

Curran Fellowship (2015-16)
Completion Report
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I would like to begin by extending my sincere thanks to the Curran Fellowship Committee for its generous support of my research on late-Victorian aesthetic periodicals. My research plan – ***The Evergreen Project: Visualizing the Community of Fin-de-siècle Celtic Politics*** – had been to take a nine-day research trip in April 2015 to conduct research to produce a digital edition of the periodical *The Evergreen: A Northern Seasonal* (1894-97) and related paratextual materials, as well as to use the research to further my monograph on eco-paganism. I am happy to report that my work has been successfully completed, unsurprisingly with some scholarly deviations. I did make it to the British Library in April but, due to an illness in my family, I delayed my trip to Scotland until February 2016. I had received kind permission to postpone this main portion of my research plan from Patrick Leary, Chair of the Curran Fellowship Committee.

At the British Library, I accessed originals of a selection of primary materials, specifically reviews of *The Evergreen* and *The Yellow Book*, as well as some other published references to *The Evergreen's* editors, William Sharp and Patrick Geddes. The Glasgow School of Art (GSA) was accommodating in their temporary post-fire location, giving me access to a set of materials regarding contributors to *The Evergreen* and other members of the Glasgow arts community in the 1890s. Most notably, my discussions with curators at the Glasgow School of Art archives has resulted in *The Yellow Nineties Online* being given permission to digitally publish an edition of *The Magazine* (1893-96). This extremely rare publication ran for only four issues, with only one hand-written and hand-colored copy per issue. Thus, the contributions to the publication by Charles Rennie Mackintosh and others are themselves original art works. This creative product was edited by GSA student Lucy Raeburn, who also refers to the work as *Her Magazine*. This alternate naming reflects the many female contributors to the item, including Raeburn's own contributions as author, editor, designer, and colorist. *The Magazine* obviously challenges standard notions of what constitutes a periodical. A key contribution of *The Magazine* to our site would be its acknowledgement of a number of female artists who were part of the Glasgow scene in the 1890s but who have not received much attention to date – such as Lucy Raeburn, Janet M. Aitken, and Jane and Jessie Keppie. It would also encourage users to question their definitions of the periodical genre while recognizing the innovative deviations from convention that were occurring within the genre at this time.

The University of Strathclyde Archives also proved helpful with my work. In particular, the Patrick Geddes Papers offered a rich diversity of materials addressing that scholar's interests in Celtic art (T-GED 5) and *The Evergreen* specifically (T-GED 8), as well as a collection of his letters (T-GED 9) and papers and correspondences relating to his publishing company (T-GED 10), which published *The Evergreen* and other works by contributors to the periodical. I found particularly useful Geddes's notes and marked-up drafts of lectures, where one can see the author developing his particular voice for different audiences with differing investments in his vision.

My visit to the University of Strathclyde has given the project team a more nuanced sense of the process behind the vision and publication of the journal, within the context of Geddes's other publishing venture. It has also proven timely, as *The Yellow Nineties Online* is just about to publish a biography of Geddes by Dr. Regina Hewitt, and the project team is in the process of fully coding the entire run of *The Evergreen*, which Geddes co-edited with Sharp.

As non-flash photography was permitted in Strathclyde's archive, I have gathered extensive materials from letters and manuscripts contributing to our team's development of a new, dynamic component of the site – a personography allowing for the complex searching and digital visualization of biographical data on the lives and relationships of members of this 1890s periodical community. The biographical material on lesser-known Glasgow School artists is particularly promising in this regard. This online material will be available as an open-access resource for use by all scholars in the field of periodical studies.

In addition to using the materials I have gathered to enhance various components of *The Yellow Nineties Online*, I look forward to incorporating materials from Strathclyde and the GSA into my current monograph on the culture of Victorian eco-paganism. The team had already established that the politics of the Scots Renaissance had been incorporated into the visual design elements of *The Evergreen*. Until my visit to Glasgow, however, it was uncertain how involved the editors were in encouraging the subversive symbolism of the designs. Access to Geddes's lecture drafts and essays has strengthened the claim that he was involved in at least some of the design choices and, of equal importance, that he was consciously aware of the verbal/visual relations in the periodical as a representation of political debates regarding British imperialism and the Scottish independence movement.