



Welcome to the Summer 2019 issue of the BAVS Newsletter, bringing you all the latest news, events and publications from the BAVS community.

We're also excited to tell you about some big changes to BAVS memberships and communications systems that we hope will allow us to work and communicate with you all more effectively. For more on that, see p.2.

As part of these changes, we have some changes to the Executive. Alexandra Lewis, from her new post at the University of Newcastle, Australia, is our new Australasian Representative. The two postgraduate representatives, Heather Hind and Danielle Dove, will be taking over circulation of news announcements. Finally, Jonathan Memel – who has done an excellent job as the BAVS Reviews Editor for the last year – takes over from me as Newsletter Editor as of the next issue.

As ever, we all wish you a happy and healthy summer, and are looking forward to seeing many of you in Dundee for the annual conference.

Joanna Taylor
Newsletter Editor

BAVS Executive

President
Dinah Birch

Past President
Hilary Fraser

Secretary
Patricia Pulham

Treasurer
Vicky Holmes

Deputy Treasurer
Emma Butcher

Membership Secretary
Claudia Capancioni

Assistant Membership Secretary
Briony Wickes

Funding Officer
Amelia Yeates

Newsletter Editor
Jonathan Memel

COVE Representative
Joanna Taylor

North American Representative
Adrian Wisnicki

Australasian Representative
Alexandra Lewis

Conference Organiser
Kirstie Blair

Web & Publicity Officers
Will Abberley
Claire Wood

ECR Representatives
Jen Baker
Catherine Han

Careers Representative
Sarah Parker

European Representative
Dany Van Dam

News Managers & Postgraduate Representatives
Heather Hind
Danielle Dove

Ordinary Members
Charlotte Boyce
Carolyn Burdett
Alice Crossley
Regenia Gagnier
Ann Heilmann
Elisabeth Jay
Rohan McWilliam
Rosemary Mitchell
Kate Newey
Adrian Wisnicki
Tricia Zakreski

CONTENTS

ANNOUNCEMENTS	2
CONFERENCE REPORTS	5
BAVS FUNDING REPORTS	14
REVIEWS	15

RECENT PUBLICATIONS	21
FUNDING OPPORTUNITIES	29
CALL FOR SUBMISSIONS (PRINT)	30
CALL FOR PAPERS (CONFERENCES)	35

Announcements

Changes to BAVS Memberships and Communications

We have been integrating the BAVS membership and communication systems. Members now have access to a range of new features, including a Members Directory, a personal Member Login and access to the COVE digital resource. Visit bavs.ac.uk to have a click around and let us know what you think. There are two other updates to share as a result of these changes:

Communications (all BAVS members)

From Autumn 2019 we will be distinguishing between communications relating to events and those relating to publications.

- Call for papers, event announcements, and conference reports will be posted on the [BAVS Victorianist Blog](#) (also available via the 'News' tab on the main BAVS site). Posts will then be collated and circulated to BAVS members in a regular digest. Please therefore **send all event-related contributions** to Heather Hind (hh402@exeter.ac.uk) or Danielle Dove (d.dove@surrey.ac.uk). We will no longer be accepting separate submissions to the BAVS Circular.

- Book reviews and announcements will appear in the *BAVS Newsletter*. Published electronically three times a year, the *Newsletter* aims to keep members abreast of the latest research in Victorian studies. If you are a BAVS member or publisher and would like your book to be featured, please **email the Newsletter Editor**, Dr Jonathan Memel, at bavsnews@gmail.com. If you would like to write a review, please send five research keywords to the same address.

COVE (all BAVS members)

All BAVS members now have access to [the Central Online Victorian Educator \(COVE\)](#), edited by Dino Felluga (Purdue). COVE is a scholar-driven open-access platform that publishes peer-reviewed Victorian material. It has four principal features that we hope will provide new research and teaching opportunities for BAVS members:

- **COVE Electronic Editions**: a searchable archive of texts of the Victorian era, enhanced by technology made possible in an online environment. Each edition is based on the highest scholarly standards and is peer-reviewed.
- **COVE Master Map**: provides pre-vetted information about locations across the globe. Many of these places are tied to significant nineteenth-century historical events. By clicking on these titles, you will be taken to a page that links up the location with a historical event, many of which are then connected to scholarly articles published in *BRANCH* or to critical editions published in COVE. This map will grow as new articles and editions are published. This pre-vetted information can be used in the maps that you create yourself using COVE's map-builder tool.
- **Images**: an online [exhibition](#) and [gallery](#) space to develop and display visual resources on Victorian topics.

- **Teaching:** a blog showcasing how early adopters have engaged students with COVE, offering inspiration for instructors to develop dynamic modules of their own

Adrian Wisnicki will be running a training session on how to use COVE at the BAVS 2019 conference in Dundee. For more information about COVE, please contact the COVE representative, Joanna Taylor, at Joanna.taylor@manchester.ac.uk.

Payments (standing order members)

We now have a new payment system: Stripe. Like PayPal (which we will continue to support), Stripe enables subscriptions to automatically recur each year and is fully integrated with our online membership system. We are asking **all members who currently pay via standing order to transfer onto this new Stripe system**. There are a number of benefits of doing this and moving your membership online:

- Access to a new Members Directory, to promote your own research and find out about related work in your area.
- Personal members log-in, to access all aspects of your BAVS membership including payment
- Exclusive access to COVE, the NAVSA-led digital resource for scholars and students in the field.

The simple process below needs to be carried out before the next annual cycle of standing order payments begin in September:

- Go to the [BAVS Membership webpage](#)
- Enter card details and in 'order notes' type: 'existing standing order member'
- Select your membership type, then 'add basket', and 'proceed to checkout'. We have simplified our membership options to £25 (regular) and £10 (student/unwaged) on a recurring basis until cancelled.
- Follow remaining on-screen instructions.
- Once your new membership has been confirmed via email, please cancel your standing order instruction with your bank.

Do please get in touch with the Membership Secretary, Claudia Capancioni claudia.capancioni@bishopg.ac.uk, if you have any queries on this.

BAVS TALKS 2019



The videos for BAVS Talks 2019 are now available to view online. This afternoon of four special talks by leading Victorianists was hosted by the University of Liverpool in May. The videos can all be found on the [front page of the BAVS website](#). The speakers (and their talks) are:

Helen Small (University of Oxford), 'Victorian Free Speech'.

Anthony Taylor (Sheffield Hallam University), 'Englishness, Nineteenth-Century Radicalism and the Historians'.

Matthew Bradley (University of Liverpool), 'The End of the End of the World: M. P. Shiel, Sir Arthur Conan Doyle, and the Twilight of the Victorian Apocalypse'.

Sandra Kemp (Ruskin Library, University of Lancaster), 'Ruskin and the Polygon'.

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>.

‘The Nineteenth-Century Archive as a Discourse of Power’

Organised by Drs Rachel Bryant Davies and Erin Johnson-Williams

8-9 February 2019

*Centre for Nineteenth Century Studies
Interdisciplinary Conference*

Supported by:

The British Association for Victorian Studies

The Royal Historical Society

*Durham Centre for Classical Reception
Studies*

This highly successful two-day interdisciplinary conference was a meeting place for a diverse array of scholars. We had 45 registered attendees (15 extra places enabled by conference grants). The range of invited speakers ranged from English Literature, History, Classics, the History of Art, Music, Cultural Studies, and Museum Curatorship. Our programme broached a variety of questions about how to approach potentially sensitive nineteenth-century archival items, both within academic scholarship and in present-day institutions, and how nineteenth-century archives have dealt with erotic, colonial and imperial, racist, sexist, violent, or elitist ideologies.

Thanks to your generous financial support, a notable highlight of the conference was our ability to facilitate the involvement of an interdisciplinary array of postgraduate students. The opening panel on the first day

comprised a constructive workshop of short papers given and chaired by by postgraduate students affiliated with CNCS (Centre for Nineteenth-Century Studies) institutions: Durham University, Northumbria University, and Newcastle University. This workshop gave the postgraduates a unique opportunity to present their struggles and successes with nineteenth-century archival work, and the fruitful discussion time that followed enabled delegates to weigh in with their advice and experiences.

We were also extremely pleased to be able to fund 6 Postgraduate Travel Bursaries to enable students and recent PhDs to attend. These were awarded to: James Bell (Visual and Material Cultures, Northumbria University), Adiva Lawrence (Wilberforce Institute for the Study of Slavery and Emancipation, University of Hull), Esther Lucy Janes (Information Management and Preservation Masters course, University of Glasgow), Alison Clarke (recently completed PhD on artistic connoisseurship, University of Liverpool and The National Gallery), Rebecca Mellor (Greco-Roman sexual objects in the Victorian museum, York University), and Melissa Gustin (Art History, Henry Moore Institute). Melissa Gustin also wrote a blog report, which can be found at: <https://victorianist.wordpress.com/2019/03/04/the-sausage-machine-of-embourgeoisement/>.

Bursary holders, as well as participants in the opening postgraduate roundtable

workshop, were included in the conference dinner at St Aidan's College.

Many attendees emailed to thank us for the event. The phrases 'brilliant conference', 'stimulating and challenging', 'vibrant and positive environment', and 'illuminating papers' were used. One delegate wrote that some of the papers had helped to outline an 'ethical methodology' for research on sensitive materials and another appreciated 'a really wonderful and energetic cross-disciplinary discussion that balance[d] a real depth of enquiry from the individual researchers whilst being open to other perspectives'.

Both in the formal closing discussion and these emails, participants overwhelmingly supported a follow-on conference (perhaps entitled 'The Limitations of the Archive' or 'The Conceptual/Affective Archive'), as well as an edited collection from the conference. We are preparing a proposal, in which we will invite bursary holders to participate, and hope to begin planning to follow-on event soon.

**'London and Paris, capitals of the
foreign language transnational press
(19th-20th Centuries)'**

**School of Literature and Languages,
University of Surrey, Friday March
22nd 2019**

This symposium co-organised by Diana Cooper-Richet (Université Versailles-Saint Quentin, France) and Constance Bantman (University of Surrey) originated in a shared interest in the dynamic area of foreign-language newspaper publishing in the long 19th century, approached from different disciplinary perspectives (Political/ Cultural history and Literary studies), with a dual geographic and cultural focus. The structure of the day reflected this comparative intent,

with papers being grouped into four pairs comparing and contrasting the press in a given language in Paris and in London.

After introductory remarks, the day started with Michel Rapoport's (UVSQ, France) survey of the French-language press in London, highlighting its remarkable generic diversity, itself a reflection of the established French community in the city. This was followed by Colette Colligan's (Simon Fraser University, Canada) discussion of Anglo-American publications in Paris, with striking data visualisation maps evidencing the bridging role of key periodicals and reading rooms. The second panel explored Italian periodicals in Paris (Bénédicte Deschamps, Paris VII) and London (Andrea Del Corno, London Library), the former providing a comprehensive presentation of another changing community and its prolific journalistic output, whilst the latter focused on a recently-discovered publication by prolific activist and journalist Giuseppe Mazzini.

The afternoon session opened with two papers exploring the 20th century and the Lusophone world. Victor Pereira (Université de Pau) discussed the papers produced by – but predominantly *for* – the Portuguese communities in France, in the context of migration and exile under the Salazar dictatorship. Extending the theme of propaganda wars and moving to the medium of radio, Daniel Mandur Thomaz (University of Oxford) presented the work of the BBC's Latin American Service and its continuity with earlier forms of exilic publishing. The last session of the day discussed the surprisingly under-researched German press in London and Paris, with papers by Daniel Laqua (University of Northumbria) and Camille Creighton (Amsterdam and QMUL) respectively. The discussion of the German press in 1890s London underlined its importance as a medium of

internationalism and Anglo-German networking, while Creighton's intervention focused the literary contribution of Paris-based periodicals, and raised the question of historiographic silence due to the overwhelming focus on Marxism in existing scholarship.

After a day of lively and extensive discussions, the concluding remarks delivered by Laurel Brake (Professor Emerita, Birkbeck) stressed the immense potential of this research area, while articulating the need to define a solid methodology in order to pursue this research rigorously. We are grateful to Laurel Brake for sharing her expertise on press history for the benefit of a transnational, foreign-language approach. The international research network Transfopress is conducting pioneering work in these areas and this symposium made a stimulating contribution too.

Events exploring transnational interactions will inevitably involve international travel and substantial costs, and the organisers are very grateful for the financial support provided by BAVS, which made it possible for several speakers delivering papers exploring the Victorian period to attend. We are especially appreciative of this acknowledgment of the comparative and long-term approach which informed this event, in which the extremely rich corpus from the Victorian period (on both sides of the Channel) can be regarded as a matrix for later developments in the functioning of the press.

Constance Bantman
University of Surrey

**Far From the Madding Crowd: A
Thomas Hardy Society Study Day in
Association with the University of
Exeter**

**The Town Hall at the Corn Exchange,
Dorchester, Dorset
13 April 2019**

On Saturday 13th April the third annual Thomas Hardy Society Study Day took place in the Town Hall at the Corn Exchange in Dorchester, attended by 115 people from across the UK, Europe and America. The aim of the day was to mark the 145th anniversary of the publication of *Far From the Madding Crowd* by providing an event which included talks, seminars, interactive displays and workshops intended to appeal to academics, students and general admirers of Hardy alike. It was the novel whose success allowed Hardy to give up architecture and devote himself full time to writing. It also provided the income for him to finally be able to marry Emma Gifford after a long-distance courtship of four years. 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 start, 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 things we believe in are the sheep and the dogs'. After a brief welcome speech in which the conference organizer, Tracy Hayes, outlined the programme for the day, the keynote lecture was delivered by Dr Trish Ferguson, Senior Lecturer in English Literature at Liverpool Hope University, whose publications include *Thomas Hardy's Legal Fictions* (Edinburgh Press, 2013). Entitled 'The Gurgoyles: Its Doings', Dr Ferguson related how according to an article in the *Guardian* in 2007 *Far From the Madding Crowd* is the tenth greatest love story of all

time, though it is a modified pastoral mixed with elegy. In this novel supernatural machinery comes into conflict with fate and character in a tale that still resonates with modern readers. The many instances of abjection and borders contained within the text are constant reminders of life and death, though Nature's beauty quite often masks the abjection in many scenes. The novel was written after the death by suicide of Hardy's close friend and mentor Horace Moule, images of which reverberate throughout most of Hardy's works. No matter how abject the scene Hardy is describing, it is always clothed in the pastoral. Indeed the coffin scene in the chapter 'Fanny's Revenge' is actually a work of art, a portrait in words. Sergeant Troy is portrayed as a 'continental grotesque' in the novel, much like the church gargoyles under which he plants a plethora of bulbs on Fanny's grave in a futile attempt at showing remorse for his previous actions. Trish contended that this is a consciously intertextual novel, a negotiation of poetic genres containing many contrasting views on death in which Hardy is developing his response to the death drive. And when serialized in the *Cornhill* by Leslie Stephen in 1874 it was experienced by readers in real-time, the months in the novel corresponding with the months of the year that each number of the journal was released.

Following the keynote was the first plenary of the day, given by Professor Paul Niemeyer, Associate Professor of English at Texas A&M International University in Laredo, best known for *Seeing Hardy* (McFarland & Co., 2002, the first book-length study of Hardy and film. In ' "What we see in him": Projections of Manliness in two Film Adaptations of *Far From the Madding Crowd*, Professor Niemeyer reminded us that the novel appeared at a time when shifts in gender roles were apparent; likewise, the film adaptations from 1967 (directed by John Schlesinger) and 2015 (directed by

Thomas Vinterberg) reflect the gender issues of the times in which they were made. The two films each show the 'young' lovers – Bathsheba, Gabriel, and Troy – as embodying the strengths and concerns of contemporary males and females, but the film-makers have had a harder time with Farmer Boldwood. According to Paul, Boldwood is a difficult, protean character in the novel who both undercuts the traditional progress of the romantic plot and exposes the ideology behind the romantic enterprises of Troy and Gabriel. In adapting Boldwood, film-makers have chosen to not show him in his entirety (if they can): instead, in Schlesinger's film he becomes the embodiment of 1960s fears of ageing and obsolescence; in Vinterberg's film he represents the contemporary male's fear of being relegated to secondary or 'beta' status to stronger examples of manhood.

After a refreshment break the first call for papers panel took place. Rachel Lehmann, a recent Master of Arts graduate from the University of York, gave a paper called *The Wessex Cosmos: A Humboldtian Conception of Nature in Hardy's Far From the Madding Crowd*, in which she demonstrated how Hardy painted Wessex as a cosmos reminiscent of the paintings of Caspar David Friedrich. German philosophy of the late eighteenth and early nineteenth centuries fed into artistic representations, and can clearly be discerned throughout this novel, as can the many links between Hardy's perception of Nature and that of Alexander von Humboldt. Humboldt closely studied the intricate relationship between plants, nature and geography, viewing them as a single mass organism, and as early as the 1840s was the first to speak out about the dangers of climate change. Rachel informed us that Humboldt's deployment of the term 'physiognomy' clearly indicated the link between nature and the body, and the aesthetic relationship between plants and the human anatomy. She then pointed out

that Hardy, too, viewed Nature as a unified organism, creating a cosmos of plants, animals and humans, all sharing equal status. Hardy wrote as a painter using Humboldt's theories of unification, giving life to Nature through his precision in reproducing sights and sounds. Both men provide us with a new ecological understanding of Nature. The second panel speaker was Carolina Elices, also an MA graduate from the University of York, who described Hardy's change from church restoration to church preservation in 'The Preservation of Memories, Histories, Fellowships, Fraternities: Human Association in Architecture in *Far From the Madding Crowd*'. She described how the Ecclesiological Society was formed in 1845 in order to update and restore churches to perform a particular function. Hardy and John Ruskin were preservationists, they believed that churches shouldn't be restored but should in fact continue in their original state. In the 1890s William Morris founded the Preservation Society promoting the preservation of the memory of the space of architecture. Hardy deeply regretted the restoration (or destruction as he came to see it) of St. Juliot Church in Cornwall where he first met his wife to be Emma Gifford, which led to the emotional ramifications behind his decision to change from 'restoration' to 'preservation'. In the novel the Great Barn is the ideal of preservation in action; the Bucks Head Inn no longer fulfils its original function and so is altered, but only on the outside, the emotional inner space remains; and Weatherbury Church preserves the memories of Fanny Robin. This novel demonstrates a clear relationship between architecture and memory, a connection between function and emotion. The third panel speaker was Professor Bill Bell, Professor of English Literature at Cardiff University. Bill's paper, '*Far From the Madding Crowd* and the Agricultural Labourers Strike of 1874', recounted how

Hardy attended a meeting in Dorset in 1873 about the agricultural labourers union at which the speaker, Joseph Archer, espoused a mutual relationship between union members and landowners and tenants. In chapter 6 of FFM, 'The Fire', readers can see in the master/servant relationship a clear call to agricultural labour unions. Bill contended that as early as the 1840s Friedrich Engels had noted that rick burning such as that in FFM was a common method of revenge in disputes between owners and labourers. In 1874, around the time of the novel's release, Dorset farmers were in fact receiving threatening letters of fires as incendiary repercussion, and Joseph Arch became known as the Archbishop of Arson. There was widespread protest at the inadequacy of wages and working conditions, and the 'Mistress and Men' chapter, when published in the Cornhill, raised eyebrows among farmers who believed that generosity was the ruination of agriculture. Bill noted that by the 1820s farm labourers were no longer allowed to enter the farmer's house, which is reflected in the 'Shearing Supper' scene with its indoor/outdoor table, symbolic of the distinction between farmer and labourer. Despite the many strikes and protests 1874 actually yielded a bumper harvest due to lockouts of workers and the importation of cheap foreign labour. Many Dorset labourers were forced to migrate or risk ending up in the Workhouse.

Delegates were then treated to a performance by the New Hardy Players of the scene 'The Malthouse', a sneak preview from their forthcoming summer production of *Far From the Madding Crowd*. The New Hardy Players formed in 2005, at the request of Norrie Woodhall, the last of Hardy's original Players, on her 100th birthday, to celebrate the work of Dorset's world famous and much loved author and poet. Over the years they have raised money for a number

of charities, and they also helped the Dorset County Museum to bring Hardy manuscripts back home to Dorset. Their outdoor touring production will utilize all the elements of Hardy's original novel, and performing this scene brought us a unique interpretation of the folk of Weatherbury.

An excellent buffet lunch was followed by the second of the day's plenaries, Dr Tony Fincham, Chairman of the Thomas Hardy Society and author of numerous monographs on Hardy's Wessex, who provided an engaging and lively illustrated lecture called 'A Witch's Ride: The Topography of Far From the Madding Crowd'. Accompanying the talk were many images, both contemporary and modern, of the 'partly real, partly dream' country of Hardy's novel. Tony asked how it was that Hardy came to know the area described in FFMC and its landmarks. Hardy had of course worked on Rampisham Church for the architect Hicks, and Hardy's mother Jemima grew up not far from Melbury Osmund. Following the timeline of the novel Tony identified for the audience each site described beginning at Chelborough, or the 'Delborough' of One Chimney Hut, followed by Norcombe Wood, the plantation on the further side of which housed the shed containing the two women and two cows espied by Oak at the beginning of the tale. We were shown the view towards the Chalk pit over which young George the sheep dog had chased Gabriel's flock, in both Schlesinger's and Vinterberg's movie adaptations a beach was substituted. An early nineteenth-century map was used to illustrate Oak's travels pointing out the Corn Exchange and The Bow – the scene of the Hiring Fair in which Oak advertises himself as a shepherd seeking work. Tony questioned the dating of the action in the story, as the renowned academic Frank Pinion authoritatively claimed it as being set between 1869-73 on the basis of the Valentine that Bathsheba sends to Boldwood. However Tony prefers a

more fluid approach as there is a mention of the railway in the book, and the railways did in fact reach Dorset in 1847; yet the judge arrives for Boldwood's trial for the murder of Troy by horse and carriage. Another factor is that both a young Boldwood and Farmer James Everdene (Bathsheba's uncle) appear at Henchard's bankruptcy in *The Mayor of Casterbridge*, a novel set early in the century. Yell'ham Wood, Yalbury Hill, the Bucks head, Troy-Town Farm and Piddletown were all identified, along with the remains of Warren's Malthouse. We also saw Waterston Manor, the sheep-washing pool, the Great Barn at Abbotsbury and the Barracks where Troy was stationed. In the Cornhill version and the first edition of the novel the barracks are situated at Melchester, or Salisbury, where there is a river and two churches by the names of All Saints and All Souls, scene of the chapter in which the marriage between Troy and Fanny Robin is aborted. There have been many arguments over the actual location, Barrie Bullen has previously suggested Devizes, but those barracks weren't built until 1878, after the time the novel was written. Tony believes that Quartershot, which appears on Hardy's map of Wessex but not in his fiction or poetry, is a more likely site, based on Aldershot, a large garrison which also boasts two churches – All Saints and All Souls, and it is known that Dragoons and cavalry were stationed there. Tony also identified the four milestones that the heavily pregnant Fanny leans upon on her way to Casterbridge workhouse, only two of which can still be seen. We were even shown the bench in the porch where Troy slept after planting bulbs and flower roots on Fanny's grave, the diverted gargoyle which destroyed his efforts (which is actually at Stinsford Church), and back to Casterbridge and the gaol where Boldwood was incarcerated.

The second call for papers panel provided another variety of fascinating and

informative talks. Sophie Welsh, a first year English PhD student at the Universities of Exeter and Southampton, and the recipient of an AHRC collaborative doctoral award working with the Dorset County Museum and Dorset History Centre, presented 'Constructing "A Modern Wessex": A Paradox of Progress and Preservation'. Sophie reminded us that chapter 50 of FFMFC first resurrects the term 'Wessex' in fiction. In 1895 the first authorized map of Wessex was published in Hardy's preface to the novel, and the 1912 Wessex Edition can be seen as Hardy preserving a way of life now lost. Hardy continually revised his notion of 'Wessex' right up until his death, and it applied to an entire region, not just Dorset. Sophie posited that the novel engages with historic maps, but also looks forward to topographical mapping, and that 'Wessex' allowed Hardy to preserve an entire landscape. Yurie Watanabe, a doctoral candidate in English Literature at Durham University, spoke in 'Sympathy in Distance: Fanny in Far From the Madding Crowd' about Fanny Robin, who, though she is a marginal character, is neither heroine nor villain, she is in fact kept at a distance and is almost never mentioned by name. The reader thus has sympathy for Fanny while, and by, keeping her distanced. Yurie noted that seeing is intimately linked to feeling, but seeing clearly is difficult, for many are blinded by numerous factors, and many crucial scenes in the book take place in the dark or half-light. Rather than be prejudiced against a fallen woman, readers can't help but empathize with Fanny's plight. Yurie pointed out that the character of Fanny Robin has constantly been compared with that of George Eliot's Hetty Sorrell in *Adam Bede*, with their corresponding scenes of despair in which two heavily pregnant women travel vast distances out of necessity. In Fanny's instance, during this particular scene she is never named at all, simply referred to as 'the woman'. Once dead,

however, Fanny is named, and is no longer referred to as 'the woman'. Yurie posed the question - is this because she is no longer alone but being gazed upon by others? And how does sympathizing with Fanny ultimately affect how we read the novel? The final panel speaker was Shelley Anne Galpin, a third year PhD candidate at the University of York. 'Teenage Responses to Far From the Madding Crowd (2015)' presented data from a project exploring the responses of modern teenagers to period drama. Shelley's project recruited 16-19 year-olds from schools and colleges across England, and screened five examples of the period drama genre for them, before collecting their responses through online surveys and focus group discussions. The 2015 movie adaptation of FFMFC was the final drama to be shown in the study. The responses that were collected indicated that the film was quite divisive among participants. When asked to state their favourite drama from the study, 32% of the 19 participants who filled in the final survey selected FFMFC, the biggest proportion out of the five. Whilst this might suggest that this film was therefore very popular, a look at the texts that were indicated as being the 'least favourite' shows that this was an equally common response to FFMFC, with 32% also naming the film for this category. Whilst those who enjoyed the film described it as very engaging, with lots of plot twists, other participants found it to be predictable, clichéd and boring. Particularly notable were some of the responses to the character of Bathsheba, played in the film by Carey Mulligan. Whilst participants often commented approvingly on strong complex women in other texts in the study, such as *Peaky Blinders*, *Belle* and *The Imitation Game*, Bathsheba was not well received. Participants overwhelmingly identified Gabriel Oak as their favourite character from the film, citing his good moral behaviour. In contrast, Bathsheba was seen as a failed feminist by some participants, attempting to

be an independent woman before becoming embroiled in questions over who she should marry. Others found her relationships with men to be morally objectionable, labelling her as promiscuous and suggesting that she was something of a gold-digger.

The afternoon refreshment break was followed by a workshop conducted by Professor Angelique Richardson and Dr Helen Angear from the University of Exeter. Helen's recently completed PhD involved the digitization of Hardy's correspondence where it is held at the Dorset County Museum, over 5000 letters to Hardy remain unpublished. Angelique and Helen pointed out that these letters are needed in order to contextualize Hardy's correspondence as a dialogue. In an ongoing project they are investigating who wrote to Hardy and why, and how these letters change with Hardy's growing fame. This interactive seminar provided delegates with the chance to read letters addressed to Hardy by nineteenth-century students, in their original handwriting, asking questions about *Far From the Madding Crowd* and its composition. The session perfectly complemented Shelley's talk, teenage responses to the story and to the character of Bathsheba seem to have remained constant over time, her supposed 'independence' still being called into question almost 150 years after the novel's original publication. A roundtable question and answer session provided an opportunity for delegates to ask questions of all the speakers, a particularly divisive one highlighting the fact that older male actors continue to perform the roles of characters much younger than their own age, yet this is not an opportunity afforded to older female actors!

A closing speech in which everyone who had been involved with bringing the day to fruition were duly thanked was followed by

a wine reception. Over seventy people stayed to continue their discussions of the presentations, and thirty then descended on Raj Poot restaurant for a wonderful Indian meal and further festivities. It is hoped that everyone took something interesting away from the day, whether it be a spur to re-read the novel or to explore what others have written about it. The positive feedback received was overwhelming, FPMC being one of Hardy's most popular novels, and study day next year will focus upon *The Trumpet-Major*, a somewhat unjustly neglected novel that has become relevant once again in this age of military conflict and uncertainty. Thanks are due to BAVS for providing funding and sponsorship for the event, which enabled students to attend the conference at a much-reduced rate, and facilitated the awarding of the two student bursaries, which were duly presented to panel speakers: Yurie Watanabe and Rachel Lehmann.

Tracy Hayes
THS Academic Co-Ordinator

Queen Victorian's Contemporaries: Born in 1819, 17 May 2019

On 17th May, academics, students and independent scholars came together for an afternoon of discussions at the Glasgow Museums Resource Centre. The workshop – 'Queen Victoria's Contemporaries: Born in 1819' – emerged from the 'Born in 1819' research project led by Dr Helen Kingstone and Dr Trev Broughton, and was funded by BAVS and SCVS (Scottish Centre for Victorian and Neo-Victorian Studies). Organised by Helen Kingstone, Lindsay Middleton, Danielle Schwertner and Louise Creechan from the University of Glasgow, the event sought to bring discussions of Victorian periodization to Glasgow for the bicentenary of many notable Victorians, including Queen

Victoria, George Eliot, Charles Kingsley and John Ruskin, to name a few. Despite the number of eminent Victorians born in 1819, these figures are rarely recognised by scholars as contemporaries. The Victorians, however, were notably preoccupied with ideas of generation and how their legacy would be perceived in the future. The workshop therefore focused on the similarities, differences and relationships between the 1819 cohort as a means of exploring their generational identity.

Our keynote speakers were Dr Trev Broughton (University of York) and Dr Gregory Tate (University of St. Andrews). Broughton's talk opened the day, asking questions about 'how contemporariness strikes' in the Victorian period. Analysing the proliferation of different text-types across the periods, including almanacs and personal diaries, Broughton showed how the Victorian perception of age changed over the century. Her discussion was met by questions about how aging, progression and generation differed between class and gender. For some Victorians, the idea of generation was tied to Victoria herself, as people measured themselves against a publicly documented queen. Broughton's talk led into our first panel, which contained three papers from Rhiannon Lindsay-Andrews, Dr Ailsa Boyd and Dr Kirstie Blair. Lindsay-Andrews discussed the generations in *Wuthering Heights*; Boyd noted George Eliot's use of interior design and her relationships with artists John Ruskin and Owen Jones; and Blair discussed poems unearthed by the Piston, Pen and Press project, which examines industrial workers' poetry and writing. These varied papers were interconnected through the notion of generational identity, demonstrating how seemingly disparate figures could be brought together through an investigation of periodization in the Victorian era.

Hosting the workshop in the Resource Centre let us take advantage of the impressive but underused collections housed in Glasgow. Participants chose between a tour led by Helen Kingstone, or some 1819-related object handling, led by curator Fiona Hayes. We studied a variety of objects, including two cotton spinner's aprons, a coronation commemoration medal and an early-nineteenth-century mug, inscribed with a name to commemorate a birth. Meanwhile, the tour offered a glimpse of the nineteenth-century treasures that Glasgow has to offer, hopefully highlighting them for further study. Having seen how the 1819 generation were represented by material culture, we returned for our last panel and keynote.

Keeping the focus on Scotland, Charlotte Lauder's paper examined James Scrymgeour and his family, influential in texts and politics in Dundee across the nineteenth century. Dr Sarah Edwards then spoke about Sarah Frances Trevor, who became principal of Otter Memorial Cottage in Chichester and whose many titles show how difficult it was to trace women's lives in the early-nineteenth century, as well as how they were treated differently as professionals. Closing the afternoon, Dr Gregory Tate's keynote discussed a vastly understudied poet of the 1819 generation: Arthur Hugh Clough. Focusing on the architecture of Rome and Venice, Tate highlighted how Clough's poetry was in dialogue with other prolific writers of his time. This network of ideas, texts and 1819 figures demonstrated a generational identity that is largely unexplored, and Tate's paper concluded the day by highlighting the aim of the workshop: more discussion of the 1819 generation and periodization is needed, and that is what the 'Queen Victoria's Contemporaries: Born in 1819' workshop facilitated.

Lindsay Middleton (co-organiser)

BAVS Funding Reports

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

- 1) Events funding: up to £800 is available to support the costs of an academic conference or event relating to Victorian studies. The Association and its Executive remain committed to the development of postgraduate students, and it is anticipated that two postgraduate-organised/led events will be funded each academic year.*
- 2) Research funding: up to £500 is available to support the costs of individual research for Postgraduates and Early Career Researchers.*

The application forms, including guidance notes and deadlines, are available from: <http://bavs.ac.uk/funding>. 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.

Regionalism Across the World in the Long Nineteenth Century

I was awarded £525 to part-fund PGR expenses to the 'Regionalism Across the World in the Long Nineteenth Century' conference (University of Southampton, 20 September 2018), and to fund a prize for the best PGR paper. The conference attracted 30 delegates, over a quarter of whom were PGRs. Our PGRs also launched their new venture at the conference, an Open Access online interdisciplinary journal (Romance, Revolution and Reform), and were able to recruit several external PGRs for the Editorial Board, and commission several PGR paper proposals for the first issue.

The prize (£100) for the best PGR paper presented at the conference was awarded to Leonard Barker, University of Bristol, for "'West Country Scum": Nineteenth-Century National Politics, Local Ritual and Space in the English South West'. The announcement can be found here: <https://www.southampton.ac.uk/scnr/news/2018/10/24-pg-conf-winner.page>

Professor Mary Hammond
University of Southampton

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)

***Meeting Without Knowing It: Kipling and Yeats at the Fin de Siècle*, by Alexander Bubb (Oxford: Oxford University Press, 2016), 272pp., £72 (hardcover), ISBN 978-0-19-875387-2**

Meeting Without Knowing It examines the parallels and intersections that developed in the works and lives of Rudyard Kipling and W. B. Yeats between 1865 (when both men were born) and 1903. Alexander Bubb acknowledges that, at face value, both writers are oppositional—Kipling is popularly seen as representing 'strident British imperialism' while Yeats embodies 'resistant Irish nationalism' (p. 1). He even opens the book recounting an interview between Yeats and the New York *Sun* in 1903 in which the Irish poet declared, 'Ten years ago Kipling mattered greatly to men of letters—today he matters much to journalists' (p. 1). But Bubb persuasively makes the case for 'mutual echoes' that 'can help us to redraw the links which connected them within aesthetic, technical and ideological fields' (p. 5). This book adds vital nuance to our picture of the *fin-de-siècle* socio-artistic world. While neither Kipling nor Yeats ever met in person, Bubb uncovers the implicit links that connected them throughout the late nineteenth century.

Bubb's monograph is part of an emerging field of *fin-de-siècle* social studies. He takes a markedly different approach to books such as Eleanor Fitzsimon's *Wilde's Women* (2015), which traces interpersonal influence. It is also distinct from Kirsten MacLeod's *Fictions of British Decadence* (2006) and Matthew Potolsky's *The Decadent*

Republic of Letters (2012), which problematise understandings of decadent individualism and narratives of isolation at the *fin de siècle*. Bubb, perhaps dictated by his subjects' lack of real-world interaction, focuses on Kipling and Yeats as individuals with a supporting cast. Notably, except for a chapter entitled 'Arrival: Negotiating the Literary World of *Fin de Siècle* London,' Bubb does not treat his subjects as part of a decadent milieu, asserting that 'it is misleading to speak of the mood or temper of the Nineties' (p. 113). His book thus helps expand our understanding of the 1890s beyond the decadents.

The book is perhaps at its most interesting when dealing with the ways in which Kipling and Yeats negotiated their positions within the world of the *fin de siècle*. They do seem to have shared a decadent canniness for selling a version of themselves as artists. Bubb suggests they turned to their formative years (whether in India or Ireland) in order 'to act as their own mythologists' (p. 16). Yeats may have complained about his supposed provincialism, but his Irishness and Kipling's Anglo-Indian background gave them 'a promotional edge over [their] English contemporaries' (p. 118). Bubb's analysis of their performativity is incisive and he effectively contextualises it in relation to their late-Victorian contemporaries, ranging from the well-known, such as Oscar Wilde, to the obscure, such as Richard Le Gallienne. This emphasis on their self-presentations intersects with a breadth of criticism on the self-mythologising and self-marketing strategies of other *fin-de-siècle* luminaries, for

instance in Michael Anesko's *Monopolizing the Master* (2012) and David McWhirter's edited collection *Henry James's New York Edition* (1995) on Henry James, or Josephine Guy and Ian Small's *Oscar Wilde's Profession* (2000).

Of particular value is Bubb's analysis of the ways in which Kipling and Yeats turned towards folklore and vernacular language as a means of reinvigorating British literature. Bubb contrasts Yeats's style of recounting Irish supernatural tales with the 'recognisably English, Tennysonian poetic mode' (p. 162) drawn on by the earlier Irish folklorist Samuel Ferguson. Where Ferguson distinguished between what he saw as a virile and heroic primitivism and a backward Indian primitivism, Bubb shows how Yeats used ideas of 'the primitive and barbarous' (p. 162) to challenge the disenchanted modernity of the metropolitan environment. He draws an intriguing parallel between this and the 'vigorous, hybrid voices' (p. 164) of Kipling's Anglo-Indian writings. It results in an engaging study of the aesthetic potential of vernacular speech in the two writers, which underlies their diverging opinions of the imperial project in both Ireland and India. There are productive overlaps with the growing interest in a communal *fin de siècle* (as opposed to the traditional narrative of individualism and isolation, which Yeats himself had helped to popularise): Bubb shows how 'folklorists [...] sustained the daily communication of a collective' (p. 169) through their use of cultural spaces.

It is also refreshing to see Bubb draw on one of the most critically neglected of late-Victorian writers, the Liverpoolian Richard Le Gallienne—here astutely described as 'the decade's most accomplished go-between' (p. 115). Aside from Margaret Stetz and Mark Samuels Lasner's 2016 exhibition *Richard Le Gallienne: Liverpool's Wild(e) Poet* at the Liverpool Central Library, Le Gallienne has remained a minor figure in decadent studies. Bubb's use of his 1898 novel *Young Lives*, in which the protagonist meets fictionalised versions of both Kipling and Yeats at a party, is therefore welcome and highlights the dynamics of interaction that Bubb is exploring.

Meeting Without Knowing It is a fascinating analysis of literary interaction that firmly situates its subjects in their British, Irish, and Indian contexts. By looking at the underlying connections between

Kipling and Yeats, Bubb provides an original and engaging reading of *fin-de-siècle* interaction.

Joseph Thorne (Liverpool John Moores University)

***Staging the Other in Nineteenth-Century British Drama*, edited by Tiziana Morosetti (Bern: Peter Lang, 2015). 272pp., £61.95 (hardback), ISBN 978-3-0353-9616-4**

Staging the Other in Nineteenth-Century British Drama represents a significant contribution to the study of drama and empire. Drawing from Graham Huggan's *The Postcolonial Exotic* (2001), this wide-ranging collection of essays explores melodramas, pantomimes, and operettas with 'exotic' characters in order to nuance longstanding conversations about drama's role in proliferating imperialist ideology. Tiziana Morosetti, the volume's editor, notes that '*degrees of exoticism* often went in parallel with the degree of realism employed on stage' (p. 2). While Victorian dramas often evoked authenticity in their representation of exotic others, the essays in this volume expose the ways in which theatrical tropes called attention to the artifice of these portrayals, ultimately introducing 'the possibility that audiences may have been fully aware of the propaganda machine that nineteenth-century drama could be' (p. 12). Such an approach resonates with broader conversations about theatre historiography as a mode of cultural history. In their desideratum for new directions in performance studies, Tracy Davis and Christopher B. Balme position theatre historiography as a social science, particularly when scholars turn to performances and perspectives from the margins; they argue that 'cultural expressions,' whether they be in the form of play or other performance arts, 'make the contours of the society legible to those within it, as well as differentiated from those who are outside it' ('A Cultural History of Theatre: A Desideratum', *Theatre Survey* 57.3 (2016): 459–470 (p. 459)). *Staging the Other* places textual representations of colonial others in conversation with their representations on stage, thereby expanding the archive through which to study nineteenth-century drama.

The first part of the collection focuses on the intertextuality of ethnographic exoticism. Toni Wein

and Michael Bradshaw excavate Jewishness on the early nineteenth-century stage. Wein's "'By a Nose" or "By a Hair": Bearding the Jew on the Georgian Stage' foregrounds facial hair as 'the detachable, reproducible, and hence convertible meme for Jewishness' in Edmund Kean's and Charles Macklin's portrayal of Shylock (p. 31). Bradshaw traces the reverberations of Kean's portrayal in Henry Hart Milman's *Fazio* (1818) and Thomas Wade's *The Jew of Aragon* (1830). Arthur W. Bloom, Marianne Schultz, and Morosetti turn to the representation of indigenous peoples on stage. In 'Edwin Forrest: The Exotic American Body on the Nineteenth-Century English Stage', Bloom argues that tragedy as a genre enabled American actor Edwin Forrest to 'embody American freedom while simultaneously foretelling the tragic fate of the slave and the Indian' through his portrayal of Spartacus and *Metamora* (p. 61). Morosetti and Schultz examine the ways in which ethnological exhibitions, accounts of British explorers, and narratives of warfare shaped representations of the exotic other in Edward Fitzball's *Amakosa; or Kaffir Warfare* (1853) and *Whakeau, the Pakeha Chief* (1862) respectively. When read in light of mounting tensions between indigenous peoples and white settlers, these dramas mitigated fears of rebellion by inscribing the amaZulu and Māori into theatrical tropes which reinstated imperial control. Similarly, Peter Yeandle finds this dynamic at work in pantomime by studying how representations of China, Africa, and India shifted in light of contemporary politics.

The closing essays explore nineteenth-century drama's lasting contributions to representations of the exotic other on the page and stage. Sara Malton foregrounds the cultural legacy of the Harlequin, particularly his association with the slave trade, in the figure of the impressed sailor in Thomas Hardy's *The Trumpet Major* (1880). Zara Barlas and Serena Guarracino compliment their analysis of musical motifs with an exploration of staging, costume, and set design. In 'Transcultural Operatics', Barlas analyzes photographs of costumes from early productions of *The Nautch Girl, or, The Rajah of Chutneypore* (1891) and demonstrates how the production simultaneously reinforced narratives from the anti-nautch movement while 'open[ing] up a debate about gender and sexuality in British society' (p. 204). Serena Guarracino studies African-American productions of Gilbert and

Sullivan's *Mikado*, including a 1939 production of *Swing Mikado* in Chicago that featured an all-black cast. She argues that 'while the British production was based on presenting an authentic vision of Japan, these African American *Mikados* relinquish any attempt at claiming the authenticity of their racial performances as symbolic and cultural capital' (p. 220). In the collection's final essay, Sophie Duncan pivots to a twenty-first century example of racial layering in Lolita Chakrabarti's *Red Velvet* (2012), which serves as a 'speculative restaging of [Ida] Aldrige's *Othello* [1833]'. Like Barlas' analysis of the nautch girl, Duncan sees the character Aldrige, portrayed by Adrian Lester, as a figure who both embodies Victorian assimilation of racial identities while also offering a progressive critique of these stereotypes.

The archival material that appears in this collection appeals to scholars of literature, imperial history, and theatre. In particular, Morosetti's and Shultz's careful attention to ethnographic displays and textual accounts of colonial encounter expand analyses of Victorian virtual travel and what Mary Louise Pratt has characterized as 'the contact zone' beyond the realm of print culture. Although Victorian narrative possibilities are limited by the constraints of melodrama, these understudied plays present moments of indigenous agency that reflect actual colonial encounters. At the same time, the plays reframe these moments within plots that ultimately reinforce colonial rule. Malton's essay showcases how a more nuanced understanding of nineteenth-century drama, particularly its debt to narratives of travel and exploration, generates new readings of canonical Victorian authors, and the collection's closing essays gesture to the ways that nineteenth-century drama shape stereotypes which still persist in literature, film, and popular media. In doing so, *Staging the Other* encourages further explorations of imperialism as a fundamentally intertextual and embodied phenomenon.

Mary Borgo Ton (Indiana University)

***Thomas Hardy's Elegiac Poetry and Prose: Codes of Bereavement*, by Galia Benziman (London: Palgrave Macmillan, 2018), 173pp., £79.99 (hardback), ISBN 978-1-137-50712-9**

Thomas Hardy's Elegiac Poetry and Prose: Codes of Bereavement offers a rethinking of Hardy's place within elegiac scholarship. Although extensive critical attention has been given to the elegies of the 'Poems of 1912-1913', inspired by the death of Hardy's first wife Emma, the wider oeuvre has been under explored in relation to elegy. Benziman redresses this balance with an exploration of Hardy's lesser known poems and short stories as well as the more familiar novels. Indeed, it is the ambitious scope of the book which makes it a timely addition to Hardy scholarship. The comparative reading of poems alongside prose presents a compelling argument for the primacy of remembrance and mourning in Hardy's work. For example, the humorous ballad 'The Work Box' (1914) is contrasted with *A Pair of Blue Eyes* (1873) in an analysis of the way that the returning dead disrupt the lives of the living. Literary analysis is also interspersed with fascinating nuggets of biographical detail such as the time Hardy attended a first-aid lecture in London and was moved by a scene of children dancing to a band outside, 'their little figures' framed by a 'skeleton dangling in front' (p. 54).

Benziman situates Hardy's use of elegy between traditional elegiac form, characterised by the 'extravagant and persistent grief of the early nineteenth century' (p. 2), and the late nineteenth-century utilitarian stance of forgetting the dead (pp. 2-3). She asserts that Hardy's ambivalence towards issues of grief and remembrance facilitates a rethinking of traditional Victorian 'codes of bereavement'. Thematically structured through chapters that take us from the visual and vocal dead to the returning and commodified, the study is situated within cultural and theoretical frameworks as well as literary contexts. Unlike more conventional biographic studies of Hardy's elegy, Benziman draws on a corpus of historical, scientific, and psychoanalytic discourse to examine his 'unique role in the transition to modern elegy' (p. 3). The work, which explores a literary output spanning two centuries, contributes to a growing consensus of scholars such as Esther Schor (1994) and John Vickery (2009) to consider elegy as mode rather than form (p. 4).

One of the ways Hardy that problematises tradition elegiac form, the book asserts, is through the poetic richness of his double-edged approach to

seeing the dead. Sightings are often undercut with the notion that they are, in fact, illusory. For example, in 'The Whipper-In' (1922) a son mistakes 'the scarecrow of a rick' for his dead Father 'going to the kennel shed' (p. 47). This paradox, Benziman contends, subverts traditional elegiac form and replaces it with a more complex and nuanced negotiation of grief. Two chapters focus on Hardy's revenants, both through the use of prosopopoeia and the return of characters who are presumed dead, such as Francis Troy in *Far from the Madding Crowd* (1874) and John Clarke in the short story 'Enter a Dragoon' (1899). The role of the figurative returning dead is also explored through Fanny Robin who, although 'weak and ineffectual' in her lifetime, becomes a disruptive force in the relationship between Bathsheba and Troy. The analysis of the chapter 'Fanny's Revenge' frames this disruption in terms of the dead returning to torment the living, putting 'their survivors in a position of constant guilt' (p. 89). The reading, however, might also have considered wider issues of class hypocrisy which render the poor more visible in death than in life. However, Benziman is alert to the societal implications of mourning as exemplified through her analysis of the commodified dead (p. 104). In a compelling close reading of 'The Son's Portrait' (1924), she highlights how Hardy frames mourning and remembrance within the context of the economic market, where it becomes part of a post-Darwinian ecological exchange (p. 119).

The book concludes with a discussion of bereavement as integral to the creative process. Hardy's complex evocation of memory as inherently linked with guilt and mistrust can be seen to fuel 'creative energies that are inseparable from writing and art' (p. 133). Ultimately, it is through his engagement with the paradoxical nature of mourning that Hardy challenges elegiac convention.

Benziman makes a valuable contribution, not just to Hardy scholarship, but also to debates concerning death and mourning in Victorian literature more widely. In her exploration of Hardy's rich literary canvas, from stories of returning dead lovers to poetic portraits of grief-stricken pet owners, there is also much to interest the more general Hardy enthusiast.

Stephanie Meek (University of Exeter)

***The Occult Imagination in Britain, 1875-1947*, edited by Christine Ferguson and Andrew Radford (Abingdon: Routledge, 2018), £96 (hardback) 278pp., ISBN 978-1-4724-8698-1, and *Spirit Matters: Occult Beliefs, Alternative Religions, and the Crisis of Faith in Victorian Britain*, by J. Jeffrey Franklin (Ithaca (NY): Cornell University Press, 2018), \$49.95 (hardback) 264pp., ISBN 978-1-5017-1544-0.**

It is well established that the period between Victoria's ascension to the throne and the final years of the Second World War was shaped by a fracturing of faith in the Judeo-Christian tradition. However, the resulting widespread interest in occult beliefs and alternative religions is perhaps less known. From alchemy, magic, Mesmerism, and Spiritualism to faith-reconciled scientific rationalism, new methods of maintaining or interpreting faith and national identity began to manifest within written and visual culture.

The first text reviewed here, *Spirit Matters: Occult Beliefs, Alternative Religions, and the Crisis of Faith in Victorian Britain* (2018), presents a series of case studies and moves semi-chronologically throughout the era under consideration to produce a 'historical survey of how alternative religious thought developed in the course of the Victorian period' (p. xii). J. Jeffrey Franklin suggests that the onset of modernity, the rising authority of science, and the West's full exposure to non-Christian religion resulted in changed attitudes towards faith in Victorian Britain, which in turn led to the rise of heterodox and unorthodox religions and spirituality. Franklin suggests that 'immense pressure came to bear upon traditional religious belief in nineteenth-century Great Britain [and] the struggle to retain faith generated evolutionary adaptation of it into an array of alternative religious positions' (p. xvii). This, he states, resulted in the incorporation of aspects of Judeo-Christian religion into belief systems such as Spiritualism, occultism, and Buddhism, the 'alternative' religion that most impacted Victorian Britain. Further to this, scientific naturalism, for some, could also be reconciled with faith.

The works that Franklin examines, which largely fall under the categories of theological writing, Gothic romance novels, and travel writing, 'tell a story about the origins of modern alternative

religion and how they provided the necessary elements for the emergence in the twentieth century of New Age spiritualities' (p. xii). From Anna Leonowen's *The English Governess at the Siamese Court* (1870) and William Knighton's *Forest Life in Ceylon* (1854), to Edward Bulwer-Lytton's *Zanoni* (1842) and Bram Stoker's *Dracula* (1897), the texts Franklin chooses to analyse 'bear the influences of the major spiritual movements of the first half of the century', namely Mesmerism and Spiritualism, after Swedenborgianism (p. xiii). Other influences were 'the key historical events that influenced religion in Great Britain after midcentury', specifically the rise of the British Empire and imperialism, the formation of comparative religious studies, the Darwinian revolution, and Broad Church Anglicanism within the Church of England (p. xiii). In addition, 'the formation of new syncretic or "hybrid religions" near the end of the century' impacted on the creation and reception of these texts (p. xiii).

Franklin's opening chapter, 'Orthodox Christianity, Scientific Materialism, Religions', establishes a clear overview of the modes of spirituality in Victorian Britain, which he argues should be considered as a 'collectively experienced cultural phenomenon striving to reclaim a spiritual certainty', and not as disparate events and discourses as they have been considered in previous scholarship (p. 2). Building on recent work by Herbert Schlossbert, Sarah Canfield Fuller, and Benjamin Joseph Morgan, Franklin suggests that mainstream Christianity and materialistic sciences form a 'triangular positioning', with 'Spirit' being the term that he employs to signify the esoteric beliefs and practices of the era (p. 3). *Spirit Matters* presents a critical exploration of these various alternative spiritual discourses throughout its three main sections: 'Challenges to Christianity and the Orthodox/Heterodox Boundary', 'The Interpenetration of Christianity and Buddhism', and 'The Turn to Occultism'.

Franklin's exploration of the 'cultural contest between spirit and matter' culminates in a discussion of the spiritual crisis of the *fin de siècle* and the solution offered by 'the founders of late-century hybrid religions' (p. 142). His discussion of these occultisms - specifically Ancient Egyptian religion and orientalist characterisation - is echoed in *The Occult Imagination in Britain, 1875-1947* (2018). This interdisciplinary collection explores the

imagination as a significant force in practices and representations of the occult during this period. The historical parameters of this text traverse the era between the founding of the Theosophical Society in 1875, which is also the birth year of the notorious occultist Aleister Crowley who died in 1947. In her introduction Christine Ferguson suggests that during this period, a time which is often associated with secularization and science, Britain ‘experienced an unparalleled efflorescence of engagement with unusual occult schema and supernatural phenomena such as astral travel, ritual magic, and reincarnationism’ (p. iii). This occult revival concerned not only the spread of Theosophy but also the ‘rise of a great multitude of occult-inflected artistic movements [...] including the romance revival, symbolism, the Celtic revival, surrealism, and the neo-paganism inspired by James Frazer’s *The Golden Bough* (1890)’ (p. 2). Such occultist practices were informed by discourses of ‘the imagination’, which was at once a ‘liability for the occult’ due to the era’s increasing emphasis on scientific scrutiny, as well as a ‘metaphysical advantage’ for practitioners (p. 4). The imagination could also function as ‘an arena of artistic production’, and *Occult Imagination* reflects the multitude of responses to the concept by authors, actors, and entertainers during this period (p. 5).

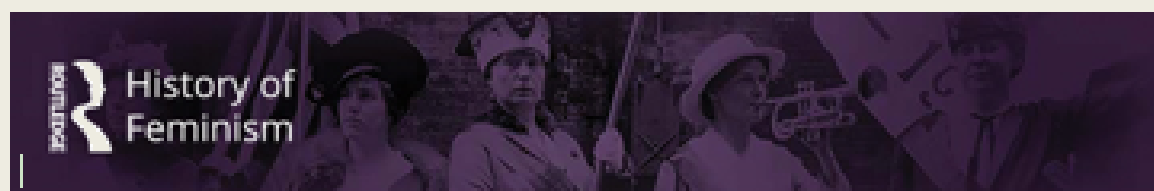
The first cluster of essays in *Occult Imagination*, ‘British Occulture Beyond the Metropole’, attempts to expand occult studies of this era beyond the usual focus on London, while the second, ‘Occulting the public sphere’, considers ‘how, and to what effect, esoteric beliefs, practices and figures entered the fragmented space of the public sphere’ (p. 10). ‘Women’s occulture’, the third section, presents case studies of Florence Farr, Pamela Colman Smith, and Dion Fortune, while the final section, ‘Art, fiction, and occult intermediation’, explores the impact of the occult on British fantasy and science fiction, and on Christian and Orientalist art. The wide-ranging nature of *Occult Imagination*, linking disparate events and creative works through common themes of spirituality and national identity, makes it a fascinating text.

Both books make extensive reference to other works on the occult. In her introduction, Ferguson contextualises the works in *Occult*

Imagination by drawing on the recent writings of several scholars. Here, Ferguson establishes that *Occult Imagination* intends to build on Egil Asprem’s recent call (2017) for scholars to move beyond merely stating the importance of the imagination in esoteric thought, and towards ‘the production of more focused, granular and precise accounts of its *function and effects* at specific historical moments’ by focusing on the decades of the occult revival (p. 1, italics in original). As well as referencing earlier works from the last century of esoteric studies, she also acknowledges the contributions of scholars such as John Bramble, author of *Modernism and the Occult* (2015), as well as Christopher Partridge, who introduced the term occulture in his 2013 essay “Occulture Is Ordinary” - a concept which Ferguson states ‘allows us to better gauge the mobility of occult thought’ (p. 7). The work of Nicholas Goodrick-Clarke’s *The Western Esoteric Traditions: A Historical Introduction* (2009) is included to provide important historical context for occultism in the nineteenth century, while Franklin’s 2012 contribution to *The Ashgate Research Companion to Nineteenth-Century Spiritualism and the Occult* is also referenced. *Spirit Matters* is similarly representative of recent work on the occult; amongst other examples, Franklin makes reference to David Gange’s 2013 work on Egyptology in British culture and religion, and the image of the vampire as representative of Christianity and corporate-state capitalism as discussed in Gordon Bigelow’s paper “Dracula and Economic History” (2008). Franklin also makes very good use of primary sources by the Victorian writers under consideration and employs an extensive application of older secondary sources relevant to the discussion of religion and the occult. Read together, *Spirit Matters* and *Occult Imagination* chart the cultural responses to fragmenting ideas of national identity as informed by spirituality. Read in this order, they illustrate the myriad interpretations and methods of reconciling old faith with the impact of modernity present in British society throughout the Victorian era and well into the twentieth century. These two texts are worthy contributions to this field of study.

Emily Jessica Turner (University of Sussex)

Recent Publications



Routledge Historical Resources: History of Feminism

A review from the British Association for Victorian Studies:

"History of Feminism has much to offer researchers at different stages of their career and has utility as a teaching aid... it manages to gather together an impressive amount of material but remains straightforward to navigate due to its special features." – Catherine Han, Cardiff University, British Association for Victorian Studies Newsletter (March 2017, Issue 17.1).

Choice Magazine has rated this resource **Highly Recommended**:

"Researchers interested in the historical development of feminism and those in women's studies and related interdisciplinary programs will find the resource immensely valuable." – S. Markgren, Manhattan College (June 2017 Vol. 54 No. 10).

Routledge Historical Resources: History of Feminism provides a comprehensive global overview of feminism in the long nineteenth century. It offers more than 6,000 chapters of primary source material, more than 1,000 chapters of secondary book content and 16 thematic essays relating to the history of feminism.

History of Feminism focuses on the widely studied period of 1776-1928 and the interdisciplinary nature of this subject is explored through introductions on key themes written by experts in the field and the connections made by the platform. It also features an introductory video to the subject and resource from the Academic Editor, Ann Heilmann, and an image gallery to aid research and study.

Key subjects covered include: Education, Empire, Literature and Writings, Movements and Ideologies, Politics and Law, Religion and Belief, Society and Culture and Women at Home

This makes *History of Feminism* the perfect starting point for researchers, academics and students.

Explore Routledge Historical Resources: History of Feminism and request a free trial for your institution here:

www.routledgehistoricalresources.com/feminism

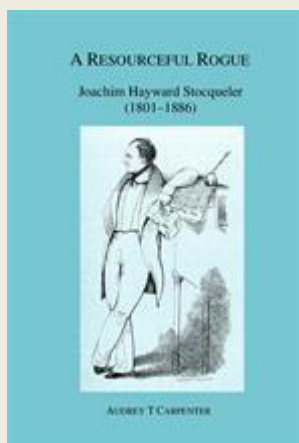
A SPECIAL SUMMER DISCOUNT FOR MEMBERS OF BRITISH ASSOCIATION FOR VICTORIAN STUDIES!

25% discount* on Routledge Historical Resources: History of Feminism for any BAVS member's institutional library from 15th July – 27th September 2019.

*applicable to UK institutions only, this discount cannot be used in conjunction with any other offer or discount and only applies to direct purchases with Taylor & Francis. Offer expires 27th September 2019.

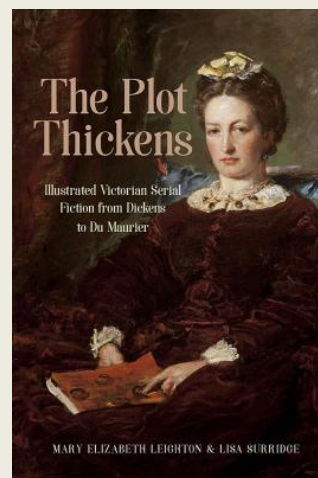
For more information on *Routledge Historical Resources: History of Feminism* and for sales and discount enquiries, please contact support.haf@routledge.com

Audrey T. Carpenter, *A Resourceful Rogue* (FeedARead, 2018). USBN: 9781788763707. Paperback £8.99.



Who was Joachim Hayward Stocqueler? This overdue biography, set against the changing background of the nineteenth century, explores the colourful life he led in England, India and North America. Stocqueler's story holds the attention by bringing out the good and bad sides of a remarkable character who until now had been largely forgotten. Stocqueler was an intelligent and charismatic man: a clever newspaper editor, an intrepid traveller, an engaging lecturer, a military observer, and a prolific and successful writer on a wide range of subjects. But he was financially inept, often ran away from his debts, and was imprisoned for insolvency. Nonetheless there would always be some new project underway, even though he could not afford it! Stocqueler's relationships with women were unconventional and included a bigamous marriage. Later in his life Stocqueler used the pseudonym of J H Siddons to hide his identity, claiming descent from the famous actress, Sarah Siddons. Lies and exaggerations increased. Even so, his resourceful energy must be admired and he gave undoubted pleasure to many who attended his entertainments or read his books and articles. This readable account at last tells the story of an unusual man who, if he lived today, would often be in the headlines.

Mary Elizabeth Leighton and Lisa Surridge, *The Plot Thickens: Illustrated Victorian Serial Fiction From Dickens to Du Maurier* (Combined Academic Publishers, 2018). USBN: 9780821423349. Hardback £70.00.

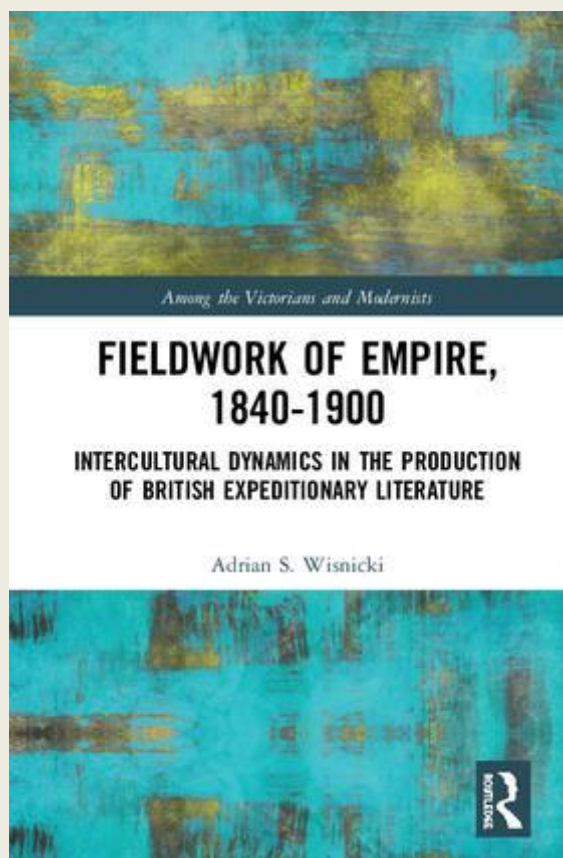


In the early 1800s, books were largely unillustrated. By the 1830s and 1840s, however, innovations in wood- and steel-engraving techniques changed how Victorian readers consumed and conceptualized fiction. A new type of novel was born, often published in serial form, one that melded text and image as partners in meaning-making.

These illustrated serial novels offered Victorians a reading experience that was both verbal and visual, based on complex effects of flash-forward and flashback as the placement of illustrations revealed or recalled significant story elements. Victorians' experience of what are now canonical novels thus differed markedly from that of modern readers, who are accustomed to reading single volumes with minimal illustration. Even if modern editions do reproduce illustrations, these do not appear as originally laid out. Modern readers therefore lose a crucial aspect of how Victorians understood plot—as a story delivered in both words and images, over time, and with illustrations playing a key role.

In *The Plot Thickens*, Mary Elizabeth Leighton and Lisa Surridge uncover this overlooked narrative role of illustrations within Victorian serial fiction. They reveal the intricacy and richness of the form and push us to reconsider our notions of illustration, visual culture, narration, and reading practices in nineteenth-century Britain.

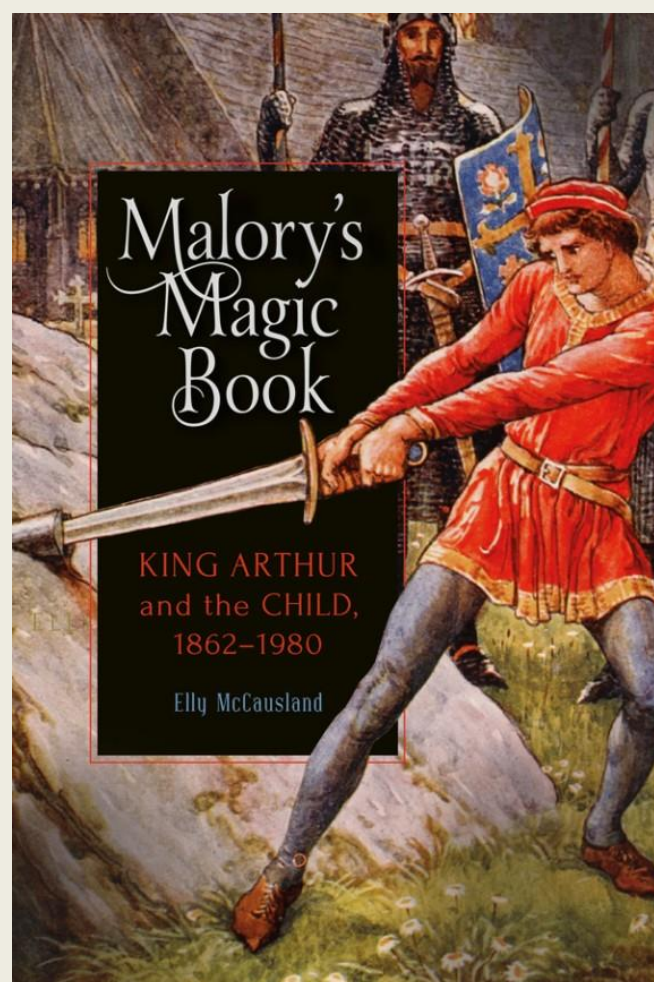
Adrian S. Wisnicki, *Fieldwork of Empire, 1840-1900: Intercultural Dynamics in the Production of British Expeditionary Literature* (Routledge, 2019). ISBN: 9780367207458. Hardback £115.00.



Fieldwork of Empire, 1840-1900: Intercultural Dynamics in the Production of British Expeditionary Literature examines the impact of non-western cultural, political, and social forces and agencies on the production of British expeditionary literature; it is a project of recovery. The book argues that such non-western impact was considerable, that it shaped the discursive and material dimensions of expeditionary literature, and that the impact extends to diverse materials from the expeditionary archive at a scale and depth that critics have previously not acknowledged. The focus of the study falls on Victorian expeditionary literature related to Africa, a continent of accelerating British imperial interest in the nineteenth century, but the study's findings have the potential to inform scholarship on European expeditionary, imperial, and colonial literature from a wide variety of periods and locations. The book's analysis is illustrative, not comprehensive. Each chapter targets intercultural

encounters and expeditionary literature associated with a specific time period and African region or location. The book suggests that future scholarship – especially in areas such as expeditionary history, geography, cartography, travel writing studies, and book history – needs to adopt much more of a localized, non-western focus if it is to offer a full account of the production of expeditionary discourse and literature.

Elly McCausland, *Malory's Magic Book: King Arthur and the Child, 1862-1980* (Boydell and Brewer, 2019). ISBN: 9781843845195. Hardback, £60.00.

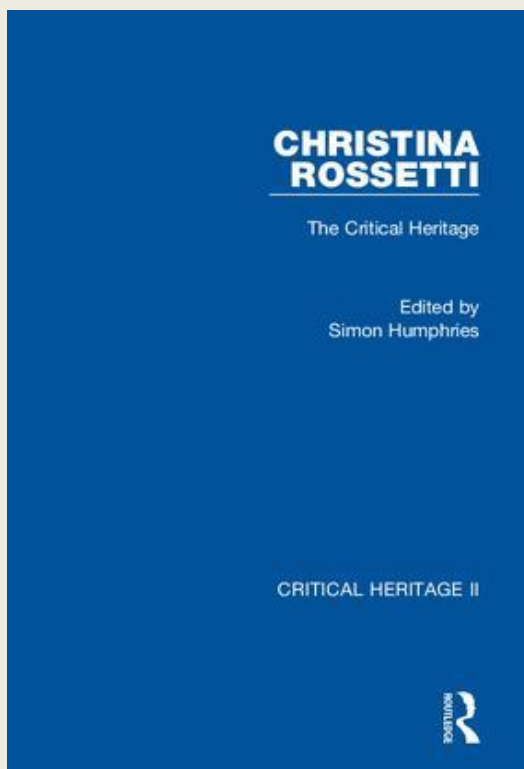


From the time when the writer J.T. Knowles first adapted Thomas Malory's *Morte Darthur* for a juvenile audience in 1862, there has been a strong connection between children and the Arthurian legend. Between 1862 and 1980, numerous adaptations of the *Morte* were produced for a young audience in Britain and America. They participated in cultural dialogues relating to the medieval,

literary heritage, masculine development, risk, adventure and mental health through their reworking of the narrative.

Covering texts by J.T. Knowles, Sidney Lanier, Howard Pyle, T.H. White, Roger Lancelyn Green, Alice Hadfield, John Steinbeck and Susan Cooper, among others, this volume explores how books for children frequently become books about children, and consequently books about the contiguity and separation of the adult and the child. Against the backdrop of Victorian medievalism, imperialism, the rise of child psychology and two world wars, the diverse ways in which Malory's text has been altered with a child reader in mind reveals changing ideas regarding the relevance of King Arthur, and the complex relationship between authors and their imagined juvenile readers. It reveals the profoundly fantasised figures behind literary representations of childhood, and the ways in which Malory's timeless tale, and the figure of King Arthur, have inspired and shaped these fantasies.

**Simon Humphries (ed.), *Christina Rossetti: The Critical Heritage* (Routledge, 2019).
ISBN: 978-0-415-55613-2.**



This long-awaited volume in the Critical Heritage series presents the reception of Christina Rossetti's work by her Victorian readers and integrates their critical responses with the evidence of her literary life and publication history. It presents the responses in unpublished material – especially in correspondence – alongside public responses in periodicals and books, and it covers responses during the composition and publishing of her works in addition to those that follow her appearances in print. The opinions of her readers – including her brother Dante Gabriel Rossetti and her publisher Alexander Macmillan – are integrated with the evidence of Rossetti's own letters. The volume draws on hundreds of manuscript sources unnoticed in scholarship in order to provide the most accurate available literary biography and publication history of Rossetti, illuminating many aspects of her writing life – including her involvement with the Portfolio society and her relation with Macmillan – which have been misunderstood.

Christina Rossetti: The Critical Heritage sets a new foundation for the study of one of the great English poets. It will be an indispensable resource for scholars and students of Christina Rossetti and Victorian literary culture.

Hannah Field, *Playing with the Book: Victorian Movable Picture Books and the Child Reader* (Minnesota University Press, 2019). ISBN: 978-1-5179-0177-6.

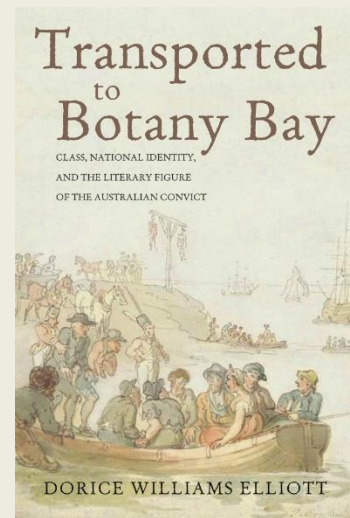


The Victorian era saw an explosion of novelty picture books with flaps to lift and tabs to pull, pages that could fold out, pop-up scenes, and even mechanical toys mounted on pages. Analyzing books for young children published between 1835 and 1914, *Playing with the Book* studies how these elaborately designed works raise questions not just about what books should look like but also about what reading is, particularly in relation to children's literature and child readers.

Novelty books promised (or threatened) to make reading a physical as well as intellectual activity, requiring the child to pull a tab or lift a flap to continue the story. These books changed the relationship between pictures, words, and format in both productive and troubling ways. Hannah Field considers these aspects of children's reading through case studies of different formats of novelty and movable books and intensive examination of editions that have survived from the nineteenth century. She discovers that children ripped, tore, and colored in their novelty books—despite these books' explicit instructions against such behaviors.

Richly illustrated with images of these ingenious constructions, *Playing with the Book* argues that novelty books construct a process of reading that involves touch as well as sight, thus reconfiguring our understanding of the phenomenology of reading.

Dorice Williams Elliott, *Transported to Botany Bay: Class, National Identity, and the Literary Figure of the Australian Convict* (Ohio University Press, 2019). Hardback: £66.00. ISBN 9780821423622



Literary representations of British convicts exiled to Australia were the most likely way that the typical English reader would learn about the new colonies there. In *Transported to Botany Bay*, Dorice Williams Elliott examines how writers—from canonical ones such as Dickens and Trollope to others who were themselves convicts—used the figure of the felon exiled to Australia to construct class, race, and national identity as intertwined.

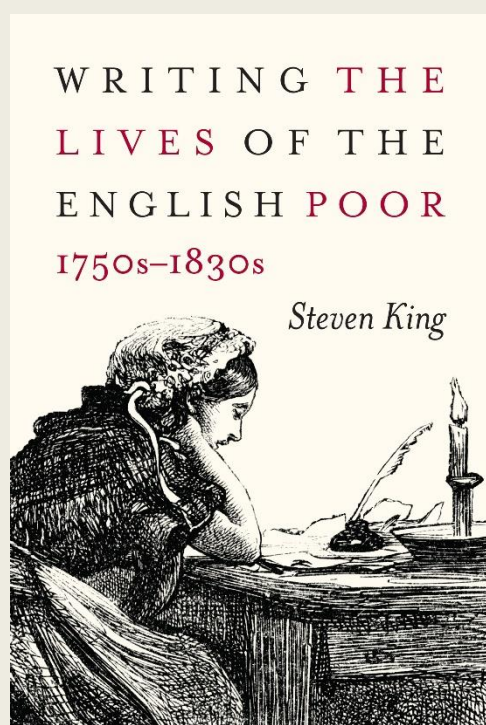
Even as England's supposedly ancient social structure was preserved and venerated as the "true" England, the transportation of some 168,000 convicts facilitated the birth of a new nation with more fluid class relations for those who didn't fit into the prevailing national image. Elliott demonstrates how Britain linked class, race, and national identity at a key historical moment when it was still negotiating its relationship with its empire. The events and incidents depicted as taking place literally on the other side of the world, she argues, deeply affected people's sense of their place in their

own society, with transnational implications that are still relevant today.

<http://www.combinedacademic.co.uk/transported-to-botany-bay>

Steven King, *Writing the Lives of the English Poor, 1750s-1830s* (McGill-Queen's University Press, 2019).

Hardback: £99.00. ISBN 9780773556485. Paperback: £27.99. ISBN 9780773556492



From the mid-eighteenth century to the early nineteenth century, the English Old Poor Law was waning, soon to be replaced by the New Poor Law and its dreaded workhouses. In *Writing the Lives of the English Poor, 1750s-1830s* Steven King reveals colourful stories of poor people, their advocates, and the officials with whom they engaged during this period in British history, distilled from the largest collection of parochial correspondence ever assembled. Investigating the way that people experienced and shaped the English and Welsh welfare system through the use of almost 26,000 pauper letters and the correspondence of overseers in forty-eight counties, *Writing the Lives of the English Poor, 1750s-1830s* reconstructs the process

by which the poor claimed, extended, or defended their parochial allowances.

Challenging preconceptions about literacy, power, social structure, and the agency of ordinary people, these stories suggest that advocates, officials, and the poor shared a common linguistic register and an understanding of how far welfare decisions could be contested and negotiated. King shifts attention away from traditional approaches to construct an unprecedented, comprehensive portrait of poor law administration and popular writing at the turn of the nineteenth century.

<http://www.combinedacademic.co.uk/writing-the-lives-of-the-english-poor-1750s-1830s>

19: Interdisciplinary Studies in the Long Nineteenth Century: Spring 2019

19: Interdisciplinary Studies in the Long Nineteenth Century is proud to announce that the spring 2019 issue is now live at <https://www.19.bbk.ac.uk>. 'Old Masters, Modern Women' is the result of collaboration between Birkbeck, University of London and the National Gallery, London and is co-edited by Maria Alambritis, Susanna Avery-Quash, and Hilary Fraser. One of 19's largest issues, it brings to new prominence the nineteenth-century women who looked at art, and thought and wrote about it.

This issue also inaugurates a new section, 19 Live, edited by Victoria Mills, dedicated to discussing recent exhibitions, events, and performances with a nineteenth-century focus

<https://www.19.bbk.ac.uk/collections/special/19-live/>

Old Masters, Modern Women

Preface
Gabriele Finaldi

Introduction
Maria Alambritis, Susanna Avery-Quash, and Hilary Fraser

Articles

Isabelle Baudino

‘Nothing seems to have escaped her’: British Women Travellers as Art Critics and Connoisseurs (1775–1825)

Caroline Palmer

‘A revolution in art’: Maria Callcott on Poussin, Painting, and the Primitives

Susanna Avery-Quash

Illuminating the Old Masters and Enlightening the British Public: Anna Jameson and the Contribution of British Women to Empirical Art History in the 1840s

Susanna Avery-Quash

Postscript to ‘Illuminating the Old Masters and Enlightening the British Public’

Zahira Véliz Bomford

Navigating Networks in the Victorian Age: Mary Philadelphia Merrifield’s Writing on the Arts

Julie Sheldon

Lady Eastlake and the Characteristics of the Old Masters

Patricia Rubin

George Eliot, Lady Eastlake, and the Humbug of Old Masters

Maria Alambritis

‘Such a pleasant little sketch [...] of this irritable artist’: Julia Cartwright and the Reception of Andrea Mantegna in Late Nineteenth-Century Britain

Hilary Fraser

Writing Cosmopolis: The Cosmopolitan Aesthetics of Emilia Dilke and Vernon Lee

Ilaria Della Monica

Mary Berenson and The Guide to the Italian Pictures at Hampton Court

Jonathan K. Nelson

An Unpublished Essay by Mary Berenson, ‘Botticelli and his Critics’ (1894–95)

Tiffany L. Johnston

Maud Cruttwell and the Berensons: ‘A preliminary canter to an independent career’

Francesco Ventrella

Writing Under Pressure: Maud Cruttwell and the Old Master Monograph

Imogen Tedbury

Collaboration and Correction: Re-examining the Writings of Lucy Olcott Perkins, ‘a lady resident in Siena’

Meaghan Clarke

Women in the Galleries: New Angles on Old Masters in the Late Nineteenth Century

Lene Østermark-Johansen

‘This will be a popular picture’: Giovanni Battista Moroni’s Tailor and the Female Gaze

Biographical Section

Edited by Diane Apostolos-Cappadona

Bibliography

Edited by Maria Alambritis

19 Live

Herb Sussman

Reflections on 19 Live

Susanna Avery-Quash, Letizia Treves, and Francesca Whitlum-Cooper

[In]Visible: Paintings by Women Artists in the National Gallery, London: An Interview with Letizia Treves and Francesca Whitlum-Cooper

Emma Merckling

Review of ‘Annie Swynnerton: Painting Light and Hope’, Manchester Art Gallery

Maria Alambritis

Review of ‘Christiana Herringham: Artist, Campaigner, Collector’, Royal Holloway, Emily Wilding Davison Building

Susanna Avery-Quash and Emma O’Toole

‘[In]Visible: Irish Women Artists from the Archives’: An Interview with Emma O’Toole

Victorian Skin

Surface, Self, History

PAMELA K. GILBERT

\$49.95 | 510 PAGES | HARDCOVER

In *Victorian Skin*, Pamela K. Gilbert uses literary, philosophical, medical, and scientific discourses about skin to trace the development of a broader discussion of what it meant to be human in the nineteenth century. Where is subjectivity located? How do we communicate with and understand each other's feelings? How does our surface, which contains us and presents us to others, function and what does it signify?

As Gilbert shows, for Victorians, the skin was a text to be read. Nineteenth-century scientific and philosophical perspectives had reconfigured the purpose and meaning of this organ as more than a wrapping and instead a membrane integral to the generation of the self. Victorian writers embraced this complex perspective on skin even as sanitary writings focused on the surface of the body as a dangerous point of contact between self and others.

Drawing on novels and stories by Dickens, Collins, Hardy, and Wilde, among others, along with their French contemporaries and precursors among the eighteenth-century Scottish thinkers and German idealists, Gilbert examines the understandings and representations of skin in four categories: as a surface for the sensing and expressive self; as a permeable boundary; as an alienable substance; and as the site of inherent and inscribed properties. At the same time, Gilbert connects the ways in which Victorians "read" skin to the way in which Victorian readers (and subsequent literary critics) read works of literature and historical events (especially the French Revolution.) From blushing and flaying to scarring and tattooing, *Victorian Skin* tracks the fraught relationship between ourselves and our skin.

PAMELA K. GILBERT is Albert Brick Professor at the University of Florida.

"Fascinating and capacious, *Victorian Skin* invites us to rethink the surface of the body and what's at stake in those discourses—medical, philosophical, political, and literary, that describe the body's relation to the world. The result is a stunning interdisciplinary intervention in Victorian Studies and a new way of reading Victorian realism's investment in the body's surface."

—Kathy Psomiades, Duke University

"Pamela Gilbert has written a magisterial book that covers an encyclopedic range of issues: materialist physiology, affect, somatic diagnoses, Darwinism, classical myth, realism, and Victorian fiction. *Victorian Skin*, lucidly blending multiple discourses, is an impressively accomplished work."

—Talia Schaffer, Queens College CUNY

"This stunningly original study shows how the permeable human epidermis (blushing, pallid, tattooed, rouged) reflects changing and contested beliefs about identity and interiority, body and feeling. A major contribution to our understanding of 19th century literary realism, Gilbert brilliantly discusses how skin's mediating properties demand nuanced and historicized methods of what's literally surface reading."

—Kate Flint, University of Southern California

SAVE 30% • USE CODE 09FLYER

- In the United States order online at cornellpress.cornell.edu or call 800 848 6224
- In Canada email info@codasat.com
- In the UK, Europe, Asia, Middle East, & Africa save 30% on website orders at combinedacademic.co.uk
Use discount code CS09FLYER
- In Australia, New Zealand, Fiji, & Papua New Guinea order online at footprint.com.au

Funding Opportunities

Amy P. Goldman Fellowship in Pre-Raphaelite Studies

The University of Delaware Library, in Newark, Delaware, and the Delaware Art Museum are pleased to offer a joint Fellowship in Pre-Raphaelite studies, funded by the Amy P. Goldman Foundation. This one-month Fellowship, awarded annually, is intended for scholars conducting significant research in the lives and works of the Pre-Raphaelites and their friends, associates, and followers. Research of a wider scope, which considers the Pre-Raphaelite movement and related topics in relation to Victorian art and literature, and cultural or social history, will also be considered. Projects which provide new information or interpretation—dealing with unrecognized figures, women writers and artists, print culture, iconography, illustration, catalogues of artists' works, or studies of specific objects—are particularly encouraged, as are those which take into account transatlantic relations between Britain and the United States. Applicants, whose research specifically utilizes holdings of the University of Delaware Library, the Mark Samuels Lasner Collection, the Delaware Art Museum, and the Helen Farr Sloan Library and Archives, are preferred.

Receiving the Fellowship:

The recipient will be expected to be in residence and to make use of the resources of both the Delaware Art Museum and the University of Delaware Library. The recipient may also take advantage of these institutions' proximity to other collections, such as the Winterthur Museum and Library, the Philadelphia Museum of Art, the Princeton University Library, and the Bryn Mawr College Library. Each recipient is expected to participate in an informal colloquium on the subject of his or her research during the course of Fellowship residence.

A stipend of \$3,000 is available for the one-month Fellowship. Housing will be provided. Personal

transportation is recommended (but not mandatory) in order to fully utilize the resources of both institutions.

The Fellowship is intended for those who are working toward or hold a Ph.D., or can demonstrate equivalent professional or academic experience. Applications from Ph.D.-track graduate students, independent scholars and museum professionals are welcome. By arrangement with the Yale Center for British Art, New Haven, CT, scholars may apply to each institution for awards in the same year; every effort will be made to offer consecutive dates.

<https://library.udel.edu/special/collections/mark-samuels-lasner-collection/>

To Apply:

Send a completed application form, together with a description of your research proposal (maximum 1 page) and a curriculum vitae or resume (maximum 2 pages) to the address given below. Letters of support from two scholars or other professionals familiar with you and your work are also required. These materials may also be sent via email to: fellowships@delart.org

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

Important Dates:

The deadline to apply for the 2020 Fellowship is **November 1, 2019**. Notification of the successful applicant will be announced by **December 1, 2019**. The chosen candidate will then be asked to provide a date for assuming the Fellowship by **January 1, 2020**.

If you have any questions or would like to request more information, please contact:

Margaretta S. Frederick
Pre-Raphaelite Fellowship Committee
Direct line: 302.351.8518
E-mail: fellowships@delart.org

Calls for Submissions (Print)



G.W.M Reynolds Society

The international G.W.M. Reynolds Society exists to promote the enjoyment and study of the work of G.W.M. Reynolds. Best-selling fiction writer and rival to Dickens, Chartist, radical, newspaper editor, and entrepreneur, Reynolds was famous (or perhaps infamous) in his day. Although he is less well-known now, his reputation has been growing for some time. Emerging out of a collaboration between the University of Roehampton, London, UK, and DePaul University, Chicago, US, the Reynolds Society aims to bring Reynolds even more to the attention of the wider public and scholarly community. Initially, the Reynolds Society will facilitate connections between those reading and studying Reynolds, through its database of scholars and experts, and the blog.

Please join us!

To become a member, please email Jennifer Conary at jennifer.conary@depaul.edu with your name and host institution.

Interested in writing for our PG blog? Our postgraduate blog covers the life and work of G W M Reynolds as well as Chartism more broadly. If you'd be interested in writing a blog for the society, we would love to hear from you! Contact one of our postgraduate reps below:

Daniel Jenkin-Smith at jenkind3@aston.ac.uk or Sophie Raine at s.raine@lancaster.ac.uk

Call for Manuscripts



Writing and Culture in the Long Nineteenth Century

Edited by Professor J. B. Bullen (Kellogg College, Oxford)
and Associate Professor Charlotte Ribeyrol (Sorbonne Université, Paris)

ISSN: 2235-2287

www.peterlang.com/view/serial/WCLNC



Vol. 5

The long nineteenth century, extending from the Napoleonic Wars to the First World War, was a time of enormous change and experimentation. This series aims to publish the work of scholars and critics alert to these changes in a variety of spheres, including literature, art, the sciences, philosophy, and economics. The editors have a special interest in work that addresses questions of aesthetics, poetics, and form at the intersection between the written word, the visual and decorative arts, architecture, and music. Many scholars are now working on the cultural matrix out of which these forms emerge and recent critical thinking has shown how important was the prevailing economic, political, scientific, and philosophical climate in creating the appropriate conditions for artistic production. Some volumes in the series focus on specific writers and texts, while others consider the connection between writing, art, philosophy, and science and the broader cultural horizon. All contribute significantly to the widening sphere of nineteenth-century literary studies.

Recent Volumes

In Cynara's Shadow

Collected Essays on Ernest Dowson

Edited by Alice Condé and Jessica Gosling

ISBN 978-1-78707-625-9

Vol. 7

Monstrous Fellowship

'Pagan, Turk and Jew' in English Popular Culture, 1780-1845

Toni Wein

ISBN 978-1-78707-884-0

Vol. 6

Staging the Other in Nineteenth-Century British Drama

Edited by Tiziana Morosetti

ISBN 978-3-0343-1928-7

Vol. 5

Proposals are welcome for monographs or edited collections. For further information, please contact
Laurel Plapp, Senior Commissioning Editor, at Lplapp@peterlang.com.

Peter Lang Ltd • International Academic Publishers

52 St Giles • Oxford OX1 3LU • United Kingdom

Tel. +44 (0) 1865 514160 • Fax +44 (0) 1865 604028

oxford@peterlang.com • www.peterlang.com

**THE THOMAS HARDY SOCIETY
PATRICK TOLFREE STUDENT ESSAY
COMPETITION 2019**

'HARDY NOW'

Welcome to this year's Patrick Tolfree essay competition, open to students of any academic level over the age of 18 and living anywhere in the world.

In line with the projected theme of the Autumn/Winter 2019 issue of the Thomas Hardy Journal, the theme of this year's essay competition is 'Hardy Now'. We invite entries of 3,000-4,000 words that reflect on the contemporary purchase' (Kornbluh and Morgan 2015) of Hardy's writing.

These might focus on a Hardyan theme with particular resonance today, such as:

- the relationship between humans and their ecological environments
- sexual consent and sexual violence
- animal rights and the ethics of the human-animal encounter
- economic structures and their psychological implications
- heredity and determinism
- the cultural impact of infrastructural development
- overpopulation.

Any approach to the question of how Hardy's writings help shape the way we understand our own social, political, cultural, historical moment will be warmly received. You may focus on Hardy's fiction or poetry, his other prose writings, his contributions to architecture, or any other aspect of his life and work.

The closing date for submissions is 15 August 2019. All notable entries will be considered for publication in a future issue of one of the journals of the Hardy Society. The winner will receive a prize of £250 along with one year's free membership of the Thomas Hardy Society, and publication in the Thomas Hardy Journal, following the standard peer-review process.

Please send your submission and any enquiries to Andrew Hewitt, Thomas Hardy Society Student Representative, at students@hardysociety.org.

This competition honours the late Patrick Tolfree, avid Hardy reader and scholar, author of monographs and tireless promoter of interest in Hardy's life and works in local schools.

**Sibylle Erle, Pat Beckley and Helen Hendry
(eds.), 'Monsters: interdisciplinary
explorations of monstrosity' (Palgrave
Macmillan).**

Palgrave Communications
(<https://www.nature.com/palcomms>) the open access journal from Palgrave Macmillan (part of Springer Nature), which publishes research across the humanities and social sciences, is currently inviting article proposals and full papers for a research collection ('special issue') on 'Monsters: interdisciplinary explorations of monstrosity': <https://www.nature.com/palcomms/for-authors/call-for-papers#monsters>

This collection is being edited by: Dr Sibylle Erle (Reader in English Literature), Dr Pat Beckley (Senior Lecturer in the School of Teacher Development) and Dr Helen Hendry (Senior Lecturer in Education Studies, Bishop Grosseteste University, Lincoln, UK).

Collection scope

There is a continued fascination with all things monsters, which is partly due to the critical and popular reception of Mary Shelley's creature termed a "new species" by its ambitious and over-reading creator. Frankenstein regards himself a scientist, but his creature's existence is bodged from the start. The aim of this 'Monsters' collection of articles is therefore to examine the legacy of Shelley's novel as well as the different incarnations of monsters in contemporary research and teaching contexts. Attempting to explain the appeal of Shelley's story, this collection offers a unique opportunity to promote dialogue between the social sciences and the humanities.

**Guest Editor: Dr Michael J. Sullivan
(University of Oxford)**

Papers are invited that explore the concepts of monsters, monstrosity and the monstrous. Contributions are welcomed on, but are not restricted to, the following themes:

- Gothic studies;
- Reception studies (the afterlife of Frankenstein);
- Monsters' as a metaphor (monstrosity, the monstrous);
- Monsters in literature written for children and/or young adults;
- Monsters in visual culture and performance art;
- Horror movies for adults and/or for children and/or young adults;
- The post-human, technology and robot-human interactions;
- Disability studies;
- Wellbeing;
- Monsters in teaching contexts;
- Popular culture.

This is a rolling article collection and as such submissions will be welcomed at any point up until the end of November 2019. To register interest prospective authors should submit a short article proposal (abstract summary) to the Editorial Office (palcomms@palgrave.com) in the first instance.

Read the journal's related research collection on 'Horror and the Gothic' – all papers can be accessed open access here:

<https://www.nature.com/collections/nsfrsncwwy>

Palgrave Communications uses an Open Access publishing model. Learn more: <https://www.nature.com/palcomms/about/openaccess>. Support is available to academics who lack open access funding.

Enquiries should be directed to: palcomms@palgrave.com.

Special Issue of *Victorian Poetry*: Alfred Tennyson

Deadline: 20 September 2019

Address for

submissions: michael.sullivan@chch.ox.ac.uk

Submissions are invited for articles concerning any aspects of the style, influences, and literary connections of Alfred Tennyson, to feature in a special issue of *Victorian Poetry* planned for publication in the spring of 2021. Appearing against the backdrop of a series of new monographs on Tennyson's verse and literary inheritance, the special issue will feature seven essays that aim to advance the field of Tennyson Studies.

Proposals should take the form of an abstract of c. 250–500 words, to be received by 20 September 2019. The author's name, affiliation, and contact address should appear on the title page of the abstract, which should follow *The Chicago Manual of Style*, 15th edition. For successful submissions, full articles of 6,000–8,000 words will be due for completion by February 2020.

The editor is happy to answer queries, at michael.sullivan@chch.ox.ac.uk

CALL FOR REVIEWERS: *Journal of Literature and Science*

The *Journal of Literature and Science* is once again looking for reviewers to review various articles published in the last year to 18 months in the field of literature and science.

Please find below a number of articles that we would like to offer for review for the Journal's forthcoming 2019 Winter issue. Its largely first come, first served, so do get in touch with an offer to review a specific article by emailing Michelle Geric m.geric@westminster.ac.uk

I would also be very happy to receive suggestions for other relevant articles for review that aren't listed below – please do let me know.

Reviews should be 750 words long.

SUGGESTED ARTICLES:

Christy Rieger. "Chemical Romance: Genre and Materia Medica in Late-Victorian Drug Fiction." *Victorian Literature and Culture* 47. 2 (2019): 409-437.

Pascale McCullough Manning. "The Hyde We Live In: Stevenson, Evolution, and the Anthropogenic Fog." *Victorian Literature and Culture* 46. 1 (2018): 181-99.

Katja Jylkka, "'Witness the Plesiosaurus': Geological Traces and the Loch Ness Monster Narrative." *Configurations* 26. 2 (2018): 207-234.

Thomas M. Stuart, "Out of Time: Queer Temporality and Eugenic Monstrosity." *Victorian Studies* 60. 2 (2018): 218-227.

Larsen, Haley. "'The Spirit of Electricity': Henry James's *In the Cage* and Electric Female Imagination at the Turn of the Century." *Configurations* 26. 4 (2018): 357-387.

Elisavet Ioannidou. "Neo-Victorian Visions of the Future: Science, Crime, and Modernity." *Victoriographies* 8. 2 (2018): 187-205.

Mary Kuhn, "Dickinson and the Politics of Plant Sensibility." *ELH* 85. 1 (2018): 141-170.

Doreen Thierauf. "Tending to Old Stories: Daniel Deronda and Hysteria, Revisited." *Victorian Literature and Culture* 46. 2 (2018): 443-465.

Sara Brio. "The Shocking Truth: Science, Religion, and Ancient Egypt in Early Nineteenth-Century Fiction." *Nineteenth-Century Contexts* 40. 4 (2018): 331-344.

I would also like to draw the attention of potential reviewers to the recent issue of *Literature and Medicine* which is themed "Chemistry, Disability, and Frankenstein" (volume 36, no. 2, 2018). Please do get in touch if there is an article from this issue that you would like to review.

Calls for Papers (Conferences)

VPFA Study Day: Religion and Victorian Popular Literature and Culture 9 May 2020 University of Sheffield

We are delighted to announce 'Religion and Victorian Popular Literature and Culture', a Victorian Popular Fiction Association Study Day taking place on Saturday 9 May 2020 at the Humanities Research Institute, University of Sheffield. Please see below for an outline of the CFP and attached for the full CFP.

Keynote: Dr Anne-Marie Beller and Dr Kerry Featherstone (Loughborough University), "No greater spiritual beauty than fanaticism": Women Travellers' Encounters with Islam in the Nineteenth Century'

Workshop: working with rare nineteenth-century texts on religion, led by Dr Naomi Hetherington (University of Sheffield), Dr Clare Stainthorp (UCL) & Dr Rebecca Styler (University of Lincoln)

The category of the popular has played a significant role in the 'religious turn' in Victorian studies over the last two decades. Historians of Victorian religion have turned to popular culture and folklore to challenge traditional paradigms of decline and secularisation. Amongst scholars of Victorian literature and visual culture, there has been an upsurge of interest in the influence of new religious movements on popular literary and visual forms. This study day aims to extend our understanding of the relationship between religion and popular culture in the Victorian period by bringing together scholars from a range of disciplinary backgrounds, including literature, history, art history and religious studies, to explore popular manifestations of religion and the expression and representation of religion in popular culture texts of all kinds.

We seek proposals for 20-minute papers, or a themed panel of three papers, from scholars at all levels including undergraduate and postgraduate students, ECRs and independent researchers.

Alongside two postgraduate bursaries kindly funded by BAVS and VPFA, there is an ECR/precarious worker bursary in memory of Dr Nickianne Moody who was to be a keynote at the study day (£10 fee + £20 travel each). More information about applying for these, and registration, will be supplied closer to the event.

Please submit a 300-word proposal and a 50-word biography in Word format to the organisers Dr Naomi Hetherington and Dr Clare Stainthorp at vpfareligion@gmail.com by 11 October 2019.



New Directions in Nineteenth-Century Periodical Studies**20th September 2019, University of Leeds****'ASTONISHING SALES PROMPT LARGER PRINT RUN'***Fun*, 1868 (vol. VII), p. 5. *19th Century UK Periodicals*.

Funded by the White Rose College of the Arts and Humanities, New Directions in Nineteenth-Century Periodical Studies is a conference to promote discussion of innovative research amongst those working in the field, at all levels. The recent passing of one of the founders of periodical studies, Michael Wolff, makes this an opportune moment to take stock of the field, look forward to future changes, and foster developments in scholarship. We invite proposals for papers on topics broadly related to periodical studies in the nineteenth century, with a focus on original and interesting directions in research. Panels will be grouped into relevant themes in order to both give shape to discussions, and to highlight key areas of development in scholarship. Some suggested themes for submissions are as follows:

- New methodologies: breaking new ground in periodical studies, "borrowing" methodologies from other disciplines, reflecting on periodical studies
- New materials: under-researched periodicals, innovative genres of print, re-defining the boundaries of the press, unfamiliar works by familiar names
- New technologies: technologies which are changing our approach to periodical studies, or new approaches the nineteenth-century print technologies
- Interdisciplinary periodical studies: combining the fields of history, literary studies, sociology, or elsewhere

- Collaborative projects: periodical studies across institutions, public engagement in periodical studies, the arts and periodical studies

We welcome submissions from a broad range of disciplines and career stages; a number of panel slots will be reserved for Postgraduate and Early Career Researchers. Alongside promising research from new scholars, we have a brilliant keynote speaker to close proceedings; Professor Alexis Easley.

Proposals should be no more than **250 words in length** and formatted as **Word** or **PDF** documents. Please accompany all proposals with a **short bio** of no more than **150 words**. Please send all submissions to nineteenthcenturyperiodicals@gmail.com by **Monday 29th July**.

In addition to the conference, an interactive workshop for **PGRs** at the **White Rose Universities** is being held the afternoon of **19th September**. The workshop will also be held at the **University of Leeds**, and will be led by Professor Brian Maidment and the New Directions committee. It is fully-funded. If you are a PGR at Leeds, York or Sheffield and would like to apply for the workshop, please go to: <https://newdirections19.wordpress.com/pgr-workshop>