Settler Social Identities: Rational Recreation In the Long Nineteenth Century

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The conference is generously supported by the Humanities Institute and UCD College of Arts and Humanities.
Keynote Speakers

Natasha Eaton is Reader in the History of Art. Her research focuses primarily on British and Indian art, notions of cross cultural exchange and material culture. Currently she is at work on several projects — art and indenture in the Indian Ocean; collecting and empire; the agency of light in empire. She has published two monographs — *Mimesis across Empires: Artworks and Networks in India, 1765-1860* (Duke University Press, 2013) and *Colour, Art and Empire: Visual culture and the nomadism of representation* (I.B. Tauris, 2013). She is under contract from Routledge to write a monograph on colonialism, tourism and collecting provisionally titled *Vertiginous Exchange*. She has been an advisor to and is currently an editor of the journal *Third Text*. With Alice Correia she is preparing a special issue of *Third Text* on Partitions in South Asia scheduled for Autumn 2017. She is also the editor of *A Cultural History of Color in the Age of Industry* (ed.) Natasha Eaton. Volume 6 (eds.) Carole C. Biggam and Kirsten Wolf (general editors) as part of *A Cultural History of Color* (Bloomsbury: London and New York).

A Civil Contract of Photography? The Conditional Image and Immigration

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Clara Tuite teaches at the University of Melbourne, where she is a member of the Research Unit in Enlightenment, Romanticism and Contemporary Culture. Her most recent book *Lord Byron and Scandalous Celebrity* (Cambridge University Press, 2015) was awarded the Elma Dangerfield Prize. Current projects include a study of trans-European literary Romanticism and the media of romantic love, and, with Gillian Russell, a project on Regency Romanticism in Ireland, Britain and Australia, entitled “Flash Regency,” supported by the Australian Research Council.

Lag Fever: Flash Culture, the Moon’s Late Minions and Gentlemen of the Shade in Colonial Australia

This talk engages the rich social, linguistic and aesthetic repertoire of the flash (originally a cant language of thieves and convicts), taking the convict phenomenon of “lag fever” as my starting point, in order to complicate the idea of colonial belatedness. My discussion encompasses the flash lexicons of Grose’s *Classical Dictionary of the Vulgar Tongue* (1811) and the *New and Comprehensive Vocabulary of the Flash Language* (1819) that accompanied the convict *Memoirs* of James Hardy Vaux, as well as the popular Romanticism of Pierce Egan’s *Life in London* (1820), in order to explore Regency flash — simultaneously classical and new — as an example of the transformative capacity of the lag, a retroactive celebration of the disjunctive and anachronistic powers of quoting and recirculating in a new time and place.

I focus this discussion through a consideration of how the flash mediates a range of masculine social identities in Regency London and colonial Australia. Tracing the Byron-D’Orsay dandy type inaugurated in Regency Mayfair — that iconic silhouette of modern urban masculinity — alongside other identities such as swell, flash man, and wild colonial, my talk connects genealogies of masculine style and self-fashioning, and print-visual form, with the social arenas of fashionability, respectability, exile, convictism and settler culture, across Britain, Ireland, Europe and Australia. As well as Vaux, my colonial protagonists include William Romaine Govett and Thomas Griffiths Wainewright.

My exploration of the interpenetration of flash cultures in colonial Australia and Regency London — across print culture, visual media and social processes — hopes to throw new light on the liminal yet transformative Regency cultures of scandalous celebrity, exile and convictism.
Speakers

**Shahmima Akhtar** is a doctoral researcher at the University of Birmingham exploring exhibitions of the Irish in World’s Fairs’ in the nineteenth and twentieth centuries in Britain and the United States. This transatlantic comparative approach explores Irish display through narratives of race, gender and nation. It contributes to larger histories of exhibitions, whiteness and Irish identity.

**Mapping Ireland: Irish Villages in the US in the 1890s**

In the 1890s, Ireland was displayed in exhibitions in the United States, with overlapping and competing symbols of Ireland used to demonstrate Irishness. This paper will examine the 1893 Columbian Exposition, and the 1897 Irish Fairs’ in New York and Chicago to interrogate the most striking and oft-repeated touchstones of an Irish identity – the rural craftswoman, the ruin, and the physical island itself. Organisers highlighted rural Irish values and preservation and the modern industrialisation of Ireland was omitted almost entirely from representations in both villages. Nostalgia became central to a remembrance of Ireland on the fairground and bricks of turf became some of the most popular souvenirs, further propagating a belief amongst both the Americans and the Irish that the Irish had a special connection to their land. These 1890s Fairs’ were the last explicitly non-partisan national exhibition of Irishness in America and are revealing of how Irish men and women conceptualised their sense of Irishness across the Atlantic. Much attention has been paid to displayed peoples within histories of the world’s fairs’ and broader accounts of ‘empire at home’. However, the displayed Irish have almost entirely been neglected. This paper will argue that we urgently need to re-incorporate the displayed Irish into the history of world’s fairs’. Not only does this provide new ways of understanding Irish migration and participation in American entertainment, but it also to complicates our understandings of whiteness, race and everyday imperialism.

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**Lara Atkin** an ERC Postdoctoral Fellow on the SouthHem Project at University College, Dublin. She completed her PhD at Queen Mary, University of London and her work focuses on nineteenth-century representations of Indigenous southern Africans, philology and ethnology in the settler colonies and the print culture of the Cape Colony.

**Settling Poetry: Reprinting poems in the early Press in Colonial South Africa**

As Jason Rudy has recently argued, poetry had a vital role in establishing the sense of community inherent in the settler-colonialism of the nineteenth century. Challenging Antoinette Burton and Isabel Hofmeyr’s notion of a ‘global imperial commons’, Rudy notes that ‘poetry adapted more quickly to colonial spaces, allowing for more local forms of expression’, and was thus intrinsic to the emergence of literary culture in colonial societies. But while local poetry was clearly an important form of self-expression for fledgling settler societies, it occupied the same space as poetry reprinted and repurposed from the press elsewhere. This paper will explore the nature, role and function of reprinted poetry in early colonial newspapers from South Africa (Cape Colony).
Working from the premise that the imperial press operated as a ‘discursive mediator of identity’ for Anglophone settlers, this paper takes up Natalie Huston’s call to examine how newspaper poetry ‘participated in the larger shared public discourse of current events’ by examining the ways in which poetry reprints reflected and refracted the political concerns of the emerging colonial press in the 1820s and 1830s. Furthermore, while the British colonies in the Southern Hemisphere in the early nineteenth century faced comparable challenges in terms of the development of civil society and the emergence of a free press, local political issues and cultural conditions reflected different patterns of taste in ‘settler poetry.’ This paper seeks to establish the role that reprinted poetry played in helping constitute the bourgeois public sphere that enabled new British-colonial identities to emerge in the settler colonies in the early nineteenth century. By turning to a previously unexamined archive of print culture artefacts, this paper aims to explore how the circulation of reprinted poetry helped shape early settler-colonial identity at the southern reaches of the Anglophone diaspora.

Paola Colleoni is a doctoral student at the University of Melbourne. She holds a BA in foreign languages and cultures from the University of Bologna and an MA in linguistics from the University of Helsinki. Fluent in Italian, English and Finnish, in January 2016 she has worked as research assistant cataloguing the library of bishop Goold at the Melbourne diocesan archives. In March 2017 she has commenced to work on her doctoral dissertation, that investigates Goold’s architectural patronage of William Wardell.

James Alipius Goold’s cultural patronage in Colonial Victoria 1840s-1860s

My paper investigates the cultural patronage of James Alipius Goold (1812-1886), the first Roman Catholic archbishop of Melbourne. Goold was born in Cork and educated among the Augustinian order in Ireland and Italy. At the age of 25, he joined the Australian mission in New South Wales; nine years later, he was elevated to the bishopric of Melbourne. At Goold’s instalment in 1848, the diocese counted three clergymen and two churches, but already during his first trip to Europe in 1852 Goold had acquired Stella’s colossal altar-piece Jesus in the Temple found by his parents. Throughout his episcopate, Goold imported to Australia a rich library and a collection of late-Baroque paintings that were intended for conversion. While these canvases were exhibited in churches and lent to Intercolonial exhibitions, Goold’s books were mostly accessible by the catholic clergy. An exception was the library’s architectural section, which, including pattern books and texts by Augustus Welby Pugin on the Gothic revival, was used to foster archaeological correctness in church architecture. By 1858, the bishop’s library included the complete first Paris edition of Giovanni Battista Piranesi’s engravings, the Catholics had more than fifty among churches and chapels, and the English architect William Wardell had designed St Patrick’s cathedral: one of the finest examples of Gothic revival architecture in the world. Reconstructing Bishop Goold’s taste and collecting, my paper explores how he aimed at creating a diocese enriched by European Culture that contributed to shaping the identity of colonial Australia.
Barry Crosbie studied History and English at University College Dublin before completing a PhD in Modern History at the University of Cambridge. His research examines the history of colonialism in Asia during the long nineteenth century with particular focus on issues of race, class and culture within the context of the British Empire. He is the author of *Irish Imperial Networks: Migration, Social Communication and Exchange in Nineteenth-Century India* (Cambridge University Press, 2012) and is co-editor of *The Cultural Construction of the British World* (Manchester University Press, 2015). Most recently he has contributed an essay entitled “Ireland and the British Empire in the Nineteenth Century” as part of the new multi-volume *The Cambridge History of Ireland* (Cambridge University Press, 2018).

Members Only: Private Clubs and Associational Life in Colonial Hong Kong

This paper examines the history of private members' clubs in Hong Kong during the colonial period. In doing so, it seeks to shed light on the ways in which private members' clubs became a key component of a broader associational life in Hong Kong under British rule. The paper traces the emergence of private members' clubs from the 1850s and discusses how they first became exclusive to both the Chinese and the British alike, before other clubs were established to cater for Hong Kong’s different nationalities and races, women, sojourning businessmen as well as religious communities. Through such an examination, the paper demonstrates how, contrary to the popular perception of these institutions as being distinctly insular, closed and “white”, private members' clubs were in fact complex transnational entities that crossed racial lines and operated within a much broader associational network spanning the British colonial world. In particular, the paper explores how private members’ clubs and their associated networks, facilitated the movement and exchange of people, ideas, information and material goods both to and from Hong Kong in the process. As largely self-governing, voluntary associations, private members' clubs were spaces grounded in the civil behavior of the public sphere and had the power to exert tremendous social, political and economic influence in Hong Kong in their own right, whether serving as important nurseries for the spread of western democracy, ideas of free trade and political culture, or in providing forums and platforms for Chinese political resistance and social reform.

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Renate Dohmen is lecturer in art history at the Open University. She is editor and co-author of *Art and Empire: British India* (MUP & The Open University, 2018) and editor of the section on British India in *Art and its Global Histories: A Reader* (MUP & The Open University, 2017). Her previous book *Encounters beyond the Gallery: Relational Aesthetics and Cultural Difference* (I.B. Tauris, 2016) examine issues of contemporary art, aesthetics, anthropology and the global. She is currently working on a book-length study of the nineteenth century exhibition culture in British India, and has published on cosmopolitanism, nineteenth-century women’s memory cultures and contemporary women’s street art in India.

Adding gloss to displays of wool, wheat and coal – Australian women’s civilizing touch and the Sydney and Melbourne International Exhibitions of 1879-80 and 1880-81

Ladies’ courts were exhibition spaces at nineteenth century international exhibitions dedicated to women’s work that made a regular appearance at international exhibitions around the globe from the mid-nineteenth century. At the time charitable business ventures were the only permissible face of female commercial activity since they remained within the realms of feminine respectability, while commercial activities for the sake of profit were seen to
transgress female decorum. The mainstay of work shown at such Ladies’ Courts was so-called ‘fancy work’ or ‘elegant drawing room work’, that is objects crafted from wax, paper, wood, shell, etc., as well as needlework. Prior to their exhibitions at Ladies’ Courts such objects were a mainstay at philanthropic bazaars, which typically originated in the local community, rallied to a local cause and brought women together from all levels of society. They thus constituted a uniquely female space of joint philanthropic yet commercial activity that reached across class boundaries and regions.

The insertion of Ladies’ Courts into the masculine domain of international competition and commerce remained ambiguous in Britain, and while popular with visitors, such courts received scant attention in the press and exhibition reports. As will be explored in this paper, this differed markedly from the state of affairs in the Australian colonies, were women’s work was given pride of place at international exhibitions, which I argue constitutes a shift away from British to colonial settler sensibilities: once arrived in the Australian colonies this well-established cultural practice and space for female agency in the community went from strength to strength as the notion of women’s ‘civilizing touch’ became embedded in Australia’s claim to technological and hence civilizational progress.

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“The Great Empire of Western Texas”: Manifest Destiny and National Reconciliation in Harriett Prescott Spofford’s San Antonio de Bexar

Towards the end of the post-Civil War Reconstruction era in 1877, narratives of reconciliation between North and South circulated in popular Northern print culture (Julie Roy Jeffrey, Abolitionists Remember, 136). In contrast to the antebellum discourse of slavery as national sin, narratives of reconciliation elided the fact of slavery as a cause of war; journals such as Harper’s New Monthly and Scribner’s now emphasized national unification. These journals, which constituted both a literary culture and a common form of recreation for Northern, middle-class readers, reveal the postwar “cultural contest over memory and history” Jeffrey identifies.

One theme that emerged in narratives of national reconciliation, similarly eliding racist and colonalist history, invoked the 1845 annexation of West Texas from Mexico as an example of American Manifest Destiny. Articles in Northern journals now encouraged commerce and tourism in West Texas. Harriett Prescott Spofford, a frequent contributor to these journals, travelled through the South on the inaugural journey of the Galveston, Harrisburg, and San Antonio Railroad in 1877. Her essay based on this trip, “San Antonio de Bexar” (Harper’s New Monthly vol. 55), reflects the contemporary view of West Texas as “a land of promise and plenty… wealth and grandeur lie in the great empire of Western Texas” (831). Although Spofford supported the abolitionist cause, and provides some details about the material conditions for former African American slaves and displaced Mexicans in “San Antonio de
The essay also reveals the racism and colonialism embedded in post-Reconstruction narratives of Manifest Destiny and national reconciliation.

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**Nathan Garvey** is an ERC Postdoctoral Fellow on the SouthHem Project at University College, Dublin. He has previously held research fellowships at the University of Queensland (including an Australian Research Council DECRA fellowship), and at the State Library of New South Wales.

**Staging the Horrors of Transportation: Lectures, Exhibitions, and the Performance of Convict Life, 1840-1900.**

As the proponents of free immigration to New South Wales and other British colonies recognised, the issue of convict transportation complicated the broader narrative of nineteenth-century settler-colonialism. As Anti-Transportation movements in Australia and Britain gathered momentum in the 1830s, so too did efforts to represent the ‘horrors of transportation’ in public fora. While often seen as an aspect of print culture, the social and performative aspects of these representations of convict life were extremely important.

From the 1840s, a number of former convicts, along with other veterans of the penal colonies, were known to have had careers as travelling lecturers in Britain, ostensibly warning citizens of the dangers of vice, and charting the cruelties of transportation as a criminal punishment. As Kirsty Reid has pointed out, for some of these lecturers, the subject of transportation masked a more wide-ranging attack on British imperialism and the values of settler-colonialism. Others seem to have capitalised on a moment of personal celebrity, staging their experiences of transportation for commercial gain. This paper will explore these ‘horror of transportation’ lectures, attempting to assess their impact and legacy. It will also explore the most notable museum of convict transportation – the so-called ‘Convict Ship Success’, which travelled as a floating exhibition in Australia and Britain through the 1890s. I will attempt to show that these performances of convict life very much depended on creative interpretations of the workings of the ‘convict system’.

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**Nicolas Haisell** is third year PhD candidate at Queen’s University Kingston. Focused on the intellectual and legal history of Nova Scotia, his work examines intersections of knowledge production and notions of collective identity. Specifically, he is interested in processes through which Indigenous, Acadian and other so-called ‘problematic’ groups were reckoned with in local printed material (history, anthropology, etc.) as competing regional and national identities coalesced in the mid to late nineteenth century. He is currently preparing a chapter provisionally titled “True Sons of the North: Confederation, Regional Identity, and the Useable Past in Nova Scotia, 1857-1871” for the forthcoming volume *Firsting and Lasting in the Early Modern Transatlantic World.*
“Suddenly gathers a storm”: Longfellow’s Acadia and the founding of the Nova Scotia Historical Society 1878-1880.

The immediate post-confederation era was a period of rapid political realignment in Nova Scotia. With both the relationship with the Canadas and Great Britain irrevocably altered by the terms of union, politically engaged Nova Scotian elites from across party lines worked to articulate an image of local liberal modernity that would underline the new province’s political future.

Focused on the early proceedings of the Nova Scotia Historical Society, this paper argues that the Society’s published collections facilitated the propagation of two interrelated discourses that were critical to Nova Scotia’s political and cultural self-articulation. First, the practice of objective, rigorous historical inquiry by local ‘men of culture’ was itself a marker of local liberal modernity, alongside similar indicators including libraries and literary societies. Secondly, members sought to engage with problematic narratives of ‘uncomfortable’ historical knowledge- in this case the Acadian expulsion- that problematized progressive narratives of a freestanding, almost teleological march to an enlightened Nova Scotian present.

Published in 1847, Henry Longfellow’s epic poem Evangeline: A Tale of Acadie propelled the Acadian expulsion to the forefront of public consciousness. Likely aware that Longfellow’s idyllic portrayal of rural Acadia life was firmly rooted in public consciousness, Society members chose to fold such imagery into a palatable narrative that shifted blame for the event away from their colonial antecedents.

Understanding the collections as “condensed sites of epistemological and political anxiety”, I argue that these interconnected discourses illuminate a tension common to articulations of liberal modernity throughout the British Empire. ¹ A positivist present where the self is rational, civil, and the government is restrained in the application of force must reckon with a past that is often violent, uncertain, and as the poem Evangeline suggests, built on oppressions that must be explained away.

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Peter Hodgins is an Associate Professor in the School of Indigenous and Canadian Studies in Ottawa, Ontario, Canada. He has published books and articles on the cultural politics of memory in contemporary Canada. Around 2011, he began a project on the formation of a settler colonial intelligentsia using late Victorian Ottawa as a case study. However, he was asked to set that work aside for a number of years in order to take on the role of transforming what was the School of Canadian Studies into the School of Indigenous and Canadian Studies as part of Carleton University’s response to Canada’s Truth and Reconciliation Commission. This involved adding new programs and courses in Indigenous Studies and shifting existing courses and programs to focus on settler colonial and critical race studies. He has recently returned to full-time teaching and research.

Making Place for Settler Culture in Victorian Ottawa

One of the frequent self-descriptions by Victorian Canadian settler intellectuals was that they felt out of place in a country nearly devoid of cultural opportunities and institutions. For example, the poet Archibald Lampman lamented that “The Canadian litterateur must depend solely upon himself and nature. He is almost without the exhilaration of lively and frequent

literary intercourse...Our only remedies for this want is an occasional visit to the American literary centre, or to London...and the friendly help of books...For the rest we shall have to do our best to create by degrees what we so much feel the need of now, by drawing toward one another...”

Lampman was part of a group of late Victorian Ottawa artists, scientists and intellectuals who sought to overcome their sense of spatio-cultural alienation by drawing together in clubs and societies. For them, Ottawa was trebly alienating: (1) it was distant from the centres of culture; (2) it was an industrial town whose population generally viewed culture as a frill and science as a threat to piety; (3) drawn to Ottawa by government jobs, they quickly found that those jobs required them to curb their intellectual curiosity and moral convictions. Many intellectuals thus led double lives: living in a seeming cultural desert and complicit with an extractive and imperialistic state by day, they engaged in activism or attended lectures, salons and natural historical conversazioni at night. This case study will document how clubs and societies supported the double lives of settler intellectuals.

Erica Mukherjee is a Ph.D. candidate in History at Stony Brook University where she studies colonial South Asia. Her dissertation, “Imagined Infrastructure: Railways, Embankments, and Canals in Colonial Bengal, 1793-1854” explores the relationship between technology and the environment in imperial space. Erica received the Fulbright-Hays Doctoral Dissertation Research Abroad Fellowship in 2017, and was a Fulbright-Nehru Fellow in India in 2015-16.

“A Very Useful Hard-working Man”: Creating the Tropical Engineer through Text

British railway engineers working in India during the mid-nineteenth century published autobiographies, travel memoirs, technical pamphlets, and promotional literature relating to their professional and personal experiences in the tropics. Across these genres, their writing collectively created the tropical engineer as a category distinctive from and superior to the average British civil engineer. Tropical engineers were different because they were able to survive in a dangerous environment while simultaneously “improving” that environment for further imperial settlement. Through anecdote, description, and illustration, the men who wrote these texts highlighted the abundance of hardiness, resourcefulness, diligence, and commitment to empire that tropical engineers possessed.

These texts, which circulated within India and Britain, did the work of creating reputation in a profession that was highly reliant on social and familial connections for position and advancement. Railway engineers in India emulated these associations, with which they were familiar, creating their own close-knit professional communities and socializing primarily with other engineers and their families. They were unable, however, to maintain the same level of intimacy with the wider British engineering community through letters alone, which could diminish their long-term career prospects. Railway engineers’ published works highlighted the superior qualities of the tropical engineer. Therefore, when they returned to Britain even those who had not published were able to access professional and social opportunities based on their memberships in both a community of engineers as well as a community of tropical survivors.
**Deirdre Osborne** is a Reader in English Literature and Drama at Goldsmiths University of London. She co-convenes the MA *Black British Writing* and teaches modules on Shakespeare, Feminism, Modernism and Postmodernism. Her research interests span late-Victorian literature and maternity, to Landmark Poetics, mixedness, adoption aesthetics and Black writing. She edited the first *Cambridge Companion to British Black and Asian Literature (1945-2010)*.

**Billy Blue and “Billy Skywonkie”: representing intra-colonial blackness and inter-raciality in nineteenth-century Australia**

In *Decolonising Solidarity* (2015), Clare Land notes how the terms Indigenous and non-Indigenous ‘can be twinned with the structural categories “colonized” and “colonizer”, yet not with the racial categories “black” and “white”’ as a fundamental structuring principle in decolonising methodology. This paper explores an instance of intra-colonial mobility of people who are not ethnically white-settler (Anglo-Saxon). Prior to 1837, the construction of race across the British Empire’s colonies could mean freedom or enslavement. The paper examines the significance of Australia as location in determining socio-racial status through the proximities of ‘race readings’ in cultural representations, in this case, through two ‘Billies’. (William) Billy Blue (1767?–1834) a man of African descent who fought in the American War of Independence, and, after Britain’s defeat, fled to London (to avoid enslavement) and was transported to Australia. A subject of over 30 Australian newspaper articles, Blue’s obituary notably precedes an article detailing a slave uprising in Trinidad – confirming how racial identity in one colony represents entirely different prospects in another – one where Indigenous people’s dispossession and white settler genocidal actions are the backdrop to any non-Indigenous ‘Black’ inhabitant’s life. I read the pre-Abolitionist period newspaper articles about Blue alongside Barbara Baynton’s ‘Billy Skywonkie’, a much-neglected short story in *Bush Studies* (1903). Baynton represents racial indeterminacy to narratively focalise outback Queensland’s inter-racial and gendered truths in depictions of working-class sociability. I explore how race as (re)marked by a different set of life possibilities, draws attention to the non-monolithic and adaptive contexts of Britain’s imperial enterprise.

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**Honor Rieley** is a Tutor in the Department of Scottish Literature at the University of Glasgow. She completed her DPhil at Oxford in 2017; her doctoral thesis focuses on the literature of Romantic-period emigration to Canada and she has also published on the early Canadian periodical press. Since then, she has worked as a Research Assistant for the Carnegie-funded project 'The People's Voice: Scottish Political Poetry, Song and the Franchise, 1832–1918', and has taught at the Universities of Glasgow, Strathclyde and Dundee.

**Our Principal Dependence: Reprinting and “Canadian Content” in Early-Nineteenth-Century Literary Magazines**

The provinces of Upper and Lower Canada were not a very hospitable environment for homegrown literary periodicals in the 1820s and 1830s. Though several such publications were attempted, all were extremely short-lived until the *Literary Garland* launched in 1838 and
became the first success story, surviving until 1851 and featuring the work of many local contributors along the way.

The *Garland*'s attainment of (relative) financial viability has made it a watershed moment in literary histories of this period; the economic fragility of its predecessors tends to be equated with cultural dependency on the imperial centre. This might seem to be borne out by their heavy reliance on reprinted material, the general idea being that meaningful participation in what Carole Gerson calls 'the creation of a national literature that distinctively and appropriately referred to Canada' is signalled by the presence of 'Canadian content', and is in inverse relation to the extent of a publication’s imitation or reproduction of British literary models. However, viewed in this light the *Garland* is not such a beacon of progress, and in some ways represents a backsliding. Not only does it not abandon the practice of reprinting, its principal mandate in 'fostering the spirit of literary enterprise' in the Canadas is not to encourage its writers to depict contemporary settler life. In fact, it contains a relative dearth of Canadian material compared to some of its predecessors like *The Canadian Magazine and Literary Repository* (Montreal, 1823–5) and *The Canadian Literary Magazine* (York, 1833), which have more of an emphasis on non-fiction on topics of local interest.

In this paper I will argue that when we stop 'reading for Canadianness', or redefine what 'Canadian content' might mean, a more interesting picture of the early periodical scene emerges. I will show that the ways in which these magazines engage with contemporary Scottish literature, particularly the work of Byron and Walter Scott, are key in defining their own role as agents of colonial cultural development. Far from signifying dependence, these acts of reprinting, adaptation and response offer them a way of imagining a future in which Canada may ultimately surpass the mother country.

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Fariha Shaikh is a Lecturer in Victorian Literature at the University of Birmingham. Her first monograph, *Nineteenth-Century Settler Emigration in British Literature and Art*, is out now with Edinburgh University Press. Her second project, which continues her interests in Victorian literature and globalisation, is provisionally entitled ‘Opium Narratives: From Thomas de Quincey to Amitav Ghosh’.

**Catherine Helen Spence: Associational Life and Gendered Settlement**

In 1910, near the end of her life, Catherine Helen Spence mused in her *Autobiography* that an account of her life seemed to 'connect itself naturally with the growth and development of the province of South Australia'. From the moment that she arrived in the colony as a young fourteen-year old, she and her family 'took hold of the growth and development of South Australia, and identified ourselves with it'. This paper will argue that although at times Spence felt the pressures of writing in and of Australia for a primarily British audience, associational life was integral to the development of Spence’s literary and political 'identification' with the colony. From serving on the Board of Destitute Children, to liaising with the Women’s Non-Party Political Association for her work on effective voting, to her transatlantic connections with the New England Women’s Club and American Anti-Slavery Society, Spence built up a dense network of literary and political connections across Australia, Britain and America. In doing so, she radically redefined what constituted the terms of ‘gendered settlement’ in the colonies. Driven by the belief that 'women were fit to share in the work of this world' and that ‘to make the world pleasant for men was not their only mission’, Spence redefined the mid-century ideal of the female emigrant as married mother.
Sarah Sharp is a current Irish Research Council Postdoctoral Fellow affiliated with the ERC-funded SouthHem Project. She holds a PhD in English Literature from the University of Edinburgh. Before joining the SouthHem team she was a Fulbright Visiting Postdoctoral Fellow in the Centre for Irish and Scottish Studies at the University of Otago in New Zealand. She has also previously worked as a Research Assistant on the New Edinburgh Edition of the Collected Works of Robert Louis Stevenson and in 2018 was awarded a Fulbright Scottish Studies Scholar Award to undertake archival work at the University of South Carolina. Her research project ‘In Foreign Soil: Death Abroad in Scottish Literature and Travel Narratives 1790-1900’ looks at the ways in which death abroad informs ideas of national identity in Scottish writing of the Romantic and Victorian periods.

At Hame in the USA: Situating “The Cotter’s Saturday Night” in the Post-Revolutionary South

During the nineteenth century, Robert Burns’ poem of rural life ‘The Cotter’s Saturday Night’ became synonymous with Scottishness at home and abroad. In colonial contexts Scottish writers employed the poem’s simple pastoral images of piety and frugality to portray a particular image of the colonial Scot and to normalize Scottish settlers’ presence on foreign soil. In this paper I will look at the ways in which this archetype was employed in the post-revolutionary Southern USA. Examining two very different Scots cots which appeared in Southern cities at the start and end of the nineteenth century, I will examine the contexts in which Scottish Americans returned to the cottage and the possible similarities and differences between Imperial and American approaches to the image.