Welcome to the final Newsletter of the year! We hope you enjoy this update about the latest events, CFPs, publications and reviews – including the CFP for next year’s BAVS conference at the University of Dundee! The theme is ‘Victorian Renewals’, and we look forward to seeing Victorianists of all kinds there in August 2019.

The BAVS Executive are working on some exciting projects that we’re looking forward to sharing with BAVS Members throughout 2019, but as ever please do get in touch with the Executive if there’s anything you’d like to suggest, or concerns you’d like to raise.

Otherwise, we all wish you a very happy and restful festive period.

Joanna Taylor
Newsletter Editor
Hosted by the University of Dundee and the Scottish Centre for Victorian and Neo-Victorian Studies, BAVS 2019 will take place on the University's city centre campus in Dundee, a city known for its contributions not only to Victorian trade and industry, but to popular culture, through its status as a leading centre for the newspaper press. Dundee’s Victorian heritage and influence is visible throughout the city, but our theme also celebrates the ongoing renewals and renovations of this heritage, most notably embodied in the £1bn renewal of the waterfront and its flagship building, the V&A Museum of Design, opened in September 2018. Dundee is an easily walkable city, and attractions for Victorianists also include the McManus Gallery, Verdant Works (the Jute Museum), HMS Unicorn, and the rich research materials held by Dundee Central Library and Dundee City Archives. It has a thriving arts and creative scene and there are numerous entertainment and eating and drinking venues within a short walk of the conference location. The city is readily accessible by train from either the West Coast (Glasgow – c.1.5 hours to Dundee) or East Coast (Edinburgh – c.1-1.5 hrs to Dundee) main lines. It is also accessible by bus or train from Edinburgh or Glasgow airports, which are served by most major airlines, and limited flights are available from London Stansted to Dundee Airport (Loganair) around the conference dates.

We are happy to invite paper, panel, workshop, or roundtable proposals for BAVS 2019. We welcome proposals that speak to any interpretation of the conference theme. Themes linked to ‘renewals’ might include:

Victorian reworkings of or revivals from earlier periods, across fields and disciplines
Neovictorian reworkings of Victorian culture, history and literature
Renewed engagement with particular topics, themes, genres or forms within the Victorian period
Renewed interests in particular topics, themes, genres or forms in scholarship on this period

Individual proposals should be no more than 250-300 words long, accompanied by a 1 page CV. Panel, workshop, roundtable or ‘strand’ proposals should be submitted in the format below. This year, in response to members’ feedback, the committee particularly invites collaborative proposals that include presenters from more than one disciplinary background, and from different career stages.

Collaborative proposals should be submitted as follows:
Panel proposals for three linked papers: these should include individual abstracts and CVs, plus a 200 word note on the overarching theme(s) of the panel.
‘Strand’ proposals for 2 or more panels on a connected theme: these should include individual abstracts and CVs, plus a 200 word note on the rationale for this strand.
Workshop proposals for a hands-on session featuring 2 or more leaders, focused on interactive discussion of a topic. These should include one 250-300 word proposal and the CVs of workshop leaders.
Round-table proposals, involving 4-5 short 10 minute position papers on a given topic. These should include one 250-300 word proposal and the CVs of all speakers.

Please send all proposals as Word attachments to the conference email address: bavs2019@dundee.ac.uk by 1 March 2019. Decisions on acceptance will be made by 1 April 2019, with registration opening in May. For further information please see the BAVS 2019 page at www.scvs.ac.uk.
Announcements

BAVS Talks 2018

Subtitled videos of the BAVS Talks 2018 are available on the BAVS website: https://bavs.ac.uk/videos/

This year’s BAVS Talks featured:

- Caroline Arscot, ‘Victorian Art and Science’
- Kirstie Blair, ‘Scotland, the Four Nations, and Victorian Studies’
  - Miles Taylor, ‘Rethinking Queen Victoria’
  - Bennett Zon, ‘Victorian Musicology as Interdiscipline’

You can also find previous years’ talks on the website.

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*John Leech, 'The Second of the Three Spirits' (1843)*
http://www.victorianweb.org/art/illustration/carol/5.html
Upcoming Events

The T.S. Eliot International Summer School 2019 (6-14 July 2019)

The T.S. Eliot International Summer School welcomes to central London all with an interest in the life and work of this Bloomsbury-based poet, dramatist, and man of letters. It is hosted by the Institute of English Studies of the University of London, which facilitates study and research across the field of English Studies.

The Summer School brings together some of the most distinguished scholars of T.S. Eliot and Modern Literature. In recent years it has featured lecturers and poets such as: Simon Armitage, Jewel Spears Brooker, Robert Crawford, Denis Donoghue, Mark Ford, Lyndall Gordon, John Haffenden, Barbara Hardy, Seamus Heaney, Alan Jenkins, Hermione Lee, Gail McDonald, Paul Muldoon, Craig Raine, Robin Robertson and Sir Tom Stoppard.

The Institute has an established interest in Modernist literature, the subject of numerous of its conferences and research seminar series, which are open to all, as are its established series of literary readings. It hosts a portfolio of research programmes and provides postgraduate teaching and training in this research environment.

Find out more: www.ies.sas.ac.uk/tseliot

Nineteenth Century Study Week (20-24 May 2019)

Applications are now being accepted for the second of the Institute of English Studies’ Nineteenth Century Study Weeks, this year devoted to the work of The Brontës, following the highly successful launching of the series in 2018 with George Eliot. The course will cover the novels, poetry and juvenilia of the family.

Participants will have the opportunity to hear leading UK scholars Professor Isobel Armstrong, Professor Laurel Brake, Professor Cora Kaplan, Professor Sally Shuttleworth, Professor Ruth Livesey on the latest Brontë research through five morning lectures, followed by questions and discussion. These will be followed by afternoon seminars, which will focus on specific aspects of their work. An introduction to Senate House Library and a tour of nineteenth-century London is included.

Directed by the internationally celebrated scholar, critic and teacher Professor Isobel Armstrong, the Study Week will bring together Brontë experts and dedicated students of her work. It will be held here at the IES in the heart of Bloomsbury.

The fee for the week is £300, and includes tea/coffee breaks, lunch and additional events.

Visit www.ies.sas.ac.uk/brontes for more details
Nineteenth Century Study Week

The Brontës

20 - 24 May 2019

Contact
+44 (0) 20 7862 8680
ieseevents@sas.ac.uk
@IES_London

ies.sas.ac.uk/brontes
CONFERENCE
Thursday 21 - Friday 22 February 2019

Reassessing Burne-Jones

Ashmolean Museum, Oxford

Seeking to achieve a fresh reassessment of Edward Burne-Jones as an artist both progressive and resisted by ‘modernist’ art history

One-Day Tickets and Student Discounts Available

See Conference website for details: www.reassessingburnejones.wordpress.com

@BurneJones2019  @burnejones2019
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 Amelia Yeates (BAVS Funding Officer: yeatesa@hope.ac.uk) or go to: http://bavs.ac.uk/funding.

BAVS 2018: Victorian Patterns
University of Exeter, 29-31 August 2018

From 29-31 August 2018, Victorianists from more than eleven countries came together in Exeter to discuss the value of patterns in the nineteenth century. The conference aimed to look at the way in which its contradictions, its reproducibility and its close connections with materiality and the everyday, pattern can be seen as a representative natural, aesthetic, cultural and techno-scientific mode.

The conference opened with three excellent keynotes delivered by Professor Regenia Gagnier (University of Exeter, BAVS President 2009-2012), Professor Nicholas Birns (NYU), Professor Paul Young (University of Exeter, Director of the Centre for Victorian Studies), which addressed aspects of Global Victorianism in the Long Nineteenth Century. Gagnier emphasised the importance of the transcultural transformation of the field. The transcultural encounter which shaped the Victorian period so decisively needs to be analysed and evaluated in specific historical encounters of cultures to further our understanding of the term Victorian itself. While Professor Birns explored patterns of the global Australian at the fin de siècle, Professor Young devoted his talk to Haggard’s three lost world novels as viewed as backdrop of Britain’s overseas meat markets. The speakers drafted a panopticon of the interconnectedness and indebtedness of Victorian studies to moments of international encounter. The discussion led to the question of how British Victorianism actually is a supra-national enterprise, making the national tag redundant to a certain extent. This point of contention formed a continuous topic of discussion throughout the three days.

The theme of transculturation was further explored in Stefano Evangelista’s (Oxford) keynote of the first day on ‘Victorian Crossings: Yakumo and his Kind’. In his talk Evangelista examined the cross-cultural exchange between Japan and British authors at the fin de siècle. Evangelista drew out the precarious boundaries between cosmopolitanism and nationalism, which are especially visible in the idea of Empire as ‘transnational body’. Marion Thain’s (NYU/King’s College, London) talk on ‘Pattern, Parnassianism, and a Poetics of Decoration’ further expanded the discussion of transculturation in Victorian studies. Victorian poetics freely borrowed from French traditions in order to describe objects such as decorative china, depicting scenes of for example Italy of the Far East. She concluded that patterns were essential to modernise poetry; pattern was in fact central to the achievement of modernisation of poetry. Professor Grace Lees-Maffei’s (University of Hertfordshire) keynote titled ‘Hand in Hand: Design History and Victorian Studies’ complemented the deliberations of the importance of design and the creative arts as part of the field of Victorian studies.
The plethora of general panels ranged from considerations of Medical and Scientific patterns, Patterns of Material culture, Writing and Reading Patterns to geographical mapping of Victorian culture. As it was impossible to cover the huge offer of great contributions, a selection of two panels will give a flavour of how wide-ranging the Victorian concern with structure and pattern seems to have been.

A roundtable organised by Sandra Mayer (University of Vienna and Wolfson College, Oxford), Charlotte Boyce (University of Portsmouth) and Danielle Dove (University of Portsmouth and University of Sussex) addressed the continuities in Celebrity studies through the Victorian and neo-Victorian area. Sandra Mayer introduced Harriet Martineau, a Victorian woman of letters, translator and celebrity author who tackled highly controversial subjects. Her work destabilised assumed patterns of fame by connecting celebrity with disability. As a condition fame as much as disability set apart the subject from others and therefore are closely connected. Charlotte Boyce discussed Patterns of Victorian Celebrity Gossip in a case study on Tennyson. Reportedly one American gossip columnist had spent a 'boozy night with the laureate'. Boyce’s talk revealed how Victorian gossip did not have to be sensational. Much rather, the wider readership wanted access to the real person. The patterns of transatlantic circulation were therefore not linear but illusive, self-perpetuating and powerful in shaping reputations. Danielle Dove’s talk completed the panel by addressing ‘Patterns of neo-Victorian Celebrity’. She argued that neo-Victorian fiction aims at an embellishment of the past. Neo-Victorian biographical fiction takes as its pattern Victorian celebrity culture.

Examples of how theatre shaped urban patterns in Victorian London were given by Rohan McWilliam (Anglia Ruskin University), who outlined the West End Theatre and its audience 1890-1914. McWilliam paralleled the emergence of the Westend with the ‘aristocratisation of the middle classes’: the constructions of great hotels, restaurants, theatre building were intended statements of refinement and thus city pattern served as patterns of identity building for a rising middle class. David Coates (University of Warwick) discussed Sir Percy Florence Shelley’s diaries of London in ‘Walking the city and Mapping Social network’. Coates analysed Shelley’s diaries, who was the actual son of the two great poets, as a map of complex (queer) social networks of political and artistic circles in the Westend. Anne-Julia Zwierlein’s (University of Regensburg) ‘Patterns of Participation: Late nineteenth-century Popular Weeklies and the Rhythms of
Metropolitan Cultural Life' drew attention to how the weekly rhythm of publication created cross-class belonging and patterns of active participation on parts of Victorian readerships.

Roundtable: Patterns of Victorian and neo-Victorian Celebrity, from left to right

Sandra Mayer (University of Vienna and Wolfson College, Oxford), Charlotte Boyce (University of Portsmouth), Danielle Dove (University of Portsmouth and University of Sussex)

Next to the excellence in academic discussion and contributions, the social programme contributed to the success of this wonderful event. Social highlights included a magic lantern show devised by Jeremy Brooker, a true-to-style Victorian drinks reception hosted in the Royal Albert Memorial Museum, a conference dinner accompanied by an intricate Victorian quiz competition, and finally a trip to Torquay with Kate Hext tracing the many authors staying there from the Brownings to Oscar Wilde and Henry James to Agatha Christie.

The General Annual Meeting concluded the conference. The committee and members thanked the outgoing president Hilary Fraser for her dedicated work and welcomed the new committee headed by the new president Dinah Lynne Birch CBE. The discussion highlighted three key areas of improvement the new committee plans to focus on: interdisciplinary, international collaboration and the emphasis on the promotion and support of early-career researchers. Members who did not get the chance to attend this year’s conference may well be looking forward to the next BAVS conference, which will be hosted by the University of Dundee, 28-30 August 2019, on the theme of ‘Victorian Renewals.’

Katharina Herold (Brasenose College, Oxford)
This two-day conference was organised by Charlotte Mathieson, Lucy Ella Rose, and Chris Wiley from the University of Surrey's School of Literature and Languages and Department of Music and Media, with the support of funding from British Association for Victorian Studies. The conference attracted over 40 delegates: speakers ranged from University of Surrey academics and PGRs, to museum-based archivists from the Surrey History Centre, Victoria & Albert Museum, and Royal College of Music, to international scholars from the UK, Continental Europe, and North America.

The multi-disciplinary conference featured contributions from a wide range of researchers in literature, music, film, and the visual arts. The distinguished Keynote speakers were Irene Cockcroft, author of *Women in the Arts & Crafts and Suffrage Movements at the Dawn of the 20th Century*; and Elizabeth Crawford, who has published many books on women’s suffrage and was awarded the OBE for her contribution to education in relation to women’s history in the Queen’s Birthday Honours List last month.

The event also included a roundtable discussion featuring as panellists three professional writers and artists who have developed shows on prominent suffragettes – Jacqueline Mulhallen (*Sylvia*, on Sylvia Pankhurst), Lucy Stevens (*Grasp The Nettle*, on Ethel Smyth), and Kate Willoughby (*#Emilymaters*, on Emily Wilding Davison) – who also performed extracts from their plays alongside some of Surrey’s MA Creative Writing students who read out a selection of their poetry on themes of women’s empowerment and politics.

The funding from BAVS enabled the provision of four bursaries for postgraduate students, two of £100 each, and two of £50 each. It also enabled the provision of a postgraduate registration fee at half of the standard rate. We were delighted that many PGR students and early career researchers contributed to the event with some rich and stimulating papers, as well as participating as chairs, conference helpers, and willing discussants during the question and answer sessions. This will have represented excellent professional development opportunities for them, preparing them for a career in academia. We also gratefully acknowledge the support of The School of Literature and Languages at the University of Surrey, and The Feminist and Women’s Studies Association UK and Ireland.

Full details of the conference programme remain available on the website at [https://suffragecentennial.wordpress.com/](https://suffragecentennial.wordpress.com/) and it was extensively live-tweeted using the hashtag #SuffrageCentennial. Preliminary discussions are already underway with selected delegates to develop a publication from the conference.

*Charlotte Mathieson, Lucy Ella Rose, Chris Wiley (University of Surrey)*
**Dickens and Language: The 23rd Annual Dickens Symposium**

At the tail end of July 2018, in a blistering heatwave, a number of Dickens Society members converged on the picturesque town of Tübingen, Germany for the 23rd Annual Dickens Symposium. Travelling from all corners of the world were attendees of assorted ages and backgrounds: academics, students, independent scholars and other Dickens-devotees. This was the first time the symposium had been held in Germany, and it was a truly delightful location.

Our host, the University of Tübingen, is one of Germany’s oldest universities founded in 1477. The streets of Tübingen’s Altstadt (old town) wind in a charming welter of cobbles, half-timbered buildings, canals and verdant hanging baskets. Hölderlin’s Tower was swathed in scaffolding, but much of the remainder of the medieval city looked as it might have done for hundreds of years before Dickens was born, although he was not lucky enough to see it.

The ‘larks’ embraced a wealth of stimulating papers, a reception at Schloss Hohentübingen, perched high above the town, and an excursion to a fascinating instance of nineteenth-century Gothic Revival architecture – Schloss Lichtenstein. The welcome could not have been warmer nor more Dickensian and convivial.

**Monday, July 30**

Monday kicked off with welcome remarks from Natalie McKnight, President of the Dickens Society, and Matthias Bauer and Angelika Zirker on behalf of our hosts. Leon Litvack also introduced his photographic exhibition ‘Dickens in the Eye of the Beholder’ which was on show in the University Library. This was well worth a visit – Dickens was very aware of his visual image and employed professional photographers to present him in a variety of poses. Some were conventional, depicting status, wealth and masculine authority, others portrayed him as a family man at home, working at his desk or standing at his specially designed reading lectern.

Hugo Bowles got Panel A on ‘Digital Dickens’ off to a flying start with a paper exploring Dickens’s use of Gurney’s shorthand system, ‘the devil’s handwriting’ as Dickens called it. This system had symbols for consonants but not vowels – so the real test was trying to read back from the notation. Bowles traced influences on Dickens’s writing, such as Master Adolphus in The Haunted Man entertains himself by substituting vowels in his calls for people to buy their morning paper, peppar, pipper, popper and pupper.

The remainder of the panel showcased useful digital tools. Angelika Zirker and Miriam Lahrsow presented TEASys (Tübingen Explanatory Annotations System), a system enabling digital text annotation on three different levels (from basic to more advanced information) and walked us through it, using The Chimes. Michaela Mahlberg demonstrated CLiC Dickens, an exciting corpus stylistics project, in a paper on the body in Dickens. Researchers can use the web app to search the full text or parts of Dickens’s novels. Searches can pinpoint similarities across and between books, such as character associations and common words and phrases.

Simultaneously, Panel B on ‘Confusion, Infection, and Duration’ was starting with Anne Rüggemeier’s paper on Dickens’s portrayal of illness. She examined Dickens’s representation of suffering and how an abundance of descriptors shapes our reading of illness. Robert Sirabian considered Dickens’s detailed descriptions, too, but focussed on language and time.
Finally, Francesca Orestano drew attention to ‘A Holiday Romance’, a little-discussed work, and its dialogic complexities.

After the coffee break we had parallel seminars – a new format with five or six presenters on each panel giving short papers of seven minutes each. The participants had shared their work in advance to facilitate discussion. Both ‘Dickens and Difference’ and ‘Meaning through Language’ offered a space for upcoming scholars and graduate students to exchange ideas and answer audience questions.

Christian Dickinson’s paper on The Old Curiosity Shop highlighted how Dick Swiveller’s character and language develop concurrently and Rebecca Ehrhardt made fascinating claims about how pronouns fail John Harmon. Carolyn Gonzalez argued that Dickens’s calls for more empathetic teachers and students in Our Mutual Friend were warnings against mechanization. The numerous forms of haunting used by Dickens encourage the reader to see death as an enlightening state according to Katherine J. Kim. Suyin Olguin directed attention to linguistic devices surrounding food in Christmas Carol and Great Expectations and she drew connections with Victorian nutritional science. The seminar wrapped up with Akiko Takei’s work on the language of facts and falsehoods in Hard Times and the impossibility of controlling emotion and imagination.

The afternoon’s ‘Figures of Speech’ panel opened with Zelma Catalan drawing attention to the ‘headline’-style opening of Bleak House. From the Megalosaurus to other mighty creatures, Michelle Allen-Emerson used CLiC Dickens to trace elephant references, finding forty-five across Dickens’s novels. Lastly, Annette Frederico’s evocative paper on the visits Pip and the reader make to Satis House touched on some smaller organisms – including the insects in Satis and the ‘spider’ Drummle.

Meanwhile, on ‘Speaking the Same Language’, Bethan Carney drew connections between various German fairy tales and A Christmas Carol before Sara Malton’s intriguingly entitled paper, ‘Ever to Wonder?’, examined Emma Donoghue’s engagement with Dickens in her novel The Wonder (2016). The politics of language fascinated Megan Beech, as she argued that Dickens edited out explicitly political rhetoric when he adapted his texts for public readings.

Session IV on Monday afternoon gave the choice between a publication workshop and a panel of papers on ‘Women’s Words’. The workshop offered helpful advice from David Paroissien (editor of Dickens Quarterly), Natalie McKnight (editorial board of Dickens Studies Annual) and Michaela Mahlberg (editor of International Journal of Corpus Linguistics).

‘Women’s Words’ comprised three insightful papers on Dickens’s portrayal of women. Megan Hansen directed our attention to Esther’s ‘visible facts’, pointing out that in Bleak House, women mostly ‘peep’ whilst men ‘stare.’ Stacey Kinkell focused on Amy Dorrit’s ‘public body’ and her management of others’ visual perceptions of her. And Ciarunji Chesaina gave the last paper of the day on the fascinating overlaps between African gender cultures and representations of womanhood in Great Expectations.

Monday ended with a reception at the wonderful Schloss Hohentübingen. High on a hill with fabulous views over the city, we enjoyed a glass or two of wine and delicious canapés amongst a collection of plaster casts of classical statues.
Tuesday, July 31

Day 2 began bright and early with Panel A on ‘Speaking the Self.’ Katherine Charles’s paper was on Dickens’s portrayal in photographs and self-portraits. Julia Kuehn then located *David Copperfield* in the generic tradition of *bildungsroman*, whilst arguing that the novel does not follow the traditional model of ‘undisciplined’ to ‘disciplined’ heart. To wrap up this panel, Lillian Nayder threw new light on the relationship between Dickens and his brother, Fred. The brothers shared a language of style but just couldn’t see eye to eye on many issues.

Over at Panel B, participants were ‘Stepping Outside to Talk’. There was more digital Dickens as Hoyeol Kim used word frequencies to analyse the language of emotion in Dickens’s novels. Move over Bella and Rokesmith! Mr and Mrs Boffin turn out to be the most frequently mentioned characters in *Our Mutual Friend*.

Eike Kronshage reflected on Dickens’s attitude to Physiognomics and argued that Dickens distrusted theories that looked at static body parts rather than dynamic body language. And the theme of facial communication was continued by Céline Prest (one of the winners of the Partlow Prize), who read Rosa Dartle’s scar as a ‘scarlet letter’ proclaiming Steerforth’s violation and linking body to psyche.

Following a caffeine boost, Panel A (‘Mutual Interests’) reconvened to contemplate *Our Mutual Friend*. Elizabeth Bridgham opened with a paper on how (indecent) marriage proposals shape the unfolding of plot. Next, Emma Curry looked at Dickens’s fascination with legs, arguing their stylistic significance as language, legs, and feelings are intricately connected as an organizational force. Finally, Sean Grass spoke ‘In Defense of Bradley Headstone’, contending that Headstone is flawed but not as heinous as he may initially seem.

Panel B, meanwhile, investigated ‘Signs, Afterlives, Ontology’. Jeffrey Jackson explored the relationship between *Barnaby Rudge*’s Maypole and Dickens’s readers, arguing that the sign of the Maypole represented an older, pictographic culture which was displaced by increased literacy, as indicated by the ultimate destruction of the pub.

Jeremy Parrott’s paper exposed the afterlife of Dolly Varden. Cakes, fashions, a fish, a mountain in Colorado and Covent Garden market (in cockney rhyming slang) are all named after her. But what prompted this fascination? We learnt it originated in a craze started by a picture of Dolly by W. P. Frith. Owned by Dickens, it was auctioned on his death for 1000 guineas. The ensuing publicity kick-started the trend. The panel closed with Magdalena Pypeć’s discussion of the Imperial Gothic of *Edwin Drood*.

Early Tuesday afternoon, conference participants climbed aboard a couple of coaches for the excursion to Schloss Lichtenstein. One can only imagine what Dickens would have made of this beautiful, peculiar, Victorian folly. Inspired by Wilhelm Hauff’s novel *Lichtenstein* (1826), Count Wilhelm of Württemberg, built this Romantic neo-Gothic confection on the foundations of a ruined medieval castle. Its position, 250 meters above the valley, grants visitors spectacular views from the windows of the Armoury – a room with an impressive collection of medieval weapons and suits of armour. Other rooms include a chapel (complete with fifteenth-century altar paintings), a drinking parlour (with toasting-pulpit and a champagne flute as tall as Count Wilhelm) and a grand hall for dinner parties.
The excursion culminated with the Dickens Dinner at Forellenhof Rössle, a hotel famous for its trout which reputation turned out to be fully deserved. Natalie McKnight offered opening remarks at the dinner, graciously thanking our hosts and announcing the Partlow Prize winners. This year the society opted for two winners. Kylee-Anne Hingston was a recipient for her essay entitled ‘Bleak House’s Body Language: Articulating Disability through Narrative Form.’ Céline Prest also received the award for her essay ‘And then I saw it start forth like the old writing on the wall’: Rosa Dartle’s Scar as Linguistic Weapon.’

Wednesday, August 1

Day 3! Whilst panel A continued the theme of Digital Dickens starting with Diana Archibald and a corpus linguistics analysis of Dickens’s travel writing, over on panel B Rob Jacklosky scrutinized the dark comedy, grounded in shame and class anxiety, of Great Expectations. Dickens’s letters were comic too, as Osamu Imahayashi highlighted when he used them to demonstrate differences between Dickens’s private and professional use of language. The final paper on the ‘digital’ panel was given by Susan Cook and Liz Henley, relating a student project using Makerspace technology (collaborative workspaces) to represent Great Expectations visually.

Meanwhile, Nancy Metz placed Pickwick Papers’ ‘Madman’s Manuscript’ in the context of debates about lunacy – at the intersection of nineteenth-century legal, medical and scientific discourses. Catherine Quirk followed madness with melodrama, classifying Dombey and Son as a theatrical novel in which Edith Dombey performs the character of the fallen woman.

Conceptualizations of sympathy linked papers by Pamela Gilbert, Dominic Rainsford and Melissa Jenkins. Rainsford highlighted how Dickens uses tricks of language to bring characters ‘to life’ who then exert a claim on the reader’s sympathies. Gilbert traced two models of emotional connection in Dickens’s novels: sympathy and contagious sentiment. Whilst Jenkins suggested that Dickens used the language of nature to delineate difference and the limits of sympathetic identification.

Two papers reflected on reflections: the mirrored space of Dickens’s Swiss Chalet (Margaret Darby) and The Old Curiosity Shop’s waxworks (Daniel Tyler). On the same panel, Matthias Bauer and Nicole Poppe traced the journey to understanding followed by Dickens’s protagonists, the mutual understanding Dickens claimed he sought with his readers and the way his texts withhold understanding.

We pondered prose. Joel Brattin confronted Dickens’s cursing, Bert Hornback rocked to Dickens’s rhythms and Michael Hollington dwelled on Dickens’s ‘London’. And deliberated disability. Galia Benziman examined two Dickensian doctors with divergent attitudes to linguistic signs, Strong and Marigold. Lydia Craig spoke of how emotional connection is not impaired by sensory disability in ‘Doctor Marigold’. And Kylee-Anne Hingston (a Partlow Prize winner) outlined the articulations of the disabled body in Bleak House.

The final panels of the conference were on periodical culture and performance. Jeremy Parrott and Leon Litvack both spoke about authorship in All The Year Round, with Parrott’s momentous find of the complete bound set annotated with article authors’ names providing a wealth of exciting insights. It was surely a conference highlight to learn that one previously unknown contributor to the journal also fenced stolen gold!
The conference was over all too quickly, and we went our separate ways home – but with our thoughts already turning to #Dickens 2019 in Salt Lake City. Happily, the CFP is already live.

Bethan Carney and Carolyn Gonzalez

John Leech, ‘Ignorance and Want’ (1843)
http://www.victorianweb.org/art/illustration/carol/6.html
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, Amelia Yeates: yeatesa@hope.ac.uk.

### G. F. Watts’s Artistic Networks

The ‘Global Watts: Allegories for All (1880-1980)’ project is a study uncovering how influential connections and networks are to the Victorian Celebrity Artist, George Frederic Watts (1817-1904). It establishes the international reach and temporal endurance of Watts’s art through an examination of correspondence, art circulation and appropriation (both literary and visual) to restructure our understanding of the international Celebrity in the fields of Art History and Victorian culture. Integral to Watts’s global success are his close ties with British and French art circles, whose members first exhibited with Watts and dubbed him ‘England’s Michelangelo’. A large portion of correspondence relating to Watts and his artistic networks are housed at the Getty Research Institute (GRI) in the United States. With the generous support of the British Association for Victorian Studies’ Research Funding Award, I visited the GRI in October/November 2018 to consult these collections and examine the key artistic networks which circulated and promoted Watts’s art to a global audience.

My journey began earlier this year at the Watts Gallery archives where I came across Watts’s eightieth birthday card signed by over two hundred artists, patrons, art critics and writers including Sir Charles Eastlake, Joseph Edgar Boehm and Frederic Shields (whose correspondence is also housed at the GRI). The card was presented to Watts by C. E. Hallé, Comyns Carr and Leonard Lindsay, the directors and secretary of the New Gallery who were also celebrating the Gallery’s Watts exhibition at the time. Watts was the most desired portraitist to the famous and the elite of British society. He painted many of the individuals who celebrated this milestone year in the artist’s life including Swinburne (1867) and Hallé (1870) in a collection known as the Hall of Fame series donated to the National Portrait Gallery by the artist. These portraits, like Watts’s famous allegories of Hope and Love and Life, were widely reproduced and transnationally disseminated with the support of these in/visible artists networks. The papers of Walter Crane (GRI) include a
reproduction of Watts’s portrait dated 1891, David Croal Thomson owned a copy of Watts’s Eve Tempted and photographs of Watts (GRI) but, as we know, Watts did not affiliate himself with any nationally defined art movement. Yet he shared close ties with Royal Academicians and Aestheticists, so to what extent did he depend on them to promote his art within their wider circles?

This question led me to the GRI to view the largest collection of Watts papers in the United States. The correspondence reveals how reliant these artists were upon each other to promote and circulate their work. They reflect views regarding artistic practice, collaboration, exhibitions, art markets, as well as international recognition. They also provide unparalleled insight into Watts’s personality. For instance, Marion Harry Speilmann’s The works of Mr G. F. Watts (1886) at the GRI elucidate how far Watts’s reputation was “constructed” by his networks and inform discussions of connections and circulation in my thesis. Speilmann’s papers contain the original notes of a meeting at the 1886 Regent Street exhibition of French art in which Watts rather humorously renames Auguste Rodin’s The Thinker, displayed as The Contemplation for exhibition, as ‘The Constipation’ (GRI). This contrasts directly to Watts’s early regard for another French artist, Alphonse Legros and his active promotion of Legros at the Slade School of Fine Art. By reviewing these papers, I started to appreciate the significance of Watts’s wider artistic networks in augmenting his and his fellow artists’ national and transnational popularity.

Whilst in Los Angeles I also presented my research on Watts’s transatlantic legacy in the Women’s Suffrage Campaign at the Victorian Interdisciplinary Studies Association of the Western United States (VISAWUS) Conference. This research informs a chapter in my thesis on Watts and Activism. I am extremely grateful to British Association for Victorian Studies for this Award which enabled me to visit the GRI and meet so many great Victorianists in California.

Gursimran Oberoi (University of Surrey and Watts Gallery)
Reviews

The BAVS Newsletter is always looking for new reviewers, particularly among postgraduate, early-career and independent researchers. To express an interest in reviewing, please include your name, affiliation, current status and five research keywords in an email to bavsnews@gmail.com. Reviewers will be required to join BAVS if they have not done so already. Authors, editors and publishers of recent work on any aspect of Victorian history, literature and culture are also invited to suggest future titles by emailing the same address. Reviews printed in the BAVS Newsletter are distributed to over 600 members around the world and then archived on our open-access website. Reviews will be returned to each book’s publisher to aid their publicity efforts.

Jonathan Godshaw Memel (Reviews Editor)


‘Then there is the man of public spirit’, wrote the future George Eliot in one of her first published articles in 1847, ‘who has devoted his life to some pet project, which is to be the grand catholicon for all the diseases of society. He has travelled, he has lectured, he has canvassed, he has moved heaven and earth, has become the victim of a fixed idea, and died disappointed’ (Essays of George Eliot, ed. by Thomas Pinney (London: Routledge and Kegan Paul, 1968), p. 18). Eliot’s stereotype of a hapless male philanthropist at the very outset of her career illustrates the complexity of the philanthropic imperative on both sides of the Atlantic between 1850 and 1920: the difficulty of identifying to whom it should be directed, how exactly it should be achieved, and how far selfish motives might compromise its delivery. This thought-provoking collection of nine chapters by literary scholars shows the importance of these questions to contemporaries, and the full range of their responses on both sides of the Atlantic. As Daniel Bivona points out in the second essay ‘Self-Undermining Philanthropic Impulses: Philanthropy in the Mirror of Narrative’, philanthropy was seen by American and British writers as vital to their nations’ civilizational progress: ‘the recognition that the social order is improving and must continue to improve’ underpinned the obligation they felt to provide ‘philanthropic assistance’ to those in need (p. 30).

Eliot’s intervention into the mid-century philanthropic discourse was also revealing of the extent to which it was gendered, and the opportunity it presented to women of letters to play a decisive role shaping it both in America and Britain. This is one of the strengths of this collection of essays, which identifies the important interventions made by women writers across this period. Lori Merish shows in ‘The Poverty of Sympathy’ (Chapter 1) how moral tracts, rather than alms, were increasingly seen as the best means of aiding the poor, calling to mind Harriet Martineau’s Illustrations of Political Economy in the 1930s (though these are not addressed here). The greatest gift she had from God, Jane Sedgwick wrote to her sister Catharine, was ‘the power of your sympathy’ (qtd. in p. 17), and some more explicit comment here on the different ways in which sympathy was gendered would have been useful: sympathy and moral intuitiveness were qualities stereotypically ascribed to women, which many women writers were quick to either use or contest. The centrality of women
writers to this gendered discourse is nonetheless unmistakable in this collection: in ‘Education as Violation and Benefit: Doctrinal Debate and the Contest for India’s Girls’ (Chapter 3), Suzanne Daly shows how once ‘teaching was defined as giving, it could be claimed as both philanthropy and women’s work’ (p. 63), and in this context explores both Mary Carpenter’s Six Months in India (1868) and Rosamond Webb’s 30,000 word critique of the same work. Connexions between America, Britain, and colonial India are an important theme of this collection, and explored fruitfully across several other chapters.

But how to decide who needed help? Most contemporaries agreed that the answer lay in sympathy, the faculty or impulse which, properly cultivated, should motivate philanthropy to its proper ends. ‘To know a thing [...] a man must first love the thing, sympathize with it: that is, be virtuously related to it’ wrote Thomas Carlyle in 1841 (On Heroes, Hero-Worship, and the Heroic in History (London: James Fraser, 1841), p. 173), and Matthew Arnold echoed him several decades later, writing that ‘increased sympathy’ was more important to society than the extension of the franchise, or industrial progress (Culture and Anarchy (London: Smith, Elder and Company, 1869), p. 39, p. 41). The way in which older ideas of social benevolence were reformulated in this transatlantic philanthropic discourse is, then, a central concern of this collection. In ‘The Poverty of Sympathy’, Merish provides a fascinating discussion of how Adam Smith’s notion of sympathy informed the attempts of ‘antebellum writers about poverty (in dialogue with British poor law reformers) [...] to delimit indiscriminate almsgiving as the product of unregulated emotion’ (p. 16). Some more discussion here on how the faculties of intellect and emption, or sense and sensibility, were gendered by contemporaries would shed even more light on the way in which women writers negotiated these assumptions. Nonetheless Merish shows that new understandings of sympathy informed contemporary efforts to decide who amongst the poor was deserving or undeserving of philanthropy, and why increasingly it took the form of character improvement. For poverty was increasingly seen as unworthy of philanthropy in and of itself. In Britain, for example, the New Poor Law (1834) identified poor single mothers as ‘deceitful calculators who became pregnant either to force their partner into marriage or to live idly on the relief that the parish would provide’, and American poverty writers took up the same theme (pp. 17-18).

The collection also shows how a range of writers engaged with and problematized their eighteenth-century intellectual inheritance in the philanthropic discourse. In the second chapter, for example, Bivona shows how Charles Dickens and George Gissing responded to Adam Smith’s and Edmund Burke’s ideas of sympathy by analysing Dickens’s and Gissing’s Bleak House (1853) and Thyrza (1887) and The Nether World (1889). Both novelists agreed ‘that human bonds of sympathy, forged in a moment of self-recognition in the other, are the necessary foundation of any social order’ (Bivona, p. 54). And in the early twentieth century, Tanushree Ghosh shows in “‘Witnessing Them Day after Day”‘: Ethical Spectatorship in Walter Besant’s Children of Gibeon’ (Chapter 7) that Smith’s concept of sympathy also informed the portrayal of philanthropy as aesthetic reform in Besant’s novel of 1920. And yet in all these works, the altruism of philanthropy is shown to be complex and uncertain. Ghosh argues that Bleak House problematizes Smith’s concept of rational disinterested philanthropy with the novel straining ‘to get its readers to accept Esther’s all-forgiving view of Jarndyce’s motives’; and she further suggests that this ‘points to the central problem of philanthropy itself in Dickens’: that ‘a gesture ostensibly of disinterested benevolence’ is ‘implicitly at odds with Dickens’s interest in the spirit of passionate, and earnest, loving that comes from the
heart’ (p. 43). Later in the century, Gissing’s novels suggest a far bleaker outlook, a world in which sympathy with the abject poor is all but impossible, and for whom philanthropic intervention, in contrast to Burke's portrayal of sympathy, is ‘a coldly inhumane exercise of power over others’ (p. 48).

This rich collection of essays develops our understanding of the Anglo-American philanthropic discourse in multiple directions; as Frank Q. Christianson and Leslee Thorne-Murphy write, woven through this work are conversations ‘regarding poverty, patronage, sympathy, urbanization, economic disparity, as well as class, race, gender and ethnicity’, all of which informed the changing ‘language of philanthropy’ (p. 238). It will be warmly appreciated by literary scholars and historians alike.

Benjamin Dabby (Independent Historian)


In his introduction to The Secret History of Jane Eyre: How Charlotte Brontë Wrote Her Masterpiece, John Pfordresher poses a question that strikes the keynote of this biography:

[H]ow might one account for the ability of this reclusive young woman, living in isolation in the West Riding of England, to write an utterly new and powerful ‘tale of passion’? And furthermore, what was the relationship of the author, called ‘Editor’ on the novel’s title page, to the character Jane Eyre? (p. 13)

For readers familiar with Jane Eyre, but perhaps less knowledgeable about the events of Charlotte Brontë’s life, this book will provide an entertaining look at the many correspondences between her personal experience and her best-known novel. But Pfordresher’s insistence that Brontë's experience provides the ultimate interpretive key to Jane Eyre is likely to strike most readers, particularly those with specialist knowledge of the Brontës, as rather limited and retrograde.

Pfordresher’s narrative of literary development is clearly and engagingly written, and it pleasingly emphasizes the importance of the juvenilia and the imaginative world of Angria, which Brontë created with her brother, Branwell. His analysis of her early reading and writing, of the stories and motifs that evolve and resurface in Jane Eyre and in her other works of mature fiction and poetry, is often compelling. For instance, Pfordresher discusses Brontë’s distinctive ability to combine the Gothic and ghostly with the domestic and mundane in Jane Eyre, and compares it to her much earlier foray into this style of writing in her 1829 story, ‘An Adventure in Ireland’. Challenging the long-standing myth of Brontë’s isolation from the wider world, Pfordresher emphasizes her early political engagement and the richness and sophistication of the literary sources she transformed into the material of her fiction, examining her investment in the Catholic Emancipation question and Rochester’s antecedents in Milton’s Satan. Pfordresher contextualises key passages and events in Jane Eyre, combining literary analysis with an explication of the biographical, historical, and intellectual contexts of the novel. All of this makes The Secret History a valuable and accessible book for those coming to Brontë and Jane Eyre for the first time.

However, Pfordresher’s biographical investigation of the novel offers little that is truly distinctive or original. A quick glance at the bibliography reveals almost no literary criticism, a surprising decision given the wealth of recent work published in advance of and in response to the Brontë bicentenaries beginning in 2016. It appears
that no archival material was used either, with Pfordresher relying heavily on major works of Brontë scholarship, such as Juliet Barker’s *The Brontës* (1994), Margaret Smith’s edition of Brontë’s letters (1995, 2000, 2004), and Christine Alexander’s work on the juvenilia and *The Art of the Brontës* (1995). Of course, discussing and reinterpretating this existing scholarly material, which is often expensive to purchase and difficult for those without institutional affiliation to access, adds value to this text. However, Pfordresher’s strictly biographical approach to interpreting the novel (i.e. his claim that a certain passage in *Jane Eyre* corresponds to a certain event — real, read, or imaginatively experienced) is reductive. The ‘secret’ he unravels over eleven chapters, an introduction, and an epilogue, is that Brontë wrote *Jane Eyre* to cope with her thwarted passion for her married literary professor, Constantin Heger. Pfordresher claims that:

> The unstated hope driving the writing of *Jane Eyre* [...] was in all likelihood to create a novel of romantic love that would achieve — through imagination — the fantasy fulfillment [sic] of an adulterous passion that was never to be hers. (p. 22)

Setting aside, for the moment, that this interpretation reduces Brontë from a conscious and deliberate artist, one who worked to hone her craft over a number of years, to a woman working out her sexual frustrations, the very notion that this kind of biographical reading constitutes a fresh approach, one that lets the reader in on a well-kept “secret” about her experience, is misleading.

It is now so well-known as to be commonplace that the Brontës have traditionally been read through a biographical lens that has limited interpretive possibilities to what could be proved about their experience. This began in the mid-nineteenth century when Brontë, in her 1850 ‘Biographical Notice of Ellis and Acton Bell’, tried to recuperate her sister Anne’s reputation by describing *The Tenant of Wildfell Hall* (1848) as a misguided attempt to ‘reproduce every detail’ of her brother’s vices as a ‘warning to others’ (in *Wuthering Heights*, by Emily Brontë, ed. by Ian Jack (Oxford: Oxford University Press, 2009), pp. 301-306). Elizabeth Gaskell, in her landmark biography, *The Life of Charlotte Brontë* (1857), claimed that the so-called coarseness of the Brontës’ literature was the result of their exposure to Branwell’s alcoholic decline. As more became known about Brontë’s private life, many critics — including Andrew Lang, Virginia Woolf, and Q. D. Leavis — dismissively characterised her fiction as emotional and autobiographical, marred by her loneliness and unmet sexual needs. This intensified after her impassioned letters to her married professor, Constantin Heger, were donated to the British Museum in 1913. Pfordresher’s pseudo-Freudian analysis of Brontë’s relationship with her father and brother — his claim, for instance, that Rochester ‘radiates a sexual energy Charlotte Brontë knew, daily, at Haworth’ (p. 109) from her interactions with her father, Patrick — could have been written in the interwar period, when such authors as Lucile Dooley, Virginia Moore, and Rosamond Langbridge were speculating that Brontë and her sisters’ novels were expressions of unconscious sexual desire for their father and brother. Although entertaining and likely to introduce some readers to new information about Brontë’s literary development, recent works of scholarship, including Deborah Lutz’s *The Brontë Cabinet: Three Lives in Nine Objects* (2015), Christine Alexander and Sara LPearson’s *Celebrating Charlotte Brontë: Transforming Life into Literature in Jane Eyre* (2016), and Helen MacEwan’s *Through Belgian Eyes: Charlotte Brontë’s Troubled Brussels Legacy* (2018), explore the connection between Brontë’s lived and interior experience in more subtle and sophisticated ways. Pfordresher’s insistence
that *Jane Eyre* is an expression of what ‘hurt, shamed, angered, and compelled her, as well as those desires that she could not control’ (p. 14) is simplistic and outdated.

Amber Pouliot (Independent Researcher)


Research on British and French imperial heroes of the nineteenth century has in recent years emphasised the role played by the growing celebrity culture of the period. Edward Berenson’s *Heroes of Empire: Five Charismatic Men and the Conquest of Africa* (2010), a 2014 special edition of *The Journal of Imperial and Commonwealth History* entitled ‘Decolonising Imperial Heroes: Britain and France’, and Berny Sebe’s *Heroic Imperialists in Africa: The Promotion of British and French Colonial Heroes, 1870-1939* (2015), all examine the construction of imperial heroes in Britain via analysis of newspapers, collectables and biographies produced at home for the British public. In contrast to this trend, William Wright’s latest work keeps the action almost exclusively at the frontline of Britain’s imperial activity in Africa. Building on his previous imperial military history publications *A Tidy Little War: The British Invasion of Egypt 1882* (2009) and *Battle Story: Omdurman 1898* (2012), he writes in a whimsical, popular style full of quips and dramatic structuring. The striking first lines of many chapters — ‘Fear looks unseen but it is a palpable entity’ (p. 38), ‘It was the strangest sound’ (p. 268) — and sensational, often gruesome, depictions of imperial warfare demonstrate this desire for storytelling flair. Clearly, this is first and foremost a book that has been written to be enjoyed.

As the subtitle suggests, the book is a curious mini-biography of General Wolseley subsumed in larger narratives of the Zulu and Anglo-Pedi wars. This style, reminiscent of other biographical-historians such as Rick Perlstein, blends biography, history, personality, and politics into an overarching story peppered with psychological investigation of individuals. The outcomes of the battles are determined by the initiative and active choices of Wright’s main characters — the leaders of both sides of the conflicts. Each new figure is introduced with a brief character history and often accompanied by a humanising and light-hearted anecdote. Besides Wolseley, the key individuals are Zulu king Cetshwayo kaMpande, Bapedi chief Sekhukhune, and the eccentric John Dunn. Wright’s brief investigations of these personalities is intriguing, and he largely succeeds in his attempt to merge biography seamlessly into history, a notoriously awkward affair and one that can far too easily slip into a ham-fisted History of Great Men, in the Thomas Carlyle fashion.

Wright is largely sympathetic to Wolseley and the less savoury elements of his character are, at least on the surface, defended. The author manages to convey an intimate and sympathetic vision of the general by analysing letters Wolseley sent to his wife, Lady Louis Wolseley, or ‘rumpterfoozle’, as he affectionately nicknamed his spouse. Plans of cruelty towards the Africans are explained away and Wolseley is consistently noted for his ability to cope without much sleep, food, or outside support. At times Wright seems to lean unnervingly towards Victorian-style hagiography, though he always manages to retreat just before this becomes uncomfortably strong.

The book’s main success is its thorough investigation of the Anglo-Pedi war, a notoriously overlooked topic that is usually ignored in favour of the surrounding Zulu and Boer conflicts. Wright makes excellent use of letters sent between generals towards fellow government officials at home, offering a unique insight
into the British plan for Zulu settlement and all the anxieties that went along with it. In addition, he utilises South African newspaper archives to offer the contemporary public opinions of the settlement, managing to effectively fuse both public and private spheres in his presentation of events. The final chapter introduces the Boer War, and it is here that the book’s main thesis — that the mishandling of the Zulu settlement played a key role in the development of the Boer War — becomes clear.

Interestingly, the book’s appendices make for some of the most interesting reading. Appendix A gives a first-hand account of a British soldier on the 1879 Zulu expedition, while Appendix C offers the melancholy recollections of a Bapedi warrior who served directly under Sekhukhune. Appendix D gives a snapshot of ‘Tsate and Ntswaneng Today’ (complete with corresponding photographs taken by Wright himself), noting the surviving legacy of Sekhukhune — his name still plastered over many health centres, cafes, and banks. This somewhat humorous section ends with Wright tracing the steps of the British soldiers into the Ntswaneng countryside and offering respectful words to the Bapedi warriors. This personable conclusion is a fitting end to a book so preoccupied with individuals and how they shape history.

Ultimately, this is an admirable work that sheds light upon a hitherto ignored topic. Wright could be criticised for a lack of active engagement with other historians, or of offering up little more than a pulse-raising narrative. But the obvious purpose of the book is to bring popular attention to the Anglo-Pedi war through an engaging retelling of its events, and in this it succeeds. It is hoped that this work will spur on further research into the matter.

Lewis Hughes (Lancaster University)

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In the closing paragraph of The Renaissance (1873) Walter Pater exhorted his readers ‘to be forever testing new opinions and courting new impressions, never acquiescing in a facile orthodoxy’ (London: Longman, 1873) p. 211). This line sets the agenda for this anthology of twelve essays, which take an imaginative multidisciplinary approach to bring fresh perspectives on Pater’s life and work. Although the contributors approach Pater from many different angles, they share a common aim in challenging the idea of Pater as a detached aesthete, revealing instead the extent to which he engaged with the ‘Heraclitean flux’ (p.41) of contemporary culture. Most of these essays originated in papers delivered at the International Walter Pater Conference held at the Sorbonne in July 2014 – a fact that, rather curiously, is not made clear in the publication.

The first essay is one of the most outstanding in the collection. Laurel Brake’s ‘Walter Pater and the New Media: the “Child” in the House’ is a perceptive and detailed investigation of Pater’s publishing strategies. Almost all of his work appeared in the press, with only a third gathered into books. His print debut coincided with the ‘new media’ of the 1860s, and Brake’s brilliant grasp of nineteenth-century print culture provides a stimulating and enlightening exploration of the choices Pater made in placing his work in different periodicals. This essay not only provides insights into Pater’s writing, but is also an informative and engaging exposition of the workings of the Victorian press.

The following two essays, ‘Privileging the Later Pater’ by Lesley Higgins and David Latham and Martine Lambert-Charbonnier’s ‘Habitus and the
Multifaceted Self', both explore similar questions facing Pater scholars: given the existence of multiple recensions of his texts, as well as conflicting and ambivalent narratives of his life and character, is it possible to identify either an authoritative copy-text or a single, unified portrait of the individual? Both essays discuss the methodologies underpinning these matters by drawing on recent critical theory as well as Pater's own opinions, the views of his contemporaries, and successive biographers. As is the case throughout this collection, the authors prove themselves adept at weaving coherent arguments from a web of diverse sources, and a balance is maintained between nineteenth-century texts and recent critical writings.

The second section – 'Intertextualities' – explores the extent of Pater's engagement with French and English literature, and how his interest in contemporary essays and fiction informed his views on religion and the human condition. Adam Lee's 'Trace, Race and Grace: The Influence of Ernest Renan's Souvenirs d'enfance et de jeunesse on Pater's Gaston de Latour' is a superbly researched and thoughtful study of the resonances between Renan's semi-autobiographical 1883 Recollections and Pater's unfinished novel Gaston de Latour, the first chapters of which were published five years later. Although George Eliot felt little admiration for Pater's writing, Thomas Albrecht's essay 'The Loveliness of Things and the Sorrow of the World' succeeds in finding common ground between the two writers, again rooting Pater's aesthetics within a deeper foundation of both realism and moral humanism. Continuing to pursue Pater's responsiveness to contemporary literature, Daichi Ishikawa's 'A Great Chain of Curiosity: Pater's "Sir Thomas Browne" and its Nineteenth-Century British Context' focusses on how the notion of 'curiosity' attracted many of Pater's contemporaries and can be understood as underpinning his 1886 essay on the 17th-century polymath Sir Thomas Browne, later reprinted in Pater's Appreciations (1889). Perhaps some reference could have been made to Alexander Whyte's Sir Thomas Browne, an Appreciation (1898), especially as Whyte's own efforts to reconcile religion and science, not to mention his correspondence with Newman, might have provided some interesting background to Pater's soundings on these themes.

The third section, 'Modern Interactions: Aestheticism, Desire and Artistic Detachment' opens with Joseph Bristow's study of Pater's unpublished essay from the early 1890s, 'The Aesthetic Life', which pursues the idea of a young male aesthete thriving within the (unpromising) late nineteenth-century culture of urban modernity. Beginning with a summary of Kate Hext's analysis of the manuscript, Bristow makes perceptive comparisons between 'The Aesthetic Life' and some of Pater's other essays, such as 'Prosper Mérimée', before demonstrating how Pater's depiction of the male subject has evolved substantially from his earlier writing. Bristow makes a compelling case for the importance of this little-known text, leaving this reader tantalised at how Pater's essay might have been developed had it been completed. Discussion of the male subject features again in Michael Davis's 'Dialectical History of the Subject of Same-Sex Desire', a study of Pater's 'Poems by William Morris' (printed in the Westminster Review, October 1868) in terms of a Hegelian dialectic that situates the origins of desire in the medieval Christian repression of the Greek ideal of the human body. Davis has published several essays and papers on 'queer' elements of Pater's life and work, but there seem to be one or two non sequiturs in his argument, which may possibly be the result of the essay being tightly edited. Further investigations of Pater's aesthetic philosophy are pursued in Nicholas Manning's 'Unimpassioned Passion: Inner Excess and Exterior Restraint in Pater's Rhetoric of Affect', which discusses the role played by 'passion' in Pater's
writing. Like most of the essays in this collection, Manning has to engage with the depth and subtlety of what he calls ‘Pater's delicate textual gossamer’, discussing the choices behind the presence or absence of individual words, and the way in which claims are made and at the same time undermined by contradictory use of language.

Those with a particular interest in Pater’s engagement with the visual arts may find the fourth and final section ‘Interart Poetics: The Art of the Portrait’ especially appealing. Lene Østermark-Johansen’s essay takes a broad definition of ‘portrait’, covering not only those published in the Imaginary Portraits series but also other studies of solitary individuals written between 1878 and 1894, including his two novels. In all of these, Østermark-Johansen argues that Pater’s ‘protagonists hover somewhere between the real and the ideal, between the type and the individual’ (p. 180). Drawing on her expertise in both art theory and literature, the author explores the ‘visual universe’ (p.182) of Pater’s portraits and teases out some of the underlying images that may have been in Pater’s mind when writing. By examining the Imaginary Portrait of Spinozan philosopher Sebastian van Storck in conjunction with Pater’s first ever published article, ‘Coleridge’s Writings’ (1866), Kit Andrews’ essay ‘Walter Pater’s Lives of Philosophers’ explores similar themes relating to German idealism, and the place of individual philosopher within the world around him.

The collection ends with Pascal Aquien’s stylistic study of the famous description of the ‘Mona Lisa’ in The Renaissance, which she rightly argues should be considered as belonging to the genre of the ‘Imaginary Portrait’

Those attempting to analyse Pater need to be able to write with clarity and precision themselves, and – with the possible exception of a few passages – this is achieved throughout the volume, including contributions by authors for whom English is not their first language. Both the editors and the contributors deserve praise for producing a volume in which a master of literary style has been written about with both insight and elegance.

James Downs (University of Exeter)
eBook: £47.99; Hardcover: £59.99. ISBN 9783319897370

This book offers an innovative reassessment of the way Victorians thought and wrote about visual experience. It argues that new visual technologies gave expression to new ways of seeing, using these to uncover the visual discourses that facilitated, informed and shaped the way people conceptualised and articulated visual experience. In doing so, the book reconsiders literary and non-fiction works by well-known authors including George Eliot, Charles Dickens, G.H. Lewes, Max Nordau, Herbert Spencer, and Joseph Conrad, as well as shedding light on less-known works drawn from the periodical press. By revealing the discourses that formed around visual technologies, the book challenges and builds upon existing scholarship to provide a powerful new model by which to understand how the Victorians experienced, conceptualised, and wrote about vision.

At the heart of Victorian culture was the local weekly newspaper. More popular than books, more widely read than the London papers, the local press was a national phenomenon. This book redraws the Victorian cultural map, shifting our focus away from one centre, London, and towards the many centres of the provinces. It offers a new paradigm in which place, and a sense of place, are vital to the histories of the newspaper, reading and publishing.

Dr Andrew Hobbs of the University of Central Lancashire offers new perspectives on the nineteenth century from an enormous yet neglected body of literature: the hundreds of local newspapers published and read across England. He reveals the

people, processes and networks behind the publishing, maintaining a unique focus on readers and what they did with the local paper as individuals, families and communities. Case studies and an unusual mix of quantitative and qualitative evidence show that the vast majority of readers preferred the local paper, because it was about them and the places they loved.

*A Fleet Street in Every Town* positions the local paper at the centre of debates on Victorian newspapers, periodicals, reading and publishing. It reorients our view of the Victorian press away from metropolitan high culture and parliamentary politics, and towards the places where most people lived, loved and read. This is an essential book for anybody interested in nineteenth-century print culture, journalism and reading.

More details [here](https://ncse.ac.uk/periodicals).

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* Nineteenth-Century Serials Edition (ncse) 2018

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First launched in 2008 and now in its second edition, ncse remains free and open to all.'

Laurel Brake, Jim Mussell, Mark Turner

Ancient Rome and Victorian Masculinity examines Victorian receptions of ancient Rome, with a specific focus on how those receptions were deployed to create useable models of masculinity. Romans in Victorian literature are at once pagan persecutors, pious statesmen, pleasure-seeking decadents, and heroes of empire, and these manifold and often contradictory representations are used as vehicles equally to capture the martial virtue of Wellington and to condemn the deviance and degeneracy of Oscar Wilde. In the works of Thomas Macaulay, Leigh Hunt, Wilkie Collins, Anthony Trollope, H. Rider Haggard, and Rudyard Kipling, among others, Rome emerges as a contested space with an array of possible scripts and signifiers which can be used to frame masculine ideals, or to vilify perceived deviance from those ideals, though with a value and significance often very different to ancient Greek models. Sitting at the intersection of reception studies, gender studies, and interdisciplinary literary and cultural studies across discourses ranging from education and politics, this volume offers the first comprehensive examination of the importance of ancient Rome as a cultural touchstone for nineteenth-century manliness and Victorian codifications of masculinity.


'Her Majesty the Queen breathed her last at 6.30 p.m., surrounded by her children and grandchildren.' With this notice, pinned to the entrance gate of Osborne House, Queen Victoria’s doctors announced the death of the most powerful woman in the world, who had sat on her throne and ruled through more than six decades. Her rule had seen her kingdom spread to become the world’s biggest empire, had seen massive change in society and leaps forward in technology. It is little surprise that...
the death of one who had ruled for all of many people's lives created chaos, shock and mass outpourings of grief across the country. Here author and researcher Stewart Richards has delved through the archives to put together the definitive view of Victoria in her final days, through the immediate reaction and aftermath of her death, to the state funeral of 2 February 1901. Based entirely on fascinating first-hand accounts, Curtain Down at Her Majesty's offers a truly unique insight into the events of that tumultuous few days and is a volume that no enthusiast should be without.


One of Britain's most famous and longest serving rulers, Queen Victoria saw widespread change across the planet. During her sixty-three-year reign, in which she became one of the most powerful and influential people in the world, Victoria met everyone from Charlotte Brontë to Buffalo Bill; she had opinions on all those who graced her parlour – and some who didn't. An Audience With Queen Victoria examines the meetings and letters exchanged between the queen and a veritable who's who of her time. It draws on often brutal character assessments in her journals and letters – Henry 'Dr Livingstone I presume' Stanley was 'a determined ugly little Man'. Exploring those she met officially and personally – even the seven men who tried to assassinate her – and her thoughts on figures of the time such as Jack the Ripper, Ian Lloyd unlocks a fascinating aspect of Victoria's character and outlook. Through brand-new archival research, newspapers and interviews with descendants, sit alongside Victoria and experience queenship as she did for the first time.


The success of the Durham Coalfield and its important role in the Industrial Revolution is attributed to men of influence who owned the land and the pits, and men who worked in the coal-mining industry during the Victorian period. There has been very little written about the importance of the home life that supported the miners – their wives who through heroic efforts, did their best to provide attractive, healthy, happy homes for her husband, in appalling social conditions. To provide such a welcoming atmosphere at home demanded
tremendous resources and commitment from the miners’ wives. Despite their many hardships these women put everyone in the family before themselves – they were selfless. They operated on less rest, less food at times of necessity and under a huge physical burden of work and emotional burden of worry concerning the safety of her husband at the pit and the mortality of her children. This book addresses the lack of information about women’s role at the Durham coalfield, engagingly explored through one woman’s experience.


https://www.thehistorypress.co.uk/publication/workhouses-of-london-and-the-south-east/9780750987776/

Our image of workhouses has often been coloured by the writings of authors such as Charles Dickens. But what was the reality? Where exactly were all these institutions located? And what happened to them? People are often surprised to discover that a building in their own town, perhaps now turned into flats, or still forming part of a local hospital, was once a workhouse. This copiously illustrated book provides a comprehensive guide to the workhouses that were set up across London and the neighbouring counties of Middlesex, Kent, Surrey, Sussex and Berkshire.
A Most Diabolical Plot
Six compelling Sherlock Holmes cases
by Tim Symonds

From MX Publishing (London), a brand-new collection of six of the most intriguing cases ever to challenge Europe's most famous Consulting Detective and his faithful biographer Dr. John H. Watson. The title story, A Most Diabolical Plot, involves the dastardly Colonel Moran hiding away on the borders of Suffolk and Essex, plotting a grisly death for his arch-enemy Sherlock Holmes. Holmes and Watson criss-cross England during those near-fabled days when Queen Victoria sat on the throne of Britain's immense Empire, followed by her son Edward V11 and in turn her grandson George V. The spooky The Ghost Of Dorset House takes place in London's expensive Mayfair district. Die Weisse Frau finds the pair caught up with horses, spies and Zeppelins in the midst of the Great War in the Wiltshire countryside not far from Stonehenge. The Mystery Of The Missing Artefacts opens with Watson a prisoner of war in the Ottoman Sultan’s Palace but moves quickly to the British Museum and the small village of Battle in deepest Sussex. The Pegasus Affair, a story of treachery, begins after Watson finds an envelope on the hall table at his Marylebone Medical Practice containing a cutting from The Eastbourne Chronicle announcing a special race-course has been constructed at Gatwick because Aintree, the home of the Grand National, has been commandeered by the Army for the duration of the War against the Kaiser. The final story, The Captain In The Duke of Wellington’s Regiment, is set in an East Anglian university town (possibly Cambridge) and around Apsley House, the great Duke of Wellington’s mansion at Hyde Park Corner.

In each case Holmes displays the brilliant deductive skills expected of Europe’s greatest Consulting Detective but many readers will also have particular admiration for the part Dr. John H. Watson plays. The good doctor is an ideal companion - a man of steadfast nature, an Englishman of the Victorian school whose bravery on the field of battle in a Boys Own Paper Afghanistan or at Holmes’s side in London’s lawless East End is indisputable.

The book is listed on Amazon in the UK at https://www.amazon.co.uk/Most-Diabolical-Plot-Compelling-Sherlock/dp/1787054047 and Amazon USA at https://www.amazon.com/Most-Diabolical-Plot-Compelling-Sherlock/dp/1787054047

Signed copies from the author at http://tim-symonds.co.uk/shop/a-most-diabolical-plot/

Tim Symonds’ novels include Sherlock Holmes And The Mystery Of Einstein’s Daughter, Sherlock Holmes And The Case Of The Bulgarian Codex, Sherlock Holmes And The Dead Boer At Scotney Castle, Sherlock Holmes And The Sword Of Osman, and Sherlock Holmes And The Nine-Dragon Sigil.

Tim Symonds was born in London. He grew up in Somerset, Dorset and the British Crown Dependency of Guernsey. After several years travelling widely, including farming on the slopes of Mt. 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. He is a Fellow of the Royal Geographical Society.
Funding Opportunities

RICHARD JEFFERIES SOCIETY BURSARY

A sum of up to £2000 p.a. is available to support costs associated with ongoing, high-quality research projects which serve to promote new understanding of the writings of Richard Jefferies, or of the issues which relate to or arise from his work. This could, for example, take the form of new approaches to his life or his work, or a wider consideration of his place in late-19C agrarian and nature writing.

The bursary will be restricted to one award per project, and applications are invited from postgraduate students, and also from tenured and independent scholars and researchers.

Typically the bursary might assist with costs incurred to:

- secure permissions to reproduce copyright material
- create an index
- visit an archive or other location to study key resources
- support the development of an output in print or other media (eg. film, digital resource)

In all cases the applicant must provide a breakdown of how the sum requested is to be used. Other kinds of request will be considered, but will not include a bursary to provide IT equipment, to meet tuition fees or to cover conference costs.

The application may be made at any time of the year, and would be considered at the subsequent meeting of the Richard Jefferies Society Executive Council. The Executive Council only meets three times a year – February, June and October. Please allow for some delay in reaching a decision about the project.

Any student seeking a bursary and who is unknown to the Society will be asked to provide the name of a referee who can vouch for the candidate.

Application forms can be downloaded in both Word and pdf. format:

http://richardjefferiessociety.co.uk/Bursary_Appln_Form.doc

http://richardjefferiessociety.co.uk/RJS_Bursary_Appln_Form.pdf

Queries should be addressed to the Secretary of the Society, Jean Saunders: jeanadsaunders@tiscali.co.uk
Calls for Submissions (Print)

Special issue: Fraud and Forgery in the Long Nineteenth Century
Submission date: 15 January 2019

Victorian Review invites submissions for a special issue devoted to the topic of fraud and forgery in the long nineteenth century (1789–1914). This issue will consider representations of fraud and forgery in British literature and culture, ranging from thematic representations of these subjects in literature, their pervasiveness in economic cultures and discourses, to their entanglement with the processes of literary, artistic and cultural production.

Literature from the long nineteenth century – whether fiction, drama, journalism or productions from the expanding periodical press – abounds in acts of fraud and forgery, the far-reaching implications of which captured the popular imagination during this period of rapid economic development and offered a means of engaging with the unstable realities of a burgeoning capitalist and industrial era. Acts of fraud and forgery are more than crimes of mendacity; they destabilise and jeopardise the intertwined epistemological systems and the mechanics of trust and exchange upon which society is founded. Textual and visual forgery frustrate the continuity between model and reality, and the deployment of pseudonyms by authors problematized the question of authority and the fluid transmission of texts.

In the last decades, a surge of critical work has highlighted the many roles fraud and forgery played in nineteenth-century culture. Sara Malton’s Forgery in Nineteenth-Century Literature and Culture (2009) analyses the representation of forgery and bastardy in nineteenth-century writing, while historical studies such as George Robb’s White-Collar Crime in Modern England (1992) and Ladies of the Ticker (2017), James Taylor’s Boardroom Scandal (2013), and Sarah Wilson’s The Origins of Modern Financial Crime (2014) have expanded our knowledge of how different cultures negotiated ideas of complicity and victimhood, and how the social processes of economic trust formation were complicated by widespread use of false reporting and covert advertisements in the booming financial and daily press.

With their attendant problematics of authenticity, legitimacy, and falsification, fraud and forgery have also been key categories in genres as diverse as travel literature, captivity tales and the gothic. Furthermore, these topics inform debates of authorship, remediation (i.e. from text to stage), and artistic production in general, and remain elemental to aesthetic mediation across literature, drama, and the visual and sonic arts. This special issue of Victorian Review aims to foreground and celebrate the diverse social, economic, political, and aesthetic questions raised by fraud and forgery, and the productive potential of examining related themes across a variety of cultural and historical objects and disciplines.

Possible topics may include (but are not limited to):

- The body: disguise; mistaken identity; the signature; impersonation; evidence of the senses; the body as text; misleading the senses; the body as evidence; sexual fraud and forgery; forged signatures
- The child: illegitimate children; fraud and forgery in children’s literature; the child as forged ‘text’; children and trickery; child fraudsters
- Love and marriage: bigamy; polygamy; fraudulent marriage contracts or vows; marital falsehoods; inheritance and the ‘marriage market’
- Death: fraudulent deaths; death and authority; inheritance
- Politics: political fraud and forgery; acts of censorship; mendacious politicians; political satire
- Gender: cross-dressing; the gendering of fraud; gendered susceptibility to fraud and forgery
- The spiritual and supernatural: spiritualism as fraud; the legitimacy of supernatural phenomena; spiritual means of divining ‘truth’; religion as moral economy; discursive overlap between religious ideas and the semantics of finance
- Financial fraud and forgery: speculation; gambling; counterfeit money; relationship between financial writing and fiction; ideas of credit; paper money and the gold standard; financial bubbles and joint stock companies; trust formation and advertising
• Counterfeit natures: Replacement food products; false medicine; fraudulent trade in livestock and animals
• Genres and authorship: poetry and the poetics of monetary meaning; the authority of fiction; periodicals and authorship; financial narratives and ‘it-narratives’; pseudonyms
• Paratexts: images and documents as evidence in literary narratives; maps; forged documents
• Neo-Victorian and other anachronistic narratives: imitations of Victorian style and genre; adaptations or dramatisations of Victorian works

Articles must be between 5000 and 8000 words and formatted according to MLA (8th edition) guidelines. Please submit manuscripts in Word-compatible format to the editors, Dr. Elly McCausland (University of Oslo, Norway) and Jakob Gaardbo Nielsen (Aarhus University, Denmark) by 15 January 2019 at fraudandforgeryconference@gmail.com.

John Leech, ‘Scrooge Extinguishes the First of the Three Spirits’ (1843)
http://www.victorianweb.org/art/illustration/carol/4.html
A Thomas Hardy Society Study Day in association with the University of Exeter
Saturday 13 April, 2019 at 10.00am
The Corn Exchange, Dorchester

KEYNOTE SPEAKERS:
Trish Ferguson (Liverpool Hope University)
Paul Niemeyer (Texas A&M International University)
Tony Fincham (The Thomas Hardy Society)
Angelique Richardson (University of Exeter) and
Helen Angear (University of Exeter and DCM)

2019 will mark the 145th anniversary of the publication of Far From the Madding Crowd, the novel whose success allowed Hardy to give up architecture and become a full-time writer. In December 1874 The Spectator surmised that 'either George Eliot had written it, or she had found her match'. Hardy's delineation of character was divisive from the outset, R.H. Hutton declared Sargent Troy and Farmer Boldwood to be 'conceived and executed with very great power'; while Henry James memorably stated that 'the only thing we believe in are the sheep and the dogs'. It is a tale of sexual hypocrisy, female emancipation and male insanity, yet also contains passages of sparkling wit and humour, the rustics and the rural countryside being 'painted with the pen of a considerable artist' according to one contemporary critic. The Thomas Hardy Society warmly invites proposals for twenty-minute presentations on any aspect of Far From the Madding Crowd which may include, but are not limited to:

- Sexual double standards
- Feminism versus misogyny
- The concept of 'Wessex'
- Rural values and the organic pastoral
- Realism within fiction
- Nature and empathy
- Science and cosmology
- Eros and Thanatos

A day designed to appeal to academics and general enthusiasts alike, the Society is once again offering two bursaries of £50 each to students wishing to attend who would otherwise find travel or accommodation costs prohibitive. Please send proposals of not more than 350 words, and no later than 28 February 2019, along with a brief description, if you are a student, of how a bursary would benefit your studies, to Dr Tracy Hayes (THS Student Co-Ordinator and Social Media Advisor) at malady22@ntlworld.com

Maritime Spaces, Shows, and the Nineteenth-Century City
Friday 12 April 2019, University College Cork

Keynote Speakers: Graeme Milne, Senior Lecturer in Modern History, University of Liverpool, & Clare Pettitt, Professor of Nineteenth Century Literature and Culture, King’s College London

In recent decades, circum-Atlantic and global discourses have pushed us as scholars in the humanities to reappraise the place of the maritime, and its effects, in our conception of the nineteenth century. Writers, artists, and audiences were closer to the sea and shipping, both figuratively and literally, than we once thought, leading us to examine how this relationship shaped the thoughts, perceptions, and practices of port citizens across the Atlantic archipelago.

This interdisciplinary one-day conference, which will also feature a staged reading of selected scenes from a nautical melodrama, is envisaged as the first in a series of fora in future years that will provide a space for nineteenth-centuryists in Ireland researching a broad geographical range of literary contexts.

Possible topics include, but are by no means limited to:
- Themes of (water-based) mobility
- Cities/literature/theatre and the maritime
- Migration and movement of people/goods
Within this discussion, writers are beginning to trace the links between gender dynamics in the current climate and that of the nineteenth century, when the ‘Woman Question’ debate developed alongside legal reforms to the status and protection of women. This interdisciplinary conference looks to examine forms of female curtailment and restraint - and attempts to challenge and subvert them - in the nineteenth century, with an eye to better understanding how modern society is still constrained by the past.

Potential topics include, but are by no means limited to:

• Physical restraints: bonds, chains, clothing, confined spaces
• Enslavement and indentured labour
• Policing women
• Professional restrictions and gendered employment
• Medical confinement and 'hysteria'
• ‘Odd women’ (to use Gissing’s phrase) of the nineteenth century
• Socially-constructed constraints
• Gendered conceptions of artistic and literary genres
• Performing identities and subversive spaces: the stage, circus, fairground

We welcome proposals for 20 minute papers. Please send an abstract of no more than 300 words to breakingbounds@port.ac.uk by 1st February 2019, accompanied by a short biography (50 words) and up to four keywords (eg gender, disability, ‘author name’, ‘text name’) relating to your abstract’s themes or topics.
A Space of Their Own: Women, Writing and Place, 1850-1950

Wednesday 26th June 2019, University Centre Shrewsbury

Organised by Dr Katie Baker and Naomi Walker

This one-day conference aims to explore how nineteenth and twentieth-century women writers incorporated the idea of 'place' into their writing. Whether writing from a specific location or focusing upon a particular geographical or imaginary place, women writers working between 1850-1950 valued 'a space of their own' in which to work. This conference will look to the many ways women writers explored concepts of space and place and how they expressed these through their writings.

Proposals for papers may include, but are not limited to, the following subjects:

- Women writers whose work represents a particular location
- Maps, mapping and psychogeography
- Women and travel
- Women writing the domestic/public space
- Work and education
- Politics and the changing social landscape
- Family and place
- Imaginary places
- 'A room of one's own'
- Women writers' homes/studies

Keynote delivered by: Dr Josie Billington, University of Liverpool

Proposals of up to 500 words should be submitted to Aspaceoftheirown@gmail.com by Monday 4th February 2019. Papers will be limited to 20 minutes.

For more information, please email Aspaceoftheirown@gmail.com

Twitter: @Aspaceoftheir01
Facebook: A Space of Their Own
CALL FOR PAPERS AND SUGGESTIONS FOR READINGS: YORKSHIRE GEOLOGY, LANDSCAPES AND LITERATURE

JOINT CONFERENCE OF THE YORKSHIRE GEOLOGICAL SOCIETY, UNIVERSITY OF HULL AND HULL GEOLOGICAL SOCIETY

SATURDAY 23RD MARCH 2019 AT HULL UNIVERSITY

Following the very successful 2016 “Yorkshire Geology and Art” conference organised by the Yorkshire Geological Society and the Hull College of Art, the Society is planning a similar one day event, this time on “Yorkshire Geology, Landscapes and Literature”, in cooperation with the Hull University English Department and the Hull Geological Society, on Saturday 23rd March 2019.

Over the centuries the diversity and natural beauty of Yorkshire’s landscapes and geology have inspired and influenced writers and observers, including at least two Poets Laureate (Wordsworth and Ted Hughes), significant novelists (e.g. the Brontës, Winifred Holtby), writers on geology (e.g. Adam Sedgwick and John Phillips) and travellers, with many contemporary poets and writers continuing this tradition.

The preliminary plan for the day is to allocate around half of the time to approximately six papers on topics related to the theme, and the other half of the day to readings from a wide range of relevant literature. The organisers are therefore inviting proposals (with just brief summaries at this stage) for conference papers of 20 – 30 minutes, and also your recommendations for possible readings of individual writings or extracts of up to 5 minutes.

Please send your proposals and suggestions by 5th December 2018 to:

Prof. Valerie Sanders
English: School of Arts,
Faculty of Arts, Cultures and Education
University of Hull
Cottingham Road
Hull HU6 7RX
Email: V.R.Sanders@hull.ac.uk

Image top left, Malham Cove, by Niffling, Licence CC BY-SA 4.0
Image top right: Robin Hood’s Bay, by Andy Howard, YGS
Image bottom right: Top Withens, Haworth, by Tim Green, Licence CC BY 2.0
Image background: Whitby Abbey, by Andy Howard, YGS
Call for Papers

The Victorian Popular Fiction Association is dedicated to fostering interest in understudied popular writers, literary genres and other cultural forms, and to facilitating the production of publishable research and academic collaborations amongst scholars of the popular.

The organisers invite a broad, imaginative and interdisciplinary interpretation on the topic of ‘Mind, Matter(s), Spirit: Forms of Knowledge in Victorian Popular Fiction and Culture’ and its relation to any aspect of Victorian popular literature and culture which might address literal or metaphorical representations of the theme.

We welcome proposals for 20 minute papers, panels of three papers affiliated with an organisation or a group of scholars and non-traditional papers/panels, on topics which can include, but are not limited to:

- Altered states of mind, drugs, séances etc.
- Truth, secrets and lies; different perspectives (sex, gender, race/ethnicity, class, profession)
- Mind over matter: resistance, heroics, resilience
- Physical matter: material culture, objects and things, thing theory
- Geography matters: transport, place and space, organisations, institutions and buildings
- Exploration, mapping, urban and imperial knowledge
- Illness of the mind and body, including disability studies
- Household matters: economics and budgets, food, family life, scandals
- Business matters: global economy, trade, partners, shipping, deals
- Spiritual matters: different religions and practices
- Educational matters: school system, education, teachers/teaching, education Acts
- Archival matters: collections, museums, personal papers
- Genre matters: transforming genres, writing practices, co-authorship, publishing practices, syndication, neo-Victorianism
- Historical matters: reforms, parliamentary Acts, debates, events
- Interdisciplinary approaches to Victorian popular fiction and culture
- Teaching Victorian popular fiction and culture

**Special topic panels:** following our successful formula, we are continuing the special panels which will be hosted by guest experts; therefore we especially welcome papers about the following topics:

Topic 1: ‘The Spirit of Exploration in Victorian Popular Fiction’ hosted by Minna Vouhelainen
Topic 2: ‘Matters of the Mind in Victorian Popular Fiction’ hosted by Valerie Fehlbaum
Topic 3: ‘Matters of the Home in Victorian Popular Fiction’ hosted by Jessica Cox

Please send proposals of no more than 300 words, a 50 word biography and your availability over the conference dates in Word format to Drs Janine Hatter, Helena Ifill, Jane Jordan and Erin Louttit at: vpfainfo@gmail.com

**Deadline for proposals:** Friday 1st March 2019

**Website:** [http://victorianpopularfiction.org/vpfa-annual-conference/](http://victorianpopularfiction.org/vpfa-annual-conference/)
I. Theme and Mission:

This multi-site, digitally networked conference encourages confluences between two scholarly currents that have only intermittently intermingled in nineteenth-century studies: ecology and religion. The conference affirms literary studies as an important means for integrating the study of religion and ecology even as it invites genuine and profound engagement across disciplines. Presentations on the conference theme are welcome from scholars of all fields.

Two important "turns" have occurred in the humanities and social sciences since roughly the mid-1990s: an "environmental turn" in literary and cultural studies; and the "religious turn," a new openness to serious analysis of religion. Yet the environmental and religious turns have rarely entered into sustained and mutually transformative conversation. This is especially striking in nineteenth-century literary studies, given its focus on a period in which religious and environmental concerns are often inseparable. This conference calls for interdisciplinary efforts to put the two back into dialogue, and to do so through a mode of conferencing responsive to the acceleration of anthropogenic climate change since the nineteenth century.

Flights to and from a small to mid-sized scholarly conference generate at least 50 to 100 metric tons (mT) of carbon dioxide equivalents (provided by TerraPass online event calculator). That is twenty-five times the world average for an individual's annual carbon footprint (4 mT). Flights to and from major scholarly conferences obviously produce far more carbon. Some scholarly groups have responded to this situation by relying entirely on web-based recording and streaming, such as U.C. Santa Barbara's Climate Change: Views from the Humanities (2016) and the ASLE's 2018 symposium, A Clockwork Green: Ecomedia in the Anthropocene. Such efforts laudably redress the contradiction between espousing concern over climate change and continuing to organize events that contribute to the crisis. Yet, in our view, fully virtual conferencing cannot replicate the wide-ranging interaction experienced at physical gatherings. Rather than seeking to replace physical with digital conferences, then, we suggest that single-site international conferences could be held less frequently if we were to alternate them with multi-site, digitally networked conferencing. This conference will therefore take place at two main locations, or "hubs": the Armstrong Browning Library at Baylor University, in the United States, and Lancaster University in the United Kingdom. A few special digitally linked sessions will also involve more intimate scholarly gatherings at two "satellites" in North America: the University of Washington (Seattle) and Georgetown University (Washington, D.C.).

"Ecology and Religion in 19C Studies" will restrict physical participation to those able to reach the hubs and satellites by car or public transport (within 300-450 miles), digitally connect activities at these sites,
facilitate the digital contribution and viewing of those unable to journey to any of the sites, and highlight local examples of environmental responsibility. We thereby hope to acknowledge our involvement in the environmental legacies, problems, and possibilities explored by the conference. In addition, this method of networking promises to foster local academic communities while remaining globally connected, and to involve a more diverse and inclusive range of participation than is often possible at international conferences. Some contributors unable to travel for medical, financial, or other reasons would be able to join colleagues digitally on panels hosted by the Armstrong Browning Library at Baylor University. Building on previous experiments in this mode of conferencing by the Armstrong Browning Library and the University of Strathclyde (Oct. 2018), and the web-based conferencing mentioned above, we will live-stream events on a shared conference website, where, after the conference dates, they will also be recorded for future access.

Without questioning the need for multilingual and global frameworks of analysis, this conference highlights intersections between forms of religion, literature, and environmental and ecological consciousness in the long Anglophone nineteenth century (1780-1900). This subject demands an interdisciplinary perspective, and we actively encourage the contributions of scholars from beyond literary studies. We furthermore welcome connections between ecology and religion in multiple mediums and in every sort of text, whether historical, literary, anthropological, political, religious, cultural, scientific, or medical.

Our attention to the Anglophone nineteenth century recognizes the strengths of the Armstrong Browning Library (ABL), a world-renowned research center and rare-collections library dedicated to the study of the Brownings and nineteenth-century literary culture more broadly, with strong British and North American collections. The ABL is in a region marked by a conflicted history with fossil fuel, and by ecologically and theologically informed experiments in sustainable energy and organic urban gardening among groups such as Mission Waco’s Urban REAP. The dual setting of the conference also registers Lancaster University’s strengths in the study of religion, literature, and ecology, especially in relation to nineteenth-century studies, the Ruskin Centre for Culture, Landscape and the Environment, and the Lancaster Environment Centre, whose commitment to local and national sustainability is widely celebrated. Both Baylor and Lancaster offer ideal spaces in which to address the nineteenth-century Anglophone world and highlight the decisive impacts of its industrial, religious, and literary forms upon the nature and representation of the Anthropocene in our time.

II. Main Events

Paper panels at Armstrong Browning Library (ABL) and Lancaster University live-streamed through event website; applicants unable to reach the ABL will be eligible for digital participation in these panels

Three key-note events with physical participants at the ABL and Lancaster and shared digitally between all sites and streamed via the website:

Sept. 18 (6:00-8:00 p.m. UK time): Moderated Discussion between Eco-theologians (ideally Prof. Norman Wirzba at Duke and Prof. Michael Northcott at Edinburgh)

Sept. 19 (5:00-7:00 p.m. UK time): Key-note Panel on 19th-Century Studies with one speaker from each of the four sites (Baylor, Lancaster, U of Washington, Georgetown)

Sept. 20 (5:00-7:00 p.m. UK time): Dialogue between Interest Groups (dialogue between figures beyond academia who have a vested interest in issues raised by the conference, hosted in the city of Lancaster)

Satellite events hosted by U of Washington and Georgetown and digitally linked between some of the sites and streamed via the website:

Washington and ABL: “Ecocriticism and the Study of Literature and Religion,” a focused seminar led by Dr. Charles LaPorte (scholar of literature and religion) and Dr. Jesse Oak Taylor (ecocritic)

Georgetown ABL (and Lancaster?): Key-note presentation and Q&A from day-long symposium on conference theme hosted at Georgetown by Dr. Patrick O’Malley and Dr. Nathan Heansley

Visits to local initiatives in environmental responsibility by participants at the ABL and Lancaster, such as Urban REAP near the ABL. Urban
REAP is a theologically inspired effort to model, teach, and make affordable sustainable power and urban organic gardening—and, more broadly, to promote environmental and social justice in economically challenged urban settings (the center is in a disadvantaged section of Waco, Texas that has historically suffered the effects of racism and white flight).

III. Proposals
Proposals for panels (90 minutes) should be no longer than 1,000 words total contain no more than three panelists include a paragraph summarizing the panel focus followed by brief summaries of each paper include a one-page CV with primary publications and research achievements for each panelist specify the location the panelists hope to attend, ABL or Lancaster if the panel is intended for the ABL, specify whether some panelists would participate digitally (we will not accept fully digital panels)

Individual paper proposals (20 minutes) should contain a paper description of 300-500 words include a one-page CV with primary publications and research achievements specify the location the panelist hopes to attend, ABL or Lancaster if the panelist wishes to contribute to the panels at the ABL, specify whether the panelist envisions site-based or digital participation

Every presentation should be no longer than 20 minutes. Deadline for all proposals: 5:00 p.m. Friday, March 15, 2019

IV. Topics
Proposals might address, but are not limited to, topics such as the following:

- theological dimensions of early environmental and nature writing, broadly defined—travel guides, natural histories, protest letters to newspapers, etc.
- intersections between theology, ecology, and poetics (e.g., in Gerard Manley Hopkins and Christina Rossetti, but also poets whose work is less often recognized for such intersections)
- religion, medical science and practice, and environmental consciousness

- theological qualities and religious images in emergent ecological science and ecological theory, including broader theories and representations of the economy of nature
- colonial religious ecologies, especially those articulated in critical and constructive dialogue with metropolitan discourses and practices
- theology and/or religious practice and emergent conceptions of animal rights (e.g., anti-vivisection writing and movements)
- gender, religion, and environmental consciousness
- environmentalism, and environmental destruction, among religious missions and missionaries
- environmental implications of comparative religious study and interfaith dialogue
- cosmo-politanism, religion, and environmental consciousness
- religious language and natural theologies in working-class literature protesting laissez-faire industrial political economy and its environmental devastations (e.g., as in some Chartist hymns)
- theology, religious practice, and scientific exploration and expeditions
- environmental consciousness in apocalyptic preaching and literature
- religious and theological ways of conceiving, narrating, and marking time, whether more immediate and observable natural seasons and cycles, or visions of deep time emerging in the natural sciences
- the ecological implications of nineteenth-century liturgy and liturgical movements, such as Anglo-Catholic ritualism
- environmental consciousness in religious burial practices and views of the body's degradability
- religiously informed urban ecologies, such as debates over, and experiments in sanitation, park planning, and housing projects
- religious and theological aspects of debates over fossil fuels and renewable sources of energy (such as water, wind, and sun)—as in Ruskin's assaults on coal-based industrial capitalism
- religiously inspired experiments in agriculture, land use, and protests for common access to and use of land and natural environments (e.g., natural theologies informing Chartist Land Plan agitation, Octavia Hill and the Commons Preservation Society, John Ruskin's visions for sustainable farming through the Guild of St. George)
- religious understandings of food, eating, and fasting
religious and theological dimensions of early nature tourism
theology and conservation (e.g., Canon Hardwicke Rawnsley and the National Trust)
environmental concerns in nineteenth-century ecclesiastical architecture and architectural literature, such as championship of the Gothic
the environmental issues involved in nineteenth-century religious publishing and communication networks, both in terms of ecological waste (e.g., from massive expansion in production and distribution of religious literature) and of experiments in sustainable publishing (e.g., handcrafts publishing methods pioneered by students of Ruskin's theologically informed vision of sustainable economy)

John Leech, ‘Scrooge and Bob Cratchit’ (1843)