

# PERIODICALLY DRAMATIC

*THE HISTORICAL MAGAZINE*

A LOVE OF HISTORY THROUGH THE ART OF FICTION

A woman with vibrant pink hair is captured in a dynamic pose, suspended in the air by two ropes. She is wearing a purple, lace-trimmed top and a textured, light-colored skirt. Her arms are outstretched, and she has a look of concentration or performance. The background is a soft, hazy blue and green, suggesting an outdoor or stage setting with dramatic lighting.

OFFBEAT  
CHARACTERS

CELEBRATING  
THOSE WHO  
STAND OUT

*NOT EVERYONE LIVED BY THEIR TIME PERIOD'S RULES*

# PERIODICALLY DRAMATIC

## CONTRIBUTING WRITERS

Megan Ritter / @costumedramarewind

Margot Handley / @plots.and.pages

## Editor's Note

Dear Reader,

How is it the fourth issue already? It feels like just yesterday I got the idea to start this magazine! So far, we've come up with new ideas for every issue and every idea is enriching to this whole experience. I adore working with friends and followers to put this little magazine together. One of my main goals is to make sure Periodically Dramatic feels as much yours as it is mine. It should be a place we all gather, catch up, and chat about what we've been doing, watching, and reading. The decision to cast a wider net by including books was slightly daunting, but I believe it will be beneficial to making this magazine feel a bit like a home. As always, I hope you find a piece of yourself within this issue.

Stay safe,



Marina Hill, Editor-in-Chief

## CONTACT

@periodicallydramatic on Instagram

[periodicallydramaticmagazine.wordpress.com](http://periodicallydramaticmagazine.wordpress.com)



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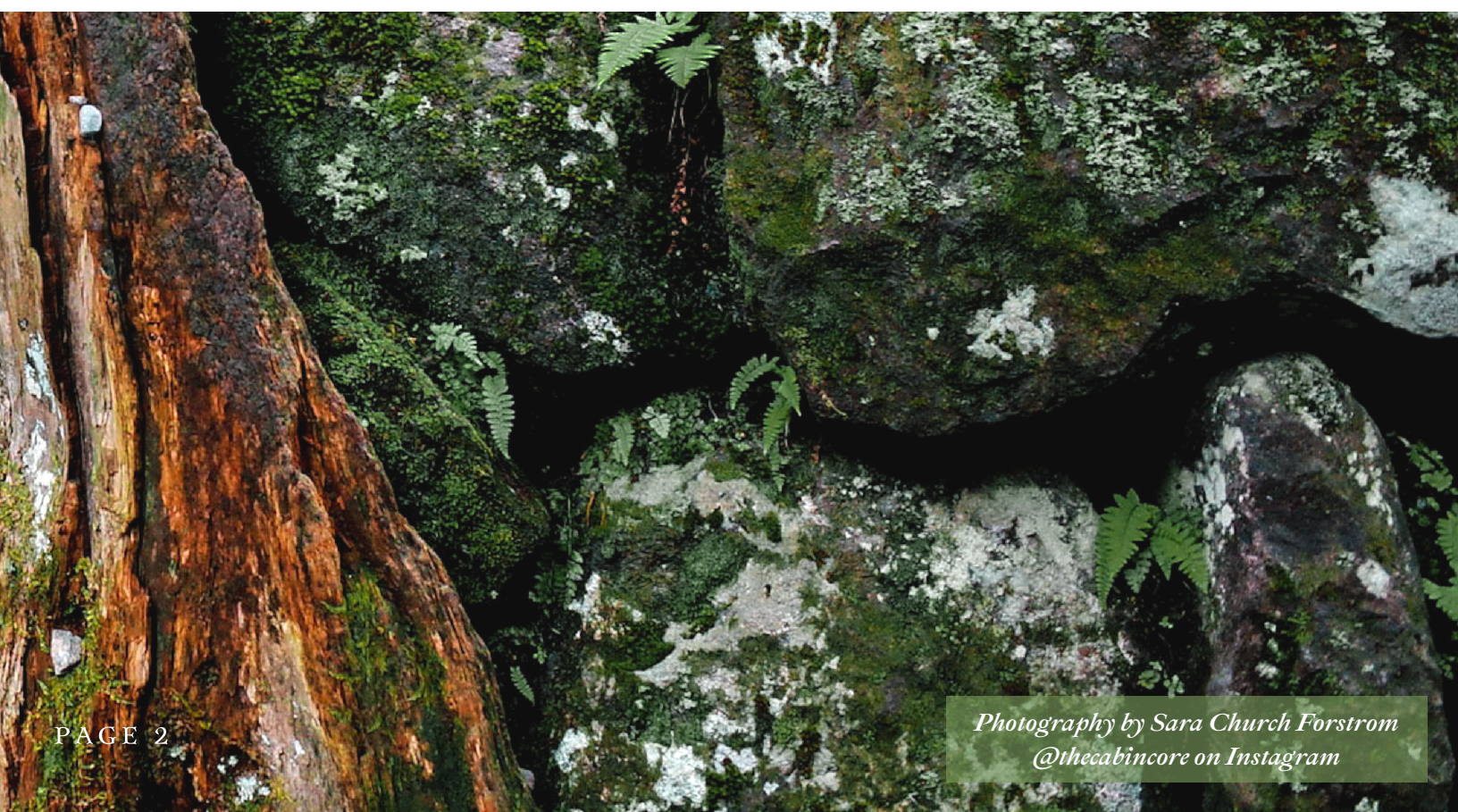
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# Account Spotlight

*Every month here at Periodically Dramatic, we feature an account on Instagram and interview them. Their account will be an ode to period dramas or fashion, a historical costumer, or a re-enactor.*

*This month, we have the beautifully sophisticated Paige from @fashion\_plates\_.*



## What is your name and where are you from?

Hello! I'm Paige and I'm from Southern California!

## What inspired you to create this account?

I wanted to learn more about fashion history and meet more people in the historical drama community, so making a fashion plate account was the perfect way to do both!

## What period drama do you think has the best costumes?

I know this is so cheesy, but *Titanic* is the obvious winner in my book. I'll admit that this movie has a ton of sentimental value to me, but I also think that the costumes speak for themselves. Aside from the hilariously full face of 1990s makeup that Rose wears, every piece of clothing is so detail-oriented and just so beautiful. From the dramatic striped coat she first appears in to the yellow tea dress she wears, everything is peak early 1910s glamour which honestly receives a chef's kiss from me!

## What time period is your fashion favorite?

Even though my personal wardrobe is slowly turning into “vintage” 1940s/50s, the 1910s are where it’s at for me! I love all parts of this transitional period, especially when it comes to the glamorous evening gowns. I’ll also give a special shout-out to the 1840s and 1890s.

## How crucial do you think fashion is to understand a historical period?

Fashion embodies so many ideals of each time period we study. When we learn about the common clothing of each decade, not only do we learn about the standard-fit each person was expected to wear, we also learn about the way each person’s personality could shine through their clothing, whether in subtle or obvious ways. The unexpected twists and turns of fashion are why I will always be fascinated by the subject of it in any area of the world. ■



Paige describes the dress above as the over-the-top 1890s dress she’s always needed! She says the sleeves are unique and fun as they match the dress’s polka dots.



Paige describes the dress above as a peak 1910s evening gown. It’s complex in the best way possible and she would love to recreate it.

***“[T]he 1910s are where it’s at for me! I love all parts of this transitional period, especially when it comes to the glamorous evening gowns.”***

***Don't forget to give Paige a follow on Instagram @fashion\_plates\_!***

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★  
ADMIT  
★  
ONE  
★

604760

# THIS IS ANNE'S WHEELHOUSE

By Marina Hill / @periodicallydramatic

The Anne Wheeler line “Everybody’s got an act,” has been quoted, tattooed, and replayed. Not only did the sight of Zendaya as an acrobat in the 1800s pull me in *instantly*, but the defiance and confidence her character has in the face of hatred left me in awe. During Anne’s *Rewrite the Stars* song with Phillip Carlyle (Zac Efron), I remember sitting in the movie theater and thinking the words “wow” and “beautiful.” It inspired me to partake in aerial arts for the next year and a half!

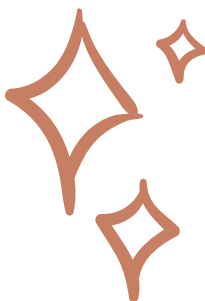
Zendaya breathes beautiful life into Anne Wheeler’s spirit. Even though the racism and hatred of the late nineteenth century were much worse and brutal than today, Anne handles it with such grace and patience that one can only envy. However, even though she has graceful patience, she does not allow herself to be taken advantage of--like when Phillip is too afraid to stand up to racism and publicly display affection for a black woman. She passionately sings the



lyrics “I’m not scared to be seen / I make no apologies, this is me,” during the *This is Me* performance to let Phillip know that she is proud of who she is even if he isn’t.

Anne’s passion, drive, and work ethic go against the standards of the 1880’s society. Women are supposed to be silent and compliant wives and black women are supposed to be even less than that. Showing a mere ankle is taboo, but Anne wears a tight leotard and fishnet stockings! A poor black woman should not court a white nor a rich man, but Anne ignores that standard, too. She takes up an unconventional career that results in constant threatening, jeering, and verbal (sometimes physical) abuse. Anne lifts her chin and does another flip off the trapeze bar.

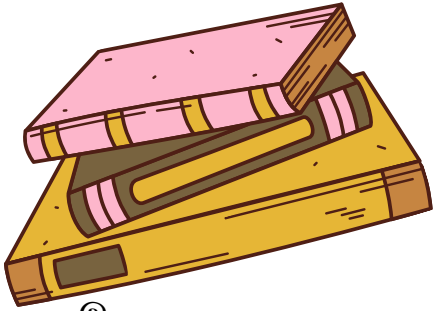
Anne Wheeler is a force to be reckoned with and is a stunning role model for young, creative black girls to look up to. ■



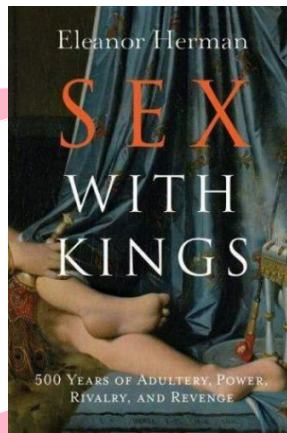
# The Book Nook



*What have we  
been reading?*



@periodicallydramatic is reading *The Crow Rider!*



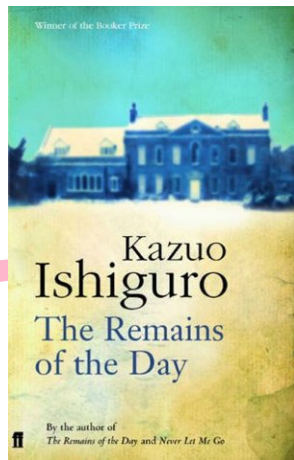
@bunnymoon77 is reading *Sex With Kings!*



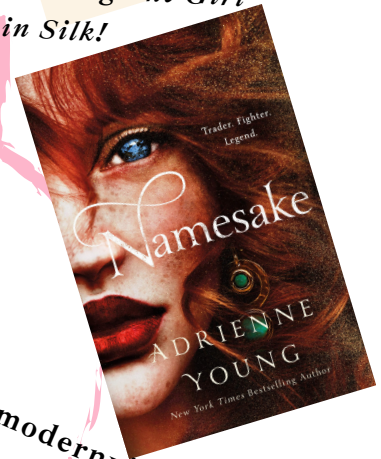
@timeperiodfilm is rereading *The Girl Who Wrote in Silk!*



@ravenclawrachel is reading *Legendborn!*



@belle.eyre is reading *The Remains of the Day!*



@arlene\_modernvintage is reading *Fable's* sequel, *Namesake!*

# JO'S MARCH FOR FREEDOM

By Megan Ritter / @costumedramarewind



Maya Hawke as Jo March in the 2017 adaptation.

“I’m homely and awkward and odd and old, and you’d be ashamed of me.” And so, with an enormous show of self-flagellation, Jo March rejected Theodore Laurence’s proposal of marriage in a literary moment that millions of women have not yet gotten over.

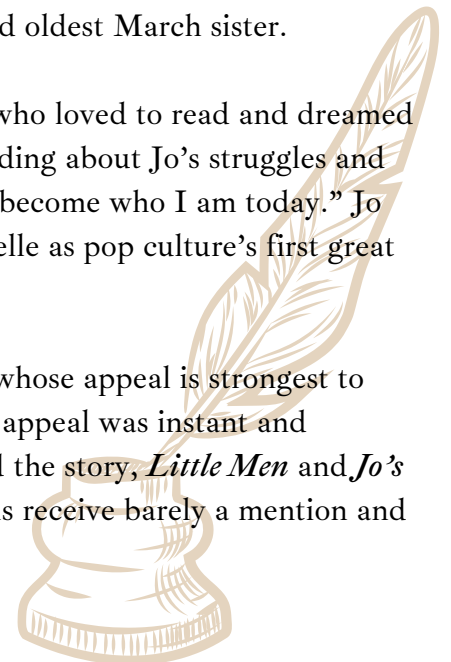
Much of the *Little Women* plot is driven by Jo’s flaws, real or imagined. Her temper, stubbornness, and determination to speak her mind cost her more than one chance at apparent happiness. She offends strangers and neighbors alike. As the years progress, some of her chief supporters and champions transfer their favors and affections to her more genteel younger sisters.

While each of the March sisters has her shortcomings, Jo’s receive far more page and screen time. Every film version of *Little Women* takes pains to emphasize Jo’s mistakes and their consequences. Katharine Hepburn’s and June Allyson’s versions of Jo in the 1933 and 1949 versions exaggerate Jo’s canonical awkwardness with repeated pratfalls. In the 1994 version, Winona Ryder’s Jo calls herself ugly and even insults and dismisses her own writing—her touchstone and greatest pride—and in the most recent adaptation, Saoirse Ronan’s Jo describes a temper so savage that she could hurt someone and be happy about it.

And yet Jo is the one that we all want to be. Ask anyone who grew up loving *Little Women* which character they identified most strongly, and you’re almost guaranteed an ode to the second oldest March sister.

The girls who most likely have read the book until it fell to bits are those of us who loved to read and dreamed of our own writing careers. The novelist Anna Quindlen once observed that reading about Jo’s struggles and successes as a writer offered her “the first sign I ever had that I might someday become who I am today.” Jo precedes Rory Gilmore, Hermione Granger, and even *Beauty and the Beast*’s Belle as pop culture’s first great bookworm.

On another level, we might say that Jo is simply a heroine for the 21st century, whose appeal is strongest to modern women who prize our independence. But that ignores the fact that Jo’s appeal was instant and overwhelming, even for Victorian-era audiences. The two novels that completed the story, *Little Men* and *Jo’s Boys*, revolve around Jo’s unconventional family life, while the other March girls receive barely a mention and virtually no lines of their own. (cont.)





Fundamentally, the secret to Jo’s universal and enduring appeal is that the qualities that served her poorly in the drawing-room and on the marriage market are those that fit her for the battlefield—real or imagined. Early on in the text of *Little Women*, she tells her sister, “I’m dying to go and fight with Papa. And I can only stay home and knit, like a poky old woman!”

Her frustration here is real and profound. Jo thirsts for justice, something that her mother—who shares some of Jo’s nature—consistently recognizes. “There are some natures too noble to curb and too lofty to bend,” Laura Dern’s Marmee tells Jo. Susan Sarandon’s Marmee puts it more plainly: “You have so many extraordinary gifts. How can you expect to lead an ordinary life?”

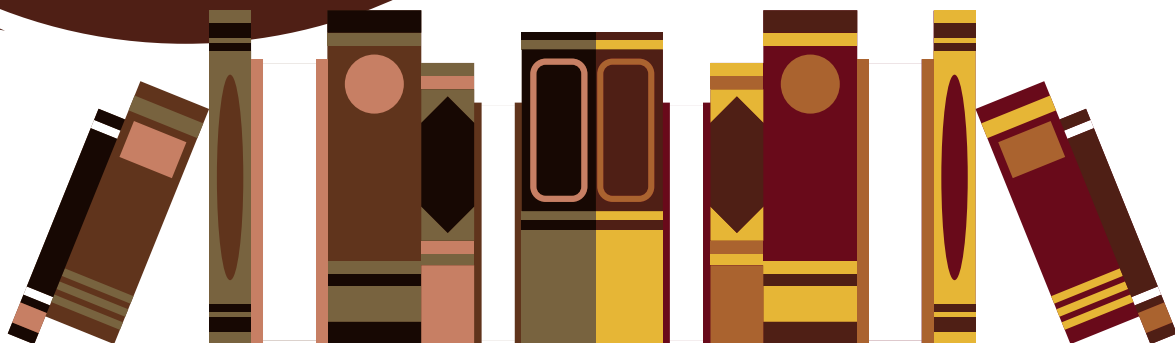
**“Little Women was intended to fill only a gap in the market for books that girls could enjoy, but in writing it, Alcott also gave us a heroine as aspirational as any pirate or cowboy.”**



*Saoirse Ronan as Jo March in the 2019 adaptation.*

I think Jo’s appeal to all of us lies most deeply in the heroic nature of her character. When Louisa May Alcott undertook to write the book at the suggestion of her editor, much of the popular fiction for juvenile readers was aimed at boys—stories of high adventure and swashbuckling courage. Louisa’s own writing largely consisted of thrillers, detective stories, and an account of her time as a Union Army nurse. *Little Women* was intended to fill only a gap in the market for books that girls could enjoy, but in writing it, Alcott also gave us a heroine as aspirational as any pirate or cowboy.

This, then, is the real secret of why a character whose flaws are made so much of continues to resonate so deeply with women of all ages, interests, and temperaments. Jo’s social failings barely register when weighed against her honesty and courage; her failure to impress the Moffats and Gardiners matters much less than her drive to stand up to “the lions of injustice.” ■



# THERE IS NO PLANET

**B** *Let's show the earth extra love this April. We love history, so let's make some and save the planet.*



Earth Day was first celebrated on April 22, 1970, but environmental activism has existed long before then. The true damages to the earth began with the Industrial Revolution in Europe, America, and soon other parts of the world. The Industrial Revolution was a significant change in labor; manual labor began to be replaced with machines—machines that eat up the earth's natural resources at an alarming rate. According to climate-policy-water.org, the United States is responsible for almost a quarter of greenhouse gas emissions with China right behind it.

The climate crisis might appear to be only an industrial problem—for world governments to fix. While at least half of the responsibility is on them, the other half is on us consumers. When CO2 is emitted into the air, it is trapped in the ozone layer surrounding the earth, which causes global warming. Transportation takes up 34% of CO2 emissions—the transporting of big corporation goods that you put on your dinner table. To put the hamburger on your plate, thousands of acres of trees were torn down to build farms where the cows were bred. The forceful growth of the cow population emits more methane into the earth because methane is in cow feces. The meat was then flown and/or driven to the supermarket. There is no judgement here. The only goal is to inform you at least a little bit about how your everyday acts affect the earth so you can make your own choice. Here are a few ways to help the earth:

1. Eat less meat.
2. Buy meat, fruits, and vegetables from local farms as often as possible.
3. Reduce plastic waste (bring your own shopping bags, water bottles, and buy less snacks, like a bag of Doritos at the vending machine).
4. Buy food in bulk (I find this saves money!).
5. Carpool/bike/walk/drive less.
6. Spread the knowledge of the climate crisis.
7. Grow your own herbs (can be done indoors!).

Fossil fuels are biological materials from the earth's crust that can be turned into energy.

When they are used, they create greenhouse gas.

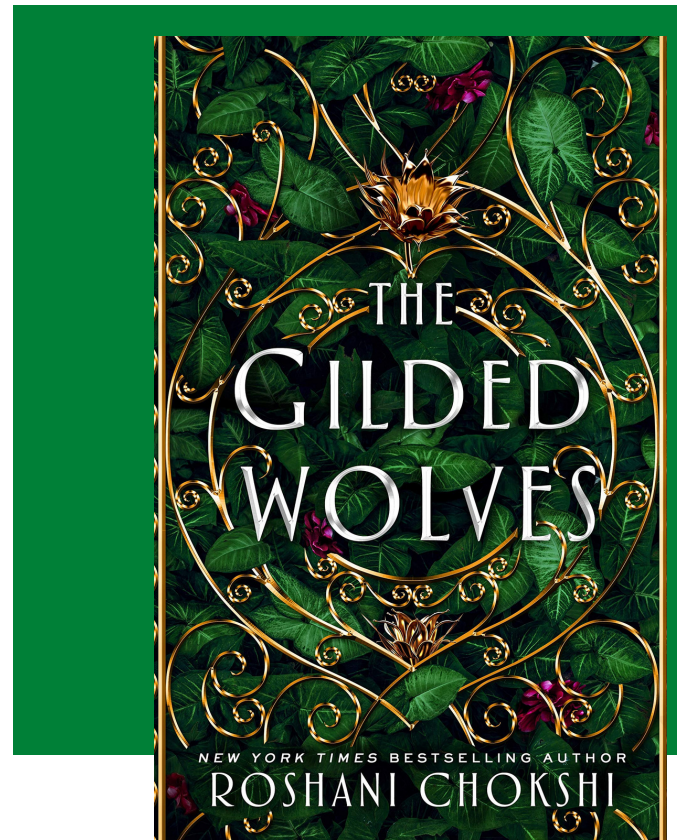
Greenhouse gases are primarily made up of carbon dioxide (CO2), followed by methane, nitrous oxide, and fluorinated gases.

# Laila's Gilded Beauty

By Margot Handley /  
@plots.and.pages

*The Gilded Wolves* by Roshani Chokshi is the ultimate heist adventure set in an alternate, magical, Victorian Paris. Against the backdrop of the 1889 world's fair and the construction of the Eiffel tower, magic users blend their particular elemental affinities with industry to create a cool techno/steampunk-lite vibe. The Paris of *The Gilded Wolves* is fabulous, luxurious, and hedonistic in all the ways I would expect a magical book with this setting to be. But, the novel updates this by delivering the diversity that seems to always be ignored in cosmopolitan period books. While the plot revolves around the repercussions of colonialism, theft of culture, and hegemony of the West, but the true power of this book is the characters.

First, there is Tristan, an orphan who has a magical affinity for plants, loves his giant pet spider, and is the definition of a cinnamon roll. Then there is Zofia, a neurodivergent Jewish immigrant from Russia who loves puzzles and explosives and who has a hard time picking up on jokes. Enrique is a biracial, bisexual, revolutionary, and historian who just has *So Many Ideas*. Severin is the biracial, disinherited heir to a powerful faction of the magical world who holds together this little found family. Hypnos is the most adorably obnoxious French/Haitian rich-boy who becomes reluctantly accepted into the family through a delightful enemies-to-friends arc. Finally, there is Laila, the Indian immigrant, celebrity cabaret dancer, and incredible cook who can sense the history of objects by touching them. All of these characters can be labeled "unconventional" but Laila was my favorite.



Laila fulfills two functions/archetypes in the social dynamics of *The Gilded Wolves*: the ultimate "mom" friend and the sensuous self-proclaimed courtesan. She always has flour on her face from baking comforting treats for her friends, goes out of her way to make Hypnos feel included even when he is a bit of a nightmare, and makes sure to include patterns in Zofia's dresses so she can count them to help manage her anxiety. She is also a burlesque dancer and scandalous public figure, known throughout Paris as *L'Enigma*.

She thrives on creating the persona of L'Enigma by staging the many lover's quarrels, affairs, and rivalries with other dancers that fuel the flames of her celebrity. At the same time, it's obvious that she gets just as much pleasure from taking care of the people she loves. This is the first reason I love Laila.

I've never seen these qualities portrayed within a character together without the feeling of tension. At no point is Laila forced to choose between her glamorous lifestyle and her desire to give to others. (*cont.*)

I loved seeing a female character allowed to be so at ease with maximalism, adornment, and performance, who was not also painted as selfish or shallow.

*The Gilded Wolves* does not ignore how Laila's obvious love she has for her job is conflicted by the anger she feels about the way the entertainment industry (both in her world and in ours) steals and appropriates cultural traditions. When disguising herself as a nautch dancer to infiltrate an important party, Laila wears a hyper-sexualized version of the traditional clothing she would have worn to dance sacred dances in India. Though Laila can compartmentalize and manages to find some joy in performing during the scene, she still acknowledges her anger and grief over having her faith and ancestral traditions corrupted for entertainment. Outside of this moment, Laila is very strict with how, when, and with who she chooses to share her beliefs and traditions. As she tells Zofia, "no one deserves a performance of my faith."

Laila's relationship to clothing is important, not only to her identity and its many facets (nautch dancer, baker, friend, courtesan, etc.) but it is also important to Chokshi's world-building. Although all the characters in *The Gilded Wolves* have difficult backstories and struggle against systemic racism and oppression, they still have access to many things POC characters are barred from in fantasy. Early in *The Gilded Wolves*, Laila wears a gown that seems modeled after Charles Worth's "Ironwork Gown." This moment blew my mind. Worth's evening gowns are hugely popular throughout the historical costuming community on Instagram and YouTube and are held up as the epitome of skill and luxury.

I have spent hours staring at dresses like the Ironwork Gown. I want to see more Brown and Black women depicted in clothes that always seem to be reserved for the white characters in a story.

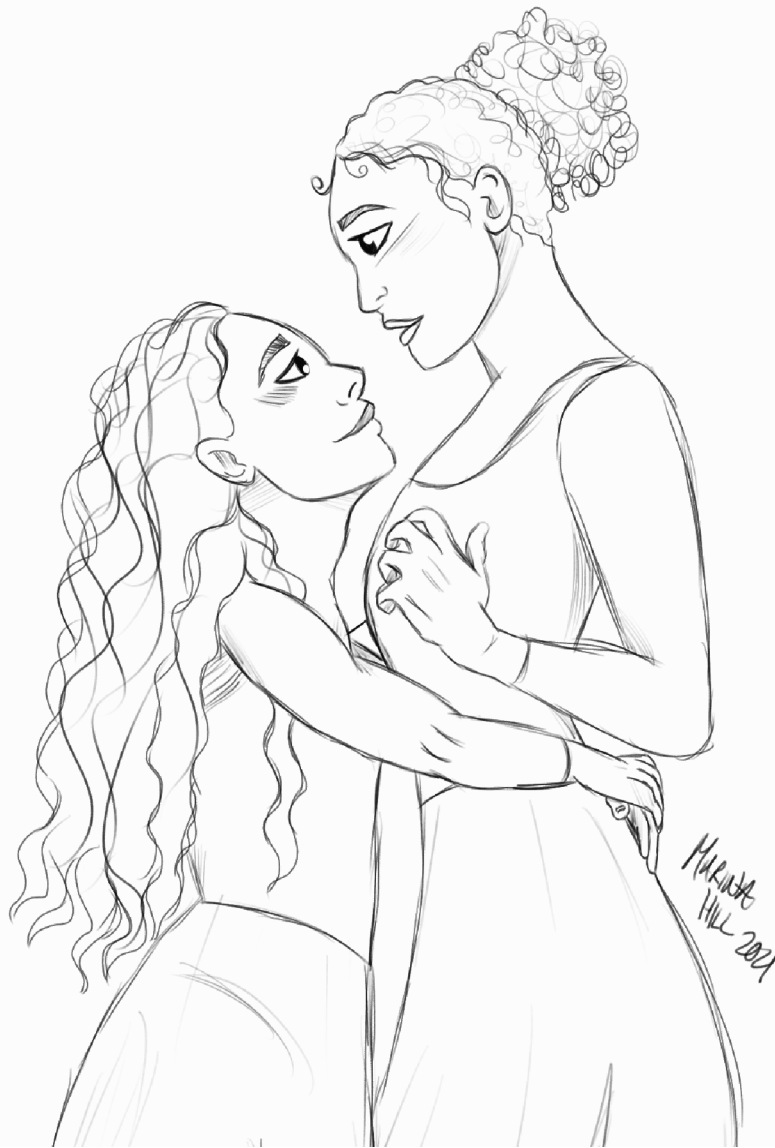
***“Laila’s unconventionality comes from the way her abundance of character refuses to be drawn into a single stereotype or archetype.”***

Lastly, I found Laila's particular kind of sex positivity to be refreshing. She knows that society assumes her to be a prostitute, does not care, and stands up for the dignity of sex work and sex workers. When another character attempts to insult her by calling her a prostitute, Laila deftly points out the similarities in their situations and how they earn a living. Though she has her romantic sights set on one particular person throughout the series, she also has some casual sexual relationships, and none of them cause undue drama. I think YA needs more depictions of healthy sex positivity outside of the confines of a coming-of-age narrative or strict romance novel.

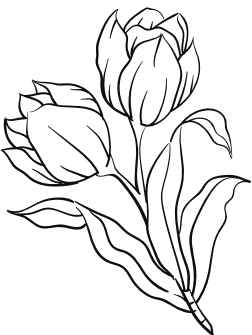
Laila's unconventionality comes from the way her abundance of character refuses to be drawn into a single stereotype or archetype. All the characters of *The Gilded Wolves* are allowed to be and do so many things. In my opinion, the plot of *The Gilded Wolves*, though action-packed, is merely a scaffolding to allow the characters to shine. If you like character-driven books and found family in the vein of *Six of Crows* by Leigh Bardugo, then check out *The Gilded Wolves* and its sequel *The Silvered Serpents*. The third and final installment of the series is out in September 2021. ■



# JANE AND ISABELLE



Weeks ago, those who follow @periodicallydramatic on Instagram helped our Editor-in-Chief build a character to illustrate, Isabelle, and then helped create Jane, Isabelle’s soon-to-be girlfriend! They voted on height, skin tone, hair color, dress color, everything! Every month, a comic spread of Jane and Isabelle’s love story will be shared here. If you want to help create where their romance will lead, follow @periodicallydramatic!



GET A SNEAK PEAK  
OF THE YET-TO-BE  
RELEASED NEW  
CHAPTER OF  
*WHERE PATHS  
MEET!*

"But Miss Becker nodded, and Katherine rushed forward to top off the glasses. Mister Edgar sat on the table's corner, to her right. She ignored his stare. When she shifted to refill his cup, she reached for it over the wine glass, as did he. She flinched again and pulled away before their hands could touch.

She blushed and sneaked a glance at him. What clenched her heart was his similar reaction. He steadied the glass with his left hand as she poured the beverage. Upon finishing, he withdrew his hand quickly—quickly enough to knock the wine glass's contents all over Katherine's white half apron.

She gasped. "Oh!"

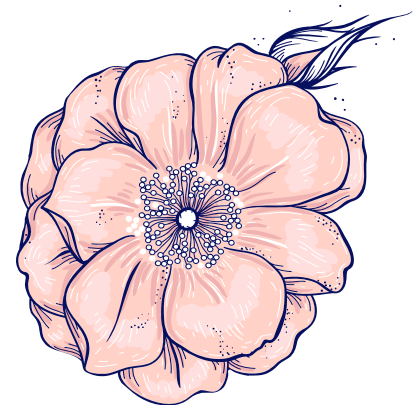
The table's attention turned to them and she reddened. "Oh, bloody—," Mister Edgar began, and grabbed a cloth napkin and started to wipe at the wine on her apron.

"My apologies," they both said in unison, then glanced at each other briefly and said together, "No need to apologize."

Lady Middleton's eyes widened as Katherine and Mister Edgar stopped, avoiding each other's gazes as much as they could. Mister Middleton started giggling upon the collective realization of *where* Mister Edgar wiped the napkin on Miss Katherine's apron."



*Where Paths Meet* is a mid-nineteenth century love story between a maid and her employer's wealthy friend. It's perfect for fans of Jane Austen.





# HOW YOU CAN WRITE FOR US

## **For reviews of period dramas:**

Follow @periodicallydramatic on Instagram. The topic of the following month's issue is announced the fourth of every month.

OR

Locate the "contact" page on our website and send us a message about the month's topics.

## **For short stories:**

Locate the Google application form on our website's "contact" page. Submissions are on a rolling basis. We accept: any genre of fiction as long as the setting is historical.

## **For personal narratives:**

Locate the Google application form on our website's "contact" page. Submissions are on a rolling basis. We accept narratives that highlight the impacts a historical figure, event, or drama has had on you.