as a foil for the treatment of leisure travel. It uses a sample of periodicals that were either specifically addressed to working-class readers or explicitly included such readers. In principle, the periodical with its short items suited the reading opportunities and habits of working-class life, and the single article was ideal for reporting the modest travel of working people. The chapter shows, however, that this medial affordance was never used to the full, pointing to significant reservations about working people's travel in publications that in most cases reflected dominant middle-class views of their proprietors and editors. The sample includes, first of all, magazines directly targeted at working people such as *The British Workman* (1855–1921), *The Family Economist* (1848–60) and *The Working Man's Friend and Family Instructor* (1851–1852). Secondly, it includes mass-market fiction-carrying magazines that were very popular with working-class readers like *Reynolds's Miscellany* (1846–1869), *The London Journal* (1845–1912) and *The Family Herald* (1842–1940). Thirdly, the so-called magazine of popular progress is represented by *Eliza Cook's Journal* (1849–1854). Finally, the chapter considers *Chambers's Journal* (1854–1956) as an inexpensive popular family magazine and returns to the *Leisure Hour*. Analysis across these periodicals shows that overall, working people were rarely given an opportunity to report their own leisure travelling (while accounts of emigration are more frequently in the first person) and that there was a strong patronising element when their travels were reported by middle-class observers. Moreover, working people were not given advice for travelling individually. Class belonging thus appears to be the factor which most impeded the full democratisation of travel in the nineteenth century in practice as well as representation. However, the periodicals investigated in this chapter were not restricted to working people's travel and represented

middle-class travel more frequently and with a wide geographical scope. As armchair travellers, at least, working people could thus participate in Victorian travel culture beyond their own modest possibilities; they were familiarised with the dominant discourse of travel, and with the travel aspirations of their day. Middle-class readers of the periodicals were habituated to the fact that the social range of travel was beginning to expand. Seen from this angle, the cultural work for travel of the periodicals explored in this chapter was more considerable than its direct impact on working people's mobility.

The book is rounded off with a Conclusion that summarises its main results and considers the travel representation of Victorian periodicals in relation to more recent constellations of travel and media. As a medium of daily life, Victorian general-interest periodicals anticipated television and social media and the ways in which they present travel and weave it into the fabric of contemporary culture.

NOTES

1. Modernity is here understood as “a rising self-consciousness of living in a modern age” (Gunn and Vernon 2011, 6). Beetham calls periodicals “the characteristic modern form of print” (1989, 96), and Mussell states that “the press was a source of pride and admiration, its periodic production and distribution of print a symbol of modernity, technological achievement, commercial endeavour and innovation” (2012, 42).
2. On the “increased democratization of travel” in the nineteenth century see, for example, Blanton (2002, 45).
3. Accounts of touristic and scientific travel, reviews of travel books and recommendations for travel were published, for instance, in Thomas Cook’s advertising journal *The Excursionist* (founded in 1851), *Vacation Tourists and Notes of Travel* (founded in 1860), *The Alpine Journal* (founded in 1863), *Illustrated Travels* (founded in 1869), *The Geologist* (founded in 1858), *The Fishing Gazette* (founded in 1877) or *Cycling* (founded in 1891).
4. The term “travel writing” has been defined in different ways; for a survey of exclusive and inclusive definitions see, for example, Thompson (2011, 12–27) and Youngs (2013, 1–15). Youngs emphasises that travel writing is a genre that “cannot easily be fixed or contained” (15) but defines it as consisting of “predominantly factual, first-person prose accounts of travels that have been undertaken by the author-narrator” (3); the present book uses the term “travelogue” with this meaning.

5. See, for example, Innes Shand's observation in *Blackwood's Edinburgh Magazine*: "those who devote themselves earnestly to the literary profession, whether for the sake of a livelihood or with the idea of influencing opinion, will naturally turn towards the journals or periodicals. In either case, and in the latter perhaps rather than the former, they may hope for exceedingly liberal remuneration, for the leading organs have abundance of good work that must be regularly done by those who are competent to undertake it" (1878, 646).
6. On the multiple relations between books and periodicals and their markets see Brake (2001).
7. The metaphor of travelling for reading occurs frequently in the editorials of Victorian periodicals. See, for example, the *Leisure Hour's* first address to its readers, which promised that readers would "accompany us in our visits to the hoary relics of other times" and "listen to the prows of Columbus as they cut their way through the virgin-waves of the Atlantic" (H. D. 1852, 9).
8. *Household Words* 6, no. 147 (15 January 1853) and no. 150 (5 February 1853).
9. Handbooks, surveys and histories published during the past decade convey a good impression of current research interests. For travel writing see, for example, Smethurst and Kuehn (2015), Thompson (2016), Das and Youngs (2019), Pettinger and Youngs (2020), Forsdick et al. (2019) or Schaff (2020). For periodicals research see King et al. (2016) and Easley et al. (2018).
10. See, for example, Walton (1983) for the British seaside, Petzold (2018) for Norway, Walchester (2018) for the Alps and mountaineers, Liedke (2018) for leisure, Demoor (2015) on Waterloo tourism and Lago (2023) on the role of nineteenth-century periodicals articles in creating "a complex, ever-evolving perception" of the Scottish landscape (2023, 89).
11. For example, Korte (2015) on the presentation of Germany in British periodicals.
12. For example, Keirstead (2015) on Dickens, Pusapati (2017) on Martineau and Ledbetter (2017) on Craik.
13. But see Kirsten Belugum's investigation of the interplay of illustration and text in geographical periodicals (2019 and 2022) and my own sketch of a media-sensitive approach to travel in Victorian periodicals (Korte 2022). Marius Warholm Haugen (2017, 2018, 2019) has discussed the travel book review as a micro-travelogue and as a form of remediation in French newspapers and journals of the late eighteenth and early nineteenth centuries.
14. In his article on the periodical press as popular literature, this was already emphasised by the journalist E. S. Dallas: "Literature [...] is not only the

- expression of public opinion and the index of contemporary history, it is itself a great force that reacts on the life which it represents, half creating what it professes only to reflect” (1859, 97).
15. This was earlier emphasised by Pykett, who points out that periodicals were not a mirror but a “central component” of Victorian culture and so “can only be read and understood as part of that culture and society, and in the context of other knowledges about them” (1989, 102).
 16. See, for example, Nicholson (2012) and Liddle (2015). For a comprehensive assessment of the assets of the digitisation of the nineteenth-century periodical press, and changes periodicals undergo through digitisation, see Mussell (2012). Kirsten Belgum, Keith Handley and Rachel Bott (2018) describe a digital humanities project to visualise trends in travel destinations between 1800 and 1900, but this project used published books of travel writing rather than articles in periodicals.
 17. However, searchable digitised texts were useful for a pre-study that checked which periodicals would be most fruitful for an analysis of travel texts; for this, the Gale and ProQuest databases (Proquest’s British Periodicals, Gale Cengage’s Nineteenth Century UK Periodicals) were searched for the (truncated) key words *travel** and *touri** and related keywords such as *excursion*, *ramble*, *journey* and *trip*. The exception was the sub-corpus of periodicals for working people, of which few have been digitised to date.
 18. The term “magazine” in the Victorian era “referred to publications characterized by the variety and heterogeneity of their constituent genres and by a diversity of voices”, but the term was “largely interchangeable with journal” (Beetham 2009, 391).
 19. See Mussell (2012, 25 and 55–56). See also Wald, who speaks of “a common program cumulatively implemented through repetition” (2007, 422).
 20. See also Beetham (1989) and Ledbetter: “Thus we might see a periodical title less as a discardable resource and more as periodically renewable resource that, through repetition and familiarity, reinforced its encoded ideology” (2009, 14).

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