



Welcome all to this latest issue of the BAVS Newsletter. We have had a busy winter, including the first event as part of the BAVS and BARS (British Association of Romantic Studies) collaboration C19 Matters. This year's fellow, Catherine Han, worked incredibly hard to put on an excellent public engagement training day for PhDs and ECRs at Chawton House Library (see p.17). Details about next year's fellowship will be circulated shortly.

You will see from the Upcoming Events that spring is equally busy for Victorianists. A highlight for us is the next BAVS Talks, which will take place on May 25 at Birkbeck, University of London with talks by Professors Sally Shuttleworth (University of Oxford), Liz Prettejohn (University of York), Julie-Marie Strange (University of Manchester) and Laurel Brake (Birkbeck).

We're also delighted to bring you the CfP for the next BAVS conference. BAVS 2017 will take place on August 22-24 at Bishop Grosseteste University, Lincoln, on theme of *Victorians Unbound: Connections and Intersections*. We hope that this theme will speak to lots of you in different ways. The deadline for abstract submissions is **March 31 2017**.

As ever, do get in touch if there is something you think BAVS should be doing that we're not at the moment. Otherwise, we wish you a pleasant spring, and look forward to seeing lots of you in the summer.

Joanna Taylor (Newsletter Editor)
bavsnews@gmail.com

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Call for Papers

BAVS Annual Conference 2017

Victorians Unbound: Connections and Intersections

Bishop Grosseteste University, Lincoln, UK
22nd – 24th August 2017

Keynote Speakers:

Professor Kate Flint, University of Southern California, Dana & David Dornsife College
Professor Mike Huggins, University of Cumbria
Professor Sir Christopher Ricks, Boston University

Opening Roundtable Speakers:

Edwina Ehrman, Victoria and Albert Museum
Dr Kate Hill, University of Lincoln
Professor Francesco Marroni, University of G. d' Annunzio, Chieti-Pescara

Organised by:

Dr Claudia Capancioni, Bishop Grosseteste University
Dr Alice Crossley, University of Lincoln
bavs2017@bishopg.ac.uk

*Yet all experience is an arch wherethro'
Gleams that untravell'd world whose margin fades
For ever and forever when I move.*

Tennyson, 'Ulysses'
b. Lincolnshire, 1809

The Victorian age has been conceived as a period characterised by advancement, progress, innovation, and the challenging of established order. Simultaneously it has emerged as an era which found stability and refuge in forms of organisation, structures, hierarchies, and modes of regulation. While these positions could appear incompatible, scholarship has revealed them to be interconnected, productive, and reciprocally enlightening.

This conference will respond to both the dissonance and synchronicity of the codifying impulse of classification, definition, and normalisation, which coexisted with the ambitions of modernity, creativity, exploration, and the pursuit of knowledge. The ability to define, circumscribe, and classify exhibited by the Victorians enabled a Promethean drive to accomplish, challenge, and expand. This conference promotes and furthers dialogue about how the Victorians constructed, challenged, or redefined boundaries: it will explore what happens when the Victorians are 'unbound'.

We welcome proposals for individual papers, and encourage proposals for panels (3-paper sessions), on, but not limited to, the following topics:

- Architecture and the built environment, the rural and sub/urban
- Mobility, travel, and empire
- Communication, transmission, and legacy
- Networks and intersections
- New forms of literature, art, music, commerce and entertainment
- Theoretical and artistic movements
- Inclusivity, diversity, and disability
- Modernity, history, periodisation
- Multiplicity and experimentation
- New technologies, sciences, medicine, and new types of scholarly pursuit
- Criminology, the legal and penitentiary systems, public policy, hierarchical structures
- Discoveries and explorations; new forms of knowledge
- Forms of endeavour and discovery, pioneer
- Victorians on the Edge: fringe, liminality, transgression and alienation
- Revising & reimagining gender, class, age, sexuality, race, belief
- Cataloguing, displaying, collecting, conserving, and restoring
- Cosmopolitanism & internationalism
- Communities, Transnationalism & transatlanticism
- Mapping & globalisation
- Intercultural transfers and media
- Ecology and ethics
- The human, non-human, and post-human
- The boundaries between life and death; the natural, supernatural, and spiritual
- Neo-Victorianism, 'popular' Victorians, adaptation.
- Voices of dissent and resistance; political activism
- Myths, dreams, and utopian futures & dystopian visions

Please submit an individual proposal of 250-300 words OR a 3-4 page outline for a 3 paper panel proposal (including panel title, abstracts with titles, affiliations and all contact details, identifying the panel chair), to **BAVS2017@bishopg.ac.uk** by the deadline of **Friday 31st March 2017**. Papers will be limited to 20 minutes. All proposals should include your name, academic affiliation (if applicable) and email address.

Upcoming Events

Research Excellence & Publishing

3rd April 2017

9:30am - 16:30pm

**The River Room, Strand Campus,
King's College, London WC2R 2LS**

The NCUP is holding an Important Seminar on Research Excellence & Publishing Open Access, Data, Copyright Impact which affect universities today to which you are invited. Please also feel free to pass it on to persons who might be interested.

The major emphasis is on Academic publishing issues to report on research excellence within universities today.

See [Research Excellence & Publishing - Open Access, Data, Copyright Impact](#) to register.

Speakers include:

Research Reach and Impact Via Open Access Research Summaries, Professor Marilyn Leask
Big Data, Professor Fionn Murtagh, University of Derby

Art in Public Spaces: Smart Cities, Dr Tracy Harwood, De Montfort University

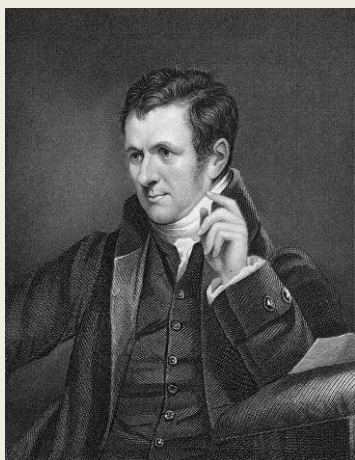
Research Impact: AHRC Searching For Theatrical Ancestors, Professor Katharine Cockin,
University of Hull

Attendance is open to any interested person and is not limited to NCUP members. Please feel free to pass on the details to any colleague you feel would like to join us.

Free public talk and workshop at the Science Museum, London

Letters and the Lamp: Sir Humphry Davy, 1778-1829

Wednesday 5 April 2017, 2-5pm



In 1815, just over two hundred years ago, Sir Humphry Davy invented a miners' safety lamp that would revolutionise industry in Britain, Europe, and beyond. The safety lamp was a source of controversy, however: others laid claim to having invented it, and a bitter public dispute ensued. In this talk, Professor Sharon Ruston (Lancaster University) will explore some of Davy's private letters, the majority of which will be published for the very first time in 2018. After the talk there will be tea and coffee, and a more informal workshop, run by Dr Andrew Lacey (Lancaster University), to discuss some of the issues raised in Davy's letters.

If you wish to attend, please reserve your free place at

goo.gl/pMppgV. If you would like any further information, please contact a.lacey2@lancaster.ac.uk.



The Northern Nineteenth-Century Network presents

Water

A Day Conference at Leeds Trinity University: Friday 7 April 2017

10am to 5pm

Keynote Speaker: Professor John Chartres, University of Leeds



The theme of water will be interpreted broadly, as too the chronological range of the nineteenth century (1780s-1920s).



University of
HUDDERSFIELD
Inspiring tomorrow's professionals



Leeds Centre for
Victorian Studies  Leeds Trinity
University



GEORGE EGERTON

and the fin de siècle

7 - 8 April 2017

Loughborough University

Organized and hosted by the 'Cultural Currents,
1870-1930' Research Group

All panels will take place in Martin Hall, MHL1.17A/B (1st floor)

Friday 7th April

9.00-9.30 – Coffee and welcome

9.30-11.00 – Panel 1: *Keynotes and Discords*

Nathalie Saudo-Welby (Université de Picardie in Amiens), 'How we women digress': Feminism and Deviation in George Egerton's *Keynotes and Discords*

Camilla Prince (Independent scholar), The Missing Modernist Link: George Egerton's Pioneering Use of Literary Impressionism in *Keynotes and Discords*

Stacey Sivinski (University of Notre Dame), A Place Apart: The Function of Time in George Egerton's *Keynotes*

11.00-11.15 - Break

11.15-12.45 – Panel 2: *Motherhood, Girlhood, and Feminism*

Clare Stainthorp (University of Birmingham), George Egerton and 'the Female Idea'

Ann Gagne (George Brown College), 'Knowing where to touch the most sensitive place': A Tactile Ethics of Care in George Egerton

Beth Rodgers (Aberystwyth University), George Egerton and Cultures of Girlhood at the fin de siècle

12.45-1.45 - Lunch

1.45-3.15 – Panel 3: Egerton and Scandinavia

Peter Sjølyst-Jackson (Birmingham City University), 'With flaming cheeks': Language and Gender in Egerton's Translation of Hamsun

Stefano-Maria Evangelista (Trinity College, Oxford), George Egerton's 'Labour of Love': The English Translation of Ola Hansson's *Young Ofeg's Ditties*

Naomi Hetherington (University of Sheffield), 'Always come back to yourself': Nietzschean Individualism and Female Self-Determination in George Egerton's 'A Psychological Moment in Three Periods'

3.15-3.30pm – Break

3.30-5.00 – Panel 4: Literary relations in the 1890s

Nick Freeman (Loughborough University), 'The Mandrake Venus': Fable and Fornication in George Egerton's *Fantasias*

Valérie Fehlbaum (Geneva University), The Influence of Scandinavian Literature on Egerton and Ella Hepworth Dixon

Heather Marcovitch (Red Deer College, Alberta), George Egerton and Radical Friendship

5.00-6.15 – Panel 5: Egerton and Sexuality

Rosie Miles (University of Wolverhampton), George Egerton's Hysterical Sex Appeal

Anthony Patterson (Celal Bayar University, Turkey), George Egerton and Erotomania: The Sexual Madness of the New Woman

Alexandra Gray (University of Portsmouth), Synaesthesia and Sexual Awakening: The Great God Pan in George Egerton's *Symphonies*

6.15 – Wine Reception

Saturday 8th April

10-11.30 – Keynote

Margaret Stetz (University of Delaware), *Turning Over a New Leaf from the Yellow Book: George Egerton and Life-Writing*

11.30-11.45 - Break

11.45-1.15 – Panel 6: Landscape and Nation

Karen Power (Cardiff University), Representations of Ireland: Conflict in George Egerton's Imagination

Eleanor Fitzsimons (Independent scholar), Egerton's Irish Identity and Influences

Whitney Standlee (University of Worcester), 'In fractions': George Egerton's Portrayal of Mindscape and Landscape in the Norwegian Context

1.15-2.15 – Lunch

2.15-3.45 – Panel 7: Urban Identities

Sravya Raju (Independent scholar), Egerton's flâneuse: Vision and Self-envisioning in the City

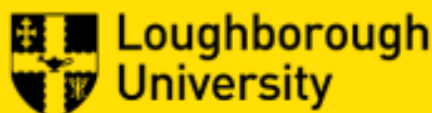
Jennifer Nicol (Loughborough University), 'She ached for solitude': Arguments Against City-living in *The Wheel of God*

Anne-Marie Beller (Loughborough University), Gender-crossing and Narrative Voice in 'A Nocturne'

3.45-4.00pm – Break

4.00-5.00 – Roundtable with Margaret Stetz and Ann Heilmann

The organisers would like to thank the **British Association for Victorian Studies** and the **School of the Arts, English and Drama (Loughborough University)** for supporting this event.





ROYAL HOLLOWAY UNIVERSITY *of* LONDON
CENTRE FOR VICTORIAN STUDIES

*The London Victorian Studies Colloquium:
a Residential Postgraduate Weekend*

Friday 7th - Sunday 9th April 2017

Come and join us for an informal weekend of postgraduate papers, reading groups and professionalisation workshops in the beautiful surroundings of the college. The weekend will be led by Juliet John and Sophie Gilmartin of Royal Holloway.

This year's event will open with a panel session on the heritage and cultural industries led by Sonia Solicari (Director of the Geffrye Museum), Cindy Sughrue OBE (Director of the Charles Dickens Museum and former Chief Exec of the Scottish Ballet) and Alex Werner (Curator, Museum of London).

The weekend is supported by Royal Holloway department of English and the TECHNE AHRC Doctoral Training Partnership.

This year's event is free to TECHNE students.

For more information visit <https://www.royalholloway.ac.uk/CVS>
or follow us on twitter @RHUL_CVS



Victorian Popular Fiction Association Study Day
Victorian Popular Collaborations
Saturday 22nd April 2017, 10am - 5pm
Delaney Building, Manchester Metropolitan University, Cheshire Campus



- 10:00-10:15: Welcome (Kirsty Bunting, Janine Hatter and Helena Ifill)
- 10:15-11:30: Keynote by Patricia Pulham (Portsmouth): 'Collaborating with the Dead: The Advantages and Disadvantages of Borrowed Prestige' (Delaney Lecture Theatre)
- 11:30-12:00: COFFEE (Delaney 0-8)
- 12:00-1:00: Panel 1 Collaborative Relationships (Delaney Lecture Theatre)
- Alexis Ancona and Jacob Hale (University of Dayton): 'Unnatural Selection: Anthropomorphic and Supernatural Animals in *Alice* Illustrations'
- Kimberley Braxton (Keele University): "to exiled and harassed Anne wishing she was here" – Recovering the Literary Relationship of Anne and Emily Brontë'
- 1:00-2:00: LUNCH (Delaney 0-8)
- 2:00-3:00: Panel 2 Collaborative Authorships (Delaney Lecture Theatre)
- Annachiara Cozzi (University of Pavia): 'Anything but the Text: A Paratextual Analysis of Co-Authored Novels, 1870-1900'
- Chris Louttit (Radboud University, Nijmegen): 'Revisiting "The Gay Haunt of Cultured Vagabondage": Bohemian Life Writing and Collaborative Models of Authorship'
- 3:00-4:00: Panel 3 Collaborative Afterlives (Delaney Lecture Theatre)
- Erin Louttit (Radboud University, Nijmegen): 'Rewriting the Romans: Adaptive Literary Collaboration, W. H. Mallock's *Lucretius on Life and Death* and Edward Fitzgerald's *The Rubáiyát of Omar Khayyám*'
- Charlotte Wadoux (University of Kent): 'Ventriloquising the Dickens-Collins collaboration in Dan Simmons's *Drood*'
- 4:00-5:00: Roundtable discussion with Kirsty Bunting (MMU) and Janine Hatter (SHU) on 'Teaching Victorian Popular Collaboration' (Delaney 0-8)
- 5:00-7.30 Optional Afternoon Tea at the Brasserie, Crewe Hall Hotel
- 5.05pm Coach leaves Reception Building
- 7:30 Bus leaves Crewe Hall going back to Crewe Train Station, calling at the campus on the way (a 10-15 minute journey).

<https://www.eventbrite.co.uk/e/victorian-popular-collaborations-tickets-27044550980>

THE WOODLANDERS
A Thomas Hardy Society Study Day in association with
The University of Exeter Centre for Victorian Studies.
Saturday, 22nd April 10.00am
The Corn Exchange, Dorchester

KEYNOTE SPEAKERS:

Phillip Mallett (University of St. Andrews)

Ken Ireland (The Open University)

Anelique Richardson and Helen Angear (University of Exeter)

Helen Gibson (Dorset County Museum)

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

This Study Day will include talks, seminars and interactive displays, designed to appeal to students, academics and general readers alike. The keynote lecture will be given by Phillip Mallett, Dr Ken Ireland will discuss the adaptation history of *The Woodlanders*, Dr Angelique Richardson and Helen Angear will provide a workshop exploring Hardy's correspondence, transcribing letters and the challenges of deciphering handwriting, and Helen Gibson will provide an interactive presentation on the DCM's manuscript holdings. There will also be panel papers presented on various aspects of the novel.

The conference fee of £15 or £7.50 student/unwaged includes refreshments, a buffet lunch, and a wine reception at the conclusion of the day. An evening meal will be held at a nearby restaurant for all those wishing to continue the festivities.

This event is sponsored by the British Association for Victorian Studies.

In order to register please fill in the following details and forward with payment to The Thomas Hardy Society at info@hardysociety.org Alternatively payment may be sent to The Thomas Hardy Society, c/o Dorset County Museum, Dorchester, Dorset DT1 1XA, or made by Paypal. Cheques are to be made payable to The Thomas Hardy Society. If registering as a student, please include details of the institution.

Name:

Email Address:

I wish to pay £15 / £7.50 (please circle which is applicable)

Card Type:

Card Number:

Expiry Date:

Any further information:

**BAVS Talks 2017, 25 May
Birkbeck, University of London**

For the third year running, the British Association for Victorian Studies (BAVS) is holding an afternoon of short talks by some of Britain's leading researchers in Victorian Studies. The talks will be filmed, edited and later made available online. The presentations will be followed by Q & As and a roundtable discussion. The event is free but booking is required, so please reserve a place through this page if you would like to attend.

BAVS Talks 2017 will take place at Birkbeck, University of London on the 25th of May, 2-5pm. We will be working to a tight schedule, so please make sure you are in your seats before the 14:00 start.

The speakers will be:

Prof. Sally Shuttleworth (University of Oxford), "Health, Wealth and the Victorian City".

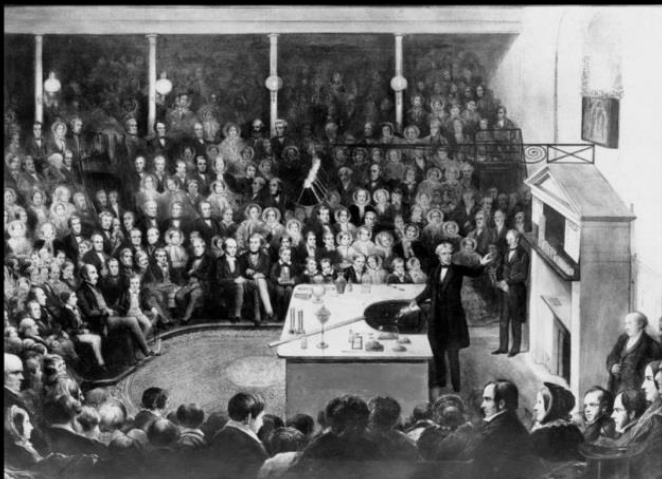
Prof. Liz Prettejohn (University of York), "Alma-Tadema: The Story of an Exhibition".

Prof. Julie-Marie Strange (University of Manchester), "Autobiography and the Limits of the Imagination".

Prof. Laurel Brake (Birkbeck), "Print and Digital: Periodicals 'then' and 'now'".

Coffee and biscuits will be served after the talks, followed by a roundtable discussion.

Attendance is free but limited so please book your place online here: <https://www.eventbrite.co.uk/e/bavs-talks-2017-an-afternoon-of-talks-by-leading-victorianists-tickets-31540994965>



BAVS TALKS 2017

**Appropriate Forms
Tuesday 27 June 2017
Institute of Education**

Birkbeck and the Institute of English Studies jointly announce *Appropriate Forms*, a one-day conference celebrating the range of the late Barbara Hardy's work, from the nineteenth-century novel to modernism, from Shakespeare to creative writing. Speakers include Rosemary Ashton, Gillian Beer, Sandra Clark, Emma Clery, Steven Connor, Clara Dawson, Maud Ellmann, Beryl Gray, Louise Lee, Josephine McDonagh, Stephen Mooney, Michael Slater, Janet Todd. Organised by Isobel Armstrong and Hilary Fraser.

**Reassessing women's writing of the 1900s and 1910s
10-11 July 2017**



The fourth conference in the ICVWW 'From Brontë to Bloomsbury' series will be on Reassessing Women Writers of the 1900s and 1910s. The conference will be held in Canterbury on 10-11 July, with keynotes from Professor Ruth Robbins (Leeds Beckett University) and Dr Sarah Edwards (University of Strathclyde). For updates please see <http://www.canterbury.ac.uk/arts-and-humanities/school-of-humanities/research/victorian-women-writers/international-conferences/reassessing-womens-writing-of-the-1900s-and-1910s.aspx>

value, became freighted with new meanings, ideological resonances and projected intimacies as they aged.

At the panel following this address, I listened to two scholars speaking alongside Kate Flint, who delved deep into personal and literary responses to overlooked or trivialized ephemera. Karin Koehler developed a sensitive reading of both canonical and neglected poetry which dramatized the process of revisiting old letters. Lyrical responses to epistolary remnants tended to highlight a movement to affirm self-consistency, running up against a much more protean sense of identity shaped by circumstance. I was taken aback by the 'kaleidoscopic' expressions of ardour, superfluity, comedy and sporadic cruelty which were deciphered by Alice Crossley in Victorian valentine's missives.

 **Alice Crossley**
@Alice_Crossley

Following

A teaser for my paper on Victorian Valentines!
Excited about this topic- can you tell?!
[#BAVS2016](#)



RETWEETS 12 LIVES 35

9:10 AM - 30 Aug 2016

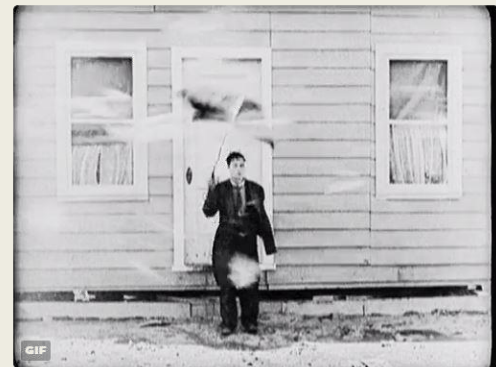
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I was also particularly impressed by panel 5A which delivered an object lesson in why Victorian things should not be treated as compliant, biddable and malleable partners in the production of definitive identities. Rather than being docile participants, Nikolina Hatton opined that everyday

artefacts surfacing in Thomas De Quincey's work functioned as 'disloyal actants' that posited 'conjectural histories' and post-romantic sensibilities—law papers acted as pillows and voluminous books became toy blocks. The ludic capacity of everyday objects was elucidated with ingenuity and humour in Maria Damkjær's talk addressing questions of personhood in relation to the 'peripatetic umbrella'. The umbrella which seemed to stand dependably for the 'modern male democratic subject' was liable to undergo comic reversal and become the 'property of nobody.'



Peter Jones @PTAJones · 1 Sep 2016
Brilliant theoretically robust panel with Hatton & Damkjær: thinking about habituation and unruly objects. [#BAVS2016](#)



3 1

During the afternoon, I enjoyed three contributions to a panel that explored practices of travel writing and travel reading. Lara Atkin, Teja Varma Pusapati and Rebecca Butler showed how writing produced by colonial settlers and travelling correspondents provided a technological means for disparate groups to forge imagined communities. These speakers isolated publishing contexts which gave rise to fascinating slippages between genres, ethnographic tropes and colonial ideologies.

The speakers in session 7M (Beth Gaskell, Annemarie McAllister and Pam Lock) persuaded me that behavioural networks constituted by non-participation and abstinence could themselves generate progressive networks of consumption. The 'great tribe' of the temperance movement—over 10% of the population had taken the

pledge by 1900– produced new appetites for specialist beverages, magic lantern displays, dedicated military periodicals, temperance sensation fictions and (if my memory serves me right) parties involving a lot of cats.

Later that evening, while pausing in a state of comparative intemperance over a dish of Bara Brith bread pudding, it occurred to me that the salmagundi of consumer choices made by Victorians continues to have a surprising ability to keep scholars on their toes. We should not let our own narrow horizons of consumer preference limit our ability to comprehend the imaginative elasticity of the Victorian marketplace or our consumption of what that era has to offer.

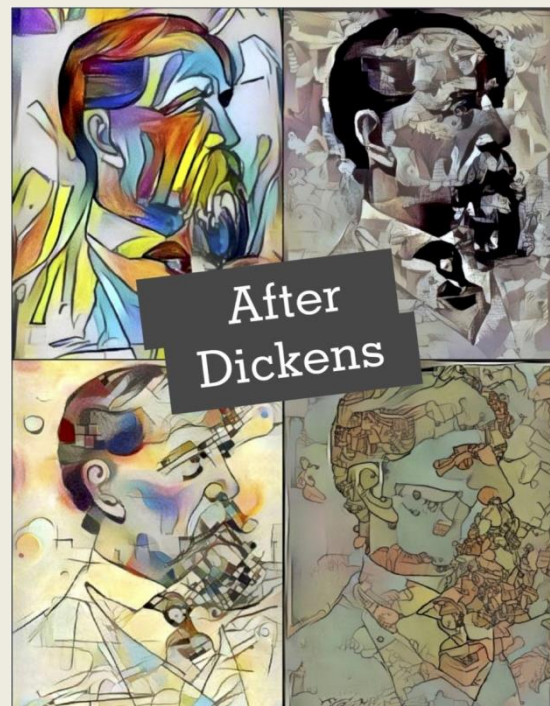
Peter Jones (Queen Mary University)

After Dickens, University of York, 2-3 December 2016

From the 2 to the 3 December 2016, a host of Dickensians – from undergraduates and postgraduates to playwrights, novelists and senior Dickens scholars – descended on the University of York for the ‘After Dickens’ conference, generously sponsored by the British Association for Victorian Studies, the Dickens Society and the Modern School in the Department of English and Related Literature at York. The conference saw parallel panels across the two days on a broad range of topics including Dickens as anticipating modernist trends, Dickens on stage and on screen, and Dickens’ influence on areas as diverse as travel writing, Norwegian authors and Neo-Victorian fiction, with inspiring keynotes from Professor Kamilla Elliott (Lancaster) and Professor Juliet John (Royal Holloway). The two days were characterised by intersectional and interdisciplinary approaches, not just with regards to literary studies and film studies but in considerations of auto/biography, medical

humanities and the digital methods being developed by academics at the University of Birmingham and UCD Dublin (demonstrated by Professor Michaela Mahlberg and Professor Gerardine Meaney respectively).

The first day comprised parallel panels including those on translating Dickens, Dickens in America, Dickensian afterlives and cosplaying, closing with a thought-provoking performance of ‘Fagin’s Last Hour’ by James Hyland (Brother Wolf) and a Q&A in which Hyland discussed the process of adapting *Oliver Twist*. The second day’s panels included life writing, the role of history in Dickens and new digital humanities approaches to Dickens scholarship, ending with new voices, from novelists inspired by the author to the postcolonial impact of his work. Professor Elliott’s talk, ‘Dickens After Dickens’, drew attention to the role of images in the before and after of Dickens, in a keynote



which considered the implications of ‘after’ (in the style of, next best, close to, etc.) and ‘Dickens’ (the writer, the text, the man). The ungameability of Dickens in *Assassins Creed: Syndicate* (2015) that Professor Elliott identified resonated with Professor John’s keynote on the second day, ‘Crowdsourced

Dickens', in which she outlined the author's success – or lack of it – with regards to digital media and modern conceptions of fandom.

Postgraduate speakers presented their work alongside more senior academics throughout the two days of the event. The fee waivers and bursaries made possible by BAVS' sponsorship facilitated the attendance of graduate students from as far afield as Europe and North America, as well as enabling postgraduate conference assistants to experience the logistical side of planning an event on this scale and, going forward, giving them the opportunity to get involved with the process of preparing a selection of papers for an edited collection arising from the papers presented.

The principal organiser, Emily Bowles, would like once again to thank BAVS and the Dickens Society for their generous support, without which 'After Dickens' would not have been possible, as well as Professor John Bowen for his advice, conference assistants Liz Knoch, Jeramin Kwan, Sarah Murphy, Yusuke Wakazawa and Brendan Whitmarsh, all of the speakers, and everyone involved in making the event a success. An edited collection arising from the conference is in the early planning stages.

Emily Bowles (University of York)

Nineteenth-Century Matters: Public Engagement Training Day **January 28 2017, Chawton House Library**

Sharing our research with the public should be a win-win endeavour: society benefits from the results of our investigations into the long nineteenth century and that validates spending further public resources on research. In reality public engagement can be fraught with challenges, from lacking time and skills, to fear of dumbing down. It was therefore welcome that on 28th January, Nineteenth-Century Matters (the joint initiative of the British Association for Victorian Studies and British Association for Romantic Studies) provided a Training Day on Public Engagement for PhD and early career researchers (ECRs), hosted by Chawton House Library, Hampshire. BAVS/BARS generously sponsored the day, including fee-waiver places for ECRs. Organizer Catherine Han, Visiting Fellow of Nineteenth-Century Matters, expertly drew together leading funders, practitioners and support agencies to address the principles and practice of good public engagement through a series of talks and targeted workshops. Around 50 interdisciplinary researchers from the long nineteenth century attended.

In his entertaining keynote address, Mark Llewellyn, Director of Research at the Arts and Humanities Research Council, argued that the public need to be trained to engage with research as much as researchers need to be trained to engage the public. Researchers should leave behind ideas of lecturing to a homogenous public and think instead of engaging different audiences in conversations or "nice chats". Chats begin with what is familiar, so Mark suggested we stop sneering at sensational historically inaccurate myths about the nineteenth century that tour guides tend to favour. These myths create familiar, hospitable



environments that can be useful conversational starting points. Researchers and their publics can then go on together to build better, more accurate pictures of the past. Effective public engagement should be a two-way process, where researchers generate curiosity and enthusiasm, and the public generate new questions and perspectives that can inform research.



Mark's collaborative approach was echoed by Claire Wood, from the National Co-ordinating Centre for Public Engagement (NCCPE). Her well-aimed "Lightning Talk" set out the 3 Ps of Public Engagement: having a clear Purpose, targetting the needs of specific Publics, and adapting the Process of engagement to best suit those needs. She stressed the importance of evaluation and consultation with audiences for shaping and improving projects.

Three speakers then related personal experiences of public engagement. Gillian Dow (University of Southampton and Executive Director, Chawton House Library) humorously described how things can go wrong when researchers try to be too clever for their target audience. A confused press report of her exhibition on Jane Austen's *Emma* demonstrated that when something (such as *Emma*) has a well-established life of its own in the public imagination, it is best to begin with what the public expect to hear before moving on to more esoteric

findings, however thrilling they are to us as researchers.

Mary Guyatt (Jane Austen House Museum) described her experiences of public engagement initiatives that united university research expertise with museums' marketing and event-management skills. A memorable example was an event at the Garden Museum, London, on the phenomenon of roadside floral tributes, informed by research from the University of Surrey. Academics, town planners and the bereaved came together with others in a unique space to share different perspectives on the meaning and impact of floral tributes, demonstrating public engagement that was a conversation of mutual benefit to all parties.



Holly Furneaux (Cardiff University) explained how she took her research at the National Army Museum to school children through a series of classroom activities, school visits to archives, musical workshops, and a memorial event. This comprehensive project went beyond disseminating information. It sparked curiosity, imagination and emotional engagement with history and the implications of war, and contributed to learning across the curriculum. But Holly was realistic about the opportunity cost of such a project: it took years to build relationships with stakeholders, and required enormous investment of energy, time and money on her part.



During the second part of the training day speakers led practical workshops for participants at similar stages of planning their own public engagement activities. My group used a simple but effective card game that encouraged us to think creatively about potential publics, purposes and processes. We could have done with more time, but alongside the breaks, these workshops were excellent opportunities to network with peers across nineteenth-century research disciplines.

Good questions were asked during the day about effective evaluation methods, the slow pace of progressing public understanding of the past, and reaching audiences beyond the middle-class museum-going public. Addressing these and

other concerns, the day concluded with notices of further opportunities, funding streams, training events and support from the NCCPE, Vitae and the AHRC (see below).

The importance of the nineteenth century to notions of public engagement today, and to a whole range of contemporary issues emerged as a clear theme. It will be very useful to see feedback on what BAVS/BARS members develop from the guidance, enthusiasm and creativity of this training day, as well as the collaborative network it helped foster.

Nicola Sinclair (University of York)

Links to organizations:

National Co-ordinating Centre for Public Engagement: www.publicengagement.ac.uk

Vitae: Especially the booklet, "The Engaging Researcher,"
www.vitae.ac.uk/researcherbooklets

AHRC: For example, New Generation Thinkers, www.ahrc.ac.uk/innovation/new-generation-thinkers/

Reviews

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

***George Eliot and Money: Economics, Ethics and Literature*, by Dermot Coleman (Cambridge: Cambridge University Press, 2014), 240pp., £57.00 (Hardback), ISBN 978-1-107-05721-0**

In this important new study, Dermot Coleman reveals George Eliot's deep and sustained interest in economic theory, and how she used her novels to make decisive interventions into debates over political economy, Utilitarianism, and the new liberalism of the 1870s. This is a timely work given the similarity between nineteenth-century financial crises, such as the banking crash of 1857, the global financial crisis of 2007-8, and the attendant debates over the connection between individual ethics and the wider collective good. Coleman's commercial career as the co-founder of an 'investment management business' gives him a valuable academic perspective, and he notes that history 'does indeed seem to be rhyming' (1-2) to anyone who compares the Victorian debates over the nature of individual, social, and corporate responsibility to public discourses today. His work is also timely in a deeper sense, for then as now these debates lead to questions over the role of wealth creation in individual and national well-being. In this context, Coleman asks: what did wealth mean to George Eliot, and what did she want it to mean to us?

Eliot developed her answers to these questions over the course of a career during which she became rich in her own right: a useful appendix details her final stock portfolio of 1880 which amounted to over £30,000 of investments. Certainly she shared the widespread understanding of the intrinsic value of money, represented by the gold standard and the gold sovereign. But Eliot's correspondence with Charles Bray in the late 1850s also sees her declaring: 'money has value and meaning because society grants it: the social meaning of money thus transcends any purely theoretical valuation' (19-20). This deeper understanding informed both her and G. H. Lewes's fundamental outlook on wealth creation, drawing on Aristotle's distinction in *The Politics* 'between "natural" and "unnatural" money: the former, what is required for the necessities of the good life; the latter, the creation and pursuit of money for its own sake' (28).

Coleman shows that from the outset of her career, Eliot critiqued Benthamite Utilitarian ethics for what she saw as its adherence to the latter view of wealth creation. The narrator of her first published fiction 'Jane's Repentance' derides the utilitarian reduction of society to schematic statistical arguments, and takes the case of a mother bereft of child to make the point: she will 'find small consolation in the fact that the tiny dimpled corpse is but one of a necessary average' (29). One of the strengths of *George Eliot and Money* is its

sensitivity to change over time; as Coleman points out, Eliot suggested that her novels were best read in the order they were written to illustrate the “successive mental phases” of her thinking (91). Chapters two and three therefore contextualise the formation of Eliot’s economic thought, focussing on how concerns over selfishness and altruism, close to the heart of the moral philosophy represented in her novels, were informed by her own experience of possessing first little and then significant material wealth of her own. Chapter four explores how Eliot’s ‘critique of Utilitarianism had become both pervasive and more nuanced’ (29) by the 1860s, showing through a close reading of characters in *Felix Holt* the ‘place money plays in their individual value systems’ (78). In this way, Eliot exposed what saw as the faulty logic of arguing self-interest would lead inevitably to a wider social benefit. The example of Chubb the publican is particularly well-chosen: ‘His great political idea – “that society existed for the sake of the individual, and that the name of that individual was Chubb” – is a masterful subversion of liberal thinking’ (79).

Instead Eliot emerges in Coleman’s study as a public moralist who saw the novel as a form uniquely capable of representing the multiplicity of individual motives, hopes, and actions, and with the greatest potential to guide ethical economic behaviour. Chapter five, for example, provides a compelling new reading of *Middlemarch* which demonstrates ‘her attention towards what she called “the moral motive”, a concept at the heart of Kant’s deontology and notably absent from ends-based Utilitarianism’ (90). This was central to her own ethical theory, as personified by the character of Lydgate, whose ‘fundamental sense of duty towards his fellow man is preserved throughout his fall from grace’ (94), and in Dorothea who realises that the

‘claims of an unspoken promise to a dead husband are contingent and inferior to the duty to treat oneself as an end: to strive for a personal flourishing in the widest sense’ (97). In chapter six Coleman reaches the persuasive conclusion that Eliot placed the economic behaviour of her characters in *The Mill on the Floss* and *Daniel Deronda* ‘within the wider sphere of virtues to inform individual action’ (122), whilst chapter seven demonstrates the importance of *Romola* to the development of economic sociology, and how ‘foreshadowing the work of sociologists long after her death, she illustrates and examines the ‘powerful influence’ of religion on social norms (133).

The book’s last chapter ends on a question no less relevant today than it was at the end of Eliot’s career: what are the economic rights and responsibilities of the state to its citizens? In our own time, some have applauded the UK Office for National Statistics for using a wider range of criteria to measure national ‘well-being’, and not just the size of the country’s GDP. But others are critical of the potential policy implications of this move: ‘It’s not as if we are going to try and make people altruistic,’ declared the director of research at the Social Market Foundation think-tank in 2015. There was no question for Eliot that this was precisely what a government should permit and encourage. She challenged ‘the idea that economic self-interest and egoism are the necessary foundations’ of social progress (141), using her novels to promote an alternative vision of individuals whose economic behaviour is informed by their own enlightenment: a process of self-realisation she saw as necessarily constitutive of the common good.

Benjamin Dabby (Independent Historian)

History of Feminism (Routledge Historical Resources, 2016), <https://www.routledgehistoricalresources.com/feminism/>

The History of Feminism is the first in Routledge's new series of online platforms for scholars and students of the long nineteenth century. It brings together a range of primary and secondary sources from between 1776 until 1928. According to its academic editor, Ann Heilmann, this interdisciplinary resource is an entry point into 'the complex and multi-faceted historical development of feminism, and the very considerable social transformations that feminist campaigns achieved over the two and a half centuries preceding our own time.' Although wading through this material could be difficult, the resource is easy to use and has much to offer to the novice and the experienced researcher alike.

In terms of its content, the History of Feminism brings together a range of primary and secondary works from Taylor & Francis and its many imprints. Not everything relevant from Taylor & Francis is included, in part due to rights restrictions. Nevertheless, the resource is voluminous in scope. The primary texts number in the thousands and mainly consist of sets of volumes from the Routledge Major Works programme, many of them available here electronically for the first time. There are also over a thousand chapters of secondary book content and more than one hundred journal articles from Taylor & Francis journals. These critical sources have been curated; so in some cases, users have access only to individual chapters rather than whole books. This material is viewable either online or downloadable in PDF format. Although the bulk of these works concern Britain, Europe and North America,

a substantial tranche relates to feminism's broader international context.

To break up the large amount of content into manageable chunks, the resource organises its primary and secondary works into eight subject categories: Politics and Law; Religion and Belief; Education; Literature and Writings; Women at Home; Society and Culture; Empire; Movements and Ideologies. Each of these structural themes has an accompanying introduction of around 600 words, providing broad overviews that are likely to be useful to a non-specialist. Some of these categories are immediately accessible from the homepage and can also be searched, browsed or cross-referenced against each other. Within these subjects are further subcategories; clicking on 'Religion and Belief', for example, allows the user to narrow down the scope and see content related to, say, Unitarianism or Spiritualism. Searching or browsing can be further refined according to other criteria, such as geography, period and organisations. Once selected, each item is displayed alongside a helpful list of other related searches broken up according to category. Consequently, the History of Feminism caters both for researchers who know exactly what they are looking for and to those wish to familiarise themselves with a new area.

Indeed, the platform has a number of helpful pointers that will guide users with less specialist knowledge, particularly the sixteen specially commissioned thematic essays. Written by authoritative scholars from different disciplines, the essays offer summaries of a range of relevant topics. Several examples discuss women's achievements in various arenas, such as science, literature and spiritualism. Other articles concentrate on sketching out different aspects of women's lives and the developing feminist movement across the

long nineteenth century, including marriage law, the campaign for female suffrage and women's leisure. Doing an admirable job, the authors condense a substantial amount of complex information into short, digestible pieces. Further essays give a fuller picture of the so-called first wave of feminism that began to emerge in the latter half of the nineteenth century. For instance, there are essays focusing on the New Woman and feminist activism between the years 1880 to 1928 in relation to sexuality. In this respect, the *History of Feminism* slightly lacks balance in its coverage and would have benefitted from a thematic essay or essays about notable feminists or feminist activity prior to the first wave. But overall, many of these essays are noteworthy for managing to convey the heterogeneity of and complex connections between the many feminisms of the long nineteenth century.

Additionally, the platform contains a gallery of images taken from a variety of sources, including The Woman's Library at LSE. This part of the resource makes available a collection of visual and material culture important to the history of feminism, such as caricatures, photographs of notable figures or a suffragette banner. The gallery comprises 67 images although information about the images is a bit sparse; this part of the resource would have been enhanced by, for example, an accompanying essay on feminism and visual culture. That said, the gallery's primary purpose is to be a teaching and discussion aid. Many of the items will be useful in this respect and are, furthermore, a pleasure to examine in close detail.

The *History of Feminism* has much to offer researchers at different stages of their career and has utility as a teaching aid. During my free trial, I was glad to have the resource as a reference point when writing

on a period about which I was less knowledgeable. My experience reflects that one of the platform's strengths is that it manages to gather together an impressive amount of material but remains straightforward to navigate due to its special features.

Catherine Han (Cardiff University)

***Thomas Hardy: Half a Londoner*, by Mark Ford (Massachusetts: The Belknap Press of Harvard, 2016), 266pp, £20 (Hardback) ISBN: 978-0-674-73789-1**

Thomas Hardy will always be identified with Dorset, more specifically his resurrection of Old Wessex as a 'part real, part dream-country' supplying the setting for rural dramas such as *Far From the Madding Crowd*, *The Return of the Native* and *The Woodlanders*. Yet it was in London where Hardy's career began, not as an author but as an architect, in 1862 in the offices of Arthur Blomfield. For five years until ill health forced him to return to Bockhampton Hardy combined work as a draughtsman with a regime of self-improvement which included extensive reading, taking French lessons, visiting museums and art galleries, attending concerts and operas, but also writing poetry, his first love. And this was not Hardy's only sojourn within the capital. He and his first wife Emma lived in Surbiton after marrying in 1874, and then in Tooting from 1878 until 1881. *The Trumpet-Major* and *A Laodicean* were both written while dwelling in Tooting, the latter novel being in the main dictated to Emma while Hardy was bed-ridden and seriously ill. These London residencies are discussed in the many biographies such as those by Robert Gittings, Michael Millgate and Ralph Pite, but Mark Ford's book is the first to

concentrate solely on this aspect of Hardy's life and how it shaped him as a writer.

Ford takes as his subtitle 'Half a Londoner', from Hardy's own description of himself in a letter to Edmund Gosse of 1916 in which he is 'referring to the habit that he and Emma established after they moved in the summer of 1881 from Tooting...back to Dorset,...returning to the capital for the roughly four months of the 'London Season', which ran from April to July' (p. 13.) *Far From the Madding Crowd* (1874) made Hardy's name, and it was in London that he found fame, yet as Ford notes: 'it was also in London that he suffered his deepest anxieties and most troubling fits of self-doubt' (p. xvi.) The more renowned his reputation became the more Hardy agonized over his indeterminate social status – the son of a builder, Hardy was one of the few male authors of the late nineteenth century who had not received a university education. And while he became 'a familiar presence in London's club land' (p. 14), he remained acutely sensitive to any criticism and worried that reviewers negative to his novels frequented the same establishments that he did.

Hardy's first novel, *The Poor Man and the Lady* written in 1868, remained unpublished, though the main body of the plot was recycled for 'An Indiscretion in the Life of an Heiress', a story written in 1878. It addressed issues of class division and was clearly influenced by his experiences in the capital. The theme of thwarted opportunities would feature across his novelistic *oeuvre*. Ford points out that Hardy's early poetry was also 'shaped by his experience of city life', particularly the tension between 'private emotions and public display' (p. 68.) The cold and impersonal nature of the city, the 'crass clanging town', is also dwelt upon in poems from this time such as 'From Her in the

Country', 'The Ruined Maid' and 'Neutral Tones'. Ford intuits the 'disarray and disappointment' of Hardy's first sojourn in London, noting that 'when he decamped from the city [...] he could boast of only modest progress in his architectural career and had little concrete to show from his intensive literary studies' (p. 99.) So disillusioned was Hardy by his experiences that when he returned to Dorset he left all his belongings, books and papers behind in his lodgings at Westborne Park Villas.

When Hardy's first published novel *Desperate Remedies* (1871) was savaged by reviewers, he again returned to London, determined to succeed as an architect. However, after a fortuitous meeting with his publisher Tinsley, he was persuaded to submit *Under the Greenwood Tree*, selling the copyright for only £30. After this Hardy became a somewhat more astute businessman, negotiating deals for *A Pair of Blue Eyes* (1873) and *Far From the Madding Crowd*, and his poetry writing became more prolific. Now social doors in London began to open for him. Hardy's scepticism at his sudden success can be seen in his next novel, *The Hand of Ethelberta* (1876), which for Ford 'foregrounds both the social and the literary inauthenticities that constitute its diagnosis of metropolitan life' (p. 160.)

Over ten chapters, an introduction and an epilogue Mark Ford details and analyses Hardy's novels and poetry, his life in the capital, 'meeting a wide range of editors and authors, attending literary soirées and publishers' garden parties, and entering, when it seemed necessary, into public justification of his literary practices' (p. 188.) He engages with Hardy's relationships with women, his London friendships, both his architectural and literary careers, his obsession with railways and self-betterment, and how all of these combined to shape he who became a grand old man of

letters warranting burial in Westminster Abbey. There are photos of Hardy's London residences, sketches Hardy drew of St. James's Park, pictures taken during Hardy's London funeral (he had two, the literary one in the capital, the one in Dorchester where only his heart is interred attended by friends and family), and even one of the Hardy Tree in St. Pancras Churchyard. Ford even supplies an A-Z type map of Hardy's London so that the reader may locate his residences both while working in the city and where he and Emma stayed during the Season, his places of work and the clubs he frequented, principally the Saville in Picadilly and the Athenaeum on Pall Mall. Ford's book is the first to delve so deeply into Hardy's London life, and thus it provides a unique and original perspective of the man and his works. An important addition to the biographical canon.

Tracy Hayes (Open University)

Early Victorian Railway Excursions: The Million Go Forth, by Susan Major (Barnsley: Pen & Sword Transport, 2015), 195pp., £25 (hardback) ISBN 978-1-4738-3528-3

Early Victorian Railway Excursions is a fascinating look at working class travel on England's railways in the period 1840 to 1860. Previous scholarship, including Simmons and Biddle's otherwise excellent *Oxford Companion to British Railway History*, on railway travelling and excursions has tended to focus on the upper classes producing an overemphasis on Thomas Cook as a travel agent. Susan Major's book is therefore a much needed focus on the working classes, both in their experiences of railway travel and also the recovery of many prominent travel agents catering to this market. Major's sources are primarily newspaper adverts based on the

digitised collections of nineteenth-century British newspapers but she also uses handbills as well as other ephemera where they are still extant.

Defining the working classes as those in manual labour (around 75-80% of the mid-nineteenth century population in Britain), Major structures her book in two sections: who influenced these trips (variously railway companies, voluntary societies, church groups, excursion agents and Sabbatarian groups) and the experience of those going on them. In this second half, Major has managed to track down travel accounts from the working classes to counterbalance much of the newspaper top-down rhetoric. What comes over in Major's book is the sheer variety and scale of the masses going forth. A "monster" excursion train comprising 4 engines, 67 carriages and 3,000 people travelled from Nottingham to Leicester one August in 1840. In this case the destination was another town but other "monster" trains took passengers to the coast. Given the scale of these events, they were naturally treated as performances which might even include stages and brass bands. For events, trains were put on specially and you can imagine the touts: "hot air balloon ascent by Charles Green in 1849? Fancy seeing the hanging of a notorious criminal – how about John Riley in 1859? Gawping at floods and devastation more your thing? If so, would the York to Holmfirth in March 1852 suit? Or would a trip to visit a country estate be more to your liking – there are excursions to Chatsworth or Castle Howard on offer?" Excursionists needed to be careful, as one poor gentleman was robbed of his new suit of clothes and arrived back in Preston at 3am 'almost, if not entirely, in a state of nudity'.

Loss of clothing and other hazards aside, the railway companies treated the organisation of excursions as speculations in which

special trains were put on and reduced fares were on offer. However, as they were operated with no prior experience, this led to mistakes including underestimating how long it would take to switch passengers between trains due to different gauges of track, not to mention sometimes lifting carriages onto different rails. These trips, along with other journeys, necessitated the creation of the Railway Clearing House in 1842 in which through-booked tickets were split between the different companies and lines. This enabled the creation of longer distance excursions without requiring the purchasing of multiple tickets.

The groups organising these trips were many and varied. Whilst many were dissenting religious groups, others were societies including mechanics institutes and temperance groups. Major argues that Sunday Schools were an important part of childhood as around 38% of under 15s were involved, compared to church attendance of less than 10% of city dwellers. This Sunday School market led to the production of books for planning trips to maximise the half day's events. As Major shows, Sunday was a popular day for excursions – but so were Mondays, due to the practice of Saint Mondays: formal employment began on Tuesdays which meant Mondays could be used for an additional excursion or for getting a head start on the week's work. Where there was a market, railway companies and excursion agents were happy to supply.

As for the excursions themselves, they were conducted in open air trucks, often standing room only, and sometimes the evidence of the previous load had not been removed, e.g. quarry dust. Chroniclers described the occupants of these trucks in cattle-like terms. Third class carriages were frequently open to the elements which included a drenching if it rained and any detritus from

the engine smoke. Toilet facilities were not introduced into first class until 1882. Yet despite these uncomfortable effects, these trips were very popular as they were the only way for many of venturing outside their immediate vicinity and seeing something of the world. As Major notes, with their open views, previous theorisations about panoramas and views through windows on journeys need re-examining in the case of third class passengers.

After such a journey, Major then considers the behaviour of excursionists in a chapter wonderfully titled 'Men Behaving Badly?'. One of the few images we have of third class is an illustration from the *Illustrated London News* from 1847: a highly diverse group in terms of dress, race and class as one waves a flag, a dustman holds up his pipe, a dandy sports some checked trousers, a chap in a top hat tries to avoid a punch-up and (rather annoyingly!) the token woman is travel-sick. Due to overcrowding in covered carriages, other preferred to ride on the roof but hazards of this travel mode included low bridges. The question about the privacy or publicity of a railway carriage rumbled on throughout the nineteenth century.

Based on Major's PhD thesis, this is a highly readable, beautifully printed monograph and, at £25, is far more affordable than most. Whilst aimed at both the academic and popular audiences, there are full footnotes and the only annoyance for the academic user is the lack of a separate bibliography. It is recommended reading for all those interested in travel, tourism, leisure and working class culture in the mid nineteenth century.

***Helen-Frances Pilkington
(Birkbeck)***

***Autobiologies: Charles Darwin and the Natural History of the Self*, by Alexis Harley. Lewisburg: Bucknell University Press, 2015, xvii + 213pp., (£24.95 paper/£60.00 hardback) ISBN 978-1-6114-8602-5.**

How do you classify a book like *Autobiologies*? At Cambridge University Library, it was catalogued with a subject heading all of its own: 'Human Evolution in Literature – 19th Century', but this label only hints at the scope and ingenuity of this book. Harley is writing about Victorian autobiography, that is, the narrative of the developing *self*, in relation to evolutionary theories of biology, narratives of the development of *species*, a combination so innovative that it requires the neologism 'autobiology' to convey its import. In this work, Harley is tracing the fascinating give-and-take dynamic between autobiographical practices and biological formulations. She shows how notions of identity are shaped by biological concepts, and how in turn, individual experience moulds and modifies evolutionary theory. To illustrate her thesis, Harley chooses six writers: Charles Darwin, Herbert Spencer, Harriet Martineau, Alfred Lord Tennyson, Oscar Wilde and Edmund Gosse. She then invents another compound to characterise what they have in common, calling these writers 'autobiographer-evolutionists' (x). Within this over-arching term, there is huge generic variety: Harley ranges across memoir, diary, logbook, letter, autobiographical novel, and epic poem. They are all works which are 'experiments in new ways of thinking' (19).

The book has a clear tripartite structure, but for students with a specific focus, each chapter works as a self-contained entity. The first section considers Darwin's thinking about the nature of the self, about

individuality, and the interplay of inheritance, innateness, and will. Darwin's theory of natural selection describes the individual's potential to mother a new variety or species or genus, but it does not address the issue of the individual undergoing personal change within its own lifetime. In light of this, Harley traces the gaps between 'Darwinism' and Darwin's own depiction of self, as evinced in his Beagle diaries (1831-36), his family memoir (drafted between 1876 and his death in 1882), and his biography of his grandfather, Erasmus Darwin (1879). We see how narrative conventions both inhibit and enable acts of self-narrativization that are consistent with evolutionary theory.

The second section, entitled 'Variations', explores different reactions to Ernst Haeckel's model of recapitulation. In their respective autobiographies, Herbert Spencer's Development Hypothesis and Harriet Martineau's Comtean Positive Philosophy re-frame Haeckel's theory. Harley enlivens what could become a rather dry Lamarckian reading of Spencer's work, by illustrative anecdotes such as Spencer's notions about anti-authoritarian attitudes in his family: his grandfather and father had been dissenters, but Spencer argues that he has gone one step further, in becoming an agnostic. He also suggested that the smallness of his hands was due to two generations free of manual labour (102). By contrast, Martineau maps herself against Comte's three phases of intellectual progression: the Theological, the Metaphysical and the Positive, shifting from childhood piety to de-conversion (117). Her narrative thus allegorizes the history of humanity's shift from theological superstition to Positivist empiricism.

The third section, 'Autobiologies' focuses on three literary figures who do not have to defend any particular evolutionary

philosophy, but who choose to meditate on the implications of evolutionary theory for their own lives. Harley argues that Wilde's chief aim in *De Profundis* (1897) is identity-making, and that he invokes the degenerationist ideas of Nordau and Lombroso in order to characterise his sexual activities as hereditary and environmental: thus, he presents himself as 'a sufferer of degeneracy, rather than an agent of it' (140). Likewise, Edmund Gosse uses evolutionary theory for his own ends in *Father and Son* (1907). It has long been accepted that by exaggerating the counter-evolutionary acts of his father, Henry, and by depicting him as a religious literalist and conservative, Gosse asserts his own epistemic superiority. Henry's work, *Omphalos* (1857), sought to reconcile recent theories of uniformitarianism with the Genesis account of Creation, and Adam is depicted therein as being created fully formed. By fruitful close reading, Harley suggests that Henry, imbued with his *Omphalos* notions of an Adam who 'skipped childhood', applied the same principle to the education of his son, forcing him into responsibilities and studies far beyond his years, believing that 'childhood is, in fact, negotiable' (162). Gosse scholars will enjoy this witty interpretation of the significance of *Omphalos*. Harley's decision to turn next to Tennyson's 'memoir-cum-elegy' *In Memoriam* (1850) seems unchronological, but it works because it brings this section to a close with a meditation on death, which is of course at the centre of natural selection. Harley notes that Tennyson wrestles with the notion that the 'individual struggle culminates in individual non-existence' (177) and seems to resolve it by proposing 'an evolutionary fantasy . . . a kind of dematerialization into spirithood' (180). Harley's conclusion then points toward modern dilemmas in reconciling nature and culture.

The energy of Harley's language is palpable. Attempting to pin down that notoriously uncategorizable book, Edmund Gosse's *Father and Son* (1907), she comes up with the glorious catch-all of 'autobiography-cum-Bildungsroman-cum-patriography' (xii). She conveys the randomness of natural selection as operating in a 'bumbling-trial-and-error-fashion' (65). Harley also conveys her ideas visually: the autobiographers, for example, treat their lives 'as a kind of Petri dish' (ix) in which they analyse the effects of evolutionary theories on their own lives, and Darwin is depicted 'rummaging through his ancestry' in search of traits that matched his own (32). Although we can enjoy such buoyant conceptualisations, it must be said that Harley's work is challenging: she certainly doesn't over-simplify the complexities of her thesis. Literature undergraduates may feel daunted by the fast moving pace of the argument, that is, if they get past the Preface where Harley uses specialised scientific words like 'gemmules' and 'gonads' (xi), which are not fully explained for another forty pages. However, readers who already have a good knowledge base in the practices of self-representation and variant evolutionary theories will enjoy the rigour of Harley's hypothesis and her new perspectives on canonical writers.

Kathy Rees (Independent Researcher)

***Convict Voices: Women, Class and Writing about Prison in Nineteenth Century England*, by Anne Schwan (Durham, New Hampshire: University of New Hampshire Press, 2014), 304pp., £28.99 (paperback) ISBN 978-1-61168-672-2**

Anne Schwan's *Convict Voices: Women, Class and Writing about Prison in Nineteenth Century England* opens up a new

methodology into rediscovering and studying silenced female voices in nineteenth century prisons. Schwan deliberately crosses numerous established boundaries in order to provide an effective reimagining of a feminist history of woman offenders in nineteenth-century Britain, including genre, stereotypical gender roles and politicised class boundaries in order to locate strands of female consciousness and female identity contained within women's writing about prison. She utilises a huge variety of primary sources, ranging from execution broadsides and sensation fiction, to first-hand prison narratives and writings surrounding women's political movements from the late-Victorian and Edwardian period. The book traces historical threads that highlight the creation of a proto-feminist consciousness and chronology through the exploration of women's prison writing.

Schwan has utilised an innovative approach by deliberately exploring a wide variety of textual forms in order to give voice to imprisoned women in nineteenth century Britain – a notoriously overlooked group within academic research communities. The book opens up greater conversation regarding incarcerated women in nineteenth century prisons through exploration of contemporary and later examples of writing that did so. *Convict Voices* effectively complements work by scholars interested in prison ethnography such as Deborah Drake, as well as those more broadly interested in women and the penal system by scholars such as Carol Burke or Anne Worrall. From a more historically-specific perspective, *Convict Voices* complements scholars such as Helen Rogers, who has written extensively on Victorian imprisonment.

Schwan's work on execution broadsides and 'street literature' is particularly relevant and particularly interesting, as this is a

relatively understudied area, yet which is steadily increasing in popularity among researchers. This is largely thanks to the advent of digitisation of huge amounts of primary material, leading to much wider, easier and cheaper access to forgotten or buried material. Those researching cheaply produced literature from this period often find themselves wanting in both criticism and chronology, and this particular chapter adds another, highly relevant voice to the steadily increasing body of criticism. Schwan's writing on this particular medium creates a sophisticated dialogue surrounding women convicts' voices, and utilises different types of crimes reported in execution broadsides, chapbooks and newspapers as gateways into varying attitudes and perspectives on how the public perceived female convicts. She creates a refined argument, asserting that these execution broadsides and chapbooks explored the causes of crime, such as poverty, ill mental health or masculine betrayal, and argues that this had the ability to alter the public's conception of female convicts as wholly 'bad'.

Schwan's work on prison narratives published throughout the 1860s is also intriguing. She creates an interweaving set of arguments surrounding how they help give a 'voice' to incarcerated female prisoners through the retellings of the 'Prison Matron'. Schwan's argument that the use of the 'Prison Matron' as a narrator allows a narrative of life inside a prison to be both authentic and respectable (as the voice is of a prison officer, not a prisoner) is highly effective, and Schwan delicately applies the writing to various socio-cultural anxieties prevalent throughout the mid-Victorian era – treatment of prisoners, the economic impacts of prison and how economic difficulty for the lower classes can lead to a life of crime, for example.

This wider critique offered by these narratives on the prison system and governmental treatment of prisoners is interesting, especially in the light of contemporary legislation on the penal system as a whole. At the end of the 1850s and during the early 1860s, Transportation had been abolished as a form of punishment by the Penal Servitude Act 1857, and in 1861 the number of capital crimes was reduced to four by the Offences Against the Person Act. As a result prison as a form of punishment was left as one of the only alternatives throughout the 1860s. It is perhaps understandable therefore that texts such as Robinson's became both widespread and popular, as they helped the public discuss some of the anxieties that increased use of prisons as a form of punishment caused.

Perhaps, however, one of the most effective sections of this book is Schwan's exploration of Susan Willis Fletcher's *Twelve Months in an English Prison* (1884). Schwan utilises the book to highlight key proto-feminist debates in the later Victorian period (1880s-90s), and turns to several aspects of the text in turn to highlight how it engaged with wider political debate. These include spiritualism, political critique of the criminal justice system and how the criminal justice system was reported in the media. This close use of one very effective text can highlight how women explored their own identity through writing about prison and penal debates in a sophisticated way.

Schwan also uses *Twelve Months in an English Prison* to reinforce the idea of an emerging proto-feminist chronology through each of the texts she explores. She argues that this particular text, published in 1884, was a spiritual ancestor of the later suffragette movement of the early twentieth century. This one both effectively highlights the way that the book rediscovers proto-

feminist writing and political ideology, and also the way that these constructed identities in this type of writing were interrelated as part of a wider chronology.

Overall, this book is a highly effective initial exploration into a reshaping of female identity in prison writing from the nineteenth century, and it opens up new perspectives on well-traversed material very invitingly. More work is needed to continue the work that Schwan has so effectively begun – the book moves very quickly through a wide variety of writing, each genre of which could provide enough material for their own book on the same subject. However, as an initial route into this highly specialised but fascinating area, *Convict Voices: Women, Class and Writing about Prison in Nineteenth-Century England* is an excellent introduction.

Samuel Saunders (Liverpool John Moores University)

***Cosmo Innes and the Defence of Scotland's Past*, by Richard A. Marsden (Farnham: Ashgate, 2014), 382pp. (£100.00 hardback) ISBN 9781409455936**

Even in the field of Scottish History, Cosmo Innes is not a particularly well-known name; in Tom Devine's celebrated volume on modern Scotland, *The Scottish Nation* (1999), Innes is not referenced once. Innes was an Episcopalian advocate, antiquary and Professor of Constitutional Law and History at the University of Edinburgh, who compiled and analysed a great number of Scotland's records in the mid-nineteenth century, including the *Acts of the Parliaments of Scotland, 1124-1707*. The fact that an authoritative monograph dedicated to Innes's activities has never been published is reason enough to justify Richard Marsden's book, *Cosmo Innes and*

the Defence of Scotland's Past c.1825-1875. But Marsden makes his volume all the more indispensable by revealing how Innes's life and work complicate some of the broad generalisations that have taken hold regarding Scottish historiographers in the nineteenth century (primarily their disrespect for the nation's pre-union institutions), which Marsden does by situating Innes amongst his contemporaries and within his historical contexts. In doing so, this monograph simultaneously brings much-needed detail to Innes's endeavours, as well as nuance to the wider field.

It is this ebb-and-flow movement between specific detail and wider implications that defines Marsden's approach. The majority of the chapters in *Cosmo Innes and the Defence of Scotland's Past c.1825-1875* each focus on a specific area of antiquarian inquiry that Innes devoted himself to, including: the Acts of Parliaments of Scotland, burgh sources, ecclesiastical cartularies, university records and family papers. Some of the discussions in these chapters are incredibly specific, which threaten to alienate even those with a solid grasp of Scottish history and antiquarianism, but Marsden must be given credit for very skillfully unlocking the broader significance of his detailed analysis. On ecclesiastical cartularies, for instance, Marsden examines several of Innes's editions of records to convincingly demonstrate his interest in rehabilitating the status of Scotland's medieval, pre-Reformation church, especially the twelfth-century Church, which was in contradiction to the stadialism of other Scottish Whig historiographers in the period, who simply viewed the nation's Catholic past as 'barbaric'. Marsden's detailed examinations of Innes's editorial methods and use of antiquarian sources will certainly find an audience amongst specialists, but the book is strongest, as in this instance, when it uses

Innes as a prism to refract nineteenth-century Scotland and unlock its diverse colours.

For this reason, the book's introduction (which focuses on the wider field of nineteenth-century Scottish history) should be recommended reading for any student studying modern Scotland. Marsden provides one of the clearest summaries of the complex debates around Scottish identity and the constitution c.1825-1875 that I have come across. He demonstrates how the field has developed over the last generation by bringing some of ubiquitous paradigms in nineteenth-century Scottish History into play (such as Graeme Morton's 'unionist-nationalism', Colin Kidd's 'banal unionism' and the 'strange death of Scottish history'). Marsden not only succinctly introduces these concepts but evaluates their benefits and limitations, which he continues in the Conclusion. His study of Innes has clearly taught him to be skeptical of paradigms and, therefore, his assessment of the period is refreshingly detached and balanced.

The book is also an instrumental tool for those interested in historical associational cultures, particularly in Edinburgh: Marsden's connections to historical societies are well documented throughout the book. But although Innes's networks are in evidence, and his intellectual endeavours are thoroughly discussed, what is less clear from this book is the type of person that Innes was: the man behind the records is largely elusive. The impression of Innes that Marsden leaves the reader with is firmly academic: of an antiquary who neither conforms to the typical representations of the 'Whig historian', who simply dismisses previous eras as 'barbaric', nor a romantic who portrays the superiority of the past. Instead, Marsden's Innes consents to Whig notions of 'progress' and

the superiority of the present, while simultaneously appreciating the past, particularly aspects of Scotland's pre-Reformation period, which helped to progress Scotland forward. The capacity of Enlightenment stadialism and romanticism to cohabit in nineteenth-century Scottish historiography is an argument that Marsden is keen to convince the reader of, and he succeeds.

Michael Shaw (University of Glasgow)

Poison Panic: Arsenic Deaths in 1840s Essex, by Helen Barrell, (Great Britain: Pen & Sword True Crime, 2016), 197pp., 41 B&W illustrations, £14.99, (paperback) ISBN 147-3-8520-72

Arsenic has connotations inextricably linked with nineteenth century crime, and the origins of this enduring association have been explored in such contemporary scholarship as Judith Flanders' *The Invention of Murder*.

These origins are further elucidated in Helen Barrell's book *Poison Panic: Arsenic Deaths in 1840s Essex*, which tells the story of several women from rural Essex and the surrounding areas who were accused of murdering their children, husbands, and siblings with the notorious substance.

Poison Panic opens with the story of Sarah Chesham, who lost two sons after a sudden and violent illness, and was arrested on suspicion of poisoning after another woman's newborn baby repeatedly fell ill while left alone with her. Although a learned professor finds that the viscera of Sarah's two dead children contained arsenic, Sarah is found not guilty of murder at her trials.

The trials of Sarah Bright, Catherine Foster, and Emma Elizabeth Hume are also explored at length, and Barrell's retelling of the story of Mary May examines the tensions surrounding Victorian 'burial clubs', which capitalised on people's fear of a pauper's burial by promising to pay out on their deaths. Burial clubs were treated with suspicion, since they were thought to be open to abuse by those who might register someone and then instigate their deaths in order to cash in on the funeral money.

It is possible that this paranoia led to the arrest of Mary after the death of her brother, William Constable, shortly after she'd registered him into a burial club without his knowledge. His sudden death, and the subsequent pauper's burial he was given, were among the suspicious actions which led to Mary being found guilty and sentenced to death.

Given the number of women accused of poisoning their family members, panic around arsenic poisoning ensued, and public attention turned to Mary's friend Hannah Southgate, who had lost her husband to a swift illness and quickly remarried. Although Hannah was put to trial and acquitted, Mary Anne Geering from Sussex was put in the dock for supposedly murdering several members of her family, was found guilty and hanged.

Concluding her overview of the Essex poisonings by returning to the Chesham family, Barrell demonstrates how Sarah was put on trial again following what was deemed to be the suspicious death of her husband, and was eventually sentenced to be hung. A phrenologist is said to have remarked on the prominent 'destructiveness' element of Sarah's skull after her death, an interesting narrative nod to contemporary pseudoscience employed in parallel with a case which demonstrated

the modernising practice of forensic science.

Despite featuring multiple gruesome deaths, supposed “death clubs”, and an ‘amateur detective’ reverend, Barrell makes it clear from the offset that this is no sensational Victorian tale with a tidy conclusion. Instead, she states that the aim of her book ‘is not to solve the mysteries but readers can formulate their own theories’(x).

The facts - court proceedings, genealogical research and contemporary documentation of the crimes - are presented methodically alongside additional information which sheds light upon the cases, such as circulating rumours, media misrepresentation and social customs.

This examination of the context surrounding the poison panic of the 1840s (including forensic science advancements and police force development, but also Barrell’s consideration of economic recession and medical confusion between the effects of cholera and arsenical poisoning) is particularly useful, allowing the reader to consider the social nuances leading to and impacting on the book’s events. For example, the main protagonists in Barrell’s book are female, and the gendering within the cases is made clear by her allusions to contemporary events such as those surrounding convicted husband-poisoner Marie-Fortubee Lafarge.

Barrell also astutely draws a clear link between contemporary political upheaval and the impact this had on British notions of domesticity and women’s roles within the home. ‘While mainland Europe in the 1840s was convulsed with revolution,’ Barrell states, ‘the Essex poisonings crystallised the fear that British society was under threat’ (xiii). Arsenic’s key role in Victorian society is in part due to its variety of uses in the

home, and Barrell suggests that the fear of revolution mirrored or manifested in a fear of a corrupted domestic sphere and ungovernable, murderous women: ‘female poisoners were a threat to the safe haven of home’ (xvii) and to the notion of what a Victorian woman should be.

These associations invite the reader to consider the cases with knowledge of contemporary social factors, but Barrell also contextualises the poison panic within a heritage of mass hysteria to further engage her audience. Barrell links the Essex poisoning occurrences to such cultural and social factors as the publication of Edward Bulwer-Lytton’s novel *Lucretia* and the eighteenth century Cult of Sensibility. Throughout the narrative, Barrell points out the parallels between the fear and paranoia over arsenic, and witchcraft allegations of the seventeenth century.

As she points out, the Essex community demonstrated a similar hysteria, which was also magnified by inaccurate newspaper reporting. Obscene claims were made, stating that Sarah Chesham was a poisoner for hire, that she had in her house ‘an assortment of poisons - ointments, powders, and the like’ (22), and that the murders were the work of a local ‘death club’. This contextual information allows Barrell to posit several thought-provoking rhetorical questions, which further engage the reader in the narrative and in considering wider social concerns of the period.

Poison Panic also contains several useful illustrations, including photographs, maps, and copies of key documents from the cases described in the book. Interestingly, Barrell links the tale with her own family history through multiple figures including Mordecai Simpson, Catherine Foster’s neighbour, and Reason Field, a prisoner tried at the same

time as Mary May. 'As an Essex woman with personal ties to some of the cases, I hope my approach will add a new voice to the body of work that already exists on this subject' (178) says Barrell in her Further Reading

section. Highly readable and extensively researched, *Poison Panic* is an extremely engaging book.

Emily Turner (University of Sussex)

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, Emma Butcher: erbutcher@gmail.com/E.Butcher@mmu.ac.uk.

Musical Culture of 'Leisure Palaces': Repertoire, Musicians, Management and Reception of Programmes for Music at Aquariums, Winter Gardens and Shopping Arcades in Britain, 1873-1923

After receiving a grant for research funding from the British Association for Victorian Studies (BAVS), I was able to conduct three months of research for my postdoctoral project, *Musical Culture of 'Leisure Palaces': Repertoire, Musicians, Management and Reception of Programmes for Music at Aquariums, Winter Gardens and Shopping Arcades in Britain, 1873–1923*. The 'leisure palaces', namely aquariums, winter gardens and shopping centres, were multi-entertainment venues that combined exhibit functions and various recreational facilities. From the 1870s onwards, as the excursion business grew across the nation, resorts and provincial towns started to develop their 'palaces' to attract increasing numbers of tourists and holiday makers. Among the wide range of entertainment programmes offered at the leisure palace, music occupied an important part as a means of amusing visitors and providing a refined cultural atmosphere in the building.

The musical culture of the leisure palace provides a considerable amount of information about the popular works of the era, the process of recruiting performers and the aesthetic conflicts between the institutions and the public regarding their different tastes in music. In order to illuminate a unique characteristic of the leisure palace where miscellaneous genres of music competed for popularity, this study aims to thoroughly investigate the repertoire, musicians, management and reception of the musical entertainment offered at selected institutions in London, Brighton, Tynemouth, Blackpool and Bournemouth. Through this project, I hope to contextualise the cultural role of the leisure palace, which mediated variety theatres and concert halls where popular music and art music started to polarise as mass consumption of music rapidly expanded.

The BAVS research funding was used for my investigation of the relevant sources for Boscombe's Royal Arcade and the Bournemouth Winter Gardens at the British Library. From August to October 2016, I conducted six three-day research trips to

London, mainly to examine local newspapers, particularly the *Bournemouth Observer and Chronicle for Hants and Dorset*, to collect information about the programmes for musical entertainment that these two institutions offered from 1881 to 1905. The funding was also spent for one hour's worth of research services at the Dorset History Centre to confirm the content of a holding item. A part of the outcome of this research was presented in my paper, entitled 'Music While You Shop: The Musical Life of the Royal Arcade, Boscombe', which was given at the BAVS conference at Cardiff University on 31st August 2016. Introducing the components of the musical programmes at the arcade from 1892 to 1902, this paper argued that the rich music-making at the arcade not only provided background music for shoppers but became an integral part of the entire musical scene in the town of Bournemouth.

Although this postdoctoral project on the leisure palace is still in its preliminary stage, the research so far has shown that the descriptions of musicians and musical performances in concert records often included information about other venues where the same musicians and performance programmes frequently appeared. This suggests that we might be able to create a larger map of the mobility of musicians, musical repertoires and popular musical trends of the time by matching this information with the records of other leisure palaces, even though only partial records are available for any single institution. For instance, Louis-Antoine Jullien's *British Army Quadrille* was mentioned in the concert reviews and programmes of several institutions along with detailed descriptions of performance. Combining such information and extant musical scores, it might even be possible to reproduce Jullien's forgotten composition

for a concert. This research potential, which I plan to explore in the future, will shed additional light on Victorian and post-Victorian musical culture. The BAVS research funding has been most helpful for me in undertaking the first step of this project as an early career researcher. Here I wish to thank the BAVS for its generous funding support.

Researching Vernon Lee

During January, with the kind support of BAVS's Research Funding Award, I have completed a short period of research at the Harold Acton archive at the British Institute in Florence, and a visit to Via il Palmerino, Maiano.

The British Institute library is situated on the first floor of a beautiful frescoed building on the Palazzo Lanfredini, overlooking the Arno. Alongside a large lending and periodical library, it houses the Harold Acton archive, which holds approximately four hundred and twenty texts owned and read by the essayist and lady of letters, Vernon Lee (Violet Paget 1856-1935). Lee's library was donated after her death by close friend and executrix Irene Cooper Willis. Many of the works in the collection have been read and annotated by Lee.

The archive's holdings serve as a primary bibliography for my doctoral research: which is, simply put, a study of Lee's 'readerly' input and writerly output. Whilst many of these works are available within other holdings, the collection in the Harold Acton is important to Lee scholars due to extensive marginalia which remains largely undocumented. These annotated works suggest Lee was a diligent note-taker, erudite and argumentative in the margins (as well as in company), who often cross-

referenced and corrected as she read. Whilst not always easy to read – Lee’s handwriting is notoriously difficult, and she annotates in four languages – the pressure marks on the page are revelatory in regards to Lee’s state of mind as she read.

My accommodation for the visit was with Federica Parretti at Palmerino, Lee’s last home, situated in the Maiano hills. I will admit that the trip to Palmerino is not for the faint of heart. After arriving at Pisa, I had to board a shuttle bus to Pisa Centrale and from there, catch a train to Florence Santa Maria Novelli Station. After purchasing too many biglietti from a giornalaio (otto!), I caught the 11 to Salviatino – the final stop - and made my way up to Via del Palmerino. My host at Palmerino kindly gave me a guided tour of the house and grounds and explained its history and that of its previous occupiers. Federica has continued the work of her grandmother – a British ex-pat (just like Lee) who purchased the house and land in 1935- in promoting the work and legacy of Lee, and by supporting culture and the arts in Florence. The Associazione Culturale that neighbours the villa at il Palmerino, is also run and maintained by Federica and her partner Stefano. They share the house and the Associazione with artists, writers, and people interested in Lee and her circle; an echo of the salons and coteries held on the site by Lee, and her poet half-brother,

Eugene Lee Hamilton. The house is a perfectly peaceful place to study, and I felt close to Lee’s presence – at least as she appears to me, in my mind.

I also had the pleasure of visiting some of the architectural and aesthetic wonders Lee muses on in her works about art. The Uffizi was crammed with the most incredible works, by the foremost masters, yet I let Lee’s hand guide me. My gaze settled on a few pieces mentioned in letters and essays, and I carefully watched myself for any physiological responses; but alas, I am no Kit!

By complete coincidence, my visit coincided with an exhibition at the Museo Archeologico celebrating the work of German art historian, archaeologist, and favorite of Lee, Johann Joachim Winckelmann. It was wonderful to see such beautiful editions of his works – and the artifacts contained therein - that Lee had discussed in many of her works, including *Beauty and Ugliness*, *Studies of the Eighteenth Century in Italy* and *Ottilie*. This visit came at the perfect moment to add depth – and a greater understanding of Lee’s lived, rather than public facing life - to the thesis, and has provided me with research threads to follow for years to come.

Sally Blackburn (University of Liverpool)

Further Study

Study music in 19th-century society at Oxford Brookes University



As music increasingly makes its presence felt in the field of Victorian studies, the Music team at Oxford Brookes University are keen to raise awareness of their MA in Music, which offers an opportunity to specialise in nineteenth-century studies. Students learn how music engaged with broader social, cultural and political contexts during the nineteenth century. They apply a variety of historical, critical and transnational approaches to a wide range of different types of music, including orchestral and instrumental works, opera and song. This is not a performance or music analysis course and an undergraduate degree in music is not required; students with backgrounds in English, History, Modern Languages and Art History have done very well on the course. The MA is unusual in combining a respected academic course with vocational training. Students take an innovative Professional Experience module, which allows them to

undertake either an external work placement or to act as an intern to one of the department's specialist research units. Past students have worked in settings including the Royal Shakespeare Company and the Handel & Hendrix House Museum. The course also provides training in public engagement, teaching students how to communicate their research with wider publics via journalism, broadcasting and social media.

We are also interested in hearing from MA students with interdisciplinary interests, who might be interested in undertaking a PhD with us, particularly in the areas of nineteenth-century music within its social contexts or opera studies.

If you have any students who might be interested in these opportunities, please send them our way – we'd be very pleased to have a chat with them. You can contact the Subject Coordinator for the course, Dr Alexandra Wilson:

alexandra.wilson@brookes.ac.uk

More information about the MA can be found [here:](http://www.brookes.ac.uk/courses/postgraduate/music/)
<http://www.brookes.ac.uk/courses/postgraduate/music/>

Twitter: [@BrookesMusicMA](https://twitter.com/BrookesMusicMA)

Where Art and Science Meet: Art and Design at Oxford University Museum of Natural History (AHRC Collaborative Doctoral Award)

Level of Study: Doctoral research
Subject area: History of Art
Nationality: EU, UK
Type of Award: Research Council
Deadline for applying: 24/03/2017

Award Description

The Department of Art History, Curating and Visual Studies at the University of Birmingham, is delighted to offer one AHRC Collaborative Doctoral Award with the Oxford University Museum of Natural History. This Award offers you the opportunity to pursue a fully funded PhD in art history, natural history and museology.

This studentship is funded through the AHRC's Collaborative Doctoral Partnership scheme. Collaboration between a Higher Education Institution and a museum, library, archive, or heritage organisation is the essential feature of these studentships. This project will be supervised jointly by Dr

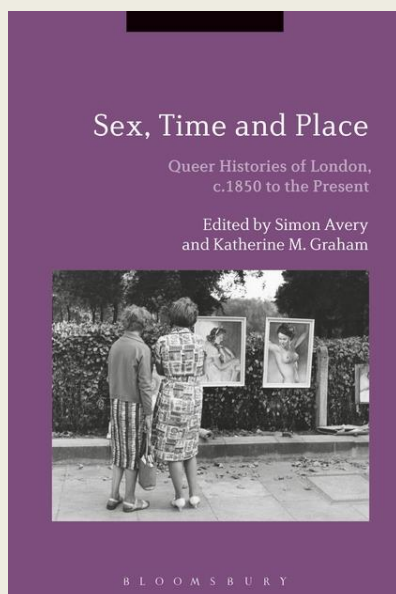
Claire Jones and Professor John Holmes (University of Birmingham) and Professor Paul Smith (Oxford University Museum of Natural History) and you will be expected to spend time in both Birmingham and Oxford, as well as becoming part of the wider cohort of CDP funded students across the UK.

The closing date for applications is 5pm on Friday 24 March 2017. Interviews will take place at the Oxford University Museum of Natural History on Wednesday 5 April 2017.

For a full description of the project, and details of how to apply, click [here](#).

Recent Publications

Simon Avery and Katherine M. Graham (eds), *Sex, Time and Place: Queer Histories of London, c.1850 to the Present* (Bloomsbury, 2016) hardback £85.00 ISBN 9781474234924



Sex, Time and Place extensively widens the scope of what we might mean by 'queer London studies'. Incorporating multidisciplinary perspectives – including social history, cultural geography, visual culture, literary representation, ethnography and social studies – this collection asks new questions, widens debates and opens new subject terrain.

Featuring essays from an international range of established scholars and emergent voices, the collection is a timely contribution to this growing field. Its essays cover topics such as activist and radical communities and groups, AIDS and the city, art and literature, digital archives and technology, drag and performativity, lesbian Londons, notions of bohemianism and deviancy, sex reform and research and

queer Black history.

Going further than the existing literature on Queer London which focuses principally on the experiences of white gay men in a limited time frame, *Sex, Time and Place* reflects the current state of this growing and important field of study. It will be of great value to scholars, students and general readers who have an interest in queer history, London studies, cultural geography, visual cultures and literary criticism.

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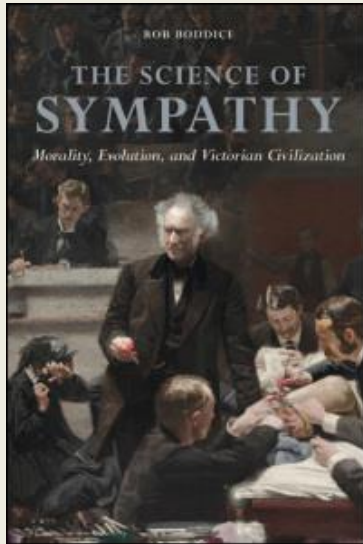
Reviews

"Sex, Time and Place marks a truly significant addition to the growing body of literature on London's queer past and present. Drag histories, AIDS, sexual geographies, visual studies, literary history, sexology – an impressive and engaging range of material is brought together by the editors, providing a number of ways into thinking about queer London since the 19th century. Some figures we know already but think about in fresh ways, while other less known figures from the past are given their due. Written in compelling prose, this is a volume to which I'll return often and which I'll recommend frequently." – **Mark W. Turner, King's College London, UK**

*"The unwieldy, cosmopolitan queerness that is London seeps out of the pages of this vibrant collection of essays at every turn. Avery and Graham have assembled a diverse team of scholars who have mapped various practices of queer London over the past century and a half with both skill and passion. From the London haunts of queer artists in the nineteenth century to the fictional mappings of queer London in the twentieth, from the past spaces of queer self-fashioning to the virtual queer communities of present-day London, the essays in this volume highlight the latest interdisciplinary approaches to the study of urban queer life. Showcasing new ways of seeing and imagining the queer metropolis, *Sex, Time and Place* is a must." – **Chris Waters, Williams College, USA***

*"This is an absolutely splendid collection of essays that explores the history of queer London in all its class, ethnic and gender diversity. Spanning a range of disciplines, this book represents the best of queer scholarship and is studded with some wonderful gems of untold stories. Its groundedness in London's queer past provides a solid framework, too, for understanding our contemporary communities and our current trajectories." – **Alison Oram, Leeds Beckett University, UK***

Rob Boddice, *The Science of Sympathy: Morality, Evolution, and Victorian Civilization* (University of Illinois Press, 2016) Paperback \$28.00 ISBN: 978-0-252-08205-4



In his *Descent of Man*, Charles Darwin placed sympathy at the crux of morality in a civilized human society. His idea buttressed the belief that white, upper-class, educated men deserved their sense of superiority by virtue of good breeding. It also implied that societal progress could be steered by envisioning a new blueprint for sympathy that redefined moral actions carried out in sympathy's name.

Rob Boddice joins a daring intellectual history of sympathy to a portrait of how the first Darwinists defined and employed it. As Boddice shows, their interpretations of Darwin's ideas sparked a cacophonous discourse intent on displacing previous notions of sympathy. Scientific and medical progress demanded that "cruel" practices like vivisection and compulsory vaccination be seen as moral for their ultimate goal of alleviating suffering. Some even saw the so-called unfit--natural targets of sympathy--as a danger to society and encouraged procreation by the "fit" alone. Right or

wrong, these early Darwinists formed a moral economy that acted on a new system of ethics, reconceptualized obligations, and executed new duties. Boddice persuasively argues that the bizarre, even dangerous formulations of sympathy they invented influence society and civilization in the present day.

"Exemplary. Boddice demonstrates that the culture of Victorian science changed irreversibly what sympathy could mean and how it could be felt. The book will be at the top of my list when people ask, 'What does it look like when you do the history of emotions?' This is what it looks like."--Daniel M. Gross, author of *The Secret History of Emotion: From Aristotle's Rhetoric to Modern Brain Science*

"Stimulating and interesting. Boddice has taken some of the most important topics in nineteenth-century history and made them his own."--Joanna Bourke, author of *The Story of Pain: From Prayer to Painkillers*

Rob Boddice works at the Department of History and Cultural Studies, Freie Universität Berlin. His books include *Edward Jenner* and *Pain: A Very Short Introduction*.

Like Clockwork: Steampunk Pasts, Presents, and Futures, ed. by Rachel A. Bowser and Brian Croxall (University of Minnesota Press, 2016)

Paperback \$25.00 Library Cloth \$87.50 ISBN 978-1-5179-0062-5



Rachel A. Bowser and Brian Croxall present cutting-edge essays on steampunk: its rise in popularity, its many manifestations, and why we should pay attention. From disability and queerness to ethos and digital humanities, *Like Clockwork* offers wide-ranging perspectives on steampunk's history and its place in contemporary culture, all while speaking to the "why" and "why now" of the genre.

About the authors:

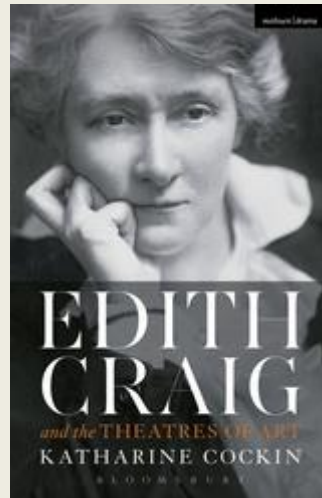
Rachel A. Bowser is associate professor of English at Georgia Gwinnett College.

Brian Croxall is digital humanities librarian at Brown University.

For more information, including the table of contents, visit the book's webpage:

<https://www.upress.umn.edu/book-division/books/like-clockwork>

Katharine Cockin, Edith Craig and the Theatres of Art (Bloomsbury, 2017), hardback £85.00 ISBN 9781472570628



This new biography explores the extraordinary life of Edith Craig (1869-1947), her prolific work in the theatre and her political endeavours for women's suffrage and socialism. At London's Lyceum Theatre in its heyday she worked alongside her mother, Ellen Terry, Henry Irving and Bram Stoker, and gained valuable experience. She was a key figure in creating innovative art theatre work. As director and founder of the Pioneer Players in 1911 she supported the production of women's suffrage drama, becoming a pioneer of theatre aimed at social reform. In 1915 she assumed a leading role with the Pioneer Players in bringing international art theatre to Britain and introducing London audiences to expressionist and feminist drama from Nikolai Evreinov to Susan Glaspell.

She captured the imagination of Virginia Woolf, inspiring the portrait of Miss LaTrobe in her 1941 novel *Between the Acts*, and influenced a generation of actors, such as Sybil Thorndike and Edith Evans. Frequently eclipsed in accounts of theatrical endeavour by her younger brother, Edward Gordon Craig, Edith Craig's contribution both to theatre and to the women's suffrage

movement receives timely reappraisal in Katharine Cockin's meticulously researched and wide-ranging biography, released for the seventieth anniversary of Craig's death.

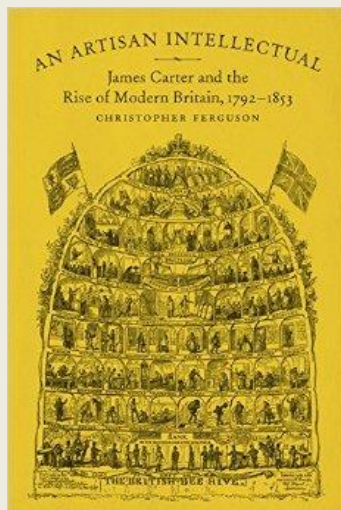
"Full of fascinating nuggets of information ... *Edith Craig and the Theatres of Art* presents a collage of Craig's achievements, celebrating her maverick career." – ***Times Higher Education***

See more at:

<http://www.bloomsbury.com/uk/edith-craig-and-the-theatres-of-art-9781472570628/#sthash.ypg7uPTN.dpuf>

Christopher Ferguson, *An Artisan Intellectual: James Carter and the Rise of Modern Britain, 1792-1853* (Louisiana State University Press, 2016)

Cloth \$48.00, ebook available ISBN 978-0-8071-6380-1

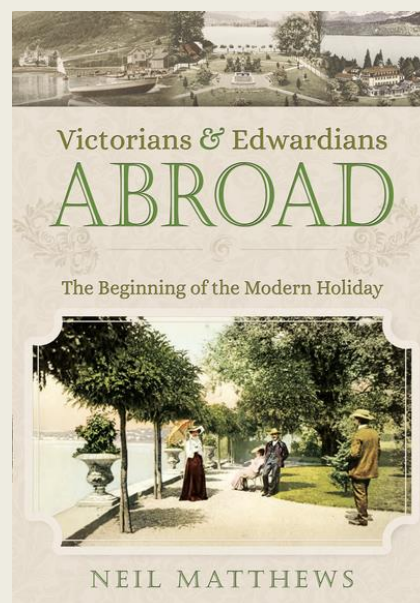


In *An Artisan Intellectual*, Christopher Ferguson examines the life and ideas of English tailor and writer James Carter, one of countless and largely anonymous citizens whose lives dramatically transformed during Britain's long march to modernity. Carter began his working life at age thirteen as an apprentice and continued to work as a

tailor throughout the first half of the nineteenth century, first in Colchester and then in London. As the Industrial Revolution brought innovations to every aspect of British life, Carter took advantage of opportunities to push against the boundaries of his working-class background. He supplemented his income through his writing, publishing often unsigned books, articles, and poems on subjects as diverse as religion, death, nature, aesthetics, and theories of civilization.

Carter's words give us a fascinating window into the revolutionary forces that upended the world of ordinary citizens in this era and demonstrate how the changes in daily life impacted personal experiences and intellectual pursuits as well as labor practices and living and working environments. Ferguson deftly explores a forgotten tailor's varied responses to the many transformations that produced the world's first modern society.

Neil Matthews, *Victorians and Edwardians Abroad* (Pen and Sword, 2016)



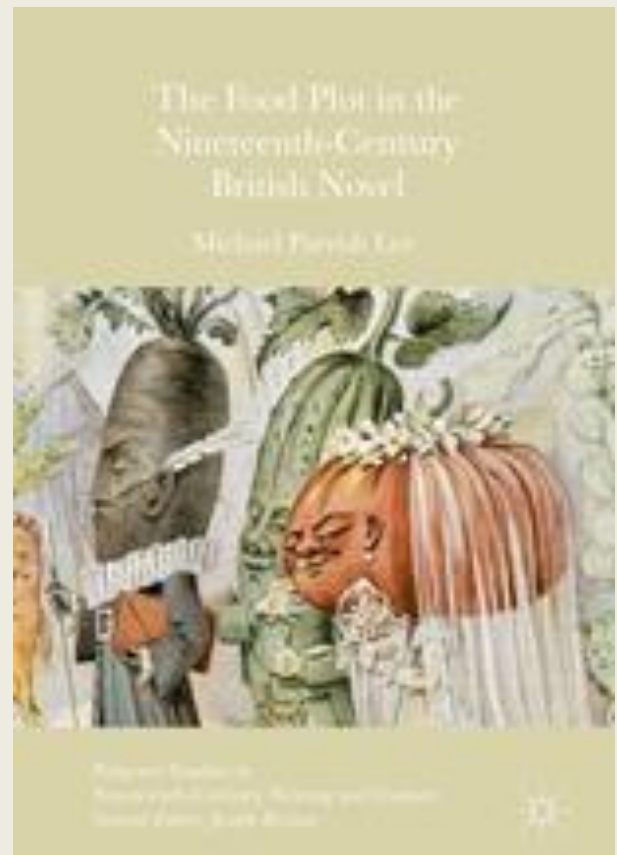
Victorians and Edwardians abroad: the beginning of the modern holiday reveals a story never told before: the early years of one of Britain's leading modern travel agencies, the Polytechnic Touring Association (PTA). Created in 1888 within Britain's first Polytechnic, the PTA was an emblem of the era. It served a growing mass of middle-class and lower middle-class consumers, who found for the first time that they had the time and money to take extended holidays, often abroad. This book explains the creation of the Polytechnic and the PTA, charting the expansion of the travel agency into continental Europe and beyond.

'Victorians and Edwardians abroad' uncovers the recollections of those who went on 'Poly holidays' before 1914: how they experienced the journeys, what they did when they reached their destinations and what they thought holidays should be about. For all the serious strictures from their social 'betters' about the educational and 'improving' aspects of travel, PTA holidaymakers enjoyed themselves: liberating pork pies from train carriages, annoying foreign policemen and even beating the German Emperor to the last horses in town. Letters, articles and diaries of Poly holidays reveal a penchant for fun, even naughtiness, not often associated with the Victorians and Edwardians. Also included are a selection of postcards, photographs and promotional items from the PTA archives. Victorians and Edwardians abroad is a fascinating glimpse into holidays as they were, just over a hundred years ago.

Michael Parrish Lee, *The Food Plot in the Nineteenth-Century British Novel* (Palgrave Macmillan, 2017)

Hardback: 978-1-137-49937-0; £66.99; \$99.99

eBook: 978-1-137-49938-7; £52.99; \$79.99



This book is about food, eating, and appetite in the nineteenth-century British novel. While much novel criticism has focused on the marriage plot, this book revises the history and theory of the novel, uncovering the 'food plot' against which the marriage plot and modern subjectivity take shape. With the emergence of Malthusian population theory and its unsettling links between sexuality and the food supply, the British novel became animated by the tension between the marriage plot and the food plot. Charting the shifting relationship between these plots, from Jane Austen's polite meals to Bram Stoker's bloodthirsty vampires, this book sheds new light on

some of the best-known works of nineteenth-century literature and pushes forward understandings of narrative, literary character, biopolitics, and the novel as a form.

Contents:

Introduction: Reading for the Food Plot

One: Novel Appetites: Jane Austen and the 'Nothing' of Food

Two: The Rise of the Food Plot in Victorian Fiction

Three: Charles Dickens and the Hungry Marriage Plot

Four: Food and the Art of Fiction in the Work of George Eliot

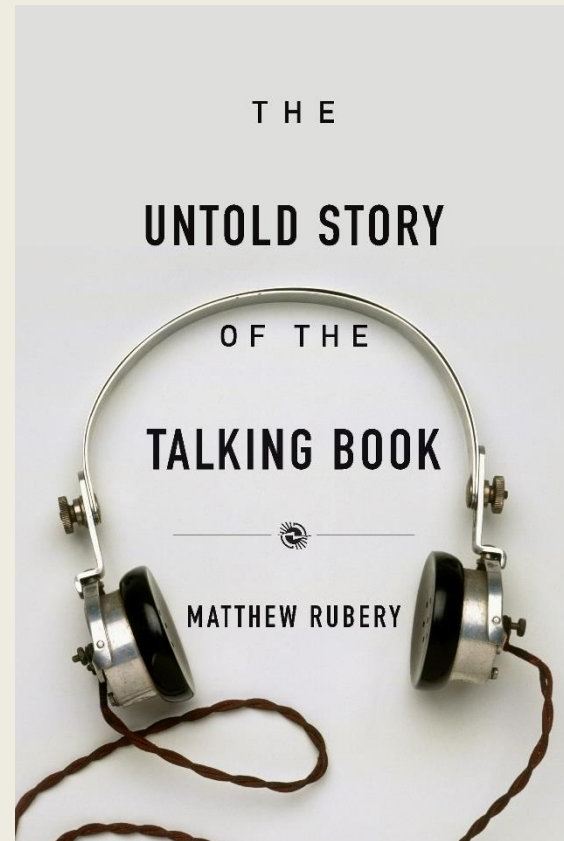
Five: Narrative Underbellies: Food, Sex, Reading, and Writing in the Late Nineteenth Century

Six: Eating Knowledge at the *Fin de Siècle*

Afterword: The Food Plot and Its Afterlives

For more information about the book please see the publisher's website: <http://www.palgrave.com/gb/book/9781137499370>

Matthew Rubery, *The Untold Story of the Talking Book* (Harvard University Press, 2016) £20 (Hardback) ISBN: 9780674545441



Histories of the book often move straight from the codex to the digital screen. Left out of that familiar account are nearly 150 years of audio recordings. Recounting the fascinating history of audio-recorded literature, **Matthew Rubery** traces the path of innovation from Edison's recitation of "Mary Had a Little Lamb" for his tinfoil phonograph in 1877, to the first novel-length talking books made for blinded World War I veterans, to today's billion-dollar audiobook industry.

The Untold Story of the Talking Book focuses on the social impact of audiobooks, not just the technological history, in telling a story of surprising and impassioned conflicts: from controversies over which books the Library of Congress selected to become

talking books—yes to Kipling, no to Flaubert—to debates about what defines a reader. Delving into the vexed relationship between spoken and printed texts, Rubery argues that storytelling can be just as engaging with the ears as with the eyes, and that audiobooks deserve to be taken seriously. They are not mere derivatives of printed books but their own form of entertainment.

We have come a long way from the era of sound recorded on wax cylinders, when people imagined one day hearing entire novels on mini-phonographs tucked inside their hats. Rubery tells the untold story of this incredible evolution and, in doing so, breaks from convention by treating audiobooks as a distinctively modern art form that has profoundly influenced the way we read.

Matthew Rubery is Professor of Modern Literature at Queen Mary University of London. He is the author of *The Novelty of Newspapers: Victorian Fiction after the Invention of the News* (2009), editor of *Audiobooks, Literature, and Sound Studies* (2011), and co-editor of *Secret Commissions: An Anthology of Victorian Investigative Journalism* (2012).

Further details available here:
<http://www.hup.harvard.edu/catalog.php?isbn=9780674545441>

RSV – Rivista di Studi Vittoriani
20, 40 (July 2015)

Special Issue: “Neo-Victorian Deviance”

Edited by Mariaconcetta Costantini and Saverio Tomaiuolo

Index

Preface by Mariaconcetta Costantini and Saverio Tomaiuolo

Rosario Arias, “Neo-Sensation Fiction, or ‘Appealing to the Nerves’: Sensation and Perception in Neo-Victorian Fiction”

Silvia Antosa, “‘What is it with Queers and History?’ Performing History and Gender in Sarah Waters’s *Tipping the Velvet*”

Mariaconcetta Costantini, “When Deviance Becomes the Norm: Neo-Sensational Excess, Pastiche and Textual Manipulation in Charles Palliser’s *Rustication*”

Monika Pietrzak-Franger, “An Absent Archive: Photography and Deviance in Gail Jones’s *Sixty Lights*”

Eleonora Sasso, “Neo-Pre-Raphaelite Deviances in Byatt, Carter and Atwood”

Saverio Tomaiuolo, “*Victorian Undead: Reanimating the Zombies of Nineteenth-Century London*”

Reviews and Review Notes by Francesca Caraceni, Mariaconcetta Costantini, Francesco Marroni, Mara Mattosco, and Saverio Tomaiuolo

For info: rsv@unich.it

RSV – Rivista di Studi Vittoriani (Journal of Victorian Studies) is a peer-reviewed international journal devoted to Victorian and neo-Victorian Studies

Editor-in-Chief

Francesco Marroni, Università degli Studi “G. d’Annunzio” di Chieti-Pescara (ITALY)

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RVS is published by Edizioni Solfanelli
(www.edizionisolfanelli.it)

19: Interdisciplinary Studies in the Long Nineteenth Century, 23 (2016) The Arts and Feeling

This issue of 19 on 'The Arts and Feeling' explores the ways in which Victorian writers, artists, composers, sculptors, and architects imagined, conceptualized, and represented emotion. Its diverse articles respond to and extend recent interdisciplinary work on emotions, sentimentality, and the senses, locating such work within wider debates about the physiology and psychology of aesthetic perception, the historicization of aesthetic response, and the role of media specificity in the production of affect. What were the expressive codes and conventions that resonated for the Victorians? And what of the terminology used today in academic discourse to locate, recognize, and describe feeling? 'The Arts and Feeling' interrogates such questions in relation to canonical artworks, like John Everett Millais's *Autumn Leaves* or William Holman Hunt's *The Awakening Conscience*. It investigates the role of feeling in religious visual and material culture, and in John Ruskin's vision

of architecture as an emotional art; it looks at Victorian exhibition culture and the 'hurried' nature of aesthetic response, and at women viewing art and the gendering of perception. Vernon Lee offers us 'historic emotion', while George Eliot's *The Mill on the Floss* makes us think about feeling hungry. Richard Dadd's *Passions* series stages interaction between madness, visual culture, and theatricality; and the Aesthetic Movement provides opportunity to reflect on the relationship between art and music and how, together, they both produce and repress emotion.

Victoria Mills

Introduction: Curating Feeling

Kate Flint

Feeling, Affect, Melancholy, Loss: Millais's *Autumn Leaves* and the Siege of Sebastopol

Kate Nichols

Diana or Christ?: Seeing and Feeling Doubt in Late-Victorian Visual Culture

Sophie Ratcliffe

The Trouble with Feeling Now: Thomas Woolner, Robert Browning, and the Touching Case of *Constance and Arthur*

Lesa Scholl

'For the cake was so pretty': Tactile Interventions in Taste; or, Having One's Cake and Eating It in *The Mill on the Floss*

Tim Barringer

Art, Music, and the Emotions in the Aesthetic Movement

Karen Lisa Burns

The Awakening Conscience: Christian Sentiment, Salvation, and Spectatorship in Mid-Victorian Britain

Karen Stock

Richard Dadd's *Passions* and the Treatment
of Insanity

Katherine Wheeler
'They cannot choose but look': Ruskin and
Emotional Architecture

Sarah Barnette
Vernon Lee's Composition of 'The Virgin of
the Seven Daggers': Historic Emotion and
the Aesthetic Life

Meaghan Clarke
On Tempera and Temperament: Women,
Art, and Feeling at the *Fin de Siècle*

To download the articles,
see: <http://www.19.bbk.ac.uk/91/volume/2016/issue/23/>

Calls for Submissions (Print)

Call For Bloggers: BAVS Bloggers

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

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

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

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

Neo-Victorian Reviews: Given the recent saturation of Neo-Victorianism in popular culture, we are opening up a space for bloggers to create nuanced, critical reviews of Neo-Victorian television shows, films, plays, books, video games, and experiences (festivals, interactive

museums, etc). These reviews will not only create dialogues between Victorian scholars about their mutual recreational interests, but will also help to link popular culture with the academic sphere.

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

The Friends of Arthur Machen invite submissions to the society's journal *Faunus*.

This hard-bound journal has appeared twice yearly since the inauguration of the Friends in the 1990s. It is a platform for discussion of any aspect of Machen's life and work, as well as reprints of archival material not easily available in any other form. Articles of between 2,500 and 5,000 words are encouraged. Please contact James Machin at faunus.editor@gmail.com for further details. For membership information, please see:

<http://www.arthurmachen.org.uk>

Dickens Quarterly: Special Issues

The editors of 'Dickens Quarterly', in consultation with members of the Editorial Board, are pleased to issue a call for contributions to a series of special issues of the journal. Three topics have been designated, each with a particular focus broad enough to offer opportunities for

engagement from a variety of literary and non-literary perspectives.

Dickens and Wills

Wills in the novels, literally and metaphorically: their role as a narrative device, their importance and symbolic function; Dickens's personal and professional exposure to and knowledge of wills as a formal declaration of an intention to dispose of property; his arrangements for the distribution of his estate; the sociological and cultural implications of will-making during the nineteenth century and the treatment of the subject in his journalism.

Engaging Dickens

New ways to engage Dickens by making use of technological innovation: the digitalization of texts, digital humanities and Dickens; reviews of the best online websites; new opportunities presented by Dickens Journals Online and the consequences of this valuable facility; engaging with Dickens in different pedagogical contexts – in the classroom, in public spaces such as exhibitions, museums and festivals.

Obscure or Under-read Dickens

Neglected novels and other works, including Dickens's short fiction and miscellaneous pieces, under-scrutinized areas of his journalism, his non-fictional historical, theatrical and poetical writing.

Instructions for Authors

Copy should be submitted in two forms: an electronic version to paroissien@english.umass.edu and a hard copy to the journal's address: 100 Woodstock Road, Oxford, OX2 7NE England. Essays should range between 6,000 and 8,000 words, although shorter submissions will be considered.

Submission Date

1 September 2018. For further instructions, see 'Dickens Quarterly: A Guide for Contributors', available as a PDF file from the website of the Dickens Society dickenssociety.org

Past Publications by

Stephen Arata
Nancy Armstrong
Florence S. Boas
Antonietta Barlen
Fred Burwick
Janice Carlisle
James Chandler
Julie Codell
Gowan Dawson
Dennis Denisoff
Ian Duncan
Nadja Durbach
Andrew Effemin
Angela Estorhammer
Mary Favret
Isa Ferris
Pamela Fletcher
Nicholas Frankel
Pamela K. Gilbert
Elaine Hadley
Anne Helreich
Elizabeth Helsinger
Andrea K. Henderson
Linda K. Hughes
Audrey Jaffe
Dane Kennedy
Lorraine Janzau Kodstra
Lara Kriegel
Christopher Lane
Barbara Lockie
Bernard Lightman
Peter Melville Logan
Stefanie Markovits
Nancy Rosa Marshall
Martin Mulsal
Anne Mulder
Richard Munka
Tom Mole
Deborah Denenholz Morse
Deborah Nord
Linda Peterson
John Pickar
Erika Rappaport
Ellen Rosennan
Matthew Rubery
Cannon Schmitt
Jane Stabler
Garrett Stewart
Marjorie Stone
Marlene Trump
Herbert F. Tucker
Joseph Visconti

BRANCH Call for Papers

Britain, Representation and 19th-Century History

<http://branchcollective.org>



BRANCH will soon be subsumed under NAVSA's new publication arm, The COVE: The Central Online Victorian Educator. To celebrate that integration, BRANCH is now announcing an open call for submissions. If you are interested, please email general editor, Dino Franco Felluga:

felluga@purdue.edu

He can answer any questions you may have and can provide a BRANCH style sheet. All articles are put through a rigorous peer-review process, followed by copy-editing and proofing. All articles follow Creative Commons 3.0 licensing protocols.

Please note the following: 1) any event or events from the period 1775-1925 can serve to anchor your article; 2) we encourage multiple entries on the same topic or event, thus underscoring the interpretative nature of our readings of the past; 3) the resource is not-for-profit, which makes it easier for us to include images and multimedia resources; 4) the anthology is born-digital, which allows us to create a dynamic resource, with articles linked together in various ways; 5) articles can be of whatever length makes sense for the material—the shortest BRANCH article is 1,500 words, the longest is over 20,000 words; 6) articles should be as concise and accessible as possible; a large part of BRANCH's readership is made up of students and the general public but many readers are graduate students and scholars, so pitch varies across articles; 7) we welcome submissions from everyone; 8) all theoretical, methodological, and disciplinary approaches are welcome; 9) Please follow MLA guidelines for your entries. It would be a significant drain on BRANCH's resources if its copy-editors had to convert even a few articles that used a different documentation convention. British contributors need to pay special note to the differences from the practices to which they are accustomed; 10) BRANCH encourages metacritical explorations of diachrony and temporality: contributors may interpret 'event' rather broadly and are encouraged to begin a dialogue about methodology, about how we determine what is worth interpreting in the period.

COVE

The Central Online Victorian Educator

<http://navsa.org>

Calls for Papers (Conferences)

Space and place in Neo-Victorian Literature and Culture

Friday June 23 2017

Lancaster University

Keynote Speaker: Dr Marie-Luise Kohlke (Swansea University)

This conference responds to the genre of neo-Victorianism from the perspective of space and place. It aims to probe how a focus on space and place can enhance our understanding of the contemporary engagement with the Victorian past.

The essay collection *Neo-Victorian Cities: Reassessing Urban Politics and Poetics*, edited by Marie-Luise Kohlke and Christian Gutleben (2015) is the first major work on the politics and poetics of space in neo-Victorian studies. With a particular focus on the metropolis, or urban space, this collection opens up new conversations about how the neo-Victorian take on Victorian cities as 'fascinating, ever-changing palimpsest of historical narratives and practices' (Eckart Voigts, 2015). It also responds to the so-called 'spatial turn' in cultural geography, and links neo-Victorianism with issues of space and place in literary and cultural criticism.

In the spirit of this interdisciplinary study of neo-Victorian space, we invite contributions from scholars and early-stage researchers who wish to examine the role of space and place for our understanding of the tensions or dynamics between the Victorian past and the present, and the historical, material, cultural, textual, and social spaces we live in and interact with. We aim to explore how the different modes of spatial representation in neo-Victorianism provide what Julian Wolfreys suggests 'a barrier to knowing the past', but also the means by which one can enter a "parallel dimension" (Iain Sinclair, quoted in Wolfreys, 2015, p. 134). While the conference has a strong focus on literary productions, we wish to

foster a dialogue between academics interested in the space of literature and other media, be it filmic and/or (audio)visual.

We invite submissions for 20-minute presentations that may relate to (but are not limited to) the following topics:

- Domestic/Indoor spaces: bedroom, kitchen, attic, etc.
- Institutions: prison, hospital, orphanage, court, reformatory, asylum, university, church, etc.
- Leisure spaces: malls, music hall, theatre, garden, fields, etc.
- Industrial places
- Exhibition spaces: galleries and museums, etc.
- Natural spaces: wilderness and natural environments
- Cultural or man-made spaces: urban space
- Mobile spaces: trains, ships, etc.
- Space in steampunk literature: airships, etc.
- Textual space: the idea of textuality, intertextuality, palimpsest, etc.
- Phenomenologies of space
- Space, memory and identity
- Affective spaces
- Space, gender and sexuality
- Space and time
- Materiality of spatial experience
- (Post)colonial spaces, empire and globalization
- Space and the ethics of representation, appropriation, adaptation and transformation

Please submit an individual proposal of 250-300 words to neovic.spaceandplace@gmail.com by the deadline of Sunday 30th April 2017. Papers will be limited to 20 minutes. All proposals should include your name, academic affiliation (if applicable) and email address.

Evolving Stories

29 June 2017

De Montfort University

Stories are fluid and mutable, forever in a state of flux, and gradually developing according to their shifting surroundings. While certain features of a story endure, other elements undergo changes. Indeed, in their homology between biological and cultural adaptation, Gary Bortolotti and Linda Hutcheon (2007) highlight the importance of persistence and diversity, as persistent and diverse replicators and narratives thrive in biology and culture respectively. Through exploring the persistent elements of a story, we can examine universal themes, timeless symbols and archetypal characters. Meanwhile, the areas of diversity offer insight into the plethora of contextual components framing a story. In both cases, we gain a better understanding of ourselves as evolving human beings and tellers of tales.

The third annual Graduate Conference for Adaptation and Textual Studies (GradCATS) at De Montfort University, Leicester, aims to explore the idea of “evolving stories” from a vast range of perspectives, including editing, script-writing, reception, adaptation and translation. “Stories” will be understood in a broad sense, encompassing novels, poems, plays, illustrations, films, dance, music, photography, video games, fan fiction and others. Proposals for 20-minute papers, panel sessions and poster presentations are welcome from postgraduate students working in, but not limited to, the following areas:

- The evolution of canons, classics and cults
- Evolutions in printing and the effect on stories
- Transnational tales and intercultural exchange
- Censorship and evolution

- Myths, legends and fairy tales in transition
- Digital media and narrative evolution in the “modern age”
- Stories evolving in oral culture
- Real lives and evolving truths
- Narratives of and through migration
- The evolution from script to screen
- Visual stories in limbo
- Evolving between the arts

Proposals of up to 250 words should be submitted online at <https://gradcats.wordpress.com/call-for-papers> or via email to gradcats@outlook.com by **10 April 2017**.

The “Evolving Stories” conference will take place on **29 June 2017**.

Fantastic London:

Dream, Speculation and Nightmare



Annual Conference
13-14th July 2017
Senate House

Annual Lecture:

Darran Anderson

After London: what apocalyptic visions tell us about the city, from the medieval to the modern

Plenary speakers:

Dr Caroline Edwards (Birkbeck)

Armchair Apocalypse, or, Why Destroying London in Speculative Literature is So Enjoyable?

Prof Rohan McWilliam (Anglia Ruskin)

The Cultural Work of the Victorian West End of London

Proposals are invited for papers, comprised panels, and roundtable sessions, which consider any period or genre of literature about, set in, inspired by, or alluding to central and suburban London and its environs, from the city's roots in pre-Roman times to its imagined futures. While the main focus of the conference will be on literary texts, we actively encourage interdisciplinary contributions relating to film, architecture, visual arts, topography and theories of urban space. Papers from postgraduate students and early career researchers are particularly welcome for consideration. The following topics and authors are intended to be an indicative but not exhaustive list:

- Gaslight romance, the urban gothic, London noir, steampunk & speculative poetry
- Future catastrophes, technological dystopias, nightmares of policing & surveillance
- Taking flight into alternate geographies of nationhood, citizenship and urban belonging
- Architectural caprice, replication and ruin in the development of the built environment
- Stories of financial catastrophe, uncertain inheritance and precarious fortune
- The search for ontological wholeness in a divided, doubled or allotropic city
- The uncanny, arabesque and magical excrescences of the urban everyday
- Dramatizing the life of hidden underworlds, anti-worlds & allegorical environments
- The Weird: H.P. Lovecraft, Arthur Machen, Lord Dunsany, M. John Harrison
- 'Elsewheres': Doris Lessing, William Morris, J.G. Ballard, Jean Rhys, Anthony Burgess
- Urban Gothic: Bram Stoker, Oscar Wilde, Thomas De Quincey, Charles Dickens
- Underworlds: Neil Gaiman, China Miéville, Michael Moorcock, Michèle Roberts
- Make-believe: J.M. Barrie, Cassandra Clare, Philip Reeve, Christina Rossetti, John Clute

Deadline: March 17th, 2017

Please submit proposals to <http://literarylondon.org/annual-conference>

For further information about the conference, please contact Dr Peter Jones at conference@literarylondon.org

For more information about the Literary London Society, please visit our website: literarylondon.org

**The Victorian Popular Fiction Association's
9th Annual Conference:
'Travel, Translation and Communication'
19-21 July 2017
Institute of English Studies, Senate House,
London**

Keynote Speakers:

Anne-Marie Beller (Loughborough)
Mary Hammond (Southampton)
Catherine Wynne (Hull)

Exhibition – 'Picturing The Mass Market: Popular Late Victorian Periodicals' Curated by John Spiers

Reading Group – 'Travels of the Mind and Body'
Hosted by Chloé Holland and Anne-Louise Russell



The Victorian Popular Fiction Association is dedicated to fostering interest in understudied popular writers, literary genres and other cultural forms, and to facilitating the production of publishable research and academic collaborations amongst scholars of the popular. Our annual conference is integral to this aim and brings together academics with interests in Victorian popular writing, culture and contexts. The conference has a reputation for offering a friendly and invigorating opportunity for academics at all levels of their careers, including postgraduate

students, to meet, connect, and share their current research.

The organisers invite a broad, imaginative and interdisciplinary interpretation of the topic and its relation to any aspect of Victorian popular literature and culture which might address literal or metaphorical representations of the theme.

We welcome proposals for 20 minute papers, or for panels of three papers, on topics which can include, but are not limited to:

- Textual travel: syndication (national and international), railway bookstalls, Mudie's boxes, international/colonial editions (Tauchnitz), international copyright, piracy, serial publication / triple decker / single volume
- Genre crossings: Realism, melodrama, sensation, detective, adventure, science and speculative fiction, fiction/non-fiction, high to low brow
- Forms of communication: verbal, technological (telegraphs), written, epistemological, spiritualism, telepathy, mesmerism
- Translation: languages, adaptation, cultural adaptation, Neo-Victorianism, intertextuality, metatextuality
- Migration: transportation, immigration, expatriotism, diaspora, empire, race and colonialism, slave narratives, agency, freedom, dislocation
- Tourism: Grand Tours, leisure cruise ships (P&O), watering holes, accommodation, sanatoriums, travel writing, holiday reading, the seaside, cosmopolitanism
- Trade and commerce: money, speculation, business, postal service
- Crossing boundaries: North and South, border controls, diplomatic exchanges, Europe, America, globally
- Transport: trains, trams, buses, ships, bicycles, carriages, on foot (flâneur, voyeur)
- Travel plans: maps, cartography, Bradshaw's Guides, packing, travel diaries
- Religious movements: pilgrimage, religious processions

- Communication between the classes: class mobility, exploring other classes (Dickens, Mayhew, etc), reform literature
- Communication between genders: Romance literature, secrets and lies, miscommunication
- Education and transmission of knowledge: lectures, Working Men's Clubs, conduct literature, temperance movement, pedagogical approaches, journalism, exposés
- Movement and performance: travelling fairs, the circus, touring theatrical companies, cross dressing
- Travels in time, space and place: histories, time travel, reincarnation, transmigration, space travel, journeys to the centre of the earth
- Life stages: birth, ageing, death, crossroads, mobility and immobility
- Digital humanities: travel and space intersections, network analysis, flow modelling, GIS-based research

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

- Topic 1: Transport, hosted by Charlotte Mathieson
- Topic 2: The Sea and the Seaside, hosted by Joanne Knowles
- Topic 3: Travel and Archives, hosted by Nickianne Moody

Papers in previous years have also discussed authors and publishers such as:

- Harrison Ainsworth
- Grant Allen
- J. M. Barrie
- Isabella Beeton
- Mary Elizabeth Braddon
- Rhoda Broughton
- Hall Caine
- Lewis Carroll
- Mary Cholmondeley
- Wilkie Collins

Arthur Conan Doyle
Hugh Conway
Marie Corelli
Dinah Craik
Catherine Crowe
Charles Dickens
George Du Maurier
Pierce Egan
William Gilbert
George Gissing
Bracebridge Hemming
Joseph Hocking
Jerome K. Jerome
Rudyard Kipling
Eliza Lynn Linton
Florence Marryat
Richard Marsh
Edith Nesbit
Margaret Oliphant
Charles Reade
G. W. M. Reynolds
Charlotte Riddell
Olive Schreiner
Ouida
Robert Louis Stevenson
Bram Stoker
William Makepeace Thackeray
Margaret Todd
Anthony Trollope
Mary Augusta Ward
H. G. Wells
Oscar Wilde
Ellen Wood
Charlotte Yonge

Please send proposals of no more than 300 words and a 50 word biography in Word format to Drs Janine Hatter, Helena Ifill and Jane Jordan at: vpfamembership@gmail.com

Deadline for proposals: Saturday 15th April

<http://victorianpopularfiction.org>

Martineau Society Conference 2017 Hull, England 24-27 July 2017

The Martineau Society will be hosting its annual conference in Hull, England. The Martineau Society conference is an interdisciplinary conference that focuses on the lives, work, and contributions of the Martineau family, including its two most famous and influential members, Harriet Martineau (1802-1876) and James Martineau (1805-1900).

Started by Norwich Unitarians in 1994, the Martineau Society encourages scholarship on the Martineau family and their nineteenth-century context as well as their continuing influence.

Topics may include, but are not limited to the following:

- Theology and Religion
- Literature (all genres, including Children's Literature and Travel Writing)
- Language and Linguistics
- Cultural Studies
- Art and Philosophy
- Gender Studies
- Engineering and Industry
- Economics
- Politics, including Local, National, International politics, and Politics of Empire
- Journalism
- Disability Studies
- Health and Medicine
- Science and Social Sciences
- Education
- Familial Relationships, Friendships, Relationships with Contemporaries

The conference will be held at the Mercure Royal Hotel in Hull, England from Monday, July 24 to Thursday, July 27, 2017. Individual paper presentations, including a question and answer session, are approximately 40 minutes, depending upon number of conference presenters. Anyone interested in giving a shorter 20-minute paper should indicate this preference on the registration form. Please submit a 150-word abstract and complete the registration form found on The Martineau Society website at

<http://martineausociety.co.uk/category/news-and-events/> and send so it arrives by post by June 9, 2017 to the Society's Secretary, Sharon Connor at 13 Lancaster Road, Formby, Merseyside L37 6AS, or by e-mail at sharonconnor@live.co.uk. Information concerning hotel reservations, membership fees, and travel scholarships funds of £250 for graduate students is available on the website. An international bank draft will be the most effective way to send the combined registration and membership fees.

'War of the Worlds: Transnational Fears of Invasion and Conflict 1870-1933'
One-day international workshop organised by the Invasion Network at Lancaster University
8 September 2017.

Key-note speaker: Professor Emeritus David Glover

Call for Papers Deadline: 30th April 2017



Hosted by the Department of History, Lancaster University and supported by the Irish Research Council, this is the second international workshop of the Invasion Network, a group of social and cultural historians, literary scholars, and a range of other specialists and independent researchers working under the broad theme of invasion, with a particular focus on British invasion fears in the late-nineteenth and early-twentieth centuries. 'War of the Worlds: Transnational Fears of Invasion and Conflict 1870-1933' seeks to expand this focus geographically to consider the fear of invasion as a

global phenomenon and temporally to take in the period between the Franco-Prussian War (1870-1) and the rise of the German Third Reich. We invite papers that consider invasion fears in any region in which the fear became a notable social phenomenon and/or analysing how fears of invasion and future conflict expressed in different nations and regions informed each other. Papers may consider any form of representation – fictional, journalistic, visual, etc. Possible areas of interest include, but are not limited to:

- European fears of invasion and future conflict
- U.S. fears of invasion and future conflict
- Fears of invasion in the colonial and quasi-colonial territories of the British empire – including but not limited to Ireland, India, Australia, New Zealand, Canada, South Africa, Latin America, South East Asia and coastal China – including the fears of the colonised and the colonisers
- Global concerns about mass migration
- International espionage, secret societies, terrorism and anarchism
- Sinophobia and Russophobia
 - Invasion fears in war time (such as Zeppelin scares) and in the interwar period
 - The global circulation and reception of invasion texts
 - Female authors and readers, and gendered aspects of international invasion fears

The workshop is aimed at all levels of academic scholarship, and we are especially keen to receive paper proposals from postgraduate students and early-career researchers. To this end we will award one travel bursary to facilitate the attendance of an early-career researcher with a promising, on-topic submission. Please send abstracts of 300 words and a short biographical note (150 words) to Dr Harry Wood (harry.1.wood@kcl.ac.uk) and Dr Ailise Bulfin (bulfinam@tcd.ie) by 30 March 2017. Enquiries also to these addresses. If you are applying for the travel bursary please also include a one-page CV in your submission.

For more information on the Invasion Network: <https://invasionnetwork.wordpress.com/>

**The Legacy of Mata Hari:
Women and Transgression
A one-day symposium
City, University of London
28 October, 2017**



In October 1917, the woman known throughout the globe as Mata Hari was executed on espionage charges by a firing squad at Vincennes on the outskirts of Paris. Born Margaretha Geertruida Zelle (1876) in Leeuwarden, Holland, in 1905, she reinvented herself as the exotic dancer Mata Hari, trading on the fascination with colonial cultures in the fin de siècle. Although history has provided little evidence of her spying, Mata Hari's French prosecutors condemned her as 'the greatest female spy the world has ever known', a vamp, a courtesan and a divorcee who had caused the deaths of 50,000 allied combatants.

On the centenary of her death, this two-part symposium, jointly hosted by City, University of London and the Fries Museum in Leeuwarden, acknowledges Mata Hari's significance as an icon of feminine seduction, political betrayal and female transgression into male spheres of influence. This multi-national, cross-disciplinary event drawing from history, politics, cultural studies, literary journalism, the visual and performing arts, museum studies, translation studies and feminist studies will bring together biographers, academics, novelists, performers and curators from the Fries Museum to address the cultural multiplicity of the anxieties about women in the public sphere that Mata Hari

symbolised both during the First World War and as enduring concerns. Speakers will discuss Mata Hari's legacy in the identification of transgressive women today, especially those in the political sphere and those involved in global or domestic conflicts. Presentations from cultural historians on Mata Hari's historic influence on dance, cinema and representation of the female body are also welcome.

We welcome proposals for 20-minute papers or for conference panels on any aspect of Mata Hari and her legacy. Possible topics include but are not limited to:

- Mata Hari's significance as a female icon during the First World War
- Representations of Mata Hari and female agents in theatre and film from the early 20th century
- Fictional and journalistic representations of female espionage agents
- Literary, cinematic, artistic and journalistic representations of transgressive women
- Representations of the female vamp and the performance of femininities
- The queer transgression of Mata Hari
- Post-colonialism and female erotic performance in the early twentieth century
- Women, war and espionage
- The creation and significance of female icons in the fin de siècle and beyond
- Female transgression and museum studies
- Cultural anxieties about female representation in political and domestic spheres

We hope to have media sponsors for the event and a number of UK outlets including a major consumer history magazine have already expressed interest in supporting the symposium. A publication based on the symposium is envisaged.

Please send proposals (300 words max. plus biographical paragraph of 200 words max.) to Dr Julie Wheelwright (julie.wheelwright.1@city.ac.uk) and Dr Minna Vuohelainen (minna.vuohelainen@city.ac.uk) no later than 30 May, 2017.