Welcome all to a bumper issue of the BAVS Newsletter!

It was, as ever, a true delight to see so many of you at the BAVS Conference in Cardiff this year; it was our biggest conference ever and, by all accounts, one of our favourites. If you’d like to relive the experience, or if you weren’t able to make it, turn to p.5 for reports from this year’s conference reporters.

This coming January is the launch of a new collaborative venture between BAVS and BARS: C19 Matters. This event, aimed at ECRs, will be held at Chawton House Library on the theme of public engagement. See p.3 for details and information on how to register.

Those of you interested in networks – of various kinds – throughout the nineteenth century will be thrilled to see the creation of the AHRC-funded research network ‘Institutions of Literature, 1700-1900’; you’ll find information about that on p.55.

We have special discounts just for BAVS members on selected publications in the ‘Recent Publications’ section, and there’s a chance to win a copy of Tim Symonds’s latest Sherlock novel on the back page.

This issue also hosts our first set of book reviews. If you have a book you’d like reviewing, or you’d like to review one yourself, the details can be found on p.31.

As ever, if you have an event or publication you’d like to see in the Newsletter, or anything else you think would be of interest to BAVS members, please do get in touch.

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Upcoming Events

Victorian History Talks
Kensington Palace

Brunchtime lecture - The rise of Christmas shopping
Saturday 3 December, 11.00-12.30
Explore the development of the festive shopping period, from window displays and advertising to the gifts given and received by Queen Victoria with historian Professor Mark Connelly.

Brunchtime lecture - Panto and performance
Saturday 14 January 2017, 11.00-12.30
He’s behind you! Discover the world of Victorian pantomime, music hall, theatre and performance with historian Kate Howard.

For more information and to book tickets, please visit http://www.hrp.org.uk/kensington-palace/whats-on/talks-and-debates

George Egerton and the fin de siècle
Friday 7 – Saturday 8 April 2017

A two-day conference organised by the Modern & Contemporary Research Group at Loughborough University

Keynote speaker:
Professor Margaret D. Stetz (University of Delaware)

This is the first conference dedicated to the life and work of George Egerton, the nom de plume of Mary Chavelita Dunne (1859–1945). Egerton is often discussed in relation to New Woman writing and scholars have tended to focus on her first two short story collections, Keynotes (1893) and Discords (1894). This conference seeks to go beyond the parameters of her early works, with the aim of recovering her wider œuvre and reassessing her wider contribution to fin de siècle and early 20th century literature and drama.

Enquiries should be addressed to Dr Nick Freeman (n.freeman@lboro.ac.uk) and Dr Anne-Marie Beller (a.m.beller@lboro.ac.uk).
Nineteenth-Century Matters:
Public Engagement Training Day
Chawton House Library
28 January 2017

Are you a PGR or ECR working on the long nineteenth century? Are you interested in turning your research into public engagement? Want to network with likeminded individuals across humanities disciplines? If so, you will have the opportunity to learn new skills and develop ideas for future collaborations at this training day, which is hosted in the atmospheric Chawton House Library and draws together funders, academics, and heritage professionals.

The keynote speaker will be Mark Llewellyn, the Director of Research for the AHRC. The day is sponsored by the British Association of Romantic Studies and the British Association of Victorian Studies.

For further information, please visit this post Chawton House Library blog.

**Booking & Fees**

Registration: £35.
Places are limited, so early booking is advisable.
A number of fee waivers are available for ECRS without institutional affiliation or permanent academic employment.
For details on registration and payment, please visit the Chawton House Library blog.

C19 Matters is supported by BAVS and BARS.
19th Century Studies Research Networking Day
and Inaugural Lecture by Prof Dominic Janes
Keele University
25 April 2017

Colleagues in all areas of 19th century studies are invited to a research networking day at Keele University. This will be a chance to offer short papers, or lead discussions or recent research, particularly with reference to developing collaborative projects and exchanging ideas on grant applications. This will be followed by an inaugural lecture. If you are interested in the networking day you can contact Dominic Janes directly on d.janes@keele.ac.uk. If you want to attend the lecture only, or in addition to coming to the research day, you may book at https://www.keele.ac.uk/publiclectures/

Inaugural Lecture
‘Who Invented Oscar Wilde? Adventures in the History of Sexuality’
Tuesday 25th April - 18:00 - Westminster Theatre, Keele University

Dominic Janes has made a career out of scandal; or, rather, out of studying images and lives that were once found scandalous. ‘I do not say you are it, but you look it, and you pose at it, which is just as bad’, Lord Queensbury challenged Oscar Wilde in the courtroom—which erupted in laughter—and openly accusing Wilde of posing as a sodomite. Oscar Wilde Prefigured is Jane’s latest book. It is a study of the prehistory of this ‘queer moment’ in 1895. He has explored the complex ways in which men who desired sex with men in Britain expressed such interests through clothing, style, and deportment since the mid-eighteenth century. In this lecture he will tease out the means by which same-sex desires could be signalled through visual display in Georgian and Victorian Britain. Wilde, it turns out, was not the starting point for public queer figuration. He was the pivot by which Georgian figures and twentieth-century camp stereotypes meet. Drawing on the mutually reinforcing phenomena of dandyism and caricature of alleged effeminates, Dominic Janes will examine a wide range of images drawn from theatre, fashion, and the popular press to reveal new dimensions of identity politics, gender performance and queer culture. In this way he will continue his career-defining mission to push the boundaries of historical study and even, perhaps, shock, some of the more conservative cultural critics.
**Consuming (the) Victorians: 2016 Annual Conference of the British Association for Victorian Studies**

*Cardiff University, 31 August–2 September 2016*

This year, some of the recipients of the BAVS Conference Bursary were asked to provide a conference report for the Newsletter. Further reflections on the conference can be found on the BAVS Researcher blog on the Victorianist website. For information about BAVS Conference bursaries for 2017, please contact the BAVS Funding Officer, Emma Butcher (erbutcher@gmail.com/E.Butcher@mmu.ac.uk) and next year's conference organisers, Alice Crossley (alice.crossley@bishopg.ac.uk) and Claudia Capancioni (claudia.capancioni@bishopg.ac.uk).

**Katie Bell (University of Leicester):**

With a theme like ‘Consuming (the) Victorians’, this year’s BAVS was sure to draw a diverse group of delegates, and indeed it did! Each brought to the table their own particular dish of research (to utilise the already given metaphor of consumption), and all were well coordinated, united under the larger idea of defining what consuming means to us, and meant to the Victorians. This topic covered both how the Victorians are viewed by modernity and also how the Victorians lived the minutia of their lives, as was so brilliantly displayed by the keynote speakers. Patricia Duncker examined the nuances of new-Victorian fiction, Christina Bashford spoke on the craze of violins towards the end of the century, and Frank Trentmann’s research examined Victorian consumer culture. These keynote speakers set the tone each day for what was to come.

My own area of research examines how the works of Charles Dickens (and to some degree the man himself) has been indoctrinated into modern culture as myth: his Christmas stories have become iconic with the celebration of the holiday itself, and the term Dickensian has become more of an adjectival device to describe anything which touches on the Victorian in film and television. Therefore the preliminary panel, ‘Global Dickens: Reimagining Dickens Around the World’ was of tremendous value to my work and to my understanding of Dickens-fandom. Melisa Klimaszewski offered up particularly fascinating ideas on the South African film *A Boy Called Twists*, and demonstrated that it perhaps does not provide the culturally diverse setting to Dickens’s *Oliver Twist* as much as modernity would like to think. She delved as well into how Dickens emerges in Black American rap culture through rappers such as Jay-Z’s inclusion of *Oliver Twist* in his songs.

BAVS invited me to put forward my most recent research on Edgar Allan Poe’s place in the canon of Victorian literature, and I presented this on a panel titled ‘Victorian Afterlives and the Consumptions of the Victorians through Fandom, Adaptation and Intertextuality’. All of the delegates on our panel gave papers which dealt with the concept of fandom, and thus all worked well together as one cohesive argument about the importance of fandom, fan-fiction, and adaptation. Bringing my research to this platform was of course helpful for my presentation experience, but it had a larger impact on my studies because itallowed for me to engage with BAVS members who desire a broader global literary understanding where American nineteenth
century literature is concerned. Only a small number of attendees were aware of Poe’s larger influence upon literature, and very few were aware of the extent to which he was a part of British literature circa 1840. Therefore, presenting my research findings to this eager panel was engaging as presenter, but it also enabled me to discover the large hole within Victorian Studies on the relevance of Poe’s work.

Granted, there were a great many papers which touched on nothing to do with Dickens and they were equally as fascinating for this listener. Of particular interest were papers which examined (like Trentmann’s did) nineteenth century consumer culture, more specifically, answering the question of what exactly did the Victorians consume? The topics ran the gamut from ferns, to Valentines, to crockery, and there were even papers which touched on other culture’s consumption of Victorian culture, such as nineteenth century Japan’s anglophilia. The special sessions as well offered rare access to Cardiff University’s illustration archives and archivist Alison Harvey and Professor Julia Thomas (both of Cardiff University) were on hand to offer insider knowledge into the making of Victorian book and magazine illustrations. They were as well able to talk about the very important place nineteenth century illustrations hold in illustration art history.

Lastly, BAVS at Cardiff offered graduate students and early career researchers the chance to come together and share their research in a supportive environment. I have been fortunate in having been invited to present my work at several conferences during my time as a PhD researcher, but I was so pleasantly surprised at the overwhelming support and positive feedback I received from the other BAVS delegates when presenting my work at BAVS this year. It has been an experience like no other for me in fostering my greater understanding of what is currently happening with Victorian research, and it as well provided me with a platform for which to receive feedback on the quality of my own work. Life as PhD student can be very isolating, and many of my colleagues have mentioned their own frustrations and worries about the calibre of their work when few people are available to bounce
ideas off of. Therefore, presenting at a positive environment such as BAVS has been a validating experience for me, and ultimately has demonstrated that my own work can stand alongside the research of other PhD students and early researchers. I am eagerly awaiting next year at Lincoln and the topics it will bring.

**Holly Eckersley (Keele University):**

The British Association of Victorian Studies annual conference took place this year with the theme focusing on ‘Consuming (the) Victorians’. This diverse and far-reaching topic allowed delegates to explore various trajectories in which the Victorians are re-imagined, visually articulated, ‘other-ed’, re-used and re-interpreted. This was a particularly interesting area of consideration for my own field of research, where I explore the afterlife of the Victorian author Charles Dickens through film adaptations of his narratives.

As I now reach the finish-line of my PhD, I have used this year to attend conferences, exhibitions and archives, allowing myself a welcome reprieve from chapter draft writing and textual analysis. Attending conferences and interacting with other researchers in my field has been an incredibly valuable experience that motivates me and allows me to refresh my passion for my subject area. Additionally, listening to other delegates’ research papers allows me to reflect on my own research practises and to constantly self-assess to (hopefully) improve.

The BAVS conference this year proved to be an enriching and informative event which has allowed me to consider new ways that the afterlife of the Victorians have been preserved. I was lucky enough to attend the ‘Dickensian in Cardiff: Behind the Scenes of the BBC drama series’ which was curated by the Charles Dickens Museum. Taking the time to look at the costumes, props, production material and parts of the set was extremely valuable. Furthermore, having the opportunity to discuss with Louisa Price from the Charles Dickens Museum, and Professor Holly Furneaux, the production values and the aesthetic intention to recreate the Victorian period in the TV series was particularly helpful and will shape my PhD chapter on *Dickensian*. Additionally, the evening roundtable panel on ‘Global Dickens: Reimagining Dickens around the world’. A panel of international Dickens experts considers Dickens’s Global legacies, explored the various ways that Charles Dickens is re-used for new audiences and tastes in different contexts and for various applications.

During the conference the BAVS social media presence on-line was phenomenal with many participants sharing with the ‘My Dickens BAVS’ pages their own Dickens collections and collectables, including and not limited to Oliver Twist-er games, figurines, vodka bottles and tea cosies to name a few. This demonstrates the cultural value of Dickens as a Victorian icon who still retains his popularity to this day. Additionally, #BAVS2016 was one of the top hashtags in the UK during the conference, showing the power of social media in academia.

The various papers that I was fortunate enough to listen to over the three-day conference were exceptional. Additionally, the friendly, approachable and communal atmosphere at BAVS was positive and allowed a dialogue between participants to flourish, where everyone felt free to ‘bounce’ ideas around and to unreservedly discuss research and best practise. This is something that I felt incredibly grateful to have had when giving my own paper. The
questions asked by delegates were really helpful and encouraged me to consider aspects of my research that I hadn’t primarily focused on in greater detail. Additionally, having conviction in my own work and defending it or discussing it with experts in my field is an incredibly fruitful and useful process, that I am sure will be good training for the ever-­‐looming viva.

In conclusion BAVS 2016 drew together staff and students across many different subjects and departments that explored some of the tensions surrounding the topic of the consumption of the Victorians. The conference offered rich insights into many different trajectories where the Victorians are re-­‐used and interpreted, enabling a more nuanced understanding of the historical and cultural importance of the Victorians. Thank you so much BAVS for such a spectacular and perfectly organised event, I thoroughly enjoyed it and I am counting down the days until next year’s conference. It will take some beating!

Barbara Franchi (University of Kent):

This year’s BAVS conference, titled ‘Consuming (the) Victorians’ and hosted by Cardiff University, attracted speakers from across Victorian studies and its spin-­off field, the neo-­Victorian. Through its focus on consumption and consumer culture in the Victorian era, as well as of all things Victorian in the twentieth and twenty-­first centuries, it offered an impressive range of panels, plenary sessions and other events that bridged the gap between what sometimes appear as two separate domains, ‘pure’ Victorian studies and their postmodern, neo-­historical and contemporary strand, the neo-­Victorian.

The conference opened with a highly informative series of professionalization workshops, offered to postgraduate and early-­career researchers. I found them very refreshing because they allowed junior scholars to reflect on their skills and their career progression beyond the traditional (and, at present, extremely competitive) path of an academic career.

I attended the Creative Writing session, moderated by Cardiff’s Dr Lucy Andrew and Professor Damian Walford Davies, academics who also write neo-­Victorian fiction – prose in Andrew’s case, poetry in Walford Davies’s. It was fascinating to discuss the significant differences and the even stronger similarities that the two session leaders (and many other writers) experience between writing the self, autobiography, critical writing and fiction. Workshop attendees also looked at Victorian photographs (including creepy pictures of babies held by invisible mothers) and passages of neo-­Victorian fiction to reflect on how our culture shapes the different forms in which we adapt and consume the past. What I found most interesting about this session was that it made me think about the virtually non-­existent distance between creative and non-­creative writing, in particular in a field so haunted by the past as Victorian studies. While criticism and theory clearly need to follow prescribed rules of academic writing practice, they can nonetheless be very personal and liberating for the individual, in ways reminding of fiction.

The fruitful crossings between academic work and engaging with the general public was central also in my second workshop, which was dedicated to writing for the news website The Conversation, and delivered by their Wales editor, Ruth Dawson. In the present circumstances, when public engagement and an honest dialogue
between academia and ‘the real world’ are urgently needed, The Conversation provides a platform for scholars presenting their research outcomes and offering their expertise to general audiences. Dawson asked us to think of research topics for potential articles: as (neo)Victorianists we are fortunate indeed, in that the current consumption of the nineteenth century offers so much material on contemporary cultural perceptions, from TV shows to anniversaries of historical events.

My personal conference highlight was the first keynote lecture, delivered by Professor Patricia Duncker (Manchester), and which provided more insight into the question of how to bring the past to life through writing. Duncker gave a passionate lecture on how her own admiration for George Eliot’s life and work has shaped her writing: if neo-Victorian writing addresses with modern sensibility the Victorian novel, then Duncker’s 2015 Sophie and the Sibyl is a rewriting of Daniel Deronda and its inception while also hinting at Jane Eyre, David Copperfield and Bulwer-Lytton’s The Last Days of Pompeii. While writing, reading and consuming neo-Victorian fiction is a way to keep the great Victorian novels alive, fiction is also freer than history to fill the gaps that official historiography has left out: so, Duncker follows quite diligently the lives of George Eliot, George Henry Lewes and Walter Cross, but she invents the story behind Daniel Deronda and Gwendolen as a love quadrangle between the great writer, her partner, her German publisher (called Duncker) and his long-time sweetheart.

This question on whether fiction needs to be as true as history was raised several times during the conference: does the neo-Victorian have to stick to historical facts and the events occurring in a Victorian piece of fiction, or can it consume its ancestors by rewriting and reinterpreting the very idea of Victorian truth?

Several panels and papers explored the relationship between the afterlives of Victorian literature and culture, and the ethical issues deriving from commodifying the era in question. Muren Zhang (Lancaster) argued that, while neo-Victorian fiction often provides us readers with opportunities to fulfil our voyeuristic needs, it also allows us to reflect on the ethics of reading. Similarly, scholars of Wildeana such as Ana Markovic (Glasgow), and neo-Victorian steampunk, such as Helena Essen (Duisburg), Marta Alonso Jerez (Malaga) and Saverio Tomaiuolo (Cassino) reflected on how the afterlives of the period and its canonical literary figures acts to redress the wrongdoings against excluded minorities (homosexuals, prostitutes, ‘New’ Women, etc.).

The commodifying power of texts rewriting Victorian novels, their authors and the iconic images of the period was the theme of fascinating panels on Bronteana, neo-Victorian ekphrasis and the nineteenth-century novel form reinterpreted through postmodern eyes. Papers by Kate Mitchell (National University of Australia) and Marie-Louise Kohlke (Swansea) reflected on the power of Victorian photographs and paintings, in haunting us with the legacy of
an era, through textual and visual renditions. Similarly, if the Victorian intertexts and contexts of neo-Victorian fiction become the Other to be exploited and refashioned, then the use and abuse of human and natural resources worldwide epitomises the consumption of goods and people occurring in the Victorian era. Papers on Victorian travel writings and journalism, such as Harriet Martineau’s reports from Ireland (Teja Varma Pusapati, Oxford) or Thomas Pringle’s accounts of South Africa (Lara Atkin, QMUL) analysed how colonial imagery and tropes conveyed and constructed imperial discourses, tailored to the tastes of metropolitan readers.

My two days at BAVS ended in an apotheosis of Victorian consumption: with a drinks reception and a wonderful organ recital in Cardiff’s National Museum. These days of listening, learning, frantic tweeting and great fun provided much food for thought, and I can barely wait for next year’s BAVS at Lincoln: ‘Victorians Unbound’.

_Flore Janssen (Birkbeck, University of London):_

The evocative theme of this year’s BAVS conference, ‘Consuming (the) Victorians’, attracted a record number of high-quality papers exploring aspects of consumption in the nineteenth century, from literature and the periodical press to the fashion industry, as well as the ways in which the Victorians are ‘consumed’ in the modern day, through adaptations of Victorian texts, (quasi-) historical TV drama, and steampunk. Despite the vast range of papers, however, a number of crucial themes were kept in view, as speakers and delegates asked how thinking about consumption and the social, cultural, economic, intellectual, and physical desires it reflects may help modern-day scholars understand different strands of Victorian culture, and also, perhaps, to question how we ourselves wish to see the Victorians.

Following a morning of postgraduate workshops on illustration, public speaking, and creative writing in academia, day 1 of the conference was launched with a lively, engaging, and critical keynote from Patricia Duncker (University of Manchester) entitled ‘Imagining George Eliot’. Through her own experience of combining an academic career with fiction writing, Duncker addressed a number of key questions related to how we ‘consume the Victorians’ as readers both of Victorian and neo-Victorian texts, and how we reinterpret Victorian figures such as George Eliot and Dr James Barry and what she called their ‘textual cross-dressing’. The keynote was followed by the first three panel sessions, which began to tackle a number of the conference themes, including gender, music and theatre, visual culture, and ‘Victorian afterlives’.

Day 2 opened with a keynote intended to highlight the prominent place given to music and performance in this BAVS conference. Christina Bashford (University of Illinois) addressed the ideological meaning invested in the violin as a consumer good in the late-Victorian period in a paper entitled ‘Buying into (more than) music: The ‘violin craze’ and the late-Victorian imagination’. Her analysis of the rise of the violin incorporated ideas of ‘self-improvement’, but also the economic reality of the difficulty of building a successful career in music. She considered how the appeal of the violin spread through the Victorian class system, inviting professionalism – although many performers were obliged to take on extra work to supplement their earnings – as well
as amateur engagement; but also pointed out that the increasing availability of violins sparked a counter-culture which embraced the craft of violin-building as a hobby. One highlight of the very informative talk was a contemporary recording of a professional female violinist. Later papers continued to incorporate the theme of musical engagement and related ideas of class, gender, and self-improvement, as papers addressed widening access to music, ‘Victorian country house music collection’, and university chamber music clubs. Other papers also dealt with negative meanings of consumption, such as poverty, alcoholism, prostitution, and the fur industry. Several speakers also considered the delights and dangers of food and drink as they discussed hunger, (in)temperance, and adulteration.

Day 3 brought together many of the fascinating strands which speakers and delegates had explored over the course of the conference with an insightful keynote from Frank Trentmann (Birkbeck, University of London) entitled ‘Private comfort, public spirit: Victorian consumer culture in a global context’. Trentmann brought his audience back to the roots of consumer culture in the eighteenth and nineteenth centuries, explaining that objects came to be seen as a ‘civilising project’ rather than as material distractions from spiritual pursuits. As he pointed out, however, this quickly came to beg the question of what constitutes ‘necessary consumption’. Through the example of British water rates, he explored late-Victorian ideas of consumer responsibility; and with reference to the cooperative movement and women’s responsibility for household budgets and consumption he demonstrated several ways in which consumption came to function as a training ground for democratic action and political engagement. The global context of his talk included a critical discussion of the marketing of ‘exotic’ products, as he argued that the foreign producer of goods like coffee and cocoa was ‘written out’ of advertising which superimposed European national emblems on the product, ‘Jeanne d’Arc’ chocolate being one memorable example.

After an all too short final session of panels, which discussed a wide range of topics including Christmas, flowers, cartoons, esotericism, and coding, the conference closed with the President’s Panel, chosen and chaired by BAVS President Hilary Fraser (Birkbeck, University of London), and offering short but thought-provoking contributions from Valerie Sanders (University of Hull), Kate Flint (University of Southern California), and Clare Pettitt (King’s College London) on the main themes and outcomes of the conference. Sanders considered how the historical figure of Victoria has been co-opted for the modern day, and asked whether media exposures such as the ITV mini-series Victoria help us to understand the Victorians, or whether they encourage us to see the Victorians as ‘just like us’. Flint invited delegates to think about the importance of pleasure, temporality, and agency in consumption, and to consider what happens when consumption turns to surplus, excess, and boredom. Pettitt, lastly, warned about an excessive focus on ‘thinging’ the Victorian period which could lead to a (re-)commodification of the Victorians, and emphasised that scholars should continue to bear in mind the role of processes, networks, and communication. The discussion which followed further explored these themes and questioned the priorities of Victorian Studies as a discipline, the emphasis placed on certain aspects of the period in scholarship, and the use of material culture within them.
Besides the excellent papers, this BAVS conference also stood out because of the scope it offered for non-traditional panel formats and activities. In addition to the postgraduate workshops, a number of special sessions were offered which made the most of the expertise of nineteenth-century scholars and resources at Cardiff. The programme included special sessions on Cardiff’s Special Collections, illustration, and scholarly editing. A number of exhibitions were also available to delegates, both at the conference venue and in the Arts and Sciences Library. The intense programme of the second day offered the option of fresh air and exercise at lunchtime with a guided walking tour through Cardiff’s Victorian arcades led by Martin Willis and Ruth McElroy, and delegates also had the option of rounding off their final day with a guided tour of Cardiff Castle. The organ recital by Robert Court in the beautiful setting of the National Museum to close the second day further emphasised the central role given to music in this conference.

The conference was marked throughout by smooth organisation, and many thanks and congratulations are due to Ann Heilmann and her organising team for their excellent management of an event on a vast scale: up to thirteen parallel panels took place in each panel session. The conference setting also drew successfully on the Victorian gems Cardiff has to offer: the buffet dinner on day 1 took place in the handsome Aberdare Hall, while the National Museum provided wonderful artistic and architectural surroundings for the drinks reception and conference dinner on day 2.

‘Consuming (the) Victorians’ created a welcoming and stimulating environment, ensuring high-quality presentations and
productive discussion of an important theme in nineteenth-century studies. The programme made the most of the available papers, resources, expertise, and surroundings, and while it is difficult to conceive how more information and activities could have been packed into three days, Twitter testifies to the fact that many delegates went away wishing the event had been longer. Crucial questions were raised about the conference theme and its relation to the development of Victorian Studies which many of us will no doubt be eager to explore further in our own work. BAVS 2016 was a fantastic achievement for the organisers, and we look forward to BAVS 2017: ‘Victorians Unbound’ next year.

Waiyee Loh (University of Warwick):

31 August 2016
The conference began with a series of professionalization workshops for postgraduate research students and early career researchers. I attended the Illustration Workshop, which was held in the Special Collections and Archives room in the Arts and Social Science Library. With the help of richly illustrated books and newspapers from Cardiff’s archives, Professor Julia Thomas and archivist Alison Harvey outlined the development of illustration printing technology in Britain in the nineteenth century. We traced the history of image reproduction from rough woodblock prints on ’broadside ballads’ in the late eighteenth and early nineteenth centuries to copper etchings in expensive illustrated books, and then to the game-changing invention of wood engraving techniques during the Victorian period. Wood engraving enabled the printer to reproduce highly detailed images on a large scale for mass-produced newspapers and books. This was not previously possible because woodcut blocks could not reproduce fine lines, and copper etchings, while highly refined, were too fragile to be used repeatedly to produce a large number of images at low cost. It was very instructive to see actual illustrations produced using these different techniques. We even tried our hand at linocut printing, a more ‘modern’ variant of woodblock printing where the images are cut in relief on a sheet of linoleum rather than on a wooden block. It was a highly laborious process that strained our eyes and hands, and at the end of the workshop, we understood on a much more corporeal level how difficult it was for engravers to produce the intricate pictures we (and perhaps audiences in the nineteenth century) took for granted in Victorian illustrated newspapers and books.

After Patricia Duncker’s highly entertaining keynote lecture, 'Imagining George Eliot', in which she shared her experiences writing neo-Victorian fiction, I attended the panel on 'Dickensian (Re)Imaginations', which was part of the 'Victorian Afterlives' strand running through the conference. As an ‘academic-fan’ of neo-Victorian narratives, I was glad to see so many panels dedicated to the study of neo-Victorianism, although I was hard-pressed to choose between them. Maureen England (King’s College London), Holly Furneaux (Cardiff University), and Louisa Price (Charles Dickens Museum) departed from the conventional conference panel format and held the ‘Dickensian (Re)Imaginations’ panel in the form of a roundtable discussion instead. The panellists and the audience had a lively discussion about how fans of Dickens have reinvented his works over time, through online fan fiction, period films and television shows such as the recent BBC drama Dickensian, and memorabilia now archived in the Charles Dickens Museum.

1 September
The second day opened with a keynote lecture by prominent music historian Christina Bashford (University of Illinois). Bashford spoke on the Victorian public’s fascination with the violin in the last decades of the nineteenth century to the turn of the twentieth century, demonstrating how the ‘craze’ for learning to play the instrument spread to middle-class women, working-class men, and children in state schools in the 1870s and 1880s. This heightened interest in learning the violin, Bashford argued, was motivated by, and in turn motivated, the emergence of a violin-centred industry. The British state removed tax barriers on imported goods in the 1860s, which led to increasing imports of relatively cheap, foreign-made violins. As more people bought violins, they also bought sheet music and violin accessories, and signed up for violin lessons. This helped to foster a private industry offering music exams and a corresponding range of qualifications, which sought to certify the student’s achievement according to ‘grades’ of ability. Such music exams still exist today (as the writer knows too well, having been subjected to them when she was a child). Amateur orchestras sprung up, and attending classical music concerts became a leisure activity for urban residents seeking a dose of ‘high culture’. Middle-class women and working-class men turned to playing the violin as a means to social and economic betterment, although only a few succeeded in becoming superstar professional performers. People also began collecting and even making their own violins, thereby exhibiting a fascination with the ‘hand-made’, which chimed in with the Arts and Crafts movement’s rejection of industrialisation and nostalgia for artisanship and the rural idyll.

Some of the papers that stood out for me on the second day of the conference were Alice Crossley’s (University of Lincoln) ‘Commercial Love: The Consumption and Proliferation of Victorian Valentines’ and Kate Flint’s (University of Southern California) ‘Shoddy: Consumption, Recycling and the Overlooked’. Crossley’s informative and visually stunning presentation on the nineteenth-century Valentine’s Day card industry was eye-opening in many senses of the word. Did you know that the Victorians sent Valentines not only to their loved ones, but also to those whom they wished to mock? Crossley argued that these malicious Valentine’s Day cards subverted the sentimental celebration of romantic love, while providing a means for unfettered self-expression under the cover of anonymity (much in the same way that cyber-bullying works today). Her paper reminded us that the greeting card industry that has become part of our everyday lives has a historical precedent and that the Valentine’s Day cards we send and receive today are both similar to and yet very different from the cards the Victorians were using to woo and spite one another.

Crossley’s paper was followed by Flint’s, which was anything but ‘shoddy’. ‘Shoddy’, Flint explained, was the name that the Victorians used to refer to a type of recycled woollen textile. Using ‘shoddy’ as a case study, Flint called for the recuperation of what she saw as a Victorian practice of ‘attentive looking’ at seemingly trivial things in the surrounding environment. Victorian Studies, Flint contended, should adopt this critical practice in order to unearth the material histories behind the words that frequently appear in Victorian novels, and which the present-day reader often assumes to mean exactly what these words mean today. Flint traced the etymology of the word ‘shoddy’ as it evolved from a name for cloth to a pejorative adjective for something that is an inferior or deceitful imitation. She
demonstrated that, in the case of Trollope's use of the word, the more the material history of the shoddy industry was overlooked, the more the word 'shoddy' became metaphorical, and the less aware the reader became of Victorian practices of recycling surplus commodities. Flint picked up on this ecological theme again during the President's Panel at the close of the conference, urging Victorianists to look to the Victorians not to find ourselves in them, but to find new ways of thinking about waste, the environment, and social responsibility.

Jenny Holt's (Meiji University) paper, 'Victorian Design Advice and the Ethics of Restrained Consumption: Japanese Taste as an Antidote to Western Tat', examined how Victorian designers such as Charles Eastlake turned to Japanese aesthetics for an alternative to what he and others decried as gaudy and feminine Victorian kitsch. These designers idealised the 'Spartan simplicity' of Japanese taste and were eager to shoehorn Japanese decorative arts into Ruskin's and Morris's theories about feudal artisanal production.

2 September
Holt's paper provided an excellent counterpoint to my own paper, 'Japanese Tourists in Victorian Britain: Japanese Participation in the British Heritage Industry', which I presented at the 'Victorian and Neo-Victorian Heritage Cultures' panel. Jack Gann (Leeds Trinity University) started off the panel with his paper on the Victorian heritage pub, which combines conservation with commerce and a sanitised performance of 'Victorian-ness'. Gann's paper implicitly raised the questions: Why are we nostalgic specifically for the Victorian period, and why are we specifically attracted to pubs as artefacts of the period? My paper followed up on these questions from a different angle by discussing how young Japanese women today perceive Harrods as a heritage tourist destination which embodies elite forms of cultural capital. This desire for an aristocratic Englishness associated with the image of 'Victorian Britain' can be traced back to Japan's encounter with Britain in the context of informal Western imperialism in East Asia in the nineteenth century. In this sense it forms the corollary to the Victorian British idealisation of Japanese taste discussed in Holt's presentation.

The conference came to a close with the President's Panel, in which BAVS President Hilary Fraser invited Valerie Sanders (University of Hull), Clare Pettit (King's College London), and Kate Flint (University of Southern California) to sum up their experience of the three-day conference. The speakers recognised that there was an interest in the 'global' running through many of the papers presented during the conference. Pettit in particular emphasised the need to examine Victorian things as a means to discovering the connections between peoples and places that surround these things, and the conference ended with the exciting prospect of Victorian Studies on a planetary scale.

"Horror and Agony", from a photograph by Guillaume Duchenne. Figure 21 from Darwin's Expression of the Emotions in Man and Animals. Picture in public domain.
**Lindsay Wells (University of Wisconsin-Madison):**

BAVS 2016 ‘Consuming (the) Victorians’ commenced the evening prior to the first slate of panel sessions with the Global Dickens roundtable. Attendees first listened to Melisa Klimaszewski’s (Duke University) critical analysis of the South African film *Boy Called Twist* (2004), based on Dickens’s novel, followed by presentations from Chieko Ichikawa (Ibaraki University, Japan) and Michael Hollington (University of Kent) on the reception of the Victorian author in Japan and Europe, respectively. In addition to sparking a lively Q&A with the audience, the roundtable brought attention to the international contexts of today’s field of Victorian Studies. Many of the papers delivered over the course of the conference were given by participants from institutions around the world, and as an American postgraduate, I am especially grateful for the opportunity to travel abroad to BAVS and meet so many scholars and students.

On Day One (Wednesday, 31 August), I participated in two morning workshops specifically tailored towards Postgraduate and Early Career Researchers. First, I was introduced to the online academic media outlet *The Conversation* [https://theconversation.com/uk], which operates editions in the UK, Africa, Australia, France, and the US. Wales editor Ruth Dawson gave a thorough overview of the platform’s function and its dedication to providing its readers with well-informed, accessible content. After listening to Dawson’s presentation, participants had the opportunity to write mock article titles summarizing their own research interests. Next, I sat in on the ‘Guide to Good Presenting’ public speaking workshop—a timely and pertinent subject given the upcoming panel sessions for those of us presenting later that week. Both workshops underscored the importance of effective communication in our careers. Participants also had the option of attending workshops on Creative Writing in Academia and Victorian Illustration. Not only was it fun to learn a new skill set alongside other postgrads, but it was also a helpful reminder that discussion and outreach are vital to professional success.

At midday, Patricia Duncker’s (University of Manchester) opening keynote ‘Imagining George Eliot’ began what would be three days full of thought-provoking research, readings, and exchange. The first panel I attended was the Visual Culture session on ‘Victorian Illustration’. Will Finley (University Sheffield) shared his paper “Vehicles for Pretty Prints”: The Consumption of Image and Text and the Transformation of Topography 1835-1850, which investigated how technological advances in print reproduction transformed the world of Victorian topographical illustration. This was followed by Bethan Stevens’s (University of Sussex) presentation “Greedy Rats: The Business of Victorian Wood Engraving”. Her insightful analysis of printmaker W.J. Linton’s objection to the practices and products of the Dalziel Brothers—one of the nineteenth century’s lead printing firms—addressed issues of authorship, artistic collaboration, and social commentary in the world of Victorian print culture. Katherine Ford (Science Museum, London) concluded the panel with her research on the religious and literary underpinnings in Victorian representations of prehistoric pterosaurs (“Demons, Devils, and Dragons”: Representations of Pterosaurs in 19th-Century Science and Culture). I was particularly intrigued by how all three presentations invited a closer scrutiny of the material qualities and ideological implications of Victorian prints, from
scientific diagrams and literary illustrations to advertisements and art.

During the second panel session that afternoon, I attended the Digitisation Roundtable ('Digital Visualisation and Victorian Studies'), which consisted of presentations by Christopher Donaldson (Lancaster University), Les Roberts (University of Liverpool), Matthew Sangster (University of Birmingham), and Joanna Taylor (Lancaster University). From an interactive map of Romantic London to a virtual topography of the Lake District, the online projects and tools shared by these scholars promise to be useful tools for both private research and teaching.

In the next panel I attended ('Imagining and Representing Real and Unreal Others'), two of the presenters focused on literary topics. Areej M.J. Al-Khafaji (Al-Qadisiya University/Cardiff University) shared a paper on orientalism in Tennyson's poem 'Akbar's Dream', and Mary L. Shannon (University of Roehampton) analyzed language and reader engagement in Victorian adventure fiction. A third paper was shared by independent scholar Camilla Adeane, who offered a compelling interpretation of two historical paintings by the Pre-Raphaelite artist John Everett Millais: The Boyhood of Raleigh (1870) and The North West Passage (1874). Combining attentive visual analysis with historical fact, Adeane invited the audience to reconsider the multiple layers of meaning at play in these two works.

This concluded the panel session portion of Day 1, which was followed by the BAVS AGM and a dinner reception at Aberdare Hall. Christina Bashford (University of Illinois School of Music) opened Day 2 (Thursday, 1 September) of the conference with her engaging keynote address on the rising popularity of violins in Victorian Britain. A particularly memorable highlight of her talk was when she shared an early twentieth-century recording of Mendelssohn's violin concerto performed by the Victorian musician Marie Hall.

After this, I attended a panel session chaired by Kate Griffiths (Cardiff) on the topic of 'Reading and Re-evaluating the Ephemeral'. Karin Koehler (Bangor University) opened with her current research on the motif of old letters in Victorian poetry and how they 'facilitate a journey back in time' for the speaker of a poem. Following this, Alice Crossley (University of Lincoln) shared her paper 'Commercial Love: The Consumption of Proliferation of Victorian Valentines', accompanied by such memorable visuals as valentines covered with pearls, lace, pressed flowers, and even dead birds. Finally, Kate Flint (University of Southern California) explored the political and cultural implications surrounding recycled wool shoddy within different contexts of nineteenth-century Britain and America.

The next panel session I attended also explored written and material ephemera, with presentations on the Victorian scientific press delivered by Rose Roberto (National Museums Scotland/University of Reading) and Matthew Wale (University of Leicester). Taking Chamber’s Encyclopedia as her case example, Roberto argued that Victorian publishers were largely responsible for the curation and dissemination of scientific knowledge to the public during the nineteenth century. From a similar perspective, Wale examined the marketability of natural history in the Victorian period, as evidenced by the circulation of the periodical The Entomologist’s Weekly Intelligence.

After listening to David R. Sorensen's (Saint Joseph's University, Philadelphia) paper on Thomas Carlyle that afternoon, I began
preparing for my own presentation on a panel chaired by Helen Goodman (Royal Holloway). I had the pleasure of sharing my current research on John Ruskin’s gardening theories alongside two other botanical topics: Joanna Crosby’s (University of Essex) exploration of apple motifs in Victorian paintings and Alison Denham’s (University of Central Lancashire) investigation into mid-nineteenth-century herbalism. Following a late afternoon panel I attended on visual culture and the Pre-Raphaelites, with papers delivered by Kumiko Tanabe (Kansai Gaidai University), Serena Trowbridge (Birmingham City University), and Maria Cohut (University of Warwick), the day concluded with dinner and an organ recital at the National Museum Cardiff.

Frank Trentman (Birkbeck, University of London) gave the final keynote address on Day 3 (Friday, 2 September) of the conference. I then attended one last panel session, which featured papers on the Victorian passion for plant collecting by Victoria Mills (King’s College London) and Naomi Yuval-Naeh (Tel Aviv University). Before we all separated for lunch and tours of Cardiff Castle, Hilary Fraser (Birkbeck) and the President’s Panel gave closing remarks. This was my first year attending BAVS, and I was deeply impressed by the welcoming sense of community and intellectual exchange amongst all its presenters and participants. The range of topics addressed in the keynotes and panel sessions were impressive, and I look forward to hearing how everyone’s research projects and collaborations progress in the future.

‘Things Still Matter’
Briony Wickes (PhD Candidate, King’s College London):

The title of this conference report refers to a 1998 collection of essays, edited by Daniel Miller, in which scholars in the field of material cultures made a case for ‘Why Some Things Matter’. In the introduction to this text, Miller described the study of materiality as being a ‘two stage process’: ‘The first phase came in the insistence that things matter and that to focus upon material worlds does not fetishize them since they are not some separate superstructure... [the second stage] demonstrates what is to be gained by focusing upon the diversity of material worlds’ (Miller, 1998, p.3). Almost two decades later, this year’s BAVS conference on the theme of ‘Consuming (the) Victorians’ could perhaps be seen as part of a third stage in the study of material and consumer cultures, with many of the papers extending scholarly focus beyond the strictly human realm to consider the various roles that animals played within Victorian commodity cultures and to raise the possibility of nonhuman agency.

The conference invited a diverse selection of panels and papers across a broad range of disciplines and interrogated both nineteenth-century and contemporary Neo-Victorian sources. As a researcher who focuses on the production, trade, and use of animal commodities in the nineteenth century, I attended a number of fascinating panels that were highly pertinent to my work. John Miller’s paper, ‘Agony, Fashion, and ‘The Strange Story of a Sealskin”, for example, charted the interplay between nineteenth-century commercialism and emergent animal activism in the period, examining the ways in which the mainstream press promoted the vogue for
furred garments whilst simultaneously deploring the bloody and violent process involved in sourcing animal skin. ‘Fashionable ladies’, it would appear, were well aware of the grisly provenance of fur, but the growing passion for animal welfare remained subordinate to the demands of the consumer industry. Focusing on a short narrative that appeared in Judy magazine, ‘The Strange Story of A Sealskin’ (1875), Miller discussed how this narrative reconciled the reality of animal death with the fervour for furs by treating seal clubbing as twee and comic material. Animal agony was thus productively assimilated into commercial agendas and the Victorian reader was encouraged to maintain a positive and affective relation to fur belongings, in spite of their brutal history.

Máire ní Fhlathúin also took animal predation as a starting point for her paper on literary and pictorial representations of British colonial encounters in nineteenth-century India. Whilst many are familiar with the tales of imperial hunting heroes shooting elephants and with the sketches of the brave British lion pitted against a ruthless Bengal tiger, ní Fhlathúin introduced a different form of British self-representation, based rather surprisingly on the images of scavengers and carrion birds. Drawing on the depictions of the violent Adjutant-Crane in Rudyard Kipling’s The Second Jungle Book (1895) and on a variety of texts and images taken from the periodical press that proclaimed colonisers to be ‘birds of prey’, ní Fhlathúin’s paper revealed a counter-narrative to the triumphant imperialist rhetoric of the age, foregrounding a darker vision of Empire at odds with the notion of colonial supremacy, through images of scavenging, contamination, and nonhuman otherness. Peter Yeandle, on the other hand, brought the Indian animal to the Victorian stage with a paper on Maharajah, the exhibited actor-elephant at the Manchester Belle Vue Zoo during the 1870s. Connecting human-animal relations with expansionist culture, Yeandle’s paper also raised broader questions about the agency of nonhuman beings. ‘Can the animal be a ‘celebrity?’’ asked Yeandle, and the answer was a resounding ‘yes!’ Maharajah was at once a commodity, bought by the Zoo proprietor for £680 to be objectified on stage via the spectators’ gaze, yet he was also an actor, a constructed paragon of his species, performing for audiences, following scripts, and, on occasion, resisting human will. As Yeandle reminded us, whilst Victorian animals did not choose to be a part of nineteenth-century commercial agendas, we cannot simply think of them as inert commodities, but as actors within consumer culture, with the ability to modify, subvert, and disrupt spatial orderings.

Another fascinating panel on ‘Victorian Objects’, led by Nikolina Hatton and Maria Damkjær, also re-oriented anthropocentric
thinking by considering the vibrancy of Victorian things, themselves. Hatton’s paper focused on the ‘disorienting non-moments’ in Thomas De Quincey’s *Confessions of an English Opium-Eater* (1821) in which subjects are transformed by encounters with material objects. Drawing on Latourian Actor-Network Theory, Hatton argued that De Quincey’s things are actants, pointing to the neglected household items in *Confessions* that, whilst they no longer have human use, continue to exist and persist, inhabiting what she termed a ‘a static temporality’, inscrutable to human perception. Quoting De Quincey’s later work, Hatton revealed the importance that the author himself put on the material world: ‘Our deepest thoughts and feelings pass to us through perplexed combinations of concrete objects’ (De Quincey, 1853, p.39). This neat statement led organically onto the next paper on the panel from Maria Damkjær on ‘The Peripatetic Umbrella and the Problem of Personhood’. Countering the notion that Victorian consumers invested their belongings with their own unique, stable identity, Damkjær’s reading of the nineteenth-century umbrella asserted that this particular wet-weather implement could not be seen as a repository of an inalienable self because they had a notorious and ‘mischievous disloyalty to its owner’, liable to go missing and to be passed from hand to hand. Rather than understanding umbrellas as ‘portable property’, for Damkjær the Victorian object disturbs the sense of self and reveals a more complex notion of disenfranchised personhood.

The penultimate day of the conference culminated in a wonderful dinner held at the National Museum Cardiff. With its beautiful collections of art, geology, natural history, and archaeological artefacts, it seemed a fitting location to celebrate the conference and carry on the conversations about how things, animals, and consumer culture have shaped - and continue to shape - the ways we engage with the world. On the final day, during the President’s Panel, Valerie Sanders, Kate Flint, and Clare Pettit reflected on the theme of the conference and questioned what was at stake within the academic dialogue of the past few days? Pettit, in particular, warned us of the dangers of ‘re-commodifying’ the Victorians and fetishizing the nineteenth-century, so that our ideas might remain frozen in time. Instead, the panellists encouraged us to look for points of connection and interaction, as well as moments of disruption, and to bear in mind the potential of nonhuman agency to surprise us, catch us off-guard, and to be totally unpredictable. Victorian consumer culture is less a set of single, isolated narratives than a continuing network of phenomena in which the human and the nonhuman collide. The President’s Panel thus, rather neatly, set up discussions for next year’s BAVS conference in Lincoln on the theme of ‘Victorians Unbound: Connections and Intersections’, which promises to be an equally stimulating and rich event.

A resounding thanks to the BAVS committee and to the conference organisers at Cardiff University for putting on a fantastic event with such tireless enthusiasm!

**References:**
Conference Reports

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 Emma Butcher (BAVS Funding Officer: erbutcher@gmail.com/E.Butcher@mmu.ac.uk) or go to: http://bavs.ac.uk/funding.

'Forgotten Geographies in the Fin de Siècle, 1880-1920’, 8-9 July 2016, Birkbeck, University of London

Rebecka Klette (Birkbeck, University of London)

On the 8 and 9 of July, the ‘Forgotten Geographies in the Fin de Siècle, 1880-1920’ conference was held at Birkbeck, University of London, on a summery weekend in Bloomsbury’s Gordon Square. The conference, funded by the British Association for Victorian Studies (BAVS) and Birkbeck Centre for Nineteenth-Century Studies, welcomed academics from across the world, with the aim to launch a transnational network of researchers focusing on ‘forgotten’ or ignored aspects of the fin-de-siècle. Building upon the emerging field of fin-de-siècle research and the ‘transnational turn’ within Victorian and Modernist Studies, the conference aimed to reconsider British cross-cultural exchanges during the turn of the century, as well as the reciprocal and cosmopolitan relationship between European cultural spheres during the era. Rather than interpreting British fin-de-siècle culture as a mere reflection of French decadence, the conference sought to trace the dissemination, reception and response to British literature and art in other countries, stressing the need to study transnational influences and exchanges without treating one national interpretation of decadence or aestheticism as a mere epigone or imitation of the other. By contrasting the British affinity for French, Norwegian, Russian or Spanish culture with the Anglomania of Hungarian, Russian, and Polish aesthetes, one may gain vital insights into the diverse and nationally collaborative character of fin-de-siècle discourse. Extending beyond the cultural sphere of Europe, the conference also aspired to undermine the imperialist notion that colonial countries and other ‘forgotten’ geographies merely received and consumed late-nineteenth and early twentieth-century British literature and art, but instead contributed vastly to European cultural production. This conference thus not only enabled rediscovery of forgotten geographies, but also let oppressed, overshadowed and ignored voices and viewpoints be heard.

Professor Regenia Gagnier (University of Exeter) opened the first day of the conference with an excellent keynote on the ‘Global Literatures of Decadence and the Longue Durée’, outlining the possibilities and obstacles of extending decadence and fin-de-siècle studies to a global scale, gazing beyond the British canon of literary work onto different national interpretations and transnational exchanges of Victorian and Edwardian culture. The keynote was followed by a plenary panel on Anglo-Indian Encounters, with Ellen Brinks (Colorado State University) presenting on Women Writers and the Indian Folktale for Children, 1880-1920, and Jane Stafford (Victoria University of Wellington) on Arthur Symons, Sarojini Nadu and the Fin-de-Siècle Lyric. After a generous luncheon, two parallel panels were held: the first on
'Artistic Exchanges', approaching the artistic intersection of European fin-de-siècle from various different national angles; the second, entitled 'Cosmopolitan Figures?', saw papers on orientalism, cosmopolitanism and Indian decadence. The next set of parallel panels focused largely on the spatial aspects of cultural exchange: 'Gendering Forgotten Geographies' and 'Reimagining Cities'. The last two panels of the day looked more closely on cross-cultural dialogues between Britain and, firstly, Spain, and secondly, Eastern Europe. The first day of the conference was brought to a close with a lovely conference dinner at the Norfolk Arms gastro pub with Mediterranean cuisine.

The second day opened with a fascinating keynote speech by Dr. Stefano Evangelista (Trinity College, Oxford), introducing the audience to fin-de-siècle Japan from the point of view of the cosmopolitan writer Lafcadio Hearn (or, as he would be known in Japan, Koizumi Yakumo). While the first keynote by Gagnier was more theoretical in nature, focusing largely on the underlying mechanisms and assumptions inherent in concepts such as 'decadence' and 'fin de siècle', Evangelista's keynote focused on a specific geography, juxtaposing the imagined Japanese space (as envisioned in Japonisme) with the first-hand experiences of a 'forgotten' Western writer in Japan. The first parallel panels of the day took on two vital aspects of cosmopolitanism and transnational exchanges: 'Global Emblems of Decadence' and 'Global Print Cultures'. After the luncheon, parallel panels were held on 'Queer Cosmopolitanism' and 'Cross-Cultural Interactions', followed by Kate Hext (University of Exeter) announcing the launch of the International Society of Fin de Siècle Studies (ISFSS), a new research network funded by the University of Exeter. The launch was celebrated with cake and refreshments, after which the last two panels of the day were held: the first on 'Scandinavia and Cultural Transnationalism', and the second on 'Cross-Cultural Russia'. The conference ended with the first screening of a previously lost Russian-Ukrainian silent film, The Lie (1918), based on a play by Volodymyr Vynnychenko. The film was rediscovered and introduced by Dr Olga Kyrylova (National Pedagogical Dragomanov University), who focused her talk on the national particularity of Ukrainian decadent cinema. The archival rediscovery of the film tied in perfectly with the aim of the conference, remembering, reimagining, and reintroducing forgotten material. Few conferences have proudly showcased such a vibrant collection of panels: by organising panels on Scandinavia, Eastern Europe, and other cultural regions, the conference succeeded tremendously in its internationalist goals. The conference allowed PhD students and early career researchers to meet acclaimed scholars from around the world, and
emphasised the significance of international academic networks — for, in light of the Brexit vote, we must all remember the importance of remaining academically cosmopolitan. 'Forgotten Geographies in the Fin de Siècle, 1880-1920' was by all standards a resounding success, and I can only thank the two organisers, Birkbeck doctoral candidates Sasha Dovzhyk and Leire Barrera Medrano, for all their hard work, which in the end amounted to a spectacular conference which will no doubt have a significant impact on future fin-de-siècle scholarship through the ISFSS network.

The Dickens Society Symposium
July 11-13 2016: ‘Adapting Dickens’
Reykjavik, Iceland

Contributors: Catherine Quirk, Lydia Craig, Laurie Strickland, Maureen England, and Andrea Schmidt

Special Thanks to the Following: The Dickens Society, The University of Iceland, and Emily Bowles

The 2016 Dickens Society Symposium, ‘Adapting Dickens’, welcomed consideration of every medium in which the literary work and life of Charles Dickens could be adapted. Apparent in the variety of papers presented at this conference, Dickens adaptations have existed since the author began publishing in the 1840s, whether put on for the stage, filmed as Hollywood blockbusters, or diegetically transposed or thematically updated across various languages and literatures. Over the course of the three-day symposium, presenters examined topics such as how Dickens incorporated, or ‘adapted’ events from his own life into his fiction, discussed the many theatrical adaptations of Dickens novels that have been staged over the past three centuries, introduced international adaptations, reworkings, and updates of Dickens’s plots into other languages and cultures, and contrasted filmic adaptations of Dickens’s novels since 1900.

The Dickensian spirit was alive and well as we gathered from every corner of the globe to share our work on ‘Adapting Dickens’. Inspiring to see scholars and artists exploring, through the lens of Charles Dickens, the threads that connect us, and speaking to how we bring his work forward for the times we live in, the layers of meaning around that discussion. The following newsletter, composed by graduate student attendees, gives a glimpse into some of the presentations featured at this year’s conference. Enjoy!

Day 1:
Panel 1, ‘Stage Adaptations’, chaired by Nancy Metz, featured several contemporary attempts to adapt Dickens for staged readings and local theatre. Joel J. Brattin started off with a ‘Adapting Dickens’s Works for Staged Readings: Challenges and Opportunities’. Demonstrating how Dickens’s prose and descriptions change in spoken performance, Brattin, Metz, and several other conference participants enacted a scene from Great Expectations (1861) in which Pip confesses to Joe that he
lied about what he did at Miss Havisham’s house. During this reenactment, Metz repeatedly struck Brattin about the head and shoulders with her script, clearly having more fun than the average panel chair.

Following Brattin, Elizabeth Bridgham discussed the Trinity Repertory Company Theatre’s production of A Christmas Carol (1843), drawing special attention to how its yearly Rhode Island audience has come to expect the play to be staged a certain way. Laurie Strickland and Jamie Bullins jointly revealed the soul-searching that went into their own theatrical adaptation of A Christmas Carol. Though the production boasted elaborate pyrotechnics and stage design, Strickland felt that it required more of Dickens’s actual text to truly live up to the novel. She concluded that Dickens’s own longing for his past self as a child lies at the heart of Scrooge’s tale and appeals to all of its readers who experience the same nostalgia. Bullins spoke to the deep personal connection readers and viewers feel with Dickens, born out of the shared human experiences he so feelingly describes in his novels.

Daniel Siegel began Panel 2, ‘Sound and Silence in Dickens Adaptations’, by looking at D. W. Griffith’s only Dickens adaptation, The Cricket on the Hearth. Siegel connected the two artists through this silent film, looking at the ways in which Griffith displayed Dickens’s characters’ metal and emotional struggles. Siegel claimed, ‘Both are working on ways in which to externalize the workings of the mind’ and that ‘Dickens made Griffith think about what thinking looked like’. Andrea Schmidt continued the panel with a look at the 1930s German film Klein Dorrit. Schmidt balanced her analysis of the film between the adaptation itself and the historical and cultural time period. Sharon Aronofsky Weltman lightened things up a bit with her look at the ‘Opium Dream Ballet’ and the Mystery of Edwin Drood musical. A seemingly incongruous choice, the choice to make a musical out of Dickens’s unfinished novel always perplexed me. However Aronofsky Weltman cleared this question right up at the start, explaining ‘when emotion becomes too strong for speech- you sing. When emotion becomes too strong for song- you dance’. Matthew Ingleby concluded the panel with a look at the poem ‘Peter Grimes’ by George Crabbe and the subsequent opera by Benjamin Britten. I certain phrases and imagery, ‘oakum, tar, pitch, and fish’ are all present in both pieces. What we were left with in all three pieces was a look at Dickens and realism through diverse adaptations. All adaptors seem taken with Dickens’s representation of the poor and each subsequent interpretation is mediated through the social/political atmosphere surrounding and sometimes encroaching on the adaptation.

After lunch, Leon Litvack treated us to a special presentation on cracking the code of the recently discovered annotated set of All
the Year Round. Litvack led us through his current project of literary investigation as he works to discover who really wrote the marginalia in the volumes. He has been using handwriting analysis and a bit of Dickensian imagination to rule out some of the early possibilities – W. H. Wills and Charley Dickens among them. Litvack ended his exciting presentation by outlining the painstaking work still to come and emphasising his goal to ‘get all the details right, and not to hurtle recklessly towards publication’.

Panel 10, 'Dickens and Popular Culture', looked at the ‘Dickens brand’ in the twentieth and twenty-first centuries. Juliet John discussed her recent work on Crowdsourced Dickens, which has illuminated the separation between academic and non-academic interactions with the author. John was followed by Laurena Tsudama on Joshua Cohen’s 2015 interactive online novel, PCKWCK, and how adaptation reveals the place of the author in both nineteenth-century and modern culture. Maureen England spoke about fanfiction and the growing prevalence – and acceptability – of academic fandom. Emily Bowles closed the panel with a discussion of the BBC’s 2016 miniseries, Dickensian, and the changing definition of the term ‘Dickensian’. All four speakers touched on the progressive institutionalisation of Dickens, from the development of the ‘Dickens Brand’ in the nineteenth century to the many ways his novels have been revisited to express or address modern issues.

Commencing directly after Litvack’s presentation, Panel 3, ‘Dickens and Family’, chaired by Goldie Morgentaler, surveyed how Dickens and his family responded to their own relationships, literary gifts, and notoriety. In her paper on the Dickens brothers Lillian Nayder explored how Charles Dickens himself adapted elements of his own life into fiction, inserting references to his fraught relationship with his brother, the financially needy and morally reprehensible Frederick Dickens into A Tale of Two Cities.

Next, Matt Kerr theorized that Game of Thrones actor Harry Lloyd had dealt with his theatrical inheritance and ‘overbearing’ literary heritage by embracing film as his own artistic medium. Unfortunately, as Kerr explained, for Dickens’s children ‘their father’s name was their best possession’, and none equalled his iconic literary and cultural stature.

Meaghan Cronin stated that in Dickens’s fiction, bedtime stories not only function as part of the narrative, but also work to reveal fantasy, thoughts, feelings, and destabilize or shift the walls of narrative, consciousness, and the childhood self.

Jennifer Miller rounded out the panel with a look at Nicholas Nickleby (1838) and The Old Curiosity Shop’s (1841) Victorian theatrical adaptations, focusing in particular on the dramatic portrayals of domesticity in these novels.

Panel 5, chaired by Andrew Maunder, focused on adaptations of Great Expectations in 20th century Anglo-American cinema. Christian Dickinson’s presentation focused on seventy years of screen adaptations of Great Expectations with an eye to the intersection of text, image, and sex appeal in each. Questioning whether fidelity should be the standard by which Dickens adaptations are judged, Dickinson pointed out that each film adaptation of Great Expectations illuminates a new, important side of the novel.
Picking up where Dickinson left off, Tien-Ai Chin considered how David Lean’s 1946 film adaptation depicts paper in both film and literal language in Great Expectations. Chin explained that Victorians in Dickens’s world often considered paper, as paper currency, to be useless, unreliable, and waste when compared to something more stable, such as solid gold coin. Thus, in Dickens’s novel, paper literally and figuratively embodies ‘great expectations’.

Julie M. Barst investigated Australia’s meaning in Great Expectations as an adopted home for Magwitch and an ‘adapted nation’ for its originally English convict inhabitants. She stated that in Dickens’s novels, Australia ‘was seen as a transient space’. Tim Burstall’s 1987 film Great Expectations: The Untold Story depicts the novel’s events from an Australian perspective, filling in the gaps of Magwitch’s long exile and eventual financial success as a sheep farmer in England’s penal colony.

The final panel of the day, Panel 6, looked at ‘Dickens and Illustration’. Stacey Kikendall started us off with a look at the American section of Martin Chuzzlewit and the illustrations of Martin and Mark Tapley in Eden. Kikendall looked especially at the placement of characters against one another in the illustrations and how these placements reflected character relationships.

Chris Louttit was next with his look at Dickens’s characters’ portraits. Highlighting the importance of Frederick Barnard to the lasting impression of Dickens’s characters, Louttit looked at representation and its differing goals in illustration and artistic portrait. Barnard himself created both illustration and portraits of Dickens’s characters and it is in these comparisons that we can see the importance of artistic form to viewer (reader) response and character afterlives.

Dominic Rainsford finished the panel and the day with a paper on the little-know artwork of Christian Kongstad Petersen. As it happens, Kongstad Petersen created many pieces of Dickens inspired artwork. Kongstad Petersen’s hauntingly fragmented Dickensian images are a direct reversal of the detail-controlled original illustration we saw at the beginning of the panel in Kikendall’s paper.

Day Two:
Day 2 of the conference began with the delightfully whimsy Panel 7, ‘Dickens and Animation’, chaired by Meoghan Cronin. First up was Patrick C. Fleming providing an overview of how Disney has ‘cartooned’ Dickens’s novels and other Victorian works over the years, especially in terms of adapting and historicizing each work. Focusing on Oliver and Company, Fleming explained that Disney’s writers were well aware of Oliver Twist’s violent ending. In the first draft of the film, Nancy saves Oliver, eventually dying in an alley. Fleming ended by raising the issue of whether Disney falsifies life, a question that could,
however, be accused of falling into the trap of adaptation criticism.

Natalie McKnight’s subject was Mister Magoo’s A Christmas Carol (1962), a cartoon that she termed ‘a gateway drug to Dickens’! According to her, in defense of the phrase, this adaptation actually contains quasi-psychedelic and non-realistic style elements. According to McKnight, Mr Magoo follows Dickens’s language closely, while the theatrical frame extends Scrooge’s/Magoo’s stories to audience’s own. Concluding, McKnight said that Mr. Magoo ‘gets you hooked’ on Dickens’s words, characters, and urges pity for the oppressed among humanity.

In Panel 8, Tuesday morning began with Leslie Simon speaking on mathematician Augustus De Morgan and the mathematical perspective underlying Hard Times. William Kumbier analysed the stresses and repetitions of the Tempest scene in David Copperfield, using musical notation to emphasise the metrical arrangement of Dickens’s writing. Herbert Tucker ended the panel by discussing the poetic fragments incorporated into Dick Swiviller’s speech in The Old Curiosity Shop. Tucker drew our attention to the significant changes Dickens makes to this quoted material – changes that both make the quotations more relevant to the character and satirize the source material.

Michael Hollington chaired Panel 9, ‘International Dickens’, which explored how international literature throughout the nineteenth, twentieth, and twenty-first centuries has come to grips with Charles Dickens’s more famous novels. Goldie Morgentaler introduced the audience to the fascinating topic of Yiddish translations of Dickens’s novels, such as Dovid ben Dovid Kuperfeld. She stated that in the late nineteenth-century, Dickens was popular among both the East European Jewish masses and their intelligentsia, six of his novels including David Copperfield (1850) and Pickwick Papers (1837) being translated into Yiddish.

In the same vein, Shu-Fang Lai mentioned multiple Chinese Translations of David Copperfield. Lai explained that Shu Lin and Yi Wei of the Tongcheng School translated David Copperfield into Classical Chinese prose in 1908. Lai cited Arthur Waley in claiming that Shu Lin ‘writes over’ Dickens by toning down exuberance ‘quietly and efficiently’. All in all, David Copperfield remains the Dickens novel most commonly translated into Chinese, according to Lai.

Akiko Takei described the similarities between the plots and characters of Nicholas Nickleby, David Copperfield, and Pip and those of Japanese author and translator Soseki Natsume’s novels. Takei explained that Natsume’s translation work coincided with the end of Japan’s total international isolation, which had lasted for two hundred and twenty years.

Diana Archibald concluded the panel with her presentation on a recent adaptation of Oliver Twist performed by the Nigerian Association of the Merrimack Valley as one of the sixty-five events held during the Dickens in Lowell Project (2012). As immigrants to the United States, the Nigerian actors intended to use this production to expose common experience of literature across diverse cultures.

One of the afternoon’s first panels, Panel 4, focused on melodrama both in Dickens’s novels and as a medium for Dickensian adaptation. Catherine Quirk and Rob Jacklosky spoke about the representation of acting styles in Nicholas Nickleby and David Copperfield respectively. Andrew Maunder discussed the use Herbert Beerbohm Tree made of Dickens’s characters to establish
his own theatrical image, and Nancy Metz discussed the itinerant players of the early nineteenth century and their effect on Dickens's writing. All four papers noted the ease with which stage and page were paired in the nineteenth century. Before Dickens was adapted to the stage, he made use of that stage in his writing.

After lunch, Anna Maria Jones spoke about the connections between Kazuo Ishiguro’s 2000 When We Were Orphans, Sherlock Holmes, A.A. Milne’s ‘When We Were Very Young’, and Great Expectations. Like many of the day’s papers, Jones’s looked at the influence of such canonical Western literature as Dickens in non-Western countries. Following Jones, Megan Burke Witzleben spoke on Dickens’s Hunted Down and how his publication strategies for the story differed for the original American serialisation and the later British version. Finally, Philip Allingham’s paper read George Almar’s 1838 stage adaptation of Oliver Twist as a sensation drama two decades before the conventionally accepted invention of ‘sensation’. Allingham’s own dramatic performance style was a fittingly Dickensian end to the day’s panels, and the perfect transition to the Dickens Dinner.

Day Three:
The first panel of Day 3 was ‘Dickens Adored and Abhorred’, chaired by Lillian Nayder. Panelists examined how Dickens’s literary contemporaries responded to Dickens’s sensational method of killing off his characters in their own novels and investigated literary responses in the late nineteenth and twentieth centuries to Dickens’s literary legacy. In Mark Cronin’s view, William Makepeace Thackeray combined the worst excesses of his contemporary authors to demonstrate how a literary murder should appear in Catherine: A Story (1839).

Malcolm Allen examined the formative influence of Dickens’s Great Expectations and George Gissing’s The Crown of Life (1889). Allen observed that Gissing was the first major Victorian author not to have met, and one of the first to write reflectively about Charles Dickens.

Michael Hollington gave an in-depth look at how T.S. Eliot regarded the work of Charles Dickens. In Hollington’s view, T.S. Eliot ‘both abhorred and adored’ Dickens, faulting his ‘maudlin sentiment’ while celebrating his great comedic powers.

Panel 14 looked at Dickens’s interactions with France. Gail Turley Houston began by emphasising the similarities between the guillotine of the French Revolution and the cutting process in early film – a connection the first film adaptations of A Tale of Two Cities drew on extensively. Lauren Ellis Holm then spoke about actress-manager Mme. Celeste and how Dickensian adaptations were incorporated into the repertoire of nineteenth-century theatres. Like many of the previous days’ speakers, Holm commented on the ease with which
Dickens’s novels were adapted for the stage, as if he’d written with an eye to adaptation. Trey Philpots closed the panel with a discussion of Haussmann’s transformation of Paris. In A Tale of Two Cities, Dickens retrospectively critiqued the dangerous streets of Revolutionary Paris, while his journalism praised Haussmann’s improvements.

The final two panels of the Symposium focused on two of Dickens’s lesser-known works. Panel 15 included two very interesting discussions on Little Dorrit. Theresa Kenney conducted a comparative analysis of the relationship between Arthur and Mrs. Clennam in two film adaptations of the novel. Katherine Stearns interrogated the development of the Pancks throughout Dorrit, elevating him from the one-dimensional character as which he is often perceived.

Iain Crawford chaired a panel on Dombey and Son (1848). Lydia Craig posited that Dickens’ metonymy, particularly in regards to the toothy villain Mr. James Carker, renders this novel extremely difficult to film and may be responsible for the BBC and other film companies having declined to adapt it again at this juncture as screenwriter Andrew Davies of Pride and Prejudice (1995) fame had intended to do. Craig ended by noting that director Joss Whedon has expressed interest in adapting this novel, one of his ten favorite novels, and should be encouraged in this laudable aim. Stephen B. Dobranski discussed the fiction of naming in Dombey and Son in terms of anonymity and authorship. He inquired as to how the changing names in the novel reflect both the characters’ own growth and Dickens’s changing style. Dobranski proceeded to claim that Dickens’s manipulation of names in Dombey marks it as ‘a pivotal novel in Dickens’s career’. Evoking and undermining the power of naming and its efficacy, Dickens’s names here fail to accurately describe characters’ true natures as they do in most of his novels: ‘good Mrs. Brown’ is bad. Dobranski argues that, fully aware of the power of naming, Dickens reduces his own presence as name-giver.

Tea with the Sphinx:  
Ancient Egypt & the Modern Imagination  
Eleanor Dobson & Nichola Tonks

On 23 and 24 September, we held a conference at the University of Birmingham entitled ‘Tea with the Sphinx: Ancient Egypt and the Modern Imagination’. This event, generously supported by BAVS, sought to interrogate the ‘waves’ of Egyptomania since Napoleon Bonaparte’s invasion of Egypt in 1798, which saw the history and iconography of ancient Egyptian civilisation drawn upon for all varieties of purposes. BAVS sponsorship was used to cover the accommodation and travel costs of Chris Naunton, whose keynote paper ‘The Popular vs. the Scientific in Egyptology’
emphasised the importance of popularisers over the course of the development of the Egyptological discipline, largely held to have begun at the outset of the nineteenth century. Naunton focused in particular on the founding and development of the Egypt Exploration Society (originally titled the Egypt Exploration Fund), and many of the papers that followed over the course of the two days spoke to specifically Victorianist concerns.

Papers on the first day ranged from Cleopatra’s Needle as a memento mori for Victorian London, and Egyptianised nineteenth-century burial practices, to Victorian travel writing, as well as Egyptomania in nineteenth-century Ireland. The second day also showcased research into the nineteenth century, from the first illustration of a reanimated mummy, to occult rituals at the fin de siècle, to readings of novels by H. Rider Haggard, Egyptian-themed fashion and Victorian portraits of Cleopatra.

The conference was closed by David Gange, whose monograph Dialogues with the Dead: Egyptology in British Culture and Religion, 1822-1922 addresses the close intertwinement of religion and Egyptology from the early nineteenth century to the opening decades of the twentieth. Gange emphasised the interdisciplinary importance of the event, which brought together scholars from history, art history, literary studies, Egyptology, archaeology and museum studies. Sharing methodologies and disciplinary insights had been one of the highlights of the conference, as well as the identification of overlaps between approaches that came to light. What the conference has surely demonstrated is a burgeoning scholarly interest in the reception of ancient Egypt across disciplines, with a particular focus on the Victorian period as a time of unprecedented interest in this ancient civilisation. If this interest is encouraged and nurtured, we might unite these fields in a truly interdisciplinary manner. It is through this kind of collaboration that we might carve out and define a new field addressing Victorian reception of the ancient world.

For more on ‘Tea with the Sphinx’, visit the conference Twitter account, Storify, or the Histories of Archaeology Network (HARN) website, where a series of blog posts detailing the conference are being uploaded over the coming weeks.
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.

**Victorian Popular Culture, (Adam Matthew Digital, 2016), http://www.victorianpopularculture.amdigital.co.uk**

Adam Matthew Digital’s resource *Victorian Popular Culture* ‘invit[es] users into the darkened halls, small backrooms, big tops and travelling venues’ to enable them to explore the ‘spectacular shows and bawdy burlesque, to the world of magic, spiritualist séances, optical entertainments and the first moving pictures’ which were to be found there. *Victorian Popular Culture* contains a wide range of source material relating to popular entertainment in America, Britain and Europe (although Britain appears to be the primary source) in the period from 1779 to 1930. The aim is to demonstrate the interconnectivity of entertainment worlds and is very well met through cross-searchability. With a mix of primary and secondary sources, for anyone with an interest in popular culture and entertainment of the Victorian period, this is a must use resource with invaluable resources and information which has been complied by experts in various relevant fields.

The link of public engagement between the varied and interested editorial board has provided an online archive which will bring together academics from different fields and with different periods of interest to enjoy a simplistic, easy to use archive which has been previously missing from the field. The archive has successfully collated resources from some of the biggest archives available, as well as including private archives with permission from current owners. These private archives would have been difficult if not impossible to consult prior to the completion of *Victorian Popular Culture* which only works to give the archive added value to its users.

First time users to the site may find logging in difficult, as the area is not made obvious on the homepage. However, once access is granted, the portal opens a menagerie of resources to explore. The Homepage welcomes the user with examples of resources to be discovered. Easy to navigate, there are multiple exploration options; some more detailed and complex, and some more simplified depending on how each individual user wishes to explore the site. The ‘Introduction’ section will be of particular interest to new users as here can be found all of the basic information needed to understand and use the site. Anyone struggling to use the site should consult the ‘Take a Tour’ area which provides an introduction to the mechanics of the pages. Alternatively, there is the ‘Page by Page Guide’in the ‘Help’ area.

Split into four main sections (Spiritualism, Sensation and Magic; Music Hall, Theatre and Popular Entertainment; Circuses, Sideshows and Freaks; Moving Pictures, Optical Entertainment and the Advent of
the archive’s separation of resources allows users to quickly navigate towards the information they require. Searchable document types include but are not limited to rare books, scrapbooks, pamphlets, songbooks and ephemera including newspapers and ticket stubs.

Spiritualism, Sensation and Magic provides printed material on the world of mediums and magicians alike. Magic, séances, escapology and exploration into debunking the weird and wonderful are all contained within this area of the site including resources on the work of Harry Houdini (1874-1962). Music Hall, Theatre and Popular Entertainment includes some of the largest and most extensive information and resource availability on the site, housing playbills, advertisements, recordings and almost anything you can think of relating to Victorian theatre both legitimate and illegitimate. Circuses, Sideshows and Freaks provides one of the most fun and colourful sections of the site and regardless of whether research is required in this area, it is worth looking through the visual ephemera on offer here. The most immersive section of the website comes in the Moving Pictures section as here is the largest selection of resources available to see and hear. Here you are able to visually immerse yourself in things you have only ever heard of, including the amazing talent of silent actors such as Charlie Chaplin. Each area of the site brings something different to the arena of Victorian Culture and yet all are able to come to the same table to colour and provide visual aid to what many may only have heard of and wondered about. Something which is also useful is that each area can be purchased individually should one area be of more interest than others.

The archive goes beyond simply hosting resources relating to each topic, with secondary sources including background introductions and essays to contextualise the information found within the archive. As well as introductions and essays, the Chronology (a link to which can be found on the Homepage) opens a timeline stretching from 1800-1928 and provides a visual history of various key events including Key Publications, Cultural Contexts and People to name but a few. Each category is colour co-ordinated to allow for quick identification. Although not all encompassing, the timeline makes it possible to place resources from the archive into contemporary cultural context adding value for those researching cultural history. The Additional Features section also puts some of what you see on the site into practice with their visual gallery.

Audio tracks are accompanied by lyrics which is of great assistance in some cases due to the quality of the sound recordings. All printed material is full-text searchable and other material has been keyword indexed for simple use. More information is also available on each of the archives that resources have been drawn from should anyone require this information.

Overall, Victorian Popular Culture is an invaluable resource to any researcher or teacher with an interest in popular entertainment in the nineteenth and early twentieth centuries presenting resources brought together which would otherwise be difficult to access. Although the site does not hold information on every theatre production, or every early cinema moment, to be able to physically see the Victorian theatre, circus and cinema in action is an invaluable experience. For those with an interest in Victorian Culture, or any of the individual categories contained within Victorian Popular Culture, this digital resource is useful, interesting, and invaluable with its user friendly interface and mix of resources. Adam Matthew have
achieved their goal of creating an interconnected and engaging resource.

**Philippa Abbott** *(University of Sunderland)*

**History of Mass Tourism** *(Adam Matthew Digital, 2016), http://www.masstourism.amdigital.co.uk*

The *History of Mass Tourism* is a multi-archival, interactive, online resource, which allows students and researchers to trace the emergence of mass tourism in Britain and America, from the earliest travel agents of the mid-nineteenth century to the explosion of the package holiday over a hundred years on. The resource brings together more than 4750 diverse primary sources from 15 international archives including guidebooks, manuscript diaries, scrapbooks, periodicals, posters, advertisements, promotional films and tourist ephemera. Users can virtually travel from the UK National Archives to The Newberry Library in Chicago through the project’s digitalized holdings, which also include archival material from a number of American universities and historical societies, as well as company records of The Camping and Caravanning Club, The Polytechnic Touring Association (PTA, later Thomson’s) and Thomas Cook.

This radial focus enables a broader understanding of the cultural and social history of mass tourism than author studies or archival case histories can afford. It enables the development of particular travel agents like Thomas Cook, Raymond Whitcomb Travel and the Anspach Travel Bureau to be traced alongside technological incentives like the Pullman Company's luxury trains, all of which played a role in this history. The comprehensive geographical coverage of the resource encapsulates the expanse of destinations made increasingly accessible to travellers over the course of the nineteenth and twentieth centuries. This geo-historical overview is complemented by more detailed case studies through the integration of digitally curated exhibitions, which spotlight the development of popular seaside resorts, Blackpool and Coney Island, within the resource.

Undoubtedly, however, it is the opportunities for personalised curation within *History of Mass Tourism* that bring the advantages of digitalization to the fore. The Search Directories provide a helpful starting point for those overwhelmed with the rich array of material. Particular tourist trends (from educational tourism through wilderness travel to caravanning) can be explored by filtering searches thematically. Items can be further isolated by region, archive, or document type, allowing users to curate their own case studies from the material. Unfortunately, it is not possible to perform hierarchical combinations of search filters. However, the advanced search option allows for greater refinement of criteria and is very intuitive, automatically searching for associative words. The Chronology function invites users to build personal timelines according to their research foci from the digital content. AM Digital’s user-friendly interface also facilitates the manipulation of image and film content for PowerPoint presentations or for sharing via social media.

The resource is particularly effective as a visual, interactive learning aid. The Interactive Map makes use of the digital platform to represent the history of mass tourism spatially and is an insightful tool for teaching destination development. The archival content provides insights into the
relationship between the tourist industry and issues of class, gender, racial and national politics, augmented by critical essays by Anthony Stanonis (on race relations in early American tourist accounts) and Marguerite S. Shaffer (on the growth of national parks like Yosemite and Yellowstone), which engage with the collections. Although it may develop over time, the secondary criticism in the resource does not currently cover British touristic developments in equal measure. The ‘External Links’ section spotlights further resources including essays, archival holdings and digital projects. However, the inclusion of European Travellers to Wales but exclusion of Benjamin Colbert’s Database of Women’s Travel Writing points towards some of the idiosyncrasies in its coverage. This would benefit from continual development in conversation with relevant organisations and research groups. Given the resource’s potential as a teaching aid, reference might also be made to seminal works on mass tourism by James Buzard, John Vaughan and Lynne Withey among others, in the form of ‘Suggestions for Further Reading’.

The majority of documents in the database (88%) take the form of fully searchable published texts. Especially rich are the periodicals relating to the tourist industry in the collection, which include the full run of Cook’s Excursionist digitized here for the first time, along with Cook’s Holidaymaking and The Globe Trotter. The collection also contains long runs of the American Travellers’ Gazette and Camping: The Official Organ of the Amateur Camping Club of Great Britain and Ireland. Importantly, the resource also makes available for the first time several unpublished ‘Eyewitness Accounts’. Reverend Shave’s unpublished Diary of an Eastern Tour (1903), which was later published in the Cleckheaton Guardian, is also of potential interest to scholars of Victorian periodicals.

The manuscript accounts, which include Jemima Morrell’s journal from Thomas Cook’s first tour of Switzerland in 1863 and Frances W. Shaw’s personal papers surrounding her journey (by cruise ship, train and motor car) from Canada to the Far East in 1933, lend particular insights into the history of women’s travel. At the same time, these travellers are critically contextualised as exceptional rather than ordinary women. Elise Charlotte Otté’s American ‘Grand Tour’ (1843) is a case in point: Otté was accompanied by ex-President John Quincy and ‘cannon fanfare’ on her travels. It is similarly questionable how such eyewitnesses contribute to ‘the evolution of European and American working class tourism’ that the resource purports to provide, the majority coming from middle-class backgrounds. Given that there is evidently an editorial process at work in the resource’s compilation, greater transparency of selection criteria might be expected.

History of Mass Tourism offers a platform for interacting with primary source material that is especially suited for teaching the social history of travel and tourism. Rather than supplanting the embodied experience of the material archive, it acts as what Publishing Director Martha Fogg calls ‘a stepping stone’ towards further physical engagement with the archives in its purview. While the nature and scope of secondary material makes it more suited to teachers than researchers, it also provides a useful starting point for scholars interested in developing particular case studies within this history.

Dr Rebecca Butler (Nottingham Trent University)

During the 1970s and 1980s there was a great burst of scholarly research into the lives and careers of Victorian clergy, resulting in classic studies by the likes of Alan Haig, C.K. Francis Brown, Peter Hammond and Brian Heeney. Although there has been no shortage of literature on Victorian religion and church history, many years have passed since the publication of a volume devoted exclusively to the subject of clergy, and for this reason alone Barry Turner’s book is welcome. It should be emphasised, however, that *The Victorian Parson* is aimed at a popular readership rather than an academic one, and makes no pretence at having broken new ground. This should come as no surprise given that the author is a former journalist and broadcaster, who is probably best known for his prolific writings on the Second World War and other aspects of twentieth century history. *The Victorian Parson* exemplifies both the strengths and weaknesses that are to be expected from a journalistic approach to the subject: the book is well-written and carefully structured, making competent use of source texts and demonstrating particular skill in sketching out characters and situations in a few bold lines, yet ultimately shows an excessively uncritical reliance on secondary sources.

As the title does not make this entirely clear, it should be specified that *The Victorian Parson* is chiefly concerned with Anglican clergy - with occasional references to Nonconformists - and ‘parson’ is intended as a generic term covering any rank or office. Within a broadly chronological framework, there are fifteen chapters pursuing specific themes under headings such as 'The Locust Years', 'The Church Revived', 'Doing Good', 'Protecting the Body', 'Clerical Diversions', 'The Voice from the Pulpit' and 'Family Values'. Beginning with a description of the unsatisfactory state of the Church of England in the early 1800s, the author discusses the lives, struggles and achievements of individual Anglican clergymen during the subsequent decades of dramatic transformation. Clear explanations are given of key developments such as political reform, Church expansion, improvements in liturgical standards, the ecclesiology movement and its impact on church architecture, as well as the rivalry between High Church and Evangelical factions. Against these backgrounds the reader is shown how the clergy discharged their religious duties while handling changing responsibilities in the areas of education, medicine and social welfare.

Much of this material will already be familiar to students of Victorian church history, as the author draws heavily from well-quarried sources such as the memoirs and diaries of Kilvert, Armstrong, Woodforde and Baring-Gould, and other clerical biographies from the nineteenth and early twentieth centuries. Many of the more colourful anecdotes have been repeated in variant forms in other secondary books without any documentary evidence being offered in support, and it is

NB: Since this review went to print, Adam Matthew have taken on board the feedback received in the History of Mass Tourism review and will be adding the British Travel Writing database to the ‘External Links’ section of the resource.

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about time these were challenged and their veracity established. Readers seeking original research or fresh approaches to historical questions will not find them here, and the limitations of the author’s work are indicated by the absence of any citations of either periodical literature or unpublished sources. In its favour, the author touches upon certain aspects of the clergy’s work that is often overlooked, such as medical care (Chapter Seven) and clergymen-architects.

This is an engaging and highly readable account of the subject, so it would be churlish to criticise it for shortcomings outside its stated scope. It is frustrating, nonetheless, that the author does not push just that little bit further into his material, or at least provide his reader with some leads for further research. He makes a couple of references, for example, to the misdeeds of the nepotistic Dean Cockburn, so it might have been helpful to readers to have referred them to Edward Royle’s 2010 pamphlet A Church Scandal. Likewise, in his discussion of parsonages, reference to the recent works by Brittain-Catlin (2008) and Jennings (2009) might have been expected. By excluding recent periodical scholarship from his book, the author deprives both himself and his readers of the sort of detailed, nuanced criticism that these sources require. The fancies and errors of Baring-Gould have been exposed in several journal articles by subsequent historians, and - given the number of times his anecdotes are quoted here - readers should be warned of his weakness for ‘reckless repetition of silly gossip’.

There are a few minor errors in the book, mostly typographical slips: Nash’s church was in Haggerston, not Haggeston (p.30), ‘squirson’ (p.156) should surely be ‘squarson’, and the author of The Victorian Country Parson was the late Brenda Colloms, not Collons (p.276.) There is, however, a great deal of difference between writing ‘tracts for The Times’ (p.59) and writing ‘Tracts for the Times’, while the illustration captioned ‘The younger John Henry Newman’ actually shows George Richmond’s portrait of John Keble. The illustrations as a whole suffer from a curious approach to captions, with occasional details of artist or title applied in an arbitrary fashion. An image of a rustic cottage – reproduced so poorly that it is hard to make out the content - is captioned ‘A country parsonage in bad need of repair’, but without any other information the image serves little purpose. An engraving of ‘Villagers setting off for church on a Sunday morning’ is the work of the industrious book illustrator Frederick Fraser, and was published the year after he provided the plates for the Household Edition of Great Expectations - and it is surely of more use to the reader to know this than to have a caption that simply gives credit to the contemporary photographic artist ‘Seriykotik1970’ from whose website the image has been taken. Now that Victorian visual culture is receiving serious scholarly attention, readers expect more in the selection, quality and presentation of images – and not least a familiarity with, and respect for, the historical context of their sources.

Such quibbles aside, this is an entertaining read that is likely to stimulate interest in the Victorian church, and provide an easily accessible introduction to the subject for undergraduates approaching the subject for the first time.

James Downs (University of Exeter)
Church Missionary Society Periodicals (Adam Matthew Digital, 2016),
www.churchmissionarysociety.am digital.co.uk

The missionary archive is vast and scattered. Missionaries were prolific writers, and the libraries of universities across the country hold collections of numerous mission organisations' newsletters, personal papers and official records. Until recently, one of the best online resources for locating missionary material has been the Mundus Gateway (www.mundus.ac.uk) – a database of missionary archives and their locations in the UK. As one of a flood of recent digitisation projects, Adam Matthew Digital’s Church Missionary Society (CMS) Periodicals is a game-changing addition to the field: an ambitious new online resource which makes available searchable, digitised versions of both major and minor CMS periodicals from the early nineteenth century to the twenty first.

To review this resource, I used it to research a woman missionary I had encountered in the physical CMS archive at the University of Birmingham: the Westfield College graduate Katharine Tristram. In the archive, finding material on missionary women’s experiences had been challenging, as official records rarely mentioned women until late in the nineteenth century and finding aids reflected this lacuna. Personal papers proved to be the most fruitful source, and among Tristram’s personal papers I found an intriguing article, cut from a CMS publication, the Gleaner, which featured Tristram as ‘their’ missionary for the year, and promised to keep readers informed about her work in Japan. However, the CMS publications were held in other libraries and the task of trawling through copies of the Gleaner would have been disproportionately time-consuming. Until now.

CMS Periodicals enabled me to search the CMS publications and download any article that mentioned Katharine Tristram anywhere in the text. I learnt that she was the daughter of Canon Tristram of Durham and that her sister was a fundraiser for the CMS. Mentions of Tristram in more contemporary CMS journal articles (the resource includes periodicals from 1804 to 2009) revealed that, while she is almost invisible in mission scholarship, she is significant in the mission movement’s own historiography.

Of course, the CMS Periodicals is just that: the periodicals. Adam Matthew did not attempt to digitise either the official or personal records of the CMS, and therefore the resource does not replace the physical archive or solve its problems. However, it is a great achievement to fully digitise the 35 selected periodicals – including publications from medical auxiliaries, the Church Zenana Mission and native churches – and one which has the potential to radically change scholarship in this area. Adam Matthew Digital are right to claim that the periodicals offer ‘a unique perspective on global history and cultural encounters’. As well as being able to find articles on particular subjects, scholars can analyse how activities were being reported by the missionary press, and read articles in context. Analysing periodical texts in context, in the way their readers experienced them, has been a growing concern among literary scholars, and this facility allows us to emulate this methodology in mission history.

In addition to providing access to periodicals, the resource includes some valuable supplementary features. These
include: a collection of short biographies of the missionaries referenced in the periodicals; critical essays commissioned from experts on the themes highlighted by the resource; an interactive chronology tool; image galleries; and an interactive map tool.

These features, and the cross-cutting themes under which the material is broadly organised, provide a good reflection of how missions are studied today. A field that was traditionally studied as theological or denominational history, is now populated by historians of medicine, education, indigenous populations, globalisation, women and the family, and even literary scholars of travel writing and religious publishing.

The biographies and essays are true supplements to the archive in that they demonstrate how women missionaries are now a prominent topic of research and recover the lesser-known stories of early women in the mission: missionary wives. The very first missionary biography (by virtue of alphabetical order) is Mary Ann Aldersey (1797-1868), while one of the featured essays, by Emily Manktelow, is on ‘Gender and the Family’. Manktelow has published widely on this subject, arguing that the domestic experience of mission is as important to study as official mission history, because, for nineteenth-century missionaries, the personal and private became the professional, public action of mission (Manktelow 2013, 2-13).

Events concerning women and families in mission history can also be isolated using the interactive chronology, which is especially useful for teaching, as it can be used to create a printable timeline of events, chosen by time period and theme. Themes can also be combined, for example, Women and Families events might be displayed alongside those of Health and Medicine. The image gallery is similarly a rich resource for teachers and researchers alike.

A couple of aspects of CMS Periodicals could be developed further. As many of the supplementary features make clear, the mission movement was a network of families, and the biographies section could perhaps do more to map these connections. Likewise, though there is an ‘interactive’ map, this currently functions merely as another way to search for documents by location. Even the resource’s collection of maps, from the general periodicals and the 1896 CMS Missionary Atlas, do not connect directly with the map tool. Given recent innovations in digital mapping, more could be done with this tool to visualise the development of missions across the globe. Generally, however, this resource does an admirable job of enabling researchers to locate documents and images from the archives while not divorcing them entirely from their original contexts, and this, combined with the additional scholarly context supplied by supplementary features makes CMS Periodicals an excellent resource for research and teaching.

References:

Angharad Eyre (Queen Mary, University of London)

Notebooks from the Borders: George Borrow’s Celtic Expeditions

George Borrow, George Borrow in Cornwall, 1853-1854: Notebooks and
George Borrow was a tremendous walker. When Anne Taylor met him roaming through Cornwall in 1853, she described him as ‘A fine tall man of about six foot three; well-proportioned and not stout; able to walk five miles an hour successively’. Borrow was fifty. He continued to go on long walking tours well into his sixties, one of which was a six hundred mile trek through the Scottish Highlands. According to the letters that Borrow sent home to his wife, Mary, a hundred of these miles were accomplished during ‘a four days’ task’, with the last forty-five miles achieved on the final day. Such a feat challenges belief, but Borrow’s life was full of such self-imposed ‘tasks’ designed to test the limits of his physical endurance. For his many biographers these feats have become the hallmarks of Borrow’s character: they capture his courage; his obstinacy; and his eccentricity. The poet Edward Thomas, for example, opens his account of Borrow’s life by recalling his hundred and twelve mile walk from Norwich to London, undertaken in twenty-seven consecutive hours and in the bitter cold of winter. The purpose of this journey, in January 1833, was to meet representatives of the British and Foreign Bible Society who would send him first to Russia, and then to Spain, an experience that would provide the grist and grit for his 1843 best seller The Bible in Spain.

The Bible in Spain was Borrow’s first travelogue and his greatest commercial success. Mid-way through his life, he achieved a fame and renown that he would never attain again. What followed – in terms of major literary output – was a short series of travelogues and autobiographies. The most well-known of these is Lavengro, a fantastic and unconventional Life that inspired a Borrow renaissance in the early twentieth century, spearheaded by his first biographer William Ireland Knapp. The prominence of Lavengro in Borrow studies ever since – whether it is a ‘true’ autobiography? what genre it belongs to? to what extent it is any good? – has tended to obscure the fact that first and foremost Borrow was a traveller, and that at his best he was travelogue writer. In The Bible in Spain, Lavengro, The Romany Rye and Wild Wales, Borrow writes with a special verve and fire when describing scenes on the open road and the itinerant people he encounters there. Unfortunately, he published very few accounts of the journeys that he made throughout the United Kingdom and abroad. The two volumes under review here recompense us for that loss by providing transcripts of the notes that Borrow took on two journeys, the first through Cornwall in 1853-54, and the second through Galloway and the Borders in 1866. In addition they also seek to contextualise these ventures by providing some of the correspondence between Borrow and his family members during these travels, and by including a selection of essays on subjects connected to them.

George Borrow in Cornwall reproduces the two notebooks that Borrow kept while walking through Cornwall during the winter of 1853-54. It was Borrow’s first Celtic tour and the forerunner of several similar expeditions to Wales, Ireland, Scotland and the Isle of Man. Of particular interest to Borrow was the county’s ancient Druidic
past, and Cornish folklore and language. Borrow the amateur ethnographer is at work throughout, collecting stories about sinister changelings and mischievous "pisgies" (pixies), along with scraps of Cornish, a language whose currency had long since lapsed. We also perceive his fascination with Stone Age monuments, some of which lead to particularly bloodthirsty speculations. At the top of Carn Brea, for example, he identifies a 'sacrificial rock' equipped with several basins to let 'the blood stream down'. Here, like Wordsworth imagining 'spectres grim and idols dire' at Stonehenge, or Thomas Hardy's Egdon Heath, rich with Celtic barrows and supernatural forces, we see Borrow caught up in imaginative possibilities that are rendered almost palpable for him by the presence of solid stone. But if the ancient monuments embedded in the landscape gave rise to ghoulish fantasies, then the Cornish countryside itself engendered potent and picturesque descriptions. Indeed, Borrow's notebooks soak up his raw impressions of the landscape with startling immediacy, utterly eclipsing his distant Cornish relatives, who initiated this expedition when they invited him for Christmas. Because Borrow does not record what his relatives were like, beyond noting that they were 'hospitable', we have to turn to appendices for a glimpse of their character. Here the editors, Ann M. Ridler and Angus Fraser, have compiled a selection of letters from relatives and locals that describe Borrow – a 'silvery-headed man of middle age' – and their impressions of him: 'A very strange, wild person'. These letters help to contextualise Borrow's notebooks, and to shape an image of their writer, who (typically) refuses to reflect on his own personality or those of the people around him. The letters comprise by far the most valuable part of the back matter: the four essays that supplement them are written in a speculative vein and depart from Borrow as the central figure of interest. The first two, written on Cornish folklore and language respectively, focus less on Borrow and more on a Celtic milieu of which he was largely unaware, while the others cover the relatives Borrow did not meet, and an account of the railway journey he might have had.

The second notebook, again edited by Angus Fraser, is *George Borrow's Tour of Galloway and the Borders 1866*. This was the last of Borrow's Celtic adventures and his last major walking expedition. In terms of its tone and style, this notebook is much like those he wrote in Cornwall, and we encounter a similar set of entries that veer from staccato lists of places passed and breakfasts eaten, to fluid descriptions of walks, scenes and chance encounters. We also see Borrow as ethnographer once more, as he tries to track down Gypsies and record their language. Fraser even speculates that part of Borrow's motivation for going on this expedition was to discover (even) more about Romani dialects, noting that Borrow compiled a list of English words that he wanted Romani equivalents for before he encountered any Gypsies. The volume also includes a very relevant excerpt from the *Romano Lavo-lil*, in which Borrow embellishes one of the encounters sketched in his notebook; a selection of letters; and a series of short essays that contextualise the notebook in useful ways.

For Borrow scholars, the two volumes give a valuable insight into how he collected materials before assembling them into his travelogues. They are also rich with ethnographic and folkloric information, and contain a few striking (if accidental) character snap-shots: in one entry which is as comic as it is impressive, Borrow writes, 'bathing in the Dee in the deep hole
seemingly about 16 feet deep, went to the bottom and brought up a flag stone which I flung on the shore'. Such moments capture Borrow the macho, the eccentric and the absurd. Beyond the narrow circle of Borrow enthusiasts, these notebooks can helpfully be read alongside contemporary travelogues like Wilkie Collins’ Rambles Beyond Railways, and the literature of both the Celtic Revival and Gypsiology, which found a patriarch in Borrow at the end of the nineteenth century.

Alistair Robinson (University College London)


For much of the nineteenth century ‘fancy’ held a subordinate position to ‘imagination’ in Romantic poetics. Kumiko Tanabe’s ambition in her book, Gerard Manley Hopkins and His Poetics of Fancy, is to reclaim fancy from its secondary role by revealing how it becomes the mainstay of Gerard Manley Hopkins’ poetics, particularly his idiosyncratic concept of ‘inscape’. According to the author, Hopkins ‘stressed the importance of fancy and established his own poetry of fancy as producing the language of inspiration’ (2), a process she links to the period before and after the poet’s conversion to Catholicism in 1866. What made Hopkins ‘determine on conversion’, the author suggests, ‘seems to be relevant to his resolution to create ‘the poetry of inspiration’ through what he termed “fancy”’ (5).

Tanabe takes as her starting-point two texts: Robert Boyle’s exploration, in his ‘Hopkins’ Use of “Fancy”’, of Hopkins’ use of the term in ‘The Beginning of the End’ and ‘The Wreck of the Deutschland’, challenging Boyle’s claim that Hopkins uses fancy in Wordsworth’s sense, as Wordsworth himself, the author asserts, did not clearly define the term; and Jeffrey C. Robinson’s Unfettering Poetry: The Fancy in British Romanticism, augmenting his ‘limited’ study of the idea of fancy in Coleridge, Ruskin and Hopkins by revealing the development of Coleridge and Ruskin’s ‘ideas in relation to Hopkins’s concepts of inscape and contemplation’ (2). From this, Tanabe provides three detailed chapters on the influences acting upon Hopkins’ concept of inscape, broadening out her discussion to include not only Coleridge and Ruskin but, amongst others, Shakespeare, Tennyson and Pater, as well as discussing how Hopkins departs from the fancy or poetic diction of Wordsworth and Keats. The first chapter, the shortest of the three chapters by far, explores the influence of Coleridge and Ruskin on Hopkins’ poetics of fancy as producing the ‘language of inspiration’. Here, the author outlines how fancy focuses on the bodily eye – sight – rather than vision, and how it in turn can be linked to the new sciences (27). The focus on sight, she claims, allows Hopkins to define himself in relation to the Romantics (24), as ‘fancy is born from objectivity and the unconscious, so that – in Hopkins’s view – the subject overcomes ego when it observes the object faithfully’ (22-23). The author also suggests here that in his undergraduate essay, ‘Poetic Diction’ (1865), Hopkins raises an objection to Wordsworth’s claim for the use of prosaic language in poetry (11), developing instead his own poetics from a misreading of Coleridge’s view of poetic diction, where “…metre, rhythm, rhyme, and all the structure which is called verse both necessitate and engender a difference in diction and in thought…” (10).

In chapter two the author focuses on the concept of fancy in Shakespeare and
Tennyson, which led Hopkins, the author believes, to write his dramatic work *Floris in Italy* and the sonnet series 'The Beginning of the End' in order to experiment with the language of inspiration as an expression of fancy. This chapter also explores the aspects of nineteenth-century aestheticism, particularly the 'Parnassian Movement', that influence Hopkins' concept of fancy through their notion of 'contemplation and objectivity' (61), and includes discussions of the early 'Il Mystico' and 'A Vision of the Mermaids', both of which were written before Hopkins had fully developed his concept of fancy, so the author suggests. Rather, here Hopkins, apparently, is still trapped by the Romantic poetic imagination. After tracing the development of Hopkins' fancy through Wordsworth (in whom Hopkins finds instances of 'Parnassian': his poetic diction is 'a kind of "a fine rhetoric" or superficial fancy', 41), as well as Coleridge, Ruskin, Shakespeare and Tennyson, the third chapter deals directly with Hopkins' concept of inscape, which is based, according to the author, on Hopkins' newly wrought idea of fancy, as well as on the influence of the Gothic Revival, the Oxford Movement and medievalism. The author also provides enlightening work on the influence of William Butterfield, the Gothic Revival architect, on Hopkins during this period. The chapter goes on to explore 'The Wreck of the Deutschland' (1875) and the sonnets written between 1877 and 1882, where, Tanabe suggests, Hopkins successfully connects fancy with his concept of inscape as Christ incarnate.

Tanabe is herself successful in connecting Hopkins' concept of inscape with fancy, and provides an interesting and convincing account of how Hopkins reclaims fancy from its subordinate position to imagination in Hopkins' poetics. She is perhaps too dismissive of Wordsworth's possible influence on Hopkins' poetic diction, drawing too tight a link between Hopkins' criticism of Wordsworth's poetic diction and 'Parnassian' language and the influence this has on the development of the later poet's concept of fancy: Wordsworth was both a spiritual and linguistic guide for Hopkins, as his comment on the 'perfect expression' offered by Wordsworth's 'Intimations' Ode (1807) attests (Watson, p. 152). The author also significantly underplays the way in which Hopkins privileges the self in his epistemology, where he affords it a prominent, if not equal, billing to the object in perception. Patricia M. Ball has written convincingly on 'selving' in Hopkins, but this aspect of Hopkins' poetics is elided in Tanabe's book, despite the author's reading of Ball. Frustratingly, Tanabe at times declines fully to develop her material, obscuring rather than elucidating its content: she states, for instance, that Hopkins 'left a lot of notes' (9) on the architects of the Gothic Revival and that the duality of Christ as God and man 'and the Real Presence in the Blessed Sacrament of the Altar encourage his [Hopkins'] concept of fancy which can be seen in his metaphors' (25); it would be useful to have an indication of what these notes actually said, if only briefly, as well as an illustration of how Hopkins' 'metaphors' manifest his concept of fancy here.

Nonetheless, Tanabe makes a strong case for the important role fancy plays in Hopkins' concept of inscape. In so doing, she not only reclaims fancy from its marginalised place in nineteenth-century poetics, but shines a new and penetrating light on a still, in some respects, marginalised author.

Dr Jayne Thomas (Independent Scholar)
Funding Opportunities

BAVS Funding Grants

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. There are two rounds of funding each year, with deadlines in May and November. For further information, please contact the BAVS Funding Officer, Emma Butcher: erbutcher@gmail.com/E.Butcher@mmu.ac.uk.

BAVS Research Funding Award Report

‘A literary inheritance: family histories and textual afterlives in the commonplace books of Ellen Warter’
Dr Freya Gowrley

Since beginning my research on the commonplace books of Ellen Warter, I – like their author – have been preoccupied with the Brontës. For Warter, the sisters were the objects of estimation, affection, and interest, and she obsessively documented them within her own literary productions. Made around 1880, and now housed in the Centre for Research Collections, University of Edinburgh, her commonplace books are quite unlike ‘conventional’ examples of the genre, which traditionally compile excerpted texts from a broad array of writers upon various topics. Instead, Warter devoted over 300 pages of her volumes to the lives and literature of the Brontës, rendering them more of a record of the family than anything else.

For Warter, commonplacing was an inherently familial practice. The granddaughter of the Romantic poet Robert Southey, she was part of a family whose own commonplacings and album-making spanned several generations. Warter’s grandfather, aunts, mother, and father all made, or contributed to the production of, such volumes, a literary inheritance that places Warter’s own productions within a longer history and set of material practices. Beyond this familial context, Warter’s specific interest in the Brontës locates her...
albums within another subdivision of nineteenth-century album making: the production of volumes dedicated to literary celebrities, specifically those celebrating and commemorating the Brontës, a number of which I examined during my research trip to the Brontë Parsonage Museum in Haworth.

The Museum holds numerous scrapbooks, albums, and collections of newspaper cuttings chronicling the Brontë family. With dates ranging between 1860 and 1980, the broad range of these holdings suggests the consistency of such practices well into the twentieth century. My research at the Museum focused on those albums produced after the Brontës’ heyday in the mid-nineteenth century until around 1914, in accordance with the chronological parameters of my broader project on ‘assemblage’ in the long nineteenth century. The albums I examined were characterized by the variety of their visual, material, and textual inclusions, which variously included photographs, written correspondence, printed images, dried flora, and newspaper cuttings. Such diversity highlights the variation inherent to nineteenth-century album production, and the dangers of adhering strictly to taxonomic classifications such as ‘scrapbook’ or ‘commonplace book’; ultimately reinforcing the importance of comparing and relating Warter’s own manuscripts to these albums. Further to these material observations, the analysis of around 40 examples of such volumes also revealed a number of emergent themes within their inclusions, with emphases upon: death, commemoration, and memorialization; portrayal and representation; locality; and social and familial relations; many of which are echoed within Warter’s own books. Going forward, the project will situate Warter’s treatment of the Brontës in relation to the albums studied on this visit, as well as the album production of the broader Warter and Southey families, made possible thanks to a travel grant award from the British Association for Romantic Studies.

I would like to thank both the British Association for Victorian Studies and the Brontë Parsonage Museum for making this visit possible. The Museum’s Brontë collection is the largest in the world, and its holdings include original manuscripts, objects belonging to the family, and the records of the Brontë Society, established in 1893. The Museum also houses an extensive research library of primary and secondary sources, making it a crucial repository for the study of any aspect of the Brontë family.
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, 2016. Notification of the successful applicant will be announced by December 1, 2016. The chosen candidate will then be asked to provide a date for assuming the Fellowship by January 1, 2017.

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
The RSVP Linda H. Peterson Fellowship

Deadline: February 1 2017, for awards beginning in 2018
Award notification: Not later than May 15 2017

I. General Information

The Research Society for Victorian Periodicals (RSVP) will grant one Linda H. Peterson Fellowship (henceforth, the Peterson Fellowship) to a single researcher for a period equivalent to four, full-time months. The amount of the award will be $17,500.

The Peterson Fellowship supports the study of any aspects of the periodical press in any of its manifold forms, and may range from within Britain itself to the many countries, within and outside of the Empire, where British magazines and newspapers were bought, sold, and read during the ‘long nineteenth century’ (ca. 1780-1914).

Funds could be used to supplement sabbatical or other grant income, provide course ‘buy outs’, and/or conduct travel related to the project. During the award period, a grantee could conduct secondary research, write, or pursue other scholarly activities related to a proposed project. However, eligible projects must include substantial research in nineteenth-century primary sources, whether those sources appear in print, manuscript, or digital facsimile.

The Peterson Fellowship is intended to provide a researcher with the most valuable scholarly resource—time. Thus, an awardee is expected to hold the fellowship for a continuous period for the equivalent of four, full-time months. In the event that a full-time tenure is not possible, a part-time (or combination part-time/full-time) tenure can be requested. (Those who are seeking less than four months should consider RSVP’s Curran Fellowships Program.)

The fellowship is named for the late Linda H. Peterson (1948-2015), Niel Gray, Jr. Professor of English at Yale University. Linda was a pioneering scholar and mentor in periodical studies who served as RSVP vice president from 2009-2013 and whose spirit of collegiality and scholarly rigor remains a hallmark of the Society. The fellowship is funded by a generous bequest from the estate of Eileen Curran (1927-2013).

II. Eligibility

The Peterson Fellowship is intended to support, first and foremost, primary research on the nineteenth-century newspaper and periodical press. Therefore, eligible projects must engage primary sources, whether those sources appear in print, manuscript, or digital facsimile.

Only one application may be submitted by an individual per deadline.

Only one applicant is permitted per application. Awards cannot be shared or split among collaborators. (Those seeking support for collaborative projects should consider the RSVP Field-Development Grants.)

The fellowship period must begin during the 2018 calendar year.
Those holding academic appointments as well as independent or retired scholars are equally welcome to apply. An academic degree is not required; however, those enrolled in a degree program at the deadline are not eligible.

Applicants are strongly encouraged, but not required, to become RSVP members.

Applicants may hold grants or fellowships from other organizations concurrent with the Peterson Fellowship. However, the Peterson Fellowship winner may not hold other RSVP awards in the same calendar year.

III. The Application

All applications must be submitted as a single PDF attachment to PetersonFellowship@rs4vp.org not later than 11:59 p.m. your local time on February 1, 2017. Failure to follow the submission guidelines outlined below could result in an application being declared ineligible. The single PDF document should be named as follows:

YOURLASTNAME_YOURFIRSTINITIAL_PetersonFellowship_2017.pdf

As a courtesy to evaluators, RSVP strongly recommends that applicants prepare their proposals using a readable font, not smaller than 11 point, with margins of at least one inch. Documents may be single spaced.

An application should include the following (in this order). Additional components and appendices will make an application ineligible.

1. A one-page coversheet: This document should include the following items:
   a. Full name
   b. Postal address
   c. Email address
   d. Telephone number
   e. Proposed period of the fellowship (a four month period beginning in 2018)
   f. Affiliation (if applicable)
   g. The names and email addresses of two recommenders familiar with the project being proposed.

2. A CV not to exceed two single-spaced pages: This document should include current and past employment; education; recent publications, awards, and honors; and other information relevant to the review of the proposed project.

3. A narrative proposal not to exceed three single-spaced pages: This document must describe the project as well as the work you hope to accomplish with the award. A competitive application will articulate in clear prose how the project will illuminate some aspect of the nineteenth-century periodical press and indicate the audience(s) for the proposed publication(s) and/or other grant outcomes. A competitive application will also include a brief yet detailed plan of work for the proposed, four-month award period as well as a timeline for completion of the entire project.

4. A summary not to exceed two pages of primary source materials, archives to be consulted during the project, and selected secondary sources that bear directly on the project

5. Two letters of recommendation: Applicants are responsible for soliciting letters of recommendation. Letters should address the evaluation criteria below. While the absence of letters from an application will not make it
ineligible, letters that arrive late (or not at all) may make an application less competitive.

Recommenders should submit their letters directly to the RSVP evaluation committee as email attachments not later than February 15, 2017 at PetersonFellowship@rs4vp.org.

No itemized budget is required.

IV. How Applications will be Evaluated

A group of interdisciplinary evaluators with knowledge of periodicals in the long nineteenth century will use the following criteria to evaluate applications. Applications and letters of recommendation should be crafted with these criteria in mind.

1. The importance of the project, including its use of materials relevant to deeper understanding of the periodical press in nineteenth-century Britain and its empire.

2. The quality of the application, including its clarity of expression.

3. The applicant’s preparation to pursue the project.

4. The feasibility of the plan of work and the likelihood that the applicant will be able to bring the entire project to a successful completion in due course.

Please note that need is not a criterion.

V. Notification and Award Administration

RSVP will name one winner and up to two alternates at the end of the competition. Notification will take place by email not later than May 15, 2017. The winner will have until June 15, 2017 to accept or decline the award.

All decisions are final. Unsuccessful applicants may choose to revise and resubmit their applications at later deadlines.

Awardees must submit a narrative report at the end of the grant period. All publications resulting from fellowship support must include the following acknowledgement: ‘This publication received support of a Linda H. Peterson Fellowship awarded by the Research Society for Victorian Periodicals and funded from the bequest of the Eileen Curran estate’.

The Curran Fellowships

The Curran Fellowships are a set of travel and research grants intended to aid scholars studying 19th-century British magazines and newspapers in making use of primary print and archival sources. Made possible through the generosity of the late Eileen Curran, Professor Emerita of English, Colby College, and inspired by her pioneering research on Victorian periodicals, the Fellowships are awarded annually.

The Curran Fellowships are open to researchers of any age from any of a wide range of disciplinary perspectives who are exploring the 19th-century British periodical press (including magazines, newspapers, and serial publications of all kinds) as an object of study in its own right, and not only as a source of material for other historical topics. Applicants’ projected research may involve study of any aspects of the periodical press in any of its manifold
forms, and may range from within Britain itself to the many countries, within and outside of the Empire, where British magazines and newspapers were bought, sold, and read during ‘the long nineteenth century’ (ca. 1780-1914).

**Curran Fellowships competition for research to be undertaken in 2017**

**Deadline:** December 1, 2016, for awards beginning in 2017

**Award notification:** Not later than February 1, 2017

[Click here for a printable version of these application instructions. Any questions should be sent to curranfellowship@rs4vp.org]

**I. General Information**

The Curran Fellowships are research and travel awards intended to support the use of primary sources for the exploration of any aspects of the British periodical press in any of its manifold forms, forms that may range from within Britain itself to the many countries, within and outside of the Empire, where British magazines and newspapers circulated during the ‘long nineteenth century’ (ca. 1780-1914).

The Research Society for Victorian Periodicals (RSVP) anticipates making at least six Curran Fellowship awards for research to be undertaken in 2017. Applicants may request any amount of support up to $5000; the Curran Fellowships Committee may choose partial funding of successful applications.

The Curran Fellowships are intended to provide a researcher with funds to cover only those expenses directly related to research, such as transportation, lodging, photocopies, scanning, database subscriptions, and the like. Indirect expenses are not covered.

The fellowship is named for the late Eileen M. Curran (1928-2013), Professor Emerita of English at Colby College in Waterville, Maine. She taught English at Colby from 1958 to 1992, and was a pioneer of periodicals research, serving as associate editor of the *Wellesley Index to Victorian Periodicals*, Vols. 1-3. A founding member of RSVP, Professor Curran established the Curran Fellowships in 2009, and bequeathed funds to RSVP for their continuance and expansion. Her vision of the importance of basic research, compellingly presented, animates her namesake competition.

**II. Eligibility**

The Curran Fellowships are intended to support primary research on the nineteenth-century periodical press: magazines, newspapers, and serial publications of all kinds. Therefore, eligible projects must engage with primary sources, whether those sources appear in print, manuscript, or digital facsimile. All else being equal, preference will be given to projects that use or bring to light new or little-known materials about the periodical press.

Only one application may be submitted by an individual per deadline.

Only one applicant is permitted per application. (Those seeking support for collaborative projects should consider the RSVP Field-Development Grants.)

The fellowship research must begin during the 2017 calendar year.

Those holding academic appointments as well as graduate students and independent or retired scholars are equally welcome to apply. An academic degree or affiliation is not required.

Applicants are strongly encouraged, but not required, to become RSVP members.
Applicants may hold grants or fellowships from other organizations concurrent with a Curran Fellowship. However, a Curran Fellowship winner may not hold other RSVP awards in the same calendar year.

III. The Application

All applications must be submitted as a single PDF attachment to CurranFellowship@rs4vp.org not later than 11:59 p.m. your local time on December 1, 2016. Failure to follow the submission guidelines outlined below could result in an application being declared ineligible. The single PDF document should be named as follows: YOURLASTNAME_YOURFIRSTINITIAL_CurranFellowship_2016.pdf

As a courtesy to evaluators, RSVP strongly recommends that applicants prepare their proposals using a readable font, not smaller than 11 point, with margins of at least one inch. Documents may be single spaced.

An application should include the following (in this order). Additional components and appendices will make an application ineligible.

1. A one-page coversheet: This document should include the following items:
   A. Full name
   B. Postal address
   C. Email address
   D. Telephone number
   E. Proposed period of the fellowship to begin in 2017
   F. Amount of request (not to exceed $5000)
   G. Affiliation (if applicable)
   H. The name and email address of one recommender familiar with the proposed project

2. A CV not to exceed two single-spaced pages. This document should include current and past employment; education; recent publications, awards, and honors; and other information relevant to the review of the proposed project.

3. A narrative proposal not to exceed three single-spaced pages. This document must explain the nature and background of your project, the specific research you intend to do with the support of the Curran funds, the time frame for conducting that research, and how the Curran-enabled research contributes to the goals of the larger project. Be sure to explain how your research will help to advance scholarly understanding of the 19th-century British periodical press more generally. This last is very important. The Curran Fellowships are not intended to support historical or literary research that merely makes some use of Victorian newspapers and magazines as sources, but, rather, to support research that tells us something new about the nature of those publications, their role in the 19th-century literary marketplace, and the people who wrote, illustrated, edited, published, sold, bought, and read them.

4. A one-page description of the printed and manuscript materials you want to explore, and why. Be as specific as you can. For example, if you propose looking at runs of certain periodicals, give specific titles and date-spans for them; likewise, if you want to work in a publisher’s or author’s archive, indicate what kinds of documents there you intend to inspect. Make sure that all the materials you mention will in fact be available to you at the time of your proposed visit. Make sure that the materials you are proposing to travel to see are not already available to you in microfilm or digital form, or in a
repository closer to home. Any archives that you plan to visit with Curran Fellowship assistance need not necessarily be in the UK, as many libraries in other parts of the world have important collections that are of interest to students of Victorian periodicals. If you need to travel to another institution to use an electronic database not available to you locally, or to subscribe to such a resource, please mention that, as well.

4. The feasibility of the plan of work and the likelihood that the applicant will be bring the entire project to a successful completion in due course.

Evaluators will use the evaluation criteria to identify the best applications. Final decisions and award amounts (up to $5,000) will be based on the overall budget of the program, an applicant’s specific requested amount, and the justification of that amount as put forward in the plan of work.

Please note that need is not a criterion.

V. Notification and Award Administration
RSVP anticipates naming at least six winners at the end of the competition.

Notification will take place by email not later than February 1, 2017. The winner will have until March 1, 2017 to accept or decline the award.

All decisions are final. Unsuccessful applicants may choose to revise and resubmit their applications in future competitions.

Awards are made directly to individuals but may be paid, upon instruction from an awardee, through the awardee’s employing institution. Indirect costs are not permitted.

Awardees must submit a narrative report at the end of the grant period. All publications resulting from fellowship support must include the following acknowledgement: ‘This publication received support of a Curran Fellowship awarded by the Research Society for Victorian Periodicals and funded from the bequest of the Eileen Curran estate’.

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IV. How Applications will be Evaluated
A group of interdisciplinary evaluators with knowledge of periodicals in the long nineteenth century will use the following criteria to evaluate applications. Applications and letters of recommendation should be crafted with these criteria in mind.

1. The importance of the project, including its use of materials relevant to deeper understanding of the British periodical press in the nineteenth-century.
2. The quality of the application, including its clarity of expression.
3. The applicant’s preparation to pursue the project.

5. One letter of recommendation. Applicants are responsible for soliciting the letter of recommendation from someone familiar with their project. The letters should address the evaluation criteria below. While the absence of a letter of recommendation from an application will not make it ineligible, a letter that arrives late (or not at all) may make an application less competitive. Recommenders should submit their letters directly to the RSVP evaluation committee as email attachments not later than December 11, 2016 at CurranFellowship@rs4vp.org.
Field Development Grant 2017

**Deadline:** February 1, 2017, for awards beginning in 2018  
**Award notification:** Not later than 15 May 2017

**I. General Information**

The Research Society for Victorian Periodicals (RSVP) intends to grant one RSVP Field Development Grant to a single researcher or a team of researchers pursuing a project that would facilitate research by other scholars. Two smaller awards may be given if the right projects present themselves. The amount of the award will be up to $27,500.

Eligible projects must articulate how the proposed resource will enhance the ability of other scholars to conduct significant research in the history of nineteenth-century British newspapers and periodicals. Examples of eligible projects include, but are not limited to, collaborative projects to produce print or digital publications; demonstration projects that make use of new technologies; research tools such as indices and bibliographies; digitization efforts; and workshops or seminars that address research methods for the study of periodicals.

Regardless of method or type, projects supported by RSVP Field Development Grants must advance the study of the nineteenth-century British periodical press in any of its manifold forms, and may range from within Britain itself to the many countries, within and outside of the Empire, where British magazines and newspapers were bought, sold, and read during the ‘long nineteenth century’ (ca. 1780-1914).

The RSVP Field Development Grant is intended to provide researchers with the opportunity to form meaningful collaborations that will advance the field of periodical studies. Thus, awards can be divided among participants and be used for salary replacement; travel; research or technical assistants; the purchase of necessary hardware or software; securing permissions or rights; or other research expenses directly related to the project. Indirect costs are not permitted; cost sharing is not required. Award money is disbursed to the project’s principal investigator, or his/her institutional representative, who assumes responsibility for its accounting and reporting.

Grant funding must begin during the 2018 calendar year. Grant funds must be expended within one year of the start of the award. (Individuals seeking fellowship support should consider the RSVP Linda H. Peterson Fellowship or the Curran Fellowships Program.) The RSVP Field Development Grant Program is funded by a generous bequest from the estate of Eileen Curran (1927-2013). An Associate Editor of The Wellesley Index and the founder of The Curran Index, Eileen committed her life to deepening and broadening our understanding of 19th-century British periodicals. Her vision of the importance of primary research and research tools to accomplish such research animates this grant competition.

**II. Eligibility**

Eligible projects must involve substantial research in nineteenth-century primary sources, whether those sources appear in print, manuscript, or digital facsimile.

An application must designate a principal investigator to coordinate the award. A principal investigator can serve as a principal investigator on only one
application per competition. However, collaborators can be included on more than one application.

Those holding academic appointments as well as independent or retired scholars are welcome to apply as either collaborators or as principal investigators. While the principal investigator may employ graduate or undergraduate assistants on the project, those enrolled in degree programs at the application deadline are not eligible to serve as principal investigators. Applicants may be based anywhere in the world.

In the spirit of Eileen Curran’s lifework, the RSVP Field Development Grant program is committed to enabling and expanding research opportunities on the periodical press in Britain and its empire during the long nineteenth century. Competitive applications, therefore, must include a clear statement describing how the field of periodical studies will be advanced by the project.

Applicants are strongly encouraged, but not required, to become RSVP members.

Applicants may hold grants or fellowships from other organizations concurrent with a RSVP Field-Development Grant.

III. The Application

All applications must be submitted as a single PDF attachment to RSVPFieldDevelopment@rs4vp.org not later than 11:59 p.m. your local time on February 1, 2017. Failure to follow the submission guidelines outlined below could result in an application being declared ineligible. The single PDF document should be named as follows: LASTNAME_FIRSTINITIAL_FieldDevelopment_2017.pdf

As a courtesy to evaluators, RSVP strongly recommends that applicants prepare their proposals in a readable font, not smaller than 11 point, with margins of at least one inch. Documents may be single spaced.

The application should include the following (in this order):

1. A one-page coversheet. This document should include the following items:
   a. Full name of the Principal Investigator
   b. Postal address
   c. Email address
   d. Telephone number
   e. Proposed period of the grant (a period beginning in 2017)
   f. Affiliation (if applicable)
   g. The names, affiliations, and email addresses of all collaborators
   h. The names and email addresses of two recommenders familiar with the project being proposed.

2. A CV for each collaborator on the project not to exceed two single-spaced pages per c.v.: This document should include current and past employment; education; recent publications, awards, and honors.

3. A narrative proposal not to exceed five single-spaced pages. This document must: 1) describe both the larger project as well as that portion of the project for which the application seeks funding; 2) provide a plan of work for the proposed award period and indicate who will be responsible for each task; 3) articulate in clear prose how the project will advance research on the nineteenth-century periodical press as well as the audience(s) for the proposed publication(s); and 4) describe the dissemination and plan for the final product. For digital projects, include a brief statement of how the project will be sustained.
4. An itemized budget spreadsheet not to exceed one page indicating how the award would be spent during the proposed grant.

5. A one-page budget justification, including other grant or institutional support for the larger project.

6. Two letters of recommendation: Applicants are responsible for soliciting letters of recommendation. Letters should address the evaluation criteria below. While the absence of letters from an application will not make it ineligible, letters that arrive late (or not at all) may make an application less competitive. Recommenders should submit their letters directly to the RSVP evaluation committee as email attachments not later than February 15, 2017 at RSVPFieldDevelopment@rs4vp.org.

IV. How Applications will be Evaluated

A group of interdisciplinary evaluators with knowledge of periodicals in the long nineteenth century will use the following criteria to evaluate applications. Your application and letters of recommendation should be crafted with these criteria in mind:

1. The importance of the project, including the likelihood that it will enable a deeper understanding of the periodical press in Britain and its empire.

2. The quality of the application, including its clarity of expression.

3. The applicant’s or team’s preparation to pursue the project.

4. The feasibility of the plan of work and the likelihood that the overall project will be brought to a successful completion in due course.

Please note that need is not a criterion.

V. Notification and Award Administration

RSVP anticipates naming one winner and up to two alternates at the end of the competition. Notification will take place by email not later than May 15, 2017. The winner will have until June 30, 2017, to accept or decline the award.

All decisions are final. Unsuccessful applicants may choose to revise and resubmit their applications at later deadlines.

Awardees must submit a narrative and financial report at the end of the grant period. All products resulting from RSVP Field-Development Grant support must include the following acknowledgement: 'This publication received support of a Field-Development Grant awarded by the Research Society for Victorian Periodicals from the bequest of the Eileen Curran estate'.
Networking

Call for Participants: Institutions of Literature, 1700-1900

The AHRC-funded ‘Institutions of Literature, 1700-1900’ research network is pleased to invite expressions of interest from scholars working on the histories and practices of eighteenth- and nineteenth-century institutions and from stakeholders and curators who work in surviving institutions originating from this period. During 2017, the network will run workshops in Glasgow, London and York and conduct a series of online discussions in order to explore collaboratively the ways in which the literary institutions of this era arose and operated. The network will also consider the ongoing consequences of eighteenth- and nineteenth-century institutional practices and interventions for twenty-first-century institutions.

Between 1700 and 1900, institutions came to play integral roles in literary culture: teaching people how to value writing; providing sites for discussion and networks for circulation; serving as archival repositories; raising and disbursing money; inventing new genres; distributing laurels and condemnations; and authoring works and conducting readings. However, these important mediations have hitherto been underexplored, in large part due to the scale of institutions’ operations. Institutional histories tend to be more difficult to map than the histories of prominent individuals. They commonly involve numerous agents, span multiple generations and rely on archives that are often incomplete, extremely extensive, or both. To help to negotiate this complexity, the network will bring together scholars and institutional stakeholders from a wide range of backgrounds and disciplines to explore the ways in which different institutions mediated literature. Through doing so, it will seek to trace collaboratively common practices and ideologies.

The network’s three workshops will each take as a theme a major way of understanding institutional practices. The first, ‘Institutions as Curators’, will be held at the Hunterian Museum’s new premises at Kelvin Hall in Glasgow on the 31st of March and the 1st of April 2017. This workshop will explore the changing manners in which institutions have conceived of and organised both disciplinary knowledge and physical collections. The second, ‘Institutions as Networks’, will be held at the premises of the Society of Antiquaries in London on the 13th and 14th of July 2017. This meeting will examine how institutions have served to connect and organise groups
of people and things, considering the hierarchies that inhere in such arrangements and the points of connection between different clusters and ideals. The final workshop, 'Institutions as Actors', will be held at King’s Manor, York in December 2017. This concluding event will examine institutional identities, looking at how ideas and practices embed themselves and considering the points at which institutions themselves – as opposed to their officers and stakeholders – become perceived to be capable of performing actions.

Each workshop will feature a combination of papers from participants, roundtable discussions and more open sessions designed to facilitate the sharing of perspectives and expertise. The funding kindly provided by the AHRC will allow us to keep the workshops free of charge for all participants and will let us provide travel and accommodation for the speakers at each event.

If you are interested in being involved with the network’s discussions, please email an expression of interest to Matthew Sangster, Jon Mee and Jenny Buckley at institutionsofliterature@gmail.com. Please include your name, affiliation(s) (if applicable), a brief biographical statement (100 words) and a short description of the institutions and topics in which you are currently most interested (250 words). Please also indicate whether you would like to give a twenty-minute paper on your work at one of the workshops, or whether you would rather speak as part of a roundtable discussion or another kind of collaborative session. The deadline for submitting expressions of interest is Monday December 19th; we’ll get back to you swiftly after this date. You can also follow the project’s progress on our website, www.institutionsofliterature.net
Recent Publications

EER Publishers – New Initiatives

EER is a Publisher committed to good books in which we believe, and to authors who focus on important topics.

We want to make a difference. In a world of anonymous conglomerates we will do this consistently. We are publishing a relatively small list of carefully selected titles, and to focus all of our attention on these titles and on the interests of our authors.

The EER firm’s market is primarily academics, graduate students, college and major public libraries, public policy specialists and medical professionals for our healthcare books. We sell through leading booksellers throughout the world.

In our first list we are publishing new work by major authors – Asa Briggs, Karol Sikora, John Sutherland, Peter Burke, Wray Vamplew, Stephen Yeo, William Rubinstein, F.M.L. Thompson, and others.

Major new initiatives in Victorian Studies

* a major new series, Key Popular Women Writers, edited by Dr. Janine Hatter of the University of Hull and Dr. Helena Ifill of the University of Sheffield.

* in literary studies, too, we are especially proud to announce the major new work by Professor John Sutherland, and his collaborator Dr. Johanna Marie Melnyk. This is the first-ever book length study of Henry Colburn (c.1784 - 16 August 1855), The Prince of Puffers. He was one of the most important and constantly innovative 19th century book and periodical publishers.

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This special issue of the *Australasian Journal of Victorian Studies* (Vol. 21.1 2016) co-edited by Joanne Wilkes and Meg Tasker, following the conference of the Australasian Victorian Studies Association held at the University of Auckland, 3-5 February 2015, contains a selection of papers on topics in literature, cultural history and art history. The issue includes the Keynote address by Professor Robert Douglas-Fairhurst (Magdalen College, Oxford).

- Robert Douglas-Fairhurst, ‘Working Through Memory and Forgetting in Victorian Literature’
- Judith Johnston, ‘Richard Howitt, Australia and the Power of Poetic Memory’
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- Kathryn Ford, ‘Rehabilitating Catherine Dickens: Memory and Authorial Agency in Gaynor Arnold’s Neo-Victorian Biofiction *Girl in a Blue Dress’*
- Ashley Orr, ‘Bodily Fluids: Female Corporeality as Neo-Victorian Agency in Graham Swift’s *Waterland’*
- Jessica Hewenn, ‘The Legacies and Frozen Time of Antarctica: Robert Falcon Scott, Peter Pan and Rebecca Hunt’s *Everland’

**General Editor:**
Meg Tasker

The first edition of the new version of Livingstone Online (University of Maryland Libraries, 2016; http://livingstoneonline.org/) has now been published.

Livingstone Online is a digital museum and library that enables users to encounter the written and visual legacy of famous Victorian explorer David Livingstone (1813-1873).

The site challenges reigning iconic representations of Livingstone by restoring one of the British Empire's most important figures to the many global contexts in which he worked, traveled, and is remembered.

Highlights of the new site include:

-- A dynamic, redesigned interface that combines images, critical essays, and extensive documentation to bring Livingstone's work to life for modern audiences and to take users far behind the scenes of our digital humanities research;

-- Access, including download access, to over 7,500 manuscript and contextual images, 3000 metadata records, and 500 transcriptions. Our digital collection is one of the largest such collections on the internet dedicated to any historical British traveller to Africa;

-- Multiple search and browse options for encountering our digital collection, including a fully redeveloped Browse by Digital Catalogue page, a new Browse by Timeline page, and our Browse by Addressee and Browse by Repository pages;

-- Essays that for the first time set out the theory behind Livingstone Online, the principles by which we designed the site, and the guiding elements of our mission as a digital museum and library;

-- And much more

The new Livingstone Online is the most recent outcome of a 12+ year initiative that brings together an international, interdisciplinary team of specialists with forty contributing archives and repositories, including the National Library of Scotland, the David Livingstone Centre, the Royal Geographical Society, and SOAS, University of London.

LEAP (the Livingstone Online Enrichment and Access Project), the most recent development phase, has been made possible thanks to generous funding from the National Endowment for the Humanities and University of Nebraska-Lincoln.

To learn more about the site, please contact project director Adrian S. Wisnicki (awisnicki@yahoo.com), English Department, University of Nebraska-Lincoln.
Adam Matthew and Duke University Announce Digitisation of Renowned J. Walter Thompson Advertising Archive

Award-winning publisher, Adam Matthew, is delighted to announce a major new digitisation project in collaboration with Duke University that will see a selection of the world famous J. Walter Thompson Company (JWT) Archive digitised. On publication in 2018, the digital resource will be a major boon for researchers working on the history of American consumer culture, the advertising industry, business history and American corporate brands.

The JWT Archive documents the history, operations, policies, and accomplishments of one of the world’s oldest, largest and most innovative advertising firms. JWT played a pioneering role in the development of the advertising industry in twentieth century America and stands alone as the single most complete record on the history of modern advertising. Students and scholars will discover revealing details about the working life of the organization, the nature of the advertising industry in twentieth century America and ways the company helped a number of clients such as Kodak, PanAm and Kraft turn their products into cultural icons.

Jacqueline Reid Wachholz, Director of Hartman Center for Sales, Advertising & Marketing History where the JWT Archives are held at Duke, commented: ‘The Hartman Center is thrilled to see such a significant amount of the JWT Archives digitized and indexed as part of the Adam Matthew project. We anticipate that it will increase access to this unique collection for scholars around the world’.

Once published, J. Walter Thompson: Advertising America will be cross-searchable with American Consumer Culture: Market Research and American Business, 1935-1965, which provides online access to the papers of market research pioneer, Ernest Dichter, from the Hagley Museum and Library. The selection of content from the official JWT archive at Duke will complement Market Research and American Business by including material from the following, ranging from 1885-2000:

- Domestic and International JWT Office Publications and Newsletters.
- Client Account Files and New Business Records.
- Images from across the Domestic Advertisements Collection and the International Advertisements Collection.
- Research Department Records from the New York and Chicago Offices.
- Documents from the Writings and Speeches series including the work of JWT executives Burt Manning, Stanley Resor, James Webb Young, Dan Seymour, Jeremy Bullmore, Charlotte Beers, Rena Bartos, Arno Johnson, and the Creative Forum.
- Review Board Records and Staff Meeting Minutes.

For more information and to register your interest in the collection, email info@amdigital.co.uk
Introducing Routledge Historical Resources: History of Feminism

‘A carefully curated collection of primary and secondary sources gathered from the Taylor and Francis archives creating the perfect starting point for research into the long Nineteenth Century of feminism’.

Launching 20th September 2016 History of Feminism is the first resource in the Routledge Historical Resources collection from Taylor and Francis. Created with researchers and students in mind this resource provides both overviews and in depth research materials for the global history of feminism.

Created with the help of academic editor Professor Ann Heilmann History of Feminism is an online resource pulling together a wealth of articles, chapters, books and journals focusing on the long Nineteenth Century of feminism (1776-1928).

This resource features 1000s of chapters of primary source materials digitised for the first time alongside 1000 chapters of secondary book content, 100 journal articles from a range of Taylor and Francis journals and 16 newly commissioned thematic essays by experts in the field. Images from LSE Women's Library help to bring the resource to life as well as creating a fully comprehensive resource of this much studied era of gender history.

Examples of articles from History of Feminism:

- The Campaign for Women’s Suffrage in Britain
- Feminism and Literature in the Long Nineteenth Century
- Sexuality (1880–1928)
- A Woman's Work is Never Done? Women and Leisure in the Nineteenth Century and Beyond
Hardback: 9783319328379; £66.99; $99.99
eBook: 9783319319328; £52.99; $79.99

This book is about the resonance and implications of the idea of 'eternal return', as expounded notably by Nietzsche, in relation to a range of nineteenth-century texts, both poetry and prose. It opens up the issue of repetition and cyclical time as a key feature of literary texts in the Victorian period, with the emphasis falling especially upon the resonance of landscape representation as a vehicle of meaning and upon the philosophical and aesthetic implications of the doctrine of 'recurrence' for the authors studied here, ranging from Tennyson and Arthur Hallam to Swinburne and Hardy. The study aims to shed a radically new light on a number of symptomatic nineteenth-century texts.

Contents:

- Introduction;
- Romantic Fragments:
  - Arthur Hallam's Poetry;
  - Young Tennyson and the Orient;
  - *Morte d'Arthur*:
    - Eternal Return;
  - Friendship and Melancholia in *In Memoriam*;
  - Women of the Field;
  - Jefferies Seeking 'the Beyond';
  - Evolution and Recurrence in Hardy;
- Tess's Boots:
  - Hardy and Van Gogh;
  - Hardy and Portland Bill;
  - 'Before the Mirror': Swinburne and Hardy;
- Afterword.

*Roger Ebbatson is Hon. Visiting Professor at Lancaster University, a Fellow of the English Association, and a Vice-President of the Tennyson Society. His previous publications include Hardy: Margin of the Unexpressed (1994), An Imaginary England (2005), Heidegger's Bicycle (2006), and Landscape and Literature: 1830-1914 (2013).*

Because Thomas Hardy is so closely associated with the rural Wessex of his novels, stories, and poems, it is easy to forget that he was, in his own words, half a Londoner. Focusing on the formative five years in his early twenties when Hardy lived in the city, but also on his subsequent movement back and forth between Dorset and the capital, Mark Ford shows that the Dorset-London axis is critical to an understanding of his identity as a man and his achievement as a writer.

*Thomas Hardy: Half a Londoner* presents a detailed account of Hardy's London experiences, from his arrival as a shy, impressionable youth, to his embrace of radical views, to his lionization by upper-class hostesses eager to fête the creator of Tess. Drawing on Hardy's poems, letters, fiction and autobiography, it offers a subtle, moving exploration of the author's complex relationship with the metropolis and those he met or observed there: publishers, fellow authors, street-walkers, benighted lovers, and the aristocratic women who adored his writing but spurned his romantic advances.

The young Hardy's oscillations between the routines and concerns of Dorset's Higher Bockhampton and the excitements and dangers of London were crucial to his profound sense of being torn between mutually dependent but often mutually uncomprehending worlds. This fundamental self-division, Ford argues, can be traced not only in the poetry and fiction explicitly set in London but in novels as regionally circumscribed as *Far from the Madding Crowd* and *Tess of the d'Urbervilles*. 

What interests Simon Goldhill most, however, is what went on behind the scenes, which was even more unusual than anyone could imagine. Inveterate writers, the Benson family spun out novels, essays, and thousands of letters, and in these remarkable accounts, we see how family life and a family's understanding of itself took shape during a time when psychoanalysis, scientific and historical challenges to religion, and new ways of thinking about society were developing. This is the story of the Bensons, but it is also more than that—it is the story of how society transitioned from the high Victorian period into modernity.

Simon Goldhill is professor of Greek and the director of the Centre for Research in Arts, Social Sciences and Humanities at the University of Cambridge. A fellow of the American Academy of Arts and Sciences, he is the author of many books, including *Freud’s Couch, Scott’s Buttocks, Brontë’s Grave; How to Stage Greek Tragedy Today*; and *Love, Sex & Tragedy: How the Ancient World Shapes Our Lives*, all also published by the University of Chicago Press.

Please contact Rose Rittenhouse at (773) 702-0376 or rittenhouse@uchicago.edu for more information.

This book is available for review; please see p.31 for information.
Nicola Harrison, *The Wordsmith’s Guide to English Song: Poetry, Music & Imagination*


The result of years of study, teaching and performance, and informed throughout by the author’s love of poetry, Nicola Harrison invites the singer and accompanist to think more expansively about the way they approach and perform English Song. Focusing on the music of two separate composers – Roger Quilter and Ivor Gurney – Nicola examines the poetry of their songs, taking into account the symbolism, mythology, religion, philosophy, historical and romantic background and the many other influences on the writer – digging deep into the text with fascinating results.

This exploration of English Song is entertaining, witty and illuminating, exploring the magical relationship of words and music, and the way each separate art is painted by the other. To this end, each song is offered as a mini narrative that invites the singer into a new world, firing the imagination and guiding them to make their own interpretations. The result is a work which is unique, refreshing, and is certain to change the way singers perform and experience these classic songs. Here, the singer and the accompanist will find new songs to perform – and a fresh and authentic way of performing them in this original and absorbing approach to the interpretation of the songs of Roger Quilter and Ivor Gurney. More volumes to follow.

Nicola Harrison is Lecturer in Singing and Song Interpretation at Pembroke College, University of Oxford, Lecturer in Teacher's Voice at Westminster College of Education, London, and is a visiting lecturer at Oxford Brookes University. She has been the voice and singing coach to the choral scholars of Brasenose College, University of Oxford and, in the past, to the young stars of Billy Elliot the Musical. Many of her students have gone on to become highly successful professionals. In addition, she continues to perform the Spanish repertoire with the critically-acclaimed touring company, Casa Margarita. Nicola has trained with Pamela Bowden (LCM), Pam Cook (RNCM) MBE, and the internationally famed Spanish mezzo-soprano Teresa Berganza (Madrid). She has also trained extensively in a number of related performance disciplines with world-class pedagogues, and in posture, movement and acting through song in the UK, Switzerland, France and Spain. Nicola is passionate about the interpretation of poetry in song. She has presented cutting edge material on singing and the imagination in lectures and workshops in poetry, the language of song and the power of the imagination, including at the Oxford May Music Festival, a crossover festival of science and music by world experts in their field. She has written for a wide number of local and national newspapers and for BBC Radio 4. She has written extensively on English Song for The Singer and Classical Music Magazine in which she ran a column for five years on text and music and a further series of extended articles on musical theatre. A member of many organisations related to
voice, literature, language and culture, Nicola is at the forefront of new developments in vocal teaching across the board. In her teaching and research she has focused on clarifying the language used to teach singing, resulting in a highly effective anatomy-based vocabulary for conveying a solid and liberated vocal technique.

Jarlath Killeen and Valeria Cavalli (eds.), ‘Inspiring a Mysterious Terror’: 200 Years of Joseph Sheridan Le Fanu (Peter Lang, 2016).

Best known for his Gothic masterpiece Uncle Silas and the vampire story Carmilla, Joseph Sheridan Le Fanu was a prolific writer whose extensive body of work included historical, sensation and horror novels, poems and ballads, numerous stories of the supernatural, journalism and a verse-drama. While his name is well known to aficionados of the horror genre, much of his work still remains in the shadows. Indeed, despite his vampire creation, Carmilla, being the best-known female blood-sucker in the world, and despite an enormous scholarly and popular interest in the novella in which this character first appeared (an interest evident in the very large number of cinematic, televisual and even new media adaptations of the story), Le Fanu himself is almost completely unknown outside of the world of Irish Gothic scholarship, and most of his fiction remains difficult to obtain or is out of print.

To celebrate the bicentenary of Le Fanu’s birth, this collection brings together established scholars and emerging researchers in order to shed new light on some of his less famous fiction and celebrate his influential contribution to the Gothic genre. The main aim of the collection is to read Le Fanu in the round, expanding the critical focus away from its current obsession with a small proportion of his work and taking account of the full extent of his writing, from his other Gothic novels, The Rose and the Key, Haunted Lives and A Lost Name, to his short stories and journalism. The collection also considers Le Fanu’s relationship to Victorian Ireland and especially Dublin from a number of different angles, as well as addressing his status as an ‘Irish’ writer of substance.

Jarlath Killeen is Associate Professor in the School of English, Trinity College Dublin. His most recent monograph is The Emergence of Irish Gothic Fiction (2015).

Valeria Cavalli is a teaching assistant in the School of English at Trinity College Dublin, where she completed a doctorate on the treatment of insanity in the fiction of Joseph Sheridan Le Fanu.

To celebrate the completion of the series, Yale are offering a special Christmas promotion for BAVS members: 20% off all volumes [www.yalebooks.co.uk](http://www.yalebooks.co.uk) (http://ow.ly/vOaE3062Yfy)

Use promo code **Y1694** at the checkout stage of your order

Offer on UK orders only. Offer valid from 01/12/2016 to 24/12/2016.

**William Rose, *The Strange Case of Madeleine Seguin* (Karmac Books, 2016).**

It is Paris in the 1880s and the century is in its final decadent throes as it moves towards the fin de siècle. New scientific ideas are countered by a resurgent interest in the practice of magic, whilst in the arts the Symbolists are exploring the strangeness of dream and the imagination.

In the Salpêtrière Hospital, hundreds of female patients are suffering from the curious malady of 'hysteria'. Many of these are being treated by hypnosis under the regime of the celebrated and charismatic Professor J-M. Charcot. One such patient is Madeleine Seguin, a young woman whose past is a mystery and who evokes a fascination and possessiveness in those who come close to her.

As well as the doctors Madeleine will encounter a young Symbolist artist, a Catholic priest, a powerful aristocrat, and most dangerously, those practising the darkest aspects of the occult, each of whom will try to save or corrupt her. She must survive them all if she is to shape her own destiny.


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‘Sharply written, well-researched (with judicious use of recent discoveries), attentive to detail, and entertaining to read. Skal’s is the finest, most balanced biography of Bram Stoker yet written’.
— Sir Christopher Frayling, author of *Vampyres: Lord Byron to Count Dracula and Nightmare: The Birth of Horror*.

First published in 1897, Dracula has had a long and multifaceted afterlife—one rivalling even its immortal creation; yet Bram Stoker has remained a hovering spectre in this pervasive mythology. In *Something in the Blood*, David J. Skal exhumes the inner world and strange genius of the writer who birthed an undying cultural icon, painting an astonishing portrait of the age in which Stoker was born—a time when death was no metaphor but a constant threat easily imagined as a character existing in flesh and blood.

In this probing psychological and cultural portrait of the man who brought us one of the most memorable monsters in history, Skal reveals a lifetime spent wrestling with the greatest questions of an era—a time riddled by disease, competing attitudes toward sex and gender and unprecedented scientific innovation accompanied by rising paranoia and crises of faith. Stoker's battle resulted in a resilient modern folktale that continues to shock and enthrall; perhaps the most frightening thing about Dracula, Skal writes, ‘is the strong probability that it meant far less to Bram Stoker than it has come to mean to us’.

To order this title at a special member discount of 25% + free delivery please click here and add the code WN371 when prompted at the checkout.
It's the year 1906. Rumours abound that a deadly plot is hatching - not in the fog-ridden back-alleys of London’s Limehouse district or the sinister Devon moors of the Hound of the Baskervilles but in faraway Peking. Holmes’s task - discover whether such a plot exists and if so, foil it.

But are the assassins targeting the young and progressive Ch'ing Emperor or his imperious aunt, the fearsome Empress Dowager Cixi?

The murder of either could spark a civil war.

China’s fate and the interests of Britain’s Empire in the Orient could be at stake.

Holmes and Watson take up the mission with their customary confidence – until they find they are no longer in the familiar landscapes of Edwardian England. Instead, they tumble into the Alice In Wonderland world of The Forbidden City.

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Sherlock Holmes And The Nine-Dragon Sigil was written in a converted oast house near Rudyard Kipling’s old home, Bateman’s, in the English county of East Sussex.

Tim Symonds was born in London. He grew up in Somerset, Dorset and the Channel Island of Guernsey. After several years travelling widely, including farming in the Highlands of Kenya and working on the Zambezi River in Central Africa, he emigrated to the United States. He studied at Göttingen, in Germany, and the University of California, Los Angeles, graduating Phi Beta Kappa in Political Science.

To win a copy of this novel, see the quiz on the back page!
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

Dear BAVS Members,

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.

Just to remind you, the JLS is unique in reviewing journal articles rather than books in the fields of literature and science and the history and philosophy of science. As such, we believe our reviews offer scholars a truly valuable guide to some of the most recent and cutting-edge research in the field.

Please find below are a number of articles that we would like to offer members the chance to review for the Journal's forthcoming 2017 issues. Its largely first come, first served, so do get in touch with an offer to do a specific article m.geric@westminster.ac.uk

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I’d also be very happy for members to suggest other relevant articles for review that they may have come across and that aren’t listed below – please do let me know.

Many thanks and I look forward to hearing from you,

Michelle Geric

**Articles for Review:**


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 or contact Michelle Geric m.geric@westminster.ac.uk to register your interest.
Embodied Masculinities

It has become a truism to state that masculinity is always in crisis, and a common reaction to reiterate that gendered identities are always constructed, always imminent: more the product of, rather than material for, either artistic or literary representation, or even empirical study. Such debates are often mapped onto the body, which becomes visible only insofar as it emblematises the gendered constructions already available for interpreting the body and lending it meaning at any given historical moment.

In this issue of HARTS & Minds, we invite submissions exploring the range of discourses and representational practices that have helped to frame/construct the male body as an object freighted with ideological and social significance. How do we represent male bodies as male, and what opportunities and limitations does that create? What managing of masculinity does it allow, construct and promote?

This issue seeks to reflect the representation of physical masculinity as widely as possible, from a diverse range of gendered, racial and cultural perspectives. To this end, interdisciplinary approaches are actively encouraged. Whilst all submissions will be blind peer-reviewed and selected on merit, we would also especially encourage contributions from scholars who are people of colour, queer, trans, nonbinary, disabled, non-UK or non-Western.

Topics might include (but are not limited to) the following:
- Medical humanities
- The male body as spectacle
- The body of the actor
- The body in physical culture/sport
- The Body as a facet of celebrity - as ‘star text’
- Literary representations of physical attributes
- (Pseudo-)scientific pathologies of masculine ‘types’
- The male body in art
- The male body in politics, propaganda or activism
- The representation of the adolescent or child body
- Liminal or monstrous bodies
- Injured or disabled bodies
- Bodily Ideals
- Sexualised bodies

Submissions should adhere to the guidelines and use the article template available on our website www.harts-minds.co.uk

We accept submissions of:
ARTICLES: Abstract of 300 words. Accepted abstracts will need to produce articles of no longer than 6,000 words.
BOOK REVIEWS: Approx. 1,000 words covering any academic text relevant to the theme. Interdisciplinary text preferred, but reviews of subject-specific texts will be considered.
EXHIBITION REVIEWS: Approx. 1,000 words on any event along the lines of an art exhibition, museum collection, academic event or conference review that deals with the theme in some respect.

CREATIVE WRITING PIECES: e.g. original poetry (up to 3 short or 1 long) short stories or creative essays of up to 4,000 words related to the theme.

All submissions should be sent to Guest Editors Dewi Evans and Het Phillips at editors@harts-minds.co.uk by the following dates:
300 word abstracts (for 6,000 word articles): by 9th February 2017
Accepted articles - 6,000 words by 20th March 2017
Creative writing and Reviews: by 1st June 2017

Please keep in mind that HARTS & Minds is intended as a truly inter-disciplinary journal, and esoteric topics will therefore need to be written with a general academic readership in mind.

You can also follow us on facebook.com/HartsAndMinds and twitter @HartsMinds

Wilkie Collins Journal:
The 'Heart' and 'Science' of Wilkie Collins and his Contemporaries

Deadline for Abstracts: 28th February 2017
Deadline for Articles: 31st May 2017

"Why can't I look into your heart, and see what secrets it is keeping from me?"

The protagonist of Wilkie Collins's Heart and Science (1883), surgeon Ovid de Vere, laments the difficulty in deciphering hidden emotions and secrets. Yet the language suggests his medical background, striking a note with the novel's supposedly anti-vivisection message and highlighting contemporary debates into the nature of experimental medicine, observation and epistemology. What is the best way of uncovering secrets, and what part does knowledge of the body play in this? Can medical training benefit from a thorough understanding of emotion? And does gender play a part in this? Issues of 'heart' and 'science' reverberate across Collins's work, from the Major's collection of women's hair in The Law and the Lady (1875) to Ezra Jenning's solution to the crime of The Moonstone (1868). This issue takes as its focus the proliferation of 'heart' and 'science' throughout Collins's work.

We welcome both abstracts and full article submissions on, but not limited to, the following topics:

- Wilkie Collins's Heart and Science (1883) and/or any of Collins's work
- The Body: As a scientific subject, as a site of emotion, bodily representations, and the body in forensics, news reportage and the home.
- The Victorian origin of disciplines: Collins as an interdisciplinary figure, the divide (or not) of 'heart' and 'science', the definition of sensation in literature and/or science.
- Medicine and anatomical science: vivisection, taxidermy, anatomical atlases and the nineteenth-century doctor and/or scientist.
- Psychology and psychiatry: the physicality of mental illness, hysteria, the asylum, treatment and therapeutics.
- Gender: the gendered body, representations of gender, the gendered connotations of 'heart' and/or 'science'.
- Sensation: As genre, as sense or emotion, as subjective.
• Detection: forensics, interrogation, the body as clue, the science of detection, and crimes of the heart.
• Relationships: Romantic, familial, or otherwise.
• Neo-Victorian Approaches to ‘Heart’ and ‘Science’
• Work by other contemporary sensation writers

Submissions are not limited to papers on Wilkie Collins’s Heart and Science but to ‘heart’ and ‘science’ at work in the full range of Collins’s fiction. The WCJ are also interested in related authors and sensation fiction more broadly, hence papers on authors such as Mary Elizabeth Braddon, Charles Reade, Charles Dickens, Ellen Wood, Florence Marryat and other sensation writers will also be considered. Interdisciplinary perspectives are welcome.

Email abstracts to jo.parsons@falmouth.ac.uk and V.Burke@pgr.reading.ac.uk by 28th February 2017.

The Thomas Hardy Society Presents The Patrick Tolfree Student Essay Competition 2016

Welcome 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 Morality'. 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 –

• How morality is perceived in Hardy’s works in different cultures and countries
• How Hardy challenged the prevailing Victorian moral ethos
• How the moral principles portrayed in Hardy’s works have been adopted and adapted by later generations of writers
• Morality v’s the Law
• Innocence and transgression
• Moral manliness and femininity
• Purity, virtue, sensibility and judgement
• Moral turpitude and wickedness

Any aspect of Hardy’s prolific output may be focussed upon, whether it be novels, short stories, poems or essays. The closing date for submissions is September 30 2016. 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 Representative, at malady22@ntlworld.com

THE THOMAS HARDY SOCIETY

c/o Dorset County Museum, High West Street, Dorchester,
Dorset DT1 1XA
Tel/fax: 01305 251 501
Website: www.hardysociety.org
e-mail: info@hardysociety.org
Call for Contributors – Age and Gender: Ageing in the Nineteenth Century

*Nineteenth Century Gender Studies*
Special Issue, Summer 2017
Guest Edited by Dr Alice Crossley, University of Lincoln
acrossley@lincoln.ac.uk

This special issue of *Nineteenth Century Gender Studies* will bring together two crucial aspects of identity formation and experience, age and gender, in order to consider the ways in which each may be mutually-informed by the other. Both gender and categories of ageing provoke similar questions about their own social construction, and the role of nature or biological determinacy. Literary, artistic and historical engagements with the social imperatives that sought to proscribe their nature and scope reveal much about the dynamic ways that both gender and age impacted on life and subjectivity across the century.

Age studies forms a compelling basis for new developments in literary-historical work, and as such is gaining momentum across several disciplines from the humanities and social sciences. This edition of *NCGS* invites engaging new scholarship in revealing intersections of gender and age, and how conceptions of ‘age’ and ‘ageing’ are used to produce differentiations of race, class, and sexuality in the years between 1789 and 1914. As Kay Heath has argued, ‘To exclude the concept of age is not only to ignore, but also to deny, its pervasive influence on the way culture constructs our identity as humans and by such denial to remain unconscious of and therefore vulnerable to age’s hegemonic intensity’ (Heath, p.4). The consciousness of ageing, and the cultural significance and ‘hegemonic intensity’ that such consciousness upholds, consequently informs the construction and development of views on gender identities in the period, and essays are therefore invited for this special issue which embrace Heath’s proposal about the ‘pervasive influence’ of age in light of gender studies.

This issue of *NCGS* will address a range of gender issues through the lens of age studies, and vice versa. In doing so, such a dualistic approach will highlight the complementary modes of study that each of these theoretical frameworks employ. Both age and gender are understood in terms of social construction and performance, and speak clearly to one another in the clarification and development of a pliable self-identity. Both can be explored in relation to subjection or marginalisation and power or agency, and both are largely involved in the articulation of body image and representation (to include disability), as well as engaging closely in debates about sexuality, developments in education, theories of evolution or recapitulation, and the political landscape of nineteenth-century Britain and her colonial outposts. When examined together, then, gender and age can both speak eloquently to the construction of selfhood throughout the nineteenth century (in addition to providing comparative opportunities for considering similar issues in our own society).

The guest editor of this special issue invites scholars working on any aspect of the nineteenth century to submit critical analyses on the intersections of age and gender. Some topics for articles might include (but are not restricted to):
- Progress, futurity and modernity
- Evolution, and its effect on conceptions of age, degeneration, recapitulation
- The eroticisation or desexualisation of age
• Age and gender stereotyping or resistance
• Historical conceptions of age (the classical tradition, Romantic/anti-Romantic)
• Periodization and ageing in crisis, legacy
• Perceptions of ageing and productivity: genius, creativity, sterility, mundanity
• Developing concepts such as ‘adolescence’ or ‘midlife’
• The effect of age on the gendering of agency and desire
• Nostalgia, memory and reminiscence
• The function of age in literary forms such as the elegy, pastoral, Bildungsroman, auto/biography, serialisation, New Woman fiction, the gothic
• Inter-generational relationships in art, literature, or history
• Gender and the ‘queering’ of age, liminality or transgressive age/gender formulations
• Gender roles and age in relation to economic mobility, spatial occupation, social class, familial ties, friendship, material culture, and empire.

Please send articles of 5-8,000 words to acrossley@lincoln.ac.uk by Monday 10th April 2017 (earlier submission is encouraged). Adhere to MLA style, using endnotes rather than footnotes. Please include a coversheet that includes your contact information and a short (100-150 word) bio with your article submission. Enquiries about potential essay topics are welcome.

References:
Florence Farr: A centenary conference
Saturday 29 April 2017

A one-day conference organised by the Faculty of Arts and Social Sciences at the Open University in Cambridge.

Keynote speakers
Patricia Pulham (University of Portsmouth)
Stephen Regan (Durham University)

Florence Farr was a notable figure in the late nineteenth and early twentieth century whose life and work has been subject to renewed interest in the last few years. Her fiction 'The Dancing Faun' was included in the 2013 collection *The Women Aesthetes: British Writers 1870-1900* which was part edited by the conference organisers Sue Asbee and Jane Spirit from the Open University.

This one day interdisciplinary conference marks the centenary of Farr's death and aims to provide the opportunity to reconsider her life, work and legacy. The organisers wish to encourage a rich and wide ranging discussion and re-evaluation of Farr's contribution to drama, fiction, poetry, music, theosophy, feminism and education from the 1880s to the 1910s.

We are delighted to welcome both Patricia Pulham and Stephen Regan as keynote speakers at the conference.

Patricia Pulham is Reader in Victorian Studies at the University of Portsmouth and sits on the board of BAVS. Her main interests centre on nineteenth and twentieth-century literature, art and culture. She is the author of Art and the Transitional Object in Vernon Lee's Supernatural Tales (Ashgate Press, 2008), and has published on a range of other nineteenth-century writers including Wilkie Collins, Thomas Hardy, Oscar Wilde and Olive Custance. She has co-edited several collections of essays including Haunting and Spectrality in Neo-Victorian Fiction: Possessing the Past (Palgrave Macmillan, 2010) and Crime Culture: Figuring Criminality in Fiction and Film (Continuum, 2011) and was lead editor of a four-volume facsimile collection: Spiritualism, 1840-1930, published by Routledge in 2014. Her forthcoming monograph for Edinburgh University Press is on the Sculptural Body in Victorian Literature.

Her keynote session is provisionally titled: ‘Florence Farr: New Womanism and the Occult’.
Stephen Regan is Professor in the Department of English Studies at Durham University having joined the department of English Studies there in 2004. His main teaching and research interests are modern poetry, modern Irish literature and literary theory. His publications include essays on W.B.Yeats, Seamus Heaney and Robert Frost, two books on Philip Larkin, an edition of George Meredith’s Modern Love, and a forthcoming critical study of the sonnet from Shakespeare to Heaney. He is the editor of Irish Writing: An Anthology of Irish Literature in English 1789-1939 in the Oxford World’s Classics series.

His keynote session is provisionally titled: ‘The Trembling of the Veil: Florence Farr and W.B. Yeats’

Call for papers:

Possible topics might include, but are not limited to:

- Farr and her associates, for example May Morris, Ezra Pound, George Bernard Shaw, Oscar Wilde, W. B. Yeats
- Farr’s journalism
- Farr and the arts and crafts movement
- Social realism, satire and the supernatural in her prose writings
- Book production and links between her publications and contemporary illustrators
- Farr’s career as actress and producer and the role of women in British and Irish theatre 1880-1920
- Farr and the significance of the Golden Dawn and the Theosophical Society in 1890s London
- Cross-cultural links and the experience of colonialism in early twentieth century Sri Lanka
- Farr’s adaptations of Tamil poetry; the ‘exotic’ in early twentieth poetry written or translated into English

Please send abstracts of no more than 300 words together with a brief biography (no more than 150 words) to outreach@open.ac.uk by 15th January 2017. Please address enquiries to Sue Asbee (sue.asbee@open.ac.uk) and Jane Spirit (jane.spirit@open.ac.uk). Proposals from postgraduate and early career researchers, as well as more established academics, are most welcome.

For further information see: florencefarr2017.wordpress.com

Form and Reform
July 27-29 2017

A conference on nineteenth-century literature, art, and history to be held at UC Santa Cruz, preceding the Dickens Universe week on Middlemarch. Keynote speakers will be Caroline Arscott (The Courtauld Institute of Art) and Ian Duncan (University of California, Berkeley).

Applicants to this conference are warmly invited – but are not required – to stay for the week on Middlemarch (see below).

All genres of Victorian literature addressed the major questions of social and political reform that characterized the period, as did many art and craft practices, genres of history writing or scholarship, and forms of popular culture. This conference will give us an opportunity to
think about the ‘form’ of reform. Current debates about form and formalism in Victorian Studies open the door to this dimension of the word ‘reform’, and they urge us to re-consider their relation. We also invite historical papers on nineteenth-century reform movements. Ideally, such a broad topic should also suggest meta-critical questions about the period – and periodization: questions addressing the formal dimensions of conceiving our objects of study. If we can make the distinction between historicist criticism and formalist criticism, how can these engage and challenge each other afresh?

Submit a 500-word proposal and a 1-page CV to Carolyn Williams no later than December 15, 2016 (carolyn.williams@rutgers.edu). The conference program will be announced in January, 2017. Please address inquiries to Carolyn Williams or to Rae Greiner (drgreine@indiana.edu), Tricia Lootens (tlootens@uga.edu), or Elsie Michie (enmich@lsu.edu)

Topics might include:

- Historicism as form
- Form as engagement with history
- Form and genre
- The history of forms
- Forms of history
- Spatial or temporal form
- Form and politics
- Medical reform
- Sanitary reform
- Military reform
- Religious reform
- Educational Reform
- Prison reform
- Civil Service reform
- Abolition movements
- Working class perceptions of the Reform Bills
- Race and reform
- Reform and the Woman Question
- Chartism and Chartist writing
- Intersections between kinds of reform (social and literary e.g.)
- Formal properties of reform rhetoric
- Reform of the self
- Queer reform movements
- Form and realist fiction
- Poetic forms, forms of poetics
- Musical forms
- Theatrical forms
- Visual forms
- Form as mess rather than order
- Reformulations of ‘Victorian Studies’
- Revitalizing critical methods
- Past and present forms of academic labor
- Current reform in our professional field
- Current reforms of the University

Research Opportunities
Participants in the conference are also cordially invited to spend the week
following the conference in the redwoods of central California at the annual gathering of the Dickens Universe, an international research group devoted to the study of the novels of Charles Dickens, Victorian literature and culture. The Dickens Universe’s study of Middlemarch begins on July 30 and concludes on August 5. Confirmed speakers for the week include Dan Bivona, Jill Galvan, David Kurnick, Jos Lavery, George Levine, Ruth Livesey, Helena Michie, and Summer Star. Other speakers will be announced.

Conference participants who wish to stay on for the week will have the opportunity either to meet in a working group organized around the theme of 'Form and Reform', or to meet with the Nineteenth-Century Seminar, a working group for discussion of individual work-in-progress. In other words, all scholars may use the week as an opportunity for extended discussion and scholarly exchange. For more information about the Dickens Universe, as well as the Nineteenth-Century Seminar and other working groups, please feel free to consult the Dickens Project website (http://dickens.ucsc.edu/universe/) or contact one of the conference organizers.

For the purposes of planning the working groups, please indicate on your proposal if you are interested in staying on for the week of the Dickens Universe to participate in one of the working groups.

The Thomas Hardy Society in association with the University of Exeter Centre for Victorian Studies PRESENTS HARDY DAY AT THE CORN EXCHANGE

THE WOODLANDERS

Saturday 22 April
The Corn Exchange, Dorchester

Keynote Speakers:
Dr Phillip Mallett (University of St. Andrew’s)
Dr Ken Ireland (The Open University)
Helen Gibson (Dorset County Museum)

2017 will mark the 130th anniversary of the publication of The Woodlanders, Hardy’s novel of marital choice, divorce laws, class mobility and Darwinian struggle set in Little Hintock. It depicts individuals in thrall to desire and the natural law that motivates them. On November 21 1885 Hardy noted – ‘Tragedy. It may be put thus in brief: a tragedy exhibits a state of things in the life of an individual which unavoidably causes some natural aim or desire of his to end in a catastrophe when carried out’, and thus he began writing the manuscript which would see publication two years later. On February 4 1887 he declared it ‘in some respects my best novel’.

The Thomas Hardy Society warmly invites proposals for twenty-minute presentations on any aspect of The Woodlanders which may include, but are not limited to:

- Marital choice/Divorce laws/the Married Women’s Property Acts
- Darwinian evolutionary theory
- Ecology and the landscape
- Lease-holds and Property law
- Masculinity/Femininity/Ungendering
- Philosophy of tragedy
- Sexuality and morality
- Religious symbolism and intertextuality

The Society will be offering two bursaries of £50 each to students wishing to attend who would otherwise find travel or accommodation costs prohibitive. Please send proposals of no longer than 350 words, along with a brief description of how a bursary would benefit your studies to:

Tracy Hayes – THS Student Co-Ordinator
malady22@ntlworld.com by no later than 14 February 2017.
Quiz

Three lucky readers can win a signed copy of Tim Symonds’s new Sherlock novel, Sherlock Holmes and the Nine-Dragon Sigil! Simply send the answers to the questions below, along with your postal address, to bavsnews@gmail.com; the first three people to send the correct answers will win a book.

1. Sherlock Holmes finally dispensed with his great enemy, the ‘Napoleon of Crime’, Professor Moriarty, in which Conan Doyle story?
   
   A. ‘The Final Problem’
   B. ‘The Man With The Twisted Lip’
   C. ‘The Five Orange Pips’
   D. ‘Silver Blaze’

2. What subject did Sherlock Holmes’s antagonist Professor Moriarty formerly teach?
   
   A. Physics
   B. Mathematics
   C. Philosophy
   D. French

3. In what year did Sherlock Holmes make his first-ever appearance in the Strand Magazine?
   
   A. 1811
   B. 1951
   C. 1913
   D. 1891