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Angel Outside the House: The New Woman in Brittish Periodicals 1890-1910

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ANGEL OUTSIDE THE HOUSE: THE NEW WOMAN IN BRITISH PERIODICALS 1890-1910

by

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INTRODUCTION

Emerging in fin-de-siècle Britain, a refashioned female figure appeared to readers who had the ability to change their perspective on women of the day in family and young women's periodicals. This "New Woman," whose predecessor was the Victorian "Angel in the House," challenged social norms as she stepped outside the domestic sphere and into the traditionally masculine public sphere. Short fiction published in periodicals such as *The Girl's Own Paper*, *The London Reader*, *Bow Bells: A Magazine of General Literature and Art for Family Read*ing, *Belgravia: A London Magazine*, and *Chambers's Journal of Popular Literature, Science and Arts*, this New Woman heroine gave insight into the life of the new "Angel Outside the House" to curious readers. These four family and young women's periodicals provide a fuller picture of the New Woman than more radical political suffragette periodicals and novels that current scholars analyze. By including family and young women's periodicals, the partial picture of the New Woman as only a mannish and militant stereotype is avoided. In particular, the New Woman gained the attention of readers through her increasingly social visibility in settings outside the home. Her appearance outside the home and ability to choose an independently active lifestyle sets the New Woman at the fin de siècle apart from her Victorian predecessors in novels. The New Woman does not entirely shed Victorian notions of femininity and beauty, but she does craft a unique identity that influenced readers who were budding New Women. The active New Woman also had the ability to engage readers to bring about social change that garners her significance in the past as well as the present. Contributors to the aforementioned magazines portrayed this New Woman in such roles as philanthropist, traveler, and teacher, and emphasized her interest in social improvement and self-reliance.

As readers entered into this female protagonist's world in family and young women's periodicals they discovered women who were seeking to achieve the same accomplishments as men and become more socially acceptable at the same time. "Arguably the most radical and far-reaching change of all concerned the role of women, and the increasing number of opportunities becoming available to them in a male-dominated world."[1] As educational and employment prospects for women improved, marriage and motherhood were no longer the inevitable path toward financial security. Despite the limited employment opportunities for women outside the home at the turn of the century, British periodicals helped to share the stories of pioneering New Women with readers who either enjoyed or hoped to enjoy the same lifestyle as men. In the 1890s, British women were beginning to financially support themselves, attend college, and travel without a chaperone for the first time. The New Woman in British short fiction mirrored the lives of real-life young British women who were choosing a lifestyle different from that of their Victorian mothers. Although her exploits were recounted in short stories and novels, the New Woman was not strictly a fictional character. An exploration of the relationship between the fictional New Woman and her real-life counterpart reveals that readers of these periodicals influenced the portrayal of the New Woman in British short fiction and that the fictional New Woman is significant in ways that have not previously been recognized because of her ability to connect to readers and encouraged them to imitate her.

New Women protagonists in family and young women's magazines were not afraid to question male authority and break away from their roles as wife and mother. Authors described a modern female figure that became increasingly visible and influential in British society as a traveler, teacher, risk-taker, and financially independent woman. Her presence in British

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[1] Greg Buzwell, "Daughters of Decadence: The New Woman in the Victorian Fin de Siècle"

periodicals reveals how fictional New Women directly contributed to advancing the roles of women without becoming too radical for moderate readers. Her benevolent and courageous acts contradicted the perceptions of a New Woman who was defiant and disliked masculine authority figures while becoming a moderate ideal for readers.

Short fiction and non-fiction articles in fin-de-siècle British periodicals described an emerging modern female figure who had the ability to change both men's and women's perception of women through vivid narrative and social commentary, crafting a New Woman figure as the antithesis to the Victorian era's "Angel in the House." These short stories drew attention to an ethical New Woman protagonist concerned with her moral responsibility, regard for others, and attaining a greater calling besides wife and mother. Readers were introduced to a dynamic and realistic character with whom they could emphasize and connect. A New Woman in these periodicals also shaped the New Woman movement because she was easy for real-life women to imitate, complete with human flaws. The New Woman was not depicted as an unattainable ideal of feminine beauty and virtue for readers. Instead, she was rendered as modern, everyday woman who simply desired to do more than she was expected to do.

The New Woman described in short fiction and editorial articles in British periodicals not only presented the ideal New Woman to readers, but served to shape the perceptions of the reader depending on the demographic of the targeted reading audience for that specific periodical. The audience for specific British periodicals featuring the New Woman included conservative families whose youth saw the New Woman figure as a role model. The New Woman figure easily connected to readers, particularly young, female middle-class readers, who easily identified with her because she possessed similar socio-economic characteristics. Just as there were many New Women characters in these periodicals experiencing triumph and turmoil,

the real-life New Women reading these stories experienced similar trials and tribulations. Facing adversity, the New Women endeavored to shed a traditional domestic stereotype in British society in the periodicals whose audience was receptive to this progressive, yet still moderate figure.

REVIEW OF SCHOLARLY LITERATURE

Late-Victorian scholars such as Terri Doughy, Emma Liggins, and Lynne Wynne contend that feminist and political periodicals of the turn-of-the-nineteenth century portrayed the New Woman as mannish and militant. In contrast, I argue that the New Woman portrayed in periodicals whose readership included families, girls and young working women was far more complex than these scholars propose in their scholarship including radical suffragette periodicals and New Woman novels. Most New Woman scholars have also focused attention on female bachelor lifestyle rather than female character, perspective, and beliefs, which also defines the character of a New Woman. Currently, a majority of scholars have narrowed the scope of their study of the New Woman by focusing chiefly on the single young woman's means of financially supporting herself, while embracing the dress reform movement and rejecting marriage. These scholars have examined predominantly feminist and politically oriented magazines, overlooking the New Woman's portrayal in widely circulating family and young women's magazines. I intend to complicate and expand this picture.

Scholars have used too strict of an economy of language when describing the New Woman's character, one that does not illustrate the New Woman's complexity to the degree that she merits. For example, New Woman scholars Terri Doughy, Emma Liggins, Michelle Tusan, Lynne Wynne, and Ann Ardis have failed to articulate the complexities of the New Woman character in family and young women's magazines. Terri Doughy, for example, characterizes

most periodical descriptions of the New Woman in the late nineteenth century as repellent caricature instead of a dynamic and desirably fashionable feminine role model. "The New Woman," Doughy claims, "rode a bicycle and advocated for rational dress; she smoked; she was educated; she wanted to do a man's work; and she wanted the vote. The New Woman was 'usually' caricatured as an ugly mannish, bitter and unhappy spinster. She was the opposite of the womanly woman, who embodied the virtues feminine self-sacrifice and devotion to the family, a true 'angel in the house.'"[2] While Doughty is correct in suggesting that the New Woman was frequently portrayed in such a negative fashion, she neglects important representations of the New Woman found in *The Girl's Own Paper*, *The London Reader*, *Bow bells: a Magazine of General Literature and Art for Family Reading*, *Belgravia: A London Magazine*, and *Chambers's Journal of Popular Literature, Science and Arts*. Doughy's claim of "usually caricatured" is too broad. She is not alone when drawing attention to only the negative depictions of the New Woman. Instead of interpreting the New Woman as a multifaceted figure, scholars like Doughy, Lynn Wynne, and Emma Liggins have recycled the same caricature, while neglecting to illustrate the connection between the cultural significance of the New Woman and her influence on a large and important group of sympathetic readers.

Scholars often portray the fictional New Woman as what critic Emma Liggins describes as a "bachelor girl" living the life of a female bachelor in the city. In "Life of A Bachelor Girl in the Big City": Selling the Single Lifestyle to Readers of Woman and the Young Woman in the 1890s", Liggins supports the notion of a "realistic" New Woman. She describes how authors catered to the interests of their female readers who shared a similar socio-economic status as the New Woman. Liggins focused on New Women's emancipation, especially reliance upon men for

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[2] Terri Doughty, *Selections from The Girl's Own Paper, 1880-1907*, (Peterborough, Ontario: Broadview Press, 2004), n.p.

financial stability. However, she avoids describing the New Woman's contributions to greater British Society, which encompassed changing men and women's perspectives on the modern woman. Liggins applies the title of "Bachelor Girl" to all of her descriptions of the New Woman's lifestyle. Limiting the New Woman to single girls is too restricting. My research reveals that the New Woman was also portrayed as a married, or a single figure that has romantic relationships with men. The New Woman is not only depicted as happily single, but also contently married. Liggins focuses her research on the single bachelor girl and not on married women who challenge the stereotype of the mannish, one-dimensional New Woman caricature. The women who broke this stereotype existed as readers and as protagonists in periodical short fiction, and Liggins adeptly draws a connection to the similarities between the New Women as female readers of these periodicals and the New Woman figure in short fiction.

Liggins also draws attention to making the New Woman marketable to a reading public that included "surplus women" or single women living in Britain. A strong element of Liggins's essay directly ties "surplus women" to the reality of the New Woman as a reader and her marketability to real-life New Woman readers. The resonance of the New Women figure to the "surplus women" that propelled the New Woman figure into the twentieth century, and helped connect the New Woman reader to the New Woman in print by appealing to her lifestyle and interests.

Like Doughy, Liggins falls short of comprehensively examining the New Woman's depiction in family and young women's periodicals. Liggins only considers the New Woman outside the context of city life and depicts her as an isolated figure. Liggins also draws attention to the New Woman's single marital status and dislike for a housewife's lifestyle after marrying. In contrast, the New Woman in Bow Bells portrays a different type of New Woman than

Liggins's figure—a happily married New Woman. Liggins focuses on the traditional and more widely known representation of the New Woman in short fiction as a single girl, but the scope of her research is limited to small collection of periodicals whose readership did not include as varied demographic. There exists a more diverse representation of the New Woman in a larger collection of periodicals than small number of periodicals Liggins chooses to analyze.

Liggins does make a compelling argument when she asserts that the periodicals' "presentation of the single woman remained contradictory and ambiguous."[3] The personality of the New Woman is representative of a complex character and she is not as easily defined as some scholars suggest. Liggins illustrates that the New Woman was a reader of short fiction and periodicals as well as a literary figure. The ambiguous New Woman that Liggins describes reveals that there were many incarnations of her acting as an "Angel Outside the House" in family and young women's magazines.

Similar to Liggins, Ann Ardis's research limits her scope to the more commonly studied New Woman novels instead of short stories and non-fiction articles in fin-de-siècle British periodicals. Ardis focuses on real-life New Women and poses these questions to her readers: "What happens to the New Woman herself as she ventures out into the public world? Second, what happens to the nuclear family when women choose careers other than marriage and motherhood? And finally, what happens to the social system as a whole when women enter the workplace in significant numbers for the first time?"[4] While Ardis emphasizes the public's perception of the New Woman, rather than a New Woman's perspectives of her own experiences

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[3] Emma Liggins, "Life of A Bachelor Girl in the Big City": Selling the Single Lifestyle to Readers of Woman and the Young Woman in the 1890s," *Victorian Periodicals Review* 40 (2007): 217.

[4] Ann Ardis, *New Women, New Novels: Feminism and Early Modernism* (New Brunswick & London: Rutgers University Press, 1990), 21.

in the public sphere, she describes the significance and impact of the fictional New Woman's actions on British society in terms of a wage earner and becoming financially independent, which are made more significant because men are not involved in the support of the New Women characters. Choices the New Woman makes are a reflection of her emancipation from the confines of the domestic sphere. Ardis also argues that the New Woman was a catalyst for change at the fin de siècle, a period known for as a landmark time for social change.

Author Lynn Wynne also contextualizes the New Woman during this time of change in early twentieth century history. In "The New Woman, Portable Property an the Spoils of Poynton", Wynne argues, "the New Woman's propensity to take militant action, although it does not lead to her restitution as the mistress of Poynton, foreshadows the work of the militant New Women of the early twentieth century, the suffragettes whose hunger strikes indicated the power to be gained through deprivation.[5] Wynne connects the New Woman, who was the predecessor of the suffragette, to the suffragette's "militant action." The New Woman's personality traits described in family and youth periodicals are not militant, but they are unconventional. Her actions are not shown as forcefully militant as Wynne asserts, and I contend it is the New Woman who shaped the suffragette's independent and forward-thinking mentality. Wynne's use of the New Woman figure to illustrate women's militant actions reveals how adaptable the New Woman could be as a catalyst for change at the end of the nineteenth century. As a role model for the more progressive suffragettes, the New Woman impacted subsequent generations and solidified her significance in the hearts and minds of young women who sought change in their lives.

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[5] Deborah Wynne, "The New Woman, Portable Property and the Spoils of Poynton." *The Henry James Review* 31 (2010): 152.

Author Janet Lyon also chose to examine the connection between the radical suffragette and the New Woman, which resulted in women achieving the vote. In "Women Demonstrating Modernism," Lyon, like Ardis and Liggins, considers reality rather than fiction. Lyon focuses on the radical political actions of real-life suffragettes instead of exploring and analyzing the New Woman's character and actions in the public sphere. Lyon asserts, "In 1906 a unique brand of 'New Woman,' bent on acquiring the suffrage, emerged in London and Dublin. First she was coded as an aesthetic entity, then as a political entity, then as a revolutionary entity—inscrutable, foreign, and indeterminate."[6] Lyon traces the development of an emerging New Woman to the budding suffragette. She also ties the New Woman directly to the suffrage movement instead of simple emancipation and vocational issues. Because the New Woman in short fiction precedes the more militant actions of suffragettes, she avoids the more militant actions of the suffragette, but still exhibits actions that foster her development into a more political figure, and later the suffragette's more radical means to achieve the vote. While the New Woman in the British family is not rendered as militant in the family-oriented periodicals, she does exhibit rebelliousness and objects to social norms, including a woman's position at home instead of the public political world. While scholars have often focused on the radical suffragette instead of the freewheeling and independent-minded New Woman, each figure represents a change during the time in which she existed.

In "Inventing the New Woman: Print Culture and Identity Politics during the Fin de Siècle," Michelle Elizabeth Tusan argues there were two competing images that fueled the New Woman debate at the fin de siècle and illustrates this point using an article from The Woman's Herald, a British women's magazine to illustrate her point: "[A] truer type of woman is springing

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[6] Janet Lyon, "Insubordinate Bodies: Feminism, Spectacle, History." *Discourse* 17 (1994-1995): 15.

up in our midst, combining the 'sweet, domestic grace' of the bygone days with a wide-minded interest in things outside her own immediate circle, extending her womanly influence to the world that so sadly needs the true woman's touch to keep it all that true woman have it. The woman comes forth for the world's need."[7] Tusan asserts that women journalists writing for the women's press constructed discussions of the New Woman based on her role as a model for the next century, a truly "new" and totally reconstructed woman. Tusan also describes the New Woman as a complex role model, a far cry from the New Woman as a one-dimensional caricature. Tusan renders a more comprehensive view of the New Woman figure, and uses different source material than other scholars have chosen, including more politically radical feminist magazines. Tusan reveals the New Woman as a figure who could not be easily illustrated or quickly summarized, suggesting her complexity and greater depth to her self-reliant character.

GENERAL OVERVIEW—SUMMARY AND ANALYSIS OF BRITISH PERIODICALS

Short fiction in turn of the century British periodicals provides insight into the depth, complexity and authenticity of the New Woman's character. By looking at the New Woman in family and young women's magazines such as *Bow Bells*, *The London Reader*, *Chambers's Journal of Popular Literature, Science and Arts*, and *The Girls Own Paper*, it is clear that each New Woman protagonist is distinctive. These periodicals were selected because of their wide circulation among working and middle class readers and because they have been overlooked in previous studies of the New Woman. The selected periodicals depict a New Woman different from those in political or radical feminist magazines. They exude a more mainstream view of a New Woman who retained some, if not all, of her social propriety and decorum, despite her

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[7] "Womanly Women," *The Woman's Herald*, 268.

outspokenness and progressive ideas about gender equality. Turn of-the-century British periodicals such as those selected for the study were less expensive than a popular novel, and were easily read and quickly devoured by a wide readership of working and middle-class men, women and girls. *The London Reader of Literature, Science, Art and General Information*, for example, cost a penny.[8] Because the New Woman was so easily accessible in these periodicals, she was exposed to more readers, not just those who were highly educated or those who were able to afford a popular novel.

Because the New Woman was not found in one particular genre of periodical or novel, her character was more universal and allowed her to transcend different genres. As a result, New Women protagonists found in *Bow Bells*, *The London Reader* and *The Girl's Own Paper*, were not cast in the same mold, but appeared in different forms that appealed to the readership of that particular periodical. New Woman fiction also exposed readers to a lifestyle different from the traditional, family-centered lives of their Victorian mothers. A British woman's character development and identity beyond wife, mother, and bride-to-be was represented in these periodicals as a reflection of current thought about women's progressive social and intellectual equality.

By looking in fin-de-siècle periodicals, the varied and distinct facets of the New Woman figure can be seen in physical and non-material forms. The New Woman is a culmination of her dress, vocation, beliefs, behavior, and relationship status, which together create a determined, educated, independent, bicycle-riding, bloomer-wearing, gainfully employed single woman—a true "angel outside house." What exists inside the New Woman's mind—her ideas, beliefs and choices—garnered the most attention in this study. Not ascribing to identical archetypes or

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[8] "Early Periodical Collections on Microfilm," last modified July 2013. http://www.library.armstrong.edu/subguideearlyperiodicals-EBP.htm.

models, the physical attributes of each New Woman described in these short stories distinguish her from the mannish stereotype of the New Woman. The New Woman's personal convictions regarding education, interests, autonomy, and moral ideology shaped her identity and those characters with whom she interacts.

Despite the variances in their vocation, marital status, and personality, each New Woman analyzed for this study is rendered as a life-like, realistic protagonist, who served as a role model for young readers in these specific periodical articles. Depicted as practical, everyday, and down-to-earth, the New Woman invited readers to believe she was becoming more socially acceptable and a visible contributor to society. While helping others, she became independent herself. These selected short stories will show the New Woman emerges in British periodicals as a figure whose personal convictions regarding education, interests, autonomy, and moral ideology challenged the status quo. Her charity and choices to control her life distinguished each New Woman protagonist's persona. The non-fiction and short story authors who wrote for these periodicals do not describe a single type of New Woman. The New Women rebuked convention, and as a result, she incited debate and attention. As a result, British periodicals directly shaped the contemporary reading public's views of the New Woman.

THE NEW WOMAN AS DEPICTED IN FAMILY AND YOUNG WOMEN'S BRITISH PERIODICALS

The London Reader: "Two Women's Adventure: A Novelette"

THE

LONDON READER

of Literature, Science, Art, and General Information.

No. 1806.—VOL. LXX.] FOR THE WEEK ENDING DECEMBER 11, 1897. [PRICE ONE PENNY.

"DON'T BE A FOOL, MARIA," AZALEA SAID. "IF WE HAVE TO CAMP UP HERE, WHAT'S THE HARM?"

TWO WOMEN'S ADVENTURE.

[A NOVELETTE.]

CHAPTER I.

"At Murree, on the 20th April, by the Rev. James Trowler, M.A., Chaplain, Captain John Stuart, the Royal South Middlesex Regiment, to Catherine, second daughter of John Graham, Esq., B.C.S. Commissioner of Hawalabad."

Such was the announcement in the paper which was read in the mess of the violin's regiment on the morning of the 30th. There were only two occupants, a junior captain and a senior subaltern. Parade was over, and the two had turned into the mess, which faced the lines, to discuss a temperance drink apiece before proceeding to barracks to finish the labours of the day.

The two were not particularly alike, and yet they had something in common. One was tall, the other of middle height; one was dark the other fair; one was slim, the other inclined to be stout.

Yet, in spite of so many points of difference, there was that family likeness about them, and that similarity in small things which one often finds in old-fashioned regiments, and, in their case, was perhaps a trifle increased by the fact that they had entered the regiment on the same day, now some eight years gone by, and had served in it ever since; and the third person, the absentee whom they were discussing, could he have been present, would have matched them very well; for had not he, Captain John Stuart, made the third of the triumvirate who had joined the old 143rd, and had gladdened the hearts of the overworked senior subalterns by the prospect of a decrease in the proportion of duty.

Without in any way separating themselves from the rest of the regiment, the trio had always been cronies, sharing their joys and woes, and often, too, their slender store of spare cash with each other; and it was with feelings of unfeigned disgust that they eyed the paper which lay between them, and sighed over the desertion of one of their little band. For to the dark man, known as Hector Mackenzie, and to the stout man known as George Calvert, the marriage of their friend seemed an unpardonable act of desertion and treachery.

"Read it, George," cried Mackenzie, flinging the paper at his friend; "read it, and see how a young man brought up in the best possible way may at any time go wrong."

"I've always said, old chap," returned Captain Calvert, "that woman can do anything. In my early youth I made up my mind that they were queer creatures, that other sex, and have acted accordingly. Now, with a man—well, he must be very deep if you can't get to the bottom of him in the course of a day or two, but a woman never shows her hand. They are deceitful, and I've consistently done the best possible thing under the circumstances—I've avoided them."

The London Reader of Literature, Science, Art and General Information was a 32-page weekly published in London from May 1863 until May 1903. Priced at one penny, it included fiction, poetry, and articles the editors hoped would give "useful knowledge and blameless amusement"[9] Published weekly, the periodical carried serialized fiction.[10] In the December 11, 1897, issue of *The London Reader*, "Two Women's Adventure: A Novelette" Kashmir, Hawalabad, and Sirinuggar serve as the backdrop for the story which features Azalea, a New Woman character, her traveling companion Maria, and romantic interest, Captain Calvert. While Azalea and her traveling companion travel together in the Kashmir, they become helpless and stranded when they encounter inclement weather along the way. Calvert discovers them as they attempt to set up their tent in the rain. Through his assistance as their traveling companion in the Kashmir, he learns about women, a subject he finds mystifying prior to meeting the New Woman, Azalea. She forever changes his sentiment and opinion of women for the better.

Although the story includes a traditional romantic plot and a focus on character development of the New Woman sets "Two Women's Adventure" apart from other short fiction in periodicals describing the New Woman. The author not only draws out Azalea's character, but also illustrates a New Woman from the perspective of a fin-de-siècle man. Calvert falls in love with the Azalea, the beautiful "Angel Outside the House." The man's perspective of the New Woman differs from other periodicals of this period whose narrator is female. "Two Women's Adventure" also provides readers with an illustration of Azalea that does not render her as a mannish caricature, but as a beautiful woman in the wilderness. The implications of how the New Woman was visually represented to readers required the crafting of a New Woman figure that maintained a traditional feminine form that a male protagonist such as Calvert would have

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[9] Ibid.
[10] "A Database of Victorian Fiction, 1837-1901."

found attractive. Representations of female, angelic beauty are highly praised by Calvert who admires Azalea's physical beauty upon seeing her for the first time as the narrator describes Azalea, "leaning on a long stick, her hat hanging down her back by its strings, and her hair nearly as disheveled as her companion's, [she] was one of the loveliest girls if not the loveliest, that Calvert had ever seen."[11] This New Woman is an object of male desire, reverence and sexual attraction. Calvert is drawn to Azalea's natural beauty. "Her hazel eyes, rosy chees, and regular teeth between the rosy lips of the laughing mouth, the eyebrows slightly arched, and her whole face, in spite of her disagreeable surroundings, beaming over with fun, completed the picture."[12] She is not a fragile and heavily ornamented woman concerned with high fashion, nor is she clad in bloomers. Instead, she is well dressed in clothing that highlights functionality and practicality in the rugged setting. "She looked about nineteen (she was, in fact, a couple of years older), and clad, as she was, in long ulster, her feet (very pretty and neat one's, too) cased in about boots, which showed a London finish, she might have been taken for a man but for her beautiful auburn hair."[13] This feminine visual and textual representation challenges the mannish stereotype of the New Woman that scholars have analyzed. By emphasizing her feminine hair and facial features, Azalea is not compared to a man, but is praised for her feminine beauty by Calvert. Azalea further debunks the mannish stereotype of the New Woman further in the story when the narrator describes her physical appearance. Her physique is illustrated in the line drawing at the cover of the novelette to reveal a traditional feminine picture of beauty and a traditionally feminine appearance at the fin de siècle. This New Woman shares similar physical nuances with the

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[11] "Two Women's Adventure: A Novelette," *The London Reader* 70 (1897): 195.
[12] Ibid., 194.
[13] Ibid.

Gibson Girl which soft rounded facial features and feminine hairstyle depicted in the line drawing accompanying the text highlighting Azalea's soft and rounded feminine physical traits.

Azalea is clearly the focal point of the line drawing illustration and the short story. Her soft and youthful features, Western fashion, and windswept hair are set in the wilderness. The illustrator does not provide a satirical caricature, but a beautifully realistic and classically feminine figure. Because *The London Reader* was a magazine not strictly marketed to only women, the men who read the story saw Azalea through Calvert's perspective as well. A beautiful New Woman on the magazine's cover page was intended to appeal to both men and women. Her physical characteristics are strongly emphasized on the novelette's title page. The illustration's significance lies in the fact that Azalea is portrayed as traditionally attired woman in an unconventional setting. Clearly Azalea is an "Angel Outside the House." The rugged qualities of the natural setting paired with her feminine hairstyle and facial features illustrate a traditional woman outside the house. The author describes Azalea's beautiful and feminine physical characteristics from the illustration in a physical description through the eyes of Calvert. "The pretty face looked up to his with a smile of love and trust."[14] It is clear she captures Calvert's immediate attraction to her feminine and traditional beauty. As a New Woman, Azalea exudes a mysterious and exotic quality because she is placed in a wild windswept landscape throughout the story. The placement of Azalea in harsh terrain also draws parallels to the physique of Amazonian warrior women, who appeared in non-fiction articles describing the New Woman.

In addition to Azalea's physical attractive qualities, which help draw Azalea and Calvert together, the couple deconstructs one another's perspective of women and men. "I certainly

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[14] Ibid., 200.

think, he began wishing to humor her, that ladies ought to get along as well as men."[15] "But you know they don't, and you know why!" cried the girl."[16] Azalea has the power to change Calvert's impression of women, which is significant because it reveals Azalea as a strong rather than weak female character. Azalea still maintains some propriety, but she still retains her role as a New Woman by being a woman of influence outside the domestic sphere. This includes influencing Calvert's perception of women, particularly the New Woman. Rather than creating an off-putting feminine character, the author allows Calvert to view her modern wishes as pleasantly surprising, while making him physically attracted to her. He is intrigued by her actions and appearance. Unfamiliar with the New Woman, Calvert is drawn to Azalea's womanly qualities and physical appearance. Calvert remarks to Azalea, "I could not help watching you."[17] He considers her desires to travel abroad in the British Empire without male companionship as progressive, yet her actions border on social impropriety. Calvert remains intrigued and fascinated by Azalea who shatters his preconceived notions of femininity by choosing to travel abroad like he does. Calvert sees that that Azalea is a new type a figure and asserts that 'female globetrotters' were new."[18] According to Calvert, Azalea had "a fancy for visiting the interior exactly in the same way as gentlemen do."[19] Calvert does not find this repellent, but is rather surprised and intrigued. "Indeed! said Calvert, amused. That was a very bold thing for ladies to attempt."[20] "Bold achievements" are not rebuffed, but applauded by Calvert. Azalea boldly chooses to travel to India, the "jewel in the crown" of the British Empire, instead of choosing to marry and wear a jeweled wedding ring. Azalea took an alternative path, and still avoided

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[15] Ibid., 195.
[16] Ibid.
[17] Ibid.
[18] Ibid.
[19] Ibid. 196.
[20] Ibid.

ridicule, but Maria, her more austere female traveling companion, "spent her youth furthering the Woman's Rights Movement."[21] The author reveals that Calvert notices Azalea's desire for independence, an action that he himself exhibits and sees her as his true equal while Azalea maintains her positive New Woman role model status by revealing that she is moderate with regards to women's rights by desiring equality, "She wished to be equal, not superior to man; to run in harness beside him, not to trample on him or avenge the twenty centuries of wrong which her aunt declared her sex to have suffered."[22]

Azalea exhibits virtuous qualities of kindness, good humor, and likeability, which help her become an object of love and affection for Calvert and the reader. "Zellie, in particular, was all smiles."[23] It also ties Azalea to the idea of the New Woman as a self-determined role model. Azalea's character shows the reader in her tête-à-tête conversations with Calvert. It is significant that Azalea draws attention to gender equality, revealing to the reader that women were achieving and desired more equality with men. Azalea's outspokenness throughout the story matches Calvert's assertiveness and the two show their equality with one another.

The relationship between Azalea and Calvert is strengthened through their conversations on the contentious topic of gender equality. Through their intimate campfire conversations and morning teas, the reader sees Calvert's traditional perspective as well as Azalea's contemporary perspective on their own shortcomings regarding equality. Calvert asserts that he desires for women to achieve as much as men, "I certainly think, he began wishing to humour her, that ladies ought to get along as well as men."[24] It is these critiques of one another and of contemporary men and women draws out the defining characteristics of fin-de-siècle masculinity

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[21] Ibid.
[22] Ibid., 195.
[23] Ibid.
[24] Ibid.

and femininity. Azalea's vivacious personality and spirited, self-determination captures Calvert's attention because of its unusual quality. It is also a reflection of turn of the century attitudes toward the new and optimistic feelings about that time period. Azalea is truly a product of her time and Calvert finds that attractive. It is Azalea's individualistic, roguish and brazen nature—characteristics that are not traditionally feminine that surprise him and likely the fin-de-siècle reader. Azalea boldly travels the countryside with only her companion prior to meeting Calvert, "For a couple of months or more she wandered about the valley seeing the sights, revelling in the scenery...."[25] Azalea's traditionally unfeminine behavior is also seen when she desires to smoke with Calvert, "Why should not we try it?" asked Zellie anxious to do as men do."[26] Calvert favorably accepted Azalea's personality characteristics and eventually asks her to marry him. She accepts, but still remains an antithesis of the "Angel of the House". Because her primary concern is to not secure a husband for economic means or to fulfill societal expectations, becoming engaged to Calvert is a result of two equals finding their love for one another. The story's equally strong male and female characters differ from the narratives of a traditional powerful male protagonist and weaker female protagonist. Calvert and Azalea's blossoming relationship is a contemporary story for their time.

Apart from her romantic relationship with Calvert, Azalea maintains the qualities of a New Woman without any romantic attachment. Azalea's continued self-determination throughout the story is shown as an acceptable feminine trait that leads her out of the house and her native England to explore the broader horizons of the British Empire. Because Azalea is portrayed as a self-determined and very womanly heroine, she remains unconventional, but is not presented as repellent or militant to readers.

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[25] Ibid.
[26] Ibid.

Unlike her mother, literally and figuratively the "Angel in the House," Azalea does not choose the role of submissive wife and gentle mother in the story. The author also avoids portraying Azalea as sinewy or having extreme feeling of hatred towards men. Azalea deviates from a conventional female role in British society to assume her New Woman role when she journeys to Kashmir with a female traveling companion; however, she maintains enough social propriety to not offend Calvert by treating him as an equal.

Calvert and Azalea have many similarities. Azalea is a traveler, risk-taker, and independent, qualities that Calvert also shares. As a New Woman, Azalea assumes roles that were traditionally masculine, while she remains womanly. Calvert sees Azalea as like-minded woman, who supports and shares his adventurous spirit. Both of them desire to leave England behind to venture into the distant parts of the British Empire. Azalea remarks, "Why should I not do as much as a man?" Calvert states that he wishes that ladies ought to get along as well as men."[27] The short story shows their struggle of a fin-de-siècle man and woman to find themselves as the brazen Azalea and Captain Calvert traveling abroad to escape the traditional confines of British Society. The extending horizon of the Empire occurred while the New Woman was expanding her worldview, both physically and figuratively. Exposed to a world where few British women traveled, Azalea transforms a pleasantly surprised Calvert change his negative perception of women to a man who falls in love. The traditional romantic plot, paired with the New Woman Azalea creates a modern story not unfamiliar to twenty-first century readers. Calvert does not fall in love with a traditional female figure the "Angel in the House", but he finds the New Woman to be more captivating and interesting. Azalea changes Calvert's perspective about women. Away from the rigid confines of nineteenth-century British society,

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[27] Ibid.

Azalea and Calvert are able to converse more freely without upsetting the social order that governs it. "Zellie and Calvert were revelling for the first time in the society which they had avoided all their lives...."[28]

Although Azalea is glad that Calvert aids her and her traveling companion in the storm, she is disappointed in herself that she failed at traveling in the same fashion as Calvert, achieving full equality with him. She is not quite capable of shedding a traditional female damsel-in-distress archetype. Azalea claims, "This is camping-out in real earnest!" she said, with an air of triumph...but the success is due to the helping hand of man."[29] Surrendering to dependence is more troubling than battling the elements for Azalea, who is a New Woman figure struggling to break ties of dependence from the past. The author clarifies that Azalea feels defeated by not being able to travel on her own. "As they walked down the hill Calvert inquired how it was he found them in such a plight? Zellie looked rather ashamed."[30] It is not feminine weakness or lack of perseverance or drive that cause Azalea to need the assistance of Calvert. Strong character traits are an essential part of the New Woman found repeatedly in New Woman periodical short stories and articles.

Despite Azalea's desire to be self-sufficient without the assistance of men, reality prevents her from "visiting the interior exactly as gentlemen do,"[31] when she is caught in rainstorm and is abandoned by their attendants carrying their baggage. When it is clear Azalea cannot continue her journey without the assistance from Calvert, she is not severing all ties to traditional notion of female dependence on men. Calvert retains his position of while not crafting Azalea as an extreme character in the same fashion as her traveling companion.

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[28] Ibid., 197.
[29] Ibid., 195.
[30] Ibid.
[31] Ibid.

The author uses a traditional romantic plot to further reveal that Azalea does not have feelings of hatred towards men in the same way as her unlikeable traveling companion. Azalea retains her positive role model status by showing that she can be "fun"[32] and have equally intelligent contributions to her conversations with Calvert as opposed to remaining solitary, isolated, and cynical towards men. These conversations also reveal Azalea is seemingly more interested in a man's lifestyle than on solely acquiring wealth and social position through marriage.

Instead of caricaturing the New Woman, the author portrays men and women as equals, while illustrating women need love and protection. By revealing this, the author avoids portraying the New Woman as too extreme and off-putting for conservative audiences. For example, Calvert is needed to assist the women when they are stranded in inclement weather. "As they walked down the hill Calvert inquired how it was he found them in such a plight. Zellie looked rather ashamed."[33] Not being able to continue the trip without assistance from a man saddens Azalea, but reality prevents her from pursuing her self-determined journey. "The last remnant of Zellie's independence had vanished."[34] She is not dejected because she receives assistance from a man, but is disheartened that she could not do the same as a man on her own.

As a New Woman character, Azalea has the choice to seek a marriage partner and pursue the same adventures as men abroad. Her drive stems from her desire, "to be equal, not superior to man; to run in the harness beside him, not to trample on him or avenge the twenty centuries of wrong which her aunt declared her sex to have suffered."[35] The idea of friendly competition as a sign of gender equality is presented to the reader in a reasoned and convincing manner. The

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[32] Ibid.194.
[33] Ibid.195.
[34] Ibid.
[35] Ibid.196.

author develops Azalea's New Woman character by revealing her competitive attitude as the motivating force behind a New Woman's actions and beliefs. "One thing saved Zellie, and that was a genuine spirit of rivalry."[36] Azalea is motivated by competitiveness with men because she feels embarrassed by other women not achieving more. Feeling most thoroughly that in the battle of life the weaker sex got the worst of it, it was, to her, more a matter of humiliation than resentment."[37] Azalea is not fully content in the domestic sphere, and she is competitive with men and disappointed in other women who do not want to do more. Azalea uses her competitiveness as a means to combat inferiority. The reader is becomes familiar with the New Woman, though seeing Azalea's "mischievous eyes" and her "spirit of rivalry."[38] Azalea's sense of fun and adventure abroad includes experiences where she feels the pangs, surprises, and unexpected pleasures of being a woman traveling. When meeting a man in an unexpected situation, Azalea does not become angered or frustrated, but she shows an interest in activities that were previously associated with only men including smoking.

Azalea's curiosity towards Calvert's smoking represents a change where women find traditionally masculine characteristics appealing and draw more attention to it. "Don't you smoke? she asked?" "Yes, but I thought you might not like it, answered Calvert, who was dying for his pipe." "Oh Maria doesn't mind it, and I like it," said Zellie."[39] Smoking, a conceivably suggestive activity, brings Azalea and Calvert closer together. Their natural attraction begins to surface as they spend a more time together without any intentions of marriage. Their actions break with the traditions of courtship. Avoiding discussions of marriage, they consider more contemporary views of both sexes, which allow them to be candid toward one another. The result

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[36] Ibid., 195.
[37] Ibid., 196.
[38] Ibid., 197.
[39] Ibid., 195.

is an honest, thought-provoking perspective of men and women. As a result, Calvert changes his opinion of women and falls in love with not only the beauty of New Woman Azalea, but her mind as well. There is an intellectual depth to a New Woman's relationship with a male love interest instead of a purely romantic relationship. Through their travels, Azalea and Calvert change their opinion of one another, revealing that the feeling of being in the modern age is not negative, but progressive and modern. As a love interest, Azalea is not a "thorn in the side of the tyrant sex"[40], but becomes a man's amiable traveling companion who begins to take pleasure in similar interests and the company of one another.

***Bow Bells*: "The New Woman"**

Bow Bells: A Magazine of General Literature and Art for Family Reading (1862-97) was a popular weekly magazine aimed at lower-middle class readers, particularly women. Publisher John Dicks stated his desire was "to cultivate a taste for beauty and goodness in humanity." In 1865 it claimed a circulation of 200,000. Edited for a few years by G.W. M. Reynolds and later by W.H. Ainsworth, *Bow Bells* was directed towards practical issues encountered by the upwardly mobile. Like most penny magazines, its staple was romantic and sensational fiction.[41] The New Woman portrayed in its non-fiction articles included new-fangled ideas about women having a greater influence in British society outside the home as female travelers, heroines, teachers, typists, and philanthropists. Its non-fiction as well as fictional stories portrayed the New Woman as a figure who had been more slowly developing in the decades before she was found being openly discussed in the pages of fin-de-siècle British periodicals.

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[40] Ibid., 196.
[41] Laurel Brake and Marysa Demoor, *Dictionary of Nineteenth-Century Journalism: In Great Britain and Ireland* (Tokyo: Academia Press, 2009), 67.

The author of "The New Woman" which appeared in the January 25, 1895 issue of *Bow Bells* does not use the term New Woman to describe the modern woman. "Coming Woman" is used instead. "The coming woman has been for a long a subject of discussion, of prophecy, of hope and fear, in the columns of British and American journals."[42] The New Woman figure, existing in many forms in the periodicals was not an isolated figure, but was influenced by the past and evolved over time to become a modern woman at the turn of the nineteenth century.

In the *Bow Bells* "New Woman" article, the author illustrates that the New Woman was crafted to reflect a modern figure that ordinary readers could identify and support. The New Woman was an acceptable figure because she was not too extreme in her beliefs regarding female independence, and presented them as matter-of-fact. Revealing her struggles outside the home, the author illustrated the New Woman in such a way as to draw the reader's understanding that the New Woman had finally arrived. "We were fully expecting her appearance, and were in some measure prepared for the shock of her manifestation, for the "Coming Woman" has been for a long time the subject of discussion, of prophecy, of and fear, in British and American journals. Now it appears that she has veritably 'come'...."[43] In addition, the author showed the adversity the New Woman faced when entering an environment not wholly welcome to women. Commentary from the author reveals that she believed that writers won over their readers by presenting a "dark horse" figure, whose potential ideas and success were not widely known or welcomed. This figure or "Coming Woman"[44] who finally arrived according to the author of "The New Woman" was beginning to gain influence amongst a reading public, including women who were able to influence a younger generation of women readers.

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[42] "The "New Woman,"" *Bow bells : a magazine of general literature and art for family reading* 29 (1895): 107.
[43] Ibid.
[44] Ibid.

By designing a heroine who faced adversity but was on the cusp of overcoming her tribulations, the author of "The New Woman" tears down the negative connotation of the "new" aspect associated with the New Women. The author of "The New Woman" also changes the perception of the New Woman from a negative figure by describing her as a progressive and ambitious woman. The "Modern Woman" is presented as forward-thinking and "assumes a quasi independence, because she can vote, use surgical instruments, ride cycles, commercial travel, and do, more or less well, many things which might be only be considered appropriate to the sterner sex, she is not a "new woman"[45]. She is also presented as an achiever who pursues the same interests as men but is not obsessed in finding a suitable marriage partner.

However, it is important to note that the "New Woman" author describes men as "sterner"[46] than women. In doing so, the author maintains boundaries between men and women by defining what is "feminine" and "masculine. Despite small steps having been taken in increasing equality in education, there remained a desire in the magazine to maintain distinctions between men and women and avoid having women become too similar to men. The author of "The New Woman" asserts, "Men don't want as their mothers, sisters, wives, or daughters, a sort of mechanical automatic replica of themselves, only of another gender"[47] The trepidation that emerged as a result of women's participation in men's activities and vocations was made known to readers who saw women as biologically equal to men.

The author of "The Smart Woman" also uses science to explain why women were not choosing to court an eligible bachelor, but pursues his interests instead. "The evolutionist tells us that man and woman alike descend from some form of monkey ancestor gradually perfected into

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[45] Ibid.
[46] Ibid.
[47] "The Smart Woman," *Bow bells : a magazine of general literature and art for family reading* 11 (1890): 216.

human form.[48] As a result both men and women are placed on the same evolutionary rung, evolving together. This new scientific thought gave women more social leverage because her biological history was the same as men. The New Woman was recognized as someone who was no longer biologically inferior to men.

***Bow Bells*: "The Smart Woman"**

In addition to being "modern", the New Woman was also chronicled as "smart." In the August 29, 1890, issue of *Bow Bells: A Magazine of General Literature and Art for Family Reading*, one contributor uses the past to illustrate the figure of the New Woman or the "Smart Woman". The author draws parallels between the modern woman and to the "amazons in times past"[49]. Painted as a strong athletic Amazonian woman, the author uses the example of maintaining the history of Amazons to the significance of the "Smart Woman," the New Woman. The author of "The Smart Woman" asserts, "as amazons in times past claimed their place and kept their names in history, so should the smart woman of to-day have her distinctive features noted, that some slight portrait of herself, and of the powers and prerogatives she wields, may be handed down to future generations enabling them to understand in what measure and by what right she reigned."[50] The implications of drawing a parallel between the physical characteristics of a New Woman to an Amazonian woman reveals a perspective on the New Woman physical physique. Noticed for her power like the female Amazonian warriors, the New Woman is not illustrated as masculine, but is compared to a legendary race of warrior women. The New Woman exudes a storied or celebrated persona who wields social power. "The smart woman is,

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[48] Ibid.
[49] Ibid.
[50] Ibid.

however, one of the most important factors which sway the social sphere...."[51] Taking the an identity of a historic heroine, the New Woman garners a strong and very female character who has the ability to change this social sphere in fin-de-siècle society that the author describes. The author draws attention to the significance of recording Amazonian women's history to recording the history of the women living in the present, New Women's history. The author uses the past to illustrate the present fin-de-siècle historical moment while maintaining the marked importance of the modern moment by drawing attention to the New Woman's ability to influence others in her social sphere.

The author illustrates their contemporary social structure by describing the socio-economic climate that New Women were finding themselves living. A duality exists within the New Woman figure. The author simply presents the New Woman as an everyday, simple and matter-of-fact observation, "Some women are of high rank and great wealth; others are rich, but by no means well born; others are well born, but by no means rich; while some who can claim neither birth nor riches are yet undeniably even supremely smart.[52] The author draws attention to the positive qualities of New Women. Not only detailing their inward character, the author describes the style of a New Woman, "Their clothes are perfectly put on, and look as if their wearers had been poured into them." They use the style to show how the New Woman is distinguished or "different." In addition to character attributes, clothing was also used as a means of self expression in a similar way as the New Woman's choice in friends is also reflective of her character and personality, "Often she has taste for clever and out of the way people, and, when she has means to entertain her friends, shows some skill in the mingling of wit and worldliness--

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[51] Ibid.
[52] Ibid.

an art to which the ordinary hostess is wholly a stranger."[53] She is worldly instead of domestic, and clever instead of quietly obedient. "The truth is that the smart woman has an individuality of her own..."[54] Fashion is used as a means to exhibit the tastes and the desire to be self expressive while choosing to shirk conformity for her own self interest and yearning to be her own mistress and person. "She is superbly self-confident."[55] These real-life character attributes are also found in New Women short fiction that exhibits the same self-confidence as their non-fiction counterparts.

Described as "new" throughout the periodicals, the modern woman is not only new, but also "advanced" or "smart." In "The Smart Woman," the author remarks, "The smart woman is, however, one of the most important factors which sway the social sphere...." Deemed "smart," the writer paints an optimistic and favorable portrait of this female figure that is spotted elsewhere in periodicals where she was called less favorably as "New." Reframing the New Woman figure as "the Smart Woman" reduces the negative connotation. The "Smart Woman" is simply a modern, fashionable woman who contributes to society outside the home.

> [A]s amazons in times past claimed their place and kept their names in history, so should the smart woman of to-day have her distinctive features noted, that some slight portrait of herself, and of the powers and prerogatives she wields, may be handed down to future generations, enabling them to understand in what measure and by what right she reigned.[56]

And so for readers past and present, attitudes about the New Woman were assorted. However, current scholarship provides only an abbreviated archetype of the New Woman.

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[53] Ibid.
[54] Ibid.
[55] Ibid.
[56] Ibid.

***Belgravia*: "Episode in the Life of a New Woman"**

The March 1897 issue of *Belgravia: A London Magazine* featured the fictional short story, "Episode in the Life of a New Woman," written by Annie Isabella Oppenheim. Published by FV White and Company, *Belgravia: A London Magazine* ran issues featuring fiction from 1867 to its final 98th volume in April 1899. Circulation during the early 1890s reached 3,000 to 3,500.[57] The author wrote about the New Woman from a contemporary female perspective. The "Episode in the Life of a New Woman" draws the reader into the mind of the New Woman with a particular emphasis on her views of the sexes. The short story focuses on the perspective of a young woman who is invited to stay with her aunt, Miss Elizabeth Barton, a New Woman. Miss Barton is a fashionable woman who surrounds herself with those who share similar interests. She lives a non-traditional, but socially acceptable lifestyle. Oppenheim places an emphasis on the happiness of the New Woman, who lives independently, outside of a home surrounded by a family or husband. Instead of a plot-driven story, Oppenheim chooses to focus on the beliefs of the New Woman, Miss Elizabeth Barton through the eyes of a budding New Woman, Elizabeth Barton's niece and narrator. As a result, the reader comes to understand the choice the young woman must make to live the life of her mother, the "Angel in the House" or her aunt, the "Angel Outside the House." Elizabeth Barton's niece finds her aunt's New Woman lifestyle appealing and sophisticated, more exciting, and captivating than the secure, yet unvaried domestic lifestyle of her Victorian mother.

Oppenheim persuades the reader that British society can now satisfy a woman's changing interests. By drawing attention to the transition from the home to a more captivating outside world, the author ties the past to the domestic sphere and the future to the New Woman's non-

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[57] P.D. Edwards, "Belgravia," *Victorian Fiction Research Guides* XIV 14 (2013) n.p.

traditional lifestyle—the lifestyle of the New Woman. "Miss Elizabeth Barton occupied a pretty daintily-furnished flat in Trelawny Mansions, South Kensington."[58] Oppenheim describes the New Woman's well-to do surroundings, and she also places her in a particular well-heeled society, "Miss Barton moved in a literary and artistic set; not exactly Bohemians, nor the rags, tags, and casts-out of better society."[59] Surrounded by an eclectic and intellectual group that included men reveals the transition from the sphere of the home by to join a more public world disconnected from family and domestic life. Seeking to expand her horizons, the New Woman sought the camaraderie of individuals who shared her cosmopolitan interests. "The were charming gatherings, and many of the most prominent people of the day would meet there to compare notes, criticize events, listen to good music, partake of light refreshments, be introduced to wealthy, elegant, and often high-born guests who, eager and delighted, came to mix with the literary and artistic, though some what shabby-looking lions and shining lights of genius."[60] The emergence of a woman interested in world affairs and education represented a desire to add another dimension to her character. Leaving her family behind, the New Woman seeks accomplishment in the world before her. By sharing the company and a lifestyle with those cultured and worldly individuals, "who dared to be original and who had the courage to think and act for themselves,"[61] the New Woman figure, Miss Elizabeth Barton reveals that by being affiliated with them, she can pursue her interests which lead to happiness. "Musicians, artists, actresses, critics, assembled in numbers, with here there a famous scientist or politician."[62] The New Woman feels at home without being in the home. "I felt very little interest in the home, so I

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[58] Annie Isabella Oppenheim, "Episode in the Life of a New Woman," *Belgravia : a London magazine* 93 (1897): 314.
[59] Ibid.
[60] Ibid., 316.
[61] Ibid.
[62] Ibid., 317.

came to London, and mixed with people who were more congenial to my tastes."[63] Without the responsibilities and attachment of family, Elizabeth's life is fulfilling, interesting, and full of stimulating activity. The individuals with whom she surrounds herself also provide her with support and appreciate her individuality, and not assuming an identity of wife and mother.

Elizabeth is a contented New Woman, who knows, "True happiness consists in being philosophical."[64] The author suggests that the New Woman values intellect and culture and derives happiness from these aspects of her life. The author also presents how the New Woman did not simply come into being at the fin de siècle, but was developing in the preceding decades. This idea is further supported in *Bow Bells* in non-fiction articles about the budding lifestyle of the New Woman. This change did not occur overnight; it came about through a more gradual process throughout the course of the nineteenth century as F.M.L Thompson argues in *The Rise of Respectable Society: A Social History of Victorian Britain 1830-1890.*

Even though the New Woman movement was by no means sudden, F.M.L. Thompson, uses the growth of girls schools to illustrate the gradual socio-economic changes taking place in women's roles in a fin-de-siècle society. Thompson explains that there was a gradual increase of schools being built, "It was not until the 1880s and 1890s that there was anything like a rush of foundations of girls' high schools and boarding schools."[65] Figures such as Elizabeth Barton are products of the women's educational movement, which improved women's education. "The growth of girls' public schools thereafter, however was gradual rather than spectacular."[66] Education provided an opportunity for women to have new choices in a society that was

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[63] Ibid., 313.
[64] Ibid., 314.
[65] F.M.L. Thompson, *The Rise of Respectable Society A Social History of Victorian Britain 1830-1900* (Cambridge: Harvard University Press, 1988), 66.
[66] Ibid.

simultaneously recognizing itself as being decidedly new at the close of the nineteenth century. The trend in educational equality was clearly represented in British periodicals, including highly educated New Woman figures. "As more equal treatment for the two sexes became more widespread educationally, family sizes plunged down from four in 1880s to a little over two by 1911."[67] Elizabeth Barton is representative of this statistic because she neither has a husband or children. Other short fiction New Women including Azalea in "Two Women's Adventure" are also representative of this statistic. The focus on an educated and worldly female protagonist reveals that there was something significant taking place in young women's education, which included increased equality in the growing access to higher education.

Increasingly equal access to education for women and increased awareness about life outside the domestic realm through participation in new opportunities began to occur more frequently after the women received vocational training or attended college as Thompson asserts. All New Women protagonists in the short fiction reviewed on these pages exhibit savvy and quick-witted intellect that is an equal match for their male foil or love interest. These stories suggest women were contributing to the intellectual conversation as represented by Elizabeth Barton interacting with her literary and artistic circle and Azalea's conversations with the worldly Captain Calvert. Equality to their male counterpart and the New Woman's contributions to society showed the reader that they too could contribute their perspective outside the domestic sphere and in the company of men. Readers could see the world through the eyes of a professional and smart woman like Elizabeth Barton. Having the ability to improve their own financial situation, and gain genteel respectability, Elizabeth Barton, the New Women in her literary and artistic circle, and her niece believed they had value and self worth. "Her presence

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[67] Ibid.

seemed to carry weight and confidence, and no one ever called her friend in vain."[68] The New Woman "was an advanced woman, but only as regards her opinion of a woman's worth."[69] With increased influence, a New Woman's male romantic interests and acquaintances acknowledged her opinion in earnest in British periodical short stories. Elizabeth Barton's opinions about her social equality and new place in the world, outside the home, garnered more weight in a society where other figures such as adventure-seeker Azalea expressed them as well.

New Woman Elizabeth Barton explained her beliefs about gender equality, "She did not believe in sides or sexes.... The question of the equality of the sexes was to her a vexed one, you cannot make comparisons where there is no similarity; you can only compare like to like."[70] A New Woman such as Elizabeth Barton, who felt comfortable about discussing equality between the sexes, reveals frankness about their new position as financially and socially independent women. Women were now able to express their newfound experiences of supporting themselves while they maintained a certain quality of femininity. Elizabeth Barton's perspective on her own sex and the male sex reveals to readers the limits of what is considered feminine and masculine at the fin de siècle. While breaking from the feminine confinements of the past, Elizabeth is still aware of and remains within the of proper boundaries of propriety and decorum in her home where she welcomes her intellectual and literary friends, "fragrant cut flowers, together with the seductive lights of the shaded lamps seemed to shed a sense of refinement around, and a feeling of calm most soothing to her mind."[71]

Unlike Azalea, Elizabeth makes a conscious effort in the society of her friends to maintain traditional decorum and propriety. As a New Woman, she knows and is comfortable

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[68] Oppenheim, "Episode in the Life of a New Woman," 318.
[69] Ibid., 314.
[70] Ibid.
[71] Ibid., 320.

with her position in this new world of emerging opportunities. She can freely describe her strong sentiments without reserve or fear of being reproached by men or women, even though her perspective is markedly distinct from a man's perspective. Elizabeth is not a polarizing radical, but her ideas are progressive for her time, and are intended to provoke the reader to reflect on society. Rendered as a surprising and refreshing figure, Elizabeth engages the reader to question their own perspective on notions of what defines masculinity and femininity; what is proper and indecent; and what is the meaning of true equality with men. To Elizabeth Barton, having ambition and a hobby fulfill her idea of propriety and decency. Elizabeth remarks to her niece, "Have you no ambition?—no desire to do something that would raise you above the average woman? Something that would give you a name in the world and be of everlasting good to posterity."[72]

Because Elizabeth is a New Woman with insights that differ from a traditional "Angel in the House" literary figure, Elizabeth feels free to remark on the demarcation between what she considers the line between male and female, "Sex has nothing to do with the question of equality except when by misapplication a woman is proved immodest and a man effeminate."[73] In her view, the line of what is properly considered masculine and feminine exists where men become feminine by becoming an extreme dandy and where women become masculine when they lose their manners to become aggressively truculent and disrespectful. Elizabeth does not cross the fine line of impropriety, but she does join the conversation with men as an intellectual equal as does Azalea who also happily joins the conversation with Captain Calvert, but never assumes the role of his male traveling companion. Drawing attention to the sexes desiring to understand each

[72] Ibid., 323.
[73] Ibid., 314.

perspective reflects the changing attitudes towards traditional gender roles at the turn of the nineteenth century.

In both "Two Women's Adventure" and "Episode in the Life of a New Woman" there is emphasis on a woman attempting to understand the other sex. New Woman protagonists Azalea and Elizabeth take a personal interest in their increasingly public lives outside the domestic sphere, and share their views with male figures who are not their husband, son, or father. A New Woman is as intriguing to a man as much as a man is intriguing to her. She brings the reader into a world that is unfamiliar, yet fascinating for her male love interest. Young women readers are encouraged to look to the New Woman as a role model. The young narrator in "Episode in the Life of a New Woman" provides a perspective of a young, impressionable girl, who is given the opportunity to choose between the New Woman lifestyle of her aunt and the traditional role of her angel in the housemother. It is left to the reader to decide which she chooses, but the New Woman lifestyle seems to more likely be her choice.

The story draws particular attention to the contrasts between a New Woman and the traditional female figure of generations past. The young narrator draws attention to the traditional woman in a less than desirable light. The allure of an adventuresome and captivating spirit of the New Woman is absent in the traditional woman. Elizabeth chooses to be everything her niece's mother was not. "Her mother had been as sentimental and romantic as Aunt Elizabeth was practical and matter-of-fact. Her favorite ones were pretty, maidenly, trust, genteel, Love with a capital L, and Marriage all in capitals."[74] As a New Woman, Elizabeth carves her own identity like other New Woman short fiction heroines do.

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[74] Ibid.

"Episode of a New Woman" differs from other New Woman short story fiction in the periodicals selected for analysis because there is no traditional, happy ending involving a romantic love match. The lack of a love interest does not end in loneliness; Elizabeth retains friends and good company. The New Woman figure Elizabeth Barton does not exist in isolation. She is surrounded by other New Women reveals that New Women were different from one another but shared commonalities that made them progressive and forward thinking for their time. Oppenheim also pays particular attention to the young narrator accepting the New Woman figure; she is attracted to other New Women's lifestyle and beliefs. Miss Barton's niece, the young narrator describes in detail how the New Woman is different, but not negative.

> She heard from her father that they were women who went everywhere and saw everything, that they were very peculiar in their dress and abrupt in their manners, not to say rather masculine, but barring one or two nondescript oddities, she found them quiet, well-dressed gentlewomen in every sense of the word, simply taking notes occasionally in the calmest manner on the margin of their programmes, and in every respect behaving most rationally.[75]

The emphasis on the ordinary and socially acceptable appearance and manner of the New Woman reveals that she was indeed a "gentlewoman" rather than a disorderly and rebellious figure. The young narrator shows how a stereotype is contradicted. The story sets itself apart from other New Woman short fiction in the periodicals because it not only details the life of a New Woman, her triumphs, and the adversity she faces, it points out that a negative stereotype of New Woman existed at the contemporary time of publication. The New Woman stereotype was created and debunked during the fin de siècle.

Oppenheim creates a story that is unique in its plot and characters although it shares commonalities with other New Women short fiction. The author does not revolve her story around a male love interest as other authors do. The lack of a romantic plot draws attention to a

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[75] Ibid., 317.

New Woman figure, which is not as rebellious in her character as Azalea, but is equally self-determined when choosing another lifestyle. Elizabeth chooses more freedom and intellectual and worldly stimulation to replace a male love interest. New Woman is intentionally trying not to resemble a traditional woman, and this includes having an interest in courtship or marriage. A New Woman's life is varied, as is the company she keeps. Elizabeth is a multi-dimensional character with her own self-interests and progressive views.

Elizabeth's desire for an independent lifestyle, one where men do not play a central role in her social life, is something that Nicole Fluhr, author of "Figuring the New Woman: Writers and Mothers in George Egerton's Early Stories" supports. The notion of a New Woman assuming an identity that did not involve the role of wife or mother is a central part of her argument. "The discourse that emerged in the 1890s presented mothers and women writers in a fresh light; the decade was characterized by its concern with female authors' and mothers' curiosity about and interest in themselves as women and as individuals with identities and interests distinct from those of their children."[76] As "Episode in the Life of a New Woman" clearly demonstrates, proto-feminism impacts the women in the short story as well as its women readers in the fin de siècle and into the modern age.

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[76] Nicole M. Fluhr, "Figuring the New Woman: Writers and Mothers in George Egerton's Early Stories," *Texas Studies in Literature and Language* 43 (2001): 243.

***The Girl's Own Paper*: "Emily Wardour's Opportunities"**

"ON EARTH PEACE, GOOD WILL TOWARDS MEN."

In addition to a family reading audience, young women interested in New Women short stories could be found reading *The Girl's Own Paper*, a periodical for girls. Author Harriet Hughes creates the New Woman protagonist, Emily Wardour in the short story, "Emily Wardour's Opportunities", which appeared in the December 1, 1900 issue, published in London. In addition to the short story, an illustration is juxtaposed with the text. The image features a young woman, arms outstretched with the year 1901 inscribed above to commemorate the New Year. The young woman wears a flowing gown that reveals her bare feet, as she angelically floats in the night sky. This image and the one complementing "Two Women's Adventure" both feature traditionally feminine characters with feminine attributes. Both are figures presented in a positive light wearing traditionally feminine clothing and challenge the stereotypical image of a mannish New Woman caricature.

"Emily Wardour's Opportunities" features a young schoolteacher, Emily Wardour, who does benevolent deeds. She is a New Woman described as a "young and strong and independent, and had enough reliance on her own powers to keep her from fearing anything worse than the hardships which were inevitable in such a lot as hers."[77] This New Woman figure's steadfastness and moral qualities give her, like Azalea in "Two Women's Adventure," a youthful and independent disposition. As New Women, Azalea, Elizabeth and Emily Wardour, in this story are emerging figures in society unsure of what to make of them. Female protagonists such as Emily appear in the periodical pages of *The Girls Own Paper*, *Belgravia*, and *Bow Bells*. Emily, as well as other New Woman protagonists do not ascribe to identical archetypes or models, but offer the reader an array of New Women protagonists who have unique characteristics that are the opposite of the Victorian era's "Angel in the House." Emily Wardour's physical appearance

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[77] Harriet Hughes, "Emily Wardour's Opportunities," *Girls Own Paper* (1900) n.p.

and personality exhibit youth in appearance and her outlook on her life. "She was young and strong and independent, and had enough reliance on her own powers to keep her from fearing anything worse than the hardships which were inevitable in such a lot as hers."[78]

In a magazine focused at a younger, female readership, the short story of a young, generous school teacher is socially acceptable, yet it promotes self-sufficiency and morality in a world where there are increasing number of opportunities for young women to provide a supplementary income for their families or for themselves, independent of a male breadwinner. "Emily Wardour's Opportunities" continues the trend of a progressive New Women maintaining proper decorum and propriety. "Emily Wardour's Opportunities" does not take place in an exotic locale like Kashmir in "Two Women's Adventures" or a fashionable London flat as in "Episode in the Life a New Woman." This story still features a moral, strong, feminine and modern female protagonist's urban exploits in London and her quest to help others become upstanding and self-sufficient like herself.

Emily has a romantic interest but she does not have a specific goal of marriage. She is college educated and promotes higher education for young girls. The short story depicts college in a genteel light, "Sitting in her sitting room Emily says, "This reminds me of my college days", she said. "We used to have tea in our rooms there, and two of us generally took it together. It was a delightful time"[79]. It is her intellect and benevolent actions, not only physical beauty, that make her attractive to her highly educated love interest, Dr. Hervey. "Emily Wardour's Opportunities" shares a similar traditional romantic plot structure as "Two Women's Adventure," but there is more emphasis on Emily's empathy towards a budding New Women than on adventure.

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[78] Ibid.
[79] Ibid.

As a New Woman college graduate, Emily maintains her femininity and social acceptability at a time when the number of college women attending was significantly less than the number of men attending college. The significance of Emily's education is not only the fact that she is a college graduate, but more significantly, how she uses her college education to benefit other women. College opens the door for Emily, providing her a means of support and the ability to help others who may have not had the same opportunities. As a result she is independent and able to make her own income without the financial support of a husband or father, while helping a less fortunate girl support herself financially. Like the New Women short protagonists Azalea and Elizabeth, Emily is not presented as too progressive to the point of being offending periodical readers. New Women protagonists are realistic, but the authors do not describe any significant faults. They escape being categorized as mannish. Instead, they are presented as attractive, thought-provoking role models. They embody culture, education, and beauty that are noticed by both men and women in each short story. New Women in both family and girls magazines are portrayed as independent and positive role models, whose significance lies in the fact that she was able to influence others outside of her family in greater British society. The fin-de-siècle New Woman figure garners the power to bring about change for the better.

As an independent woman helping others, the New Woman avoids the appearance of selfishness. The New Woman is selfless in her work to help others. Emily nurses a sick young woman back to health, "You must let me be your nurse until you are better, said Emily"[80] Emily has a great deal of self-determination, but uses her energy to help other young women better themselves and become self-sufficient. As a New Woman, Emily advances the New Women

[80] Ibid.

movement through her benevolent actions. While retaining a traditional role of caretaker, she assumes that role outside the home in her community. She chooses to help others improve themselves that is something the contemporary fin-de-siècle reader would understand. Emily Wardour encourages other women to improve themselves by assuming a similar role and becoming self-sufficient. "[A]s soon as Miss Middleton is stronger, she can support herself as she used to do, by means of typewriting and shorthand."[81] Her actions as an educated working and educated women include reaching out to women who do not have a college education or have the same standard of living. She helps Helen Middleton, a destitute young girl. "The girl—for she was only a girl—raised a face so despairing and grief-stricken that Emily felt her heart torn with pity and a desire to comfort."[82] This represents a feminine character trait of helping others while placing significant emphasis on women helping other women improve themselves without the assistance of men. The New Woman does not improve herself on her own; other females shape her as well. Emily takes destitute Helen under her wing and, in the process, shows how she lives up to her highly moral role model status. Her desire is for other young women such as Helen to become self-sufficient New Women themselves and continue the cycle of benevolence to others that will impact greater British society.

Emily is similar to Azalea—both of them are self-determined rather than self-interested. However, the idea of providing female support for one another in "Emily Wardour's Opportunities" is accentuated further. Other women interact with the New Woman figure. Emily's interactions with other women are different from Azalea's relationships and sentiments to other women. Emily desires to accomplish the same feats as men, while Azalea is competitive and ashamed of what other women do not accomplish. Emily strives to simultaneously help other

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[81] Ibid.
[82] Ibid.

young women to be the best they can be and in doing so, achieves a higher moral status, similar to the "Angel in the House", and becomes a socially acceptable figure and role model. Dr. Hervey recognizes the magnitude of Emily's benevolent actions and offers to assist her: "You are perhaps too young to realize at once the full responsibility of your action, and for our patient's own sake I want you to promise that you will let me know if you are in any difficulty."[83]

In *The Girl's Own Paper*, a magazine whose readers were young and female, a New Woman figure is presented as an older role female model. Showing less rebellious and brazen behavior than Azalea, Emily is a model for the ideal and socially acceptable feminine behavior of girls at the fin de siècle. While Azalea is self-determined and scoffs at traditional marriage and the way women are treated in greater British society, Emily is supportive of other women instead of being disappointed in their lack of competitiveness and lack of desire to be more independent and equal to men. Emily's acts of generosity demonstrate the importance for young girls support one another in a world where they are met with adversity.

The author emphasizes that a woman such as Emily does not have to be wealthy or to marry well to help others. A New Woman heroine figure such as Emily is self-determined and willing to help others, while not becoming self-important. The secondary characters are youthful New Women whose full potential is not realized. Emily tries to bring out the best in the increasing number of women who want to do more with their lives. Through Emily's efforts to help other women, she brings out the best in herself, and reflects her desire for other women to be self-determined. One example of Emily's support for women occurs when she prays in hopes that her servant, Eliza, will rise up in the world by her own free will, "When Emily Wardour was

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[83] Ibid.

saying her prayers that night, Eliza's name was jointed with some very fervent petitions that in some way she herself might be able to do something to mitigate the hardships of the girl's lot.[84] A New Woman figure like Emily does not seek only self-improvement, she draws attention to the number of struggling women. Emily, like Azalea and Elizabeth are very active in both mind and body, "I should like to do something," said Emily.[85] A New Woman seeks self-improvement by gaining financial autonomy or by improving their mind through education or vocational training.

As a New Woman, Emily is fortunate to live a lifestyle she chooses. While Emily is not wealthy, "her present salary was a hundred a year",[86] she was still able to help others with some financial support. No matter their socio-economic status, young readers of *The Girl's Own Paper* were introduced to the idea that even the smallest act of kindness is enough to help. Emily's character is portrayed as a New Woman figure is seen as a woman with a good heart who yearns to create a better society. This New Woman achieves small victories by helping others without the assistance of men.

In "Two Women's Adventure" and "Emily Wardour's Opportunities" men are not absent; they play a pivotal role in character development and influence the outcome of events. The men share similar characteristics with the protagonist New Women figures. They are smart, attractive, independent and kind. Emily Wardour is actively engaged with men and finds them helpful rather than an object of derision. The author of "Emily Wardour's Opportunities" places men in a position of influence and authority, avoids emasculating them. The New Woman shares their ability to wield ability and inner strength.

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[84] Ibid.
[85] Ibid.
[86] Ibid.

Dr. Hervey, the male figure in "Emily Wardour's Opportunities," has the same beliefs as Emily regarding the advancement of women. Dr. Hervey is still needed, although the story remains focused on a strong female figure. When Emily needs help for young Helen who has fallen ill, Emily hears Dr. Hervey at a time when the physical limitations of a female are present. Although Emily is physically unable to carry Helen, she is able to fulfill a traditional role as caretaker by helping her recover. A man is presented as a needed figure in the story because he can use his physical strength to carry Helen who is ill. "Her head had fallen back against the tree—she had fainted."[87] Dr. Hervey fulfills a traditional role as a strong male figure that is needed. Emily is thankful Dr. Hervey is able to assist her, "At that moment she heard a firm light step approaching-a man's evidently."[88] The result is coexistence and support of one another's benevolent actions and beliefs in self-improvement for the betterment of society. Emily thanks Dr. Hervey for working with her to help Helen, "and you have done a great deal. Without you I don't see how I could have had Miss Middleton with me at all."[89]

Dr. Hervey and Emily worked together to help Helen resulting in the same type of romantic attachment at the conclusion of the story. Emily explains her feelings about Dr. Hervey's assistance with helping Helen recover from illness, "I like Dr. Hervey very much."[90] Through interaction in a similar manner as Azalea and Captain Calvert, a relationship is created and made deeper through a shared interest for the welfare of others. A relationship between a New Woman and a male figure in "Emily Wardour's Opportunities" and "Two Women's Adventure" begins with friendship. They complement one another while supporting one another, showing a desire for understanding and having shared interests.

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[87] Ibid.
[88] Ibid.
[89] Ibid.
[90] Ibid.

"Emily Wardour's Opportunities" is distinct from other New Woman periodical texts because it includes the fine details about New Women's socio-economic lifestyle. It illustrates that a New Woman can transcend socio-economic boundaries. She does not have to be born well to do; she has the capacity to be upwardly mobile. The impoverished Helen explains her past training and employment as a typist and the difficulties associated with providing for her family as a working unmarried New Woman, "I spent most of the little capital I had in learning type-writing and shorthand. I was fortunate to get a situation at once, where I received a salary which, added to my aunt's income, enabled us to live very comfortably. My aunt died, and that accident cut off my means of livelihood."[91] The sharp and gloomy realties facing the New Woman are remedied by the female support from Emily. The bleak truth of living independently reveals that even a strong woman cannot escape the challenges of a society that could be inhospitable to working young women striking it out on their own. The story also reveals the low wages paid to women like Helen, who worked as typists, and emerging opportunities in secretarial work. Emily reveals a desire to help other women become upwardly mobile.

The spirit of self improvement is not over idealized in the story because the author draws attention to Helen's unfortunate circumstances, which are very realistic and believable: "I existed on the little money I had in hand, and on what my furniture and clothing would fetch—it was not much."[92] Despite having noble and determined character traits, this New Woman met with a sad fate when striving to make ends meet. "Emily Wardour's Opportunities" unites women from varying socio-economic spheres together. Not only does this story target The Girl's Own Paper's wide socio-economic readership, but illustrates the readers can follow Emily Wardour's example and help others recover from sickness and hardship.

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[91] Ibid.
[92] Ibid.

***Bow Bells*: "The Bridge of Toledo"**

The first image readers see in the March 6, 1891, issue of *Bow Bells: A Magazine of General Literature and Art for Family Reading* is a woman shrouded in a cloak with a deeply determined look as she steps out of a house. The illustration from "The Bridge of Toledo" by Mary Senior Clark represents a pivotal scene in the story also symbolic for the New Woman figure Catalina saves her architect husband after he miscalculates the dimensions of a bridge which he designed, "a fatal error in my calculations, which it is too late to rectify."[93] If used, the unsafe bridge would have collapsed, causing the citizens of Toledo to fall to their deaths but the bold actions taken by Catalina, the architect's devoted wife saves them. Her husband, Juan, concedes, "Well, then, to-morrow I must lose my honour and my life, which will go down to the bottom of the river with the bridge which I have been building with such high hopes."[94] In this story the New Woman figure of Catalina emerges as the heroine, not only for women, but also for her entire community.

Catalina is willing to risk her life to save her husband and the town. Revealing a valorous, yet roguish character, She adds a darker and more fearless side to the New Woman figure. Catalina is not afraid to be daring or brave. Leaving the domestic realm, "Catalina stole out into the open street."[95] She reverses the traditional role of men saving women by valiantly saving her husband. In "The Bridge of Toledo", the author compares Catalina's physique to the body of an Amazonian woman and in true Amazonian fashion, she goes to battle in stormy weather, risking her own life for her husband. She does not shed her role as comforting wife and nurturing mother

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[93] Mary Senior Clark, "The Bridge of Toledo," *Bow bells : a magazine of general literature and art for family reading* 13 (1891): 219.
[94] Ibid.
[95] Ibid., 217.

before she sets out on her "deed of daring."[96] Catalina comforts Juan, her husband, "Lean on my shoulder, you are tired and ill."[97] Catalina continues the trend of New Woman not completely casting off their traditional female roles comforting, protecting and nurturing mother. Catalina symbolically steps out of her home to do an ultimately loving and devoted act—saving the life of her husband and the people of Toledo.

In addition to leaving the domestic sphere, Catalina wraps herself in her husband's cloak suggesting that she is assuming a new role, as not a damsel in distress, but as heroine who saves her husband, "she drew out a glowing piece of half-burnt wood, and wrapping Juan's heavy cloth cloak round her shoulders, stole out into the open street."[98] She is bold and remains strong when facing a serious and life-threatening situation, "Was it that she feared the thunder, which now rolled closer overhead, or the wild, roaring torrent at her feet?" Catalina is unfamiliar with her new-found role as a heroine: "Her hand, accustomed to nothing but deeds of kindness and beneficence, now grasped the torch of destruction, and that the deed which she mediated was—no, not a crime, yet one that would be held as such in the eyes of many."[99] She is an unconventional female figure, but the author makes her acceptable by tying her action to virtue and charity. It is acceptable for Catalina to attempt such a daring deed in the guise of a man for a short while, but then resumes her role as traditional wife and mother.

Catalina triumphs in her heroic deeds and conquers her own self-doubt. "What if she should grow giddy and fall? She would not!"[100] Setting fire to the bridge and destroying it reflects her capacity to face fear and risk—a trait not associated with a feminine figure

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[96] Ibid., 220.
[97] Ibid., 218.
[98] Ibid., 220.
[99] Ibid.
[100] Ibid.

accustomed to a secure domestic life. Although her gallant act served its purpose by saving lives, Catalina simultaneously carried out an act of high moral principle. Catalina, like Emily Wardour in "Emily Wardour's Opportunities" participates in a selfless act for the benefit of others. Her bravery further illustrates the notion that the New Woman was a heroic "Angel Outside the House."

What separates Catalina from sharing a benevolent role model character like Emily Wardour and exhibiting an independent will like Elizabeth Barton and Azalea is her boldness of character. She risks her own life to save the life of her husband and townspeople, a Victorian notion of self-sacrifice reveals that Catalina does not entirely shed her role as a traditional Victorian woman. The author does not render Catalina as only progressive, but also traditional avoiding the mannish stereotype of the New Woman. Catalina avoids the status of a non-traditional female "risk taker," but assumes the role as female heroine similar to the character of an Amazonian woman described in the non-fiction article, "The Smart Woman".

The author Mary Senior Clark further develops Catalina's strength of character by describing what is taking place within Catalina. "The ember glowed and grew, a little flame flickered up, the resinous pinewood of the scaffolding had caught, it was already in a blaze.[101] By showing how a small act can lead to great achievement, Catalina also becomes a role as role model for both men and women. As "the shouts of the people rang out, the Archbishop at the head of the procession...smiling on the happy architect,"[102] Catalina remains humble when her heroic act is recognized. "And Catalina? She stood looking on, unnoticed, almost unthought of;

[101] Ibid.
[102] Ibid.

but rejoicing in her husband's triumph, his honours and banquets, as much, if not more, than he did himself."[103] Catalina's act is self-less, making her an angelic heroine.

CONCLUDING REMARKS

The authors of these family and young women's magazines articles depicting the New Woman were careful to not frighten their readers with a radical caricature, but painted a friendly, yet free-spirited New Woman appealing to the readers who spent their wages doing what the protagonists of the stories they were reading did. The New Woman avoided radicalism, i.e., being the extreme opposite of the "Angel in the House" model. As a New Woman playing the role of the "Angel Outside the House" she was not "too different" from the traditional and adored "Angel in the House" model to attract ridicule from readers. For the New Woman protagonist in short fiction, authors rendered a myriad of dimensions to her identity by creating a persona of the New Woman that is independent and self-sufficient, yet different enough to remain complex and appealing to her different readers. The qualities that made the New Woman a positive role model and "Angel Outside the House," were not that different from the female reader reading about the New Woman in a fin-de-siècle family and young women's British periodicals.

The fine, yet positive, distinctions of each New Woman character illustrate that attention should be paid to a figure that had so much to impart to the reader. Not portrayed as a caricature in these specific periodicals, the New Woman drew attention to her femininity rather than masculinity. She imparted feminine wisdom to the reader through action as well as her perspective on what it meant to be a female and what were considered female character attributes at the fin de siècle. These characteristics are made visible through specific actions the New

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[103] Ibid.

Woman decides to undertake to teach lessons to her friends, acquaintances, romantic interests, and the reader. Most frequently, the New Woman's opinions on equality between the sexes as well as her choice to have a vocation outside the home are centerpieces of each short story.

The very essence of the complex New Woman can be further illustrated through short fiction where her interactions with male and female figures explain her beliefs and perspective about the society in which she was taking a more active role. In addition to illustrating her socio-economic standing, familial relations, and appearance, authors of these particular periodicals do not treat the New Woman as conventional or ordinary. Spectacle and exceptionability surround the New Woman in each short story. All of these communicate to the reader the character of the New Woman, her essential qualities as a complex and multifaceted figure. Authors portrayed the New Woman as likable, while simultaneously making her retain her virtue and qualities of a heroine further reveals her complexity. Unique and distinctive New Women rendered in each periodical short story present the reader with a figure who not only shared similar attributes as themselves, but also their perspective and beliefs about the world of the New Woman and the contemporary world of the fin-de-siècle reader.

The realistic descriptions of the New Woman in these periodicals are created by figures whose lifestyle was not significantly different from the reader's lifestyle. A cultural change was occurring at the same time British periodicals reflected and shaped how women were living their lives pursuing their own personal and public interests. The significance of the New Woman lies in her ability to not remain an isolated figure, but to affect and shape New Women readers. Rereading the stories of the New Woman from the fin-de-siècle periodicals in family and young women's magazines, authors were challenging preconceived notions of femininity. These New Woman stories both progressed and guarded social change occurring in the public and private

spheres. For the typical reader, the New Woman's yearning to discover more about the public world was an integral part of her identity. The New Woman was illustrated as a positive figure, a representation of modernity while walking very carefully between traditional dependence on men and independence. The increasing social mobility for the independent New Woman found in British periodicals allowed her to emerge as self-determined, modern, and increasingly equal to men. The differences and distinguishing features of the New Woman marked a significant shift on the presentation of a female's identity through the perspective of both male and female authors. These fin-de-siècle authors writing for family and young women's periodicals chronicled the New Woman's life by capturing her feelings about independent living and being self-reliant. Authors also communicated the New Woman's discontentment over their lack of equality with men historically and increasing equality in the fin de siècle. The New Woman as a literary and historical figure, then, provided a new perspective and fresh outlook on life in British society while she was gaining more autonomy over her life. In sum, the New Woman represented the modern spirit at the turn of the century. Impacting real-life New Women and non-New Woman readers alike, British periodicals featured this progressive New Woman as a representative and inspiration for change, changes that improved women's lives for the better.

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