Welcome to the latest issue of the BAVS Newsletter. It’s been a busy couple of months for BAVS. We enjoyed seeing so many of you at this year’s BAVS Conference, ‘Victorians Unbound: Connections and Intersections’, held in Lincoln on August 22–24 2017. You’ll find the first report from one of our bursary recipients, Elena Rimondo, on p.22.

We’re delighted to welcome new members onto the committee, including Professor Dinah Birch as our President Elect; she’ll be taking over from Hilary Fraser next summer.

Meanwhile, on p.2 you’ll find a link to the latest BAVS Talks, held at Birkbeck in May. We’re also delighted to announce the BAVS/BARS C19 Matters Fellow for 2017/18 is Dr Clare Stainthorp. The Fellowship is hosted this year by Cardiff University under the mentorship of Professor Anthony Mandel. As part of the Fellowship, Clare will be organising an ECR training event on negotiating the REF. Keep an eye out for more details in the coming months, as well as for news on next year’s Fellowship.

Elsewhere in this issue, you’ll find special discounts exclusively for BAVS members on a range of new publications, reviews of recent books, reports from the latest Victorianist extravaganza in Florence last May, and news from other BAVS-supported events and research.

As ever, if you have news or publications you’d like to share with the BAVS community, get in touch with me at bavsnews@gmail.com.

Joanna Taylor (Newsletter Editor)
The videos for BAVS Talks 2017 at Birkbeck, University of London are now available to watch online:

https://www.youtube.com/watch?v=tJWlPUOSdUk&list=PLobGfk0U8F0lNA0GdxBLWpKE8Pi0XT0H1

The speakers were:
• Laurel Brake (Birkbeck), 'Print and Digital Periodicals Then and Now'
• Liz Prettejohn (University of York), 'Alma-Tadema: The Story of an Exhibition'
• Sally Shuttleworth (University of Oxford), 'Health, Wealth and the Victorian City'
• Julie Marie Strange (University of Manchester), 'Autobiography and the Limits of the Imagination'
**Upcoming Events**

**Humphry Davy:**
Laughing gas, literature and the lamp

Sir Humphry Davy (1778-1829) is one of the best known men of science of the nineteenth century. He was the first person to inhale nitrous oxide, he isolated nine chemical elements, and he invented the miners’ safety lamp known as the Davy lamp. This course will consider Davy’s life and career using manuscript sources held at the Royal Institution of Great Britain.

Starts 30th October | 4 weeks duration | 3 hours per week

Sign up for a free online course at: www.futurelearn.com/courses/humphry-davy
Lewis Carroll’s worlds of the imagination are places of unexpectedly violent encounters: from the despotic Queen of Hearts terrorising Wonderland with threats of wholesale decapitation to those battling duos beyond the Looking-Glass, Tweedledum and Tweedledee, the Lion and the Unicorn and the Red and White Knights.

The British literary critic and academic, Gillian Beer – whose book, *Alice in Space: The Sideways Victorian World of Lewis Carroll*, has recently been awarded the Truman Capote Prize for Literary Criticism – is eminently placed to explore this topic within the context of Victorian literature and society. In delivering the Lewis Carroll Society’s 2017 Roger Lancelyn Green Memorial Lecture, Professor Dame Gillian Beer will consider the subject of violence in Lewis Carroll’s Victorian childhood classic. Gillian Beer, educated at St Anne’s College, Oxford, was a Fellow at Girton College, Cambridge, between 1965 and 1994. She began lecturing at Cambridge in 1966 and became Reader in Literature and Narrative in 1971. She was made Professor of English in 1989 and, in 1994, became King Edward VII Professor of English Literature and President of Clare Hall at Cambridge. She is a Fellow of the British Academy and a Foreign Honorary Member of the American Academy of Arts and Sciences. Professor Beer’s books, which encompass numerous subjects within the field of Victorian studies, include *Darwin’s Plots: Evolutionary Narrative in Darwin, George Eliot and Nineteenth-Century Fiction* (1983, 3rd edition 2009), *Virginia Woolf: The Common Ground* (1996) *Jabberwocky and Other Nonsense, the collected and annotated poems of Lewis Carroll* (2012) and winner of the Truman Capote Prize for Literary Criticism, *Alice in Space: The Sideways Victorian World of Lewis Carroll* (2016).

Tickets may be booked on line: [http://lewiscarrollsociety.org.uk/store](http://lewiscarrollsociety.org.uk/store)

**Richard Jefferies Society Annual Lecture**

**Saturday 4 November 2017**

**Liddington Village Hall (nr Swindon)**

Roger Ebbotson will be giving a talk titled ‘Seeking the Beyond: Spirituality/Materiality in Jefferies and Hardy’. More information about the Richard Jefferies Society can be found at [http://www.richardjefferiessociety.co.uk/](http://www.richardjefferiessociety.co.uk/)
BAVS is committed to supporting the activities of members, including conferences and events. Below are some of the recent events and research projects which have benefitted from BAVS Funding. For more information on BAVS events funding, please e-mail Amelia Yeates (BAVS Funding Officer: yeatesa@hope.ac.uk) or go to: http://bavs.ac.uk/funding.

George Egerton at Fin de Siècle, University of Loughborough 7-8 April 2017.

In April 2017, scholars excitedly gathered for the first international conference devoted to examining the life and work of George Egerton. While her first two collections of stories (Keynotes and Discords) had created a major literary stir in 1893 and 1894 respectively, her later work was not as well received by a public (and a publisher) attuned to the dangers posed by sexually subversive literary fare after the conviction of Oscar Wilde in 1895. ‘George Egerton at the Fin de Siècle’ aimed both to revitalise Egerton studies and bring attention to her less well-known works, ending with a promise by all in attendance to ‘do their bit’ to foster research on Egerton’s oeuvre. With papers from seasoned academics and fresh voices, a plenary by Egerton studies pioneer Margaret Stetz, and a roundtable including Stetz and noted New Woman scholar Ann Heilmann, the conference provided a range of keynotes and discords, affinities and contradictions on which to ponder.

A major keynote was Egerton’s engagement with music, art, tactility, female sexuality and queer desire. The sheer number of papers that examined these topics attests to the existence of a nexus of sensory experience in Egerton’s work, one which invites a range of new and exciting critical frameworks. At the same time, many of these papers revealed formal and thematic interrelations with Egerton’s literary forbearers, contemporaries and successors. As Stetz’s plenary reminded us, the success of Keynotes was collaborative: written by a woman and asserting a specifically female perspective on women’s experience, it was also determined by two established literary men (Richard Le Gallienne and John Lane).

Equally perceptible was the centrality of cultural and national hybridity, of transnationalism and cosmopolitanism. Egerton’s sense of Irish identity, examined in papers by Karen Power and Eleanor Fitzsimmons, was revealed as essential to understanding her relation to the Nordic literature which she both translated and drew inspiration from. Valérie Fehlbaum, Peter Sjöløyst-Jackson, and Whitey Standlee all presented on the Scandinavian timbre of Egerton’s work and her influence on the reception of Scandinavian literature in English. Egerton’s fierce defence of her
identity as a citizen of the world is perfectly captured by what Fitsimmons described as a ‘restlessness, hybridism [and] listlessness’ in Egerton’s work and personal life, one which kept her constantly on the move in both physical and imaginative terms. At a time when the Brexit agenda threatens the sorts of connections that stimulated Egerton’s intellectual development and allowed her creativity to thrive, questions of transnationalism, collaboration, and cultural cross-pollination now seem more crucial to the humanities than ever.

‘Discords’ was not only the title of Egerton’s second short story collection but a recurring conceptual theme; we repeatedly found ourselves discussing Egerton’s refusal to exist harmoniously within existing or expected overarching structures. The compelling transgressions and contradictions within her life and works led to important conversations about the ways in which Egerton embodies liminal states.

Margaret Stetz’s superlative keynote on Egerton and life writing did much to reconfigure how scholars understand Egerton’s biography and relationships through the highly problematic A Leaf from the Yellow Book, published by her cousin Edward De Vere White in 1958. Stetz outlined the many ways in which White’s erasures, untruths, errors, and offensive opinions derailed Egerton’s posthumous reputation. That White’s book is nonetheless the only way that many scholars can access manuscript materials has inevitably cast a shadow and impacted how people understand Egerton’s biography, personality, and achievements. This discouraging and damaging discord at the heart of Egerton studies, contrasts with the more liberating liminalities drawn out by other speakers.

For example, Egerton both propounds and undermines concepts relating to essential femininity, sexual liberation, and the figure of the New Woman, reinscribing the multivalency of feminism and reconfiguring womanhood. Clare Stainthorp’s paper encouraged academics to embrace such aspects of Egerton’s nature, suggesting that it’s productive to work with, rather than against, contradictory elements of her enigmatic intellectual project. Rosie Miles and Anthony Patterson both pursued this question, asking what it is that makes Egerton so provocative, while Nathalie Saudo-Welby suggested that her writings engender a specifically female incomprehensibility.

Egerton’s willingness to be confrontational also arose as a discordance. Nick Freeman described how the striking parables and allegories in Fantasias acted as rebuttals to negative aspects of her reception. Other speakers drew upon Egerton’s (often tongue-in-cheek) pronouncements of discontent and blame in her correspondence. Importantly, it became clear that Egerton was aware of her belligerence; her provocations threw down the gauntlet to friends and scholars alike.
Internal and external conflicts around space and place were considered from multiple perspectives. Sravya Raju and Jennifer Nicol’s papers on urban identities showed how Egerton was troubled in certain ways by city living. Several other speakers considered how Egerton traversed borders between centuries and eras. She lived and published in the nineteenth and twentieth centuries, and while she found most success in the 1890s, in many ways her innovative writings sit more comfortably alongside later texts. Camilla Prince convincingly argued that Egerton’s literary impressionism makes her a ‘missing modernist link’ that directly connects fin de siècle writing with high modernism. It was agreed by many attendees that the propensity of university teaching and scholarly publications to reinscribe arbitrary temporal boundaries has exacerbated the difficulty of rehabilitating Egerton’s reputation.

Indeed, temporality itself is troubled by Egerton’s writings. Stacey Sivinski’s compelling paper demonstrated the importance of spontaneity and deviance from (male) linearity, escaping and rearranging the boundaries of hegemonic time in an act of female liberation. As touched upon by many other speakers, this discordance can be traced through Egerton’s mixing of formal styles and willingness to test the rules of narrative, grammar, and punctuation through fragments and ellipsis.

The conference papers teased out the textual parallels and theoretical intersections in Egerton’s writing. However, equally fundamental and apparent were the discordant strains in the work of an author who was both attuned to, and in conflict with, the fin de siècle literary and social world. This inspiring, vivifying conference illuminated many new directions in Egerton studies. Her work undoubtedly traverses spectrums, embraces discords, and troubles the perceived boundaries of identity; it invites us to do the same.

Alexandra Gray (University of Portsmouth) & Clare Stainthorp (Cardiff University)

The Woodlanders: A Thomas Hardy Society Study Day in association with the University of Exeter

The Corn Exchange, Dorchester, Dorset
22 April 2017

On Saturday 22 April the inaugural Thomas Hardy Society Study Day took place in the Town Hall at The Corn Exchange in Dorchester, attended by approximately sixty-five people from all over the U.K. The aim of the day was to mark the 130th anniversary of the publication of The Woodlanders by providing an event which included talks, seminars, interactive displays and workshops intended to appeal to academics, students and general admirers of Hardy alike. Society chairperson Helen Lange opened the proceedings by welcoming all attendees, and we were then joined by Alistair Chisholm in full regalia as Dorchester Town Cryer to call us to order. After a brief speech in which conference organizer Tracy Hayes outlined the programme for the day and presented student bursaries on behalf of the Society to Stephanie Meek and Yuejie Liu, Professor Roger Ebbatson introduced the keynote speaker, Phillip Mallett, Honorary Senior Lecturer in English at the University of St Andrews who has published extensively on Hardy and others authors including Rudyard Kipling and Phillip Larkin. Phillip Mallett’s talk was called ‘The Body in the Woods’, in which he spoke of how the mind and body interact in the
novel, the power of suggestion, craniology, somnambulism, the disconnection between the mental and physical life, inner vision, metamorphosing marks, and Darwinian plentifulness among many other fascinating subjects. He also asked the question – is The Woodlanders a tragedy?, which provoked much discussion during the round table session towards the end of the day. Phillip's contention was that if the novel is indeed a tragedy, then surely Giles Winterborne must be the tragic hero at the centre of the novel, yet his character is absent for a large part of the text. Grace Melbury is far too passive and uncommitted, she ends the novel 'as she wishes'; and Marty South, while sympathetic, is not tragic. Phillip stated that Giles 'doesn’t die for love but of typhoid and a ridiculous sense of propriety'. He doesn’t give a tragic final speech, he simply disappears, dying and being subsumed back in the Hintock woods.

After a refreshment break Helen Gibson, Honorary Curator of the Hardy Collection at the Dorset County Museum presented us with a history of the manuscript of the novel, how it was originally serialized in The Graphic 1886-1887, then published as a triple-decker novel in 1888. The manuscript was bought by a succession of people before it was acquired by Hardy himself, who was then advised by Sir Sydney Cockerill to have it bound and submitted to a reputable institution. It now resides at the DCM and is fully digitized. Interestingly Hardy had written 'Fitzpiers of Hintock' under the title The Woodlanders, which he then crossed out. Helen showed us a number of slides featuring excerpts from the manuscript which highlighted Hardy's handwriting with its many cancellations and emendations. She informed us that most of the emendations were made to the passages in which Marty appears, pointing to the complexity of her character.

Following Helen was the call for papers panel. Dr Karin Koehler from the University of Bangor delivered a paper entitled ‘‘Poor Marty’s Only Card’: Re-Reading Marty South’, in which she pointed to the vast number of failed communications, miscommunication and unfulfilled intentions within the story. She believes that the ‘tragedy’ of the novel lies in what remains unsaid between Giles and Grace, and that Marty is a choric character whose statements usually go unheard or unheeded. Her character is deprived of a voice through both class and gender. Stephanie Meek, a student at the University of Exeter spoke on Hardy's problems with censorship regarding the publishing of the story as both serial and in book form in a paper called ‘‘Omit for Mag’: The Woodlanders and the Art of Avoidance’. Stephanie informed us that the portrayal of Fitzpiers had provoked almost universal outrage, with one review declaring that 'even in French fiction there is no more dastardly a character'. Hardy was able to mock the purity movement by portraying a supposedly highly moral and authoritarian doctor as a primitive being controlled by primal urges. It was the passage in which Fitzpiers and Suke emerge from a night of debauchery that Hardy ordered to 'Omit for mag' – 'It was daybreak before Fitzpiers and Suke appeared from the field...', the magazine in question being Macmillan's. In 'Novels of Character and Environment: Nature in The Woodlanders and The Border Town', Yuejie Liu, a student at Southampton University, applied the principle of Taoism to her comparison of Hardy's novels with Chinese literature, particularly that of Chinese author Shen Congwen, claiming that humanity is defined by Nature rather than social relations.

Delegates enjoyed a lovely buffet lunch provided by Cafe Paninis of Dorchester and were invited to show their badges at the
Museum in order to gain free entry to view the display that had been erected specifically for the day. The afternoon was then buoyed by a lively talk from Peter Robson, an independent scholar, “The Two Brothers” and Other Supernatural Traditions of The Woodlanders Country. Cock-striding and hempseed divination were discussed, and Peter spoke about the legend of the Brouning brothers, which may have been the basis for the two ghost brothers that Mr Melbury constantly fears coming across in the woods. A cock-stride ghost is the spirit of a wrongdoer exorcised by a parson and then confined to a rock or some other stationary object. It can only return to the site of its origin at the pace of one cock-stride a year. The Brouning brothers killed each other in a duel in the woods behind King’s Hintock House (Melbury House). They can only return to it at a cock-stride per year, but when they do, the house will eventually return to their family. Peter told us that Hardy may have got this story from his mother Jemima who had lived in Melbury Osmond and had very likely worked at Melbury House. Next Harriet Still accompanied by members of the folkband of the New Hardy Players – Tatterdemalion – gave a presentation on the music in the novel, punctuated by performances in which we were able to hear the songs as Hardy himself knew them and played them, having received his first ‘squeeze box’ at the age of four and accompanying his father at the fireside. Where the woodland folk enjoyed ‘bouncing and gyrating’ in their cottages to rousing tunes, Grace, due to her refined education, was more used to hearing such pieces as ‘The Elfin Waltz’ in a large well-lit hall. Rural folk mainly danced quadrilles, and one particular song – ‘Foggy Foggy Dew’ – which describes the dalliance between Fitzpiers and Suke Damson was actually banned from the BBC unless it was part of a Benjamin Britten programme or one on folklore representations. Harriet sang with a hauntingly beautiful voice, and the band played us out to afternoon tea with a couple of ditties which got many a foot tapping!

A roundtable question and answer session which provided an opportunity for delegates to ask questions of all the speakers was then followed by a workshop conducted by Professor Angelique Richardson and Helen Angear from the University of Exeter. Helen’s PhD involves the digitization of Hardy’s correspondence where it is held at the DCM, over 5000 letters to Hardy which remain unpublished. Angelique and Helen pointed out that these letters are needed in order to contextualize Hardy’s correspondence as a dialogue. They are investigating who wrote to Hardy and why, and how these letters change with Hardy’s growing fame. They also ask how the letters changed when he ceased novel writing. There are letters from not only artists and writers but also charitable organizations, and one from Gertrude Bugler thanking Hardy for his presentation copy to her of The Woodlanders – she had played the part of Marty South on stage to great acclaim. Along with these letters there are also the letters written to Florence Hardy after Hardy's death, and Angelique and Helen hope to receive enough funding to eventually transcribe the entire collection. They then circulated photocopies of two letters to Hardy in order to demonstrate the difficulties of transcription, one from Mowbray Morris requesting that Hardy tone down the Fitzpiers/Suke episode for serial publication, the other from Edmund Gosse defending The Mayor of Casterbridge. Our attempts at deciphering proved quite entertaining, in one instance the word ‘cut’ was mistaken for ‘eat’, leading certain readers to believe
that Morris had written ‘I have had to eat *The Woodlanders’!"

A closing speech in which everyone who had been involved with bringing the day to fruition were duly thanked was followed by a wine reception. Over thirty people stayed to continue their discussions of the presentations, and fifteen then descended on Prezzo at Judge Jeffrey’s for a wonderful Italian meal and further festivities. It is hoped that everyone took something interesting away from the day, whether it be a spur to re-read the novel or to explore what others have written about it. There was much positive feedback received, and it has been decided that another study day will take place next year, in which *A Pair of Blue Eyes* will be the focus. Thanks are due to BAVS for providing funding and sponsorship for the event, which enabled students to attend the conference at a much-reduced rate, and facilitated the awarding of the two student bursaries.

_Tracy Hayes (The Open University)_

**NAVSA/AVSA Supernumerary Conference, La Pietra, Florence, 17-20 May 2017**

**Rebecca Butler (Nottingham Trent University), Navigating Nineteenth-Century Expatriate Networks: Victorians in Florence**

The very topography of Florence is testament to the nineteenth-century expatriate literary communities that resided there. Their material afterlives in the English Cemetery continue to spatially evidence the proximity of these literary connections – or in some cases, a growing distance between them. It is no coincidence, our guide Julia Bolton Holloway informed us, that the statue of Julia Savage Landor mourning over her son Arthur’s tomb, has its back turned to the grave of her estranged husband Sir Walter. In fact, their two graves reside at opposite ends of the cemetery.

However, at the beginning of her paper, Alison Booth (University of Virginia) pronounced that, with the publication of Alison Chapman’s *Networking the Nation* (2015), the project of tracing Victorian women’s expatriate literary networks in Italy was “done”. This statement could not be further from the truth, as Booth’s own paper went on to attest. Taking a slightly different slant, Booth traced the intertextual resonances between Victorian biographical accounts of Frances Trollope through a digital humanities framework. Drawing on research undertaken for her *Collective Biographies of Women* database, Booth’s paper showcased the value of big data analyses for broadening our understanding of intertextual and interpersonal connections between expatriate writers in Florence.

Booth’s ‘Trollopini Trollopized’ was one of several papers at the conference that paid tribute to Chapman’s work while further unpacking the relationships between Victorian expatriates and their Italianate writings. Hannah Sikstrom (Independent) further extended our conceptualization of expatriate literary networks by incorporating unpublished travel accounts into this discussion. Her paper focused on the manuscript travel journals (1848, 1861-1862) of Susan Horner, now held in the British Institute in Florence. Horner compiled the first of these journals almost twenty years prior to the publication of her travel book, *Walks in Florence* (1873). Showcasing the intellectual and political breadth of Horner’s observations, as well as
the material complexity of her journals, Sikstrom convincingly demonstrated the arbitrariness of distinguishing published from manuscript travel accounts in the period. She situated Horner within a broader expatriate female intellectual tradition in Florence, Paris and London.

On the same panel, Clare Broom Saunders (University of Oxford) traced the intertextual connections between different generations of female expatriate writers in Florence. She argued that Madame de Staël’s Corinne, ou Italie (1807) acted as a foundational myth for women writers like Letitia Landon and later, Elizabeth Barrett Browning. In turn, Saunders highlighted how Barrett Browning reinterpreted and paid tribute to the life of Landon in Aurora Leigh, promulgating a tradition of writing about Italy that placed the figure of the expatriate English poetess front and centre.

A similarly intergenerational intertextuality ran through Simone Puleo’s (University of Connecticut) paper on Barrett Browning’s cosmopolitan patriotism and the Risorgimento, or the movement towards Italian national independence in the first half of the century. Puleo identified what he termed ‘the backward glance’ - or the referencing of classical Italian writers - as a trope common to both American and English political travel writing on Italy in the Victorian period.

Providing a complement to Puleo’s ‘backward glance’, Rachel Dickinson’s (Manchester Metropolitan University) analysis of Barrett Browning’s Casa Guidi Windows (1851) provided a springboard for questioning the role of the arts and the academy as a vehicle for protest in the political climate of the present day.

The situation of individual works within broader expatriate literary traditions allowed for a new appreciation of them, opening them up to much broader interpretation. At the same time, some of the most memorable papers over the course of the four days provided new interpretations of established standalone texts.

By reconstructing the contrasting spaces of both Hope’s End and Casa Guidi through Elizabeth Barrett Browning’s letters, Michelle Robinson (University of North Carolina) convincingly demonstrated how Barrett Browning mapped her differing degrees of mobility onto the binary established between England and Italy in Aurora Leigh (1856). Accordingly, Robinson’s paper offered a fresh, spatial perspective on a much read text.

With the aid of only a simple handout, Clara Dawson’s (University of Manchester) magisterial close-reading of Casa Guidi Windows (1851) in “‘O my Florence’: Poetic Address and Reception in Barrett Browning’s Italian Poems”, confirmed my initial feeling that as long as there are original minds at work, no text or topic is ever completely exhausted. Dawson actively engaged us as present-day readers in considering the connection between author and reader, both real and imagined, in the poem. Unpacking the shifting modes of address deployed by Barrett Browning, Dawson teased out their implications for the political agency of both poet and reader in the context of British engagement with the Risorgimento.

The wealth of research that I sampled over the four days evidenced both the complexity of expatriate literary networks in Italy in the period and the dynamism of present-day Victorian reading communities. It is with thanks to the generous funding of BAVS that I was able to attend this conference and situate my research on Victorian women travelers within a broader community of scholarship.
Florence 2017

The May 2017 supernumerary NAVSA/AVSA conference had to compete not only with the attractions of nearby Florence but also with the beauties of the bucolic La Pietra NYU campus where it was based. Luckily, with such a stellar line-up of speakers from around the world and at all stages of their careers, it was never a problem to ensure that the mind was as occupied as the eye. And this relationship between mind and eye, not incidentally, was an overriding theme of the papers to be addressed in this review, many of which took a material or visual culture approach to their subject matter.

My Wednesday afternoon opened with a panel on ‘The Art of Literature’, in which Michele Martinez (Harvard University) drew compelling parallels between Dante Gabriele Rossetti’s holistic designs for his paintings and frames, and the Victorian comics page as ‘iconic poems’. In particular, Rossetti’s multi-panel altarpieces can be seen as the cartoon translated onto board, linking two art forms traditionally characterised as ‘high’ and ‘low’ culture. Corinna Wagner (University of Exeter) went on to discuss the relationship between art, aesthetics and anatomy as embodied particularly in the ‘anatomical Venus’ models of the late eighteenth century. Wagner’s paper had a local and pertinent focus on a particular wax model, still on display at the University of Florence’s ‘La Specola’ Museum of Natural History.

Panel 2.8, the first of a series built around the theme of ‘On Display’, continued to explore the fluid and complicated boundaries between various arts. Sarah Cash (University of Miami) interspersed her paper on musical counterpoint in The Picture of Dorian Gray with snatches of the classical and modernist pieces used to highlight Dorian’s transformation, while Elisa Korb (Misericordia University) led the audience through an in-depth analysis of the influence of Botticelli’s Primavera—another icon of the Florentine museum circuit—on the work of Edward Burne-Jones. Leila May (North Carolina State University)’s wide-ranging paper rounded off the panel by exploring the image of the mirror in Victorian fiction, particularly Alice through the Looking-Glass; May’s incorporation of Velazquez’s mirrored self-portrait in Las Meninas into her discussion raised particular associations in my own mind with the reflected room in Van Eyck’s Arnolfini Portrait in the National Gallery, London.

Explicit in the title of panel 5.8, for which I was moderator, was the theme of ‘Educating the Mind and the Eye’. Tyson Stolte (New Mexico State University) opened with a fascinating paper on Dickens’ Pictures from the Italy and its revealing contradictions that pitted the author’s strong belief in the immateriality of the soul against his fascination with the body’s destruction. Ryan Nutting (University of Leicester) followed with a paper that spoke strongly to my own research interests in museums, object biography and display, focusing on the Horniman Free Museum in London at the end of the nineteenth century and its educational programme. Finally, to wrap up with a further discussion of mind, body and education was Sheila Cordner (Boston University) on George Gissing’s strong support for self-education and denigration of the classism of much of the established education system.
The idea of the looking glass was built upon by Francesca Baldry, Collection Manager for La Pietra, in her Friday afternoon seminar on ‘The Collector’s Interior’, based in the Salone of Villa La Pietra. Francesca focused on the collecting and display practices of first Arthur and Hortense Acton, who bought the villa in 1907, and then their son Harold, who was eventually to leave the estate to NYU. The villa and its gardens can be seen as a palimpsest of taste, with successive phases of acquisition and display illustrated by unpublished interior images from the Villa La Pietra Photograph Archive. In particular, as Francesca demonstrated, mirrors and windows were actively used by the Actons to blur the border between external and internal, between art and reality.

Common to all of the papers discussed here was a willingness to embrace interdisciplinary study and an acknowledgement of the interplay between the different strands of the humanities. The panels that I attended drew on a wide range of sources and analytical methodologies, resulting in lively discussion and interplay with the audience and in frequent connections being made between current strands of research. It is important to that such dialogue continues to be fostered and that as many different voices as possible can be heard. Finally, I would like to extend a warm thank-you to all of the organisers, speakers and attendees involved in this conference, as well as for the BAVS bursary that meant I was able to deliver my own paper there.

Alison Clarke (University of Liverpool and the National Gallery, London)

Professionalisation Workshop, Day 1. Conferences.

In the second half of May (17-20, 2017), I had the invaluable opportunity to leave behind the gloomy and winterish Manchester weather for the warm and sunny skies of Florence, where I attended and delivered a paper at the NAVSA/AVSA supernumerary conference held in the wonderful setting of the La Pietra NYU Campus – a glorious Italian Villa in the heart of the city with a Renaissance revival garden, surrounded by long rows of olive trees and vineyards.

Thanks to the financial support of the BAVS Conference Grant, I was also able to take part in a professionalization workshop for a group of two-hundred graduate students in the days preceding the conference (May, 15-17). Articulated in four two-hour encounters, the principal aim of the workshop was to provide for the community of doctoral students and early career researchers in attendance a refreshingly realistic, critical and forthright discussion of the ever-challenging – at times, frustrating – reality of the academic profession in the Northern America, Australasia and Great Britain. Each session explored a specific aspect of the question – from conferences (May 15), grant writing and publishing (May 16) to the job market (May 17), with a final session significantly entitled “Afterwards” (May 21) held at the end of the week –, and it saw the participation of a varied groups of international academics and HE professional at different career stages, with Professor Dino Felluga (Purdue University) as discussion moderator. The result was a continuous strain of engaging discussions that offered new perspectives and approaches to the academic life, giving useful and fulfilling replies to the many questions posed by the public thus fostering an overall sense of mutual support and understanding among the community of early career and senior academics gathered.
in that occasion. This feeling of synergetic and enthusiastic collaboration, however, was promoted from the very start of the professionalization workshop with the first session – focus of the present report – setting the tone and creating the friendly environment that would last until the end of the conference.

The first day opened with a welcoming address from Prof. Dino Felluga (Purdue University) who gave a quick presentation of the workshop and conference activities, strongly encouraging us to make the most of out of this experience, on an interpersonal as well as professional level: an opportunity for sharing our knowledge and developing meaningful relationships with our peers. The address carried on with an informal introduction of the three guest-speakers of the day: Prof. Catherine Robson from NYU, Prof. Nancy Allen from the University of Tennessee, Knoxville, and Dr. Emily Allen from Purdue University. The four speakers invited us to participate in a series of reflective and interpersonal exercises. Prof. Felluga invited us to reflect upon the professional and personal achievements accomplished so far, and visualise them on physical map: this exercises, he argued, was designed to foster a more concrete and fulfilling understanding of the work done up to this point, and to think strategically about our academic future. Similarly, Dr. Allen’s exercise shifted the focus on the present experience of the NAVSA/AVSA conference and asked us to think about our expectations, and list: two things we wanted to achieve during the week as well; two things we were anxious about; and, finally, two things we could do to realize our hopes and fulfils our goals. The most interesting and heartening aspect of the exercises was to see how our horizon of fear and expectations was strikingly similar even within such a heterogeneous group of people of different ages, nationalities and career stages. Finally, Prof. Robson concluded with a rather dynamic activity that made the assignment of our conference badges into a opportunity for introducing ourselves to the rest of the group in friendly and fun way, by sharing a fun fact about our lives.

In this relaxed environment, the workshop started with Prof. Henry examining the different kind of conferences to which a PhD or ECR would be likely to apply for throughout his career: big or small, regional, national or international. She invited us to share our thoughts about what we considered the specific implications in terms of research exposition, networking and financial resources, and described the largely underestimated perks of attending small conferences where – she argued – it is increasingly easier to meet people, make friends and introduce ourselves to established scholars in our field. All the speakers agreed on the fact that in making such choices, researchers should always pay particular attention to the envisioned outcomes of their participation to the conference, both in terms of networking opportunities and research dissemination. Secondly, the speakers discussed the proposal-writing phase: “should one present something already written or write it from scratch?”, “what’s the best strategy for linking one’s contribution to the conference theme?” – those were some of the questions asked from the public. The guest speakers reaffirmed the imperative necessity to pay attention to the scale and delivering potential of the paper as well as to the way in which it will join the current scholarly conversation. On a textual level, they stressed the importance of the thinking about the proposal as genre of its own, characterised by a specific structure where the the first two sentences contain the so-called ‘value statement’: the clear and concise expression of the originality of one’s
own contribution, of its relevance and force of attraction for the addressed scholarly community. However, as Prof. Robson and Dr Allen rightfully pointed out, attending a conference is not just presenting one’s own work to a public of specialists, but rather it is participating in a circle of knowledge that also entails being an attentive listener of other’s work and posing relevant and sincerely interesting questions about other’s project, thus developing the greater sense of being part of a community.

The roundtable discussion was then followed by an engaging exercise in practice separately carried out by the three guest-speakers. Divided into three smaller group, we relocated in a smaller classroom where we were handed three examples of conference abstracts to examine. After 5 minutes of silent reading, Catherine Robson asked my group to evaluate the proposals assigning a mark to each of them, while keeping in mind the issues raised and the point made in the plenary session. The exercises was particularly formative and instructive because the ensuing critical discussion raised many interesting points about the content, methodology, delivery strategy of each abstract, and evidenced our diverse approaches to textuality as well as criteria of evaluation. Furthermore, it also led us to reflect upon the main questions a conference organiser has to ask him/herself when accepting a paper such as considering the potential difference between abstract and paper expectations, the delivery skills of the speaker and the cohesion of the chosen intervention within the broader programme. After this short practical exercise, the day concluded with a guided visit to Villa La Pietra’s palazzo and gardens, followed by walking tour of Florence with Alberto Gabriele.

The first day of the workshop was the best way to start my experience of the at NAVSA/AVSA Conference as it allowed me to meet colleagues and scholars from all over the world in a friendly and vibrant environment. For that, I am grateful to BAVS that in awarding me the Conference Travel Grant allowed me to take part in this enriching professionalization workshop.

Federica Coluzzi (University of Manchester)

NAVSA/AVSA Supernumerary Conference

One of the difficulties of an excellent—and large—conference like this is the question of which parallel panels to select and which to be forced to miss, but this dilemma is more than relieved by the chance to hear such enlightening papers and to experience connections, comparisons and continuities between them, some of which I will touch on.

In the Aula Giardino, a short walk from the Villa La Pietra, the conference commenced with the first session’s panel entitled ‘The Art of Literature’, chaired by Melissa Tricoire (Queen Mary, University of London). Michele Martinez (Harvard) began with a paper on ‘Dante Gabriel Rossetti’s Picture-and-Frame Designs and the Victorian Comics Page’, a fascinating reading of Rossetti’s pictorial procedures in light of comics, which fitted so well with Lorne Mook’s (Taylor University) paper on kinds of exile (national and religious) in Rossetti’s poetry; this combination of art and poetry seemed such an apt beginning for a conference which brought home just how interdisciplinary Victorian Studies is. Martinez’s paper raised questions of realism: if Rossetti was drawing on depictions of ‘real life’, how did the visual translation into the literary and the
imaginary work? The question was answered so beautifully by the speaker, and this seemed to speak to Corinna Wagner’s (University of Exeter) account of a different kind of realism in ‘Replicating Venus: Art, Anatomy, Wax Models and Automata’: that is, realism as the replication of the details of flesh and the body, inside and out. Wagner’s fascinating paper took us down the hillside to the centre of Florence and La Specola museum, known for its anatomical models. Wagner’s paper, part of research conducted into anatomy and visual culture some of which has been published recently in 19: Interdisciplinary Studies in the Long Nineteenth Century, uncovered two conflicting ways of replicating the female body: the model as incorruptible accuracy that does not decay, and the model as corpse, suggesting these come into interesting contact in a nineteenth-century that she argues was an ‘anatomizing age’. Wagner considered mainly the female body, conveying striking feminist observations along the way (such as the idea that the medusa is a manifestation of fear of the female inside); for a Ruskin scholar it is indeed hard to think about the body and artistic representation without thinking of the art critic’s 1871 lecture on Michelangelo at Oxford. This was discussed in the second session in the panel ‘The Victorians and the Renaissance’ held in the cavernous Sala Cipressi, Villa Sassetti (appropriately adorned with paintings of figural sculpture—a depiction of embodiment that is tricky to pull off) by Lucy Hartley (University of Michigan) in her paper ‘Revisioning Michelangelo: Ruskin and Poynter, Pater and Symonds’, which put Ruskin’s strongly worded excoriation of the Renaissance master as body-obsessed into a wider context of late-nineteenth-century art writing. Ciarán Rua O’Neill (University of York) delivered a paper on ‘A Victorian Renaissance Man: Alfred Stevens’s Dorchester House Chimneypiece and Michelangelo’, offering an elegant view of his interesting research on the caryatid in nineteenth-century art, drawing one’s eyes again to those paintings on the wall. Laurel Brake (Birkbeck, University of London) described ‘Walter Pater’s Journey to the Renaissance’ through a meticulous and enlightening textual history of the chapters of Pater’s complex book in their previous incarnations as essays in the periodical press. Brake’s Pater is a shrewd literary operator and her paper demonstrated convincingly that Studies in the History of the Renaissance and the later editions should be read as continuous with the conditions in which the original essays were conceived and published. Frederick King (Huron College, Western University) looked not at the prelude to Pater’s apotheosis but its aftermath and used another periodical, The Pageant (1896–1897), to argue that Aestheticism did not disappear after the ‘naughty nineties’ and to describe Aestheticism’s own sense of itself as out of time with Victorian culture.

Lindsay Wells (University of Wisconsin, Madison) brought us into contact with a new side to that culture by resituating a well-known painter in light of the craze for botany: ‘Greening Grimshaw: The Garden Paintings of John Atkinson Grimshaw’, in the session ‘Garden and Anti-Garden’, appropriately held in the Aula Giardino, in the fourth session. In this impeccable piece of the social history of art Wells recovered some overlooked paintings by Grimshaw of ‘horticultural splendour’—of his house and garden, of rooms bursting with potted plants and of a blooming conservatory—revealing an apparently sunnier side to a painter so well-known for his ‘moody’ moonlit street scenes. Wells read these depictions as performances of cultural capital that would have been recognised as such by late-Victorian viewers for whom potted plants were desirable items of
distinction with certain monetary and aesthetic forms of value. Focusing on two paintings in particular, *Spring* and *Il Penseroso*, and the publications of the horticulturalist James Shirley Hibberd, Wells uncovered Grimshaw’s intervention into this late-nineteenth-century ‘conspicuous consumption of nature’, analysing his floral depictions as statements of class and even as invested in interrogating painterly representation itself, while suggesting further fecund directions for analysis such as sexuality.

*Thomas Hughes (The Courtauld Institute of Art)*

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**A Conversation about Academic Publishing**

During the days immediately preceding the supernumerary NAVSA/AVSA conference, a group of postgraduate students and early career researchers assembled at Villa La Pietra for a professionalization workshop. Designed to help participants think ‘critically and strategically about the academic profession’, the workshop included a series of panel sessions in which dozens of international academics gave their time and advice to the next generation of scholars. For me, and for many other attendees, some of the most useful sessions focused on academic publishing: a subject shrouded in mystery and often the source of anxiety for early career academics. With publication (both prospective and historical) playing such a vital role in academic recruitment, workshop participants gathered excitedly on day two, looking forward to the publishing insights promised by a panel of experienced journal editors.

Ivan Kreilkampf, a longstanding co-editor of *Victorian Studies*, opened the conversation with a reassurance that publication is possible, despite occasional desk rejections and the lack of self-confidence invoked by imposter syndrome. Whilst acknowledging the bleak statistics (*Victorian Studies*, for instance, accepts perhaps twelve articles from the hundred submitted each year), Ivan offered practical advice as he shared his thoughts on the factors that contribute to an article being deemed ‘excellent’, and thus acceptable for publication. When reviewing an article for publication, Ivan admitted that he looks for ‘the sense of an interesting mind at work’, a phrase that drew approbatory nods from the rest of the panel. He then set about the provision of more specific tips, telling us that he wants to see evidence of thoughtful and resourceful research, a grasp of what the target journal represents and a clear indication as to how the submitted article fits within the conversations in which the journal participates. Stylistically, the reviewers for *Victorian Studies* are looking for effective writing that pinpoints the research’s position in relation to the wider fields within which it sits, and that leads the reader to a clear sense as to what they should take away from the article.

With the matter of excellence thus addressed, the conversational lead was taken by Logan Browning, current editor of *Studies in English Literature*, who invited us to consider common reasons for rejection. Logan reiterated the importance of the ‘so what’ statement, as discussed by Emily Allen (NYU) and Kate Flint (USC) in earlier sessions. One of the reasons for rejection most frequently given by reviewers is the lack of a clear indication as to how a piece of research contributes to its field. Another common complaint related to attempts to base too broad an argument on a single text (or a part thereof), with Logan advising us...
to avoid making sweeping claims without sufficient supporting evidence. A further mistake, we were warned, was the submission of an article that does not fall within the parameters of the target journal – a topic to which the panel returned later in the day. Finally, Logan offered advice on how to avoid rejection after an initial revise and resubmit report. Articles are often rejected when suggested revisions have not received sufficient consideration. From an editor’s perspective, we were informed, it is always helpful to receive resubmissions alongside a covering letter that lays out how the revised article has responded to reviewers’ feedback. Moreover, Logan reminded us of the need to undertake revisions in a timely fashion, and avoid the risk of rejection on the basis that the research is no longer relevant to current academic debates.

The final part of the conversation was led by Mary Elizabeth Leighton and Lisa Surridge (University of Victoria, Canada) who relied on their editing experiences at *Victorian Review* to offer much appreciated advice on how to increase our chances of publication. The leading suggestion drew on Logan’s earlier point as to the specification of the target journal, and we were advised to spend a considerable amount of time researching the journal in order to ensure that the focus and claim of any proposed article fits within the scope of the publication. A group discussion about the different mandates of leading Victorianist journals was followed by a demonstration as to how one piece of research might be re-framed and pitched for publication in a variety of places. I particularly appreciated tips on how to ‘make your title sing’ in order to hook the reader whilst ensuring that the publication would be easy to find via an online search engine. Further practical advice centred on structuring articles (to ensure a clearly stated argument with sufficient context to indicate the implications of your research within the field), and the need to consider the journal’s audience when writing in order to define specialist terms where appropriate.

I found the practical advice offered in this session both comforting and timely, particularly as I enter the second half of my PhD and begin to consider the submission of my own work for publication. All participants appreciated the wealth of experience brought to the event by panel members and we were especially grateful for the time each panellist took to answer questions – both during the session’s Q&A section and on a one-to-one basis during the course of the conference itself. In my own research, I recently came across a piece of nineteenth-century prose in which Eliza Lynn Linton warned readers that ‘no despotism is equal to the despotism of an editor’ (*Passing Faces*, *Household Words*, Volume XI, 14 April 1855 [261-264]). Fortunately, the academic generosity displayed by Ivan Kreilkampf, Logan Browning, Mary Elizabeth Leighton and Lisa Surridge during the session on academic publishing suggests that nothing could be further from the truth.

**Submission guidelines for some of the journals discussed can be found online:**

Studies in English Literature  
[http://www.sel.rice.edu/Content.aspx?id=60](http://www.sel.rice.edu/Content.aspx?id=60)

*Victorian Review*  
[http://victorianreview.org/?page_id=364](http://victorianreview.org/?page_id=364)

Victorian Studies  

Victorian Periodicals Review  
[http://rs4vp.org/vpr/](http://rs4vp.org/vpr/)

Journal of Victorian Culture  
[http://www.tandfonline.com/action/author](http://www.tandfonline.com/action/author)
NAVSA / AVSA Florence 2017:
Professionalization Workshop.

‘How delightful a view is!’ E. M. Forster famously wrote of the Italian city of Florence. While his words are inflected with a degree of disdain for the parochial attitude of the tourist, it is hard to conceive them as entirely ironic when confronted with the idyllic vista of Villa La Pietra that was the setting for this year’s joint NAVSA/AVSA conference. Nestled on the fringe of the bustling city centre, the estate is a sensual feast of lush olive groves and Renaissance revival gardens dotted with figurative sculptures and fragrant with the scent of jasmine: sumptuous surroundings that added a gloss of Forsterian fantasy to the four days of academic instruction that comprised the professionalization workshop that ran around the central event of the conference itself.

Now in its fourth year, the workshop – organized by professors Dino Felluga (Purdue) and Catherine Robson (NYU) – is designed to help graduate students and early career researchers think critically and strategically about the academic profession, and covers a range of topics relevant to advancement both within higher education and in alternative vocations appropriate to Ph.D.s. The course comprised five sessions, each of which addressed a different subject or issue, and took the format of a panel presentation followed by questions and group discussion. The mood of the classes was informal and relaxed and there was an immediate sense of camaraderie and support amongst the attendees – a truly international group that included representatives from four continents.

The opening session pertinently focused on the theme of conferences. Catherine Robson, Nancy Henry (Tennessee) and Emily Allen (Purdue) discussed the relative advantages and drawbacks of regional versus international conferences, encouraging participants to consider what they hope to gain from a conference before choosing which ones to apply for. Although international conferences look impressive on a c.v., the smaller, more intimate gatherings are often conducive to networking and forging connections in your field, which the panel agreed was a more important and, in the long term, beneficial enterprise. The class also addressed how to write a good proposal, to which end we were asked to read through three examples and vote for which we would accept and reject – with enormously varying results. The point made was that selection committees often disagree as to what makes an interesting and even a fitting paper, and proposals that stand out will usually be those that identify a strong contribution to existing scholarship and can demonstrate their value to a range of disciplines.

On the second day we were treated to a session on grant writing with the erudite and eloquent Kate Flint (University of Southern California). With her extensive experience Professor Flint had a wealth of insightful advice to offer. One concern that cropped up – and which kept recurring over the course of the workshop – was the need for humanities scholars to exhibit clearly and convincingly why our research matters. ‘So what?’ is the central question that must be addressed in any grant application, and the prospective project should also be clearly defined in terms of context, methodology and time frame. As Flint put it ‘you never want your reader to be
wondering what you mean – simplify rather than over-clarify’. She also called on scholars to be ‘honest and daring’ about the political implications of their work, particularly where those may touch on current affairs.

The afternoon session was devoted to the topic of publishing, where again, how to demonstrate an article’s contribution to the field (identifying the ‘so what?’ of your work), and thereby solicit the interest of editors was a central issue. As with grant writing, the emphasis was on establishing a strong idea of a research area’s relevance, with interdisciplinary scope, use of fresh archives and methodologies, and concise, stylish writing also being qualities that give an essay standout appeal. Thorough research of a targeted journal’s conventions – the subjects, disciplines, styles and length of article they favour, and tailoring one’s work to meet those standards, will always increase the chance of acceptance. The panel pinpointed the most common reason for an article being rejected as, yet again, a failure to answer the all important question ‘so what?’.

Session four dissected the uneasy subject of the job market, with panelists drawn from the U.S. and Australasian/Asian sectors, and our own BAVS president Hilary Fraser offering comment on academia in the U.K.. With the current employment situation in all markets feeling the financial squeeze and undergoing a period of flux, there was much talk of the ‘alt ac’ (alternative academic) career. While prospects for would-be professors grow increasingly competitive, it was encouraging to hear that there are many other exciting job opportunities for Ph.D.s, for instance in academic administration, further education, and government, that offer rewarding work while retaining links to the research community and even opening possibilities for publishing. Scholars were urged to reassess the life goals that truly matter to them: the places they hope to live in, whether they have or plan to have families, and their personal preferences and strengths, and to think outside the box of the conventional professorship trajectory when deciding what path to pursue beyond their doctorate.

After three days of an exciting and packed conference programme, and mingling with the three hundred-plus international delegates, the final workshop session took the form of a post-conference appraisal. As well as providing a primer on how best to utilize contacts and follow up on insights gained through the conference, Marlene Tromp (Arizona State University) and Jay Clayton (Vanderbilt) shared their knowledge on negotiating job contracts, settling into a new institution, handling student relations and ensuring promotions and job security.

Overall, the professionalization workshop provided a unique opportunity to convene with an impressive assembly of world-leading humanities academics, and to benefit from their experience and insight. The sessions worked particularly well in tandem with the conference, since the information provided could be turned to the practical advantage of getting the most from presentations and networking opportunities. It was also a valuable means of making contacts in itself, particularly in terms of peer-to-peer exchange. While these may be testing times for scholastic communities, Dino Felluga’s motto ‘we are stronger together than we are apart’ summed up the spirit of openness and generosity amongst the participants which has forged friendships and networks of support that will prove invaluable in years to come.
Huge thanks are due to Dino Felluga and Catherine Robson, for their incredible efforts in putting together not only a vibrant and varied conference programme, but also such an interesting and effective series of workshop sessions. Special thanks are also extended to BAVS for the generous bursaries that enabled many of us to make the trip to Florence.

Treena Warren (University of Sussex)

Arthur Symons at the Fin de Siècle: 21 July 2017, Goldsmiths

Arthur Symons at the Fin de Siècle was a one-day 'Symonsposium' hosted by the Decadence Research Unit at Goldsmiths, University of London, on 21 July 2017. This was the first UK symposium solely focused on Arthur Symons’s contribution – in terms of his early prose, poetry, critical writing and networking – to the literary and artistic culture of the European Fin de Siècle. We are very grateful to BAVS for their generous support and contribution towards the hospitality for our 60 speakers and attendees.

The main aim of the ‘Symonsposium’ was to bring together the ground-breaking research that is currently being undertaken on Symons and discuss him as both a Decadent classic and a transitional proto-modernist figure. Ever since Frank Kermode’s study of the roots of modern poetry, Romantic Image (1957), Symons has been recognized not only as a cross-Channel conduit for French aesthetic ideas but as a more fully cosmopolitan catalyst in the emergence of major poetic developments in the early twentieth century. The day got off to an excellent start with a keynote speech from Marion Thain (New York University) who situated Symons at a crucial point in the theory of aesthetics. In reference to Symons’s poetry, she outlined her concept of ‘somatic impressionism’ in which the body operates as an organ of sense impressions and, due to this embodied cognition, memory is presented as an embodied experience. Our next panel on Moods and Memories followed on nicely from this. Alex Murray (Queen’s University, Belfast) spoke about Symons’s role in editing the works of Elizabethan playwright Philip Massinger, Catherine Maxwell (Queen Mary, University of London) offered a sensory interlude in which an analogy with perfumed silken moths was used in discussion of Symons’s poetry, and Kostas Boyiopoulos (Durham University) presented an exciting reading of a previously unseen sonnet by Symons entitled ‘The Universe’, held in the archives at Princeton University. After a convivial lunch we resumed for our Continental Influences panel in which Leire Barrera-Medrano (Birkbeck) offered a lively reading of Symons’s work on Spanish flamenco as both pleasurable camp and seriously proto-modernist, Sarah Green (Oxford University) explored the artistic relationship between Symons and Lionel Johnson (prompting a call during questions for a ‘Lionel Johnson Day’) and Bénédicte Coste (University of Burgundy) surveyed the reception of Symons’s work in fin de siècle French avant-garde periodicals, opening up new ways of considering French responses to Victorian poetry. Our final panel, Symons and Friends, opened with Laurel Brake (Birkbeck) taking us through Symons’s position as an indefatigable journalist of controversy, thus tracing biographical links with Simeon Solomon and Walter Pater, Rita Dirks (Ambrose University) presented newly-discovered links between Symons and the Canadian Confederation Poet Bliss Carman, and John Stokes (King’s College London) focused on Symons’s little-studied poetic tributes to his beloved dog Api, arguing their relevance to turn-of-the-century
debates about animal/human relationships and to the elegiac tradition. Finally, Nick Freeman (Loughborough University) rounded off a day of fascinating discussion with a plenary paper on Symons’s prolific literary output at the end of the nineteenth century, tracing his publishing networks and literary friendships and outlining the extraordinary way in which Symons balanced his salaried journalism with the ambitious work that kept him at the forefront of the 1890s artistic avant-garde. Simon Wilson (author of Beardsley) distributed limited editions of an unpublished work by Symons, ‘Aubrey Beardsley’, a memorial poem written shortly after the artist’s death.

The ‘Symonsposium’ was a great success and we were left with a sense of Symons’s significant contribution to Victorian literature and art criticism and a deeper understanding of his literary networks and role as a bridge between late-Victorianism and early Modernism. Many thanks to BAVS for helping us to celebrate Symons in style!

Alice Condé and Jessica Gossling

BAVS Annual Conference: Victorians Unbound
22-24 August 2017
Bishop Grosseteste and University of Lincoln

This year’s BAVS conference, which took place over three days in August, attracted speakers and participants not only from Europe, and most notably the United Kingdom, but also from the United States, Japan and Taiwan. Hosted by Bishop Grosseteste University of Lincoln and organised by Dr Claudia Capancioni of Bishop Grosseteste University and Dr Alice Crossley of the University of Lincoln, the conference was titled ‘Victorians Unbound: Connections and Intersections’ and offered a remarkable choice of parallel sessions, besides the always eagerly awaited keynote lectures. Also this year’s conference saw the participation of both Victorian and Neo-Victorian speakers, which means that the Victorians, and Victorian studies with them, appeal to contributors coming from outside its canonical chronological borders. And the papers selected for the 2017 BAVS conference also prove that the essence of Victorian studies is itself ‘unbound’, since almost every field of knowledge was represented at the conference, from medicine to painting, from architecture to anthropology. It was exactly the great variety of issues dealt with and the continuous interchange between disciplines and between the Victorian and the Neo-Victorian which made this year’s conference particularly stimulating.

The conference opened on August 22 with a workshop aimed at Postgraduates and Early Career Researchers which attracted an impressive number of PhD students and young researchers. I attended the workshop myself and I can say that it was extremely helpful for all of us. Alyson Price, archivist of the British Institute of Florence, held a useful and exciting ‘Archive Workshop’ where she answered the questions about what we always wanted to know about archives (but were afraid to ask). Personally I found the activity she prepared for us (trying to find out essential data from documents she brought from the Institute) the best way to break the ice and start the conference. Professor Ann Heilmann (Cardiff University) held the ‘Employability Workshop’, which allowed us to reflect on our skills and on the possibilities offered by the job market, both inside and outside the
academia. Finally, we had our CVs examined by a pool of academics from different universities and at different stages of academic career. I would like to thank them for the support they gave us.

After lunch the conference officially started with a warm welcome by the organisers and by Prof Jayne Mitchell, Deputy Vice Chancellor of Bishop Grosseteste University, followed by the opening roundtable. Edwina Ehrman's (Senior Exhibition Curator at the Victoria and Albert Museum) talk on corsets – real torture devices – could not have been more appropriate to launch a conference titled ‘Victorians Unbound’. Prof Francesco Marroni (Università degli Studi ‘G. D'Annunzio', Chieti-Pescara) focused on the crisis that the novel form underwent at the end of the 19th century, while Dr Kate Hill (University of Lincoln) investigated the opposing tendencies characterising the Victorian Age through the history of museums.

The papers presented in the two parallel sessions in the afternoon and over the following two days tackled the theme of this year’s conference from a wide range of points of view. Being an early stage researcher interested in Thomas Hardy and architecture, I found the interdisciplinary organisation of panels particularly stimulating. Indeed the panels I attended – those entirely devoted to Thomas Hardy, of course, but also those focusing on the arts, medievalism, and the environment – explored the dual nature of the Victorian Age through refreshing and unexpected perspectives.

The variety of approaches, the high level of the papers and the communal atmosphere allowed the speakers and the participants to interact freely and to exchange ideas. At the end of each panel the questions asked by the participants prompted constructive debates which often continued outside the given time and space, during the drinks receptions, the dinners or the coffee breaks. Personally, what I will remember with most pleasure of this year’s conference is Prof Kate Flint’s (University of Southern California) keynote lecture devoted to ‘Dandelions’, which allowed me to consider the variety and depth of meanings, issues and tides of changes hidden behind an apparently insignificant flower.

In conclusion, I would like to thank BAVS, Bishop Grosseteste University, the University of Lincoln and all the organisers for making this year’s conference a success. I am sure I am not alone in looking forward to next year’s conference, ‘Victorian Patterns’, at Exeter!

Elena Rimondo (Ca’ Foscari University of Venice)
**Other Event Reports**

*In addition to the events BAVS support, the following reports reflect on other events that will be of interest to BAVS members.*

**Gothic Modernisms, an International Conference**

organized by Coventry University and the Universiteit van Amsterdam

June 29-30 2017, Rijksmuseum, Amsterdam

The term “Gothic” is loaded and notoriously difficult to define. Strictly speaking it refers to a fourth- to sixth-century Germanic tribe. To Medievalists “Gothic” denotes a specific architectural style starting in the twelfth-century, and other arts in ensuing centuries, but these uses are later inventions coloured by their negative comparison of to the classical ideal. During the eighteenth and nineteenth centuries, “Gothic” developed a whole new level of complexity and polyvalency, often with positive connotations. Interest in medieval arts and their revival meant “Gothic” became a floating signifier for visual, cultural, spiritual, political, temporal and geographical qualities (the list could go on) that were more relevant to defining the modern present than the past. This reception, construction and invention of the “Gothic,” especially in relation to concepts of the North in the long nineteenth-century, was the subject of a two day international conference, entitled *Gothic Modernisms* in June at the Rijksmuseum in Amsterdam, organized by Coventry University and the Universiteit van Amsterdam.

The conference was the third in a series devoted to nineteenth-century concepts of the North masterminded by Dr Juliet Simpson of Coventry University, and developed in association with different university and museum partners. The other two conferences were *Primitive Renaissances* (National Gallery, London in connection with *Strange Beauty: Masters of the German Renaissance* exhibition, 2014) and *Visions of the North: Reinventing the Germanic “North” in Nineteenth-Century Art and Visual Culture* (Compton Verney Art Gallery and Museum, 2016). The conferences have expanded from a narrow focus on the nineteenth-century reception of German and Flemish art, to a more broad consideration of the arts and idea of the North across the long-nineteenth-century, and lastly to modern concepts of the Gothic from the eighteenth century to the 1940s.

*Gothic Modernisms* was structured around six thematic panels with a keynote from Elizabeth Emery (Montclair State University, NY). Many of the papers were by leading international scholars of nineteenth-century literature, architecture and visual and performing arts. The themes were familiar to studies of Gothic revivalism, including how Gothic models were visually quoted and adopted in nineteenth-century art and architecture; how the Gothic was used as a vehicle for alterity, queerness, naivety and the uncanny; and how it was used to assert geographical, religious or political identity, as well as socialist ideals. Fascinating examples included Jozefien Feynaerts’ paper on Tudor models for new prison gatehouse designs in Britain, Belgium and the USA, Robert Nelson and Matthew Mullane’s accounts of Gothic inspiration for south-east Asian and Japanese churches and Buddhist structures, Matthew Reeve’s witty paper on gender play and Horace Walpole’s Gothic revivalism at Strawberry Hill, and
discussions of Finnish and Dutch interactions with the Gothic past in creating modern identities. Most papers discussed visual properties alongside intellectual, spiritual, social and political connotations of the “Gothic”. The conference showed how difficult it is to get to grips with, or tease apart the complex matrix of meanings and signifiers associated with this term and how those manifested differently over time.

The breadth and diversity of papers made it easy to see why the Gothic was so fascinating in the nineteenth century, but also why as scholars of that era we continue to grapple with it. At times papers stretched the meaning of “Gothic” to cover anything vaguely medieval, eerie or different and by the end, delegates were commenting that this elasticity made it an almost meaningless label. Medievalists in attendance would surely have been horrified: what was discussed often had little to do with actual so-called Gothic art and architecture. But the conference was not at all concerned with appeasing purists. Rather it was a provocative discussion of the attraction, malleability and usefulness of the idea of the Gothic in the long nineteenth-century, and the impact that has since had. As one delegate noted, the Gothic idea was the founding myth of modernity. I came away with a much richer concept of what “Gothic” could mean in the nineteenth-century, but also a more cautious and reflective approach to using it, or to interpreting its use. As an antidote to this elastic intangibility, delegates enjoyed a tour of the exhibition Small Wonders (until September 17 2017). Giving visual witness to the appeal of the Gothic in the nineteenth century, the exhibition displayed a remarkable collection of sixteenth-century prayer beads the size of ping-pong balls each with emotionally-charged biblical scenes carved in high-relief at minuscule scale. The remarkable craftsmanship, local character, alterity, imagination and playfulness of these beads, which were all produced by one Delft workshop, were a fitting illustration of the fascinating hold “Gothic” art still has on our eyes and imaginations.

Nicola Sinclair (University of York)
BAVS Funding Reports

The British Association for Victorian Studies (BAVS) is committed to the support of its members’ activities such as conferences, events and research activities. As such there are two funding streams open to BAVS members:

1) **Events funding:** up to £800 is available to support the costs of an academic conference or event relating to Victorian studies. The Association and its Executive remain committed to the development of postgraduate students, and it is anticipated that two postgraduate-organised/led events will be funded each academic year.

2) **Research funding:** up to £500 is available to support the costs of individual research for Postgraduates and Early Career Researchers.

The application forms, including guidance notes and deadlines, are available from: [http://bavs.ac.uk/funding](http://bavs.ac.uk/funding). There are two rounds of funding each year, with deadlines in May and November. For further information, please contact the BAVS Funding Officer, Amelia Yeates: yeatesa@hope.ac.uk.

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**Deborah Rees, My Crown and Sceptre**

I am a second-year, part-time PhD student at the University of Sussex. My research project is entitled, ‘Narratives of Isolation: Space, Place, and the Solitary Child in Late-Nineteenth-Century Art and Literature’, and I am supervised by Professor Lindsay Smith.

Having made a successful application to BAVS for funding, I flew to Sydney, Australia on Saturday 11 March for a research visit to The Gallery of New South Wales. The gallery houses a rich collection of paintings, including a significant painting by the late-nineteenth-century artist, Thomas Cooper Gotch (1854-1931). The images of children that Gotch painted from 1891-1910 form the backdrop to my thesis. I have previously travelled to the Alfred East Art Gallery in Kettering and the Harris Museum and Art Gallery in Preston to see some of these paintings first-hand, and to explore the relevant archival records held by each. Having corresponded with the assistant curator of international art in Sydney, Anne Gerard-Austin, I had learnt that their gallery archives and research library were in possession of letters and documents that relate to the picture and to the gallery’s acquisition of it directly from the artist in 1899 for £250. All this material would be made available to me for the length of my stay and I was invited to work in both the curatorial offices and the research library.

The painting, *My Crown and Sceptre* (1891), is displayed in the Victorian Court, an impressive space that houses the gallery’s nineteenth-century European art collection. It hangs alongside works by Sir Lawrence Alma-Tadema, Ford Maddox Brown, Sir Edward Burne-Jones, and Sir John Everett Millais, and yet despite being hung together with such illustrious company, Gotch’s painting does not fail to impress. Painted during a sojourn to Bocca d’Arno in Italy during the latter part of 1891, and completed later that same year in a studio in Florence, the painting is quite extraordinary. The gilded frame of ornate carved decoration was believed to have been bought by Gotch in Florence for ninety lire and is itself a beautiful piece of decorative art. However, it is the canvas that is so remarkable because it marks the turning point in Gotch’s career from realist Newlyn painter to illustrator of a higher ideal. Although ostensibly a portrait of his daughter, the painting displays a new type of realism, a fresh observation on the theme
of both childhood and gender, whereby female, not male is represented as a spiritual ideal and therefore superior, a view clearly in conflict with societal views of the time. From this painting on, Gotch worked through his allegorical art for the amelioration of the condition of both women and children, and my thesis will explore a number of his paintings of solitary children to understand their relation to the shifting societal and familial changes of the fin de siècle.

My Crown and Sceptre was hung at the Royal Academy in 1892, not only ‘on the line’, but in the centre of the wall of one of the principal rooms. Indeed, it was spoken of as one of the pictures of the year. Well over a century later, I observed that the painting continues to impress, as visitors to the gallery were stopped by the luminous quality of the paint and the unusual subject matter to take a second look at this neglected late Pre-Raphaelite, who has been almost entirely written out of art history.

The archival material held by the gallery is proving invaluable. All the documents held by the gallery had been sourced for me and I could spend valuable time then simply reading through the letters, publications, minutes, and notes that refer to Gotch and his work, photocopying anything that was of interest to use upon my return home. I am therefore delighted to have a great variety of material to work with that I would otherwise not have had access to and, of course, the opportunity to see this vital component of my primary research first-hand. My thanks go to BAVS for making this trip possible.

Thomas Cooper Gotch, My Crown and Sceptre, (1891)
Dimensions: 95.2 x 68.3 cm stretcher; 127.0 x 100.0 x 7.0 cm frame
Materials used: Oil on canvas
Signature & date: Signed and dated l.r., brown paint “T C Gotch 1891”
Funding Opportunities

2018 Amy P. Goldman Fellowship in Pre-Raphaelite Studies

The University of Delaware Library, in Newark, Delaware, and the Delaware Art Museum are pleased to offer a joint Fellowship in Pre-Raphaelite studies, funded by the Amy P. Goldman Foundation. This one-month Fellowship, awarded annually, is intended for scholars conducting significant research in the lives and works of the Pre-Raphaelites and their friends, associates, and followers. Research of a wider scope, which considers the Pre-Raphaelite movement and related topics in relation to Victorian art and literature, and cultural or social history, will also be considered. Projects which provide new information or interpretation—dealing with unrecognized figures, women writers and artists, print culture, iconography, illustration, catalogues of artists’ works, or studies of specific objects—are particularly encouraged, as are those which take into account transatlantic relations between Britain and the United States. Applicants, whose research specifically utilizes holdings of the University of Delaware Library, the Mark Samuels Lasner Collection, the Delaware Art Museum, and the Helen Farr Sloan Library and Archives, are preferred. A stipend of $3,000 is available for the one-month Fellowship. Housing will be provided. Personal transportation is recommended (but not mandatory) in order to fully utilize the resources of both institutions.

The Fellowship is intended for those who hold a Ph.D. or can demonstrate equivalent professional or academic experience. Applications from independent scholars and museum professionals are welcome. 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 deadline to apply for the 2017 Fellowship is November 1, 2017. Notification of the successful applicant will be announced by December 1, 2017. The chosen candidate will then be asked to provide a date for assuming the Fellowship by January 1, 2018.

If you have any questions or would like to request more information, please contact: Margaretta S. Frederick, Pre-Raphaelite Fellowship Committee. Direct line: 302.351.8518. E-mail: fellowships@delart.org.
Reviews

The BAVS Newsletter is always looking for new reviewers, particularly among postgraduate, early career and independent scholars. The current list of items available for review is listed on the Newsletter Website (bavs.ac.uk/newsletters). To add your name to the list of BAVS Reviewers, please email the Newsletter Editor (bavsnews@gmail.com) with your name, affiliation, current status and six keywords that summarise your research interests. Reviewers should be members of BAVS; membership details can be found here.


Something in the Blood is an apt title for David Skal’s detailed biography of Bram Stoker. Blood, phlegm, and other bodily fluids make a regular appearance in this 600-page treasure trove of Victorian culture that contributes to our knowledge of both Stoker’s life and his social background.

Skal, the editor of Norton’s edition of Dracula and author of several cultural histories of horror, depicts with relish the dark underbelly of Victorian London. One in four men, he tells us, had syphilis. It appears this disease killed Stoker, who suffered from paralysis in his final days (a symptom of tertiary syphilis, the same illness most likely afflicted Oscar Wilde). So where and with whom did Stoker acquire this dread disease? Given that he maintained a conventional appearance of marriage, we can only guess. In the meantime, Skal introduces us to the demi-monde of London rent boys and prostitutes and the Paris milieu inhabited by lesbians and spiritualists, although Stoker may not have been familiar with these environs. There are plenty of details for the curious. For example, Wilde’s mercury treatment for syphilis blackened his teeth so badly he would cover his mouth with his hand when he spoke. The prospect of catching a then-incurable STD may well have fed into the construction of Dracula, with its emphasis on infection (eg. Dr. Van Helsing’s pronouncement that “He have infect you” [Dracula chap 24]).

Given Skal’s focus on sexuality and the darker side of Victorian social life, the book depicts Stoker’s Irish childhood haunted by bloodletting for a mysterious illness, cannibalistic fairy tales, the spectre of cholera (more bodily fluids), Irish mythology, and the potato famine. These, Skal suggests, may be early sources of his subject’s fascination for death and horror. Even the Victorian tradition of dressing young boys in girls’ clothes becomes a form of transgenderism in Skal’s account, as if moulding Stoker’s elusive sexuality.

Stoker’s sexuality remains an open question, made more intriguing by Dracula’s extravagantly sexualized scenes. Literary scholars will appreciate the publication in full of Stoker’s long, gushing letter to Walt Whitman, which Stoker wrote as a fresh-faced 25-year-old exuding passionate hero-worship. Skal describes the homosexual panic surrounding the publication of Whitman’s Leaves of Grass, putting the homoerotic potential of this 1872 letter in context. Stoker self-consciously addresses the famous poet, repeatedly urging him to burn the letter:
If you are the man I take you to be you will like to get this letter. If you are not I don’t care whether you like it or not and only ask that you put it into the fire without reading any farther. But I believe you will like it. I don’t think there is a man living, even you who are above the prejudices of the class of small-minded men, who wouldn’t like to get a letter from a young man, a stranger, across the world – a man living in an atmosphere prejudiced to the truths you sing and your manner of singing them. … I know I would not long be ashamed to be natural before you. You are a true man and I would like to be one myself, and so I would be towards you as a brother and as a pupil to his master... I am six feet two inches high and twelve stone weight naked and used to be forty-one or forty-two inches around the chest. (quoted pp.94-5)

This passionate letter – complete with Stoker’s vital statistics and “naked” body weight – seems particularly striking in the absence of any tender references to Stoker’s wife, Florence, in any of his surviving papers.

Stoker and his wife presented the appearance of a conventional couple when they moved to London for Stoker to take up a job as the actor Henry Irving’s personal assistant. Yet this belied the strange coincidence that the flamboyant Wilde had courted Florence in Dublin when she was a teenager. Florence provided Stoker with an heir – their only child – and then receded into the background while her husband spent most of his time at the Lyceum theatre at Irving’s beck and call. Skal analyzes Stoker’s “bromance” with Irving (p.64), as well as a wealth of detail about Stoker’s acquaintances, whose “veiled personal lives” always had a whiff of the unconventional (p.xv). Examples include his decades-long relationship with Hall Caine (whose wife left him complaining he preferred the company of men) and his friendship with the spiritualist Hester Dowden.

Skal finds parallels with both Irving and Wilde in Stoker’s portrayal of Dracula. For example, Dracula is described as a bloated leech and spreading contamination – phrases used to demonize Wilde during his trial for gross indecency. In fact, Skal seems to forget at times that his subject is Stoker and not Wilde, devoting 150 pages of the book to Wilde’s life. These include the horrific description of the playwright’s death – involving an explosion of bodily fluids – and a detailed account of Wilde’s disinterment, in which his body had been preserved by quicklime. Even Wilde’s supposed pronouncements from beyond the grave involve more references to bodily fluids (“heated vomit” [p.416]). However, given that Stoker and Wilde were only acquaintances and apparently not intimate, these lengthy sections seem somewhat tangential.

Other new and interesting details include Stoker’s role in finishing William Gorman Wills’ play Sappho, produced in Dublin in 1875, and the suggestively homoerotic beginning of Stoker’s unfinished novel, The Russian Professor.

What Skal doesn’t pay particular attention to, however, is Stoker’s more serious side: the man who absorbed travelogues on Transylvania and Hungary in order to research Dracula. For example, Skal omits Stoker’s meeting with the man who may well have been a model for Dracula: the celebrated polyglot-spy Arminius Vambéry with his hypnotic grey eyes and masterful persona. Stoker met the Hungarian Vambéry on two occasions and used his first name in Dracula. In spite of this omission, the literary scholar is bound to find a wealth of interesting details and up-to-date references to the latest research. I,
for one, will be interested to hear when the Icelandic version of Dracula has been translated and was glad Skal saw fit to discuss this early adaptation of Dracula in detail.

Katy Brundan (University of Oregon)


Professor Morus of Aberystwyth University has added to the University of Wales Press’s series of biographies on Scientists of Wales with this study of William Robert Grove (1811-1896). In this series, Grove, the nineteenth-century fuel cell pioneer, joins the twentieth-century atomic physicist Evan James Williams and sixteenth-century mathematician Robert Recorde, in having a new spotlight thrown on his life and achievements. As noted in the series forward, the purpose of this book, along with the others in the set, is to ‘resurrect the role of science and technology in Welsh history’ (Forward). In this work, Morus aims to resurrect the position of Grove in the panoply of Welsh scholars and scientists.

Beginning with an unexpected diversion into a speculative ‘steampunk’ history, Morus gives the reader an insight into how Grove might have introduced the world to alternative sources of electricity. The biography then reverts to an orthodox chronological structure across its seven chapters. It commences with, unsurprisingly, the birth of Grove in Swansea in 1811 to an affluent and influential family. Interestingly, the author suggests an almost symbiotic growth of the city and man. It is somewhat disappointing when this argument is disrupted by Grove’s move to London. What follows across the next six chapters is an exploration of Grove’s experiments, scientific career, professional networks, and involvement in the politics of science away from Wales. There is a brief return in chapter 5 – ‘Swansea Science’ – which highlights Grove’s role in bringing the annual meeting of the British Association for the Advancement of Science to Swansea (pp. 85-101). Here, there was the opportunity to explore in more depth the relationship between civic elites, science, empire, and the control of political unrest. Unfortunately, this is only touched on in passing, before returning to more pragmatic concerns around fund-raising, promotion, and the logistics of a national conference. The final chapter offers a summation of the scientific achievements of the man and predictably excerpts from his obituary.

If the sole purpose of this biography was to renew interest in the scientific pursuits of Grove, then it has succeeded. It does so, however, at the expense of the man. Indeed, there is little in this account of Grove’s life outside of science. This is possibly understandable given the stated purpose of the work, but this was a man who straddled a variety of worlds and the interaction of these within one body is intriguing. Grove had a noteworthy career as a jurist, had a successful family and important networks of friends. More consideration of these other areas of his life would have added significantly to the depth of such a seemingly complex character. Grove passed between the capital and the provinces, between amateurism and professionalism, between careers and, it would appear, identities. One is left to wonder who was
the ‘real’ William Robert Grove and how did he balance his disparate spheres of interest. In one small vignette of the interactions of these two worlds, Morus references one of Grove’s legal cases in the field of patents and his links with William Henry Fox Talbot. As Morus points out, Grove was ‘opposed to the taking out of patents by gentlemen of science’ and yet he undertook this case for his friend (p.124). This was an instance of Grove’s two professional worlds being drawn together. By focusing so intently on only one aspect of Grove this biography understates a fascinating person. This book is much more a history of the fuel cell or perhaps Victorian scientific organisations than a biography of one man. Morus’ research has focussed on the scientific and not the cultural or social. As such, anyone seeking insight into the rise of public science, the professionalisation of the field or cultural engagement with the new sciences will be disappointed. Morus’ sources are derived from associational transactions, journals and newspapers. His secondary material is wider, but here too there is considerable weight placed on the electrical, physical, and chemical. One exception to this is his inclusion of Larry Stewart’s work, The Rise of Public Science. This biography examines a period which saw the growing professionalism of science and medicine. Doctors and scientists of the Victorian age were at the leading edge of a new paradigm. Their position in society was rapidly evolving and it would have been interesting to see Morus include more of this in his biography of Grove. The reference to Jan Golinski’s Science as Public Culture (1999), or Ruth Barton’s work on the popularisation of science would have strengthened the biography (Barton, 1998). The very tight strictures of the book leave the reader eager to know more about the world of Victorian public science, but without the requisite leads to follow.

This is a perfectly serviceable exploration of one aspect of one man, within one small areas of the Victorian scientific world. However, William Robert Grove does not leap off the page as such an interesting person should. The strongest recommendation is that the biography leaves the reader wanting to know more. In this respect, the book succeeds in shining a light on a now little-know Welsh scientist. It would have been improved if in providing that illumination, Morus had included more about the life and character of this Welsh luminary.

Robyn M. Curtis (The Australian National University)


The Poetry of Ernest Jones: Myth, Song and the ‘Mighty Mind’ by Simon Rennie, Lecturer in Victorian Poetry at the University of Exeter, is the first dedicated monograph on this significant figure and draws attention to a once neglected area of Chartist poetry. This highly detailed, and in depth study contextualises the importance of Ernest Charles Jones (1819-1869) within the Chartist movement and complements recent publications such as the 2009 book The Poetry of Chartism Aesthetics, Politics, History by Mike Saunders, and the 2012 thesis by University of Manchester graduate Nichola Lee Mccawley entitled Re-sounding Radicalism: Echo in William Blake and the Chartist Poets Ernest Jones and Gerald Massey, who only briefly discuss Jones’s
most famous poetry but do not provide an in depth analysis of the trajectory of his works throughout his career.

The book’s alluring title sparks significant intrigue even for readers unfamiliar with the Chartist movement or Jones’s work. Rennie immediately sets to dispel any myths surrounding this poet, as Chapter 1 demonstrates that common tropes and themes present in Jones’s most famous works were evident in his early poetry. Rennie unapologetically points out that fixing period boundaries such as ‘romanticism’ and ‘Victorian’ can be problematic, but ‘the complex response of canonical Victorian literature to its Romantic precursor has been widely documented’ (p. 12). He provides convincing evidence of Jones’s emulation of Byron’s poetic style, noting that Byron was idealised by the Chartist movement. He demonstrates that Jones did not merely reflect similar Byronic themes and tonal expression, but used close textual analysis to show that Jones also made use of similar rhyming couplets and imagery, concurrent in his early as well as his better-known pieces such as the epic poem The New World.

In chapter 4 and chapter 5, Rennie goes further to dispute the anecdotal claim that Jones wrote the entirety of The New World in 'blood and soot' during his incarceration. However, he takes care not to dismiss the fact that some aide memoires may have been noted in the only ink medium available to Jones in prison: his own blood. Both these chapters provide a clearer understanding of Jones’s writing during a period when his imprisonment mystified the physical and mental process of his poetic creation. While the authorities hoped imprisonment would silence Jones, the two-year sentence provided him the time and space to allow his imagination to construct his boldest and most famous poetic works. Again, through the use of close textual analysis, Rennie shows how Jones found a sense of freedom in imagination, a recurrent theme in the poetry published shortly after his release from prison.

The title for the central chapter to the monograph, "The "Mighty Mind" is taken from Jones’s diary entry in 1846. Rennie has cunningly constructed the use of the term to reflect the ‘mighty mind’ of the protagonist and the ‘mighty mind’ of the British working-class people to which Jones hoped would respond in either condemnation or discussion of his Chartist poetry. Rennie poses the idea that Jones anticipated his poetry would influence society by moulding the behaviour and expectations of his readers. The author considers this was ‘essentially a Romantic view’ (p. 66), though recent publications within other arts disciplines, such as Gardner’s Art through the Ages: A Global History by Fred Kleiner (2012) and History of Dance: An Interactive Arts Approach by Gayle Kassingon (2007), suggest that the use of the arts to form social expectations appeared earlier in the 18th-century and continued into the Victorian period. Rennie could have broadened the narrative by discussing Jones in a more interdisciplinary context and the title to this monograph almost hinted at such an approach, for example, the appearance of 'song' in the title. However, this is not fully realised in the study despite Rennie’s admission that ‘more than a century and half after their c...
the act of song as a mode of literary transmission.

The monograph focusses its methodology on close textual analysis, which at times slows the narrative and reads more like a thesis. That being said, such a text would be beneficial to any honours course dedicated to exploring Chartist poetry. Despite some minor copy editing errors, this is a well-written book that demonstrates an impeccable accuracy in its research. It fulfils a clear scholarly gap by providing a significant figure his own dedicated study and contextualises the prominence of his poetic works within the Chartist movement. This book is a welcome addition to reading lists for literary scholars and student alike who have a particular interest and focus on this politics and history of Chartism.

Brianna E Robertson-Kirkland (University of Glasgow)
Recent Publications


A new audio production of Arthur Hugh Clough’s *Amours de Voyage* has just been released. It is freely available and may be streamed or downloaded from the Internet Archive or streamed on Soundcloud: https://archive.org/details/amoursdevoyage_clough_TOS_201706

https://soundcloud.com/voicesoftoday/sets/amours-de-voyage

About the editor:
Erin Louttit is an independent scholar with research interests in the long nineteenth century, spirituality, gender and the occult. She is also a voice artist and coordinator of audio productions.

Christina Baird, *Showcase Britain: Britain at the Vienna World Exhibition 1873* (Peter Lang, 2016).

ISBN: 9781787070127

Showcase Britain explores the diverse aspects of British participation in the Vienna World Exhibition (Weltausstellung) of 1873. The exhibition covered a vast spectrum of human endeavour and achievement. The British involvement encompassed not only the national submission but also the British individuals who visited and contributed to the displays.

The book offers a snapshot of British aspirations and commerce at a singular point in history through the lens of the exhibition. The central theme is explored through various perspectives: the ceramic collections, the Fine Art collections, British connections with China, the act of collecting, the visitor experience, and the mobility and re-use of collections, with particular reference to the display from India. The
British submission is compared and contrasted throughout with that of the government of Japan, a newcomer to international shows, whose collections presented a competitor to Britain’s and a focus for British acquisition and emulation. Finally, the exhibition is viewed in the wider context of international exhibitions held in London in the following decade.

ISBN: 978-1-4399-1432-8

In this deeply researched and convincing analysis of Magnus Hirschfeld’s ‘archives,’ Heike Bauer focuses on institutional and extra-legal violence against queers and their responses to it. She analyzes constraints on how suffering becomes ‘apprehensible’ in relation to different kinds of victims, and explores the limits and interest of Magnus Hirschfeld’s views on German colonialism in ways no historian has done before. Her account of those affected by homophobic violence, and of Kinsey’s reception of Hirschfeld, demonstrates how Hirschfeld, with all his limitations, shaped the modern gay rights’ movement for better and worse, and also nuances assertions about the progressive trajectory of social movements by demonstrating how violence against marginal groups cripples as much as it energizes.”

—Carolyn J. Dean, Charles J. Stille Professor of History and French, Yale University

Influential sexologist and activist Magnus Hirschfeld founded Berlin’s Institute of Sexual Sciences in 1919 as a home and workplace to study homosexual rights activism and support transgender people. It was destroyed by the Nazis in 1933. This episode in history prompted Heike Bauer to ask, Is violence an intrinsic part of modern queer culture? The Hirschfeld Archives answers this critical question by examining the violence that shaped queer existence in the first part of the twentieth century.

Hirschfeld himself escaped the Nazis, and many of his papers and publications survived. Bauer examines his accounts of same-sex life from published and unpublished writings, as well as books, articles, diaries, films, photographs and other visual materials, to scrutinize how violence—including persecution, death and suicide—shaped the development of homosexual rights and political activism.

The Hirschfeld Archives brings these fragments of queer experience together to reveal many unknown and interesting accounts of LGBTQ life in the early twentieth century, but also to illuminate the fact that homosexual rights politics were haunted from the beginning by racism, colonial brutality, and gender violence.

"Ambitious and immensely generative, The Hirschfeld Archives traces the violent..."
genealogies of early twentieth-century queer culture in Europe. Bauer provides detailed and deft readings of Magnus Hirschfield’s copious and yet less known writings on homosexual suicide, war, colonialism, and racism, placing them in robust dialogue with broader material and affective histories of everyday inequalities. In so doing, Bauer meditates not just on the violence of the queer archival record but also on the cultures of violence that produce and/or erase that very record.”

—Anjali Arondekar, Associate Professor, Department of Feminist Studies, University of California, Santa Cruz

Further details: http://www.temple.edu/tempress/titles/2432_reg.html


http://dx.doi.org/10.20851/barnes-vol-2

This is the second volume in a series that sets out to provide a phonemic transcript and an audio recording of each individual poem in Barnes’s three collections of Poems of Rural Life in the Dorset Dialect.

Beginning with two poems that inspired Vaughan Williams to set them to music, and ending with a paean of praise for the poet’s native county, this second collection contains 105 poems of immense range and power. There are poems of longing, love, and loss; pain and protest; tears and laughter; grief and consolation; feasting and celebration; music and birdsong; falsehood, friendship, and faith; generosity and meanness; bad temper and good; stasis and travel; flowers and trees; storm and calm. “Here,” as Dryden said of Chaucer’s poems, “is God’s plenty.”

Order a copy or download the ebook for free directly from our website: http://www.adelaide.edu.au/press/titles/ba
An examination of how women's writings shaped public opinion and morality from the Victorians to the mid-twentieth century. In nineteenth-century Britain, public debates about the nation's moral health and about men's and women's responsibility for it were shaped decisively by a tradition of female moralists. This book looks at the cultural criticism of eight of the most significant of these writers: Anna Jameson, Hannah Lawrance, Margaret Oliphant, Marian Evans ("George Eliot"), Eliza Lynn Linton, Beatrice Hastings, Rebecca West and Virginia Woolf, providing a detailed and compelling account of how their writing on history, literature and visual art changed contemporaries' understanding of the lessons to be drawn from each field at the same time as they contested and redefined contemporary understandings of masculinity and femininity. It recovers these moralists' understanding of themselves as part of a tradition of women of letters stretching from eighteenth-century bluestockings to their own time, and the growing consensus across the political range of periodicals that women's intellectual potential was equal to men's, and not determined by their sex.

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Benjamin Dabby is an independent historian.


B5 paperback, pp. x + 85, with 45 illustrations in colour and black and white.

Remarkably, 'Barroco' is the name by which Borrow's arrival at the Rock was officially recorded and also appears on his hotel bill. The author is a distinguished Gibraltarian who has written several works on aspects of the history of Gibraltar. Richard writes:

‘Gibraltar’s geographical location at the entrance to the Mediterranean Sea made it a popular port of call for visitors in the early years of Queen Victoria's reign. They
included the writers William Thackeray, Benjamin Disraeli and George Borrow. The most enthralling description of Gibraltar in the late 1830s is undoubtedly that of Borrow. It is tucked away towards the end of his book *The Bible in Spain*. It describes, above all, a number of memorable persons whom Borrow encountered while in Gibraltar in August 1839. It conveys the flavour of this cosmopolitan port city, then an outpost of the mighty British Empire.'

This edition brings together the original text of the four chapters which relate to Gibraltar, with explanatory notes and a commentary by Richard Garcia. The text is enhanced with illustrations from Victorian prints and photographs and in particular from a set of watercolours by Major-General Thomas Staunton St Clair, who was in Gibraltar from 1826 to 1834.'

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Hardcover £66.99; ebook £52.99
ISBN 978 3 319 66109 4

This book offers new interpretations of Tennyson’s major poems along-side contemporary geology, and specifically Charles Lyell’s *Principles of Geology* (1830-3). Employing various approaches, from close readings both poetic and geological texts, historical contextualisation and the application of Bakhtin’s concept of dialogism, this book demonstrates, not only the significance of geology for Tennyson’s poetry, but the vital import of Tennyson’s poetics in explicating the implications of geology for the nineteenth century and beyond. Gender ideologies in *The Princess* (1847) are read via High Miller’s geology, while Lyell’s writings are examined for their significance for *In Memoriam*’s (1851) form. *Maud*’s (1855) figuration of fossil remains is read along-side methods in comparative anatomy, while Bakhtinian theory is applied to *In Memoriam* and *Maud* to demonstrate
Tennyson’s remarkable production of a Lyellian and ‘uniformitarian’ poetics. This book will appeal to students and scholars of literature and science, the history of science and ideas and Bakhtin scholars.

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research terms is outstanding: a solid contribution to the necessary rewriting of nineteenth-century cultural history.”

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**Visual Resources: An International Journal on Images and their Uses Published by Routledge/Taylor and Francis. Editor Barbara Pezzini**

*Vol. XXXIII, Nos. 1–2, 2017, Special Issue: Women’s Expertise and the Culture of Connoisseurship, Guest Edited by Meaghan Clarke and Francesco Ventrelia*

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ISBN: 9780393248876

In this perceptive book, John Pfordresher shares the enthralling story of how Charlotte Brontë wrote her masterpiece and why she tried so vehemently to disown it. What few people knew then—and even fewer know today—was that as she tended her invalid father and held the family together, Brontë was re-imagining her experiences as a governess, her fears for her dissolute brother and her devastating passion for a married man into an immersive, brilliant novel. By aligning the details of Brontë’s life with the timeless characters and plot of Jane Eyre, Pfordresher reveals the remarkable parallels between one of literature’s most beloved heroines and its vulnerable and deeply human creator and why Brontë didn’t want those parallels exposed.

To order this title at a special member discount of 25% + free delivery please click [here](#) and add the code WN537 when prompted at the checkout.

Pathological Reading: A Special Issue of *Literature and Medicine*, Volume 34.2 (2016).
Edited by James Kennaway and Anita O’Connell

The collection considers eighteenth and nineteenth-century discourses on the health hazards of reading in their medical, cultural, and political context.
[http://muse.jhu.edu/issue/35788](http://muse.jhu.edu/issue/35788)

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This issue of 19 on ‘Replicating Bodies’ explores how nineteenth-century culture constructed organic bodies (human and animal) as objects of replication and replicating machines in themselves. The articles collected here cover a wide range of subjects from taxidermy, medical anatomical models, and stage performance to psychological theories of imitation and uncanny doubles. The issue considers how representations of bodily replication interacted with wider concerns about authenticity, epistemology, identity, and animal/human, nature/culture binaries. Charles Dickens’s depictions of stuffed animals are shown to blur the lines between life and death, the organic and the artificial. Uncanny doublings in Gothic fiction and theatre are explored as vehicles for expressing pre-Freudian notions of an unconscious ‘haunting’ the human mind. Anatomical models from the period are shown to have both accurately reproduced human bodies and made them radically strange. We see how early medical photographs sought to not only replicate human bodies but freeze them in particular moments of disease and recovery. The body’s capacity for mimicry acquires a disturbing, revolutionary aspect in the discussion of Henry Crofton’s novel of a mischievous ventriloquist Valentine Vox. Further, efforts in the period to replicate non-European bodies on stage through various symbolic means demonstrate how bodies were not merely material objects but loci of shifting signs and interpretations.
Will Abberley
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Jane Goodall

To read or download the articles, see:
http://www.19.bbk.ac.uk/
Calls for Submissions (Print)

Call for Bloggers: BAVS Bloggers

Are you interested in expanding your CV, gaining exposure for your research, and creating a professional online presence? Come blog for BAVS!

Our two blogging platforms are aimed at bringing together BAVS postgraduates from across the humanities focusing on the Victorian period.

Researcher Blog: We want to celebrate the diverse and groundbreaking research undertaken by our postgraduate members, introducing wider audiences to a new generation of writers and scholars. We invite academic, research-informed blog posts, with the aim of promoting communication and community within the BAVS network. We also welcome group posts, which will not only encourage collaborations between small communities of like-minded researchers, but will also promote interdisciplinary and cross-century projects.

Please send a brief outline of your research topic to Abby Boucher (abigailkboucher@gmail.com) and Briony Wickes (briony.wickes@kcl.ac.uk). Researcher posts are approximately 800-1,500 words in length, and should include properly cited references and images (if applicable).

Neo-Victorian Reviews: Given the recent saturation of Neo-Victorianism in popular culture, we are opening up a space for bloggers to create nuanced, critical reviews of Neo-Victorian television shows, films, plays, books, video games, and experiences (festivals, interactive museums, etc). These reviews will not only create dialogues between Victorian scholars about their mutual recreational interests, but will also help to link popular culture with the academic sphere.

If you are interested in writing a review of approximately 2,000 words (and preferably with properly cited stills, photographs, or videos) about any media that may be defined as 'Neo-Victorian', please send a brief proposal to Abby Boucher (abigailkboucher@gmail.com) and Briony Wickes (briony.wickes@kcl.ac.uk) outlining your subject and general argument or analysis.

CALL FOR REVIEWERS: Journal of Literature and Science

The Journal of Literature and Science http://www.literatureandscience.org is once again looking for reviewers to review various articles in the field of literature and science published in the last year to 18 months.

Please find below are a number of articles that we would like to offer for review for the Journal’s forthcoming 2016 Winter issue. Its largely first come, first served, so do get in touch with an offer to do a specific article m.geric@westminster.ac.uk

I’d also be very happy to receive suggestions for other relevant articles for review that aren’t listed below – please do let me know. For more details please contact Michelle Geric: m.geric@westminster.ac.uk

Melissa Bailes, "The Psychologization of Geological Catastrophe in Mary


Jill Marie Treftz, “Tennyson’s *The Princess* and the Culture of collection.” Victorian Literature and Culture 44. 2 (2016) 239-263.


Reviews should be 750 words long. For more details please follow the link: [http://www.literatureandscience.org](http://www.literatureandscience.org) or contact Michelle m.geric@westminster.ac.uk to register your interest.

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**The Patrick Tolfree Student Essay Competition 2017**

We welcome submissions to this year’s annual essay competition open to students of any academic level over the age of 18 and living anywhere in the world. This competition was inaugurated in honour of the late Patrick Tolfree, author of monographs, avid Hardyan and a tireless promoter of Hardy's life and works within local schools. The essay topic is broad and will change each year, but must be related to Hardy and his works.

The theme for this year’s competition is 'Hardy and the Media'. Essays of not more
than 4000 words in length are warmly invited. They may focus on, but are by no means limited to, the following:

- Adaptations of Hardy’s works for television, film and theatre
- The treatment of Hardy as a writer within social media such as Twitter and Facebook
- Hardy in advertising across the globe
- Hardy as a brand and marketable product
- How Hardy as a writer and social commentator has been presented within the print media from the nineteenth century to the present day
- Hardy and issues of copyright
- Hardy as represented within art and sculpture
- Hardy and serialization

Any aspect of Hardy's prolific output may be focussed upon, whether it be novels, short stories, poems, essays, or his contribution to architecture. The closing date for submissions is 30 September 2017. The winner will receive a prize of £250 along with one year's free membership of the Thomas Hardy Society, and will have the pleasure of seeing their essay published in the Hardy Society Journal.

Please send submissions and any enquiries to Tracy Hayes, THS Student Co-Ordinator, at malady22@ntlworld.com

Forgery and Imitation, a special issue of Victorian Network

Victorian Network is an open-access, MLA-indexed, peer-reviewed journal dedicated to publishing and promoting the best work across the broad field of Victorian Studies by postgraduate students and early career academics. We are delighted to announce that our twelfth issue (Summer 2018) will be guest edited by Aviva Briefel on the theme of Forgery and Imitation.

Recent scholarship has drawn attention to the increase in art and literary forgery in the nineteenth century, and to the preoccupation with themes of illicit imitation in the Victorian cultural zeitgeist. Critics have highlighted the manifold, intricate, and sometimes surprising ways in which forgery was woven into the social and cultural fabric of the era. The forged, the fake, and the imitative became pressing issues for artistic reproduction as growing demand and changing technology shaped the way in which texts, images, and objects circulated. The spectrum encompassed forged and imitative objects faked with criminal intent, as well as cultural and economic productivity.

Anxieties surrounding the concepts of originality and fakery also permeated nineteenth-century discussions of social authenticity – did forging an identity in a changing world open the door to faking social class, race, or gender? Did cleaving closely to imitate cultural peers maintain the status quo, mask individual dishonesty, or constitute plagiarism? Frauds, cheats, liars, and copycats of every ilk caught the public imagination. The range of depictions was broad and ambivalent. From villainous cheats like Count Fosco to romantic depictions of Chatterton, forgery and imitation marked for the Victorians a point of uneasiness that called for intricate negotiation. Furthermore, as channels of patronage and influence became increasingly fragmented, new ways of conceptualising artistic indebtedness were required. Here, too, forgery and imitation did moral battle. Appropriation, pastiche, and homage had their dark doubles: deceit, plagiarism, and hack work. Navigating intertextuality meant gauging where boundaries of influence could be crossed and where they should be policed.
We invite submissions of approximately 7,000 words on any aspect of the theme in Victorian literature and culture. Possible topics include, but are by no means limited to:

- Fakery and cultural identity, the (cultural and/or economic) value of forgeries and imitations
- Fakes as cultural participation
- Identities of forgery and forged identities (individual, cultural/national)
- Illegitimacy, genealogy, and heredity theory
- Imitation in nature and evolutionary or scientific theory
- Artistic reproduction (eg. photographs, prints, and casts), copying, and forgery: the original versus the copy
- Forging and imitation as gendered activities
- Public persona: masks and makeup
- Fashions, trends, and crazes
- Acting as imitation; theatricality versus authenticity
- Fraud, counterfeit money, financial corruption, white-collar crime
- The forgery of memory; history-writing; misremembrance
- Originality, the Romantic genius, and Victorian imitation
- Imitation as literary practice: (mis-)quotation, adaptation, plagiarism, piracy
- Literature as imitation: re-creating other mediums in words (ut pictura poesis)
- Imitating the Victorians: the re-creation of Victorian texts in neo-Victorian writing and fan cultures

All submissions should conform to MHRA house style and the in-house submission guidelines. Submissions should be received by 1 November 2017.

Contact: victoriamnetwork@gmail.com

"Forgery and Imitation": Call for Book Reviewers

Victorian Network, an MLA-indexed, peer-reviewed online journal, is looking for book reviewers. If you are interested in reviewing a book for our forthcoming issue on "Forgery and Imitation", please email victoriamnetwork@gmail.com with your status/job, affiliation, research interests, and (if you have any) ideas of books you would like to review in connection to the theme. If you would like to be considered for our future issues, we also welcome more general enquiries about book reviewing. We look forward to hearing from you.

Victorian Network is also looking for book reviewers to reflect on recent scholarship relating to the theme of "Forgery and Imitation". If you are interested in reviewing a book for our forthcoming issue, please contact us with your status/job, affiliation, research interests, and (if you have any) ideas of books you would like to review in connection to the theme.

Making Masculinity: Craft, Gender, and Material Production in the Long Nineteenth-Century

Guest Editors: Dr Katie Faulkner (The Courtauld Institute of Art and Arcadia University) Dr Freya Gowrley (University of Edinburgh)

This special issue of Nineteenth-Century Gender Studies will use 'craft' as a framework for understanding how various forms of masculinity were constructed and expressed during the long nineteenth-century (1789-1914) in Britain and internationally.
Narratives focusing on the heroic male artist and privileging the ‘fine art’ over the ‘decorative’ emerged in the nineteenth century and were perpetuated by modernist writers and formalist art historians throughout the twentieth century. Yet the continuing preoccupation with the male genius and his masterpieces has been challenged by feminist interventions in art historical scholarship, often by reintroducing the significance of craft, and its female practitioners, into histories of material production. This endeavour has found a particular ally in material culture studies. Unburdened by art historical divisions between the fine and decorative arts, high art and craft, a substantial literature on the relationship between women and material culture in the eighteenth and nineteenth centuries has recently emerged (see for example Maureen Daly Goggin and Beth Fowkes Tobin’s four-part edited collection on Women and Things: Gendered Material Strategies, 1750-1950 (2009), Material Women, 1750-1950: Consuming Desires and Collecting Practices (2009), Women and the Material Culture of Needlework and Textiles, 1750-1950 (2009), and Women and the Material Culture of Death (2013)). Despite this historiographical richness, the figure of the male crafter is noticeably absent from the history of nineteenth-century art and culture, aside from notable exceptions associated with the Arts and Crafts Movement, such as William Morris and Charles Robert Ashbee, and organisations like the Art Worker’s Guild.

Nevertheless, the ideas and practices of craft permeated the very fabric of everyday life in the nineteenth century. As a material category, craft encompasses a diverse range of objects, the production of which was central to a number of professional and personal masculine identities. Produced within or outside of the art academy or studio, made singly or collaboratively, and used to express both public and private selves, craft provides a compelling metaphor for thinking about how nineteenth-century masculinity was itself ‘made’. Focusing on objects and figures that have previously been overlooked within scholarship, the issue will reveal forgotten narratives and ignored identities, thereby providing an alternative material record of masculinity in the long nineteenth century.

This interdisciplinary special issue will explore the material and metaphorical role of craft in constructing nineteenth-century masculinities, enriching an already vibrant secondary literature on gender and material culture. We encourage submissions of 5,000-8,000 words on any aspect of the relationship between masculinity and craft during the period 1789-1914. Submissions that are accepted will be subject to blind peer-review. Potential topics might include, but are not limited to:

- tensions between domestic practices and professional craftsmanship
- collaboration and homosociability
- craft and queer masculinities
- craft and emotion
- craft and recuperation
CFP: Special issue of Victorian Periodicals Review: The Strand Magazine

Described by Reginald Pound as a ‘national institution’, the Strand Magazine (1891–1918) was the foremost British New Journalistic fiction paper of the 1890s. This heavily illustrated monthly promised its readers ‘cheap, healthful literature’, including short and serial fiction, factual articles, human-interest features and celebrity items, by some of the best-known authors of the time. Yet, in spite of its popularity, the Strand has attracted limited scholarly attention and is often dismissed as a prime example of the Victorian middlebrow. This special issue of Victorian Periodicals Review seeks to elicit original essays assessing the nature, role and significance of the Strand in the period 1891–1918. Possible contributions might address, but are not limited to, topics such as:

- The Strand and the short story
- The Strand and genre fiction
- The topical Strand
- The Strand and popular science
- The Strand and celebrity culture
- The Strand and the New Journalism
- The Strand’s editorial policies
- The Strand and periodical design
- The Strand and illustration
- The Strand and its readers
- The Strand and the middlebrow
- The Strand and British identity
- The Strand abroad
- The Strand and the ‘Victorian’
- The Strand and the modern
- The Strand in the digital age

Please send a 300-word abstract and a one-page CV to our guest editors Emma Liggins (e.liggins@mmu.ac.uk) and Minna Vuohelainen (minna.vuohelainen@city.ac.uk) by 1 December, 2017. Final essays of 5000-9000 words (including notes and bibliography) will be due by 1 May, 2018 and should be prepared in MS Word according to the Chicago Manual of Style. The special issue will be published in summer 2019.

Images: J.M.W. Turner, An Artist’s Colourman’s Workshop, c. 1807, oil on wood. Tate; Rodolphe Christen, George Sim in His Workshop, Aberdeen, 1890, oil on canvas. Aberdeen Art Gallery and Museums.
Visual Resources, ed. Barbara Pezzini

Visual Resources started in 1980 with the aim to support publications on the study of reproductive images, from photography to prints and digital image libraries, but in the past 37 years its scope has expanded to include art historiography, art theory and even art practice. As its relatively new Editor (I was appointed in June 2015), I am particularly interested to include articles on Victorian visual culture, which is part of my own subject my own specialism.

Visual Resources is a successful journal with an active, influential Editorial Board, high impact and high rejection rate. The schedule of the journal is going to be very busy in the next year, with Special Issues planned (on Provenance, Art and the Periphery, and Digital Art History) and many interesting articles in production (such as the market for Robert Rauschenberg in Italy, the photographic work of Lucy Porter and the image of poverty in French nineteenth century painter William-Adolphe Bouguereau), but the Editors are always happy to discuss proposals for articles or even Guest-Edited Special Issues, and are particularly interested in hearing from BAVS members.

All contributions to the journal (except Editorials, News and Reviews) are peer-reviewed through a double blind process and all articles are subject to the support and scrutiny of three professional editors. Articles are also professionally copy edited and no subventions are required from authors for colour images (or anything really, it’s not that kind of press!). The journal ticks all the bureaucratic boxes: the publishers use Crossref software to detect plagiarism and the journal is fully REF compliant and supports inclusions of your ORCID ids. Altmetrics, download data and citations are also provided. Visual Resources is a journal that is doing well, but with your help and ideas could be doing even better. If you would like to contribute and be part of its intellectual journey as author, guest editor or reviewer, I look forward to hearing from you,

Barbara Pezzini
Editor, Visual Resources
barbarartpezzini@gmail.com
VISTAS: 39th Annual Conference of the Nineteenth-Century Studies Association
Philadelphia, March 15–18, 2018

Keynote: Elizabeth Milroy (Drexel University)

In honor of the 100th anniversary of Philadelphia’s Benjamin Franklin Parkway, the NCSA committee invites proposals that explore the notion of the vista in the nineteenth century. From personal gardens to public parks, from the street level to the top of a skyscraper, or from the microscope to the panoramic photograph, the nineteenth century was a moment when the idea of the vista changed from a narrow sightline to a sweeping, expansive view. How did theorists alter our historical perspective, broadening our notion of the world through science or religion? In what ways did power systems affect urban vantage points? How did man-made vistas reflect socio-cultural ideals? How did domestic spaces or nightlife transform with the widespread use of gas or electric lighting? How does the conceptual vista operate metaphorically? Topics might include horticulture, landscapes and seascapes, new technology, photography, sightseeing, film and the theater, urban planning, visions and dreamscapes, shifting perceptions of the gaze, or literary or artistic descriptions or depictions of viewpoints. In contrast, papers may consider the absence of vistas, such as mental or physical confinement or elements that obfuscate a view.

Please send 250-word abstracts with one-page CVs to ncshalil2018@gmail.com by September 30 2017. Abstracts should include the author’s name, institutional affiliation, and paper title in the heading. We welcome individual proposals and panel proposals with four presenters and a moderator. Note that submission of a proposal constitutes a commitment to attend if accepted. Presenters will be notified in November 2017. We encourage submissions from graduate students, and those whose proposals have been accepted may submit complete papers to apply for a travel grant to help cover transportation and lodging expenses. Scholars who reside outside of North America and whose proposals have been accepted may submit a full paper to be considered for the International Scholar Travel Grant (see the NCSA website for additional requirements: http://www.ncsaweb.net).

Transitions: Bridging the Victorian-Modernist Divide
University of Birmingham, 9–10 April 2018

‘On the tomb of the dead thing he had most loved had he set this image of his own fashioning’ – Wilde

We are excited to announce the Call for Papers for Transitions: Bridging the Victorian-Modernist Divide. The conference is set to be held on 9 and 10 of April 2018 at the University of Birmingham. Transitions is an international, interdisciplinary conference seeking to open a dialogue between Victorianist and Modernist scholars. The conference will interrogate the historical, theoretical and thematic divides that have evolved from the artificial critical boundary set at the turn of the century. Panelists are invited to reconsider and discuss the aesthetic, social, political, technological, artistic, scientific, cultural and textual relationship between the Victorian and Modernist periods, in a global context.

The CfP closes December 18 2017. Decisions will be made in early January.

We are delighted to announce that our Keynotes will be Professor John Holmes (University of Birmingham) and Dr Sarah Parker (University of Loughborough). Professor Holmes’ work focuses on the relationship between scientific ideas and cultural forms in the nineteenth and twentieth centuries, including poetry, architecture and the
visual arts. Dr Parker’s work focuses on nineteenth and twentieth-century literature, with an emphasis on women’s poetry, decadence and aestheticism, gender and sexualities, and visual cultures.

We are further thrilled to announce that Transitions will include a performance by Becky Cullen, who recently succeeded Lord Byron as the poet in residence at Newstead Abbey.

In popular culture the Victorians are served to us as the haughty, strict, moralistic older siblings of the rambunctious, avant-garde, oversexed Modernists. The widespread conception of Dickens as a social critic, diagnosing the ills of workhouses and child labour, sits as odds with the presentation of an aesthetic Bloomsbury group, wrapped in their ivory towers and playing at hijinks. This distinction is, of course, an artificial one. To try and neatly separate the Victorian and the Modernist is to keep one eye closed, ignoring the sexual curiosity, artistic flair and formal experimentation of the former, while evading the political leanings, occult fascinations and often conservative behaviour of the latter.

Yet, even in its attempt to undo some of these popular misconceptions, scholarly discourse often redraws battle lines between these periods, rather than queries the ebb and flow between the two. Slippery figures such as Yeats and Wilde are conscripted to both camps, used to shore up each side of the debate. Transitions invites discussion that critiques, questions and does away with this binary through: providing transhistorical readings of the late nineteenth and early twentieth centuries; engaging with artists as neither strictly ‘Victorian’ or wholly ‘Modernist’; interrogating difficult or forgotten texts; examining flux, development, transformation, rupture, breakdown or change at the turn of the century.

The conference invites discussion of the relationship between the Victorian and Modernist periods (loosely bracketed as 1840 – 1945). Topics may include, but are not limited to:

- Transhistorical Readings
- Little Magazines
- The Fin de Siecle
- Religions and Spirituality
- Visual Arts: Dance, Cinema, Photography
- Symbolism
- Scientific Developments
- The Avant-Garde
- Travel Narratives
- Pre-Raphaelitism
- Urbanisation and the Metropolis
- Feminities / Masculinities
- Technological Innovation
- The Arts and Craft Movement
- Degeneration
- Psychology and Sexology
- Print Culture
- Mythology and Folklore
- Ecologies
- Crime and Punishment
- Genre
- Narratives of Rupture and Continuation
- The Formation of Identities
- Canonisation
- Colonialism and Empire
- Translation Studies
- Popular Culture and the Middlebrow

Papers should be fifteen minutes in length. To apply, please send an abstract of no more than 500 words, as well as a brief biography of no more than
Collage, Montage, Assemblage: Collected and Composite Forms, 1700-Present (University of Edinburgh, 18-19 April 2018)

Deadline for abstracts: 1 December 2017

This two-day multidisciplinary conference will explore the medium of collage across an unprecedentedly broad chronological range, considering its production and consumption over a period of more than three hundred years. While research on paper collage plays a key role in histories of modern art, particularly of the 1920s and 1930s, its longer history and diverse range of manifestations are often overlooked within art historical scholarship. Though important work is being done on collage at both the level of the individual work and the medium more broadly, this has often overlooked collage’s multitudinous forms and assorted temporal variants. This conference accordingly aims to tackle this oversight by thinking about collage across history, medium, and discipline. Employing an inclusive definition of the term, the conference invites papers discussing a variety of material, literary, and musical forms of collage, including traditional papier collé alongside practices such as writing, making music and commonplacing, and the production of composite objects such as grangerized texts, decoupage, quilts, shellwork, scrapbooks, assemblage, and photomontage.

In so doing, the conference will situate histories of modernist collage in relation to a much broader range of cultural practices, allowing for productive parallels to be drawn between the cultural productions of periods that are often subject to rigid chronological divisions. Reciprocally, the conference will encourage a consideration of collage made in the eighteenth and nineteenth centuries against key concepts and methodologies from the study of modernism and postmodernism, such as the objet trouvé or assemblage. From papier collé to the digital age, the conference will highlight collage’s rich history and crucial role in cultural production over the last three hundred years.

We invite contributions from scholars working in the fields of art history, history, music, material culture studies, and literature. We also welcome and encourage papers from practitioners working in any medium whose practice is influenced by collage, assemblage, and/or montage. Potential topics could include, but are not limited to:

- Collage as medium
- Collage, assemblage, montage: terminologies and categories
- Defining/redefining collage
- Making/viewing collage
- Collage and identity
- Collage and intention: chance, agency, intentionality
- Collage and the modern/premodern/postmodern
- Collage in art historical writing/literary criticism
- Object biographies
- Collage as political tool
- Collage in space
- Collage in the digital age
- Collage and collaboration
- Processes: collecting, collating, compiling, combining
- Collage in/as music
- Writing/reading collage
- Collage and geography

Please send abstracts of no more than 300 words, and biographies of no more than 100 words, to Cole Collins and Freya Gowrley at collage.assemblage.montage@gmail.com by 1 December 2017.

The conference is supported by Edinburgh College of Art’s Dada and Surrealist Research Group with the University of Edinburgh’s Institute for Advance Studies in the Humanities.

For further information, please contact the above email address; check out our website at midlandsmodernistnetwork@gmail.com If you have any questions, please also contact us as the above address.
A Civilizing Moment?
Reflecting On 150 Years Since The Abolition Of Public Execution

Wednesday 6 June 2018
Literary & Philosophical Society, Newcastle.

On the 29th May 1868, the Capital Punishment Amendment Act received Royal Assent, bringing an end to centuries of execution in public. Of the Act itself V.A.C. Gatrel posited that, “we cannot deny that 1868 was a civilizing moment in British History”. He went on to state that “none of this, however, means that 1868 marks a humane moment in British history.” Indeed, execution continued unabated for another century and restricted from view to all but a few select representatives of authority. 150 years on from the Act’s introduction, this one-day conference will reflect on this landmark legislation’s origins, intentions, reception and reality.

The organisers are keen to encourage interdisciplinary insights as well as welcoming scholars from any stage in their career and are interested in attracting a wide range of papers both prior to and in the aftermath of the Act itself. Subjects for papers may include, but are by no means limited to

- The legislative build up to the 1868 Act
- The effect of the 1868 Act and its aftermath
- The broader changing nature of punishment
- Media representations of executions

- Individual cases and crimes
- The role of the execution crowd
- The wider impact and awareness of public executions
- Capital Punishment in the arts - including visual, design, performance, media, music and literary genres.
- The science of punishment
- Global and provincial perspectives on capital punishment.

For individual paper submissions please submit an abstract of no more than 250 words, accompanied by a brief biography. For panel and roundtable proposals, an abstract of 500 words including a synopsis of the panel and short biographies for each speaker. Submissions should be sent to 1868conference@gmail.com

The deadline for panel and individual paper proposals will be Friday 16th February 2018. The organisers intend to publish an edited collection based upon this conference to which attendees will be encouraged to submit their papers. For more information visit the conference website at http://www.1868conference.wordpress.com/ or follow us on Twitter: @1868conference