

# INTRODUCTION: NARRATING DOMESTIC PORTABILITY: EMIGRATION, DOMESTICITY AND GENRE FORMATION

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Settler colonialism had a formative impact on the development of English literature. As narratives of emigration and settlement critically engaged with fiction produced ‘back home’, at the imperial centre, and increasingly also with each other, they added a crucial aspect to imperialism’s complex influence on both colonial and ‘metropolitan’ culture.<sup>1</sup> The expansion of the British Empire and all it stood for consequently shaped literary culture both in Victorian Britain and in its colonies. It extended the confines of the traditional English novel in its choice of location and thematic concerns as well as in terms of its production and consumption. The nineteenth century was a crucial time for fiction produced in Britain’s colonial settler world, laying down the foundation for new national canons. It might even be seen as marking the beginning of a global spread of ‘Anglophone’ writing or a ‘literature in English’ that ‘the nineteenth-century literary world took for granted.’<sup>2</sup> But it was precisely because Victorian settler narratives displayed an ambiguous slant in addressing a twofold readership – located in Britain and in the colonial peripheries – that these narratives participated in what is now beginning to be referred to as ‘nineteenth-century “global formations”’ or ‘the rise of the Anglo-world.’<sup>3</sup> In metropolitan fiction, meanwhile, recourse to shifting ‘other’ spaces continually redirected the empire’s function in the popular imagination. Emigration offered metaphors for a larger sense of feeling unsettled at home as much as for starting anew, to transport or reproduce home values, or to settle back in at home. Even when they were offstage, amorphously ‘foreign’ spaces could operate as places of projection, as extreme versions or warnings of developments at home. The changing representation of the growing settler world, of new homes across the empire, transformed the idea of home itself – arguably the most central idea in Victorian culture – and the modes of reproducing it. Reading colonial settler and metropolitan writing in tandem offers a compelling opportunity for a new appreciation of genre formation on an increasingly global scale.

*Victorian Settler Narratives: Emigrants, Cosmopolitans and Returnees in Nineteenth-Century Literature* assembles a sequence of original comparative analyses of canonical and non-canonical, metropolitan and colonial writing, that together provide a detailed reassessment of emigration's literary function for the Victorians' expanding cultural world. Individual chapters address an exciting spectrum of issues, texts, intertextual interchanges, local and global literary and cultural developments, their intersections and their divergences, asking us to reconsider our understanding both of 'typical' settler fiction and of its often underestimated influence on the English novel. By the mid-nineteenth century 'English' literature had become an increasingly global phenomenon, and the diverse interchanges between colonial and metropolitan representational modes provide particularly interesting case studies. Hence, we find side by side explorations of hitherto neglected popular serial fiction, memoirs of frontier experiences, missionary fiction and early colonial settler writing, along with essays that offer refreshing new perspectives on mainstream English novelists including Charles Dickens and Anthony Trollope. In offering this overarching comparative approach, the collection as a whole directs attention to the underestimated variety, complexity and, most importantly, the diverse literary potential of the empire's new narrative spaces: spaces that nineteenth-century emigration movements engendered for literary developments, both 'back home' and in new homes elsewhere.

The different viewpoints from which 'homemaking' is presented all set domesticity firmly into the foreground. This includes the exportation of 'the domestic' as well as the question of how to produce domestic writing – women's personal memoirs or self-consciously domestic fiction, for example – both about and literally in colonial spaces. Generally, new homes overseas were constructed in the image of the homes left behind. At times, they were meant to realize utopian plans that promised a better world. But no matter whether popular writing about emigration dealt with the successful setting up of new domestic centres abroad, or whether it tracked instead the disruptions caused by the empire's impact on metropolitan domesticity, it exploded as often as reaffirmed the metropolitan home's presumed inviolability as a cultural centre or home.<sup>4</sup> On the contrary, metropolitan fiction often dwelt on the porosity of such imagined boundaries, and settler writing could be emphatically domestic as it self-consciously worked against clichés about 'the bush'. Domestic settler narratives, in fact, frequently eschewed stereotyped images of undomestic, wild colonial peripheries that had previously served first and foremost as sites for adventure tales. The juxtaposition of these divergent metropolitan and colonial representations of domesticity alone already demonstrates the Victorians' awareness of the various ways in which the empire interpenetrated ideas of the domestic and *vice versa*.

In the course of the nineteenth century the transmission and transportation of 'English' culture and 'English' domesticity consequently emerged as a pow-

erful connecting theme in otherwise markedly different narratives. Although standard representations of the Victorian settler world may at first have been deeply ingrained in masculine adventure, literary conventions soon invited genre experiments. As a number of contributions to this collection show, because of the initial depiction of colonial settler life as undomestic, gender-related aspects significantly inflected key questions concerning emigration and empire. Domesticity's potential portability overseas, into new homes elsewhere, played a central role in nineteenth-century perceptions of the expanding settler world. Reproducible home life or 'portable' culture was conceptualized as an integral part of imperial expansion. Such portable domesticity as an analytical concept is currently gaining ground in discussions of Victorian material culture as well as in new histories of empire. What is nonetheless only slowly receiving more critical attention is its narrative potential both for settler and for metropolitan fiction. This is partly because emigration movements and systematic settlement – and as A. James Hammerton has remarked, especially the 'gendered character of the migration process' – have 'until recently been overshadowed by the history of other parts of the Empire'.<sup>5</sup> Hitherto, '[t]he history of migration has in some respects been the 'poor relation' of imperial history generally, and more specifically of gender and Empire'.<sup>6</sup> Yet a 'gender-related' view of emigration also needs to take into account the shifting gender identities offered to men, women and families as well as explore the significance of domesticity's portability, the possibility of frontier motherhood or, perhaps, the possibility of active resistance to these pervasive concepts.

While highlighting settler colonialism's neglected cultural significance and changing literary functions, the present collection consequently also covers a spectrum of interrelated topics concerning the highly individualized experience of emigration. Above all, it explores how interchanges between metropolitan and colonial literature were reflected in very different forms of writing. They thereby shaped genres on a more and more wide-ranging scale. This necessarily had larger implications for the exportation of literary culture, raising crucial questions about different forms of cultural portability: how did domesticity figure within colonial settler fiction, frontier memoirs or metropolitan narratives of unwelcome returnees, and how did its changing representation affect the way homes abroad and back at the imperial centre were being viewed and differently narrated? This is why it is so important that a new history – especially a literary history – of emigration makes genre formation central to its discussion. *Victorian Settler Narratives* investigates broader issues involving literature as a critical reaction to imperialist propaganda, the development of literary culture in settler colonies and imperialism's diverse impact on metropolitan writing. The crossover effects of this assembly of contributions additionally underscore the revealing findings yielded by the individual analyses.

While breaking through the neat compartmentalization between metropolitan and colonial settler writing, this comparative approach simultaneously helps us to consider anew the changing significance of narrative forms on both sides of the Atlantic and the Pacific. In stressing the importance of genre issues, the collection hence also participates in a reappraisal of disciplinary as well as geographical boundaries. Nineteenth-century popular writing could be intriguingly self-conscious as well as critically aware in its representation of pressing problems of empire and emigration. It frequently related them to wider concerns about the relationship between narratives of nation and of identity. Conversely, in all its diversified popular subgenres, from the adventure tale to the novel of domestic settlement in the bush, the Victorian novel registered an ongoing and at times intertextual redeployment of common types or plotlines, showing how genre travelled. Domestic fiction in particular, no matter whether it was produced in the colonial peripheries or at the metropolitan centre, reflected the growing significance of a two-way flow of influence. Likewise, women's frontier narratives urgently faced the need to renegotiate expected views and common images of emergent settler societies. As a result, they similarly drew on and continued to rework readers' expectations. In turn, they exerted a formative influence on changing ways of fictionalizing autobiographical experience (as Chapters 3 and 4 explore), while illustrating the complexity of nineteenth-century views of gender.

In the context of settler colonialism, traditional gender roles experienced significant shifts; extensions as well as new constrictions. The hope of being able to transport domesticity opened up opportunities for women that gave them a new centrality in settler narratives. But it also implicated them in the spread of imperialist and national ideologies. As Linda Peterson suggests in Chapter 3, in women's settler and especially frontier memoirs, '*Home* thus became to them a doubly resonant term, referring both to the land of their birth and the land of settlement' (p. 56). The description of home's transportation to colonial soil was part of settler writing's primary agenda in reporting their experience to a British readership, while keeping emigrants 'loyal to their cultural origins' (p. 55). Women writers, Peterson further argues, 'were uniquely positioned to undertake this cultural work because of their roles as domestic managers and amateur natural historians' (p. 55). Looking at the reception and production histories of settler writing hence also adds to the understanding of women as professional writers in the period, while it showcases how the genre inspired a spectrum of action and reaction.

Nineteenth-century emigration propaganda and cautionary tales both created persistent images of the expanding settler world that quickly became clichéd. The most common trajectories reproduced utopian promises on the one hand or a corresponding 'anti-emigration literature' on the other.<sup>7</sup> They either told of deserved success after hard struggles or of repentant return after often

disastrous failure. Soon, however, writers of personal memoirs and of domestic fiction became choosier and more critical in their recourse to familiar material. Still, ambiguously 'foreign' settler societies certainly continued to provide convenient stereotypes. In metropolitan writing, these places were often simply offstage. Spaces of imaginative projection, they could stand in for anything. Since early colonial settler writers continued to keep readerships 'back home' in mind, moreover, they likewise tended to play into, rather than to dismantle, readers' expectations. But if settler narratives were not always entirely accurate in their account of these places or their inhabitants (indigenous and settlers both), they all the more revealingly captured cultural anxieties as well as hopeful expectations of – and frequently great disappointments in – the promised lands of new opportunities.

These disappointments had to do with the nature of the land; often literally with the plots of lands the new settlers were sold. Such plots commonly consisted of uncleared lands or they were completely swamped. (One thinks of Martin Chuzzlewit's Eden in Dickens's 1844 novel.) Or pro-emigration discourses simply gave the wrong impression. As the notoriously reluctant settler Susanna Moodie complained in the introduction to her personal memoir, *Roughing It in the Bush* (1852), '[t]oo many of these brave and honourable men were easy dupes to the designing land-speculators. Not having counted the cost, but only looked upon the bright side of the picture held up to their admiring gaze, they fell easily into the snares of their artful seducers.'<sup>8</sup> Moodie proceeded to specify issues of domesticity and, more problematically, gentility. What this collection wishes to set in the foreground is how emigration at once exacerbated and crystallized such domestic concerns. Settlers' determination to adapt imported ideals of the home in light of practical colonial realities offers a different perspective on the Victorians' emotional, financial and territorial investments in the portability of their world: of their values and homes across the empire and beyond.

Nineteenth-century fiction dealt with these issues in a range of different tones and modes that could range from the plaintive to the self-ironic. In the process it saw the emergence of such newly prominent figures as the emigrant (within or deliberately located outside systematic or assisted plans of emigration and settlement), the settler (often in conflict with squatters, former convicts or adventurers), the fortune-seeking adventurer (especially the gold-digger), the cosmopolitan (newly defined within an expanding cultural empire) and also the disappointed returnee. Their soon notorious stereotyping in popular culture invited more and more self-conscious literary engagements. Writing about 'other' places as new home spaces extended the confines of domestic fiction, shifted intersections between metropolitan and colonial settler writing and already played with images of emigration, expatriation and self-exile that remain part of the emigrant experience today. Without, of course, attempting to deny

the undisputed ‘damaging effects and the treacherous silences that follow from being “at home” with empire’, as Catherine Hall and Sonya Rose have recently put it,<sup>9</sup> this volume seeks to gauge the Victorians’ own divergent, contested and often vexed engagements with ideas of settling elsewhere.

*Victorian Settler Narratives* is particularly interested in the ways in which such engagements shaped literary culture. It takes into account the cultural matrix generated by an unprecedented awareness of empire and emigration, but with a clear literary slant. Much important work has been undertaken thus far from the perspective of historians or sociologists, but here we would like to initiate an altogether more encompassing, comparative approach. Rather than continuing to read either the development of settler (and hence new national) genres or the empire’s impact on domestic, metropolitan culture exclusively within the categories of nationhood or colonial discourses, *Victorian Settler Narratives* dismantles these categories. Instead, it stresses the need newly to map out the expansion of ‘English’ culture, domesticity and literature across the ‘Anglo-world’. A closer look at the Victorians’ concept of culture’s – and specifically domesticity’s – portability therefore provides a useful analytical lens through which to re-view the ‘seemingly complementary ideologies’ of domesticity and imperialism.<sup>10</sup> Tracing the elusive, yet culturally central ideas of ‘portable’ homes and expandable home culture creates a very different literary and conceptual map of ‘Greater Britain’ as it emerged in the popular imagination at the time.

### The Victorians’ Portable Homes: Re-Mapping the Victorian Novel’s ‘Greater Britain’

The idea of ‘abroad’ clearly called up flexible imaginaries that registered and creatively transformed a peculiar mixture of dread and fascination inspired by global migrations and exchanges. Cultural histories of a nineteenth-century ‘Anglophone elephantiasis’ are just beginning to stress that the very ‘notion of settler society’ can only be fully assessed through ‘a greater integration of parallel scholarship treating settler colonialism.’<sup>11</sup> Comparative analyses of settler canons have been notably sparse, while discussions of ‘metropolitan colonial relations’ still remain deeply riddled with feelings of ambivalence, even contestation. As Annie Coombes points out in her introduction to *Rethinking Settler Colonialism*, so far ‘few of the fascinating case studies engage with comparative material within the same case study’. We need to ‘think comparatively and historically across different colonial contexts’ and assess their shifting meaning ‘in the British metropolitan imagination’ with reference to the ‘ambivalent relationship of the white settler communities with the British metropolitan imperial centre.’<sup>12</sup> There is now growing interest in the diverse, two-way cultural interchanges and the interconnectivity that characterizes discourses on settler colonialism within the

spreading 'Anglophone' empire. Settler societies in Australia, Canada, Aotearoa/New Zealand or South Africa perhaps unsurprisingly shared many defining characteristics at the height of nineteenth-century emigration movements, but the literary interchanges they produced also impacted on Victorian culture overall.

The following analyses develop and extend research undertaken in a number of traditionally separate areas that show growing overlaps. The expanding field of transatlantic studies helps us to see the importance of including the 'lost' or 'renegade' colonies that had become the United States of America. This is partly in response to 'an urgent need for the partitioned world of area studies, as traditionally conceived, to come to terms with the burgeoning forces of globalization'.<sup>13</sup> In a recent article, Paul Giles speaks of 'Antipodean American Literature' that needs to be considered not just 'within a postcolonial matrix', but in a matrix that situates Britain 'at the apex of a triangle that held America and Australia, the old colony and the new colony, as its alternate points'.<sup>14</sup> This matrix is premised on Giles's earlier work on a 'refracting' of canonical traditions through comparative readings, so that '[t]o relate British culture to its American counterpart, then, is by definition to open up wider questions about the definition and status of literatures in English'.<sup>15</sup> To 'read English literature transatlantically' renders tradition itself 'a form of intertextuality'.<sup>16</sup> Indeed, it is crucial for the exploration of the Victorians' moves across the globe that we pay more attention to the divergent ways in which emigration and settlement were not just perceived at the time, but also how they were worked into narrative. Directly or indirectly, migration produced changing fictional landscapes. At first sight, it may be tempting to see the British Empire's impact on metropolitan culture chiefly in terms of the spaces of projection or adventure it undoubtedly produced. But this unduly sidelines the centrality of the idea of a 'portable,' or reproducible, 'English' domesticity that emigration as a theme and cultural phenomenon helped to engender. Exporting, preserving and occasionally improving the imported home culture unified the Victorians' attempts to deal with the expansion of their world and to 're-present' the attendant cultural shifts in different modes of writing.

The first to diagnose what is now commonly termed 'the rise of the Anglo-world' through a 'settler revolution'<sup>17</sup> beyond as well as within the expanding confines of the British Empire was Charles Dilke in the 1860s. In his travel accounts of 'English-Speaking Countries' in 1866–7, Dilke coined the phrase 'Greater Britain'.<sup>18</sup> This 'world created by British migration and settlement' was taken up as a subject of inquiry and critical assessment by J. R. Seeley in *The Expansion of England* (1883), in which he famously maintained that the British 'seemed to have conquered and peopled half the world in a fit of absence of mind'.<sup>19</sup> Although it is now generally acknowledged that globalization was certainly not just a twentieth- or twenty-first-century phenomenon and that the nineteenth century's (increasingly systematic) mass migrations saw specific

'global formations', it is of course vital to remember that the force driving these formations was essentially homogenizing. Making a 'Better Britain' overseas was predominantly based on the idea of culture's portability or reproduction. This included the literal transportation of English literary works. It enriched English literature at home and abroad, while the process of exportation raised new questions about home, domesticity and their possible portability. Victorian fiction in a sense became 'the logical breeding ground for reflections on cultural portability'. As John Plotz has recently suggested, the form of the Victorian novel as a 'self-sufficient but mimetic narrative, bound in covers but free to roam' makes it 'an ideal inhabitant of this world of portable cultural property'.<sup>20</sup> The centripetal force propelling English literature's production and circulation across the globe necessarily strove to hold together unifying ideas of domesticity, if not of 'home' itself as located at the imperial centre. James Belich even speaks of a kind of cultural 'cloning' in describing how settlers conceived of their migrations as extensions of 'old world' culture in a 'virtual metropolitan-ness': 'the reproduction of one's own society through long-range migration'.<sup>21</sup> The 'cloning' of culture is hardly a positive term, but it suitably captures this systematic process of reproduction or transportation, including the creation of 'portable domesticity'.<sup>22</sup>

Reading nineteenth-century settler narratives through this lens of 'portable culture', or 'portable domesticity', helps us to understand better the Victorians' simultaneous investment in domesticity and imperialism. In *Portable Property: Victorian Culture on the Move*, Plotz speaks of the Victorians' logic of a 'cultural portability' as a 'new way of imagining community' through the transportation of domestic objects. Common domestic items became imbued with new meaning through the very act of relocation.<sup>23</sup> Discussing the representation of Britain's geographical 'antipodes' – Australia and New Zealand in particular<sup>24</sup> – in nineteenth-century popular culture, Janet Myers similarly highlights the Victorians' construction of 'a new form of portable domesticity that enabled British emigrants throughout the second half of the nineteenth century to envision and to create ... Antipodal England'.<sup>25</sup> In her seminal *Domesticity, Imperialism and Emigration in the Victorian Novel*, Diana Archibald has already pointed out that in the course of the nineteenth century domesticity and imperialism dissolved as 'seemingly complementary ideologies'. Promises of new opportunities – and homes – abroad certainly 'co-opted people's most intimate fantasies and desires in the service of empire'.<sup>26</sup> Myers speaks of a 'co-opting [of] domesticity for imperial aims'.<sup>27</sup> But as historical analysis of female emigration has importantly shown, their role in domesticity's exportation could also offer women a 'breakthrough'.<sup>28</sup>

The present collection contains several chapters that newly explore and significantly complicate this culturally central and peculiarly versatile relationship as a controversial issue of Victorian domestic and colonial discourses. We clearly need to reassess them in the light of personal (both fictional and non-fictional)

accounts that also register or emphasize the downsides, difficulties and even the undesirability of some of the ideals circulated in pro-emigration propaganda. Personal memoirs show how difficult the reconstruction of British domesticity in the bush could be (Chapter 3). Simultaneously, such memoirs and their fictional reworkings illustrate that domesticity as part of the settlement adventure was by no means the confining sphere it was often regarded 'back home'. Nor was it always necessarily complicit – as terminologies of 'co-option' might indicate. A number of chapters highlight the creative aspects of women's experience of emigration and settler life. Popular fiction could see the creation of new gender roles such as 'girl Crusoes' (Chapter 11) or alternative conceptions of frontier motherhood in an empire of tempting adventure (Chapter 13).

These analyses question and extend studies of colonial domesticity that have shown that in the nineteenth century women were conceived as 'essential to the business of colonization as homemakers, the upholders of moral values and social purity and as the agents of civilization'.<sup>29</sup> As Raewyn Dalziel already stressed in a 1977 article about the New Zealand context, 'life within the bounds of home and family and respectability was not as frustrating for women in New Zealand as it had become for women of Great Britain'.<sup>30</sup> Marilyn Lake makes a similar point in discussing Australian settler memoirs, but also reminds us of the ambiguities underlying women's multiple roles throughout the empire: what Margaret Strobel has already diagnosed as women's participation in 'various forms of cultural imperialism'.<sup>31</sup> Women 'often gained opportunities lacking at home and played a central role in shaping the social relations of imperialism'.<sup>32</sup> Without losing sight of these settlers' undeniable complicity in supporting imperial expansion, we need to rethink some of the still-prevalent stereotypes of early settler life.<sup>33</sup>

This also allows us to question preconceptions (and often dismissive treatments) of the so-called 'women's mission' throughout the empire. Metonymically representing the empire's 'domestication' of the globe, it was nonetheless at times regarded as a more amorphous good to be exported.<sup>34</sup> Although not always religious in their agenda, they generally imply a denominational undercurrent or backing, and this explains why most critical reassessments of this controversial empowerment have emerged from within works on Victorian missionary discourses. Studies such as Susan Thorne's *Congregational Missions and the Making of an Imperial Culture in Nineteenth-Century England* or Anna Johnston's *Missionary Writing and Empire, 1800–1860* have done much to subject different definitions of missionary work and especially its relation to the empire's putative 'civilizing mission' to stringent analysis. Thorne moreover specifically links her account of congregational missions to a larger reappraisal of 'colonialism's imprint on metropolitan language, institutions and practices'.<sup>35</sup> This reassessment underscores the ways in which metropolitan and colonial (including

settler) discourses are connected, which is what the present volume firmly sets in the foreground. As Chapters 9 and 10 show, missionary fiction in the context of settler colonialism adds another complex dimension. Susan Walton reads fiction by the religious, domestic novelist Charlotte Yonge side by side with settler writing about South Africa as well as New Zealand, while Michelle Elleray shows how R. M. Ballantyne's *The Coral Island* (1857), a classic boys' adventure story, is informed by missionary texts.

Indeed, what emerges when 'homemaking' as a mission is viewed through the lenses of both gender and genre is that a comprehensive account of emigration's effects on literature and culture can only be achieved when metropolitan writing and that of different settler colonies are read within a newly encompassing comparative field. At the same time, this field needs to be demarcated from more general colonial discourses to concentrate firmly on the settler world. Although 'domestication' as part of a 'civilizing mission' radiated through discourses on imperialism, the establishment of lasting settlements and successfully transposed family homes – with all the ideological ballast and potential ingrained in them – really was what nineteenth-century mass migration was all about. Simultaneously, the attraction gold-digging or, later, a range of speculations in railways, mines or land had for mostly temporary settlers such as (predominantly male) fortune-seekers sharpened already existing gender discrepancies. A former penal colony like Australia faced an extreme disproportion of men and women, and emigration societies actively attempted to boost the domesticating influence that female or familial emigration seemed to promise. Yet while notoriously 'superfluous' spinsters have become standard images of nineteenth-century migration problems, the movement of families and hence issues of frontier motherhood or colonial girlhood, for example, remains comparatively neglected even within the growing attention that gender issues are receiving.

The contributions in this collection branch out in their analysis of the wide spectrum of emigration experience and its increasingly diverse representation. Building on recent work in the intersecting fields of gender and emigration history, they specifically address these neglected aspects. This also situates the present study within new interest in a 'global' nineteenth century, of which a re-visioning of the Anglophone settler world (including especially its domestic matters) forms a significant part. In their pointedly titled *Unsettling Settler Societies: Articulations of Gender, Race, Ethnicity and Class*, Daiva Stasiulis and Nira Yuval-Davis still deplore that accounts of settler societies have 'remained untouched by the growing body of feminist scholarship on the gendered constructions of colonization'.<sup>36</sup> Largely owing to a general shift of attention to what happened at home – and hence to aspects of domesticity within an 'imperial home' – numerous critical analyses have been coming out of intersections with gender studies over the last decades. As Lisa Chilton stresses, 'it is no longer

acceptable to publish histories that purport to be survey studies of the British Empire that do not adequately take into account colonizing and colonized women.<sup>37</sup> In *Gender and Empire*, Angela Woollacott takes it as her premise that ‘gender could cut across the metropolitan/colonial divide’, and it certainly is important to cut across any such seemingly strict dichotomies (including those suggested by traditional gender studies, as we shall see).<sup>38</sup> Philippa Levine’s recent collection, part of the Oxford History of the British Empire Companion Series and likewise entitled *Gender and Empire*, similarly emphasizes that empire is by no means the ‘very masculine enterprise’ it may sometimes seem since imagining it exclusively as ‘a series of far-flung sites, dominated by white men dressed stiffly in sporting and hunting clothes, or ornate official regalia ... tells only a fraction of the story’.<sup>39</sup> Clearly, we need to refract established histories in order to read the different, always highly individualized experiences and their re-presentation in a larger context.

A new concentration on women’s side of the story, as it were, has certainly helped us to see that the Victorian period, while seeing immense imperialist expansion and more systematic migration, was a time in which domesticity and its portability achieved a new poignancy. ‘By the 1850s’, Levine reminds us, ‘the image of colonizing as a rough-and-ready frontier practice was beginning to give way to an insistent demand for white settler areas to look more like Britain, and in particular more like a domesticated Britain of both natural and familial order’. “Making a new home” became the colonial task given to women, whether planting roses in the withering Indian sun to emulate an English cottage, or braving the winters of the Canadian prairie in log cabins.<sup>40</sup> As several chapters in the present collection showcase, homemaking could be an adventure that broke through limiting ideas of confining separate spheres as well as through traditional divides of metropolitan ‘civilization’ and undomestic peripheries. A gender-related approach to the changing representation of this domestic adventure clearly proves useful in dismantling established categories and lines of demarcation. It makes us see instead the empire’s impact on the everyday across and beyond the empire and growing settler world.

Conversely, the exportation of home ideals through emigration transformed domesticity. It was not only that domestic writing could operate as a counterpoint, or alternative, to imperialist discourses. These discourses encompassed a more global cultural empire that affected conceptualizations and popular representations of the home, or of domestic ideals overall, as much as the practicalities of metropolitan and colonial home life. As Ruth Roach Pierson has stressed, once we realize that ‘[t]he success and prosperity of the European bourgeoisie with its gender ideology of separate spheres depended on colonialism and imperialism, just as the imperialist and colonialist enterprises took shape around the bourgeois Victorian cult of domesticity’, we also need to acknowledge that ‘a

global perspective' needs to rest 'on the assumption that to comprehend developments in the metropolitan center, one needs to grasp how its formation and sense of self have been shaped by its relationship with the imperialized and colonized margins.'<sup>41</sup> Rita Kranidis has likewise remarked that a focus on 'the *domestic* side of the colonial emigration efforts' helps us explode confining categories of nationhood or colonial paradigms. The subject of women's emigration, Kranidis stresses, calls for a discussion of colonialism in relation to gender, whereby gender works as 'an analytical category that resists the traditional insularity of analyses of the empire.'<sup>42</sup> It is meant to 'unsettle' previous conceptions of empire or emigration.<sup>43</sup> In other words, that geographical 'boundaries are often fluid' and bifurcations (between colony and metropole, settler and other forms of colonialism, &c.) artificial has remained an issue that attempts to 'unsettle' conceptualizations of settler societies still grapple with.<sup>44</sup> A new look at the domestic in the settler world – and specifically at its transportation and how its failure to be perfectly portable could be unsettling – promises to unearth a wider spectrum of experiences, reactions and ways of writing about them.

Despite gender's usefulness in unsettling preconceptions of settler life, the remapping of its history and literary history has just begun. In a recent discussion of 'Gender and Migration,' Hammerton reconsiders nineteenth-century discourses on female emigration, remarking that, apart from discussions of "both idealization and crude caricature on themes of "matrimonial colonization"; research so far is still 'disproportionately preoccupied with the experience of single women rather than with more inclusive gender dynamics' at the expense of 'studies of migration and masculinity and migration and marriage.'<sup>45</sup> 'Idylls of colonial bachelors in the bush awaiting willing wives,' Hammerton remarks, 'died hard.'<sup>46</sup> The pervasive cultural images they created had a wide-ranging influence not just on the popular imagination, but more specifically on literary developments on an unprecedented scale. This makes it all the more surprising that 'empire' has so long been exclusively considered 'a very stuffy and masculine environment'. It is only in recent years that, as Levine has pointedly put it, this 'apparent stuffiness and masculinity are themselves now under scrutiny from a gendered perspective.'<sup>47</sup> Still, editing out masculinity can at best only tell half the story. Both Hammerton and Kranidis have done important groundwork with reference to women's emigration, concentrating on 'the extent to which the 'superfluous' woman constitutes a cultural and ideological crisis.'<sup>48</sup> This may in part have reinforced clichés of 'matrimonial colonialization' as a dubious counterpart to a 'stuffy and masculine' empire. Nonetheless, these studies have paved the way for a more encompassing consideration of the various 'domestic' processes involved in global migration.<sup>49</sup> What we need now is a new comparative approach that allows us to foreground individual experience as well as specific reactions to emigration and the settler world in the popular imagination at large

– and this regardless of neat categories, whether of gender, class, nation or also genre boundaries.

In fact, we may now safely assume that it is a well-established premise that ‘the very idea as well as the building of empires themselves cannot be understood without employing a gendered perspective’,<sup>50</sup> as much as that we need to ‘consider English culture first and foremost in its imperial aspect.’<sup>51</sup> Increasingly, conventional demarcations and bifurcations are questioned and erased. In *Victorian Visions of Global Order*, Duncan Bell remarks that the ‘role of the settlement empire’ forms ‘[o]ne of the main gaps in both the “new imperial history” of the last twenty years.’<sup>52</sup> The last years, however, have seen the conceptualization of a ‘global nineteenth century’, ‘nineteenth-century worlds’, or ‘Victorian visions of global order.’<sup>53</sup> This has done much to make both literary scholars and historians of empire reconsider the importance of ‘metropolitan colonial relations.’<sup>54</sup> As Catherine Hall and Sonya Rose put it in *At Home With the Empire: Metropolitan Culture and the Imperial World*, we need to ‘dissolve the metropole/colony binary, a fiction that was at the very heart of the taken-for-granted view of Britain as an imperial power by showing how, in different ways that varied over time, the British metropole was an *imperial home*.’<sup>55</sup> Some of the most important recent work both on settler colonialism and on the empire’s impact on metropolitan culture has gone hand in hand with reassessments of gender relations in an imperial context. It has also been boosted and significantly re-slanted through more extensive archival research, growing interest in colonial writing and a new impetus from within transatlantic studies.<sup>56</sup>

Nineteenth-century comparative literature even within the English-speaking (settler) world clearly needs to reach beyond the confines of the British Empire as well as beyond the transatlantic itself. Amanda Claybaugh has argued for a ‘New Transatlanticism’, reminding us that ‘[n]ineteenth-century novelists and critics took for granted what present-day scholars have only recently begun to acknowledge: that the literatures of Great Britain and the United States should not be read in isolation from one another.’<sup>57</sup> But transatlantic studies is itself witnessing a major extension of its continually ‘widened geographical and discursive parameters’, as Susan Manning and Andrew Taylor have put it in their recent reader of ‘transatlantic literary studies.’<sup>58</sup> Paul Giles, for example, has emphasized the neglected ‘significance of antipodean inversions to the formation of US national narratives in the nineteenth century, the ways in which American culture was symbiotically bound to both its British antecedents and its Australian colonial counterparts.’<sup>59</sup> Kate Flint has stressed ‘that “the transatlantic” is a greatly weakened term if it is taken to apply to British–American traffic alone.’<sup>60</sup> New interest in ‘Victorian cosmopolitanism’ has likewise emphasized the importance that we consider it in connection with transnational perspectives and ‘the new Atlantic studies.’<sup>61</sup> However, it is not only that we need to gauge the two-way processes of

this traffic or extend it to encompass transpacific or cross-channel exchanges. This collection shows how the exportation of English writing alone already demands and importantly facilitates a new mapping of literary developments.

In settler societies English literature clearly attained a complex resonance. For one, it was a portable cultural export. Indeed, as a particularly pertinent example of cultural portability, the exportation of the English novel (of the genre itself as well as, literally, of copies of books shipped out) has had an important influence on the evolving form of metropolitan and colonial settler writing. It is simply not true that literary representation always conformed to ideas of the colonies as a 'dumping ground' for undesirable elements or suggested 'that removing oneself to Elsewhere could only be beneficial'.<sup>62</sup> In *Culture & Imperialism*, Edward Said influentially maintained that the empire's function in metropolitan culture was predominantly, if not exclusively, restricted to its usefulness as 'a reference, as a point of definition, as an easily assumed place of travel, wealth and service'. Empire, like orientalism, 'functions for much of the European nineteenth century as a codified, if only marginally visible, presence in fiction ... scarcely ever more than named, rarely studied...or given density'.<sup>63</sup> A new focus on the complexities of metropolitan culture's engagement with the empire as well as with emigration, however, has unearthed ample evidence that the empire's literary functions are strikingly versatile. Equally important, emigration, directly or indirectly, affected most Victorians. By the mid-nineteenth century almost everyone in Britain knew somebody who had emigrated or had considered emigration, if they had not toyed with the idea themselves. The range of publications on the subject, in the daily press as well as in manuals and novels, continued to feed on and into its pervasiveness as a cultural phenomenon. Fiction further helped to shape readers' expectations, thereby influentially redirecting, not just reflecting, changing discourses. As Myers has likewise pointed out, emigration formed 'a vital topic that impinged on the lives of many, if not most, Victorians'. As a result, one can refer at best to its '*seeming* marginality in the Victorian novel [*italics added*]'.<sup>64</sup> I really wish to stress the importance of 'seeming'. Surely, we have moved away from the quick dismissals in earlier, mainly sociological studies that could, as Douglas Woodruff did in his section on 'Expansion and Emigration' in G. M. Young's 1934 *Early Victorian England*, cursorily assert that 'Victorian fiction takes, on the whole, very slight notice of the Colonies, but Victorian novels with black sheep in them could hardly fail to use emigration as a remedy'.<sup>65</sup>

A comparative reading of transpacific, transatlantic and metropolitan narratives about emigration and settler life makes the sheer pervasiveness of such narratives in nineteenth-century literature and culture clearer. It reveals the wide range and connections between them. That the writers were becoming more and more aware of these connections additionally shows how crucial it is that a study of them includes a general questioning (as well as extension)

of established approaches. A general dismantling of established terminologies (albeit at times accompanied by the creation of further neologisms) has helped to prepare for this larger project. Observing the parallel development of what he terms 'autoethnographic' and imperial interests, for example, James Buzard has convincingly exploded Mary Louise Pratt's 'tidy opposition' of colonial processes of 'talking back' as opposed to hegemonic metropolitan discourses. Such an approach, he rightly argues, completely ignores everything except the most literal ways of 'writing back' to the empire.<sup>66</sup> Since settler colonies occupy a special place in the history of imperialism, the reassessment of its literature at once asks for and highlights this need to break out of such dichotomies. As Patrick Brantlinger has so pointedly put it, settler colonialism is an extreme example that seems 'almost to parody the general contradictions of imperialist ideology'.<sup>67</sup> Acknowledging that the exchanges between old and new homes were by no means a one-sided affair therefore also helps us get away from mere rehearsals of post-Saidian theories on complicity as well as from the reduction of any self-consciously critical rewritings to a mere 'rebuttal'.<sup>68</sup> So far, however, settler societies' literary developments have nonetheless largely been considered as distinctly separate from the impact they have had on imperial cultural formation. Thus, it has become a widely accepted truism that Britain's settler colonies have 'a number of features in common in terms of their colonial histories' and share an 'ambivalent relationship to the imperial metropolitan centre',<sup>69</sup> but the engagement with this ambivalence in nineteenth-century literature has persistently been sidestepped. This denies not just the importance that we consider genre formation as part of a larger phenomenon, but also the significance of intertextual interchanges that were taking place at the time. Writing about and within an expanding (cultural, Anglophone) empire could be an intriguingly creative, experimental and often sharply critical process.

### The Empire's New Narrative Spaces

In mapping out this process, the collection's overall arc seeks to transcend disciplinary and geographical boundaries across transoceanic imaginaries. Throughout the nineteenth century, Australia, New Zealand and South Africa as well as the shifting North American frontier constituted favourite settler destinations. They were frequently lumped together and yet resisted being coerced into yielding the same cultural work. Instead, they offered alternative constructions of identity, nationhood and an elusive, if potentially transportable, sense of belonging that queried prevalent understandings of domesticity as well as of empire. This collection hence builds on, while aiming to redirect, current research in three distinct subfields: (1) a large-scale reassessment of settler colonialism, including the important inroads made by the growing field of transatlantic studies as well as by work on nineteenth-century global formations; (2) new attention to metropoli-

tan colonial relations, which reinforces the need to move beyond national canons in order to assess concurrently developing metropolitan and colonial literary formations; (3) a reconsideration of domesticity in the expanding settler world.

Bringing together a diverse range of thematic, theoretical and textual viewpoints, this volume therefore also prompts a timely reappraisal of interdisciplinary research on Victorian culture. It takes the need to consider literary history beyond the confines of national boundaries as one of its key premises, while participating in a more comprehensive charting of the literary crosscurrents within a 'global' nineteenth century. A new field for a different kind of comparative literary studies, transoceanic literature in itself promises a more comprehensive approach. In part this strategy has developed within transatlantic studies, as I have suggested. Susan Manning and Andrew Taylor call for 'a mature transatlantic *literary* studies' that tracks how 'genre "travels", what sorts of deformation or transformation are observable, and what critical conclusions may be drawn from the comparison.'<sup>70</sup> The stress on the literary is the key to this much-needed refocusing. Speaking more generally of imperialist influences on metropolitan fiction, Cora Kaplan has deplored the one-sidedness of interdisciplinarity between history and literary studies. In asking how imaginative literature made 'the Empire both vivid and legible to readers in Britain', Kaplan 'argue[s] for the uses of literature by historians'. This means getting away from the reduction of literary texts to supplementary material: 'Offered a more dynamical role, literature can point towards new historical questions, rather than simply glossing existing ones'. The resulting 'integrative moves' raise 'interesting and, by their very nature, unresolved issues within and across the disciplines about causality, evidence, referentiality, aesthetics and authorship'.<sup>71</sup> Kaplan makes a crucial point in reminding us that

literary texts are not only, or even primarily, a body of evidence that supplements or supports social and political history, although of course they may quite properly and usefully act in that way, but should be of most interest to historians because of their very generic specificity, the ways in which they give free – and freely acknowledged – reign to the space of imagination and of fantasy, a discursive mode where both the utopian and dystopian sides of imperial relations can be elaborated.<sup>72</sup>

The chapters in this collection open up and explore some of the most exciting venues created by this new emphasis on elements of genre. They show how a new look at emigration and settler narratives across nineteenth-century literature generates a critical reassessment of literary developments and different approaches to them. A shared interest in domesticity, in the creation of new homes through cultural portability, at the same time highlights the significance of gender-related aspects for this remapping of nineteenth-century popular writing on a more global scale.

In considering how gender issues constructively dismantle various dichotomous constructions, however, we must not be 'locked into [yet another] binary analysis'. First of all, it is crucial to 'relinquish lingering assumptions that only women have gender', as Woollacott pointedly puts it.<sup>73</sup> This proviso needs to extend to the discussion of domesticity, which has traditionally, 'if not always correctly', been 'represented as the province of women'.<sup>74</sup> As John Tosh's influential work has shown, '[f]or most of the nineteenth century home was widely held to be a man's place, not only in the sense of being his possession or fiefdom, but also as the place where his deepest needs were met'. The Victorians answered the question about masculinity and domesticity 'in a novel and affirmative way. Never before or since has domesticity been held to be so central to masculinity'.<sup>75</sup> Tosh moves on to analyse the late Victorian urge to emigrate as men's 'flight from domesticity', in which the attractions of imperialist adventure upstaged the family-oriented sentiments of the mid-Victorian generation, but as Hammerton has more recently added, the 'extent of male migration's association with a decided rejection of domestic values in Britain remains, however, uncertain'.<sup>76</sup> A number of contributions to this volume cast new light on changing ideas about masculinity as well as femininity. Domesticity as a gendered or a geographically bound sphere necessarily attained a different meaning in the context of settler colonialism's complex relationship with female emigration, 'civilizing' missions or the larger 'domestication' of the wild bush. Altogether, the expansion of British imperialist influence – or rather, of the Anglophone cultural empire – continually redirected the representation of home and of adventure.

The distinct literary developments in colonial settlements clearly call for a comparative analysis that includes metropolitan fiction. The first set of chapters also works as a much-needed mapping out of nineteenth-century literary developments in Australia (Chapter 1), New Zealand (Chapter 2) and North America, in particular Canada (Chapters 3 and 4). Their juxtaposition simultaneously illustrates domesticity's centrality within the different settler societies' self-representation. Dorice Williams Elliott's 'Unsettled Status in Australian Settler Novels' (Chapter 1) concentrates on emergent tropes of Australia's popular image in the nineteenth century, exploring how tropes familiar from 'Wild West' narratives are self-consciously reworked in early Australian novels. Mary Vidal's *Bengala* (1860) and Alexander Harris's *The Emigrant Family* (1849) actively redefine gentility and femininity on a new Australian model while solidifying the social class positions of those men and women who claimed a place in the Australian gentry. In pairing these texts with metropolitan reactions to the same events and experiences, Elliott also offers a new reading of Anthony Trollope's 'Australian' novella *Harry Heathcote of Gangoil: A Tale of Australian Bushlife* (1873). In 'Agents of Empire and Feminist Rebels: Settlement and Gender in Isabella Aylmer's *Distant Homes* and Ellen Ellis's *Everything Is Possible To*

*Will* (Chapter 2), Kirstine Moffat similarly analyses the complex and, at times, contradictory, perceptions of nineteenth-century colonial womanhood as presented in two New Zealand settler novels that focus on the experiences of female migrants. Moffat thereby draws attention to nineteenth-century New Zealand literature, which still ‘remains a relatively unexplored area of New Zealand’s literary heritage, particularly when compared with the wealth of varied historical investigations into settler experience’.

While Elliot and Moffat discuss settler novels as a new genre, in Chapters 3 and 4, Linda Peterson and Mary Ellen Kappler concentrate on women’s frontier experience in personal memoirs and their often self-conscious fictionalization. Peterson critically dissects the construction of domesticity and respectability in women’s settler memoirs. Kappler explores the translation of migratory experience into different forms of literary or artistic representation, showcasing how close attention to such cultural translations can constructively complicate autobiographically inspired works. One of Canada’s first women writers in English, Susanna Moodie is commonly considered an iconic figure. Typecast as a genteel settler coming to terms with the Canadian bush, she has herself become a standard trope in the cultural consciousness of English Canada. Her struggle with the portability of English notions of domesticity, respectability and gentility has been central to her iconographical positioning if not to her writing. Margaret Atwood’s poetic treatment of Moodie’s life in *The Journals of Susanna Moodie* (1970) influentially confirmed this interpretation by portraying Moodie’s attempts to impose or project order onto an indifferent landscape as an act of futile colonialism. Yet as Kappler shows, canonical readings of Moodie’s memoirs *Roughing It in the Bush* (1852) and *Life in the Clearings* (1853) have overshadowed her more ambiguous fiction: Moodie ‘was something other than the rather over-determined lay-figure of the standard modern reading, the figure whose tidy, ordered consciousness was broken to pieces by contact with the Canadian landscape’. Kappler’s close reading of Moodie’s novel *Flora Lyndsay* (1854) explodes longstanding cultural assumptions about an iconic figure, while asking us to rethink Canadian settler narratives.

From these reassessments of literary developments in the nineteenth-century settler world, *Victorian Settler Narratives* moves on to the analysis of emigration stories in the metropolitan press. In tracing notably diverse representation of transatlantic, transpacific and also cross-channel experiences of migration as central themes in nineteenth-century culture, the next chapters connect the Victorians’ concerns with the empire’s domesticity to shifting ideas of the home at a time of unprecedented mobility. The sheer wealth of metropolitan fiction dealing with emigration and emigration propaganda is astounding, as Amy Lloyd shows in her reading of nineteenth-century magazines. In ‘For Fortune and Adventure: Representations of Emigration in British Popular Fiction, 1870–1914’ (Chap-

ter 5), Lloyd charts the depiction of migration in serialized fiction by drawing on a wide spectrum of bestselling magazines. The periodical press played a central role in portraying popular destinations for emigration back home. At first popular fiction about moving abroad was predominantly about men venturing to the New World. Their adventures' standardization as part of empire-building was instrumental in establishing a widespread association between masculinity and imperialist ventures beyond the empire's formal borders. Lloyd relates such popular fictional representations to real-life responses, mapping out predominant metropolitan perceptions of specific settler colonies as well as of the whole emigration enterprise at large.

The following cluster of chapters continues this reassessment of metropolitan fiction, but looks more closely at individual writers and their works, both canonical and non-canonical. Conceptually as well as geographically organized, this volume thereby connects the discussion of themes that are specific to a particular settler colony or type of settler experience to close readings of texts that exemplify or extend evolving genres or intertextual interchanges. Thus, Chapter 6, 'The Return and Rescue of the Émigré in *A Tale of Two Cities*', offers an intriguing twist in extending the reassessment of migration as a pervasive theme in nineteenth-century metropolitan literature. As John McBratney makes clear, we might easily miss the relevance of Dickens's emigrants – including his 'Continental' émigrés – if we fail to take into account how *A Tale of Two Cities* (1859) trenchantly comments on 'the problems of transnational movement' in Victorian Britain. Read within the frame established by the novels that come before and after it – *Little Dorrit* (1855–7) and *Great Expectations* (1860–61), works that deal explicitly with the phenomenon of migration – *A Tale of Two Cities* conveys, through the analogy of a French emigrant family in London, Dickens's earnest imaginative investment in the movement between metropolitan centre and colonial, North American or Continental periphery that characterized British transnational experience in the Victorian period. *A Tale of Two Cities* examines, more acutely than any other Dickens novel, what happens when immigration threatens to fall short of permanent settlement.

Chapter 7 then proceeds to read nineteenth-century metropolitan writing through the lens of settler fiction. In 'Settling Back in At Home: Impostors and Imperial Panic in Victorian Narratives of Return', Tamara S. Wagner concentrates on the figure of the returnee and specifically the wrongful claimant both at home and in writing coming back from the new homes abroad. A notorious case of wrongfully assumed identity involving Britain's geographical antipodes at the mid-century, the Tichborne Claimant catalysed anxieties about threatening infiltration embodied by colonial returnees. The popular press generally presented such fraud cases as evidence that emergent settler societies were still largely unsettled and unsettling spaces. These spaces could dangerously trans-

form, erase or falsely create identities. The Claimant metonymically came to represent wrongful claimants to a better status or estate 'back home'. Quickly solidified clichés about such false returnees, however, also produced the foundations of some of the most intriguing, even self-ironic reworkings. The act of dismantling readers' expectations or cultural stereotypes could propel plots dealing with anxieties about the empire and what it might bring home. Taking Anthony Trollope's *John Caldigate* (1879) as a case study, Wagner explores how failed emigration could operate as a structural metaphor of feelings of unsettlement, even as the notoriously typified undomestic colonial woman as a cliché was exploded and yet played with.

Grace Moore continues this focus on the narrative opportunities of new threats encountered at the antipodes. Chapter 8, 'Surviving Black Thursday: The Great Bushfire of 1851', shows how for many nineteenth-century settlers the Australian environment was a source of terror and hostility, with its curious animals and baking hot summers. Looking at responses to the bushfires of 1851, Moore discusses contemporary reactions to 'Black Thursday' and how the horror of the bushfire experience changed settlers' approaches to the Australian terrain. What did bushfires mean to the Victorians and how did nineteenth-century settlers adapt their lifestyles to inhabit a deadly and unpredictable countryside? Moore examines the slippage between factual and fictitious accounts of bushfires, looking at how the latter worked against newspaper accounts of devastation to create a national myth of masculine heroism, while at the same time re-asserting the discourse of portable domesticity, which had been challenged by the widespread destruction that took place on Black Thursday. Romance plots instead conspired to reposition women back within the domestic, thus undermining their efforts as defenders.

While the settler experience created new genre formations, metropolitan writing frequently endeavoured to express (and possibly contain) the new threats and anxieties in established categories. Filtered through the lens of missionary fiction, for example, sense could be made of different ordeals in a familiar fashion. In Chapter 9, "I am but a Stranger Everywhere": Missionary Themes in Charlotte Yonge's *New Ground* and *My Young Alcides*, Susan Walton suggests that, with only indirect access to eyewitness evidence about life in the antipodes and South Africa, the religious novelist Charlotte Yonge adopted a fictional form wherein to explore how lives could and should be lived in these foreign settings. Missionary fiction offered a convenient set of genre paradigms for new engagements with the problems as well as the potential of settler narratives, while it was adapted in turn. Similarly, the depiction of homemaking in tales of 'exotic' adventure re-slanted the boys' adventure story. This popular subgenre was not merely variously informed by changing tactics in imperialist propaganda; precisely in the intersection with such discourses, it found a revealing mirror image in girls' adventure tales.

The chapters in this volume take all these complexities into account. Michelle Elleray reads R. M. Ballantyne's pivotal boys' adventure novel *The Coral Island* (1857) alongside missionary texts (Chapter 10), while Michelle J. Smith explores the creation of nineteenth-century 'female Crusoes' in rewritings of the 'Robinsonade' for a young and predominantly female readership (Chapter 11). Catherine Parr Traill's *Canadian Crusoes: A Tale of the Rice Lake Plains* (1852) is therein of particular importance as it relocates the conventions of the genre to a colonial frontier setting. Traill's girl protagonist is associated with domestic competency, but incapable of survival without male assistance. Subsequent children's novels demonstrate the unique nature and historical specificity of the late-nineteenth century 'girl Crusoe' who, in comparison with earlier juvenile examples, is physically and mentally strong enough to survive independently and to form the centre of these narratives. The following chapter extends this interest in the construction of 'girlhood' through representations of emigration, settlement and domesticity in girls' magazines. In "'The Freedom Suits Me': Encouraging Girls to Settle in the Colonies' (Chapter 12), Kristine Moruzi shows how the *Girl's Own Paper* promoted the idea of female emigration. In narratives published side by side with practical advice, the desire to settle in a colonial outpost had to be matched by a willingness to work, an understanding of the sacrifices required and the capability to handle the dangers and risks of colonial living.

Chronologically complementing Moruzi's analysis, Terri Doughty explores girls' adventure stories from the 1880s to the end of the long nineteenth century in 1914. 'Domestic Goddesses on the Frontier; or, Tempting the Mothers of Empire with Adventure' (Chapter 13) situates girls' emigration adventures within a self-aware promotion of a feminism that underscores the importance of colonial domesticity. Directed towards British girls considering emigration, settler narratives in a variety of Victorian periodicals delineate the new skills and attitudes that are vital to survival in foreign countries. Both chapters explore how, in different ways, these narratives demonstrate the ambiguous positioning of colonial girlhood as something distinct from, yet also an extension of English girlhood. Doughty focuses on Bessie Marchant as one of the most effective writers of girls' emigration adventures. Marchant's heroines need to tread a fine line between exhibiting success in masculine spheres and embodying femininity. Usually their success is owing to the adaptation of traditional domestic skills to a wider sphere. By depicting characters' adaptation of traditional domestic skills, tales of female settlers can operate as fantasies of female empowerment.

In Chapter 14, 'A "Curious Political and Social Experiment": A Settler Utopia, Feminism and a Greater Britain in Catherine Helen Spence's *Handfasted*, Terra Walston Joseph extends this reassessment of different colonial imaginaries for empowerment to the creation of a fictitious settler utopia in Catherine Helen Spence's *Handfasted*. Written in 1879, but not published until 1984, this early

Australian novel is a striking example of the extensive subgenre of antipodal utopian fiction that imagines settler colonies as a laboratory of competing Victorian modernities. The novel participates in a burgeoning rhetoric of a 'Greater Britain' as a transoceanic imagined community including Britain and its white settler colonies, united by race, culture and the English language. An imaginary model colony operates as a space for Spence's articulation of a familial feminism that supports child advocacy, while it reveals how vital women's freedom and state welfare for orphaned children were to the consolidation of an imperial 'family'.

Unifying this collection is a comparative approach to literary representations across national as well as disciplinary boundaries. The concerns of genre are central to this discussion of a variety of different nineteenth-century texts taken both from the emergent literary canons of British settler colonies and from metropolitan engagements with shifting imperial pressures on the home. While a number of these texts comprise unduly neglected non-canonical material, a new look at better-known works shows that they read very differently in the context of settler colonialism as a wider cultural phenomenon. It was a phenomenon that had a distinct shaping influence on literary culture at home as well as in its diverse reproductions across the globe. As this collection seeks to stress throughout, the unearthing of new material and the necessity of approaching the nineteenth-century corpus at large also engenders vital new readings of indisputably canonical texts or writers, including these writers' lesser-known works such as Moodie's autobiographically inspired *Flora Lyndsay*, Trollope's 'Australian' fiction or Dickens's references to (self-) exiles, returnees and cosmopolitans. While alerting us to the special status of settler narratives in nineteenth-century literary culture, the comparative study of these texts facilitates a more comprehensive literary mapping of nineteenth-century literature and demands a new thinking about form. Far from just reflecting social and cultural anxieties, imaginative representation translated new anxieties into narratives that increasingly featured self-consciously intertextual interchanges. The resulting genre crossings and experiments differently shaped and variously connected metropolitan and colonial settler fiction. Reading them together makes us reconsider the intersections and creative engagements between imperialism and domesticity, emigration and empire-building, gender and genre.