



British Association
for
VICTORIAN
STUDIES

Welcome to the Summer BAVS newsletter...

Welcome to the Summer 2009 BAVS newsletter. In this issue we hear from several postgraduate bursary-holders reporting back on our recent joint conference with the North American Victorian Studies Association (NAVSA), held so successfully at Cambridge. Stéphanie Prévost, Stella Pratt-Smith, Martin Dubois, and Alexandra Lewis each let us know what captured their imaginations at the meeting. John Holmes has also been in Cambridge, from where he reviews the “Endless Forms” exhibition, currently showing at the Fitzwilliam Museum. Adding to the possibilities for your visual stimulation this summer, we have news of an exciting exhibition currently showing in Edinburgh, “The Discovery of Spain”, together with two associated publications by David Howarth. We have notices of several forthcoming events, calls for papers, recent publications and notices related to the world of Victorian Studies.

We would also like to capitalise on the great scholarly and social ties established at Cambridge by letting you know about next year’s conference, to be held at the University of Glasgow in September 2010: www.glasgow.ac.uk/bavs. We continue to encourage academics and postgraduate students to offer articles for future editions of the newsletter that draw attention to research projects that have recently been recognised by funding bodies; or to offer pieces that review or discuss Victorian elements in art exhibitions, cinema and television productions, theatrical performances, and musical recitals. For further information, and to forward review or research contributions, please contact the editor at R.Williams@englit.arts.gla.ac.uk.

President
Simon Dentith
Secretary
Martin Hewitt
Treasurer
John Plunkett
Membership Secretary
Mark Llewellyn
Newsletter Editor
Rhian Williams
Webmasters
Holly Furneaux
Robert Maiden
2009 Conference Organisers
Peter Mandler
Adelene Buckland
Michael Ledger-Lomas
Simon Goldhill
Anna Vaninskaya
Claire Pettitt
Committee Members
Isobel Armstrong
Carolyn Burdett
Clare Pettitt
Lyn Pykett
Student Members
Verity Hunt
Alison Wood

www.bavsuk.org

With grateful thanks to Sarah Parker for editorial assistance.

Conference 2009 Our postgraduate bursary-holders report back on their experiences at the joint BAVS/NAVSA conference, Cambridge 2009.	3
Featured exhibition The National Galleries of Scotland, Edinburgh's exhibition, "Discovering Spain"	5
Review Dr. John Holmes on Darwin and the Visual Arts.	8
Forthcoming Events	9
Calls for Papers	11
Recent Publications	18
Notices	23
** Including information on BAVS conference grants.	26

Joint meeting of the British Association for Victorian Studies and the North American Victorian Studies Association.

Hosted by the Cambridge Victorian Studies Group

Stéphanie Prévost (University of Tours, France)...

The theme of the Joint Meeting of the British Association for Victorian Studies and of the North American Victorian Studies Association, held at Churchill College in Cambridge, UK, was 'Past *v.* Present'. Alluding to Thomas Carlyle's 1843 essay, *Past and Present*, the very title of the conference conjured up the Victorian past – or rather the Victorians' understandings of their past(s), be they real, reinvented, fictitious or fictional – before our very eyes. By way of an introduction, Peter Mandler, one of the organisers of the conference and a member of the Cambridge Victorian Studies Group which hosted the event, reminded us of the complex and often problematic relationship between the Victorians and their past, which this conference sought to explore and explain.

The diversity of Victorian approaches to their past can partly be explained by the Victorian will for scientific objectivity, an issue addressed by Professor Peter Galison (Harvard) at the first plenary lecture. Galison set out to explain the Victorian conception of scientific objectivity, which he defined as "protocol-driven objectivity", by showing that the Victorian perception of science challenged the eighteenth-century "scientific" quest for truth and perfection, which tended to aestheticize nature. Galison argued that Victorians struggled between scientific accuracy and scientific objectivity, which would require the scientist to record data exactly as it appeared to them, even if the mechanical recording process used – for instance the microscope – produced an imperfect, possibly deceptive rendering (see Otto Funke, *Even Deceptions*, 1853). By exposing the difficulties Victorians encountered when trying to make sense of their surrounding world through scientific practice, Gallison vividly brought to mind the even greater difficulties that Victorians had to grapple with their past, be it distant or more recent.

It is precisely these difficulties, as well as the ways in which Victorians considered their

past, that were the object of no less than forty-five panels, four special sessions and ten workshops over two days. Through a productive, interdisciplinary examination, they all sought to show the richness of perspectives with which Victorians tried to recover and preserve the past ("Fairies and Folklore", "Forgotten but not Gone", "Displaying the Past", "Collecting the British Past"), possibly to celebrate and praise it ("Kings and Queens", "Constitutions"), or criticize and dispute it ("Parsing Times in the Colonial Archives"). Hence panels, among others, on diverse issues such as the family ("The Victorian Family in Space and Time"); religion ("Reading Religion" and "Historicizing Religion"); folklore ("Fairies and Folklore"); architecture; political, social, scientific or societal progress ("Degeneration and Regeneration", "Constitutions", etc.). The conference also dwelt on the idea of a national past or history, linked to that of a more personal past ("The Victorian Family in Space and Time" or "The Victorian Freud"). Several panels examined the media used by Victorians to approach or to resurrect the past, be they scientific (with the development of psychology, archaeology) or artistic (with the fashion of casts, the use of colours, the development of panoramas or even the cinema).

The Victorian fascination for their past was colourfully brought to life by Mary Beard (Cambridge) in her plenary paper on "Pompeii for Victorians". There, she demonstrated how Pompeii, "the city of the dead" *par excellence*, was pumped up with life after a new administrator, Giuseppe Fiorelli, decided to have plaster casts of the corpses and to fake new archaeological discoveries so as to make the encounter with the Ancient people more readily apprehensible and more exciting to visitors, amongst whom numbered many Britons. Beard also insisted that despite Fiorelli's ingenuous subterfuges, the visit to Pompeii often proved a disappointment compared to the expectations raised by Baron Bulwer's 1834 bestseller novel *The Last Days of Pompeii*. Beard's paper went beyond examining the nineteenth-century modes of envisaging the

Ancient city of Pompeii. Her conclusions were indeed highly relevant to understanding how the Victorians view the past: first, Victorians were eager to visit Pompeii as a place where you could step into a living past and were even ready to organise re-enactments on the site, as in 1884; second, Victorians valued the processes which allowed them to live as if they had been living in the Ancient Pompeii, even if this tended to create a slippage between the fictional and scientific or historical representations. Beard's final phrase – "Pompeii was even thought of as a fake" – encapsulates the whole dilemma this conference was trying to unravel: How much liberty did Victorians take with the representation of the(ir) past and what for?

The recreation of Ancient pasts, either Classical or Biblical, was further considered by two panels, namely "Displaying the Past" and "Exploring the Near East". In the panel "Displaying the Past", Isabelle Flour (Paris Sorbonne), Alexander Nagel (Michigan) and Kate Nicholas (Birkbeck) related the disputes about the use of architectural casts in Victorian museums and of colour on casts. They all showed that the sought-for authenticity in the reconstruction of buildings (for instance, the Pompeian house or the court of Nineveh at the Crystal Palace), which rendered the personal interaction with the Greek, Roman or Persian past possible, was also perceived as a "threat to authenticity": for example, although Rossetti acknowledged the educative power of such reconstructions, he regretted that these reconstructions, which often juxtaposed non-related pieces, might be taken by the lay visitors for the real thing. Additionally, the "Exploring the Near East" panel insisted on how the Victorian perception of the Near East, and more particularly different parts of the Ottoman Empire such as the Holy Land and Egypt, was framed by the Bible. This was particularly conspicuous in Richa Dwor's (Nottingham) paper



on Grace Aguilar's reclaiming a Biblical past for England's Jews in *The Women of Israel* (1845). Meant to be morally instructive, *The Women of Israel* draws on the Book of Esther and assumes that there are parallels between this Biblical episode and Jewish women's condition in Britain. Dwor demonstrated how the Biblical background to Aguilar's *The Women of Israel* enabled her to offer Jewish women, but also all those concerned with Jews' place in British society, the ideal of a British national dream which respects Jews' distinct religious and ethnic identity.

The question of identity was continued with Richard Marsden's (Glasgow) study of the State-sponsored publication of Scottish Parliamentary records from 1804. Marsden convincingly established that the rationale for this publication was more than a Romantic expression of admiration for the former Scottish Parliament which had somehow been subsumed into Westminster as a result of the 1707 Act of Union, more than the cult of feudalism with which the history of the Scottish Parliament was associated, more even than an expression of Scottish political nationalism. Rather, this enterprise was analysed by Marsden as paying tribute to the former Scottish Parliament as an institution, in both its strengths and its failures: in other words, the editing of Scottish Parliamentary records was a way

of celebrating Scottish parliamentary history and of reinforcing Scottish identity in the newly created Union. The links between identity, the past and political history were further explored by the other two papers in this "Constitutions" panel. Heather Morton (Centre College) explored the interaction between Whiggish history and the theme of love in Thackeray's historical novel *The History of Henry Esmond* (1852). The novel tells its tale against the backdrop of late 17th- and early 18th-century England and relates – sometimes in the 3rd person, sometimes in the 1st person – the story of the young Henry Esmond. Morton demonstrated that Henry's acceptance of a Whiggish conception of England coincides with his falling in love. Robert O' Kell (Manitoba) explored the

parallel the young politician Benjamin Disraeli drew between the government and the idea of a national family in *A Vindication of the English Constitution in a Letter to a Noble and Learned Lord by Disraeli the Younger* (1835).

The use of the very recent Victorian political past, especially of Chartism, was the object of the panel entitled “Radical Fact, Radical Fiction”. Casie Legette (Michigan) asked what it meant to be a Radical by looking at the portrayal of the Radical Felix Holt in George Elliot’s 1866 eponymous novel, by contrast with the other Radical, opportunistic candidate Harold Transome. It was also election scenes that Muireann O’Cinneide (National University of Ireland, Galway) chose to analyse to highlight how the use of the political past by Radical candidates in two 1866 novels published by female writers – namely George Elliot’s *Felix Holt, the Radical* and Margaret Oliphant’s *Miss Marjoribanks* – hinged on the problematic idea that Radical candidates still had to court the electorate, a move which could potentially hamper the advancement of reforms they embodied. Finally, Michael Sanders (Manchester) investigated the notion of “the poetry of Chartism” in his paper “Courtly Lays and Democratic Songs: The Uses of the Literary Past in Chartist Criticism”. He insisted on the perception of poetry and literature by Radicals as being too conservative and noted that even if Browning’s poetry sometimes appeared in Chartist papers, it was often perceived as “wasted talent”.

It was also the question of the radicalism of language that underpinned the plenary address by Professor Simon Schama (Columbia) on “Gothic Language: Carlyle and the Morality of Exuberance”. In an extremely lively exposé, Schama exposed the workings of Carlylean style, which Thackeray derogatively describes as “prose run bad”. Schama suggested that Carlyle’s way of writing, especially his complex syntax often thought of by his contemporaries as “obscurantist”, enabled Carlyle to recount key historical events and to propel his readers in the events concerned thanks to the use of spondees, inversions or repetitions. Arguing from selected passages of *The French Revolution: A History* (1837), Schama concluded that “prose poetry” was the only style that allowed Carlyle to express the quasi-sacredness and the intricacies of History and that that, in a way, made him a “proto-modern” writer.

The stylistic question was also central to Philip Hensher’s paper, as Hensher, an English novelist, journalist and critic who also teaches creative writing at the University of Exeter, discoursed on what it meant to write a Victorian novel in the 21st century and provocatively entitled his plenary lecture “What They [Victorians] Didn’t Get Round To”. Hensher tried to pin down the characteristics of Neo-Victorian novels, a genre that developed in the 1990s and explained that, for him, there were two hypotheses at the origin of a Neo-Victorian novel: first, trying to cover, with historical accuracy, aspects of Victorian history that might have been neglected – either willingly or not – by Victorian authors; and second, attempting to “write in a Victorian voice” without completely discarding more recent narrative experiments (such as the stream of consciousness). These two tracks were taken up by three Neo-Victorian novelists, namely Matthew Kneale (*English Passengers*, 2001), Elizabeth Kostova (*The Historian*, 2005) and Giles Waterfield (*Markham Thorpe*, 2006). Kneale confessed that *English Travellers* was an attempt at shedding light on the fate of Tasmanians and thus at bridging a gap by narrating what Victorians had failed to do. Kneale’s comment that he had meant to “invent the speech of the vanished”, the very speech of “those who had not been given a voice” triggered further reflections on the issue of voice on the part of the other two novelists. All three agreed that the question of deciding to have an omniscient narrative voice, to have an authorial voice, to have a first-person narrator or several, or a combination of all these was rather secondary to the choice of a theme. Besides, while all three valued the consultation of archives or the reading of secondary historical sources as essential, Waterfield distanced himself from Kneale and Kostova contending that he intended to recreate the atmosphere of a period through clues (objects) or through the rhythm of speech rather than by incorporating archives into his novels – as Kneale had done in *English Travellers*. Waterfield was imagining a historical setting that was likely, whereas Kneale and Kostova said they tended to firmly ground their stories in a loaded, specific historical context. Out of this discussion arose several questions, amongst which was a particularly pressing one about the blurred boundaries between a Neo-Victorian novel and twentieth- and twenty-first- century scholarship about the Victorian era. To this, the novelists

reasserted their rights to a little leeway, something scholars cannot do.

Finally, this conference also reflected on Victorian studies, both from a research and teaching perspective. This was more particularly done through the workshops and the postgraduate forum, which offered the opportunity to hear from and engage with Victorianist scholars who have worked on both sides of the Atlantic. I joined the “Bible for Victorians” workshop led by Timothy Larsen (Wheaton College). Material for discussion had been communicated to those joining the workshop for comment. Yet, workshops being quite malleable, it evolved into a platform for exchange and interaction between participants. Most participants had decided to join because they were engaged with research in the Biblical field, the others out of an interest for Bible studies. The diversity in approaches (the study of Spiritualism, the Biblical subtext in Victorian classics or in Victorian art, the interaction between religion and politics, etc.), and in the difficulties encountered by participants nurtured the discussion, which benefited from Professor Larsen’s expertise in Biblical studies. It was clearly an enriching experience, both intellectually and socially. This conference has served to prove that Victorians personally engaged with their past, but has mostly testified to the richness of Victorian studies throughout the world. No chance that the Victorian past(s) be forgotten or gone ...

Alexandra Lewis (Trinity College, Cambridge)...

This summer in Cambridge has seen the streets festooned with banners, and set the lecture theatres and concert halls reverberating with the music of discussion in celebration of certain milestones. The 800th anniversary of the University of Cambridge in 2009 coincided, in July, with the international Darwin Festival, marking 200 years since Charles Darwin’s birth, and 150 years since the publication of *On the Origin of Species*. July also heralded the first joint meeting of the North American Victorian Studies Association and the British Association for Victorian Studies – a milestone in its own right. Here, the intersections between present and past – so topical, multifarious, inspiring – were brought firmly to the forefront of our minds.

For three days, over three hundred Victorianists converged upon Churchill College, Cambridge, united by a scholarly desire to debate the theme: ‘Past versus Present’. Prompted by the hosting Cambridge Victorian Studies Group, we asked ourselves ‘how did the Victorians rearrange the past?’ and ‘what new pasts did they discover?’ As the sheer variety of focal areas and interpretive directions assumed by over 150 speakers made apparent, these temporal relationships are more vexed and complicated (though, as Peter Mandler pointed out by way of welcome, not necessarily more adversarial) than people have thought. Across many of the discussions at this conference, past and present were seen to join together as much in startling embrace as in direct opposition. Where that



Thomas Carlyle, photographed by Julia Margaret Cameron (1867)

embrace might seem uneasy, so much is it the better for us today in teasing out the nuances of historical specificity. The conference was concerned to explore how nineteenth-century discoveries across diverse fields shaped new disciplines, enabling at once the proliferation of myths of origin (cosmic, geological, biological, historical and anthropological) as well as inventive means of making the past ‘present’ (through photography and museology). The ways in which the Victorians appraised the past, and envisaged their future, in the midst of an avalanche of knowledge have deep resonances for lives and beliefs in the twenty-first century.

Assessing nineteenth-century treasure and refuse, both material and philosophical, the more presentist question ‘are we still living in a Victorian world?’ became a dominant facet of discussion. For this, Peter Mandler set the tone at the outset, suggesting that, although we have amended several understandings, timelines and vital questions laid down by the Victorians, we still use inherited frameworks to measure our place in the universe.

The opening plenary paper, delivered by Peter Galison (Harvard) on ‘Scientific Objectivity and the Victorian Will’, reinforced the centrality of interdisciplinarity in Victorian studies. Mapping the way notions of objectivity and mechanical depiction came into existence as scientific virtues, Galison revealed that the distinction between aesthetically satisfying and factually sound observations had not yet arisen in the eighteenth century. Truth, precision and accuracy, often regarded as synonymous, come into collision in Galison’s history of science and visual distortion, illuminating the shift from scientist as sage (1730) to self-controlled worker (1830) to expert offering conditioned judgment (1930). The Victorian ‘moment’, neatly captured by reactions to the first photographs of snowflakes, betrays the potential for distortion in willed objectivity: in 1892, German researchers Hellmann and Neuhauss yearned for ‘the absolute regularity and perfect symmetry’ previously (and erroneously) imposed upon the drawn object.

From thinking seriously about how the divisions of knowledge originated in the nineteenth century, to engaging with the facilitation of untold future discoveries: the Postgraduate Forum offered a range of perspectives on ‘Crossing the Atlantic: Getting that Fellowship from the Other Side of the Ocean’. Thanks go to Vanessa Ryan (Brown), Jay Clayton (Vanderbilt), Kate Flint (Rutgers) and Kate Nichols (Birkbeck, London) for their advice and encouragement.

At the BAVS/NAVSA conference, in active illustration of the plethora of Victorian pasts, the present moved apace: during each of five scheduled sessions, ten panels took place concurrently. Interspersed were four ‘Special Sessions’, clustered around broad themes (including ‘Yesterday’, ‘Tomorrow’, ‘Learning’). I attended Sally Shuttleworth’s special session on ‘Growing Up’, which fostered the spirit of transatlantic exchange with papers on girlhood in

the nineteenth-century United States (Shirley Samuels, Cornell), juvenility and political maturity in early Victorian England (Kathryn Gleadle, Oxford) and the relation between changing bodily size and selfhood (Shuttleworth, Oxford). Navigating different forms of awkwardness – generated by racialised and class-specific anxieties; perceptions of Chartist agency in the face of apparent naivety; and the ‘hobbledy-hoy’ physicality of Victorian boyhood – the speakers deftly unveiled links between literary, political and medical pasts.

For Genie Babb (Alaska) and Aaron Worth (Boston), the Victorians’ relation to and contested methods of recovering the past are nowhere more apparent than in their ‘History of Mind’. Considering H.G. Wells’s critique of Frank Podmore’s work on telepathy, Babb’s paper opened an intriguing dialogue between the issues of scientific objectivity raised in Galison’s plenary and the problematic ‘hearsay’ element of psychic research scrutinised in Wells’s short stories. Responding to Daniel Lord Smail’s *On Deep History and the Brain* (2007), Worth examined the nineteenth-century emergence of the brain as a conceptual locus for or even literal document of the distant past. Breathing literary life into Smail’s account of nineteenth-century historiography, Worth moved from the monologues of Tennyson and Browning, where the brain is frequently depicted as a fossil or the compressed embodiment of deep temporalities, to late-century evolutionary fictions of the specialised brain and the horror of atavistic survivals. In lieu of a third speaker, the session concluded with further consideration of 1890s neuroscience.

The two other panels I attended were explicitly concerned with Victorian legacies for the twenty-first century. Speaking under the rubric of The Reader Organisation, an admirable outreach unit which runs socially inclusive reading groups (in care homes, psychiatric wards, homeless hostels, refugee centres and other settings), Philip Davis (Liverpool), Blake Morrison (Goldsmiths, London) and Josie Billington (Liverpool) engaged with the difficulty of finding meaningful purpose in an increasingly ‘post-religious age’. If secular and theological confusions regarding how best to live and what exactly to make of human experience constitute our metaphysical ‘Victorian heritage’, so too might the close reading of Victorian texts remain a touchstone for marking

out, in Davis's words, our new forms of 'robust uncertainty'. Building cumulatively toward a modern vision of the role of the Victorian cultural critic, each speaker emphasised the transformative potential of literature and the enduring power of Victorian models of morality and empathy. Reflecting upon his own writing practice and influences, Morrison sketched an Arnoldian approach to public duty informed by Robert Browning's sense of the poet's unwavering vision in 'How It Strikes a Contemporary': 'If any beat a horse, you felt he saw; / If any cursed a woman, he took note'. As Morrison observed, modernist scepticism regarding the redemptive power of literature has given way in recent years to something more optimistic, and perhaps more desperate. Moving beyond growing pressure from public bodies formally to evaluate the efficacy of literary interventions in the field of mental health, Billington reminded us that literacy is evolution's gift to the mind of time to think. She demonstrated how the act of attention to George Eliot's narrative mediation of gaps and intervals in consciousness can work therapeutically on

three levels: at a minimum, giving the reader/patient 'time out' from their condition; showing how the whole person (not just the 'ill part') can be addressed; and mobilising the idea that often, it is the 'best part' of a character's 'self' that causes grief and doubt (as for Dorothea in *Middlemarch*), thus providing hope for recovery. As 'none of us are particularly articulate when we're suffering', Billington suggests, serious literature – democratically disseminated – holds untapped revolutionary potential for sparking individual reflection and, perhaps, greater collective understanding.

In a panel which crossed between art and preservation of the past, educational theory, and sensation fiction, Francis O'Gorman (Leeds), Dinah Birch (Liverpool) and Beth Palmer (Leeds) also considered the vitality of the Victorians in the present world. Acknowledging absence and distance as well as creative continuances, O'Gorman's discussion of Victorian notions of the historical energies inherent in artworks extended, in his response to a question on the loss of faith, to the ways in which words might enable perpetual life (through repetition) or even, as for

Victorian Popular Novelists 1860-1900

10-12 September 2009

At the Institute for English Studies, Senate House, University of London.



Supported by the Centre for Nineteenth Century Studies, Birkbeck College and BAVS Open Conference Grant

Keynote speakers include Professor Pamela Gilbert and Dr Juliet John

In 1899 the Daily Telegraph published a list of the 100 Best Novels in the World, a list that included works by a number of Victorian popular novelists: Ainsworth, Besant & Rice, Braddon, Collins, George Lawrence, Lever, Ouida, Reade and Mrs Henry Wood. Little more than a century on, several of these writers have re-established themselves within the canon while others are the subject of increasing scholarly interest.

This conference will reflect upon recent developments, such as digitization and new academic reprints, and assess their impact upon research and teaching practices. It also marks the launch of the Victorian Popular Fiction Association which aims to foster research in this field through regular seminars and conferences.

Conference topics include: Gender, femininity, and the construction of self; Science and medicine; Ideas of Empire and national identity; Lost authors; Ideas of sisterhood; Commerce, and capitalism; Can highbrow be popular?; Performance – stage and screen; Pulp fiction – textual construction and destruction; Influence of Darwin; French popular novel; Sensation fiction as publishing revolution; Serialisation.

Registration Fees: £80 Standard * £60 IES Members/Unwaged/Speakers * £40 Postgraduate students

Enquiries: Jon Millington, Events Officer, Institute of English Studies, Senate House, Malet Street, London WC1E 7HU; tel +44 (0) 207 664 4859; Email jon.millington@sas.ac.uk

Hopkins, figure the suspension of time. Exploring the educational theories of Newman, Arnold and Ruskin, Birch argued persuasively that particular tensions inherent in Victorian aspirations for learning (between autonomy and authority, and surrounding Ruskin's impression of the 'creativity of failure') persist within our often unexamined assumptions about pedagogic dynamics. Tracing the relationship between sensation novels of the 1860s and 1870s and the works of neo-Victorian writers Sarah Waters and Michael Faber, Palmer emphasised patterns of textual self-consciousness in relation to conditions of print culture and mass production.

Indeed, the trend, or genre, of modern rewritings and imaginative engagements with the Victorian period turned out to be one of the conference's main preoccupations. Both Philip Hensher's plenary paper and an after-dinner panel featuring three 'Neo-Victorian Novelists', chaired by Gillian Beer (Cambridge), examined in detail the problems of proximity and remoteness which plague all historical fictions. Matthew Kneale (author of *English Passengers*), Giles Waterfield (*Markham Thorpe*) and Elizabeth Kostova (*The Historian*) provided compelling insights into the manner in which certain claims and concerns of the present might motivate fictional approaches to the Victorians' own array of competing histories. The attempt to give voice to the voiceless in history involves respectful imaginative recuperation, tempered by, in Waterfield's phrase, the fear of creating damage through 'perpetuating a wrong impression'. In 'What They Didn't Get Round To: Writing a Victorian Novel in the 21st Century', Hensher (*The Mulberry Empire*) distinguished between the classical historical novel (in the tradition of Scott and Bulwer-Lytton) and its neo-historical descendants. Critical of the tendency of some modern historical novels 'to know better' or to belabour description with details which, while accurate, are beyond the ken of their characters, he praised those approaches which either seek to cover 'in a Victorian way' themes not fully explored in nineteenth-century works, or which rediscover Victorian structures (here, Sarah Waters's 'reintroduction of the plot twist'). To Hensher, while sex and prostitution were conveyed in shadowed form in nineteenth-century fiction, it is the gaps of empire that the neo-Victorian novelist might work to fill. His casual dismissal of Edward Said's ideas (which have, according to Hensher, been 'discredited')

caused some controversy, which has continued to air in comments posted on Mary Beard's Times Online blog, 'A Don's Life' ('Victorians in Cambridge', 15 July 2009).

A forum within which provocative comment leading to sustained debate was specifically encouraged was provided in the conference workshops. Preparatory reading on ten topics including the Bible, Medievalism and Music had been made available online. Participating in 'Evolution for Victorians' (and for Victorianists), skilfully led by Gowan Dawson (Leicester), I was struck by the way our range of perspectives on literature, religion and the history of science were brought fruitfully to bear on discussion of competition and altruism and – in the arena of counterfactual histories – how 'natural' or otherwise might be the 'selection' of prevailing historical narratives, and their iconic figures.

Attention to competing perspectives was maintained by Mary Beard's highly entertaining plenary paper on 'Pompeii for the Victorians'. Her excavations of accounts of Pompeii both as a city of the dead and of living history (the scene of reenactments) drew attention to potential slippage between viewpoints apparently 'factual' and 'fictionalised': creative descriptions of the city garnered the gleam of archetypal 'truth', while 'spontaneous finds' staged for the nineteenth-century tourist granted archeological discovery the air of spoof. The polyphony characteristic of this conference, and the thrilling defamiliarisation enabled by frank exchange between past and present, were brought to heightened dramatic register by Simon Schama's closing plenary paper. Schama managed impressively to emulate even as he analysed a distinctive 'Gothic Language': that of 'Carlyle and the Morality of Exuberance'. Carlyle aimed at a kind of prose-poetry which would reach beyond the 'self-admiring strut' he discerned in the canon of philosophical history, and enable the expression of a past 'too profound, too cosmically grand' to be confined to the aridities of prose conventions. In Schama's view, it was Carlyle who freed the American transcendentalists such as Thoreau to explore a different history in terms 'as natural as the rough New England countryside'. Despite advocating a less unruly performative vocabulary for historians today, Schama's own 'elemental utterance' approached the 'pyrotechnic' brilliance of

Carlylian style, leaving his audience momentarily spellbound.

A choice of three outings – to view Colleges, gardens or treasures of Victorian Cambridge – completed proceedings. In my case, a visit to the Fitzwilliam Museum was enhanced by the rich commentary of Jim Secord (Cambridge) and curator Jane Munro on the ‘Endless Forms: Darwin, Natural Science and the Visual Arts’ exhibition. The efforts of the conference committee – Peter Mandler, Clare Pettitt, Adelene Buckland, Simon Goldhill, Michale Ledger-Lomas and Anna Vaninskaya – and the enthusiasm of all participants ensured that ‘Past versus Present’ was an experience which will be remembered long into the future.

AL436@cam.ac.uk

Stella Pratt-Smith (Balliol College, Oxford)...

The ‘Past vs. Present’ theme for this year’s BAVS/NAVSA conference set up an opposition between two opposed moments in time. Nonetheless, in the opening plenary, Peter Galison suggested that the century was driven by a single ‘stoical’ impulse, which increasingly opposed ‘exact’ science to ‘empirical’ art. That viewpoint was expanded in a later plenary by Mary Beard, in relation to the ‘double-vision’ of visitors to Pompeii who aligned dates of original artefacts with those of later excavations, and who came not just “to see the past” but, rather, “the process of how the past might be revealed”. What was most apparent over the three day conference, however, was the operation of much wider-ranging timescales and ways of seeing during the century. It was precisely that multiplicity that fuelled such a unique assortment of hybrid narratives.

The conference was, in that sense, a very Victorian production. Its interdisciplinary basis demonstrated the true variety of alignments, not merely between the past and present but also between very different forms of representation. The panel ‘Genres of Development’, for example, showed how writers as diverse as Samuel Smiles and George Eliot negotiated portrayals of the past and present using history, engineering and fiction, as well as biography and travelogue. Even fictional characterisations reached far beyond issues of genre, to encompass the subtle influence of mundane accident in Eliot’s “hateful fatality” and public engagement with writing as a whole.

With my own research focusing on representations of electricity in nineteenth-century literature, many of the panels I chose to attend were concerned with literature and science. In the ‘Deep Time’ panel, it was the literary engagements between literature and temporality that were explored, in relation to geology, palaeontology and archaeology. Of particular interest was Ralph O’Connor’s research on the works of Hugh Miller (1802-1856), which offered the “whole history of the earth from an intensely local perspective” by exploring connections between geology and folklore, fairytale and poetry. Ralph suggested that Miller’s writings represent a more “playful” attitude towards the boundary between history and fiction, in elucidating what the author described as the “grey, dream-encircled past”. Indeed, the contested boundary between the subjectivity of contemporary science and the central importance of the imagination is exemplified by Hugh Miller’s suggestion that “science substitutes for the smaller poetry of fiction, the greater poetry of science”. This state of flux between literature and science was illustrated further by the connections drawn by Laura White between palaeontology and the opening of Dickens’s *Bleak House* (1852) and Chris Manias’s exposition of mid-century archaeology and linguistics.

The following day, John Plunkett’s innovative research on nineteenth-century optical technologies also illustrated the continued subjectivity and empiricism of nineteenth-century science. As Plunkett explained, rather than being simply children’s toys, optical devices such as the phenakistoscope, fantoscope and zoetrope were expensive sources of “genteel after dinner recreation”. Alongside their improving and enlightening role, viewing practices became allied to active, embodied learning; in order to view realistic moving images needed users to attune their bodies to the speeds and rhythms of the equipment. Essentially, that relationship between the visual, the bodily and technology constituted a reconceptualising of time itself, one which only altered in the 1920s when more passive clockwork and electronic devices converted the ‘user’ into a ‘viewer’. Like the natural sciences, however, the fascination with viewing images expressed an urge to examine and scrutinize individual moments, in an impulse simultaneously artistic and scientific.

The connection between bodily experience and technology was also the focus of Brian Murray's discussion of reading aloud, in the panel 'Machine Dreams'. His paper emphasized the ways in which modern approaches to sound originated in the nineteenth-century, particularly in the influence of aural development on the reception of literature. He offered an intriguing comparison of reading aloud in nineteenth-century family parlours with the modern use of iPods, where 'ear contact' offers a special form of intimacy. Also relating to the passage of information through cultural mediums, Daniel Wilson presented research on its institutional dissemination through the British Association for the Advancement of Science (B.A.A.S; now B.A.) As Wilson's research indicates, mechanical science was considered to be the "engine of material progress" with vital repercussions for the welfare of man. In promoting information and learning, rather than conducting science as did the Royal Society, the B.A. acted as a crucial meeting ground for the cultural and scientific, historical and literary.

Following these presentations, the plenary by author Philip Hensher offered fascinating

insights into the modern-day dissemination of information through fiction. As a former literary scholar himself, Hensher was especially able to point out the similarities and contrasts between creative historical writing and its academic analysis. I felt to be particularly successful his point that, while an "ostrich-like" lack of bias might not be good in terms of scholarship, it is a necessary "duty" for novelists attempting to write neo-Victorian fiction.

The final panel I attended on 'Victorian Legacies' elucidated further the constant slippage between the past and present. Francis O'Gorman discussed how the past remains alive through art, continuing to live in an ahistorical present like the image of Dorian Gray. The theme of continued life was expertly picked up by Dinah Birch, in relation to Victorian educational ideals. Rather than focusing on more common, negative images of nineteenth-century education, she described how the development of students was the proper purpose of education but not its sole end. Drawing on the writings of Newman and Ruskin, she explained how students' individual autonomy, as well as their "inward development and active principle", flourishes only within a broader

Lives in Relation: An Interdisciplinary Conference on Life Writing
University of Lincoln
30 October 2009

Plenary Speakers:

Prof. Valerie Sanders: 'Public Pressures/Private Grievs: Victorian Fathers in Relation'

Prof. June Hannam: "'Oh for a Wife": Reframing the Life of Ellen Wilkinson, MP'

This conference responds to the burgeoning critical interest in life writing over a range of disciplines. Life writing has recently been considered not only as a literary form but also as a historical source, a cinematic genre, and a key site for identity formation. Within this discourse, there has been a shift away from the traditional emphasis on the autonomous individual who stands out of his or her milieu. Lives are considered in relation in order to explore the communal function of self-representations, the impact of group affiliations on personal identity, and life writing's status as a social, political, or religious practice. In light of this development, this conference seeks to address the relationship between personal expression and representative selfhood, individualism and social being, private histories and collective memories in a range of both textual and visual modes. The programme features about 25 papers from a range of disciplines, including English, History, and Art History, which are organised into panels considering issues such as collective lives, the representative life, biographies of a relationship, lives in relation to a movement, and lives in community. While the period reference is varied, Romantic and Victorian topics are well represented in the programme.

Registration commences in **September 2009**, and can be done via the conference website: http://www.lincoln.ac.uk/home/conferences/lives_in_relation/index.htm

structure of discipline and authority. Of special importance, she pointed out how Ruskin saw failure as crucial aspect of learning and related this to modern educational practices by emphasizing the need to allow students to fail, without labelling them “failures”.

The final plenary by Simon Schama provided a spectacular ending to a tremendous conference. Focusing primarily on Thomas Carlyle’s writings, he talked of how Carlyle’s descriptive prose “propels the reader into the immediate physical present of the event”. As an impulse, that ability to reanimate the past could be said to apply to the conference as a whole. Throughout the three days, there was an ongoing and keen sense of cooperation between scholars and enthusiasm for the wealth of new and exciting research paths that the Victorian era continues to present. Helped along by an admirable and unflinching mix of courtesy and competence by the organisers and Churchill College, the conference was truly a credit to Victorian studies on both sides of the Atlantic.

Martin Dubois (Cambridge University)...

The variousness and dynamism of Victorian encounters with the past is mirrored in our own relationship to our nineteenth-century forebears. This was one of the central themes to emerge from the joint BAVS/NAVSA conference, ‘Past versus Present’ (a title adapted from Carlyle’s 1843 study *Past and Present*), held in Cambridge between 13 and 15 July. While conference participants tackled a diverse range of subjects and themes, what became apparent from many lectures and papers was the vigorousness of the connection between past and present, both of our own period to the Victorians, and of the Victorians to their predecessors.

It was apt, then, that Peter Galison (Harvard), in the plenary lecture which opened the conference, should emphasise the returns and reshaping involved in the history of scientific objectivity. Focusing on scientific atlases, Galison traced notions of objectivity from the eighteenth century through to the present day. The idealised images common in eighteenth century atlases gave way in the nineteenth century to a stress on authenticity and faithfulness in representation, even when it meant giving imperfect examples of particular phenomena. A new hybrid approach has gained currency in the modern period, Galison argued, which allows for elements of

subjective interpretation where it is considered necessary for pedagogic purposes.

A number of papers examined the relation of Victorian poetry to the past. Meredith Martin (Princeton) proposed that verse histories of England invested in forms of metre which could help to express ideas of community. Natasha Moore (Cambridge) contended that the tussle between medievalism and modernity in Victorian poetry finds a particular locus in Tennyson’s *The Princess* (1847), while Marion Thain (Birmingham) described what she called the ‘ahistorical historicism’ of Pater and D.G. Rossetti.

One of the most interesting discussions of this theme was offered by Francis O’Gorman (Leeds) in his paper on Victorian notions of art’s capacity to preserve and revivify. Victorian writers often return to an idea of the ‘life’ of art, O’Gorman argued, and this sense of the restorative potential of the artwork connects in a distinctive way to Victorian anxieties over the fate of the dead.

Notions of time and temporality were also at the centre of Clare Pettitt’s (King’s, London) paper ‘Yesterday’s News’. Pettitt observed that, as a result of newspaper taxes, a large proportion of the population could not participate in the newspaper revolution of the first half of the nineteenth century. This had important implications for how news was considered and received, and the vast popularity of the cheap press and almanacs encouraged very different experiences of contemporaneity from the daily newspapers.

Another theme of the conference was the neo-Victorian novel, the subject of Philip Hensher’s plenary lecture, as well the focus for a discussion by a panel of novelists. Hensher described how a realisation of the gaps in Victorian literature—‘the novels the Victorians should have got round to writing’—led him to write his own novel, *The Mulberry Empire* (2002). This view of the neo-Victorian novel was echoed by the later panel of Matthew Kneale, Elizabeth Kostova, and Giles Waterfield. For Kneale, his novel *English Passengers* (2000) had been an attempt to attend to those marginalised in nineteenth-century discourses—in this case, the Tasmanian Aborigines who suffered brutal treatment from English settlers in the mid-century.

It was fitting that the final plenary should return to the inspiration behind the conference

title—Thomas Carlyle. In his lecture, Simon Schama (Columbia) argued that Carlyle’s heightened prose style represents a reaction against Johnsonian qualities of accuracy and distance in historical writing. This effort to ensure a dynamic connection between history writing and that which it relates had been a significant influence on, amongst others, Henry Thoreau. This feeling for the active life of the past, as described by Schama, can be thought a keynote of the conference as a whole. Rather than the

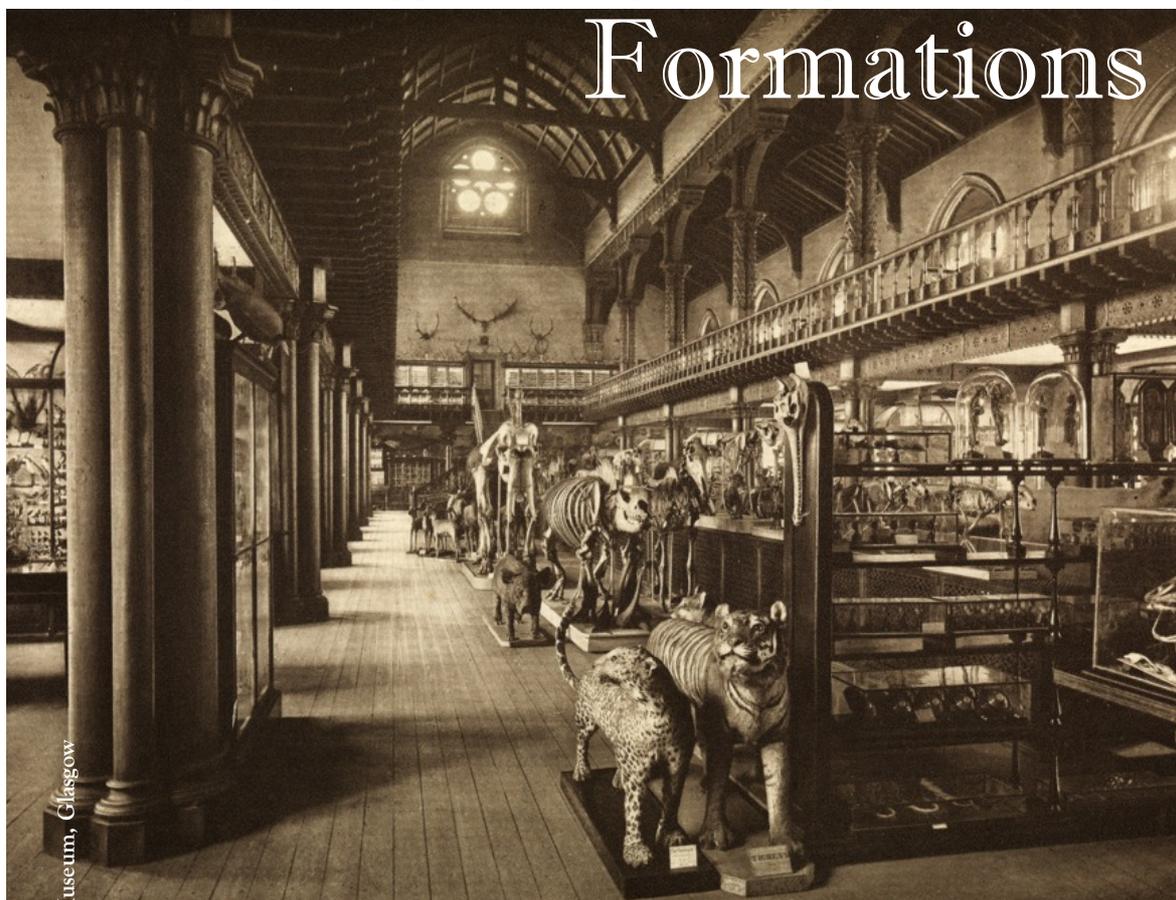
opposition indicated by ‘versus’, then, it is the multiple possibilities suggested by Carlyle’s 1843 title which better represents the vital relationship between Victorian pasts and presents.



10th Annual
Conference



Victorian Forms & Formations



Interior of the Hunterian Museum, Glasgow

Keynote Speakers:

- James Eli Adams
- Matthew Campbell
- Margaret MacDonald
- Catherine Robson

University of Glasgow

2nd – 4th September 2010

Deadline for proposals: 15 March 2010

www.glasgow.ac.uk/bavs

Literary Form * Scientific Forms * Cultural and Political Formations
Material Form * Design * Forms of Behaviour

**“The Discovery of Spain: British Artists and Collectors,
Goya to Picasso”
National Gallery Complex, Edinburgh
Until 11 October 2009**

www.nationalgalleries.org

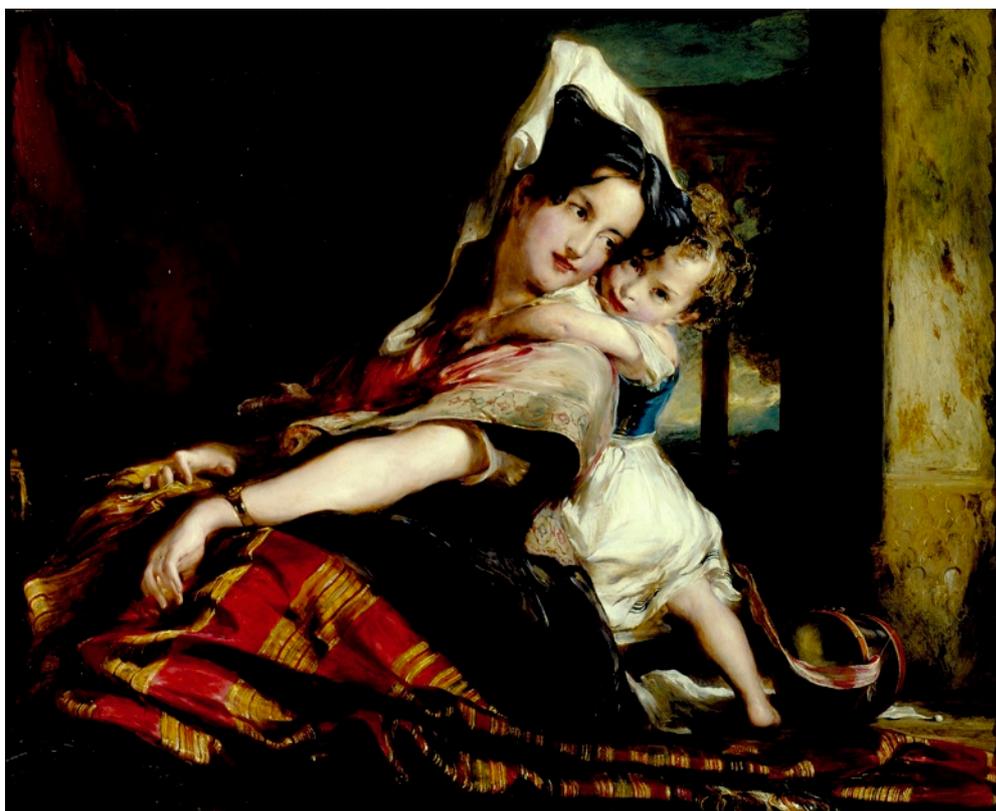
The exhibition is generously supported by The Friends of the National Galleries of Scotland, The Spanish Tourist Office, The Spanish Ministry of Culture and The University of Edinburgh.

A spectacular celebration of Spanish culture will bring some Mediterranean colour to Edinburgh this summer, as the National Gallery of Scotland unveils the highlight of its festival programme for 2009. The Discovery of Spain will explore the fascination for Spanish art and culture in nineteenth and early twentieth-century Britain, and examine the taste of Hispanophile collectors and artists. Outstanding examples of Spanish art, including works by Velázquez, El Greco, Murillo and Zurbarán, will form a dramatic centerpiece for the exhibition. Paintings by major British artists who were captivated by the experience of travelling through Spain will also dominate the show; these include important paintings by Sir David Wilkie, David Roberts, John Phillip, Arthur Melville and David Bomberg.

The Discovery of Spain can only be seen in Edinburgh, and will include over 130 paintings, watercolours, drawings, prints and photographs, with important loans from the Royal Collection, the National Gallery, London, Tate, and other distinguished public and private collections across the UK. Spain is now a familiar and much-loved part of the British view of Europe, but in the eighteenth century it was

relatively little known. The Discovery of Spain will explore the process by which this changed, and convey the excitement of the period from 1800 to the 1930s (the eras of Goya and Picasso), when the country’s architecture, customs, fashions and painting were gradually ‘discovered’ by artists and collectors, and created a sensation in Britain.

The period covered by *The Discovery of Spain* begins and ends with conflicts which prompted extraordinary artistic responses from both Spanish and British painters - the Peninsular War (1807-14) and the Spanish Civil War. In the first of these, British military intervention played a key role in Spain’s struggle for independence from France, and artists from both countries drew inspiration from the dramatic events of the war. Goya sensitively depicted the British hero, *The Duke of Wellington* (National Gallery, London), and the harrowing reality of the conflict in his Disasters of War prints; while Sir David Wilkie



Sir David Wilkie, “The Spanish Mother” (1833-4). Image courtesy of National Galleries of Scotland.

adopted a more romanticised approach in his magnificent *The Defence of Saragossa* (Royal Collection).

The Defence of Saragossa proved extremely popular on Wilkie's return to Britain and the series of paintings to which it belongs was quickly acquired by King George IV. Its popularity reflected a growing enthusiasm among British artists for Spanish subjects, which developed throughout the nineteenth century. A major stimulus to this was the publication in 1845 of Richard Ford's *Handbook for Travellers in Spain*. A landmark in travel literature, it helped shape the British perception of Spain, as did the brilliant watercolours and oil paintings of artists such as John Frederick Lewis, David Roberts and John Phillip, who toured extensively through the country, delighting in its culture, customs, costumes and architecture.

Phillip painted animated studies of Spanish life, sometimes on an epic scale, among which *'La Gloria': A Spanish Wake* (National Gallery of Scotland) is the supreme example. At the time of its purchase in 1897, Phillip's masterpiece was the most expensive painting the Gallery had ever acquired. David Roberts' extended trips to Spain in the 1830s and '40s (during which he produced beautiful studies of buildings such as the cathedrals in Burgos and Seville) were a prelude to his work in Africa and the Near East. To their fascinated British audience, the work of these artists depicted an irresistible culture hovering between the familiar and the exotic.

The architecture of Moorish Spain, represented in the exhibition through the work of Owen Jones, provided a decorative vocabulary which was to have a significant impact on Victorian design, and enriched further the perception of Spain as being quite unlike any other part of Europe.

Richard Ford was also a discerning critic and connoisseur who contributed to the growing awareness of Spanish art in Britain. The *Discovery of Spain* will celebrate the extraordinary quality of the collections of Spanish painting formed in the nineteenth century by figures such as the Duke of Wellington, Sir William Stirling-Maxwell and John and Joséphine Bowes.

Among the outstanding loans exploring their taste will be Velázquez's *A Spanish Gentleman* (Apsley House), Zurbarán's *St Francis in Meditation* (National Gallery, London), El Greco's *The Tears of St Peter* (Bowes Museum) and *Woman in a Fur Wrap* (Pollok House), and Murillo's *Flower Seller* (Dulwich Picture Gallery). Such works created a complex and layered image of the 'golden age' of Spanish art, ranging from the moving and profoundly spiritual paintings of Zurbarán, to the sensual appeal of El Greco's portraits, and charm of Murillo's scenes of everyday life. It was above all Velázquez's achievement which exerted a powerful influence upon generations of painters in Britain. The various ways in which this was felt will be explored in the exhibition through works such as Sir John Everett Millais's *Souvenir of Velázquez* (Royal Academy of Arts), John Singer Sargent's *Portrait of W. Graham Robertson* (Tate) and James McNeill Whistler's *Brown and Gold* (Self-Portrait) (Hunterian Art Gallery).

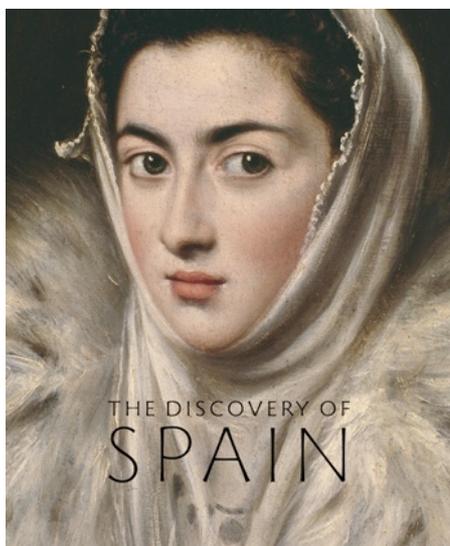
In the closing years of the nineteenth century and the early part of the twentieth, the explorations of British artists in Spain extended beyond the urban centres, when painters such as Arthur Melville, William Nicholson and David Bomberg became attracted to the qualities of brilliant light and vibrant colour to be found in the varied landscapes across the country. The sun-filled exuberance of Nicholson's *Plaza del Toros, Málaga* (Tate), was in stark contrast to the more sober tones for which the artist is better known, while Melville's vivid sense of colour found its perfect expression in watercolours such as *The Orange Market, Saragossa* (Fleming Collection) and oils such as *A Spanish Sunday; Going to the Bullfight* (Dundee University).

The exhibition's last section will address the crisis of Spanish Civil War in the 1930s, which prompted a new sense of sympathy with Spain on the part of many British people. It will include Picasso's extraordinary *Weeping Woman* (Tate), which toured Britain with the artist's iconic depiction of the devastation and suffering caused by warfare - *Guernica* - in 1938. The painting will be shown along with the artist's preparatory drawing for it and a related etching. This group will form a powerful finale to *The Discovery of Spain*. They will be shown alongside diverse and richly imaginative responses to the conflict from major British

artists, such as Percy Wyndham Lewis, Edward Burra and Henry Moore.

The Discovery of Spain has been organised by Christopher Baker, Deputy Director at the National Gallery of Scotland, and guest-curated by Dr David Howarth (University of Edinburgh) and Dr Paul Stirton (University of Glasgow). A team of specialists will contribute essays to the catalogue, which will make a major contribution to the study of Hispanic-British cultural relations: David Howarth, Paul Stirton, Nick Tromans, Hilary Macartney, Michael Jacobs and Claudia Heide.

The Discovery of Spain - British Artists and Collectors: Goya to Picasso, edited by David Howarth (National Galleries of Scotland, 2009)



The Discovery of Spain celebrates the impact of Spanish culture on British art and collecting from the 1790s to the 1930s - from the Napoleonic period to the Spanish Civil War. Spain, now a familiar and much-loved part of the British

view of Europe, was still relatively unknown in the eighteenth century. But the discovery by British artists and collectors of Spain's architecture, customs, fashions and painting created a sensation in Britain.

In a series of essays, which range from the age of Goya to Picasso, renowned scholars consider how the pioneering taste of individual connoisseurs changed the way in which Spain was depicted and consequently understood in Britain.

David Howarth, The invention of Spain: Cultural relations between Britain and Spain, 1770–1870 (Manchester University Press, 2007)

The Invention of Spain considers the close but sometimes contested relationship between Britain

and Iberia after the Seven Years War. The book covers the period c.1770-1870. Howarth has written a broad cultural history which is multi-disciplined in its approach and appeal. It will become essential reading for senior level undergraduates and postgraduates in Hispanic Studies departments both within the U.K. and America. The first chapter considers how British Enlightenment writers came to terms with the decline of Spain as a political and economic force. Here, as with the rest of the book, we learn as much about the British as about the Spanish. The book considers how part of the fascination and identity of the British with Spain had as much to do with the tensions and challenges faced in the United Kingdom, as it did with the history and culture of Spain itself. Spain in Howarth's book is something of a mirror in which the British saw themselves both reflected and perhaps distorted. The great debates in Britain about Catholic Emancipation, franchise reform, how the British historically understood themselves, issues of intervention or non intervention in Europe, the emergence of history writing as a popular form of reading, an academic discipline and an extension of national identity, all these issues and more, are foregrounded in this new and original contribution to cultural history. The discovery of Spanish art and the emergence of a debate in Victorian architecture about the use of the vernacular and craft techniques, form two chapters. They make *The Invention of Spain* a significant addition to our understanding of Victorian taste and aesthetics. *The Invention of Spain* makes an important and exciting contribution to European cultural history at a time when the continent was in transition from imperialism to political accountability.

John Holmes reviews “Endless Forms: Darwin, Natural Science and the Visual Arts”, The Fitzwilliam Museum, Cambridge. Until 4 October 2009

The first thing you see as you turn to enter this exhibition is Charles Darwin himself. Staring through a glass door darkly, he looks somehow ghostly and refracted. You enter the room and are reassured to see the great man in his great coat, hat in hand, having just stepped in from treading the sand-walk. This is the famous portrait of Darwin that hangs in the National Portrait Gallery, painted by John Collier (T. H. Huxley’s son-in-law). And yet perhaps this is not so reassuring an image after all. Collier’s portrait was painted in 1883. Darwin himself died in 1882. In copying his 1881 portrait of Darwin, Collier revised it to tally with how Darwin’s eldest son remembered him. With its preternaturally pale face, its heavy and dark enswathing cape, this is a picture of Darwin’s ghost after all, picking up his hat for his last exit and haunting the memories and imaginations of those he left behind.

Collier’s Darwin is flanked by a first edition of *On the Origin of Species* and by Hugo Rheinhold’s *Ape Contemplating a Skull*, a small, bronze chimpanzee sitting on a pile of books (including Darwin’s), staring at a human skull after the fashion of Hamlet, holding callipers in its right foot in imitation of Blake’s *Newton* and pre-empting the posture of Rodin’s *Thinker*. Together these three objects pose the questions which the exhibition as a whole seeks to explore. What is the relationship of Darwin and his most important book to the visual arts in the nineteenth century? Is it a matter of direct and profound impact, as a national portrait might imply, or is his role more nebulous but no less profound, a ghostly coming and going as his ideas are foreshadowed here or leave a faint but perceptible trace there? How did Darwin’s ideas affect how artists represented humans and animals in the later nineteenth century? What kinds of commentary can art

make on concepts such as natural selection, the tree of life and geological time? Finally, taking Darwin himself more directly as the subject, how did the visual arts shape how he saw things?

Endless Forms is organised largely thematically. The first, separate room gathers together a number of anatomical and geological drawings typical of those which shaped Darwin’s own eye for natural history. After the entrance hall, the second room begins with largely pre-Darwinian paintings giving a sense of the scale of geological forces and time, before moving on to consider the struggle for life among extinct and living animals. The third room explores the kinship of human beings and animals, in terms both of Darwin’s work on the emotions among animals and of the implications of his theories for our own prehistory and for anthropology. The fourth room is subdivided into a section on sexual selection in humans and animals and a final section tracing the impact of Darwin’s thinking on the Impressionists.

Each collection in each room is individually striking, but the real fascination of the exhibition lies in the links between them, demonstrating the challenge the curators posed themselves in assembling their material. There are luminous images of the natural world in each room, from Philip Gosse’s studies of sea anemones, through Ruskin’s enchanting *In the Pass at Killiecrankie* and Martin Johnson Heade’s orchids and hummingbirds, to Monet’s coastal landscapes. Between them, these paintings show an increasing secular appropriation of the sense of the wonder of nature. Each in a different room, Rheinhold’s *Ape contemplating a skull*, the illustrations of a corpse of a young gorilla from Richard Owen’s 1865 *Memoir on the Gorilla* – meticulously accurate aside from the unsettling

ENDLESS FORMS
DARWIN
NATURAL SCIENCE & THE VISUAL ARTS



life in the dead animal's eyes – and Félicien Rops's pornographic sketch of an ape performing oral sex on a woman all link back to the question of humanity's animal origins. At the same time, the extraordinary fantasy world of Odilon Redon's *Origines* belongs anywhere and everywhere in the exhibition.

The closer the exhibition sticks to Darwin's main concerns, and to representative paintings, photographs, sculptures and objects addressing those concerns, the more convincing and illuminating it is. It does an excellent job of demonstrating how Darwin's contemporaries explored the geological processes that fascinated him, and his own themes of the struggle for life and the prehistoric origins of humanity, in their art. It is fascinating to see, for example, how the Swedish artist Bruno Liljefors captured the concept of sexual selection (shelved in this case under the struggle for life) in his painting *The Mating of the Capercaillies* – one of many unfamiliar masterpieces included in the exhibition as a whole. There are many arresting examples too of the oddity of the Victorian mind, such as the bizarre, feathery sails or possibly ears that Robert Farren gave his ammonites in *Duria Antiquior*, or the illustration of a male Wood Duck prepared for A. H. Thayer's *Concealing Coloration*, carefully orchestrated against its background to prove that the plumage of this most gloriously conspicuous of waterfowl is designed for camouflage. Darwin's own acceptance of Landseer's patently anthropomorphic images of dogs as testimony to their actual expressions is another revealing example.

Where the exhibition is less persuasive is in its attempts to demonstrate Darwin's influence on the avant-garde art movements of his day. Some paintings are related to Darwin tangentially if at all – notably two by Rossetti, who was almost wilfully uninterested in Darwinism. Where the exhibition succeeds in demonstrating that Cézanne, Monet and Degas were aware of Darwin, it largely fails to show that his ideas had a palpable impact on their art. The decision to group these Impressionists together seems to me the one curatorial misjudgement of the exhibition. The case for Darwin's relevance to their art could have been more convincingly if less ambitiously made by selecting fewer of their

works and integrating them into the exhibition as a whole.

Endless Forms invites as many questions as it answers. Rightly identifying the interchange between science and the visual arts as a two-way process, it captures the complexity, richness and sheer strangeness of this relationship. Aiming to provide a visual context for Darwin's ideas and to trace the artistic influences shaping those ideas and their impact on the arts, it achieves the first aim brilliantly and the second and third aims at times compellingly and always provocatively. Altogether, it gives a new and vivid perspective on Darwin and on the relationship between the natural sciences and the visual arts in his day.

John Holmes
University of Reading

**Utopian Spaces of British Literature and
Culture, 1890-1945
University of Oxford
18 September 2009**

NOTE: Registration for the conference is now open. All delegates are kindly asked to register before 6 September. The registration form can be found on the conference website: www.utopianspaces.org.

From the fin de siècle to the Second World War, the construction of alternative social and private spaces exerted a peculiar fascination for many British writers. The cataclysmic historical events of the period stimulated Utopian thinking and feeling even as they seemed to make them problematic or impossible. At the same time radical demands for new spaces, whether political, religious or aesthetic, also generated new ways of reading and writing the familiar urban and domestic spaces of everyday life.

The focus of the conference is on the spatial manifestations, geographies and practices of Utopianism, rather than on Utopianism as a category of millenarian anticipation. Papers are invited which address the various material and imaginary spatial forms of the Utopian impulse in the literature of period. How do certain spaces become associated with particular political or aesthetic visions of modernity? Does the Utopian bear a particular affinity to some spaces, rather than to others? Is the Utopian impulse articulated as a desire for order or anarchy?

Plenary speakers: Professor Jay Winter (Yale); Dr Matthew Beaumont (UCL); Iain Sinclair (London)

Colloquium: Capital Crime: People, Places, Politics
Cardiff University
28 October 2009

Crime Narratives in Context is a research network based at Cardiff University. The network uses crime as a thematic narrative thread that connects research areas from literature to medicine, science to law, history to psychology, enabling interdisciplinary exchanges of approaches, concepts, methodologies and ideas.

Building on our achievements to date, on 28 October 2009 we are holding a one-day colloquium focused on Capital Crimes. 'Capital' can be understood primarily in the sense of crime narratives located in capital cities, above all crime fiction. The intention is to consider, above all, how crime is represented in a range of local, European and global contexts and the range of responses that it generates.

Themes and topics of interest will encompass: the significance of space and place in the construction of crime; the role of the capital city as crime metropolis and magnet; the relationship between real and imagined perpetrators and crimes within the capital city; national crime cultures and circulation of criminal archetypes and myths anchored in the city

The conference will host papers by established academics, early career researchers and doctoral students which address the capital crime thematic. A major innovation of the event will be the participation of major British and Irish crime fiction writers. It is intended that a selection of papers will subsequently be published as an edited collection, Capital Crimes, with the University of Wales Press in their newly-launched series, 'European Crime Fictions'.

Postgraduate Poster Presentations: We are particularly interested to hear from postgraduates working on issues related to the conference theme of cities and crime wishing to offer a short, 15 minute poster presentation on their research.

For further information, contact Dr Heather Worthington:
WorthingtonHJ@cardiff.ac.uk.

The colloquium is part of an on-going interdisciplinary research network's output, Crime Narratives in Context. Past papers and details of the network can be seen at <http://www.cf.ac.uk/chri/research/cnic/cnicevents.html>

Cranbrook colony, print ephemera, Fanny Trollope, Nature, families...

Special Issue: Tennyson and Darwin *The Victorian Newsletter*

The Victorian Newsletter invites submissions for a special number celebrating the bicentenaries of both Tennyson and Darwin. Interdisciplinary approaches are welcome on the lives, work, and impact of these figures on Victorian literature and culture. For information or submission, contact deborah.logan@wku.edu or victorian.newsletter@wku.edu. One-page proposals (electronic) due **1 August 2009**.

...

The Cranbrook Colony of Painters Call For Contributors

Following a successful application to the Heritage Lottery Fund, Wolverhampton Art Gallery opened a new display of Victorian art, from its collections, at the end of June 2009. As part of the application we also agreed to research and publish a book on the artists of the Cranbrook Colony. They formed a significant part of several collections bequeathed to Wolverhampton Art Gallery by local patrons of arts in the 1880-1890s. This fascinating Kent based artistic group was also well represented in John Sheepshanks British art collection given to the South Kensington Museum in 1857. To coincide with the publication we are planning an exhibition for 2010-2011 which we hope to tour. Wolverhampton Arts & Museums have recently co-curated the exhibition 'Utmost Fidelity: the work of Adrian and Marianne Stokes' with Magdalen Evans which is currently on tour.

Earlier publications have presented the works of the Cranbrook Colony as a series of artist biographies, but we would like to look at some cross cutting themes presenting the Cranbrook Colony in a wider artistic, cultural, political and social context.

Staff from Wolverhampton will contribute essays on Sydney Cartwright and other local collectors as well as an introduction to the Cranbrook Colony and summary artists' biographies.

We would be interested to learn if you would like to contribute an essay to the publication. Essays should be around 5,000 words, with endnotes, and include 5-15 illustrations. Full text would be required by end of March 2010.

If you would like to contribute to the publication please, send your expression of interest to Olga Baird, Victorian Project Coordinator, to arrive on or before the **7 August 2009**. A summary of your proposal (150-200 words) should be sent to olga.baird@wolverhampton.gov.uk by 24 August 2009, together with a recent C.V. listing publications.

...

Margins of Print: Ephemera, Print Culture, and Lost Histories of the Newspaper
School of History, University of Nottingham
15 January 2010

This one-day conference/symposium will address the significance of transitory, elusive texts in Britain, Europe and America, including textual artefacts that have eluded traditional categories of print, or have been dismissed as short-lived, disposable, or valueless. To this end, the conference seeks to establish the value of a wide range of ephemera, from pamphlets and pulps, agony columns or matrimonial advertisements to pictorial matter, cards, cartoons, competitions, display advertising and personal ads. Recent decades have witnessed a shift in scholarly interest toward this formerly overlooked print tradition. New digital resources in particular are bringing into view a wide range of printed materials once hidden from the sight of researchers. Some questions raised by this material include: What are the appropriate methods of interpretation for working with ephemeral texts? What do these unique texts tell us about our cultural, social, or technological histories? How do transitory materials document the history of the nation in different ways from other sources? By asking such questions, this event aims to tell the untold stories of ephemera.

Selected papers from the event will be included in a special issue of *Media Studies*.

We welcome papers on any aspect of ephemera and print culture. Please send proposals of c.500-1000 words to Dr Harry Cocks (harry.cocks@nottingham.ac.uk) and Dr Matt Rubery (m.rubery@leeds.ac.uk) by **31 October 2009**.

...

Special Issue: Fanny Trollope
Women's Writing

Still largely overshadowed by her more widely read and reprinted son Anthony, Frances (or Fanny, as she preferred to be called) Trollope is now almost exclusively remembered for her travel writing and especially for the notoriously controversial *Domestic Manners of the Americans*. Her impressively prolific career as a writer, however, not only covered and transgressed numerous narrative trends. It also spanned from the early 1830s into the mid-fifties, which also prompts us to reconsider conventional lines of demarcation between periods as well as genres. A contemporary of Jane Austen, Trollope started writing at a time when fashionable silver-fork fiction was being self-reflexively reassessed and, throughout her extensive oeuvre, continued to combine diverse narrative forms while capitalising on the rapidly evolving subgenres of the time. Recent interest specifically in her social-problems novels has brought at least some of her so far lesser known works back into print, while research into women's contributions to periodicals has newly unearthed parallels between her seemingly very different works. A thorough reassessment of her position in nineteenth-century literary culture, however, promises to highlight her own versatility and the diversity of as well as important intersections between literary developments.

This special issue aims to provide a forum for an encompassing reconsideration of some of her still rarely discussed novels and their significance for Trollope's position at the literary marketplace of her time and in the canon of Victorian popular fiction.

Topics may include but are not limited to:

- Trollope as a “fashionable” writer
- Trollope in the marketplace: opportunist writing for money or innovator in various genres?
- Self-reflexivity and self-irony in Trollope's fiction
- Trollope's representation of religion
- Trollope's representation of travel and emigration
- Trollope's representation of the domestic, the family, &c.
- Trollope's anti-heroines

- Trollope's reputation, then and now
- Trollope and intertextual influence
- Comparative readings of Trollope's works
- Trollope and Transatlantic Studies; Trollope and Europe, & c.

Please submit papers for consideration between 4000-7000 words to Tamara S. Wagner at tamarasilviawagner@yahoo.com.sg, by **31 January 2010**.

...

Family/Resemblance: Interdisciplinary Nineteenth Century Studies Conference
University of Texas at Austin
25-27 March 2010

The 2010 Interdisciplinary Nineteenth-Century Studies (INCS) Conference invites proposals for papers and panels on Family/Resemblance in the 19th Century. The conference will consider how both family and resemblance were conceived/ constructed in the 19th century from multiple interdisciplinary perspectives, including and/or integrating Literature, History, Art History, Law, Science, Sociology, Anthropology, Philosophy, Music, Economics, and Theology.

Topics may include:

- Extended families; metaphoric families
- Evolution and Darwin
- Replication; reproduction
- Sexualities
- Sisterhoods/Brotherhoods
- Sister arts and sibling rivalry
- Portraiture and family; portraiture and resemblance
- Mimesis, imitation, parody
- Genealogies
- Law and the family
- Animal family; animal resemblances
- Cyborgs and robots
- Photography
- Maternity/ Paternity/ Patriarchy
- Gender and family; the gender of family
- Domesticity
- Artistic/Literary/Historic families
- Dynasties (Monarchies, Napoleon_
- Legitimacy/Illegitimacy
- Colonialism

Hosted on the campus of the University of Texas at Austin, the 2010 INCS Conference will take place 25-27 March and will include a reception at the Harry Ransom Center and plenary addresses by Elizabeth Helsinger, John Matthews Manly Distinguished Service Professor, University of Chicago and Abigail Solomon-Godeau, Professor of Art History, University of California, Santa Barbara. For more information on INCS, see www.nd.edu/~incshp/. Selected conference papers will be published in *Nineteenth-Century Contexts*.

Please submit 250 word abstracts to Alexandra Wettlaufer at akw@mail.utexas.edu by **1 November 2009**.

...

Nature and the Long Nineteenth Century: Postgraduate Conference
University of Edinburgh & Edinburgh Napier University
6 February 2010

A one-day interdisciplinary postgraduate conference exploring intersections of the natural world with nineteenth-century literature and culture, to be hosted by the University of Edinburgh and Edinburgh Napier University on 6 February 2010.

In the twenty-first century, environmentalism and the impacts of climate change form a nexus of intense debates about relationship between human culture and the natural world. However, the centrality of the natural world to the nineteenth century imagination has long been acknowledged by scholars, way-marked by Lynn Merrill's *The Romance of Victorian Natural History* (1989) for example, while Mike Davis's *Late Victorian Holocausts: El Niño Famines and the Making of the Third World* (2002) demonstrates the relevance of nineteenth-century research to the modern world. This conference probes the significance of nature to the long nineteenth century and to our study of its literature, history, science, art, and other media. How did the natural world influence people in the nineteenth century-and how did nineteenth-century culture shape attitudes to the natural world? Have twenty-first century questions over nature, climate, and the environment changed the way we view and study the cultural products of the nineteenth century, or offered new avenues for research, especially interdisciplinary research?

Possible topics could include but are not limited to:

- Representations of nature in history, literature, drama, poetry, art, theatre
- Representations of, or human relationships with: oceans and the seaside, mountains and the countryside, rivers, lakes, gardens, working animals, pets
- Natural history, specimens, collecting, displaying
- Science and human or animal nature: hybridity, husbandry, eugenics
- Darwinism and biology
- Lyell and geology
- Climate change, environmentalism, eco-criticism, the ecotopia
- The natural world in romance, Gothic, the fantastic
- Natural horror, biological monstrosity and the limits of the human; human identity in the natural world
- The (un)natural city, machine, media
- The (super)natural world: ghosts, spiritualism, Gothic
- Theoretical approaches to human and animal nature or the representation of nature in nineteenth century culture.

Postgraduate and early-career researchers are invited to submit 300 word proposals for 20 minute papers or proposals for panels to Dr Emily Alder, em.alder@napier.ac.uk, or Claire McKechnie, C.C.McKechnie@sms.ed.ac.uk by **16 November 2009**.

...

The Nineteenth International Thomas Hardy Conference and Festival
Dorchester, UK
24 July - 1 August 2010

The 2010 International Thomas Hardy Conference marks the 170th anniversary of the birth of Thomas Hardy. Like its predecessors it will be designed to appeal both to Hardy scholars and to the lay readers who attend in large numbers. The academic sessions will be supplemented by a wide variety of excursions and entertainments relating to the local context which Hardy's work celebrated, and from which it emerged.

Our invited speakers include Professor Penny Boumelha, Professor Linda Shires, Professor Tim Armstrong, Dr Sophie Gilmartin, Professor Michael Millgate, Claire Tomalin and there will be poetry readings from Andrew Motion, Brian Pattern and Christopher Reid. We are also soliciting papers from Hardy scholars across the world. A series of thirty-minute talks will be given in chaired parallel sessions. Proposals for such lectures, which may concern any aspect of Hardy's work, should take the form of an abstract not exceeding 250 words in length. They should be addressed to:

'Call for Papers'

The Thomas Hardy Society,
Dr. Jane Thomas, Department of English
University of Hull, East Yorkshire HU6 7RX
Email: j.e.thomas@hull.ac.uk

We are also seeking papers from postgraduates and new scholars of Hardy for a postgraduate symposium which will form part of the conference. Proposals of 300 words max. for papers of 20-minutes duration should be submitted before 31 January 2010 to the postgraduate convenor Professor Roger Ebbatson: ebbatson@tiscali.co.uk. A small bursary will be offered to successful applicants and conference fees will be waived. Reduced rates are offered to postgraduates not invited to speak.

The best of the papers given at the Conference will be eligible for publication in the peer-reviewed *Thomas Hardy Journal* appearing in Autumn 2010.

All submissions will be read and adjudicated by an academic panel. The closing date is **31 December 2009**.

...

Nineteenth-Century Gender Studies
Call For Contributors

Nineteenth-Century Gender Studies is currently accepting submissions for our fall 2009 and spring 2010 issues. We welcome articles of 5,000-8,000 words on gender studies and British literature, art and culture during the long nineteenth century.

For more information, please visit our website at: www.ncgsjournal.com Submissions should be sent in Word to: Stacey Floyd (sefloyd@stritch.edu) and Melissa Purdue (melissa.purdue@mnsu.edu).

...

Ravenna (Oscholars Journal)
Call For Contributors

Ravenna is an interdisciplinary bilingual journal dedicated to the relationship between the British Decadent movement and Italy. Its aim is that of bringing together scholarly material devoted to the analysis of those British authors and artists whose lives and works were influenced by Italian art, its soil, people, history, its climate and light, its echoes. And vice versa. The choice of 'Ravenna' as a title is a statement of intent. Oscar Wilde's poem, his first major work, is a crucible of all of these elements. Within the city's ancient walls, "where Dante sleeps, where Byron loved to dwell", Wilde watches the "turquoise sky" turning to "burning gold", the colours of the Ravenna mosaic we have chosen as background for the journal. This represents the barrel-vaulted ceiling of the Mausoleum of Galla Placidia, the earliest and best preserved of all mosaic monuments in Ravenna. We like the ideas conveyed by both poem and mausoleum: Ravenna as a place of rest, where readers and scholars can enter the silent world gently recalled by Oscar Wilde in order to rebuild, like mosaic tesserae, the image of Italy as conceived by the artists whose imagination was nurtured by the country.

The editorial board of Ravenna is pleased to receive articles and reviews dealing with the relationship between fin-de-siècle culture and Italy. For any question or submission proposal in the journal, please contact either of the editors at these addresses (Luca Caddia luca.caddia@katamail.com and Elisa Bizzotto bizzotto@unive.it).

<http://www.oscholars.com/Ravenna/ravennahub.htm>

**Useful and Beautiful: The Transatlantic Arts of William Morris
and the Pre-Raphaelites**
University of Delaware, Delaware Art Museum & the Winterthur Museum
7-9 October 2010

Organized with the assistance of the William Morris Society, "Useful and Beautiful" will highlight the strengths of the University of Delaware's rare books, manuscripts, and art collections; Winterthur's important holdings in American decorative arts; and the Delaware Art Museum's superlative Pre-Raphaelite collection (the largest outside Britain). This conference will focus on the multitude of transatlantic exchanges that involved Morris, the Pre-Raphaelites, and the arts and crafts and aesthetic movements of the late 19th century.

We will invite papers that explore relationships and influences – whether personal, intellectual, political, or aesthetic – that connect William Morris, his friends, associates, and followers in Britain and Europe with their contemporaries and successors in the Americas. The "arts" will include not merely those at which Morris himself excelled, i.e. literature, design, and printing, but also painting, illustration, architecture, performance, and anything related to print culture in general.

A formal call for papers and other details will follow in Fall 2009. For more information, please contact Mark Samuels Lasner, marksl@udel.edu.

Tennyson, Stevenson, Beardsley, Gothicism, letters, diaries, health...and two BAVS discounts

The Great Poets: Alfred, Lord Tennyson
Read by Michael Pennington

On the 200th anniversary of Alfred, Lord Tennyson's birth, Naxos AudioBooks brings out a collection of the favourite poems on audio book, including "The Charge of the Light Brigade" and "The Lady of Shalott". In an amazing testament to the power and influence of his verse, Tennyson remains the second most quoted writer of all time. Michael Pennington reads, immersing himself in Tennyson's bewitching weave of rhythms and rhymes in a magnificent delivery that rings true to the spirit and meaning of the verse.

Tennyson succeeds in distilling the most chaotic and elusive sensations of human experience, such as longing and bereavement, in strikingly simple and resonant language. His exquisite images and language have been seized upon to befit all manner of occasion and are universally applicable. This collection is essential listening not merely for dedicated fans of English Literature, but for anyone in possession of a heart.

Tennyson held the position of poet laureate for a record forty-two years and, in speaking for Victorian society, is the voice through which we can best understand that period. His poetry bears a record of the prevailing moods and anxieties of Victorian England, as well as of the seismic advances and discoveries that shook society. Tennyson's poems span an immense range of concerns and include short and direct poems, expressive of a fleeting mood, as well as great narrative poems that contain a mine of rich meaning.

**** Discount for BAVS members****

To order a copy at the special price of £6.99 (RRP £8.99) plus free UK p&p, please call Select Music on 01737 645600 ext: 290 and use reference NABTEN.

...

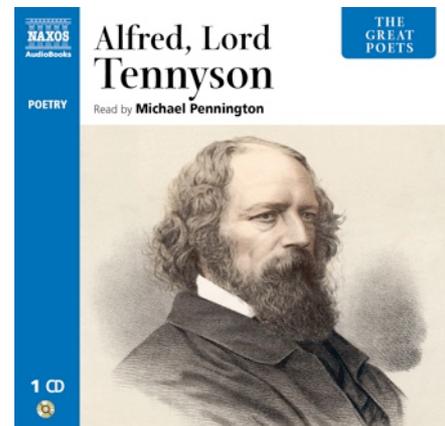
Robert Louis Stevenson, Science, and the Fin-de-Siècle
Julia Reid
Palgrave, June 2009

In the first book about Stevenson's engagement with evolutionary science, Julia Reid argues that an interest in 'primitive' life is at the heart of his work. She investigates a wide range of Stevenson's writing, from *Dr Jekyll and Mr Hyde* and *Treasure Island* to previously unpublished archival material. Reid's interpretation offers a new way of understanding the relationship between his Scottish and South Seas work. Her analysis of Stevenson's participation in anthropological and psychological debate also illuminates the dynamic intersections between literature and science at the *fin de siècle*.

BAVS Members Special Offer! 20% discount on paperback

Paperback ~~£18.99~~ £14.99* Special offer BAVS members only, till 31/12/09
ISBN 978-0-230-23032-3

To order your copy at this special price, visit www.palgrave.com and quote discount code WFIN2009a, or email your order to orders@palgrave.com
Offer valid only for UK and Europe orders.



The Bookplates of Aubrey Beardsley

Mark Samuels Lasner

Rivendale Press, 2008

Highly decorative in contrasting black and white, small in scale, and executed with an eye towards reproduction, the celebrated drawings of Aubrey Beardsley (1872-98) are ideally suited for use as bookplates. This informative book describes and illustrates for the first time forty plates made from his works. These include the three bookplates the artist actually designed for the purpose — for the physician and scholar John Lumsden Propert, for his patron Herbert Charles Pollitt, and for the poet Olive Custance, who married Oscar Wilde's lover, Lord Alfred Douglas.

Softbound: 15.6 x 23.4 cm, 108 pp., illustrated. High Wycombe, UK: Rivendale Press, 2008. ISBN 1 904201 10 5. £12.50/ \$25.00.

...

Under Conrad's Eyes: The Novel as Criticism

Michael John DiSanto

McGill-Queen's University Press, June 2009

Conrad's novels are among the great works of fiction, but they should also be counted as great works of criticism in English. A voracious reader throughout his life, Conrad wrote novels that question and transform the ideas he encountered in non-fiction, novels, and scientific and philosophic texts.

Under Conrad's Eyes: The Novel as Criticism examines Conrad's revaluations of some of his important nineteenth-century predecessors, Carlyle, Darwin, Dickens, George Eliot, Dostoevsky, and Nietzsche. Detailed readings of works from *Heart of Darkness* to *Victory* explore Conrad's language and style by focusing on perplexing questions regarding the will to know and the avoidance of knowledge, the potential harmfulness of sympathy, and the competing instincts for self-preservation and self-destruction. Comparative analyses show how Conrad transforms *Bleak House* into *The Secret Agent* and *Middlemarch* into *Nostromo*. Especially compelling are the explorations of Conrad's ambivalence towards Carlyle's faith in work and hero-worship as rejuvenators of English culture and towards Nietzsche's assault on Christianity.

This important new study of Conrad, a novelist of profound contemporary relevance, demonstrates how he exemplifies the artist as critic while challenging both the categories we impose on texts and the boundaries we erect between literary periods.

...

Melmoth: A Journal of late-Victorian Gothic, Decadent & Sensation Literature

New Issue, August 2009

The new edition of *Melmoth: a Journal of late-Victorian Gothic, Decadent and Sensation Literature* is now available at: www.oscholars.com

It includes, amongst other items, a dialogue between Anna Kventsel and Andrew Eastham on decadence in the writings of Walter Pater and Henry James and an article on the fantastic by Sophie Geoffroy.

The editor Sondeep Kandola invites responses from colleagues on any of the material in the journal and is happy to publish in the next edition any responses, additions, comments etc. that colleagues might have. Please email: s.kandola@leeds.ac.uk.

...

The Victorians and Information: A Social and Cultural History

Toni Weller

VDM Verlag, August 2009

We are said to be living in an information world, but as early as 1853, The Times was writing of “an age of information”. Historical interest in our contemporary information age and in the historical tools and techniques of information processing and management has been the subject of much recent information history scholarship.

This book offers a contrast to existing technologically driven histories of the information age. It explores the Victorians’ relationship with information and knowledge from a social and cultural perspective and challenges the chronology of ‘modern’ information. Using primary source material, the book explores case studies of individuals as well more detailed examination of etiquette books, periodicals, and the Channel Tunnel panics of the 1880s.

In “The Victorians and Information”, Dr Toni Weller argues that the nineteenth century formed the crux point between pre-modern, and what we would now recognise as modern, conceptualisations of information. This book will be of interest to historians, information scholars and students, as well as anyone with a more general curiosity in the social and cultural history of our contemporary information world.

...

‘As affecting the fate of my absent husband’: Selected Letters of Lady Franklin Concerning the Search for the Lost Franklin Expedition, 1848-1860

Erika Behrisch Elce (Editor)

McGill-Queen’s University Press, August 2009

This collection of Jane, Lady Franklin's public letters offers a vital new perspective on one of the great tragedies of Victorian Britain. The tragic fate of the lost Franklin expedition (1845-48) is a well-known part of exploration history, but there has always been a gap in the story - a personal account that begs to be told. In *As affecting the fate of my absent husband*, Erika Behrisch Elce has collected the poignant letters of Sir John Franklin's wife, Jane, which provide a vital new perspective on the tragedy.

From her optimistic requests to whaling ships to her persistent demands for Admiralty aid, Lady Franklin played a crucial role in the search for her husband. Her correspondence with British prime ministers, members of Parliament, lords of the Admiralty, and a US president presents a private, domestic side to a national tragedy and sheds new light on what Sir John Franklin's disappearance meant to England, its public, and its sense of itself as an imperial power. With comprehensive annotations, a descriptive timeline, and an introduction that outlines the significance of Lady Franklin's contribution to the "Arctic debate," *As affecting the fate of my absent husband* is a convincing portrait of the surprisingly disruptive effects - on both the public consciousness and the government bureaucracy - of a single, eloquent, voice of dissent.

As affecting the fate of my absent husband is essential reading not only for anyone interested in Victorian adventure and the Arctic but as an introduction to one of the most fascinating women of the nineteenth century.

...

Women's Diaries as Narrative in the Nineteenth Century Novel

Catherine Delafield
Ashgate, August 2009

Beginning with an examination of non-fictional diaries and the practice of diary-writing, Catherine Delafield assesses the interaction between the fictional diary and other forms of literary production such as epistolary narrative, the periodical, the factual document and sensation fiction. The discrepancies between the private diary and its use as a narrative device are explored through the writings of Frances Burney, Elizabeth Gaskell, Anne Brontë, Dinah Craik, Wilkie Collins and Bram Stoker. The ideological function of the diary, Delafield suggests, produces a conflict in fictional narrative between that diary's received use as a domestic and spiritual record and its authority as a life-writing opportunity for women. Delafield considers women as writers, readers, and subjects and contextualizes her analysis within nineteenth-century reading practice. She demonstrates ways in which women could become performers of their own story through a narrative method which was authorized by their femininity and at the same time allowed them to challenge the myth of domestic womanhood.

Catherine Delafield is a tutor in the School of English, University of Leicester

For more information, please see the link to the Ashgate Catalogue
<http://www.ashgate.com/isbn/9780754665175>

...

Health, Medicine, and Society in Victorian England

Mary Wilson Carpenter
Greenwood, August 2009

Health, Medicine, and Society in Victorian England is a human story of medicine in 19th-century England. It's a story of how a diverse and competitive assortment of apothecary apprentices, surgeons who learned their trade by doing, and physicians schooled in ancient Greek medicine but lacking in any actual experience with patients, was gradually formed into a medical profession with uniform standards of education and qualification. It's a story of how medical men struggled with "new" diseases such as cholera and "old" ones known for centuries, such as tuberculosis, syphilis, and smallpox, largely in the absence of effective drugs or treatments, and so were often reduced to standing helplessly by as their patients died. It's a story of how surgeons, empowered first by anesthesia and later by antiseptic technique, vastly expanded the field of surgery—sometimes with major benefits for patients, but sometimes with disastrous results.

Above all, it's a story of how gender and class ideology dominated both practitioners and patients. Women were stridently excluded from medical education and practice of any kind until the end of the century, but were hailed into the new field of nursing, which was felt to be "natural" to the gentler sex. Only the poor were admitted to hospitals until the last decades of the century, and while they often received compassionate care, they were also treated as "cases" of disease and experimented upon with freedom. Yet because medical knowledge was growing by leaps and bounds, Victorians were fascinated with this new field and wrote novels, poetry, essays, letters, and diaries, which illuminate their experience of health and disease for us. Newly developed techniques of photography, as well as improved print illustrations, help us to picture this fascinating world. This vivid history of Victorian medicine is enriched with many literary examples and visual images drawn from the period.

...

Leonard Merrick: A Forgotten Novelist's Novelist
William Baker & Jeanette Roberts Shumaker
Fairleigh Dickinson University Press, August 2009

This critical monograph utilizes previously unpublished materials and is the first comprehensive, full-length account of the works of Leonard William Merrick (1864-1939). It covers not only Merrick's novels, but his short stories, plays and contributions to motion pictures. ISBN 9780838642504.

...

George Eliot-George Henry Lewes Studies (No. 56-57)
September 2009

Contains the following articles:

- June Skye Szirotny, 'Some More Addenda and Corrigenda' [a supplement to Gordon S. Haight's *The George Eliot Letters*]
- Peter Garratt, '“That Old Glasgow Suit”: Middlemarch, Scotland and the Universities'
- David A. Reibel, 'Acts of Imagination: George Eliot, Charles Dickens, and Lindley Murray and His English Grammar; A Divertissement on Literature and Language'
- Glenda Sacks, 'George Eliot's Boudoir Experiment: Dorothea as Embodied Learner'
- Inna Volkova, 'Public Spaces and the Political Underworld in George Eliot's Felix Holt, the Radical'

Notes: Donald Hawes, 'Articles on George Eliot in 2008: A Selective Survey'; Donald Hawes, 'Felix Holt, The Radical: A Radio Dramatisation'; Patrick Streeter, 'Florence Streeter and George Eliot'.

Reviews: Martin Bidney, 'George Eliot, The Spanish Gypsy'; Susan Ray, 'Rosemarie Bodenheimer, Knowing Dickens'.

Poems: Barbara Hardy, 'Dante's Ghosts'

Subscriptions: \$25 or £15. Contact the editor William Baker: wbaker@niu.edu

Invitation: Inaugural Meeting of the Malthus Reading Group
5-7 pm, Friday 16 October 2009, The Anatomy Theatre and Museum, Kings
College, London

This multidisciplinary reading group will explore the cultural afterlife of T. R. Malthus's *Essay on Population* (1798) in the long nineteenth century. Its ambition is to open up new ways of thinking about the Essay, tracing the uses and abuses of Malthusianism as it traversed the geographical borders of Britain and Empire; reshaped the history of politics, science, and sexuality; and was rearticulated in the realms of literature and art.

Designated reading for the first session is the 1798 edition of the *Essay* (available in Oxford World's Classics). The meeting will begin with Mark Philp (Department of Politics and International Relations, University of Oxford) giving a brief introduction to the text. In the final half hour we will decide the reading and direction of further sessions planned for 4 December, 22 January, 5 March and 14 May. Wine will be served. All welcome!

Convenors: Ella Dzelzainis (English, KCL), David Feldman (History, Birkbeck, London), Josephine McDonagh (English, KCL), Niall O'Flaherty (History, KCL). For further information, contact Ella Dzelzainis (ella.dzelzainis@kcl.ac.uk).

The Curran Fellowship for Research on the Victorian Press
The Research Society for Victorian Periodicals
Deadline: 1 October 2009

The Research Society for Victorian Periodicals (RSVP) is pleased to announce the competition for the second annual Curran Fellowship, a travel and research grant intended to aid scholars studying nineteenth-century British magazines and newspapers in making use of primary print and archival sources. Made possible through the generosity of Eileen Curran, Professor Emerita of English, Colby College, and inspired by her pioneering research on Victorian periodicals, the Curran Fellowship is awarded annually in the form of two grants of \$2,500 each.

The Curran Fellowship is open to researchers of any age from any of a wide range of disciplinary perspectives-literary scholars, historians, biographers, economists, sociologists, art historians, and others-who are exploring the nineteenth-century British press as an object of study in its own right, and not only as a source of material for other historical topics. Applicants' projected research may involve study of any aspects of that press in any of its manifold forms, and may range from within Britain itself to the many countries within and outside of the Empire where British magazines and newspapers were bought, sold, and read during the "long" nineteenth century (ca. 1780-1914).

Applicants should send a c.v., his or her research goals, the names and contact information of two scholars who are familiar with the applicant, and a description of the project to which these funds would be applied. The project description (approx. 500-800 words) is the key element of the application. That description should concisely indicate the rationale of the larger project to which this research will contribute and indicate how the funds would assist in that research. The applicant should have done enough preparatory work with finding aids, catalogues, and queries to archivists and librarians to be able to explain why the project's goals require that one or more particular collections of primary sources (manuscripts, printed texts, or digital facsimiles) be closely examined.

Applications for the Curran Fellowship for research to be undertaken in 2010 must be submitted in electronic form and sent to curranfellowship@rs4vp.org by **1 October 2009**. Any queries about the application may be sent to the same address. Applicants will be notified by 1 December 2009. Successful applicants will be asked to submit a brief report to RSVP at the conclusion of the funded portion of their project, describing the results of their research.

...

Fellowship in Pre-Raphaelite Studies
University of Delaware Library/ Delaware Art Museum
Deadline: 15 October 2009

The University of Delaware Library and the Delaware Art Museum invite applications for a joint Fellowship in Pre-Raphaelite Studies. This one-month Fellowship is intended for scholars working on the Pre-Raphaelites and their associates. Up to \$2,500 is available. The recipient will be expected to be in residence and to make use of the resources of both the University of Delaware Library and the Delaware Art Museum.

By arrangement with the Yale Center for British Art, New Haven, CT, scholars may apply to each institution for awards in the same year; every effort will be made to offer consecutive dates.

The Delaware Art Museum is home to the most important collection of Pre-Raphaelite art in the US. Assembled largely by Samuel Bancroft, Jr., the collection includes paintings, works on paper, decorative arts, manuscripts, and letters, and is augmented by the museum's Helen Farr Sloan art library. With

comprehensive holdings in books, periodicals, electronic resources, and microforms, the University of Delaware Library is a major resource for the study of literature and art. The Special Collections Department contains material related to the Pre-Raphaelites who are also well-represented in the Mark Samuels Lasner Collection of Victorian books, manuscripts, and artworks.

For more information and an application form visit www.delart.org/education/fellowships.html

or write to:

Pre-Raphaelite Studies Fellowship Committee
Delaware Art Museum
2301 Kentmere Parkway
Wilmington, DE 19806 USA

The deadline for applications is **15 October 2009**.

...

VanArsdel Prize 2010
The Research Society for Victorian Periodicals
Invitation to Submit

Congratulations to Anne DeWitt of Yale University, winner of this year's VanArsdel Prize for the best graduate student essay engaging Victorian periodicals. Graduate students are invited to submit essays for the 2010 VanArsdel Prize for the best graduate student essay on, about, or extensively using Victorian periodicals. Manuscripts should be 15-25 pages and should not have appeared in print. The winner receives a plaque, \$300, and publication of the prize essay in VPR. Send paper submissions to Kathryn Ledbetter, Department of English, 601 University Drive, Texas State University, San Marcos, Texas 78666-4616. Please include a description of current status in graduate school. Deadline: **1 April 2010**.

...

Re-Orienting the Victorians
Nanyang Technological University, Singapore
25-25 June 2010

The next annual conference of the Australasian Victorian Studies Association (AVSA) will take place on 25-27 June 2010 in Singapore, hosted by the Division of English at Nanyang Technological University.

To mark this move to Asia, the theme of the conference held in 2010 will be "Re-Orienting the Victorians." This "re-orientation" is intended to comprise any form of reformulation or reconceptualisation of the field and its analysis, inviting redirections beyond geographical extensions of the long nineteenth century. Keynote speaker: Talia Schaffer (Queens College, CUNY)

A detailed Call for Papers will be available soon on

<http://www.avsa.unimelb.edu.au>

Robert L. Colby Scholarly Book Prize
The Research Society for Victorian Periodicals
Invitation to Submit

The Research Society for Victorian Periodicals is very pleased to award the annual Robert L. Colby Scholarly Book Prize for a scholarly book that most advances the understanding of the nineteenth-century British newspaper and/or periodical press. All books exploring periodicals of the period are eligible (including single-author monographs, edited collections, and editions) as long as they have a publication date of 2009. The winner will receive a plaque and a monetary award of up to \$3,000, and will be invited to speak at the RSVP conference next year. The prize was made possible by a generous gift by Vineta Colby in honor of Robert Colby, a long and devoted member of RSVP and a major scholar in the field of Victorian periodicals. For more information, please contact Kathryn Ledbetter, KLedbetter@txstate.edu.

...

The Gale Dissertation Research Fellowship in Nineteenth-Century Media
The Research Society for Victorian Periodicals

The Research Society for Victorian Periodicals (RSVP) is pleased to announce a new fellowship for 2009, made possible by the generosity of publisher Gale, part of Cengage Learning, in support of dissertation research that makes substantial use of full-text digitized collections of nineteenth-century British magazines and newspapers. A prize of \$1500 will be awarded, together with one year's subscription to selected digital collections from Gale, including 19th Century UK Periodicals and 19th Century British Library Newspapers.

Purpose: (1) to support historical and literary research that deepens our understanding of the nineteenth-century British press in all its rich variety, and (2) to encourage the scholarly use of full-text digitized collections of these primary sources in aid of that research.

Eligibility: Any currently enrolled postgraduate student, in any academic discipline, who by the end of 2009 will have embarked on a doctoral dissertation or thesis that centrally involves investigation into one or more aspects of the British magazine and newspaper press of the nineteenth century. Preference will be given to projects that are interdisciplinary in approach and that propose to use methods of exploration made uniquely possible by online collections. The digitized collections used in this research may include those created by any publishers or projects, whether commercial or non-commercial.

Applications: Applicants should send a c.v., and the names and contact information of two scholars who are familiar with the applicant and his or her dissertation project; it is expected that one of these will be the student's dissertation director. The project description (approx. 500-800 words) is the key element of the application. That description should concisely explain the aims of the proposed research and the expected role of full-text digitized collections in that research. The successful applicants will be expected to submit a brief report to RSVP at the conclusion of the funded portion of their project, describing the results of their research.

For more information about the Gale Fellowship for dissertation research, please write to galefellowship@rs4vp.org.

...

Victorian Institute Journal
New Editor

Victorians Institute Journal, a refereed scholarly annual now in its 36th volume, will be moving in 2010 from Virginia Commonwealth University to the University of Kentucky, where the new editor will be Ellen Rosenman.

Correspondence, submissions, books for review, etc. after January 1 should be sent to her at:

The Editors,
Victorians Institute Journal,
Dept. of English,
University of Kentucky,
Lexington,
KY 40506-0027 USA
Email: rosenma@email.uky.edu

...

The Pacific Circle Membership Invitation

The Pacific Circle encourages membership and participation from scholars, students, scientists and others interested in the practice and history of science in the Pacific region, rather broadly defined. Our members share information about British exploration, science in 19th-century British India, and developments in Australasia.

If you would like more information and/or a gratis copy of the semi-annual newsletter, The Bulletin of the Pacific Circle, please contact Professor Peter Hoffenberg, History Department, University of Hawai'i at Manoa, Honolulu, HI 96822 USA. Email: peterh@hawaii.edu.

...

The George Borrow Trust Notice and Membership Invitation

The George Borrow Trust is pleased and proud to report that after years of negotiation with the authorities it has been able to organize and pay in full for the restoration of George Borrow's grave in Brompton Cemetery, London. George Borrow (1803-1881), author of *The Bible in Spain*, *Lavengro*, *The Romany Rye*, *Wild Wales*, has been unaccountably under-rated in recent years but has a small but enthusiastic international following. His grave was last restored in 1947 and was in very poor condition. The George Borrow Society held a meeting at the Cemetery on 25 July, and we had a simple ceremony beside the now refulgent grave, involving brief readings from Borrow and the laying of a wreath to commemorate the restoration. 26 July was the 128th anniversary of Borrow's death.

The George Borrow Society is eager to attract new members. Anyone interested is invited to visit the Society's website at <http://www.clough5.fsnet.co.uk/gb.html>. The George Borrow Trust (Registered Charity No. 1114630) is a separate organization which is keen to give financial support to individual projects which aim to promote knowledge of the life and works of George Borrow. The Trust's website at <http://www.georgeborrowtrust.org.uk> suggests the kinds of projects the Trust would be able to support.