

## **Saving, spending and serving: expressions of the use of time in the *Dorothy Novelette* and its supplements (1889-1899)**

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### **Abstract**

The *Dorothy Novelette* and its supplements were part of a sub-genre of weekly penny periodicals which were dominant in British publishing in the last twenty-five years of the nineteenth century. The evolution of the *Dorothy* from a 'complete story' novelette into an early modern women's magazine during the 1890s resulted as its features changed to attract readers and keep up sales. Examining the depiction of time as a locus of this perpetual change in the *Dorothy* reveals its evolution by its reflection of these wider perceptual changes. We show that in the *Dorothy's* reiteration of its readers' needs to control as well as succumb to time, and in its presentation of an opportunity of serialised reading, there was an inherent dichotomy in the *Dorothy's* attitudes towards time during its ten years of life, in its mixture of fiction and fact, parent periodical and supplementary addenda.

### **Key words**

Periodical, supplement, Victorian, women's reading, time, magazine

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### **Introduction**

The *Dorothy Novelette*, a late-Victorian penny weekly magazine for women, was launched in 1889, changed its name to *Dorothy's Home Journal for Ladies* for a few months in 1890, and then reverted back to the *Dorothy Novelette* until 1891. It continued to be popular as *Dorothy's Home Journal* (1891-97), and was finally called *Dorothy, the Home Journal for Ladies* (1897-99). The journal's editors' names are unknown but its founding publisher was T. P. Chapman. Chapman passed the *Dorothy* in January 1895 to Horace Marshall and Sons of Temple Ave, EC<sup>1</sup> and it was acquired from them by William Lucas in 1896.<sup>2</sup> The *Dorothy* was part of the flourishing sub-genre of the novelettes, which were ubiquitous in the last twenty-five years of the nineteenth century.<sup>3</sup> They were dominant in the lower reaches of late-Victorian periodicals, and, since the novelettes published one or more complete stories in each issue rather than successive instalments of single stories, theirs was a marked departure from the endemic Victorian practice of publishing fiction in serial forms.<sup>4</sup> But the *Dorothy* also came with a varied series of supplements markedly different from the parent publication. This article explores how time was represented in the *Dorothy Novelette* and its supplements.<sup>5</sup>

The differences between the *Dorothy Novelette* and its supplements are most strongly marked in their contrasting depictions of time as it applied to the *Dorothy's* readers. The *Dorothy's* supplements thus accrued enhanced validity with a separate identity that was, in one instance at least, realised by a transformation into separate magazine status.<sup>6</sup> In the *Dorothy* and in its supplements, time was presented as available for spending, saving, or serving by the readers. In their depiction of time, the *Dorothy* and its supplements preserved contemporary attitudes to time as they applied to Victorian women readers in a conservative milieu. We aim to show that the *Dorothy*, as part of a genre academically disregarded as unimportant, is an significant aid to interpreting Victorian social history, by the *Dorothy's* depiction of time, its very ephemerality and lack of any expectation of an existence in a later historical period.

The evolution of the *Dorothy* from a 'complete story' novelette into an early modern women's magazine in the 1890s was a direct result of its continually changing features, produced as its editors searched for new ways to attract readers and keep up sales. Examining the depiction of time as a locus of this perpetual change reveals the evolution of one particular woman's magazine by its reflection of these wider perceptual changes. We show that in the *Dorothy's* reiteration of its readers' needs to control as well as succumb to time, and in its presentation of an opportunity of serialised reading, there was an inherent dichotomy in the *Dorothy's* attitudes towards time during its ten years of life, in its mixture of fiction and fact, parent periodical and supplementary addenda.

## Ephemerality & periodicity

Supplements to periodicals are mentioned in a worryingly ad hoc way in secondary literature. Their random, irregular, and fundamentally ephemeral nature makes their existence hard for bibliographers to spot, and their survival in archive collections is fortuitous rather than designed. Archivists tended (and tend) to want to preserve the parent periodical: attention given to loose, additional material is varied and random. The volumes of *Sylvia's Annual* in the last decade of the nineteenth century, for instance, had its fashion plates bound in neatly at the back of each volume, whereas only a few of the *Dorothy's* plates were retained by the binders. The *Waterloo Index of English Newspapers and Periodicals, 1800-1900* lists 634 periodicals as having published supplements, but it is only possible to assess their survival by individual inspection. Nothing can be taken for granted. With the *Dorothy* we are relatively lucky because it survives as an almost complete eight-year run in the British Library. However, at least half of its supplements have disappeared; lost before, during or after binding took place. This demonstrates how a perceived ephemerality obscures or deletes evidence.

As a physical paper product the *Dorothy* had an intimate relationship with time, expressed in its repetitive publication and in the details of its layout. The arrival of a periodical was a signal for rest, relaxation and instruction. It also marked the passing of time, and such regularity built entertainment and individual pleasure into the week.<sup>7</sup> A new magazine on the table reinforced a life lived by calendar and clock. Repetition of a familiar layout, an anticipated repetition of features, produces a cyclical experience which can become, as Louis James has noted, a 'microcosm [...] of a cultural outlook'.<sup>8</sup> At the same time, it turns the periodical into an information tool. Knowing what to expect, and where to find it, makes the periodical and its regular supplements more attractive to readers: a point undoubtedly not lost on the advertisers. Repetition equally connotes stability and longevity, and so periodicals performed as utility vehicles for knowledge: in the case of the *Dorothy* and other women's magazines, for peculiarly female household knowledge.

As a fiction magazine, the *Dorothy* was intimately implicated in how its readers spent time. 'Reading fiction was a [...] means of filling hours that for otherwise under-employed women were figured as "empty".'<sup>9</sup> The *Dorothy* carried considerable amounts of advertising on its paper wrapper, in 'the all-conquering duck-egg green',<sup>10</sup> and also in its inside pages, thus inviting its reader to move between the fiction and non-fiction and the advertisements. 'Concentration on any one thing is segmented, and distraction is a natural and pleasing element [...] Concentration or attention [gives] way to a moment-by-moment multiple focus'.<sup>11</sup> This fragmentation of narrative and information can also be seen in the content of the fiction, courtship stories which demonstrated a woman's power to choose, and the potential to make time stop while she chose. The readers could also relive time by rereading while the heroine chose all over again.<sup>12</sup> The non-fiction and didactic elements in the *Dorothy* also demanded an engagement with time. The near-contemporary advice that 'becoming cultured required time', reflects the anxiety for self-improvement, and the regular investment of time, that characterised the late-Victorian period in its ephemeral publications.<sup>13</sup>

The readers of novelettes, though their precise demographic was obscure at the time and is still under debate,<sup>14</sup> had, it would appear, different priorities to the readers of, for example, *Chambers's Journal* or the *Inverness Courier*. By a close reading of the *Dorothy's* advertisements, the editress's answers to readers' questions, the nature of the competition prizes and the advice given on social usage, we can infer the reader of the *Dorothy* to have been a lower -middle-class to working-class woman, living and probably working in a domestic environment.<sup>15</sup> As Louis James has noted, the reader of a periodical which was ostensibly directed at 'ladies' and promoting the lifestyle and values of the middle-classes and upwards may also have been a servant or other kind of domestic help in a large household.<sup>16</sup> There is also evidence within the *Dorothy* of a broader, secondary readership within the family – children, siblings, husbands and an older generation, who participated in the competitions and wrote in for advice. Its readers were variously addressed as girls, women or ladies, reflecting a fragmented demographic emerging from societal change that was age-related rather than differentiated by class. 'Between 1880 and 1915 both working-class and middle-class girls increasingly occupied a separate culture', and their reading was similarly varied.<sup>17</sup> The *Dorothy* is demonstrably one of the girls' magazines that Sally Mitchell describes as 'half-penny weekly tabloids for servants and factory girls'.<sup>18</sup> This reliance on price as a descriptor for a publication reiterates the value of economic evidence. The *Dorothy's* proprietors sold the paper to make money, and a penny was what the readers could be persuaded to consider spending. Additionally, information in the non-fiction advice about bargains and good value give extra information about the readership's economic profile.

### **The uses of time**

The hebdomadal 'complete stories' published in the *Dorothy* were sentimental, melodramatic and romantic, where girls met boys, misunderstandings abounded, and (most importantly) boy chose girl. Marriage was the accepted aspiration for the *Dorothy's* readers, and, like a fairytale, time stopped for the fictional protagonists at the point of the proposal or realisation of true love.<sup>19</sup> This depiction of a loop-tape of life was supported by the *Dorothy's* colour presentation plate supplements presenting sentimentalised images, which were brought out at irregular intervals from the first issue. The *Dorothy's* first series of fashion supplements in 1890 took a quite different approach, focusing on how women should respond to the passing of the seasons, reinterpreting time as a linear experience, rather than a circular repetition.

The supplements to the *Dorothy* provide context and an injection of reality to the monocular vision of time endlessly rehearsed in the *Dorothy's* fiction. Time in the supplements was to be made the most of. The imperatives of this paradox can be assumed to reflect the *Dorothy's* readers' own experiences. Time moved fast in terms of keeping up with the changing fashions in dress, but in performing home maintenance and handicrafts time was slow, and could be spent freely on those tasks. The *Dorothy's* fashion supplements presented time as an exigent factor in women's lives, where its ravages had to be battled and its imperatives served. Another supplement series in the *Dorothy* directly referred to time's frequency in its title, the 'Monthly Supplement', and in by how soon its contents were expected to be read. As

in the *Dorothy's* frequent holiday supplements, time was depicted in the 'Monthly Supplement' as a threat, through the presentation of material with which to combat its excess. Conversely, time can be read here as being seen as an opportunity, through the offering of material to enjoy in time set aside as a holiday.

Other supplements in the *Dorothy* reverted to the model of spending time. Sheet music supplements, analogous with the needlework patterns offered as supplements by the *Ladies Treasury* and other women's magazines of the second half of the nineteenth century, can be read as expressing an alternate vision of time to that of the time-chasing fashion advice, where time was in excess, to be used up, usefully or uselessly. The *Dorothy's* presentation colour plates, offered by so many Victorian periodicals as an inducement to buy, can be interpreted as an opportunity to enjoy the expenditure of time by 'standing and staring'<sup>20</sup> at the artwork made available for the home, as well as having made an investment in time in repeatedly buying the magazine.

Lise Shapiro Sanders makes an important distinction between the merits of serial stories in magazines, and the 'complete story', which the *Dorothy* offered from the beginning of the 1890s, in that serial fiction was held to be a worse 'distraction' than the 'complete' story.<sup>21</sup> However, when compared to the contents of the *Dorothy's* supplements, a serial story of 15,000 words and a complete story of 20,000 words have more in common than they do with the 150-word anecdotes or 'cookery wrinkles' that helped to fill the pages of the *Dorothy's* fashion supplement and, later, the *Dorothy* itself.

Moving away from the debate over quality versus quantity that had been extensively rehearsed for the merits of fiction in the Victorian period,<sup>22</sup> in these lower reaches of periodical publishing, quantity counted for more than quality in a quite different way. The right quantity of text functioned as a measure of that periodical's quality, in that the quality of the serial or complete stories was predicated on the ability of its readers to sustain their concentration for the time that they would need to read those texts. The nature of the story in a novelette was irrelevant, but it had to be long enough for a railway journey, and short enough for amusement without undue commitment of time.<sup>23</sup> The single most important difference between the *Dorothy* as a parent periodical, and its supplements, is that time was needed to read the *Dorothy's* complete stories, but the disparate, segmented, varied nature of the supplements' content could be consumed in hardly any time at all.

As a periodical composed of many constituent parts, the *Dorothy's* supplements can be seen as expressions of the Victorian view of women's inability to concentrate.<sup>24</sup> So many short pieces of text would engage the reader for very little time, and a short concentration span would not affect their enjoyment, since it would not be stretched by more demanding and longer pieces of text. In this respect the *Dorothy's* supplements were similar to but not of quite the same level of banality as the *Tit-Bits* mode of magazine presentation.<sup>25</sup> In this form, a periodical consisting of many very short texts was deemed to be more attractive to the penny weekly market than one composed of fewer but longer texts. Time for these readers was to be spent quickly, and was in short supply, since it could not be saved for a longer period of concentration. The idea of women's short concentration spans was reinforced by a

concomitant Victorian belief that women should only begin tasks that were interruptible,<sup>26</sup> and here, again, the multivariate nature of the *Dorothy's* supplements was ideally suited to this. Reading a short article would not take long, and those readers for whom literacy was a recently acquired skill would be more likely to buy, and attempt, a magazine with short articles, and stories, than longer ones. The reading material in the *Dorothy's* supplements extended the range of the readership of the parent periodical, by admitting those whose time was limited, and also those who needed time to read even a short text.

This 'desultory and interruptible reading',<sup>27</sup> coupled with the periodical's repetitive nature, can thus be seen to reflect two aspects of the Victorian woman reader's life: a daily regime of social and domestic duties, visits, errands and activities, which precluded long-term involvement in any of them, thus spreading the Victorian woman too thin and too widely, or the woman's inability to focus.<sup>28</sup> These beliefs, among others, about the expected capacities of women, drove the evolution of the woman's periodical into more and more specialised niches. Women's magazines in the nineteenth century underwent a significant change around the 1850s, with the Beeton's *Englishwoman's Domestic Magazine* (EDM) (1852-60), which as Margaret Beetham has described, 'dealt with the dailiness of women's lives'.<sup>29</sup> An example of how this change in leisure reading was expressed in attitudes to women's use of time can be seen in the new professionalisation of domestic skills. The EDM supplied dress patterns for the first time to the reader, copied from French periodicals, which was a novelty for British magazines. Sewing became 'explicitly functional', and middle-class women with time on their hands were encouraged to make useful, practical things for themselves and their families, such as clothes, rather than using up time and materials only in purposeless drawing-room activities, for instance in tapestry, embroidery or netting.<sup>30</sup> Sewing was thus represented by the magazines as a skilled task, rather than as a social accomplishment, and in offering dress-making patterns the magazines helped to professionalise the idea of domestic management.<sup>31</sup> Sewing was also an interruptible activity, and one which could be performed while waiting for new tasks, a perpetual treadmill of production which was encouraged in the name of utility and womanliness.

A variant on this new attitude, undoubtedly influenced by practical evangelical Christianity, can be observed in the magazine the *Queen*, which, as did the *Dorothy* twenty years later, actively encouraged readers to make clothes for the poor (as well as for themselves and their children). This brought the demonstrable technical skills of sewing into the even more respectable and useful sphere of supporting charity and showing disinterestedness in the expenditure of one's own time and skill for others.<sup>32</sup> The *Dorothy* itself developed charitable sewing at home into an organised production line of fancy work goods for sale to the poor, thus finding a rational and achievable outlet for the results of the serving and spending of time that its supplements had been advocating.<sup>33</sup>

## Particularising the data

The 'women writers' of the *Dorothy* and its supplements urged their readers to buy things for the beautification of the home and themselves.<sup>34</sup> The repeated encouragement to readers to adorn their houses and persons is a reminder that women were being defined by their surroundings and their taste, which thus represented *all* their skills.<sup>35</sup> Beautification, and battling against time by hoarding it and spending it, was a primary function for women. There is also a sense that women's lives were defined by time. A visit made by Princess Louise to London is described entirely in terms of what time she will spend where, and how she will spend that time.<sup>36</sup> The lives of women were measured first by time, and then by their occupations.

Driven by printing imperatives and by the requirements of advertisers, the *Dorothy's* monthly supplements would announce monthly changes in fashions. This was mirrored by a seasonal change in woman depicted in the banner heading of the first fashion supplement. Her costumes changed from winter to spring and then into autumn fashions, to follow the months of publication.<sup>37</sup> The fashion features in the supplement (tellingly entitled 'Fashion's Fads') began with a remark about the season's changes. The time divisions which dictated when to wear the clothes featured were drawn from the social seasons, the seasons of the year, and the periods of the day. Morning frocks, afternoon or day dresses, and evening wear were thus particularised and categorised by the time of the day in which they could be worn. Morning-dress was for indoor wear, and was generally plain and made to last longer, since these dresses were not to be seen in. To be seen by going out of doors required the wearing of an afternoon dress or costume made of different fabrics, and with closer adherence to fashions. To have only one dress for day wear and one for evening wear indicated genteel poverty, but even then, the change from day to evening was a social imperative to wear a different piece of clothing, as did the change from evening to night, and sleep.<sup>38</sup> As a reiteration of these powerful social conventions, every garment had its time-related adjective, grouped into the time-related wardrobe requirements of spring wear, summer dresses, and autumn fashions. The *Dorothy's* fashion articles alerted its readers to this passing of time with constant urgings to stay up to date, up to the minute, in pace with time, by wearing the newest fashions in clothes.

The Fashion Supplement begins with a statement that time is under control: 'Everything is at last quite settled as to what we are to wear for the next month, and so until that is over we need not look forward to anything very new'.<sup>39</sup> This suggests that the *Dorothy's* readers will be able to keep up with time, with the help of the Fashion Supplement, by its anticipation of no more change in fashion, and a calm assumption that 'we' are up to date. There is a recognition of fluidity in time, of ageing, cessation and progression: 'and for such of us as are in the happy days of youth', and 'older ladies will find ...',<sup>40</sup> while 'those who are old enough to wear them' is balanced by 'most young faces are suited by'.<sup>41</sup>

On predicting that 'floral toques' would be in fashion until the summer, 'Dorothy', who wrote the fashion column in the Fashion Supplement, noted that 'we are quite safe in investing in one with the knowledge that we shall be in the height of the fashion for the next few months at least'.<sup>42</sup> In June, the Fashion Supplement was

again connecting the season of the year with the need for new dresses in the next few months. 'Now that summer is drawing near, it behoves us to look around for suitable materials for dresses to wear through the next few months'.<sup>43</sup> This indoctrination continued, associating the month with another change of clothes for the holidays: 'now that August is full upon us it is time that we should bethink ourselves of dresses suitable for wearing upon the annual excursion which most of us take'.<sup>44</sup> Dresses must be new, because summer weather means new clothes. These were not to be last year's wardrobe, or made-over old outfits, but all new, even though there is 'very little change in the fashions generally'.<sup>45</sup> In September, there is an inference that renewing the wardrobe happened monthly. 'Just at the present moment there is really little or nothing to chronicle in the way of new fashions, everybody having bought all they are likely to require for the next few weeks at least'.<sup>46</sup>

The fashion supplement was glad to see one fashionable colour fall out of favour (and thus out of fashion) because everyone was wearing it: the natural result of fashion in clothes, where time passes and novelty palls.<sup>47</sup> However, this imperative did not always apply to fabrics, where materials which might have been regarded as out of fashion because of their longevity and capacity for wear, were also able to resist fashion, while styles changed.

The everlasting blue serge, which was fashionable in the days of our mothers, perhaps when our grandmothers, were girls [...] and it still holds its own at the present time, serenely safe from all modern-day inventions [...] a gown of this fabric will answer capitally for home or walking dress all through the rest of the year.<sup>48</sup>

Similarly, the *Dorothy's* fashion advisers did admit that some styles did not need to change, as long as the fabric was suitably seasonal. The 'Practical dress-making column' commended the 'Ethel mantle', a cape pattern 'alike suitable for summer or winter wear, only of course made of different material for the different seasons'.<sup>49</sup> Here, this pattern was expected to work with fashion's dictates.

Since the *Dorothy's* supplement series generally appeared monthly, it is worth considering how their frequency reiterated their purpose by suggesting purchases each month. Practical suggestions about what to buy supported the more general monthly advice about the regular changes in fashions that readers should be following. 'Advertorial' was constantly present in the fashion features, bringing, for instance, the attention of readers to goods just arrived at London wholesalers, or to a special offer at a Manchester fabric warehouse. The 'Fashion's Fads' column also acted to save readers' time: 'I have been making quite a tour of inspection, so that I could tell you of the things I saw, some of which may be of service to you, and save you a long and weary round of shopping'.<sup>50</sup> This element of service from 'Dorothy' was inherent in the Fashion Supplement from its beginning: 'I shall also be glad to undertake commissions in town for country correspondents, or to forward patterns required of any materials difficult to obtain in the provinces'.<sup>51</sup>

The emphasis on time-sensitive fashions extended to interior decoration, which recalls the observation above that beautification of the home against the ravages of time was part of a woman's duty in her search for the matrimonial goal. Furnishings



revealed by the spring sun 'begin to look as if they had seen their best days and wanted to be replaced by others newer and brighter'.<sup>52</sup>

For home maintenance the message was: save time, be faster. Repainting household articles, which was seen as a job of useful and productive maintenance, rather than of time-frittering handicrafts, was to be done 'quickly' with enamel: 'with its aid no piece of furniture, however dilapidated and unsightly, need long remain so'.<sup>53</sup> Here time was perceived as precious; readers were not to waste too much of it on household renovation. Hudson's soap was recommended because it 'saves time and labour'.<sup>54</sup> For carpets which had endured too much time, and whose enormous cost prevented a new one being bought when it was 'not always so convenient to replace them', the practical 'Ladybird' suggested merely laying rugs on top of the worn-out parts to disguise the passage of time.<sup>55</sup>

In contrast, using time up in the creation of pointless artefacts for the home could be seen as an example of women being encouraged to fill their days with activities. The time needed to perform these acts was deliberately vague. 'The dingy apartment is transformed with marvellous celerity into a veritable bower in "less than no time", as the saying runs, although how long that is exactly I am quite unable to tell'.<sup>56</sup> Considerable details were given for how to make dried grasses holders for the wall, or how to repaint woodwork, but time was not mentioned, suggesting that it was of less importance than the need to guide and inform the readers' taste.<sup>57</sup> Sometimes a gesture towards a greater amount of time than a lesser was made, but it was still ambiguous: 'Supposing the housewife to have plenty of time on hand ...'.<sup>58</sup> Readers were invited to mix rum and camphor then leave for two days, as a hair wash treatment, and, after applying, to brush the hair 'for some time afterwards'.<sup>59</sup> To make a sulphur lotion as a dandruff deterrent, readers were expected to leave it to steep for over 30 hours.<sup>60</sup> Time, in short, was malleable, depending on the task at hand.

This vagueness about time's demands, and the amount of time expected to be at the disposal of the *Dorothy's* readers is also apparent in its assumptions about their leisure time. Sheet music supplements, 'a long-established and therefore presumably successful feature' of many Victorian penny domestic weeklies,<sup>61</sup> offered a way of passing time ostensibly usefully, thus attempting to marry the conflicting demands expressed otherwise in the *Dorothy's* depiction of time. The *Dorothy* issued sheet music irregularly, as named and specially printed supplements.<sup>62</sup> Again, this extends our understanding the *Dorothy's* reader, in that she was expected to have some knowledge of reading music and piano-playing.

[...] they cater not for the domestic-servant class, but for the lower, middle, or let-us-be-genteel-or-die classes, the classes whose young ladies can - in the language of a once greatly popular music-hall ditty -

*Sing and dance  
And parlez-vous France,  
And play on the grand piano.*<sup>63</sup>

Her leisure time, for playing and for practice, can thus also be assumed, since playing the piano was a standard accomplishment for the daughters of families who aspired to or had reached the lower middle classes, at the very least. However, having the time to practice need not infer commensurate ability, or inclination. Apparently, hearing such giveaway sheet music being 'tried over on an indifferent piano by an indifferent, even if genteel, performer' was 'no small affliction'.<sup>64</sup> Time spent playing the sheet music supplements may have been intended as a useful and improving occupation, as were needlework and tapestry supplements in other periodicals, but the application required may have been too much for the readers, making such supplements useless rather than useful in their absorption of time.

### **Conclusion: into the future**

The *Dorothy's* fiction, which had an essentially static and repetitive relationship with time, can be contrasted with its parent periodical's supplements, which indicate a more fluid engagement with the passing of time. The *Dorothy's* readers were offered a multiplicity of suggestions from which they could choose how to use their time. Utilitarian occupations were available alongside the frivolous. Passive reading was contrasted with didactic instruction. A voice urging the activity of self-improvement was heard at the same time as one encouraging idleness. The supplements in the *Dorothy* are rich with expressions of time passing, time being saved, and time being spent. The contents of the *Dorothy's* first series of supplements were subsumed back into the magazine after eleven months, and the *Dorothy* continued to develop and extend its established range of subjects, thus proving the supplement's worth as an experimental zone for economic risk-taking.

The complicated relationship with time at this period, expressed in this fundamentally ephemeral and thus highly indicative publication, was a reflection of the complex society in which the *Dorothy* was thriving. Consumer choice was an expression of industrial and social flourishing, and while business boomed in periodical publishing (120 new magazines for women were established in the last twenty years of the decade<sup>65</sup>), time passed, and the late Victorian woman reader had a multiplicity of choices in how to spend that time, in either saving, spending or merely enjoying it. In observing how the *Dorothy* addressed time, it becomes apparent that its changing times were driving it inexorably towards a changed format, a changing readership, in a decade of changing societal conditions and expectations. The *Dorothy* and its supplements not only mirrored those changes but also contributed to them and enhanced their effects. Theirs was a fundamentally paradoxical message of holding onto the (fictional) conventional, women's fairy-tale dream of marriage and everlasting happiness while promoting a cautious empowerment of its women readers by urging them to make the most of time, their appearance, their leisure and, perhaps most importantly, their skills. In thus multiplying her messages with different interpretations of time, this domestic weekly

magazine, with its time-dictated supplements, was perhaps right in that she 'Esteems her seven days continuance / To be perpetual'.<sup>66</sup>

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<sup>1</sup> Horace Marshall and Sons were heavily involved in publishing William Stead's publications at this time, including the *Review of Reviews*, and the *Dorothy* may have been an anomalous title they would have been happy to sell.

<sup>2</sup> See also MACDONALD, KATE and MARYSA DEMOOR. "The *Dorothy* and its Supplements: a Late-Victorian Novelette (1889-1899)." *Publishing History*, 61 (Spring 2007): 71-101 (cited hereafter as MACDONALD & DEMOOR 2007); MACDONALD, KATE. "Ignoring the New Woman: ten years of a Victorian weekly fiction magazine." In TAMARA S WAGNER, ed, *Antifeminism and the Victorian Novel: Rereading Nineteenth-Century Women Writers* (New York: Cambria Press, forthcoming) (cited hereafter as MACDONALD "Ignoring"); and MACDONALD, KATE. "*Dorothy's* Literature Class: late-Victorian women autodidacts and penny fiction weeklies." In ADELINE BUCKLAND and BETH PALMER, eds, *A Return to the Common Reader* (Aldershot: Ashgate Publishing, forthcoming).

<sup>3</sup> The term 'novelette' changed its definition in the twentieth century. In 1915 John Buchan (a writer who grew up in the Victorian age) used the term 'penny novelette' in *The Thirty-Nine Steps* to refer merely to a far-fetched story (BUCHAN, JOHN, *The Thirty-Nine Steps*, chapter 7). Q D Leavis referred to the penny novelette as a single story serialized in periodicals like *Reynolds' Miscellany*, but she used the term in a broader sense than the more specialised form used by the publishers and editors of the novelette subgenre itself (LEAVIS, Q D, *Fiction and the Reading Public* (Oxford: Oxford University Press, 1932, 1963), 176). Lise Shapiro Sanders has noted the confusion between 'novelette', 'serial' and the 'complete story' (SHAPIRO SANDERS, LISA. *Consuming Fantasies: Labor, Leisure and the London Shopgirl, 1880-1920* (Columbus, OH: Ohio State University Press, 2006) 127-9 (cited hereafter as SHAPIRO SANDERS 2006). See also MACDONALD, KATE, and MARYSA DEMOOR. "Borrowing and supplementing: The industrial production of 'complete story' novelettes and their supplements, 1865-1900." *Publishing History*, 63 (Winter 2008), 67-95 (cited hereafter as MACDONALD & DEMOOR 2008).

<sup>4</sup> For more about the serialization of fiction see HUGHES, LINDA and MICHAEL LUND, *The Victorian Serial* (Charlottesville: University Press of Virginia, 1991); also SUTHERLAND, JOHN, *Victorian Fiction: Writers, Publishers, Readers* (London: Palgrave Macmillan, 1995, 2006), especially 86-111 (cited hereafter as SUTHERLAND 1995).

<sup>5</sup> All issues of the *Dorothy* held by the British Library were examined, constituting a near-continuous run over ten years (very few issues were missing). The methodology used was to note all authors and titles of fiction in a database of authorship, and to note information about the *Dorothy's* readership and how it was addressed editorially. Additional information concerning developments and change in the magazine's content, layout, editorial stance, and, for example, articles about the New Woman and technological change, were also noted. Information about supplements was recorded from any surviving examples, advertisements, and mentions in editorial material.

<sup>6</sup> The *Dorothy's* Monthly Supplement ran for four issues, and then transmogrified into the *Ladies Home Journal*. However, no copies of this periodical at this date have been found, and it was not advertised for more than a few issues in early 1894. It is ironic that, at the end of the 1890s, the *Dorothy* ended its life as a supplement itself, to *The Family Novelist*, also published by William Lucas (see MACDONALD & DEMOOR 2008).

<sup>7</sup> BEETHAM, MARGARET, *A Magazine of her Own: Domesticity and Desire in the Woman's Magazine, 1800-1914* (London: Routledge, 1996), 14 (cited hereafter as BEETHAM 1996).

<sup>8</sup> JAMES, LOUIS. "The trouble with Betsy: Periodicals and the common reader in mid nineteenth-century England." In SHATTOCK, JOAN and MICHAEL WOLFF, eds, *The Victorian Periodical Press:*

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*Samplings and Soundings* (Leicester: Leicester University Press, 1982), 349-366, 351 (cited hereafter as JAMES 1982).

<sup>9</sup> FLINT, KATE. "The Victorian novel and its readers." In DAVID, DEIRDRE, ed, *The Cambridge Companion to the Victorian Novel* (Cambridge: Cambridge University Press, 2001), 17-36, 20.

<sup>10</sup> SUTHERLAND 1995, 86.

<sup>11</sup> Philip Fisher, quoted in GRUBER GARVEY, ELLEN, *The Adman in the Parlor: Magazines and the Gendering of Consumer Culture, 1890s to 1910s* (New York: Oxford University Press, 1996), 5 (cited hereafter as GRUBER GARVEY 1996).

<sup>12</sup> GRUBER GARVEY 1996, 8.

<sup>13</sup> Stated by US critic Hamilton Wright Mabie in 1906, quoted in RUBIN, JOAN SHELLEY, *The Making of Middlebrow Culture* (Chapel Hill, NC: University of North Carolina Press, 1992), 1, and 28.

<sup>14</sup> See, for example, WRIGHT, THOMAS. "Concerning the unknown public." *The Nineteenth Century* 13 (1883): 279-296 (hereafter cited as WRIGHT 1883); REPPLIER, AGNES. "English Railway Fiction." In *Points of View* (Cambridge, MA: Riverside Press, 1891), 209-239 (cited hereafter as REPPLIER 1891). For modern commentary on readers of novelettes and penny fiction in particular, see FLINT, KATE, *The Woman Reader 1837-1914* (Oxford, Clarendon Press, 1993); SHAPIRO SANDERS 2006; MACDONALD & DEMOOR 2007.

<sup>15</sup> But see SHAPIRO SANDERS 2006 for her discussion of the shopgirl cadre of readers.

<sup>16</sup> JAMES 1982, 359.

<sup>17</sup> MITCHELL, SALLY, *The New Girl: Girls' Culture in England, 1880-1915* (New York: Columbia University Press, 1995), 3 (cited hereafter as MITCHELL 1995).

<sup>18</sup> MITCHELL 1995, 1.

<sup>19</sup> See MACDONALD "Ignoring".

<sup>20</sup> 'What is this life if, full of care, / We have no time to stand and stare?', DAVIES, W H. "Leisure." In GARDNER, HELEN, ed, *The New Oxford Book of English Verse* (Oxford: Oxford university Press, 1972), 836.

<sup>21</sup> SHAPIRO SANDERS 2006, 156.

<sup>22</sup> See GRAHAM, KENNETH, *English Criticism of the Novel, 1865-1900* (Oxford: Clarendon Press, 1965), 8ff.; WHEELER, MICHAEL, *English Fiction of the Victorian Period 1830-1890* (London and New York: Longman, 1985), 155ff.

<sup>23</sup> REPPLIER 1891, 235.

<sup>24</sup> See, for example, FRASER, HILARY, STEPHANIE GREEN, and JUDITH JOHNSON, *Gender and the Victorian Periodical* (Cambridge: Cambridge University Press, 2003), 52 (cited hereafter as FRASER et al 2003).

<sup>25</sup> JACKSON, KATE, *George Newnes and the New Journalism in Britain, 1880-1910* (Aldershot: Ashgate Press, 2001), 53-86.

<sup>26</sup> This idea was advocated by Sarah Ellis in the 1840s, and was furiously rejected by Florence Nightingale in the early 1850s. In 1870 a (female) *Blackwood's* reviewer called women 'desultory, restless, incorrigible interrupters, incapable of amusing themselves or of being amused by the same thing for five minutes together'. FRASER et al 2003, 52. See also MAYS, KELLY J. "The disease of reading and Victorian periodicals." In JORDAN, JOHN O and ROBERT L PATTEN, eds, *Literature in the Marketplace* (Cambridge: Cambridge University Press: 1995,) 165-194, 178.

<sup>27</sup> JORDAN, JOHN O and ROBERT L PATTEN. "Introduction." In JORDAN, JOHN O and ROBERT L PATTEN, eds, *Literature in the Marketplace* (Cambridge: Cambridge University Press: 1995,) 1-18, 8.

<sup>28</sup> See also FRASER et al 2003, 52.

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- <sup>29</sup> BEETHAM 1996, 59.
- <sup>30</sup> BEETHAM 1996, 67.
- <sup>31</sup> BEETHAM 1996, 67.
- <sup>32</sup> BEETHAM 1996, 109.
- <sup>33</sup> See, for example, "Dorothy's League", *Dorothy's Home Journal*, Oct. 1892: 163. See also COHEN, MONICA, *Professional Domesticity in the Victorian Novel* (Cambridge: Cambridge University Press, 1998), for discussion of this point.
- <sup>34</sup> The supplement announced that the *Dorothy* was 'written by women for women'. *Dorothy Novelette Fashion Supplement* (July 1890), *Dorothy Novelette* 43, 7 July 1890: 3.
- <sup>35</sup> BEETHAM 1996, 97.
- <sup>36</sup> *Dorothy Novelette Fashion Supplement* (March 1890), *Dorothy Novelette* 25, 3 March 1890: 2.
- <sup>37</sup> These changes happened in the April (issue 30) and October (issue 56) Fashion Supplements of the *Dorothy Novelette*.
- <sup>38</sup> See, for example, Emily's wardrobe difficulties in Frances Hodgson Burnett's *The Making of a Marchioness* (1901).
- <sup>39</sup> 'Dorothy, 'Fashion's Fads', *Dorothy Novelette Fashion Supplement* (January 1890), *Dorothy Novelette* 17, 6 Jan 1890, 1.
- <sup>40</sup> 'Dorothy, 'Fashion's Fads', *Dorothy Novelette Fashion Supplement* (January 1890), *Dorothy Novelette* 17, 6 Jan 1890: 1.
- <sup>41</sup> 'Dorothy, 'Fashion's Fads', *Dorothy Novelette Fashion Supplement* (January 1890), *Dorothy Novelette* 17, 6 Jan 1890: 2.
- <sup>42</sup> 'Dorothy', 'Fashion's Fads', *Dorothy Novelette Fashion Supplement* (April 1890), *Dorothy Novelette* 30, 6 April 1890: 1.
- <sup>43</sup> 'Dorothy', 'Fashion's Fads', *Dorothy Novelette Fashion Supplement* (June 1890), *Dorothy Novelette* 38, 1 June 1890: 1.
- <sup>44</sup> 'Dorothy', 'Fashion's Fads', *Dorothy Novelette Fashion Supplement* (August 1890), *Dorothy Novelette* 47, 4 August 1890: 1.
- <sup>45</sup> 'Dorothy', 'Fashion's Fads', *Dorothy Novelette Fashion Supplement* (July 1890), *Dorothy Novelette* 43, 7 July 1890: 1.
- <sup>46</sup> 'Dorothy', 'Fashion's Fads', *Dorothy Novelette Fashion Supplement* (September 1890), *Dorothy Novelette* 51, 1 September 1890: 1.
- <sup>47</sup> 'Dorothy', 'Fashion's Fads', *Dorothy Novelette Fashion Supplement* (May 1890), *Dorothy Novelette* 34, 4 May 1890: 1.
- <sup>48</sup> 'Dorothy', 'Fashion's Fads', *Dorothy Novelette Fashion Supplement* (August 1890), *Dorothy Novelette* 47, 4 August 1890: 1.
- <sup>49</sup> 'Dorothy', 'Fashion's Fads', *Dorothy Novelette Fashion Supplement* (June 1890), *Dorothy Novelette* 38, 1 June 1890: 8.
- <sup>50</sup> 'Dorothy', 'Fashion's Fads', *Dorothy Novelette Fashion Supplement* (May 1890), *Dorothy Novelette* 34, 4 May 1890: 1.
- <sup>51</sup> 'Dorothy, 'Fashion's Fads', *Dorothy Novelette Fashion Supplement* (January 1890), *Dorothy Novelette* 17, 6 Jan 1890: 1.
- <sup>52</sup> 'Dorothy', 'Fashion's Fads', *Dorothy Novelette Fashion Supplement* (May 1890), *Dorothy Novelette* 34, 4 May 1890: 2.

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<sup>53</sup> ‘Ladybird’, ‘Our Homes’, *Dorothy Novelette Fashion Supplement* (January 1890), *Dorothy Novelette* 17, 6 Jan 1890: 3.

<sup>54</sup> *Dorothy Novelette Fashion Supplement* (August 1890), *Dorothy Novelette* 47, 4 August 1890: 3.

<sup>55</sup> ‘Ladybird’, ‘Our Homes’, *Dorothy Novelette Fashion Supplement* (March 1890), *Dorothy Novelette* 25, 3 March 1890: 3.

<sup>56</sup> ‘Ladybird’, ‘Our Homes’, *Dorothy Novelette Fashion Supplement* (February 1890), *Dorothy Novelette* 21, 14 February 1890: 3.

<sup>57</sup> ‘Ladybird’, ‘Our Homes’, *Dorothy Novelette Fashion Supplement* (April 1890), *Dorothy Novelette* 30, 6 April 1890: 2.

<sup>58</sup> ‘Ladybird’, ‘Our Homes’, *Dorothy Novelette Fashion Supplement* (February 1890), *Dorothy Novelette* 21, 14 February 1890: 3.

<sup>59</sup> ‘Dorothy’, ‘Fashion’s Fads’, *Dorothy Novelette Fashion Supplement* (February 1890), *Dorothy Novelette* 21, 14 February 1890: 2.

<sup>60</sup> ‘Dorothy’s Letter-Box’, *Dorothy Novelette Fashion Supplement* (April 1890), *Dorothy Novelette* 30, 6 April 1890: 4.

<sup>61</sup> WRIGHT 1883, 284.

<sup>62</sup> For instance, in issue 222 (1893), issue 275 (1894), and in issues 439 and 442 (1898).

<sup>63</sup> WRIGHT 1883, 283-84.

<sup>64</sup> WRIGHT 1883, 284.

<sup>65</sup> BEETHAM 1996, 122.

<sup>66</sup> KIPLING, RUDYARD. ‘Cities and Thrones and Powers’. In *Puck of Pook’s Hill* (London: Macmillan, 1908), 139.