

“Ella Hepworth Dixon and Editorship”

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For consideration by guest editors Valerie Fehlbauer and Gina O’Brien Hill

For 6 months between March and August 1895 Ella Hepworth Dixon ran a popular magazine called the *Englishwoman* published monthly and costing 6d. At this point in her career Dixon was enjoying the success brought about by her *The Story of a Modern Woman* published the year before. The offer of editorship from the publishers F.V. White must have seemed a verification of the praise that her work had received from across the press.¹ Taking an editorial role meant that Dixon was following in the renowned footsteps of her father, William Hepworth Dixon, who had edited the *Athenaeum* from 1853 to 1869. She was also joining a number of women becoming editors in the 1890s when women’s magazines were diversifying and proliferating. Domestic titles like *The Woman at Home* (1893-1920) competed against more outward looking publications aimed at women such as the novelist Henrietta Stannard’s fiction-based penny weekly *Golden Gates* (1891-4), Victoria Claflin Woodhull’s (Mrs Woodhull Martin) *The Humanitarian* (1892-1901), Isabel Reaney’s *Our Mothers and Daughters* (1892-8), Miss E. E. Palmer’s *The Wheelwoman* (1897-99) and Miss Bedford Fenwick’s *The Nursing Record* (1888-

1956). At the same time a set of politically active reformist magazines also entered the press, such as Henrietta Muller's *Women's Penny Paper* (1888-1890) or Clementina Black's *Women's Industrial News* (1895-1919). The scope of women's magazines expanded alongside the increasing opportunities open to women in professional, social, and intellectual life.

Dixon was taking on the role of editorship at an exciting moment in the history of women's involvement in the periodical press. Yet without the benefit of an editorial column, a publisher's archive, or a significant amount of correspondence with contributors to shed light on the particularities of her editorial role, this part of her career remains difficult to analyse. This article seeks to shed as much light as possible on Dixon's editorship, seeing the choices she makes about contributors, content, and style as fundamentally tied into her wider reaching understanding of female roles at the *fin de siècle*. Throughout her life, both before and after working on the *Englishwoman*, Dixon was interested in editorship; the methods by which editors worked, the relationships forged with their contributors, and the ways in which the editorial role might adapt to changes in press conditions. Thinking carefully about editorship – in her magazine and in her fiction – also entailed considering the varying expectations held about women's roles in the periodical press. The six months of Dixon's editorship of the *Englishwoman* gives us a window into late-century female journalistic endeavour that differs markedly from the narrative of wearing drudgery she had provided in *The Story of a Modern Woman* the year before.

Early Experiences of Editorship

Well before Dixon took up her magazine editorship she had been exposed to editors and their working practices. Her father, William Hepworth Dixon, was editor of the foremost literary magazine of the day, the *Athenaeum*. Dixon remembers that her father let his children “run round in his very comprehensive library” and asserts that this freedom was how she acquired her impressive knowledge of what she calls the “English ‘classics’”.² The reverence with which Dixon claims her father was treated in his household, along with her privileged access to his place of work must have given her a sense that editorship, and literary work in general, was a special profession.³ Another daughter of editing parents, Viola Meynell (daughter of Alice and Wilfrid Meynell, who edited *The Weekly Register* and *Merry England*) remembers outings to printing houses, errands to post offices and being all too aware of “the indescribable effort and struggle against time on those Thursdays, with both parents silent and desperate with work”.⁴ While Dixon’s childhood life does not seem to have been as structured as Viola Meynell’s by her father’s editorship, the time that Dixon and her siblings spent with their father must have ebbed and flowed in correspondence with the pressure and release of working to regular editorial deadlines. The impact of William Hepworth Dixon’s career was felt most directly by his oldest children, William and Edith, who assisted in his various literary activities but their younger sister obviously also felt extremely proud of her father, seeing him as a “kind of Knight of the Ink-stand”.⁵

The visits to her parents’ household of artists, historians, journalists, and literary celebrities she mentions in her memoir would have added to Dixon’s impression that

editorship was special, important and also sociable. Her father's editorship ensured his invitation to the weekly *Athenaeum* dinners hosted by Sir Charles Dilke and attended by the cultural and political elite of London society. (Vernon Lee would later call the *Athenaeum* a "kind of invisible pivot around which much of the cultural life seem[ed] to revolve".⁶) Events like these dinners illustrate the cross-over between the professional and the social realms on which many nineteenth-century editors relied. The Dixon family were also visited by such literary heavyweights as Geraldine Jewsbury and Edward Bulwer Lytton. They enjoyed ongoing friendships with J.M. Levy, founder and editor of the *Daily Telegraph*, the newspaper magnate Lord Northcliffe (Alfred Harmsworth) the novelist and editor Edmund Yates, and Mrs Minto Elliot (Frances Elliot) the socialite and travel writer who, Dixon remembers, contravened any idea that the "Victorian woman was a stay-at-home... without enterprise or originality".⁷ These family friends would later become important contacts in the press: Yates gave Dixon work on *The World*, Harmsworth sought her contributions for his *Daily Mail* and Mrs Minto Elliot contributed to *The Englishwoman*.⁸

In the light of these friendly relations with other writers and editors, Dixon's question "Who, indeed, can say that Fleet Street is unfriendly?" seems reasonable.⁹ Indeed, even in a press world as punishing as that represented in Dixon's *The Story of a Modern Woman* it is the heroine's social contacts that give her a foothold. When Mary Erle seeks to write for *Illustrations*, the editor dislikes her work but employs her on the supposition that her name (her father had been a well-known scientist) would attract readers. In the office of another potential employer, the young and "supercilious" editor only agrees to take Mary's work when he realises that she has contacts in high society.¹⁰

An article in *Blackwood's* purporting to give "The Experiences of a Woman Journalist" complains of the nepotistic nature of the press for those without contacts or name. Every editor she approaches "had relatives and friends and fellow-workers of their own, ready and willing to take anything they had to offer. Why should they bother about outsiders?"¹¹ Despite Mary's contacts, she certainly still feels like an "outsider" in a male-dominated profession.

Indeed, *The Story of a Modern Woman* obviously demonstrates that Dixon understood the difficulties as well as the excitements and benefits of working in the press. Her father's experience would also have taught Dixon early on that the editor's job was one of difficult negotiations, stressful deadlines, and ultimate insecurity. Although William Hepworth Dixon held his editorship of the *Athenaeum* for an impressive sixteen years, it was not a job for life. When Sir Charles Wentworth Dilke inherited the *Athenaeum* he almost immediately set out to shake up the publication. The young Dilke saw William Hepworth Dixon as old-fashioned, particularly in his attitude to women writers, and quickly replaced him Norman MacColl.¹² Dixon's own future life on Fleet Street would compound this sense of instability. For example, while enjoying work in the lively London office of the *Manchester Daily Despatch* the London editor, Lancelot Lawton, quarrelled with the proprietor and relinquished his position. Dixon asserts "And as newspaper etiquette requires, I, of course, gave up my job, too... Such are the vicissitudes of a journalistic career."¹³ Others in Victorian and Edwardian Fleet Street felt the lack of security surrounding journalism and editorship to be a strain. Marie Belloc, who regularly contributed to *The Englishwoman*, later wrote that even when she was earning £400 a year through various papers and magazines: "I was anxious and feared the

future. I was always afraid I was going to lose my work.”¹⁴ Belloc echoes Mary Erle’s constant disquiet at the thought of losing the grip she has on her journalistic career in *The Story of a Modern Woman*. The narrator informs us, “She wanted so much to retain her position on the *Fan*; if she gave it up for a month there would be a dozen women ready to snatch it from her.”¹⁵ Linda Peterson has argued that “the demise of long-running periodicals and the short lives of new ones, along with the changes in the book market of the 1890s, produced a dampening effect on the careers of [Mary] Cholmondeley and other New Woman authors”.¹⁶ Whether or not we want to place Dixon herself in Peterson’s category, we can certainly agree that as the press diversified those editors whose magazine’s were competing for smaller slices of the market share often found editorship a short-term and precarious profession, and that instability was in turn passed on to their contributors.

The Englishwoman

Dixon’s knowledge and understanding of the editorial role, having been built up throughout her formative years, undoubtedly influenced the ways in which she ran her own magazine. When she took up the editorship of the *Englishwoman* she drew upon her family for support, just as her father had involved his eldest children in his own editorial endeavours. Dixon invited her sister Marion to contribute a regular review feature entitled “Under the Lamp” and an S.W. Hepworth Dixon makes an appearance in the *Englishwoman*.¹⁷ Dixon also used her wider network of journalist acquaintances to fill and advertise her own magazine. For example, Dixon was well-connected to the *Lady’s Pictorial* – her previous fiction had been serialised in the magazine and she began writing

a regular column for it in June 1895 – and she used this existing relationship to its fullest potential. Firstly she recruited Lucie Armstrong, who wrote the etiquette column in the *Lady's Pictorial*, to write her magazine's children's pages.¹⁸ Having known her previously Dixon could be sure of the quality of Armstrong's work and of her reliability. Secondly Dixon succeeded in eliciting a ringing endorsement of the *Englishwoman* published in the *Lady's Pictorial*. The reviewer on the competing publication (who might even have been Dixon herself, although it is more likely to have been a friendly colleague) writes:

The Englishwoman, edited by Ella Hepworth Dixon ... Is as bright this month as summer sunshine ought to be. As we turn the pages, we are reminded of one of those delicious fruit salads which are so pleasant to the eyes and so much to be desired to make one – less thirsty. There is a little of everything that is “nice” in it.¹⁹

The publishers of the *Englishwoman*, F. V. White, also seem to have provided Dixon with a useful set of reliable contributors to call upon. For example, John Strange Winter (Henrietta Eliza Vaughn Stannard) was one of F.V. White's most prolific and loyal authors and the publisher may well have encouraged Dixon to call upon the woman who had given the firm a number of successful titles.²⁰ Unfortunately correspondence and business records of the firm F.V. White do not seem to have survived so we know nothing of the exact transactions between the publishers and their newly recruited editor. We do know that F.V. White was a fairly successful publishing house. They published other magazines, including the shilling monthlies *Belgravia* and *London Society* in the 1890s and *The Imperial Magazine* in the 1880s and published work by such popular

authors as Florence Marryat, Helen Mathers, Adeline Sargent, and John Strange Winter. According to Alexis Weedon, F.V. White was one of the publishers to help the circulating libraries to their end when in 1882 they “dropped the mid-price reprint [of the popular novel] and went straight to the 3s 6d edition, a practice taken up by many more publishers by the mid-1880s.”²¹ They were a publisher seeking to shape, and not just ride out, the changes to the literary marketplace during the last decades of the nineteenth century.

Utilising her own friends and family, along with her publisher’s contacts seem to have got Dixon’s editorship off to a healthy start. She also seems, though, to have formulated a network of her own after the success of *The Story of a Modern Woman* and the “many literary friendships” to which it led.²² As editor, Dixon brings together a group of contributors who take liberal or reformist positions similar to those with which Dixon had been associated since the publication of her *New Woman* novel. This group included Mrs Lovett Cameron – Caroline Emily Lovett Cameron – a prolific novelist who, by the 1890s was transmitting her reformist ideas into novels like *A Sister’s Sin* (1893) and *The Man who Didn’t* (1895). The contributor George Paston (Emily Morse Symonds) wrote similar novels including *A Modern Amazon* (1894), and *A Study in Prejudices* (1895). Violent Hunt brought impressive feminist credentials to *The Englishwoman*. She had founded the Women Writers’ Suffrage League and written political fiction such as *The Maiden’s Progress* (1894) and *A Hard Woman, a Story in Scenes* (1895).²³ In using contributors who were engaged with debates about the changing social role of women in their fictional work, Dixon marked out these debates as a key concern of her magazine.

In the very first number of the *Englishwoman* Dixon primes her readers to see editorship as a creative role in which personal judgement counts for more than profit margins when undertaken by an intelligent, professional woman. In Marie Belloc's first article in an ongoing series entitled "French Authors of To-Day", she starts the piece by recounting the story of how Pierre Loti was discovered as a talent in the literary world. Belloc's tone is pleased to give the credit to a female magazine editor Madame Juliette Adam. She tells her readers that the editor:

was one day glancing over a pile of manuscript sent in by unknown and unsought contributors, when her attention was arrested by a packet of frayed sheets which only too evidently had paid many a visit to editors and publishers. The luckless author's simplicity and evident lack of worldly wisdom – for he had not even recopied the first few pages, made a pleasing impression on one jaded with overmuch Parisian cunning.²⁴

Juliette Adam tells her new discovery that renaming the story *Le Mariage de Loti* will bring him success, and her judgement, as the feature proves, was sound. Belloc presents the editor as cleverly worldly in comparison to the naïve author. Juliette Adam, though, does not take advantage of this unequal power dynamic. Her role of talent scout is admirably fulfilled, and it is supplemented by an understanding of how to frame and market the raw material of the novel. It is significant that Marie Belloc with, we must assume, the editorial guidance of Dixon emphasises a woman's professional editorial talent in the very first number of the *Englishwoman*. Explicitly editor and contributor are

refuting the gender discrimination Dixon satirized in “A Political Comedy” where the newspaper editor “objected ... to the presence of women in newspaper offices; their place, he used to say, was in the nursery, not in Fleet Street.”²⁵ Implicitly the reader is invited to assume Dixon too has the capacities to find and direct literary talent that Belloc describes in Juliette Adam.

Dixon seeks to give the readers of her magazine an understanding that the editor and contributors will provide or direct readers towards progressive and entertaining reading material. Dixon’s sister, Marion, took on the responsibility of directing the *Englishwoman’s* readers when she began writing the regular literary review section entitled “Under the Lamp”. The review section is key to understanding where Dixon was positioning her magazine ideologically. By commending a set of “New Woman” texts that actively question the institution of marriage or represent the difficulties of female expression and autonomy in contemporary society, the review section reveals Dixon and her sister’s progressive principles. In the very first “Under the Lamp” Marion Hepworth Dixon reviews George Gissing’s *In the Year of the Jubilee* and George Egerton’s *Discords* along side one another. She admires the “photographic realism” of the Gissing title and argues that Egerton “is at her best in depicting such crises as breed stern self-reliance and the resolute facing of life’s harsher realities in the sex said to be frail.”²⁶ Here she echoes some of the reviews of her sister’s *The Story of a Modern Woman* which praised its unflinching approach to its subject. Linking Gissing and Egerton, Marion Hepworth Dixon writes:

That it is good, as Mr. Gissing suggests, for woman to be alone, to walk free and untrammelled as it seems best in her own eyes, and to accomplish her destiny

regardless of purely conventional standards of right and wrong; this, and much more, the new high priestess of Individualism has to teach us.²⁷

Egerton is christened the “high priestess of Individualism” and both writers are praised for their use of realism as the most appropriate literary genre with which to tackle the most important issue of the contemporary moment – the woman question. This review would not seem out of place in one of the more explicitly progressive women’s magazines like Margaret Shurmer Sibthorp’s *Shafts* (1892-99). In the very next issue Marion Hepworth Dixon again praises another progressive “New Woman” text, Menie Muriel Dowie’s *Gallia*. She writes, “The New Woman apparently cannot die. A year ago we were assured on competent authority that the “boom” in things feminine was over, but to judge by a recent batch of fiction, it is still, and promises to remain, the ‘fiery portent of our literary skies.’”²⁸ L. F. Austin provides the *Englishwoman*’s drama reviews and in the April issue his assessment of Pinero’s *The Second Mrs Tanqueray* chimes with the concerns of Marion Hepworth Dixon’s literary review column. He declares Pinero’s *The Notorious Mrs Ebbsmith* “intensely moving and absorbing”. In writing, “At last our modern stage is moving on the actual currents of life, instead of standing like the painted ship on the painted ocean” Austin suggests his, and the *Englishwoman*’s, approval of the play’s attack on contemporary social, and particularly marital, conventions.²⁹

However, Marion Hepworth Dixon does not un-critically endorse all women’s writing that comes to her attention in “Under the Lamp”. Indeed her critique of *Monochromes*, a collection of short stories by Ella D’Arcy differs markedly from her assessment of Egerton’s stories even though both writers share an interest in female

psychology and experiment with impressionistic writing styles in order to represent inner states. Marion Hepworth Dixon argues that D'Arcy "carried a brief for no one, least of all (so it strikes me at least from a somewhat cursory reading of the volume) for the sex somewhat noisily in revolt. And this is surely as it should be."³⁰ The reviewer here seems to diverge from the opinions on female reform implied elsewhere in her review column. She takes up the language of the conservative critics of the "New Woman" in her accusation of revolt.³¹ The final sentence also turns against her previous contributions to the *Englishwoman* where "carrying a brief" or representing a strongly held opinion seemed to be of great importance in her assessment of a literary text. The *Gallia* review is the penultimate before the magazine's change of hands and it may suggest that by this point both sisters were experiencing difficulties with a magazine format that, as Margaret Beetham and Kay Boardman suggest, "looked back ... to Samuel Beeton's mid-century formula and title" whilst simultaneously representing 'the confident new woman.'³²

This Manichean effect continues outside of the review features where Dixon orchestrates a range of regular non-fiction pieces, short stories, and interviews in a miscellaneous format. A number of short, regular features advise women on how to dress ("In Fashionland" by Mrs Aria), how to furnish their homes ("To Those about to Furnish" by M.F. Frith), how to run them ("Housekeeping" by Ethel Earl) and what to buy ("A Day's Shopping" by Mrs Humphry). These pieces invoke the reader as wife, mother, and consumer, their emphasis firmly on the domestic, but at crucial moments they move beyond the mundane. In "A Day's Shopping" when Mrs Humphry describes a fruit and flower shop, she does so with aesthetic rapture "Such colour! Such form! Such composition!" before going on to explain more prosaically "how to renovate black

crape”.³³ Frith uses similar language to denounce the taste of the mid-Victorians: “Oh, foolish owners! content to dwell with deformities of shapeless ottoman and shapeless art, how much wiser are your grandchildren! Theirs the true knowledge; theirs the gift of unerring taste.”³⁴ This overblown rhetoric embedded in features that purport to be practical, rational guides for women’s everyday lives alerts the reader to a possible ambivalence within the magazine. It is not clear whether these writers are sending up their respective features, or mimicking the current rhetoric of the 1890s aesthete, or even whether Dixon herself is orchestrating an ironic comment on the assumption that a woman’s magazine will inevitably contain domestic guidance. It is apparent, though, from the very first issue that the eloquent anger Dixon had expressed regarding gender inequality in her successful novel would be mediated by the miscellaneous setting of the *Englishwoman*. In the very first issue, as we have seen, Marion Hepworth Dixon praises George Egerton’s “New Woman” writing for its disregard of social and stylistic conventions. In the very next article, however, Mrs Aria writes “I detest the New Woman: she ought to be buried decently – in a tea-gown, the garment of all others that she would be most likely to disapprove.”³⁵ Although Mrs Aria’s voice is sufficiently amusing for us to read her detestation with an edgy of irony, the *Englishwoman* still offers its readers seemingly oppositional views within the space of a few pages making it difficult to know where Dixon or her magazine stands.

The magazine’s series such as “Chats with British Sportswomen”, “Englishwomen’s Sports” and “Ladies’ Clubs of London” are aimed at an educated and aspirant female audience and offer spaces in which perspectives on the “woman question” could be presented and discussed in less oppositional terms. The Pioneer Club is the first of the

“Ladies’ Clubs of London” to be featured. The piece quotes Mrs Massingberd, the president of the club, using a rhetoric of strident reformism.

Woman has been like the pendulum kept back by ignorance, prejudice or habit, therefore when suddenly she gains her freedom the reaction recoils on the hand that held her too tightly at first.³⁶

The contributing journalist, Beatrice Knollys, obviously approves and commends these sentiments but also seeks to suggest that the Pioneer Club women are not quite as dangerously radical as readers might expect. She assures the reader of the *Englishwoman* that very few of the five hundred members wear rational dress or sport short hairstyles, two markers that, elsewhere in the press, had been used to suggest the New Woman was unnatural or un-sexed.³⁷ Similarly, the series on “Englishwomen’s Sports” by Sybil Salaman seeks to usher in change, particularly in dress, with a gentle rather than a radical tone, to make changes in female behaviour seem incremental and necessary rather than radical and abrupt departures from conventional wisdom. Whilst writing about women’s cycling, Salaman calmly asserts: “That the so-called Rational Dress is becoming very general is undoubted. If a woman looks graceful in it, why should it not?”³⁸ Dixon does not attempt to coerce her variety of contributors into a unilateral position on the woman question, or any other social issue with which the magazine engages. In a magazine that encompasses contemporary fiction, society articles, fashion advice, health and home hints, reviews, poetry, children’s pages, puzzles, interviews, and invites its readers to

participate in essay and photographic competitions Dixon's light-touch editorship was a logistical necessity

Conclusion

Dixon devotes a chapter to editors and editorship in her memoir *"As I Knew Them"*. She writes,

Having been an editor myself, I understand the trials, the unutterable boredom, the delirious excitement, the difficulty of "suffering fools gladly," the delight of pouncing on the right man or woman for one's purpose, which make up the experiences of such a personage.³⁹

Here, Dixon is positioning herself as an expert amongst other experts. Although she does not use a gendered term in this sentence – sticking deliberately to "such a personage" – the profiles she gives in this chapter of her memoir are all of male editors. Edmund Yates, Alfred Gibbons, Sidney Low, Lord Burnham, Lord Frederic Hamilton, J.B. Hobman, are all discussed but no woman is mentioned (although Dixon did contribute to journals run by women editors). The chapter gives a sense that women, because of their more contested status in the professional press, did not achieve the qualities Dixon felt to be necessary for successful editorship. She writes that, "A woman editor, like a woman doctor, is usually more stiff and uncompromising."⁴⁰ In discussing her own editorship a year after it concluded she does not use a rhetoric of success or failure but one of experience: "[F]or some six or seven months, life became a whirl of proof-sheets, process blocks, and printer's devils; of processions of youths armed with portfolios; of young

ladies in *pince-nez*, coming vaguely in search of ‘work’”. She continues, “nowadays, if my work is of a less responsible and exciting nature, my waste-paper basket, at least contains only such MSS. of my own as I find necessary to reject myself.”⁴¹ She does not complain of her disappointment in losing the editorial position on the *Englishwoman*, perhaps because she understood and measured editorship through male examples. Indeed Dixon’s career seems to have confirmed her early experiences of editorship as male territory while women were mostly relegated to the role of assiduous and hard-working contributor. Dixon was “much sought after by editors” because, as the *Woman* writer tells us, “she writes carefully, punctually, and honestly” but also because her time in the editor’s chair honed her self-scrutiny and gave her work a consistency of quality that editors admired.⁴²

Dixon’s editorship may have been short but, as we have seen, she continued to consider the role of editorship throughout her career, and saw it as a pivotal issue in the distribution of power along gendered lines in the Victorian and Edwardian periodical press. As Anne Heilmann and Margaret Beetham have written “the New Woman and the periodical press were inextricably bound up together. However, that relationship was never simple, static or one-dimensional.”⁴³ By moving from contributor to editor and back again, Dixon understood the necessary multiplicity of the periodical press as a site for representing, supporting, and questioning the New Woman and all she stood for.

¹ See, for example, [W.T. Stead], "The Book of the Month. The Novel of the Modern Woman", *The Review of Reviews* 10 (1894): 64-74. See Valerie Fehlbaum, *Ella Hepworth Dixon: The Story of a Modern Woman* (Aldershot: Ashgate, 2005) 128 for a list of the newspapers and magazines that reviewed the novel.

² Ella Hepworth Dixon, "*As I Knew Them*": *Sketches of People I have Met on the Way* (London: Hutchinson & Co., 1930) 162.

³ Dixon calls her father "the adored and revered one" in "*As I Knew Them*", p. 14.

⁴ Viola Meynell, *Alice Meynell: A Memoir* (Jonathan Cape: London, 1929) 66.

⁵ Dixon, "*As I Knew Them*", 17. On Dixon's siblings see Valerie Fehlbaum, *Ella Hepworth Dixon: The Story of a Modern Woman* (Ashgate, Aldershot, 2005) 20.

⁶ Quoted in Marysa Demoor, *Their Fair Share: Women, Power and Criticism in the Athenaeum, from Millicent Garrett Fawcett to Katherine Mansfield, 1870-1920* (Ashgate: Aldershot, 2000) 27.

⁷ Dixon, "*As I Knew Them*", 29.

⁸ Dixon also contributed to *Woman's World* under Oscar Wilde, *Woman* under Arnold Bennett and a wide range of other periodicals such as *The Yellow Book*, *The Humanitarian*, *London Society*, the *Lady's Pictorial*, the *Sketch*, the *Idler*, the *Westminster Gazette*, the *St. James's Gazette* and *The Ladies' Field*.

⁹ Dixon, "*As I Knew Them*", 163. Frances Elliot, like several members of the Hepworth Dixon family, was a keen traveller and wrote the *Diary of an Idle Woman in Italy* (1871) or the later *Diary of an idle woman in Constantinople* (1893).

¹⁰ Ella Hepworth Dixon, *The Story of a Modern Woman* (1894, London: Merlin Press, 1990) 113.

¹¹ [Charlotte O'Conore Eccles], "The Experiences of a Woman Journalist", *Blackwood's* 153 (June 1893): 830-38 (834).

¹² In her memoir, Dixon suggests that the editorship of the *Athenaeum* altered her father's opinion of the capacities of literary women citing Mrs. Austin, Janet Ross, and Geraldine Jewsbury as female contributors whose friendship her father enjoyed. Marysa Demoor's findings on the *Athenaeum*, however, highlight the period of William Hepworth Dixon's editorship as a "low water-mark" in the magazine's history after which succeeding editors oversaw an influx of women reviewers to the publication. Dixon, "*As I Knew Them*", 13-14; Demoor, 32-3.

¹³ Dixon, "*As I Knew Them*", 165.

¹⁴ Marie Belloc, *Where Love and Friendship Dwelt* (London: Macmillan & Co., 1943) 16.

¹⁵ Dixon, *The Story of a Modern Woman* 155.

¹⁶ Linda Peterson, *Becoming a Woman of Letters: Myths of Authorship and Facts of the Victorian Market* (Princeton, New Jersey: Princeton University Press, 2009) 223.

¹⁷ Fehlbaum surmises that this could be Ella Hepworth Dixon's sister-in-law Sybil Hepworth Dixon. Fehlbaum, *Ella Hepworth Dixon* 75.

¹⁸ Like Dixon, Armstrong had trained in a different discipline (Armstrong as a musician and Dixon as an artist) before turning to journalism. For more on Lucie Armstrong see Sally Mitchell, "Ephemeral Journalism and Its Uses: Lucie Cobbe Heaton Armstrong (1851-1907)", *Victorian Periodicals Review* 42:1 (2009): 81-92.

¹⁹ "Books of the Day", *The Lady's Pictorial*, June 1 1895, 341.

²⁰ Alongside this successful background both publisher and editor would also have known that Winter's own magazine, *Golden Gates*, was winding down just as the *Englishwoman* was getting started. The failure of this editorial project left her with large debts and her biography attests to her willingness to work in order to pay off her creditors. See Oliver Bainbridge, *John Strange Winter: A volume of personal record* (London: East and West, 1916) 159-60.

²¹ Alexis Weedon, *Victorian Publishing: The Economics of Book Production for a Mass Market, 1836-1916* (Ashgate, 2003) 98.

²² Dixon, "*As I Knew Them*" 136.

²³ Other female contributors included Marie Belloc, the daughter of the early feminist Bessie Rayner Parkes, the writer and socialite Ada Leveson, and the poet and novelist Katharine Tynan.

²⁴ Marie Belloc, "French Authors of To-Day, I Pierre Loti," *The Englishwoman* 1 (March 1895) 50.

²⁵ Ella Hepworth Dixon, *One Doubtful Hour and other side-lights on the feminine temperament* (London: Grant Richards, 1904) 84. Dixon is also offering a model of editorship that supports but does not attempt to

control an author's output that provides a stark contrast to the editors Mary Erle encounters in *The Story of a Modern Woman* who severely restrict the content of her work.

²⁶ Marion Hepworth Dixon, "Under the Lamp," *The Englishwoman* 1 (March 1895) 57

²⁷ Marion Hepworth Dixon, "Under the Lamp," *Englishwoman* 1 (March 1895) 57

²⁸ Marion Hepworth Dixon, "Under the Lamp," *Englishwoman* 1 (April 1895) 136.

²⁹ In the same issue Austin goes on to defend the New Woman from jocular attacks in *Dandy Dick Whittington* by G.R Sims. Sims, Austin, suggests "might give us something fresher than antiquated quips about the New Woman, who is aging fast in the atmosphere of satire." L. F. Austin, "Plays of the Hour," *Englishwoman* 1 (April 1895) 131, 134.

³⁰ Marion Hepworth Dixon, "Under the Lamp," *Englishwoman* 1 (July 1895): 390-2 (392).

³¹ See for example, B. A. Crackenthorpe, "The Revolt of the Daughters," *Nineteenth Century* 35 (1894): 23-31 or Sarah M. Amos, "The revolution of the daughters," *Contemporary Review* 65 (1894): 515-520.

³² Margaret Beetham and Kay Boardman, *Victorian Women's Magazines: An Anthology* (Manchester: Manchester University Press, 2001) 44. The reference to Samuel Beeton's title is to his *Englishwoman's Domestic Magazine* which ran successfully from 1852-1881. Marion Hepworth Dixon departed from the magazine at the same time as her sister. In September 1895 Frank Blunt took over the "Under the Lamp" review feature and ceased to review progressive or demanding texts in favour of light, family-oriented fiction whose "cheery pages" could be praised without fear of alienating even the most conservative of readers.

³³ Mrs Humphry, "A Day's Shopping," *Englishwoman* 1 (March 1895): 70-4

³⁴ M. F. Frith, "To Those about to Furnish," *Englishwoman* 1 (March 1895): 62-4.

³⁵ Mrs Aria, "In Fashionland," *Englishwoman* 1 (March 1895): 59-61.

³⁶ B. S. Knollys, "Ladies Clubs in London. I The Pioneer Club," *Englishwoman* 1 (April 1895) 121.

³⁷ Even in the relatively sympathetic review of New Woman writing W. T. Stead writes of George Egerton "It were better to believe her hermaphrodite than a typical woman of our time." "The Book of the Month. The Novel of the Modern Woman," *The Review of Reviews* 10 (1894): 64-74 (68).

³⁸ Sybil Salaman, "Englishwomen's Sports," *Englishwoman* 1 (April 1895) 155.

³⁹ Dixon, "As I Knew Them" 161.

⁴⁰ Dixon, "As I Knew Them" 161.

⁴¹ Dixon, "My Faith and My Work," *Woman* Sep. 23 1896, 8.

⁴² *Woman* (September 5, 1894), 5. Quoted in Fehlbaum, *Ella Hepworth Dixon* 71.

⁴³ Ann Heilmann and Margaret Beetham, "Introduction," *New Woman Hybridities: Femininity, Feminism, and International Consumer Culture: 1880-1930* ed. Ann Heilmann and Margaret Beetham (London and New York, 2004) 2.