



At the end of another packed year, here is another packed Newsletter for your reading pleasure. You'll find reports from several exciting events from the last few months, details about forthcoming events, reviews of recent publications, book news and discounts and calls for papers – including for NAVSA 2018, in Florida.

The BAVS Committee has seen some recent changes. We're very sorry to say goodbye to James Emmott, who has been our Membership Secretary for several years, and whose humour and dedication we will all miss. We wish James the very best wishes for his future ventures. We are, though, delighted to welcome Claudia Capancioni as our new Membership Secretary, ably assisted by Briony Wickes. Emma Butcher has also taken over as Treasurer whilst Vicky Holmes welcomes our newest, smallest BAVS member to the world. We're also seeking a PG/ECR candidate for a new position: Reviews Editor, a position which will work alongside me at the Newsletter in bringing you all the latest news from the world of Victorian studies. See p. 27 for details on how to apply.

We are, of course, looking forward to seeing many of you at next year's BAVS conference, which will be hosted at the University of Exeter on the theme of 'Victorian Patterns'. Look out for the CfP in the new year.

As ever, if you have news or publications you'd like to share with the BAVS community, get in touch with me at [bavsnews@gmail.com](mailto:bavsnews@gmail.com). Finally, a Merry Christmas and the happiest of new years to you all!

Joanna Taylor (Newsletter Editor)

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## *Announcements*

### **Peter Lang Young Scholars Competition in Nineteenth Century Studies: Winner**

Peter Lang Oxford is delighted to announce the winner of the 2017 Peter Lang Young Scholars Competition in Nineteenth-Century Studies:

#### **WINNER**

Clare Stainthorp: *Constance Naden: Scientist, Philosopher, Poet*

We are also pleased to announce the runner-up in the competition:

#### **RUNNER-UP**

Tai-Chun Ho: *Civilian Poets and Poetry of the Crimean Conflict: The War at Home*

We congratulate both our winner and runner-up! Both books will be published in the Writing and Culture in the Long Nineteenth Century book series ([www.peterlang.com/view/serial/WCLNC](http://www.peterlang.com/view/serial/WCLNC)), edited by Isobel Armstrong and J.B. Bullen. Thank you to our distinguished editorial board and to all those who took part in the competition.

The 2017 Peter Lang Young Scholars Competition in Nineteenth-Century Studies was a joint initiative by Peter Lang Oxford and the Southampton Centre for Nineteenth-Century Research (Faculty of Humanities, University of Southampton). For more information on our Young Scholars Competitions, please contact Peter Lang Ltd, 52 St Giles, Oxford OX1 3LU, UK. E-mail: [oxford@peterlang.com](mailto:oxford@peterlang.com). Tel: +44 (0) 1865 514160.



## Upcoming Events



### Christmas Quacks: The Making of BBC2's *Quacks* Friday, 15 December 2017, 6-8pm

Meet the team behind BBC TV's hit series *Quacks* over mince pies and mulled wine to discover how they brought the gruesome realities of Dickensian medicine to the screen.

How do you make the history of Victorian medicine funny?

From dead moles to modesty dolls, ether and mesmerism, *Quacks* is an hilarious romp through nineteenth century London's medical world. Created and written by James Woods (also writer and creator of *Rev*), produced by Imogen Cooper (maker of *Horrible Histories*) and with history consulting by Richard Barnett (author of the *The Sick Rose* and many more).

The series follows a physician, a surgeon, a dentist and an 'alienist' as they navigate a time of incredible change in medicine.

Join us to come face to face with the show's creators, ask the panel your questions about turning history into television, and hear how the Royal College of Physicians' own archives and remarkable collections inspired the programme.

Tickets £8 (plus Eventbrite booking fee) including mulled wine and mince pies

<https://www.eventbrite.co.uk/e/christmas-quacks-the-making-of-bbc-2s-quacks-tickets-39440647037>





**Art on the Move: Mobility in the Long Nineteenth Century  
12-13 January 2018, Birmingham (Ikon Gallery and Barber Institute)**

**Keynotes:** *Pamela Fletcher (Bowdoin) and Tapati Guha-Thakurta (Centre for the Study of Social Science, Calcutta)*

Registration is now open for this 2-day conference exploring visual art and its nineteenth-century mobility. For the full programme, and to register, please visit:

<https://artonthemove19.wordpress.com/>

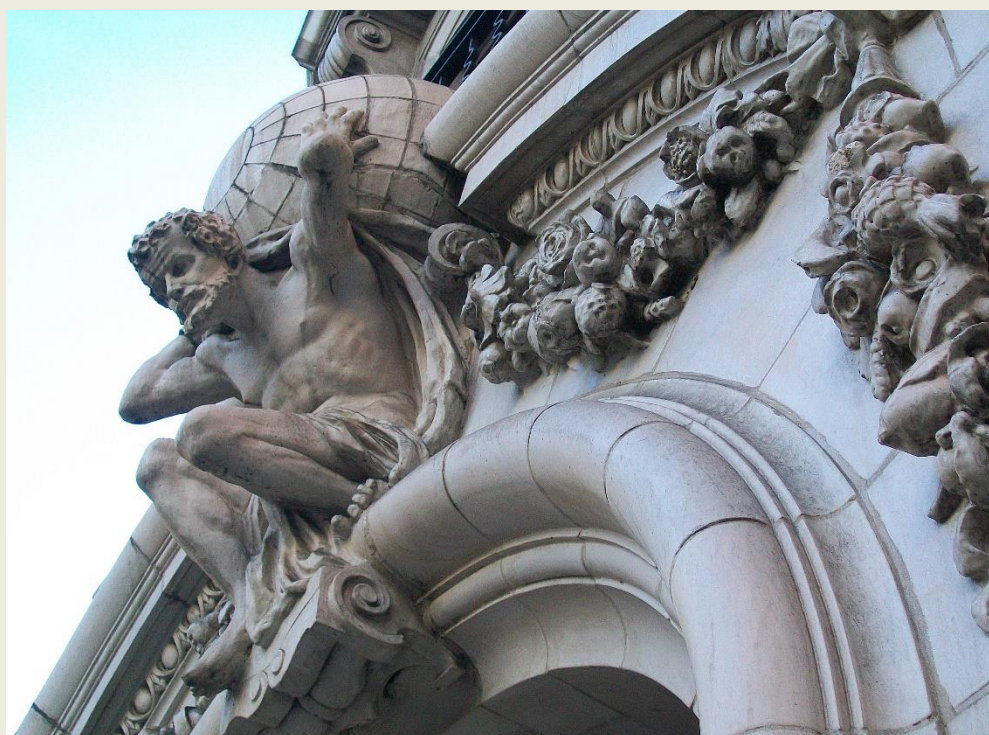
Nineteenth-century mobility still awaits a thorough art historical investigation. This two-day conference aims to map, examine and problematize this emerging field. What is distinctive about the nineteenth-century circulation of art objects? How does mobility impact upon the modes of art production? Does it engender new subjects and materials? How important is the mobility of art to nineteenth-century art history? What impact does such transnational exchange have on national narratives of art? How are imbalances of power involved and developed through the mobility of art? How do the different networks of mobility – social, commercial and cultural – intersect? Which methodological approaches are best suited to this area of investigation?

The conference coincides with an exhibition dedicated to the works of Birmingham born engraver, miniature portraitist and photographer Thomas Bock (c.1793 – 1855) at the Ikon Gallery, Birmingham ([www.ikon-gallery.org](http://www.ikon-gallery.org)). In 1823 Bock was found guilty of “administering concoctions of certain herbs ... with the intent to cause miscarriage” and was transported to the Australian penal colony of Van Diemens Land, where he was pressed into service as a convict artist. Bock’s artistic output includes portraits of Tasmanian Aborigines, his fellow criminals as well as free settlers in Hobart Town. Many of these images returned to Britain, although Bock himself remained in Australia until his death in 1855. This is the first exhibition dedicated to Bock’s work to be held in Britain. An evening reception will be held at Ikon, with a private view of the exhibition and curatorial reflections on exhibiting the circulation of artists and their work.

The conference is generously supported by the Paul Mellon Centre for Studies in British Art, BAVS, and The International Art Market Studies Association.

**The Leeds Centre for Victorian Studies (Leeds Trinity University) and the School of English Victorian Research Seminar (University of Leeds):  
Seminar Programme, 2017-18**

The joint LCVS and University of Leeds Victorian Research Seminar programme showcases the research work of Victorianists across the two institutions and beyond. All are warmly welcomed to these events. Please email [LCVS@leedstrinity.ac.uk](mailto:LCVS@leedstrinity.ac.uk) to confirm attendance at LTU events, so we can ensure adequate refreshments are available.



**Wednesday 24 January (University of Leeds, School of English, room TBC) at 5.30pm**  
Ryan Sweet (University of Leeds): "Gifted with intelligence beyond all others of his kind": Cognitive Difference, Nonhuman Sentience, and Human-Animal Companionship in Dickens's *Barnaby Rudge*'

**Thursday 22 February (Leeds Trinity University, Conference Suite, AG32/33) at 6pm: The Annual Leeds Centre for Victorian Studies public lecture by our visiting professor.**  
Bernard Lightman (York University, Canada): 'The Public Sphere after Darwin: Popular Science Periodicals and the New Space for Debate'  
*Preceded by a wine reception from 5.30pm*

**Wednesday 14 March (Leeds Trinity University, AG21) at 6pm:**  
Patricia Kelly (Leeds Trinity University): 'Victorian Christians and the Salvation of the Working Classes: the Works of Social Catholics in France and Belgium'.

**Wednesday 25 April (University of Leeds, School of English, room TBC) at 5.30pm**  
Claire Wood (University of Leicester): 'Dead Funny: Dickens and Victorian Death Comedy'



**Monday 21 May (Leeds Trinity University, AG21) at 6pm:**  
Jason Edwards (University of York): Anglo-Inuit Encounters in the Victorian Arctic

**Monday 11 June (Leeds Trinity University, AG21) at 6pm:**  
Ingrid Hanson (University of Manchester): 'Gaskell and Gaskell: Sermons, Stories, and the Problematics of Peace'

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**Launch Event for The People's Voice: Scottish Political Poetry, Song and the Franchise, 1832–1918**  
**15 February 2018, Trades Hall of Glasgow**

This conference marks the launch of the People's Voice website, funded by the Carnegie Trust for the Universities of Scotland and created by staff at the Universities of Glasgow and Strathclyde.

This is a free online resource essential for anyone interested in the popular political culture of Scotland in the nineteenth and early twentieth centuries, containing details of over a thousand poems as well as song recordings, essays and schools resources. On 15 February, we will celebrate the culmination of our work on this project with a programme of international speakers and musical entertainment. Please join us!

Our speakers will include: Florence Boos (University of Iowa), Alison Chapman (University of Victoria), Jon Mee (University of York) and Mike Sanders (University of Manchester).



The conference is free to attend but registration is required. Tickets available here:  
<https://www.eventbrite.co.uk/e/the-peoples-voice-launch-event-tickets-41074200038>

Our website: <http://thepeoplesvoice.glasgow.ac.uk/>  
[@PeoplesVoiceSco](#)

portsmouth  
book fest

Prim or prurient? Consult our

**GUIDE TO VICTORIAN SEX**

7-8:30pm  
Fri 16 Feb  
University of Portsmouth  
Eldon Building PO1 2DJ

Dr Kate Lister  
Leeds Trinity University  
[thewhoresofyore.com](http://thewhoresofyore.com)

Dominic Crawford Collins  
*My Secret Life* audiobook  
[mysecretlife.org](http://mysecretlife.org)

Dr Fern Riddell  
*The Victorian Guide to Sex*  
Ripper Street advisor  
[ferniddell.com](http://ferniddell.com)

William Sutton  
[william-sutton.co.uk](http://william-sutton.co.uk)  
*Lawless and the Flowers of Sin*

**Guide to Victorian Sex  
Friday 16 February  
Portsmouth Bookfest**

7pm-8.30pm  
University of Portsmouth Eldon  
Building 1.11, Winston Churchill  
Avenue, PO1 2DJ

£5/free to UoP students

Prim or prurient? A star-studded panel presents your guide to the shifting landscape of historical attitudes around sexuality.

**Dr Kate Lister:** avid Twitterer, Lecturer at Leeds Trinity University, ally to Sex Worker Rights, and fighter for sexual freedom at [thewhoresofyore.com](http://thewhoresofyore.com)

**Dr Fern Riddell** was an advisor on TV's Ripper Street. Her book *The Victorian Guide to Sex* is a historical romp through sexual desire, practises and deviance. [ferniddell.com](http://ferniddell.com)

Composer **Dominic Crawford Collins** is recording an audiobook inspired by the greatest erotomaniac of Victorian

times. *My Secret Life* (by mysterious sex addict 'Walter') is an erotic memoir offering insights into the era which outdo Dickens. [mysecretlife.org](http://mysecretlife.org)

Portsmouth's own **William Sutton** chairs the panel, researching beneath the petticoats of Victorian Soho for his second novel *Lawless and the Flowers of Sin*. [william-sutton.co.uk](http://william-sutton.co.uk)

## Conference Reports

BAVS is committed to supporting the activities of members, including conferences and events. Below are some of the recent events and research projects which have benefitted from BAVS Funding. For more information on BAVS events funding, please e-mail Amelia Yeates (BAVS Funding Officer: [yeatesa@hope.ac.uk](mailto:yeatesa@hope.ac.uk)) or go to: <http://bavs.ac.uk/funding>.

### **George MacDonald's Scotland University of Aberdeen 19-21 July 2017**

The 'George MacDonald's Scotland' conference ran from the 19 to the 21 of July 2017 at the University of Aberdeen. The conference aimed to explore MacDonald's Scottish roots and was attended by a diverse group of delegates, including senior MacDonald scholars, postgraduate students, and members of the public. Delegates came from local areas as well as from further afield and, thanks to BAVS funding, delegates attending from Taiwan and Australia were offered travel bursaries. Furthermore, three postgraduate students were offered fee waivers, and this allowed one student to attend who was previously unable to do so. All those who have received financial support will be producing blog posts for the conference website over the coming weeks.

The variety of topics discussed by our keynote speakers confirmed the pertinence of our conference theme. David Robb looked at the representation of MacDonald's Scottish characters and what they can offer the wider world. Colin Manlove built upon research from his latest book *Scotland's Forgotten Treasure: the Visionary Romances of George MacDonald*, and his address,

'George MacDonald's Journey Fantasies', highlighted the scientific allusions within MacDonald's fantasy work. Dimitra Fimi's 'George MacDonald and "Celticity"' explored how MacDonald understood his Scottish identity. The title of our final keynote was "'The City was All a Show": The Role of Landscape in George MacDonald's Novels', where John Pazdziora investigated the representations of the Scottish landscape and the concept of home in MacDonald's work. Delegates also heard twenty papers over the three days addressing various aspects of MacDonald's Scottish identity over the course of seven panels.

In addition to being able to engage with current academic research, delegates were offered the opportunity to attend workshop sessions hosted by The University of Aberdeen's Special Collections. These workshops brought together archival material from across North-East Scotland thanks to the involvement of Aberdeenshire museum services. Heirlooms still held by MacDonald's ancestors were on display, including the plaid blanket draped on MacDonald's coffin and his pocket knife. The majority of our delegates attended one of such workshops on the first day, and we received extremely positive feedback about this feature.

**Photo credit: Maksim Medovarrov**



We also offered a number recreational events for delegates. On the evening of the 19<sup>th</sup>, the local Blackwell's branch hosted a book launch for Colin Manlove's *Scotland's Forgotten Treasure: the Visionary Romances of George MacDonald* and Dimitra Fimi's *Celtic Myth in Contemporary Children's Fantasy: Idealization, Identity, Ideology*, both of which were published this year. The evening of the second day saw delegates brave the rain, in ponchos made available through BAVS funding of conference packs, to go on a George MacDonald themed tour of the University's Cruickshank Botanic Gardens before attending a wine reception generously hosted by Professor Sir Ian Diamond, the Principal and Vice-Chancellor of the University of Aberdeen. Delegates then enjoyed a range of locally sourced foods during the conference dinner at Howies. On the final day of the conference, delegates were whisked off to George MacDonald's birthplace in the town of Huntly where we were treated not only to a tour of the town, following the route taken by one of MacDonald's heroes, Robert Falconer, by local guide Patrick Scott. The delegates were shown the true hospitality of the community by being invited into people's back gardens and offered refreshments by them. They were also able to see more of Aberdeenshire's collection of MacDonald's memorabilia, including the handmade costumes he and his family wore during productions of *Pilgrims Progress* and

the manuscript of *Within and Without*, which was MacDonald's first published work.

By far the most impactful event was the conference's final discussion panel on 'Future Trajectories of George MacDonald Studies.' The enthusiasm and wide range of experience of the delegates allowed for a highly productive and insightful discussion of what MacDonald scholars need to develop the field, including teaching editions of MacDonald's texts and the development of an online community of scholars. The conference website is continuing to act as a point of contact for initiating the development of needed scholarly resources.

*Rebecca Langworthy (University of Aberdeen)*

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### **The Coarseness of the Brontës: A Reappraisal 11 August 2017 Durham University**

'The Coarseness of the Brontës: A Reappraisal' conference was held on 10 – 11 August 2017 at St Chad's College, Durham University to celebrate the bicentenary of Branwell Brontë's birth. Organised by Dr Claire O'Callaghan (Brunel University) and Sophie Franklin (Durham University) in partnership with the Brontë Society, the event brought together academics, experts, and enthusiasts from around the world to reconsider the notion of 'coarseness' in relation to the Brontë family.

In early critical appraisals of the Brontës' writings, accusations of 'coarseness' abound. With this ubiquity in mind, the event sought to critically reappraise the 'coarseness' of the Brontës in its many manifestations; to consider how and in

what ways 'coarseness' manifests across the lives and works of the Brontë family; and to ask how the shifting meanings of 'coarseness' have expanded/changed our understanding of the Brontës' writings.

Professor Marianne Thormählen (Professor Emerita, Lund University) gave the first keynote with a nuanced and insightful lecture on Anne Brontë's *The Tenant of Wildfell Hall* and why it still shocks. Robert Edric ended the first day of the conference with a moving reading from his novel *Sanctuary* (2014), followed by a discussion with Claire O'Callaghan. The final day began with a stimulating keynote by Dr Sarah Wootton (Associate Professor, Durham University) on the art of 'coarseness' in Charlotte Brontë's *Villette*.

Throughout the two-day event, attendees heard a range of interpretations of 'coarseness' and the Brontës: from alcoholism, racism, and 'To Walk Invisible'; to birds, prefaces, and Daphne du Maurier. All twenty-six speakers offered diverse, fascinating reappraisals of the Brontës' 'coarseness' and the conversations that spilled over from the many thought-



provoking panels brought the conference topic to life.

Beyond the panels and keynotes, the event hosted stalls from the Brontë Parsonage Museum shop, the Juvenilia Press, and Taylor & Francis publishers. The Brontë Society also created a William Weightman exhibition especially for the event to highlight the connection between the Brontës and Durham University. The English Studies department at Durham kindly supported a wine reception, which followed a poetry reading featuring Professor Michael O'Neill (Durham University).

The generous funding provided by BAVS supported three postgraduate bursaries, given to Carly Stevenson (Sheffield University), Ann-Marie Richardson (Liverpool University), and Edwin Marr (Anglia Ruskin University). All three bursary-holders were a wonderful help throughout the conference, particularly by live-tweeting panels and keynotes. We were delighted to offer these bursaries as a way of ensuring the inclusivity of the event. BAVS also contributed towards travel expenses for Marianne Thormählen, one of the leading specialists in Brontë studies; it was an honour to host Marianne with thanks to BAVS.

Going forward, Claire and Sophie are guest-editing a special issue of *Brontë Studies*, 'The Coarseness of the Brontës Reconsidered', due for publication in January 2019. For further details, visit the website or contact Claire and Sophie at [coarsebrontes@gmail.com](mailto:coarsebrontes@gmail.com). We would like to warmly thank all those involved in the conference!

*Claire O'Callaghan (Brunel University) &  
Sophie Franklin (Durham University)*

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

I was delighted to receive a BAVS bursary to attend this year's conference *Victorians Unbound: Connections and Intersections* at Bishop Grosseteste University, Lincoln. BAVS is always a fantastic opportunity to get feedback on my research and it was particularly worthwhile this year as I'm reaching the final stages of my PhD.

In my opinion, a major benefit of attending BAVS is taking advantage of the postgraduate workshops that are available each year. This year I attended both workshops, on CVs and employability, and archives. Whilst both workshops were enjoyable, I found the workshop on CV and employability tremendously useful. Four academics looked at my CV in a 'speed-dating' style session. Since my current career goals are somewhat undecided, it was great that my CV was reviewed by academics with different backgrounds, from research posts to public engagement. This was the first opportunity I have had to receive feedback on my CV and I picked up some great tips for improving it. I also very much enjoyed Professor Ann Heilmann's lecture on employability. Throughout my PhD programme I have found that training and advice for an academic career is not always readily available, and Professor Heilmann covered many essential topics such as how my CV should look and how much to publish. I also enjoyed the frankness of Professor Heilmann's talk about getting a full-time job straight after completing your PhD: 'be prepared to cling on for years!' Indeed, I find the annual conferences of BAVS tremendously

supportive to PhD students and I received much realistic and helpful advice across the course of the conference, from the beginning at the workshops, to the end as a topic of discussion in the President's Panel.

The main conference started with an opening round table with speakers Edwina Ehrman, Professor Francesco Marroni and Dr Kate Hill. I've not spent a lot of time thinking about Victorian underwear, and in this respect, Ehrman's talk was truly eye-opening. The Victorians were, it seems, not too concerned with the VCL (Visible Corset Line) in the way the VPL bothers us today. It was during Dr Hill's talk, 'Disrupting Victorian Boundaries: Objects, Knowledge and Networks' that I experienced what can only be described as a scholarly epiphany. Dr Hill's comments about a hierarchy of objects which map onto a hierarchy of people struck a chord with my own research. I left with new ideas on how to develop and strengthen my thesis. It is these rare moments of clarity (rare at least for me!) that are sometimes prompted during a conference for which I am truly grateful.

I attended multiple panels at the conference, on topics ranging from Millais to photo albums to wallpaper, and each of the three wonderful keynote lectures. A major highlight for me was the first keynote, 'Revising "Respectability": Culture and Power in Victorian England', by the 'deliberately mischievous' and 'mildly provocative' Professor Mike Huggins. He gave a thought-provoking presentation of

the concept of the 'respectability' and dismissed the suggestion that respectability was merely a means for the middle class to distinguish themselves, as suggested by a popular website on the Victorian period. Professor Huggins explored the different means in which respectability was used in Victorian language, and considered that notions of respectability were problematized by factors such as occupation, location or religion.

Another highlight of the conference for me was the tremendous panel *D2: Connections and Intersections: The Victorian Photograph Album Unbound*. The panel featured four fantastic papers, all beautifully illustrated with fascinating images from Victorian photo albums. The first of these papers was 'Pets in Victorian Family Photograph Album', presented by Dr Rebecca Preston and written with Dr Jane Hamlett and Dr Lesley Hoskins. Dr Preston demonstrated the integral role played by pets in Victorian photo albums, and suggested that pets could be important for narratives of children growing up. The second paper was 'Unleashed: Victorian studio portraits with sitters and dogs', in which Dr Shelagh Mary Ward examined the appearance of dogs in studio portraits. She included some fascinating images from her personal collection of dogs displayed on stands and tables in studio photographs. Dr Ward commented that the inclusion of dogs in portraits often give clues to the sitter's personality, which is often otherwise difficult to infer ('small dogs take the edge off grumpy resting face in Victorian portraits!').

The third and fourth papers on this panel were by Dr Margaret Denny, 'On being Victorian: what the photographic portrait reveals', and Dr Katherine Rawling, 'The Medical Case Book as Photograph Album: Patients, Portraits, People'. As well as

showing their fascinating photographs in their presentations, they each offered some thought-provoking insights into how Victorian photography should be read by the modern viewer. Dr Denny established that free from its album, a photograph can lose some of its original meaning. She also put forward the interesting thesis that as surviving photographs move from family to outsiders they experience a re-birth, and are seen again with fresh eyes. Dr Rawling argued that psychiatric photographs from medical casebooks should be read alongside other photography practices of the period. She demonstrated how makers of casebooks actively engaged with aspects of photographic culture, by using group shots where patients are arranged like a family, and shaping or framing the photographs. The papers of this panel fit together beautifully, and each provided snapshots (pun intended!) of their fabulous source material alongside great insights.

As a historian, I am not as well-versed in Victorian literature and art as I would like to be, so it is always a pleasure to attend BAVS and hear about exciting research in literature studies and the history of art. In particular, I tremendously enjoyed the panels *C2: Painting: Reframed and Unframed* with papers from Dr Naoko Asano, Michaela Jones, and Pawel Stankiewicz and *G2: Victorian Illustration* which had papers from Karita Kuusito and Brandiann Molby. Each of the papers in panel C2 took a different perspective on Victorian art, from Millais' depiction of Shakespeare, to the Tempura Revival, and the work of artist Anthony Rhys. Panel G2 considered Victorian illustrations from literature in two different case studies- Sidney Paget and *The Strand Magazine*, and H. K. Browne and *Bleak House*. Each presenter offered a richly-illustrated paper on the relationship between illustrator and author in Victorian print culture.

As usual, it was a pleasure to attend BAVS this year. BAVS offers all the benefits of a large conference, such as the chance to present my research to an international audience, and hear the exciting research of others. It also, however, provides training opportunities to PhD students, which is greatly appreciate. Every conference should do these! Furthermore, I have always found the atmosphere at BAVS to be very friendly and supportive, and this year's dinner quiz was a lovely touch (despite my embarrassingly bad knowledge of Victorian literature). My thanks to everyone at BAVS, and especially to the chairs of this year's organising committee Dr Claudia Capancioni and Dr Alice Crossley.

*Katie Carpenter (Royal Holloway)*



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From Edwina Ehrman 'unlacing the corset' in the opening roundtable, to the concluding President's Panelists wishing us freedom in our research, it was clear that the concept of 'unbound' Victorians was a productive one for this year's annual conference. The organisers, Dr Claudia Capancioni of Bishop Grosseteste University, and Dr Alice Crossley of the University of Lincoln had

constructed a varied programme around the theme, and their enthusiasm made for a hugely enjoyable three-day event that was over far too soon.

As part of BAVS's ongoing support for Early Career Researchers, the morning before the conference officially opened was given over to ECR workshops. In addition to an interesting interactive training session on archival practices, led by Alyson Price, there was a very welcome employability session, which consisted of a presentation and a CV 'speed dating' activity. Professor Anne Heilmann's presentation on the job application process was highly informative, stripping the process of mystery and providing plenty of helpful advice. Meanwhile, the CV 'speed dating' activity involved ECRs spending short amounts of time getting practical advice on their CVs from academics from a range of institutions and career stages. As a participant, I found this a very useful session, and the generosity of the academics who gave us their time, advice and encouragement provided an example of the academic profession at its best.

The conference officially opened with a warm welcome from this year's host universities, Bishop Grosseteste and University of Lincoln. Indeed, Bishop Grosseteste seemed genuinely delighted for their compact campus to be taken over by hordes of Victorianists and steampunk enthusiasts. Deputy Vice Principal, Professor Jayne Mitchell demonstrated a sincere interest in the conference throughout the three days, and drew our attention to Bishop Grosseteste's own Victorian roots (the institution began as a diocesan training college for women school teachers in 1862). Over the course of the conference, delegates could learn about these roots by viewing an exhibition of archival materials from the 1860s, which

had been developed by a group of Bishop Grosseteste MA and BA students.

The conference organisers had clearly been energised by the opportunity to host the conference and this resulted in a varied and entertaining programme, including round tables, keynotes and receptions as well as the usual parallel panel sessions. Especially enjoyable was the reception at Lincoln Castle, sponsored by University of Lincoln, which included a tour of the Victorian prison by guides dressed as Victorian jailors and chaplains. There was also the chance to hear Christopher Ricks read poetry as he lectured on James Henry – a poet picked for a collection including lesser-known Victorian writers because he wasn't Henry James – and Kate Flint on dandelions in literature and art – from their use in moral tales and their nostalgic evocation of childhood in Victorian literature, through to their use in environmental modern art.

There was also an intriguing keynote by Mike Huggins on the mystery of the term 'respectability'. Though it seems to have been a Victorian obsession, there are questions about how often the term was really used, and whether anyone would ever use it about themselves. This keynote made a number of us aware of just how often we had been using the term 'respectable' during the conference. Just as much as BAVS 2017 was about Victorians behaving badly, it was also about how difficult it could be for Victorians to cast aside the bounds of convention, and about questioning how – and by whom – the boundaries of respectability were drawn in this period.

The panel session in which my paper was included ('A6: Criticism and Readership') brought up questions of respectability in art, as it related to canon formation and high- vs low-brow criticism. Caring about respectability was seen, in Andrea Selleri's

paper, to be more a preoccupation of 'low-brow' critics, and, in my own paper, something that could constrain writers and their art. Victorian ideas of respectability were also seen to have endured: as Eleanor Dumbill argued, even in the present day there is less social capital in studying the less respected, non-canonical, popular writers, such as Frances Eleanor Trollope.

Happily, regardless of social capital, BAVS 2017 provided plenty of opportunity for studying popular writers, and working-class culture. As someone currently developing a research project on working class religion and education, I was especially interested in the panel, 'C1: Progress and Progressive Movements', in which Jonathan Memel explored how ideas about rural working class education developed through the nineteenth century; Ingrid Hanson outlined the Victorian socialist reading material of conscientious objectors in the early twentieth century; and Lucy Hartley talked about the Barnetts' project to improve the lives of the working class through art exhibitions at Toynbee Hall. This last paper recalled Dr Kate Hill's paper in the opening round table, reminding us that the Victorian working-classes also consumed respectable, high-brow culture, though perhaps in different ways from the middle-classes.

By contrast, the panel on Edward Lloyd ('D1: Penny Dreadfuls, Terrors, and Popular Culture in Early-Victorian London: The Networks of Edward Lloyd') focused on how the Victorian urban working class devoured popular culture, such as song books, newspapers and 'penny bloods'. The question of whether these entertainments could be seen as respectable was especially complex in this panel. Although not high-brow, Lloyd's publications were ultimately conservative; they poked fun at the more radical forms they mimicked. However, they were also not overly concerned with

morality and improvement. Ultimately, this panel demonstrated that more research into Edward Lloyd and his work would be valuable, in order to develop more critical approaches to the late Victorian popular public sphere.

As always, I left the BAVS conference invigorated and inspired, with plenty of new ideas for how to conceptualise my current projects. At the same time, I was aware that I had only been able to experience one 'slice' of the conference – the pesky impossibility of being in many places at once meant I had missed out on papers on other Victorian subjects less connected to my current work but still hugely interesting. I'm looking forward to reading more reports of other delegates' conference experiences, in order to glimpse more of the wealth of material yielded by this year's conference.

I'm also very much looking forward to next year's conference, which will be held at the University of Exeter, and will be based on the theme of 'Patterns'. Hopefully this theme will encourage a wide range of paper proposals from colleagues in music, art, drama, and even film departments, as well as literature and history. Certainly, the setting provides the opportunity for research in collections such as the Chris Brooks Collection of Victorian Culture, the Hypatia Collection, and the Bill Douglas Cinema Museum – as well as a trip to the Victorian seaside!

*Angharad Eyre*

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### **Victorians Unbound: From Dickens to Dandelions at BAVS 2017**

The 2017 BAVS conference theme of 'Victorians Unbound' showcased an intense interdisciplinarity and diversity of approaches and subjects. Delegates tackled

everything from Carlyle to corsets, from Dickens to dandelions, from Gaskell to gadgets, and from Tennyson to the 'tardy pound'. The enigmatic theme encouraged strikingly divergent interpretations of 'unbound' and what it can mean to be(come) unbound.

The conference was fuelled by a fervent desire to 'unbind' everything Victorian, including bodies, feelings, literature, and individual and social practices, as well as oft-used historical sources and enduring theories about the Victorians. While certain delegates approached the 'unbound' as a negotiating or traversing of bound(arie)s (e.g. the bounds of gentlemanly behaviour), others tackled the theme as an unbinding – or unravelling – of existing theories (e.g. 'What is Dickensian about Dickens?'). The various ways in which the century could be unravelled, and the extent to which it could be done, proved productive of both thought and laughter.

The discussions raised questions of whether Victorian Studies – as a fluid and interdisciplinary field – is necessarily centred on unbinding the Victorians, or whether the notion of unbinding is necessarily subversive. Much like the idea of unlacing the corset that constrains the movement and agency of the nineteenth-century female body, is the idea of unravelling distinctly anti-Victorian?

This sense of subversion formed a red thread through the 'Unexpected Histories' panel, made up of Rosemary Mitchell, Helen Kingstone, and Josh Pokland from the 'Alternative History' Project at Leeds Trinity University.

Mitchell argued that nineteenth-century historical comedies should be treated as having both historical and historiographical value, as they offered – and offer –

alternatives to hegemonic narratives. Not only did she unbind historical comedy from its lowly ranking in terms of historiographic value (she labelled it as “a very serious matter” instead), she also used it to destabilise the main narrative (which was the work’s original purpose – to subvert – and can now be used to reread existing historical narratives).

Kingstone, meanwhile, considered the value of historical fiction – both a general appreciation of it when the genre first emerged, but also as source material today. Working with concepts of truth, she outlines the following: while the start of the nineteenth read history as general truths and the novel as particular truths, this had flipped by the end of the nineteenth century, when history was expected to encapsulate particular truths and the novel conveyed general truths. This process saw significant tussle over the status of truth in historical research which doesn’t reach a conclusion until the end of the nineteenth century.

Finally, Pokland’s presentation questioned the role of late Victorian advertising and ‘the End of History’, analysing how advertising influences history as a process in the commodity fetish of late nineteenth-century advertising. At the 1851 Great Exhibition, commodity culture was celebrated in and of itself, and did not necessarily entail a celebration of the underlying mechanisms of capitalist competition. By the end of the century, however, advertising commodities were left to battle it out with each other in capitalist competition, leading to a strong fragmentation. Furthermore, he argued that to transform late-Victorian women into consumers, advertisements needed to use language that allowed women to believe they were transcending the boundaries and limits of life. In this transition, commodities



changed from very acceptable (even positively appraised) to objects of subversion. His conclusion, that advertising spectacle had – and has – a profound effect that may lead to social transformation, was very convincing and remains relevant today.

Many of the BAVS presentations and discussions indeed comprised a significant unsettling of the stability and delineation of categories and dichotomies, including conceptualisations of inner versus outer (Panel: The Body Inside Out); contained versus porous; fiction versus history; honesty versus accuracy; and the limits of respectability. This was furthered by issues of language, and the how the use of words like ‘since’ and ‘quite’ can significantly alter the meaning of phrases, depending on their interpretation.

As much as was revelled in the theoretical consequences of unbinding the Victorians, BAVS 2017 also offered hands on help for the early career delegates. The

postgraduate and early career researcher workshops – comprising an archive session with Alyson Price (British Institute of Florence); an Employability Lecture with Ann Heilmann (Cardiff University); and a CV speed-dating session with established academics – were filled with honest and practical tips, proving immensely fruitful. The speed-dating allowed five minutes' discussion with five academics from around the country, and offered the unique – if mildly nerve-wracking – experience of having your CV scrutinised from across the table, by individuals who will one day be deciding whether to hire you. The exercise highlighted the rapidity at which submitted CVs are initially read (under 60 seconds, easily) and revealed which buzzwords are looked for. The individual (and invaluable) pieces of feedback showed clear commonalities, including:

- Ensure you have a narrative – How does *everything* on your CV contribute to your individual specialism, wider project, and career goals?
- Use all possible buzzwords, especially 'Engagement, Impact & Outreach'.
- Clarify, from the very beginning, who you are and how you fit into the role you are applying for.

Not only did these activities set the tone for the quality of discussions at BAVS 2017, but they exhibited the genuinely nurturing, cooperative, and fun sense of community present throughout the conference.

**Destination insider tip:**

Lincoln's 'Steep Hill' really *is* very steep.

**Word of the week:**

Phantasmagoria (Josh Pokland)

**Kudos to Prof Christopher Ricks:**

*'By what mistakes were pigeons made so happy?'*

*'Why can't we close our ears like we can close our eyes?'*

*'It cheers up the publishers to say something is definitive. Nothing is definitive.'*

A massive thank you to the BAVS committee and team in Lincoln for hosting such a terrific event! Those who missed it can get a glimpse of the quality and diversity of the conference through the #BAVS2017 tweets. Next year's BAVS conference will take place at the University of Exeter, tackling the tantalising theme 'Victorian Patterns'.

*Evelien Lemmens (Queen Mary, University of London)*

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The annual conference brought to Lincoln over two hundred participants for three days mostly spent on the leafy grounds of Bishop Grosseteste University – itself a site that contains significant Victorian artefacts, foremost of which is the Chapel. Over the three days some of us also had the chance of spending some time with the nineteenth-century stained glass windows in the Cathedral and in the extraordinarily claustrophobic environment of the Victorian-age chapel in the Castle, designed so that the prisoners could only see the preacher, not one another, for maximum moral improvement. Following a trend which seems to have consolidated over the past few years, most of us, including myself, came from the 'literary' side of Victorian studies, with smaller contingents from history and history of art. This year's theme of 'connections and intersections', however, was clearly broad enough to allow each of us participants a considerable amount of latitude in conceiving our papers.

In the first panel session I attended I shared talking duties with Angharad Eyre and

Eleanor Dumbill. The theme was ‘criticism and readership’, and as such it tapped into one particular form of ‘connection’ or indeed ‘intersection’, that between the writer and his or her readers, that has been the bread and butter of humanities scholars since the beginning of the profession, and which I think still offers plenty of interesting angles. Eyre argued that Gaskell’s success as a writer was made possible by a broader change in contemporary notions of femininity, inching towards a more active model that had its paradigmatic ideal in the figure of the female missionary, but which also produced an extraordinary crop of ‘authoresses’ (as they were then known). Dumbill considered the question of cultural capital in the critical tradition’s tendency to regard Frances Trollope as a marginal figure, although she was not so during her lifetime. I tackled the issue of ‘brow height’ in Victorian criticism, arguing that there are significant patterns of interaction between highbrow criticism and its less exalted contemporary cousins. I am pleased to report that the session was well attended, with a thoughtful Q&A attached.

I then attended the first of two panels on Thomas Hardy, in which Sarah Lyons unravelled the dialectic between folk beliefs and scientific materialism on the subject of brains in *The Woodlanders*, Emily Ennis addressed Thomas Hardy’s uneasy relationship with the medium of photography, which he regarded as a threat to the very concept of artistic representation, and Roger Ebbatson read *Tess of the d’Urbervilles* as mirroring the fall of agrarian society. Hardy remains a very popular author among Victorianists as a locus from which to unravel the relationship between literary discourses and material culture. As for myself, I sometimes carry a copy of *Far from the Madding Crowd* with me while gazing at sheep on the South Downs: it counts as scholarship.

We then headed towards the main hall, where I much enjoyed the first keynote lecture, in which Mike Huggins advocated a renewed focus on the concept of ‘respectability’ in Victorian times, providing



a series of well-chosen examples of how the concept was declined in different areas of society. This provoked a series of musings on my part, of which I'll only share a brief one: I've noticed that the concept of 'right-thinking people' (used unironically) is making a comeback in our public discourse – perhaps a sign of revival of a version of 'respectability' of opinion that is helping us back to a Victorianism of sorts, after the post-totalitarian emphasis on freedom of opinion and postmodern sarcasm? A welcome thought with which to head towards the drinks reception, and thence to dinner.

On the second day the panel on sensation fiction saw Katherine Mansfield reassess the genre of sensation fiction by focusing on a little-known exponent of the genre, Florence Wilford, whose work also has a complex relationship with New Woman fiction. Her co-panellist Gregory Brennen focused on the counter-discourse that sensation fiction provided against predominant domestic ideology as reinforced by other forms of fiction. Overall, the seemingly apolitical genre of sensation fiction seems to be emerging as an area through which to consider competing Victorian ideologies of domestic life.

As a Brighton resident I was pleased to see the Victorian Pier get its due in the first paper of the session on 'Decadent Spaces / Pleasurable Places', delivered by Joanne Knowles, who analysed the significance of the liminal status of such constructions. Boundaries were also in evidence in Joseph Thorne's paper, which dealt with the deliberate self-marginalisation of Decadent writers and artists in the name of cosmopolitanism and critique. Giles Whiteley dealt with Oscar Wilde's modes of representing London, arguing for the complexity of Wilde's engagement with the politics and aesthetics of space, a

complexity that anticipates that of Modernism.

The panel on 'crime and punishment' began with Jennifer Scott's paper on the role of Wilde's 'Ballad of Reading Gaol' in debates on prison reform, tackling a (to me at least) unknown side of the poem's early reception. It continued with Guy Woolnough's interesting examination of a 'genre' that Wilde also attempted, the petition to the secretary of state: this was the only form of legal recourse available to prisoners, and the results were largely down to the bureaucrats' whim. Finally, Janine Hatter considered Mary Elizabeth Brandon's interest in newly-emerging forms of white-collar crime as a fictional theme.

The panel of 'ethics' included a paper on Thackeray by Kazuo Yokouchi, who took the early burlesque *Stubb's Calendar* as a starting point to consider Thackeray's ambivalent attitude towards the proto-Nietzschian strand of entrepreneurial ethics. In the second paper Athanassia Williamson argued for a connection between George Eliot's and Emmanuel Levinas's ethical thinking, consisting in a shared rejection of deontological ethics and an emphasis on the affective quality of morality. I, for one, welcome this renewal of attention to the philosophical side of Victorian fiction, which was not the exclusive province of 'weighty' writers like Eliot and Thackeray but pervaded much 'middlebrow' literature.

Christopher Ricks's keynote lecture presented various strands of the work of James Henry, a poet and scholar whose work Ricks's own edition has helped popularise. Ricks's renowned ear for language made sure that the close readings were appropriately close, and the qualities of this still little-read poet shone through. Along the way he presented reflections on

Edward Chell, 'Eclipse 1'



textual editing and the breadth of Victorian poetry beyond the established canon that made me very aware of all the 'blank spaces' in my mental map – a most unscholarly sensation, which the more than respectable showing of my table at the subsequent dinner quiz helped dissipate (Ricks's table won, though).

The final day opened for me with a panel on 'affect and reception'. Ann-Marie Richardson analysed the relationship between Christina Rossetti and her sister Maria, highlighting the effects of Maria's withdrawal from literature on her more artistic sister. Yui Kajita tackled Walter de la Mare's complex relationship with the categories of 'haunting' and the 'ghostly', and Leanne Waters dealt with the religious element in early bestseller culture, through which one can trace the evolution of religious feeling in society more generally.

In the final keynote speech, Kate Flint examined the metaphorical potential of the dandelion for both Victorian writers and modern environmental activists. The humble weed in question is nevertheless rich in signification due to the mutability of its shape: firstly round, fluffy and fragile, then a richly hued flower – and, may I add, a very popular edible plant in Italy, where three different names are used for the leaves, the seed head and the flower.

For the final panel session, I attended the panel on Dickens and Browning, where only two of the expected four panellists were present, but had no trouble filling the appointed eighty minutes. Gal Manor argued that Browning's

positive take on old age owed something to Hebraic sources that he found in his father's library, while Glynnis Cox unravelled Dickens's modes of engagement with humour in 'A Christmas Carol', making use of some recent philosophical literature on humour in ways I found most promising.

As usual, the proceedings closed with the presidential panel in which the future of Victorian studies was debated, and thanks exchanged. After that, I headed to Lincoln's train station – another fine Victorian building which provided an appropriate close to the three days' events. I'm not sure if the train was Victorian too, but it looked like it came pretty close.

*Andrea Selleri (University of Warwick)*

## ***BAVS Funding Reports***

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

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

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

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### **The development of health and safety in Victorian music-halls**

As part of the early stages of my research into Victorian music hall health and safety developments, BAVS kindly funded me for seven days of preliminary research at the London Metropolitan Archives (LMA). This time was spent looking at inspection reports and architectural plans in order to focus my research and develop my initial ideas which included considering the impact health and safety provisions had on performance conventions and traditions, audiences and small music halls that may not be able to afford refurbishment costs.

Despite planning to look at the Canterbury, London Pavilion and Cambridge music halls, I decided to conduct a more general search of the LMA records and was interested to read about the shifts in health and safety consciousness outside of the centre of London. For example venues in New Cross, Crouch End and Croydon all boasted about their fireproofing in the local press and took pride in their ability to evacuate swiftly.

Fireproofing rapidly became a word repeated in plans and press releases from music halls in the late nineteenth century, yet evidence from the Grand Theatre Islington showed how it could be a pipe dream. Designed by Frank Matcham with fireproof principals in mind, the venue still had to be rebuilt in 1887 and 1900 due to fire damage. Considering this point, I decided to choose three halls across London, all designed by Matcham, in order to look at the development and the implementation of these fire proofing principals and also in order to see the ongoing negotiation process between venue managers, architect and the local authorities, whose inspection reports were often coloured by their opinions of the clientele from the local area and by any upset the venue's existence had caused in the local community.

The Canterbury music hall, the Grand Theatre Islington and the New Cross Empire became my case studies, and I spent my remaining 6 days accessing architectural plans and inspection reports from 1880 -

1906. These plans and letters highlighted the amount of work Matcham had to do, negotiating with the local authorities and updating plans on a regular basis, but also how demanding local authorities became as time went on. Venue managers would have constant reports sent to them from inspectors and fire superintendents enforcing changes to door bolts, secondary lighting, seating arrangements, fire buckets and ventilation. Reports would often have fifty or sixty points to be changed or complied with, often at great expense, and the managers frequently found themselves in long lasting battles and disagreements with the authorities over their ability to carry out the work or the sheer confusing nature of the demands. Mr Payne of the Canterbury music hall consistently argued with the authorities over changes that he felt were unnecessary, particularly in relation to a carpenter's workshop and its placing too close to the venue's auditorium, the removal of which cost him £10 a year in storage for scenery. Mr Payne was in a strong enough financial position to allow him to do this, but other managers may have struggled. In addition to the financial cost, the practicalities of what this meant for stage carpenters who now had to move scenery a long way round the building is interesting to consider. On the other hand, the management of the New Cross Empire often quietly complied with the reports, lessening the time it took to get matters resolved and showing an understanding for the reasoning behind changes in laws.

From the research already undertaken I will focus on further investigating the sprinkler system's development, for which there are many system plans held at the LMA, as well as the impact that the change from gas to electric lighting had on the demands held over venues. One may imagine the change to electric lighting would eventually mean less health and safety issues due to the

elimination of the gas flame, however, there remained safety issues related to mandatory secondary lighting, often still employing gas. Equally, through eliminating gas lighting, the venues needed to introduce heating systems as both audiences and artists complained about how cold the venue now was. This then brought in new issues regarding the safety of heating equipment and changed the experience for both performers and audiences. I therefore wish to look more into these heating systems and other ways in which, by making venues safer with new technology, equally expensive and stringent health and safety rulings had to be applied to venues. Finally, in order to draw these strands together, I will continue to consider the relationship between venue managers and the local authorities, searching for correspondence between venue managers and architects to see negotiations and reactions to authority demands.

*Louise Wingrove*

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### **Reflections on poetry and place from NAVSA 2017: Victorian Preserves**

The 2017 North American Victorian Studies Association (NAVSA) conference took place in Banff, Alberta, Canada on 16-18 November. The conference theme, Victorian Preserves, connected perfectly with the setting: Banff National Park, the first to be established in Canada, was established in 1887 (then called Rocky Mountains National Park.) The year, too, was significant, being 150 years after the official creation of Canada as an independent nation. Themes of empire, and of representations of Canada's landscape, Indigenous and settler cultures formed an important thread throughout the conference. Outside of the programme, the place itself was a constant focus for discussion: many of the delegates felt star-

struck by the landscape (most of the conference rooms came with a mountain view), the weather, or the elk which sometimes wandered into the Banff Centre grounds to graze. The politics of North American land ownership, and specifically of National Park preservation, were also ever-present. Coll Thrush's keynote, 'The Unhidden City: Indigenous Histories of London in the Long Nineteenth Century,' was preceded by an official acknowledgement that we met on land which historically belonged to Stoney Nakoda people.

Thrush's talk explored the histories of Indigenous men and women who travelled to London from territories which became Canada, the United States, Australia and New Zealand. The reference to the 'unhidden' city was emphasised: often these people were at the centre of attention as performers, a source of fascination for a London public processing their own feelings about empire and modernity. The Mohawk poet E. Pauline Johnson, who drew large crowds in Canada, the United States and Britain, played on audience expectations in her costumed performances, where she would often appear in traditional Mohawk clothing during the first half of a reading, then appear in Western dress, presenting a narrative of 'civilisation' to the audience. On occasion, she would reverse the direction of her transformation, an inversion which often disturbed audiences.

The many types of preservation explored over the NAVSA conference included the physical preservation of Victorian artefacts through archival practice, the ways in which Victorians aimed to preserve the history they saw as fragile, and the ideas of ecological preservation which developed over the 19<sup>th</sup> century. I spoke on the first day as part of a panel on 'Nature, history and naturalism in the face of Victorian

modernity,' discussing how popular poetry reflected and influenced the social and political meanings attached to public green spaces preserved within the city of Dundee. Urban landscapes were also the focus for Sarah Leonard, whose research into the London-based Society for Photographing Relics shed light on Victorian perspectives on the importance of recording history (though not necessarily of preserving the old buildings themselves.) Thomas Recchio's paper on 'Natural Science and the Preservation of "Wonder" in Neo-Victorian fiction' explored a view of science in which deepened understanding of the natural world added to the sense of magic and religious feeling inspired by observing nature, rather than diminishing it. Victorians' relationship to the natural world, and how it has affected our contemporary one, was a recurring theme. Trees and other plants appeared as characters in their own right. In a panel on 'The Science and Ecology of Poetry,' John Patrick James' research on John Clare's enclosure of mind and landscape, and the shared agency between people and plants whose autonomy was threatened, connected with John James' paper on Gerald Manley Hopkins' ecological perception, in which tree, person and poem share similar inner potential. Lee Behlman's talk introduced me to the fascinating evolutionary poetry of May Kendall, whose poems show humanity confronted by some (often small) Other, whose perspective emphasises the hugeness of the universe and humans' relative insignificance, addressing the fear of entropy.

The wider concept of time and preservation across temporal change manifested in other discussions of poetry during the conference. There were discussions of how time is communicated through form and language, how the gap between current readers and Victorian authors affects our

interpretations, and how the contemporary field of Victorian poetry studies itself is changing. The panel 'No preservatives: Genre and the "Living Art" of Victorian Women's Poetry' was a highlight for me. Melissa Valiska Gregory's examination of the temporality of grieving in child elegies, particularly those by Sarah Piatt, revealed an unstable relationship between present and future, in which no time was free from the potential of profound grief. Emily Harrington's talk also explored aspects of poetic instability, looking at the adaptability of structure in Mathilde Blind's *The Ascent of Man*, in which the word 'form' itself is used repeatedly as an active noun while the poem's form is continuously in flux.

Charles LaPorte's 'Victorian Women's Poetry and the Preserves of Faith' took Elizabeth Barrett Browning's 'The Cry of the Human' as a base from which to explore our contemporary attitudes to women's religious poetry (for these categories often coincided, for various reasons). As long as we do not address the effect of secularisation on our readings, LaPorte warned, we will be poor interpreters of these poems. Religion, in practice, is often not about matters of abstract theology but human needs and relationships. The discussion following this panel addressed the discomfort modern readers (even those very well acquainted with 19<sup>th</sup> century poetry) often feel upon encountering Victorian feelings that do not reflect what we feel, or expect others to feel, not only in the case of religion but in terms of a contemporary culture in which death is rarely spoken about. Meeting poets at the emotional and cultural perspective they are writing from is a practice I aim to maintain throughout my own research, but it can be a challenge. Hearing the importance of doing this – and the inherent difficulties – acknowledged and discussed was encouraging and inspiring.

The theme of our contemporary relationship to Victorian poetry continued in Marjorie Stone's 'A Diminishing Preserve? Victorian Poetry, Field Transformations, and Neo-Victorianism,' which was partly based on academics' responses to a questionnaire on how they perceived changes in the field of Victorian poetry studies during the time they had been active in it. As well as a shift away from study of traditionally canonical poets towards broader research directions taking in movements or themes in poetry, people reported a declining number of specialists in poetry, particularly among the younger generation (something compounded by the increasing difficulty of finding academic jobs, and a broader shift away from historical literature and the humanities in general in twenty-first century universities.) Stone also remarked on the dominance of the novel in Neo-Victorian studies and representations – as well as a worrying tendency for poetic lives to be portrayed in a tragic/glamorous mode tinged by conservatism masquerading as transgression. This paper sparked discussion about new ways those present were working poetry into undergraduate courses, as well as a suggestion to collaborate and disseminate research through an informal Victorian poetry caucus.

Victorian culture is, of course, also preserved through contemporary readings, revivals and performances. The NAVSA Theatre Caucus – under the direction of Taryn Hakala – put on a performance of "How We Live; or, London Labour and the London Poor," an 1856 stage adaptation of Henry Mayhew's writing, which I volunteered for a small part in. The adaptation aspect was fairly loose: most of the heroes were costermongers or street hawkers, but the plot was pure melodrama, with forbidden love, an evil uncle, and

plenty of fainting. It was certainly very enjoyable for the cast, and the audience, thankfully, seemed to concur. This performance was one of several optional events outside of the conference panels – the preceding evening, there was a film showing of 1890 silent film 'Blue Jeans,' accompanied by live music by Donald Sosin and Joanna Seaton. There were also informal social events for postgraduate students and for people working on poetry. Elizabeth Carolyn Miller's final keynote explored Extraction Ecologies in Victorian Literature – again connected to the landscape around us, with Banff National Park home to two ghost mining towns. As the mining industry developed and became part of Victorian life, the concept of harvesting from finite stores of wealth (physical or intellectual) became a recurring theme in literature. Extraction from existing texts was also an important literary dynamic, and this keynote connected with research into mining existing texts for 'poetic gems' presented by Cassie LeGette earlier in the conference. New ways of thinking about humans' relationship to nature were signposted by the coining of a new word, 'ecology,' in

1866, and a growing awareness that the resources we mined were finite inspired the fear of exhaustion, of endings, without the comfort offered by agricultural models for time and their promise of seasonal renewal.

Attending this NAVSA conference was a valuable introduction to the field of Victorian studies in North America, and to scholars in the field of poetry in particular. During the conference, I connected with several researchers whose work connected with my own in interesting and unexpected ways, and with whom I hope to keep in touch. The conference also opened the possibility of future collaboration, particularly with Heidi Hakimi-Hood, a Texas-based PhD researcher whose research interests include descriptions of traditional food and drink culture in the north-east of Scotland. I am extremely grateful to the British Association for Victorian Studies for the generous award of the Sally Ledger Memorial Travel Bursary, which allowed me to attend this conference.

*Erin Catriona Farley (University of  
Strathclyde)*

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## *Funding Opportunities*

### Richard Jefferies Society Research Bursary

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

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

Typically the bursary might assist with costs incurred to: secure permissions to reproduce copyright material; create an index; visit an archive or other location to study key resources; support the development of an output in print or other media (e.g. film, digital resource).

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

The application may be made at any time of the year, and would be considered at the subsequent meeting of the Richard Jefferies Society executive council.

A form will be designed to incorporate: an outline of the project; a statement of the



relevance of the project to the study and appreciation of Jefferies, and originality; a breakdown of the financial support applied for; an account of how the work will be made public; an indication of other funding the applicant expects to receive towards the cost of the project; the applicant's c.v.; a supporting statement from, eg, an academic supervisor.

The Society would expect full acknowledgement of the bursary, a report on the completion of the project, and the possibility of publication where appropriate in the *Richard Jefferies Society Journal*.

Application form available from the Society's Secretary, Jean Saunders:  
[jeanadsaunders@btinternet.com](mailto:jeanadsaunders@btinternet.com)

## 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](http://bavs.ac.uk/newsletters)). To add your name to the list of BAVS Reviewers, please email the Newsletter Editor ([bavsnews@gmail.com](mailto: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](#).

### BAVS Reviews Editor

The BAVS Newsletter is looking for a new Reviews Editor from the BAVS PG and ECR community. The Reviews Editor will have responsibility for identifying and acquiring books for review, arranging a reviewer and editing reviews received. If you'd like to apply for the position, please email a 1-page CV and a 500-word statement that describes your suitability and experience to [BAVSNews@gmail.com](mailto:BAVSNews@gmail.com) by 31 January 2018.

***George Borrow: Three Fraser Memorial Lectures* by Martin Murphy, Clive Wilkins-Jones and David Chandler (Wallingford: Lavengro Press, 2014), 46pp., £10 (paperback) ISBN 978-0-9928463-1-2**  
and  
***George Borrow's Moorish Vocabulary*, ed. Simon Hopkins ((Wallingford: Lavengro Press, 2015), 104pp., £15 (paperback) ISBN 978-0-9928463-5-0**

These two small books are both published under the auspices of the Lavengro Press. They will be of interest to scholars of George Borrow (who will likely already be familiar with the institution of this press), and to those interested in nineteenth-century literary networks and archaeologies of knowledge. The former book will also appeal to those interested in

the representation of Wales and Welshness, and the latter book will likely appeal to linguists and historians of British travel to north Africa.

Given the eccentric and dream-like style of much of his writing, it is perhaps appropriate that Borrow's name appears fitfully in mainstream literary, cultural and historical studies. He was a largely autodidact travel writer, essayist, and translator. His work was immensely popular in the nineteenth century, and cheap editions of his works, particularly those which focused on Gypsies, such as *Lavengro* (1851) and *The Romany Rye* (1857), have continued to be produced ever since, serving the demand for nostalgic accounts of Britain's Romani population. He spawned imitators, generations of fans, enemies and detractors, but rarely did he provoke ambivalence.

Since 2014, the Lavengro Press has published items that promote the life and works of Borrow. Some of these are scholarly responses to Borrow, and the three Fraser Memorial Lectures fit into this category. Others are republications of more obscure Borrowian pieces, and the Moorish vocabulary is one of these. Lavengro Press publications should not be confused with the George Borrow Bulletins, published twice a year by the George Borrow Society (established 1991). And, indeed, the Society should not be confused with the George Borrow Trust, which has existed in its

current incarnation since 2006. Borrow is having a rather unexpected twenty-first-century 'moment'. Many readers, of course, never forgot him, but this more scholarly retrieval perhaps speaks to our desire to return to popular authors who fell outside the boundaries of the literary canon and did not, for decades, fit conceptions of what the Victorian author should be. Borrow's work rather refuses generic categorisation, meaning that it falls by the wayside of many nineteenth-century-focused anthologies, lists and syllabi. Forthcoming Lavengro Press publications include two notebooks from Borrow's second tour of Wales in 1857, work on his travel to Portugal, and a text on his illustrators.

It is Borrow's first excursion to Wales that is the focus of the first of three Fraser Memorial Lectures published in 2014. Sir Angus Fraser, a former civil servant, was the founding President of the George Borrow Society and prior to his death in 2001 published some 120 articles on Borrow and was a well-known contributor to the field of Romani Studies (1992's *The Gypsies* being probably his most widely-read work). Martin Murphey's contribution to the memorial lectures brings London Welsh artist and writer David Jones into Borrow's Welsh picture. Jones wrote the introduction to the 1958 Dent edition of *Wild Wales*, ensuring a twentieth-century readership for the idiosyncratic author and what had become, Murphey argues, 'an established classic'. Borrow made the trip detailed in *Wild Wales: The People, Language and Scenery* (published 1862) in 1854, when he was 51, with his wife and step-daughter, Henrietta – though this was not his first visit to the country. A favourite strategy of Borrow's in this and other works is to test the literary or poetic knowledge of the people he meets, hoping to impress and surprise them with his own wide reading and experience of the person's culture. *Wild*

*Wales* thus ends up with an anthologic quality as it contains many of Borrow's translations of Welsh poems. Like Borrow, David Jones's wide reading of Welsh poetry, medieval chronicles and chivalric romance 'went into the construction of an imagined Wales'. Following Mary-Ann Constantine, Jones argues that both Borrow and Jones embarked on a 'creative engagement' with historical Welsh literature.

Clive Wilkins-Jones's chapter is concerned with tracing Welsh cultural and literary networks, with Borrow as a privileged node on those networks and eschatology as the central theme – a strategy that perhaps incorporates Borrow's 'creative engagement' with Welsh literature, in particular Goronwy Owen, more successfully than a straightforward reading of his Welsh literary influences. Wilkins-Jones follows this chapter with a forthcoming Lavengro Press title, *Borrow's Celtic Bards, Chiefs and Kings*, due in 2018. Something that has perplexed Borrow scholars over the centuries is the extent to which George Borrow the author coincides with Lavengro the (pseudo)autobiographical character. David Chandler explores this idea via the apocryphal Borrow title *Joseph Sell*, mentioned several times in *Lavengro*. Chandler returns to Fraser's scholarship on this matter, and suggests that *Joseph Sell* is the book that the literary 'character' Borrow *could* have written but did not, leaving the reader to simply 'imagine it'. Never mind the 'death of the author', Joseph Sell is George Borrow's phantom twin.

We do know that the real George Borrow actually did visit Tangiers in 1839, however. The visit is described in the closing chapters of his *The Bible in Spain* (1842) – a text which outsold Dickens on its publication. His Tangiers notebook, largely written in pencil, captures his experience of colloquial

Arabic. Borrow saw himself as a great linguist – ‘Lavengro’ means something like ‘word master’ or ‘word smith’ in Romani. Simon Hopkins, himself a teacher of Arabic and a philologist, situates Borrow’s linguistic prowess in a detailed introduction to the vocabulary text. He suggests that Borrow knew a certain amount of Arabic before he went to Spain in 1836, and engaged an instructor in Moroccan Arabic while he was in Madrid. Borrow plays down this tutelage in *The Bible in Spain* in order to render his ‘virtuoso linguistic performances in Tangiers’ more impressive. Such performances will be cringingly familiar to readers of Borrow’s later works. Hopkins also uses appearances of Arabic in *The Bible in Spain* as evidence for the vocabulary printed here being a fragment, ending abruptly as it does ‘with no obvious conclusion’.

Fascinatingly, Hopkins notes, Borrow’s text marks an important moment in the history of the European study of Arabic. Classical Arabic had been available to European scholarship for centuries, but ‘the study of colloquial Arabic had hardly begun’. Borrow’s vocabulary is not an easy linguistic staging post to make use of, however, characterised by ‘transcriptional chaos’. Despite this, when ‘used judiciously’, the vocabulary reveals the way that people spoke in Tangiers in 1839. Hopkins has added photographs (including of the notebook itself), illustrations and notes based on R. S. Harrell’s work on Moroccan Arabic.

These recent works on Borrow, following him to Wales and Tangiers, put him in a tradition of travel writing, making use of that field of scholarship, without smoothing out Borrow’s eccentricity and uncategorisable self-constructions.

Jodie Matthews (University of Huddersfield)

**‘The Victorian Railways: A Pop-Up Anthology’, *Journal of Victorian Culture* (Summer 2017), in celebration of the [National Railway Museum’s ‘Mystery on the Rails’](#) season, with an introduction by Karen Baker, Librarian at the National Railway Museum.**

<http://explore.tandfonline.com/content/ah/jvc-editors-choice>

In summer 2017, the National Railway Museum’s exhibition, ‘Mystery on the Rails’, invited visitors to investigate historical and fictional crimes that were arguably facilitated by private train compartments and the shifting crowds Britain’s railways. To complement the exhibition, *Journal of Victorian Culture* produced an open-access ‘Victorian Railways Pop-Up Anthology’, repackaging a selection of existing articles and reviews that showcase the publication’s substantial contribution to nineteenth-century railway studies. Introducing the anthology, NRM librarian, Karen Baker, explores how these selected essays foreground the ‘railway’s cultural impact writ large’. Inspired in part by the anthology’s offering, Baker states her ambition in future NRM exhibitions to make more of the stories that collections material can tell about how railways became imbricated with lives lived.

Contributions to the anthology demonstrate how fruitfully cultural scholarship has already engaged with the intersection of railways and human experience. Sensationalism, legal and medical implications of mechanised travel, and the ideological impact of railway expansion emerge as themes that unify the anthology. Peter Bailey’s, ‘Victorian Railway Erotics, or Taking Alienation for a Ride’ (2004), and Robin J. Barrow’s ‘Women, Safety, and Moral Panic in Victorian Newspapers’

(2015), speak most directly to the transgressive dimensions of the railway underpinning the 'Mystery on the Rails' exhibition. By intermingling public and private space, Bailey argues, railway compartments provided the opportunity for sexual encounters, but also exposed solo passengers to the risk of accusation and assault. Barrow, meanwhile, examines how the popular press stirred up anxieties about sexual violence on railway lines during the 1860s and 70s by sensationalising such crimes for commercial purposes. Both compellingly assert the integral role of sensational journalism in circulating sordid tales well beyond the railways' physical reach.

Shifting our attention from criminal to legal parameters of railway operations, Ralph Harrington's 'Railway Safety and Railway Slaughter' (2003), begins by bringing wonderful critical attention to Dickens's relatively obscure model railway story, 'Mrs Lirriper's Legacy' (1864). Through a domestic frame, he succeeds in bringing life to the potentially dry topic of railway governance. Like Barrow, he invites us to consider the difference between perceived and recorded risk on the tracks. Continuing the commercial strand, Henry Atmore in 'Utopia Limited' (2004), tells the story of the Crystal Palace's transition from a public venture in Hyde Park to a railway-company-inspired joint-stock endeavour in Sydenham. Together Harrington and Atmore demonstrate how railway governance permeated other commercial and cultural endeavours. Karen M. Odden's article, 'The Victorian Railway Crash, Medical Jurisprudence, and the Rise of Medical Authority' (2003), meanwhile, investigates the enduring impact that railway accidents had on the perceived professionalism of medical doctors. Odden takes a familiar question – 'is neurosis physiological or not?' (p. 38) – and explores

it with reference to the legal problems raised by railway trauma. Amy Milne-Smith reflects on a similar problem in 'Madmen on the Railways' (2016), but brings newspaper and medical archives into dialogue to interrogate the peculiar – and frequently sensationalised – phenomenon of men exhibiting psychotic symptoms as a direct consequence of travelling by rail. Collectively, Harrington, Atmore, Odden, and Milne-Smith's convey the significance of railway development in reshaping professional practice throughout the nineteenth century.

Given *JVC*'s emphasis on culture, it is unsurprising that much of the 'Pop-Up Anthology' focuses on the railway's social and imaginative parameters, rather than its physical composition. 'Mapping "Wordsworthshire"' (2015), the jointly-authored contribution by Christopher Donaldson, Ian N. Gregory, and Patricia Murrieta-Flores, for example, uses GIS technology to expose the contrasting significance of existing roadways and the newly-built Lake District railway line in mediating the poet's homeland for nineteenth-century literary tourists. The imaginative emphasis continues in Paul Young's article, 'Industrializing Crusoe' (2013), which compellingly explores how a selection of 'Anglo-American' adventure stories fictionalise would happen if the utopian project of colonial expansion were tasked to railway engineers. If Young's contribution extends the anthology's geographic scope, David L. Pike's 'Fun in Victorian London Today' (2013), extends the collection's temporal reach. Echoing the sensationalism interrogated elsewhere in the anthology, Pike exposes how integral 'darker visions' of nineteenth-century infrastructures – particularly the underground and railway termini – have counter-intuitively rendered Victorian London 'a little bit cool and a little bit

trendy' in the present day (p. 524):  
welcome news for Victorianists in and  
beyond the capital.

By repackaging existing material as an open access 'Pop-Up Anthology', the *Journal of Victorian Culture* is able to assert its significance in shaping and reflecting the field of nineteenth-century railway studies to date. Reviews from Nicole Bush, Peter Jones, Ruth Livesey, and Tina Young Choi enrich the offering, and help situate this collection among more conventional contributions to nineteenth-century railway studies. The 'Victorian Railways' anthology from *JVC* spans over a decade of scholarship, meaning that some contributions are, of course, much more up-to-date than others, and some sources and anecdotes are repeated between articles on similar topics. Yet by exploring these works together, we gain a sense of the momentum and trajectory of nineteenth-century railway studies, a field with the capacity to connect and shed new light on disparate social, cultural, and critical strands that permeate nineteenth-century scholarship as a whole.

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*Nicola Kirkby, King's College London*

***Sex, Time and Place: Queer Histories of London, c. 1850 to the Present*, edited by Simon Avery and Katherine M. Graham (London: Bloomsbury, 2016), 299pp., £28.99 (hardback) ISBN 978-1-4742-3492-4**

*Sex, Time and Place: Queer Histories of London, c. 1850 to the Present* aims to map out multiple representations of queerness in London. Each chapter takes a different disciplinary approach to London's queer geography (sociology, racial studies, literary studies, just to name a few), examining 'how queer space might be structured, interpreted and theorized, and how queer

spatial relations might operate in the urban matrix' (3). A number of scholars have investigated queer geography of London from varied perspectives so far, as Simon Avery illustrates in his positioning of queer geography studies at present in the introductory section of the book. For example, Matt Cook's *London and the Culture of Homosexuality, 1885-1914* (2003) looks at diverse spaces associated with homosexual desire, demonstrating 'the vibrancy and variety of gay men's London' (12), and Mark Turner's *Backward Glances: Cruising the Queer Streets of London and New York* (2003) reassess the meaning of fleeting encounters in cities. These works serve to re-evaluate the cityscape as a site full of queer potential.

At the same time, however, Avery points to the problematic nature of focusing on male homosexual desire while excluding other queer existences in the capital. Building on the pre-existing works in the field, *Sex, Time and Place* attempts to include a wider spectrum of issues. This book considers not only male homosexuality but also spaces closely linked with lesbian sexuality and trans spaces. In this way, each chapter effectively contributes to 'a sense of plurality of queer spaces in London and the variety of ways in which they have been deployed' (13). Furthermore, by looking at examples of queer spaces from the mid-nineteenth century to the present, the book deals with the way queer cultures have developed over time. Matt Cook writes in 'London, AIDS and the 1980s' that 'new ways of experiencing and understanding the city' because of the increasing number of AIDS-related deaths and activism that followed them 'continue unevenly to haunt our city' (50). In a different context, Marco Venturi's chapter 'Chasing Community: From Old Compton Street to the Online World of Grindr' assesses the shift in the meaning of 'community' as he compares the

emergence and development of queer communities in Soho with those of online spaces thanks to mobile applications. While online spaces allow gay people to communicate with each other more easily, Venturi argues that communication in a private, invisible space could lead to 'a deep confusion of what it means to be gay and what actually makes the gay community' (251). Venturi's discussion of visibility and invisibility of gay communities in the two different types of spaces is indicative of the haunting presence of the past struggles to be included in society. The haunting influence of the past indicates that 'queer might always ... be taken as a concern with the past, or as a trace of the past that somehow demand observation or ... demands imagining' (29). Each chapter that discusses a variety of aspects of queerness across time contributes to revealing multiple meanings and significances of queerness.

In 'Representations of Queer London in the Fiction of Sarah Waters' Paulina Palmer argues that Sarah Waters 'develops in fictional form the writing of sociologists and historians who have investigated the relation between an urban environment and queer subcultures' (82). In Waters's novels, Palmer writes, urban space is presented as a site for queer characters to explore their

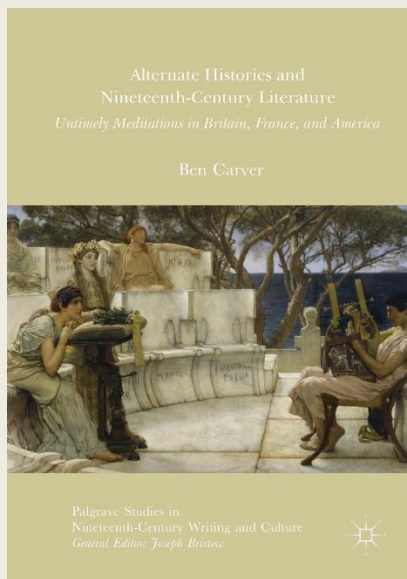
sexuality, and also as one that represents the carnivalesque, where social conventions can be subverted. Palmer's examination of Waters's novels highlights the importance of literary representations of London for understanding the queer aspect of the metropolis. It is a shame that the discussion of each of Waters's novels seems a little rushed, where a clearer link could be established between existing studies on queer geography and Waters's narrative. Having said that, this chapter's discussion of the (re-)imagined London in contemporary fiction serves to add another interesting layer to the construction of queer London.

This book is a stimulating expansion of previous works on queer geography which showcases a wide array of case studies on queer London. There are connections, whether obvious or hidden, between chapters, and deepen the reader's understanding of the field. And this is what the editors intended – as they explain, the chapters are 'arranged in order to facilitate dialogue across disciplines, spaces and times, in ways that create synergies' (41). As London is described as brimming with queer potential in each chapter, *Sex, Time and Place: Queer Histories of London, c. 1850 to the Present* offers possibilities of more new ways of conceptualising queer London.

*Akira Suwa (Cardiff University)*

## Recent Publications

**Ben Carver, *Alternate Histories and Nineteenth-Century Literature: Untimely Meditations in Britain, France, and America* (Palgrave Studies in Nineteenth-Century Writing and Culture, 2017). ISBN: 978-1-137-57334-6**



*"In a stimulating text rich with 'alternate facts,' Carver reminds us that history is also what failed to happen and that each historical present carries with it its fantasies of alternate realities. The counterfactual has become a banality today, but this stimulating history of plural virtualities demonstrates how poetic our prosaic nineteenth century was in fact, and how productively it confronted its own unrealized possibilities." (Fredric Jameson, Knut Schmidt-Nielsen Professor of Comparative Literature, Duke University, USA)*

This book provides the first thematic survey and analysis of nineteenth-century writing that imagined outcomes that history might have produced. Narratives of possible worlds and scenarios—referred

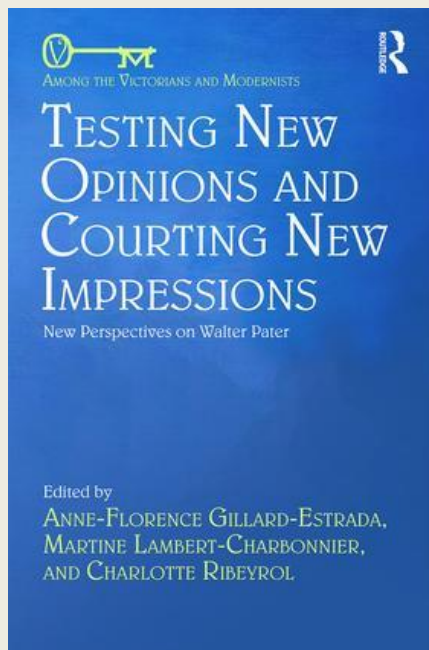
to here as "alternate histories"—proliferated during the nineteenth century and clustered around pressing themes and emergent disciplines of knowledge. This study examines accounts of undefeated Napoleons after Waterloo, alternative genealogies of western civilization from antiquity to the (nineteenth-century) present day, the imagination of variant histories on other worlds, lost-world fictions that "discovered" improved relations between men and women, and the use of alternate history in America to reconceive the relationship between the New World and the Old. The untimely imagination of other histories interrogated the impact of new techniques of knowledge on the nature of history itself.

*"Ben Carver's lucid and insightful book reveals the spread of alternate-history speculation through a surprisingly wide range of nineteenth-century disciplines, genres, and national literatures. Alternate Histories and Nineteenth-Century Literature makes an essential contribution to our understanding of the century's historical imagination." (Catherine Gallagher, Eggers Professor of English Literature, Emerita, University of California, Berkeley, USA)*

<http://www.palgrave.com/gb/book/9781137573339>

**Anne-Florence Gillard-Estrada,  
Martine Lambert-Charbonnier,  
Charlotte Ribeyrol (eds), *Testing  
New Opinions and Courting New  
Impressions. New Perspectives on  
Walter Pater.* (New York &  
Abingdon: Routledge, 2017).  
ISBN 9781138081574.**

<https://www.routledge.com/Testing-New-Opinions-and-Courting-New-Impressions-New-Perspectives-on-Gillard-Estrada-Lambert-Charbonnier-Ribeyrol/p/book/9781138081574>



Reflecting Walter Pater's diverse engagements with literature, the visual arts, history, and philosophy, this collection of essays explores new interdisciplinary perspectives engaging readers and scholars alike to revisit methodologies, intertextualities, metaphysical positions, and stylistic features in the works of the Victorian essayist. A revised contextual portrait of Pater in Victorian culture questions representations of the detached aesthete. Current editorial and biographical projects show Pater as fully responsive to the emergence of modern consumer culture and the changes in readership in Britain and the United States. New critical views

of rarely studied texts enhance the image of Pater as a cosmopolitan aesthete dialoguing with contemporary culture. Conceptual analysis of his texts brings new light to the aesthetic paradox embodied by Pater, between artistic detachment and immersion in the Heraclitean flux of life. Finally, aestheticism is redefined as proposing new artistic and linguistic synthesis by merging art forms and embracing interart poetics.

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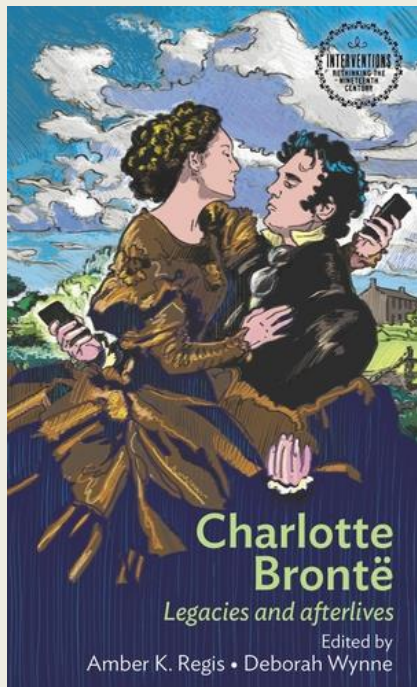
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Pascal Aquien: Reading the Mona Lisa

**Amber K. Regis and Deborah Wynne (eds), *Charlotte Brontë: Legacies and Afterlives* (Manchester University Press, 2017).**

**ISBN: 978-1-7849-9246-0**



*Charlotte Brontë: Legacies and Afterlives* offers a timely reflection on the persistent fascination and creative engagement with Brontë's life and work. The new essays in this volume, written by a range of Brontë experts from across the UK and Europe, cover the period from Charlotte Brontë's first publication in 1847 to her significance in the twenty-first century. The chapters explain why her work has endured in so many different forms and contexts,

exploring the intriguing afterlives of characters such as Jane Eyre and Rochester in neo-Victorian fiction, cinema, television, radio, the stage and, more recently, on the web.

The book is divided into two sections. The first, 'Ghostly afterlives: cults, literary tourism and staging the life', explores the history of biographical myth-making, from the first Brontë pilgrims at Haworth to the founding of the Brontë Society and Parsonage Museum, from Charlotte as Gothic revenant in commemorative poetry and fiction, to her role as the butt of on-stage jokes that satirise pilgrims and idols alike.

The second section, 'Textual legacies: influences and adaptation', explores the survival of Charlotte's work across the 162 years since her death. What are the ethics of adapting this material? What is involved, for example, in bringing Bertha Mason from *Jane Eyre* before a twenty-first-century audience? What are the financial imperatives? The Brontës are traded across a variety of cultural industries: publishing; heritage and tourism; stage, television and film production. But just who, or what, is being bought and sold?

From obituaries to vlogs, from stage to screen, from novels to erotic makeovers, this collection takes a fresh look at 150 years of engagement with one of the best-loved novelists of the Victorian period.

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Chapter 5: 'Charlotte Brontë on stage: 1930s biodrama and the archive/museum performed', Amber K. Regis

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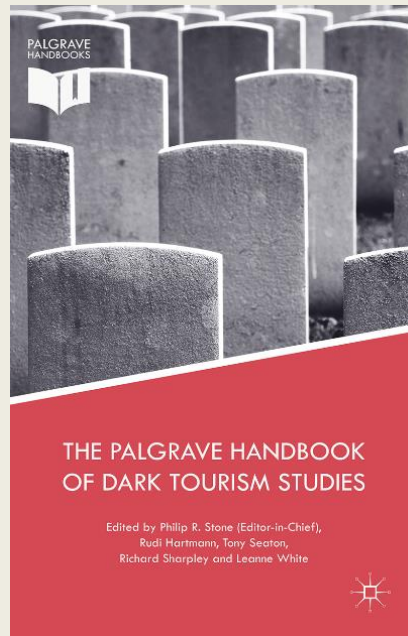
*Charlotte Brontë: legacies and afterlives* is published by Manchester University Press. BAVS members are able to take advantage of a 30% discount.

For BAVS members in the UK please order via the MUP website:

<http://www.manchesteruniversitypress.co.uk/> and enter the discount code BAVS30 in the Promotion Code box on the order form.

For BAVS members in North America please order the book via the OUP site at <http://global.oup.com/academic>, and the discount code to use is ADISTA5.

**P.R. Stone, R. Hartmann, T. Seaton, R. Sharpley and L. White (Eds) *The Palgrave Handbook of Dark Tourism Studies* (Palgrave Macmillan, 2018)  
Hardcover (March 2018): £183.50;  
ebook (December 2017): £146.50  
ISBN 978-1-137-47565-7**



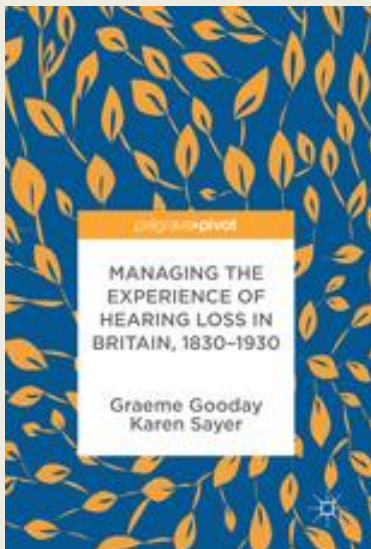
The opening section of the *Palgrave Handbook of Dark Tourism Studies* is the first extended history of 'dark tourism', or 'thanatourism'. The section is edited and introduced by Tony Seaton and includes chapters by Graham Dann, John Edmondson, Jonathan Skinner and Katharine Walchester on a range of 'dark' topics associated with nineteenth-century tourism: dark travel in Scandinavia; volcanoes and earthquakes as travel attractions in the eighteenth and nineteenth centuries; the Paris Morgue as tourist site and dark attractions in Victorian London, from the Chamber of Horrors to grave visiting; and the history of punishment and public executions as spectator theatre in England.

The *Handbook* is conceived as the definitive reference text for the study of dark tourism. Adopting multidisciplinary perspectives from authors representing

every continent, the book combines 'real-world' viewpoints from both industry and the media with conceptual underpinning, and offers comprehensive and grounded perspectives of 'heritage that hurts'. The book adopts a progressive and thematic approach, including critical accounts of dark tourism history, dark tourism philosophy and theory, dark tourism in society and culture, dark tourism and heritage landscapes, the 'dark tourist' experience, and the business of dark tourism.

For further information, see <http://www.palgrave.com/gb/book/9781137475657#aboutBook>

**Graeme Gooday and Karen Sayer,**  
***Managing the Experience of Hearing Loss in Britain, 1830-1930*** (Palgrave Macmillan, 2018).  
**ISBN: 9781137406873**

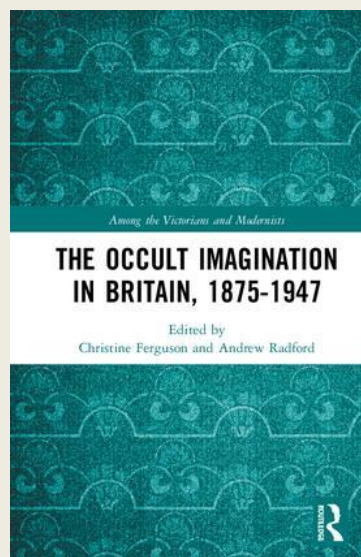


This book looks at how hearing loss among adults was experienced, viewed and treated in Britain before the National Health Service. We explore the changing status of 'hard of hearing' people during the nineteenth century as categorized among diverse and changing categories of 'deafness'. Then we explore the advisory literature for managing hearing loss, and techniques for communicating with

hearing aids, lip-reading and correspondence networks. From surveying the commercial selling and daily use of hearing aids, we see how adverse developments in eugenics prompted otologists to focus primarily on the prevention of deafness. The final chapter shows how hearing loss among First World War combatants prompted hearing specialists to take a more supportive approach, while it fell to the National Institute for the Deaf, formed in 1924, to defend hard of hearing people against unscrupulous hearing aid vendors. This book is suitable for both academic audiences and the general reading public. All royalties from sale of this book will be given to Action on Hearing Loss and the National Deaf Children's Society.

See [here](#) for more information.

**Christine Ferguson and Andrew Radford (eds), *The Occult Imagination in Britain, 1875-1947*** (Routledge, 2018).  
**ISBN: 9781472486981**



Between 1875 and 1947, a period bookended, respectively, by the founding of the Theosophical Society and the death of notorious occultist celebrity Aleister Crowley, Britain experienced an unparalleled efflorescence of engagement with unusual occult schema and

supernatural phenomena such as astral travel, ritual magic, and reincarnationism. Reflecting the signal array of responses by authors, artists, actors, impresarios and popular entertainers to questions of esoteric spirituality and belief, this interdisciplinary collection demonstrates the enormous interest in the occult during a time typically associated with the rise of secularization and scientific innovation. The contributors describe how the occult realm functions as a turbulent conceptual and affective space, shifting between poles of faith and doubt, the sacrosanct and the profane, the endemic and the exotic, the forensic and the fetishistic. Here, occultism emerges as a practice and epistemology that decisively shapes the literary enterprises of writers such as Dion Fortune and Arthur Machen, artists such as Pamela Colman Smith, and revivalists such as Rolf Gardiner.

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[Please see here for more information.](#)

## Technologies of Fire in Nineteenth-Century British Culture

*19: Interdisciplinary Studies in the Long Nineteenth Century*, 25 (2017)



Cultural histories of nineteenth-century Britain have studied the important physical and psychological transformations caused by the industrialization of light. Gaslight, though discovered prior to the nineteenth century, became aligned with the era's narratives of national and industrial progress, an arc that, one might argue, culminated in the growing popularity of electric light at the end of the century. Yet, despite these new technologies of 'artificial light', 'natural' wood and coal fires remained popular in British culture. This issue explores fire as a visual and narrative technology in art, literature, and public displays by examining the ways in which fire evoked competing symbolic values, such as primitivism and modernity, vitality and destruction, intimacy and spectacle. The reading order mixes articles and shorter pieces together to demonstrate the continuities of fire across various sites, including: the domestic fireside, the tallow candle, theatrical conflagrations, Turner's fires, subterranean fire, solar fire, fireworks, funeral pyres, and a coal-ship fire.

Introduction

Anna Sullivan and Kate Flint

Animating Flames: Recovering Fire-Gazing as a Moving-Image Technology

Anne Sullivan

Tallow Candles and Meaty Air in Bleak House

Anna Henschman

Fire on Stage

Nicholas Daly

Power, Creativity, and Destruction in Turner's Fires

Leo Costello

Visions of Volcanoes

David M. Pyle

Dirty Fires: Cosmic Pollution and the Solar Storm of 1859

Kate Neilsen

Fireworks

Kate Flint

Victorian Imag(in)ing of the Pagan Pyre:

Frank Dicksee's Funeral of a Viking

Nancy Rose Marshall

While the World Burns: Joseph Conrad and the Delayed Decoding of Catastrophe

Jesse Oak Taylor

Afterword

Fire

Isobel Armstrong

To read or download the articles, see:

<https://19.bbk.ac.uk/93/volume/0/issue/25/>

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<https://www.facebook.com/19studies/>

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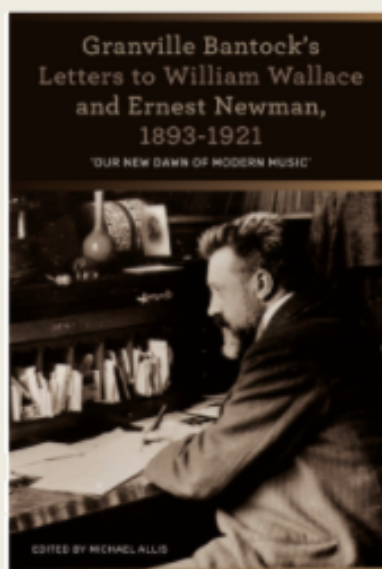
## GRANVILLE BANTOCK'S LETTERS TO WILLIAM WALLACE & ERNEST NEWMAN, 1893-1921

'Our new dawn of modern music'

Edited by **MICHAEL ALLIS**

British music and musical life before the Great War have been relatively neglected in discussions of the idea of the 'modern' in the early twentieth century. This collection of almost 300 letters, written by Granville Bantock (1868-1946) to the Scottish composer William Wallace (1860-1940) and the music critic Ernest Newman (1868-1959) places Bantock and his circle at the heart of this debate. The letters highlight Bantock's and Wallace's development of the modern British symphonic poem, their contribution (with Newman) to music criticism and journalism, and their attempts to promote a young generation of British composers - revealing an early frustration with the musical establishment. Confirming the impact of visits to Britain by Richard Strauss and Sibelius, Bantock offers opinions on a range of composers active around the turn of the twentieth century, identifying Elgar and Delius as the future for English music. Along with references to conductors, entertainers and contemporary writers (Maeterlinck, Conrad), there are fascinating details of the musical culture of London, Liverpool and Birmingham - including programming strategies at the Tower, New Brighton, and abortive plans to relaunch the New Quarterly Musical Review. Fully annotated, the letters provide a fascinating window into British music and musical life in the early twentieth century and the 'dawn' of musical modernism.

MICHAEL ALLIS is Professor of Musicology at the School of Music, University of Leeds.



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## ***Calls for Submissions (Print)***

### **Call for Peer Reviewers: *Victorian Network***

We are recruiting peer reviewers for upcoming issues of *Victorian Network* ([victoriannetwork.org](http://victoriannetwork.org)), an MLA-indexed online journal dedicated to publishing and promoting the best work in Victorian Studies by postgraduate students and early career academics. Our themed issues are published annually, with the next issue set to appear in summer 2018.

To apply, email [victoriannetwork@gmail.com](mailto:victoriannetwork@gmail.com) with your details and research interests. Questions are welcome!

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### **International Gothic Association Postgrads Call for Bloggers**

The International Gothic Association postgraduate blog is looking for bloggers and podcasters!

If you are a graduate student working with any aspect of the Gothic, consider writing us a short blog post, or recording us a podcast. It could relate to your work, or any other Gothic tangent that has taken your interest. Blogs should be around 600 words; short, snappy and conversational, with the aim of sparking conversation within the IGA community. If you want to write a blog longer than 600 words, we would encourage you to split it into two or more parts, but these are supposed to be informal rather than articles or papers.

Academics, please share this with your postgraduate students (Masters or PhD level).

Scroll down for more info on the IGA and potential topics to inspire you, and check

out [past posts on the blog](#). Please read the section under the 'Write for Us' tab for style guidelines, standards and requirements. Contact IGA postgrad reps Louise Benson James, Laura Davidel and Thomas Stuart on [igapostgrads@gmail.com](mailto:igapostgrads@gmail.com) if you are interested in blogging, podcasting, or have any questions.

### **About the IGA**

The International Gothic Association (IGA) unites teachers, scholars, students, artists, writers and performers from around the world who are interested in any aspect of gothic culture: fiction, drama, poetry, art, film, music, architecture, popular culture and technology. It promotes the study and dissemination of information on gothic culture from the mid eighteenth century to the contemporary moment. The only association of its kind, the IGA is the academic centre for people interested in an analysis of the gothic.

In line with this objective, the postgraduate/graduate community of IGA, known as IGA Postgrads, encourages its members to contribute to the ever-expanding online information repository about the Gothic through its Postgraduate blog. Every month, the blog features posts by a different graduate student working in the field of the Gothic, across time periods, geographies and disciplines. Follow us on [Twitter](#) and [Facebook](#) to stay up to date with the latest blog posts and Gothic news.

### **Potential blog themes**

- Haunted Houses/Spectral Visitations/Spiritualism/Possession
- Transnational Gothic and Horror Cinema
- Gothic Revenants: Zombies, Vampires, etc.

- Gothic Centuries
  - Gothic and Science: Cyborgs, Digital Media, Sci-Fi and Gothic Hybrids
  - Gothic and Politics
  - Modern and Contemporary Goth Subcultures: Music, Fashion, etc.
  - Gothic Animals and the Environment/Ecocriticism
  - Gothic Translations and Adaptations
  - Global Gothic and Non-Western Gothic Traditions
  - Historical Gothic
- Gothic Theatre/Spectacle/Phantasmagoria
  - Gothic and Theory
  - Gothic and Digital Humanities
  - Gothic and Disability
  - Gothic and Print Culture/Book History/Materiality
  - Mary Shelley's Frankenstein for the 2018 bicentennial
-

## *Calls for Papers (Conferences)*

**NNCN Colloquium**  
**« Communities »**  
**Friday 6 April 2018**  
**Université de Cergy-Pontoise**

### **Strand 1: History and Victorian Culture**

In the long nineteenth century, the concept of community developed in opposition to the state. Influenced by Burke, reformers aspired to create a feeling of belonging. Other initiatives came from civil society, the social organism being considered an alternative to state power and other power centres such as local potentates like landlords and factory owners. Some community activities like charitable initiatives and church activities were deemed innocuous or even beneficial by those in power. However, they allowed communities to acquire the organising skills needed for political, social and even revolutionary activities.

In order to explore these trends in UK society in the nineteenth century we seek papers on different groups which attempted to organise collectively through, for instance, Friendly Societies, unions, cooperatives or churches. These groups are wide-ranging and could include class-consciousness, hobbies, organised sport and other means of community-forming and bonding. Papers could also explore the reasons why individuals and communities banded together through common interests, values or objectives such as political movements, religious movements, debating clubs and reading rooms.

Papers could also explore at a national or international level the social, economic, political or intellectual mutations that led to concepts of a national community, but which conversely also questioned it. Interactions between crises of faith and the organicist conception of society and between science, religion and politics, landlords and tenants, workers and employers will be a special focus of this conference so that the different implications of community and the factors that led

to its formation in the nineteenth century can be explored.

### **Strand 2: Visual Arts**

Communities are commonly premised upon shared values or concerns. Originating from the Latin *communis*, the word may refer to a group of people living near one another who interact socially or to individuals who have something in common, such as norms, religion, values or identity. In the academic, scientific and artistic fields, communities may refer to local, national and even international organisations ranging from defined and formalised professional societies to loose and even virtual groupings or connections. In all cases, the very notion of community implies both a sense of belonging and an 'other', sometimes an enemy against whom groups may ally.

A variety of artistic communities mapped out the Victorian landscape. From the bohemian colonies of Chelsea or Hampstead with their concentration of painters' studios (like Whistler's Tite Street house) to the larger group affiliations such as Aestheticism circulating across Europe, network-based associations thrived, generating exchange, diffusion, cohesiveness, but also limits and boundaries.

In the context of the Gothic architectural revival initiated in the 1830s by the Oxford Movement, professionals sometimes felt the need to defend an occupation or a specific trend, resulting in the creation of Institutes or Societies such as the Royal Society of British Architects.

In a century marked by movement and expansion, artistic communities could be shaped, constructed or deconstructed, generating questions of inclusion and exclusion. In the Victorian illustrated press, the wood-engraved image, itself the result of a chain of producers – artists, engravers, editors, publishers – formed and addressed communities of readers and knowledge makers.

Over the past decades, the so-called 'digital turn' has generated new networks in which discussion, communication and archiving are dematerialised. Online resources like *The Database of Mid-Victorian Illustration* largely address nineteenth-century arts, bringing about new developments in the nature and the status of the archive, and achieving wider circulation of visual material.

Papers may address :

- Spatial communities, artistic and bohemian colonies.
- Movements and circulations
- Shifting communities : notions of inclusion and exclusion, identity and otherness.
- Limits and boundaries restricting communities.
- Clubs, Institutes and Societies
- Professional communities like newspapers, periodicals or magazines
- Digital/virtual communities

**Strand 3 Victorian Literature**

The interest of the word "community" lies in its polysemy, while its interest as a literary motif ties in with its fuzziness. Whether named as such or transpiring as one, a community characteristically allows for ingrained connections and variable extensions, both inbound and outbound, both inclusive and exclusive (the Marshalsea in Dickens, Egdon Heath in Hardy). After all, wanting to become part of a community and failing to achieve to do so is at the heart of a great many Victorian plots. Communities often arise from the desire to belong to a part, against the whole.

By contrast with a well-ordered system of the pyramidal social type, a typical community is a looser, horizontal formation marked out by a sense of belonging and becoming, a kind of sprawling composition that may as smoothly decompose, like "an epergne or centre-piece of some kind [...] so heavily overhung with cobwebs that its form [is] quite undistinguishable [...] speckle-legged spiders with blotchy bodies running home to it, and running out from it, as if some circumstances of the greatest public importance had just transpired in the spider community." (Charles Dickens, *Great Expectations*). A community might be seen as a "motif" of the crocheting-encroaching type.

Whether a body belonging with (rather than "to") organic unities, or a systemic unit founded on an organisation of some type (geographical, economic...), a community flourishes on "texture" of leavening substance.

The entity of the community functions either with acknowledged codes, or alleged and unsuspected ties. It can live defiantly out in the open, or favour secrecy (such as "The Brotherhood" in Wilkie Collins, or other secret societies mentioned elsewhere in Victorian fiction).

Can Raymond Williams's idea, declaring that the term "community" "seems never to be used unfavourably, and never to be given any positive opposing or distinguishing term" (Raymond Williams, *Keywords* 1976), be challenged as far as Victorian literature is concerned? Having something in common may be reassuring and protective, but aren't the contradictory forces at work within communities in Victorian fiction also of the destructive, repressive type, nurturing harsh conformism for example? ... Or bad taste: "Philistinism was the note of the age and community in which he lived" (Oscar Wilde, *De Profundis*)? Victorian literary communities might even harbour improbable pockets of resistance to civilisation, the most civilised of Europeans occasionally "putting aside their normal personalities and sinking themselves in their community [...] their power of putting two and two together [...] annihilated." (E.M. Forster, *A Passage to India*).

With the advent of easily accessible, cheaper media, communities in the Victorian era also materialize around the book as object, through book clubs, or reading communities sharing a spreading enthusiasm for serialized fiction for example. Finally, long after the 19<sup>th</sup> century, the idea of communities hinging on Victorian literature echoes throughout the centuries, judging by the popularity of neo-Victorian literature even today (Sarah Waters, Michael Cox...), and fiction based on, or recycling Victorian heroes or heroines (Jasper Fforde and Brontë's *Jane Eyre*, James Wilson and Collins's *Marian Halcombe*, Lloyd Jones and Dickens's *Pip*) between tribute, pastiche and parody, not to mention "online communities" of

fans of Victorian classics writing fanfiction, and a “Victoriana” even inspiring video game designers...

Papers may address:

- Community as a motif in Victorian literature,
- Reading communities, communities forming around new literary and publishing practices,
- Communities of writers (the Pre-Raphaelites, Wilkie Collins and Charles Dickens, Swinburne and Hardy).
- 21<sup>st</sup> century communities rejuvenating Victorian literature (Neo-Victorianism)
- Or through popular culture and diverse phenomena: communities of “tourist-readers”, fanfiction on the web, “Victorian Steampunk”, TV adaptations and series (*Sherlock, Elementary, Jekyll, Jekyll and Hyde* etc.), communities of gamers sharing an interest for Victoriana...

Proposals to be sent by December 15 2017 to the two colleagues in charge and the coordinator of the event:

Coordinator: [odile.boucher-rivalain@u-cergy.fr](mailto:odile.boucher-rivalain@u-cergy.fr)

Strand1History: [stephane.guy@u-cergy.fr](mailto:stephane.guy@u-cergy.fr),  
[francis.rynnne@u-cergy.fr](mailto:francis.rynnne@u-cergy.fr), [frank.rynnne@gmail.com](mailto:frank.rynnne@gmail.com)

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[odile.boucher-rivalain@u-cergy.fr](mailto:odile.boucher-rivalain@u-cergy.fr)

Strand 3 Literature: [peggy.blin-cordon@u-cergy.fr](mailto:peggy.blin-cordon@u-cergy.fr),  
[francois.ropert@u-cergy.fr](mailto:francois.ropert@u-cergy.fr)

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***A Pair Of Blue Eyes***

**A Thomas Hardy Society Study Day  
Saturday, 7 April 10.00am  
The Corn Exchange, Dorchester**

*In association with the University of Exeter and the  
University of Hull*

**Keynote Speakers:**

Jane Thomas (University of Hull)

Andrew and Marilyn Leah (The Thomas Hardy  
Society)

Rebecca Welshman (University of Liverpool)

Angelique Richardson (University of Exeter) and  
Helen Angear (University of Exeter and DCM)

2018 will mark the 145<sup>th</sup> anniversary of the publication of *A Pair of Blue Eyes*, said to be the favourite Hardy novel of both Leslie Stephen and Coventry Patmore. A review in *The Spectator* in June 1873 described the novel as ‘a really powerful story...of varied and deep interest...not too harrowing...relieved by exquisite touches of word-pictures’. It is a tale of class and gender clashes, contains the scene which gave literature the term ‘cliffhanger’, and rather than Wessex, it is set in Cornwall where Hardy met his future wife Emma Gifford.

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

- Subversion of gender conventions
- Homoeroticism and the Homosocial
- Sexual expression and repression
- The interdisciplinarity of science and literature
- Biographical details within fiction
- Moral purity/impurity
- Secrecy and concealment
- Spying and voyeurism

A day designed to appeal to both academics and general readers alike, the Society is also offering two bursaries of £50 each to students wishing to attend who would otherwise find travel or accommodation costs prohibitive. Please send proposals of no more than 350 words, and no later than 14 February 2018, along with a brief description, if you are a student, of how a bursary would benefit your studies, to Tracy Hayes (THS Student Co-Ordinator) at [malady22@ntlworld.com](mailto:malady22@ntlworld.com)

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**Crime Fiction(s): Victorian and Neo-Victorian Narratives of Crime and Punishment**  
**Edinburgh Napier University**  
**27 April 2018**

*Co-hosted by the Scottish Centre for Victorian and Neo-Victorian Studies (SCVS), the Scottish Centre for*

*Crime and Justice Research (SCCJR), and the Centre for Literature and Writing (CLAW) at Edinburgh Napier*

Crime and punishment intrigued 19th-century commentators from pioneering Quaker prison reformer Elizabeth Fry to novelist Charles Dickens. Their own narratives about crime and responses to it – in fictional or non-fictional form – inevitably functioned as broader receptacles for ideas on socio-political organization, shaped by the writer's perceptions on class, gender, race, ethnicity and nationality. For some, locations such as the tenement slums of Glasgow or London's East End became synonymous with crime and depravity. While reformist writings and crime fiction to some extent operated as a form of social control, some texts also contained critical-subversive potential, promoting socially transgressive ideals through their intervention into penal debates. Genres such as execution broadsides and early prison autobiography also offered platforms for the voices of the convicted (if not necessarily "authentic" ones).

More recently, neo-Victorian writers have focused on crime and punishment to explore and re-imagine hidden perspectives and "social deviance" in the Victorian age, for example Sarah Waters's *Affinity*, which re-envision cross-class encounters and lesbian sexuality in a nineteenth-century prison. Recent television shows such as *Penny Dreadful* reinvent nineteenth-century crime genres for contemporary audiences. Additionally, digital archives have opened up possibilities for uncovering understudied sources while raising new methodological questions for scholars of crime and punishment.

This one-day conference seeks to explore new perspectives on nineteenth-century crime and punishment from a range of disciplines, bringing these in conversation with Neo-Victorian re-imaginings of Victorian narratives of deviance. We invite contributions from literary studies, history, criminology, art history, film, tv, theatre and performance studies, and beyond. Proposals from creative practitioners are also welcome.

**Confirmed speakers:**

Dr Zoe Alker (University of Liverpool) on 'big data' and digital crime history

Dr Graham Hogg, Rare Books Curator at the National Library of Scotland

Dr Benjamin Poore (University of York), author of *Sherlock Holmes from Screen to Stage: Post-Millennial Adaptations in British Theatre* (2017)

Possible topics include but are not limited to:

- New perspectives on canonical authors
- Popular crime genres
- Crime and punishment in the periodical press
- Digital archives and "big data"
- Crime and the visual (art & illustration)
- Penal reform
- 19th-century criminal psychology / criminal anthropology / criminology
- Regional or national traditions of crime writing
- Crime and punishment in the Empire
- Gender, class, race, ethnicity, sexuality and age
- Neo-Victorian historical crime fiction
- Neo-Victorianism and questions of adaptation

300-word abstracts and a short biographical statement should be sent to [scvscime@gmail.com](mailto:scvscime@gmail.com) by 5pm (GMT) on 15th December 2017.

**Conference Organizers:** Lois Burke, Helena Roots and Anne Schwan

For enquiries please contact Dr Anne Schwan ([a.schwan@napier.ac.uk](mailto:a.schwan@napier.ac.uk))

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**Room 246, Institute of English Studies  
School of Advanced Study, Senate House,  
London  
Wednesday 9 May, 2018**

*A one-day symposium on texts by British tourists and  
travellers*

Travel narratives have long been the focus of critical, historical, and sociological analysis. The legacy of the Grand Tour, the growth of mass tourism in the nineteenth century, and the opportunities afforded by a vast empire to travel in 'exotic' regions have meant that British travellers, in particular, have been the object of a great deal of research. However, much of this research has focused on those travellers with the cultural capital to have their work formally published, and this in turn has perhaps skewed the picture towards narratives from upper-middle and upper class tourists.

This symposium will focus on British travellers, but with the intention of broadening the definition of travel writing to include unpublished texts written, for example, by ordinary tourists, rather than by the relatively small elite who were able to publish their accounts. Conversely it will also examine 'unreliable' narratives – for example, by elite colonial travellers, subaltern travellers, and others whose accounts are potentially compromised by censorship and political agendas.

The aim is to deepen our understanding not only of lower-middle class and working-class tourists and travellers, but also to interrogate the reliability of travel narratives in general, by exploring textual and travel practices that are often overlooked. These practices reveal how tourists experienced and responded to travel both within the British Isles and abroad, but also how those in the service of Empire mingled tourism with duty, and how their accounts were structured accordingly.

The experiences of the 'tripper' and the 'excursionist', on the one hand, and the servant of Empire, on the other, were arguably much more common than those of the flâneur, the famous explorer, or the Grand Tourist, yet they have been relatively under-researched and undervalued. By broadening the range of narratives under consideration to include those without the official imprimatur of a book publisher or newspaper editor, and those whose experiences were coloured by political and imperial exigency, we gain a more complex and nuanced awareness of the multiplicity of travel experiences.

*Papers are invited that address the following areas:*

- Unedited, unmediated travel narratives and texts – manuscripts, visitors' books, hotel registers, personal diaries and correspondence.
- The material culture of tourism – postcards, souvenirs, and other travel ephemera, graffiti, railway posters, guidebooks, and scrapbooks.
- Mass tourism – Cooks Tours, package holidays, railway excursions, Bank Holiday weekends, works outings.
- Unauthorised travel – trespass, 'stravaiging', vagrancy, illegal immigration and migration, travel to 'forbidden zones', travel on the margins of Empire or beyond.
- Unreliable travel – travellers whose accounts are compromised by political expediency, national or ethnic affiliation, censorship or self-censorship.
- Migration, emigration and professional travel narratives – forced and voluntary migration, travel as a soldier or other servant of Empire, travel by train or coach drivers, sailors, and cicerones.

200 word abstracts are invited for papers of 20 minutes in length. Please submit proposals to [alan.mcnee@sas.ac.uk](mailto:alan.mcnee@sas.ac.uk) by 14 February, 2018. See [here](#) for more information.

**Victorian Interdisciplinarity International  
Conference 2018  
Durham University  
12 May 2018**

**Hosts**

Leeds Centre for Victorian Studies (Leeds Trinity University)  
Centre for Nineteenth-Century Studies (Durham University)

**Keynote speaker**

Gowan Dawson (University of Leicester)

According to Joe Moran “interdisciplinarity” provides a democratic, dynamic and co-operative alternative to the old-fashioned, inward-looking and cliquish nature of disciplines. And yet this straightforward interpretation begs a number of questions: how exactly does interdisciplinary research aspire to be warm, mutually developing, consultative? Can disciplinary divisions be so easily broken down or transcended? Is it not inevitable that there should be some means of ordering and structuring knowledge? (*Interdisciplinarity*, 2011)

This conference seeks to probe the ways Victorian ordered and structured knowledge by viewing their intellectual landscape as non-disciplinary. Testing modern disciplinary and interdisciplinary configurations of professional disciplinary coalescence, Victorian Interdisciplinarity draws upon the methodology underpinning Peter’s Bowler’s transformative concept of the non-Darwin revolution. While Bowler argues that Victorian evolutionary ideas failed to produce crystallized ideological hegemonies, Victorian Interdisciplinarity proffers a transformative disciplinary landscape in constant flux – effectively a non-disciplinary revolution.

Within discussions of interdisciplinarity the Arts and Science have tended to reflect S.P. Snow’s dichotomous concept of ‘Two Cultures’. This project synthesises rather than separates our methodological insights to produce a holistic and comprehensive understanding of Victorian interdisciplinarity.

- How was Victorian knowledge organized – is it disciplinary, interdisciplinary, multidisciplinary, transdisciplinary, cross-disciplinary, or even non-disciplinary?
- Is interdisciplinarity a legitimate concept to apply to Victorian disciplinary interrelationships? What were the politics of disciplinary borders, and how did they facilitate/impede interdisciplinarity?
- What were the processes, practices, mechanisms, discourses, and publication modes of Victorian interdisciplinarity?
- What role did individuals and networks (such as learned societies) play in the coalescence of Victorian interdisciplinarity?
- What were the counter-trends working against disciplinary formations, and what caused them – e.g. tensions between elite and popular practitioners and forms, or peripheral/provincial vs. central locations; issues of gender, class, and ethnicity/race; religion; rural and urban; colonial, imperial and global/transnational dimensions of knowledge?
- How can studying Victorian interdisciplinary help to inform the theory and practice of interdisciplinarity for us today?

Individual Proposal abstracts for a single speaker (20 minutes + 10 discussion) should be 350 words and clearly describe the argument, evidence, and research findings, situate the work in relation to previous scholarship, and articulate how the research contributes to research into Victorian interdisciplinarity.

Panel Proposal abstracts for 3 speakers (1 ½ hours) or 4 speakers (2 hours) should be 350 words and provide an outline of the main argument, evidence, and research findings of the panel, as well as situating the panel’s work in relation to previous scholarship and articulating how the research contributes to research into Victorian interdisciplinarity. The panel organizer should also include an individual proposal abstract for each paper following the guidelines for individual proposals, along with each panellist’s contact information. Panel Proposals will be considered only as a whole, the session’s coherence being an essential part of the evaluation process.

### Submission information

Please send your proposals as Word documents to [cncs@durham.ac.uk](mailto:cncs@durham.ac.uk) no later than 15 January 2018. The following format should be used:

Name, affiliation (if applicable) and contact details (postal address, email and phone)

Type of presentation (individual or panel)

Abstract title

Audio-visual and other requirements (the following are available: Data projector or large plasma screen; Desktop PC; VGA, HDMI and 3.5mm audio inputs; CD player; DVD player; Visualiser; Piano)

Brief biography (150 words)

### Project information

The Victorian Interdisciplinarity project builds upon a current project called Victorian Culture and the Origin of Disciplines, led by cultural historian Bennett Zon (Durham) and historian of science Bernard Lightman (York University, Canada). Begun at Durham's Centre for Nineteenth-Century Studies, that project explores the factors underpinning the coalescence of modern disciplines, while problematizing conventional notions of disciplinary crystallization and exposing deep channels of interdisciplinary interaction.

Victorian Interdisciplinarity focuses on the dynamics of interdisciplinary interaction in the formation and promulgation of individual disciplines. It tests the nature of Victorian Britain's interdisciplinary project by probing mutual implications in the genesis of arts and sciences, including hard and soft sciences, social sciences, humanities and performative arts. These topics are reflected in a series of three main events comprising two separate workshops: Victorian Disciplinarity and the Arts (Saturday 25 November 2017, Durham); Victorian Disciplinarity and the Sciences (Friday 23 February 2018, Leeds Trinity); and an international conference (Saturday 12 May 2018, Durham). Related events are also being planned, including a CNCS workshop and guest lecture led by Bernard Lightman, and activities at Leeds Trinity.

### Project collaborators

Bennett Zon (Durham University)

Rosemary Mitchell and Efram Sera-Shriar (Leeds Trinity University)

Helen Kingstone (University of Glasgow)

### The John Andrén Foundation Conference: 'Oscar Wilde, Aubrey Beardsley, and the fin de siècle'

8-9 June 2018, Ystad, Sweden.

#### Keynote speakers:

*Peter Raby (Cambridge University)*

*Linda Zatlin (Morehouse College)*

When John Andrén, native of Ystad, died in 1965, his will contained directions for a foundation at Ystad Town Library which was to build and to administrate a special collection of books comprising 'everything that is written and printed by and about' Oscar Wilde, Aubrey Beardsley, Thomas Edward Lawrence, and Vaslav Nijinsky. Andrén's will was made public in October 1980 and the collection he envisaged is now held in the John Andrén Room at Ystad Public Library, which was established by Mrs. Astrid Andrén on 6 June 1983.

Andrén's will also stipulates that the contents of the collection must remain in Ystad in order 'to induce scholars and other interested persons to visit the town of Ystad for a shorter or longer period for studies on the spot. Thus, at least to a certain degree, some revenue, as well as a certain measure of fame, should accrue to the city of Ystad'. With a view to furthering this laudable aim, as well as the academic work of the Foundation, the Board of the John Andrén Foundation is delighted to announce the inaugural John Andrén Foundation Conference, which will take place in Ystad 8-9 June 2018.

The theme of the conference is 'Oscar Wilde, Aubrey Beardsley, and the fin de siècle', and the organisers invite proposals dealing with any aspect of the work of Wilde, Beardsley, and their cultural milieu.

Proposals for papers of 20 minutes, or for panels of three delegates, should be sent to the organisers by 31 January 2018. Proposers will be notified of acceptance within three weeks. The conference will be held in English throughout. It is anticipated that

a volume containing edited papers from the conference will be published and will form part of the Foundation's collection.

Please send proposals and any other queries to:  
[jac2018@ystad.se](mailto:jac2018@ystad.se)

For further information about the conference and the John Andrén Foundation, see:  
[www.ystad.se/jac2018](http://www.ystad.se/jac2018)

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**Cultural Histories of Air and Illness  
Conference  
University of Warwick  
8–9 June 2018**

*Keynote Speakers:*

*Jennifer Tucker (Wesleyan University)*

*Richard Hamblyn (Birkbeck, University of London)*

Air has always had an influence on the health of individuals, societies, cities, and nations. From Hippocrates's belief that air affected the human body to Victorian medical theories on tropical climates and bad air as the source of disease, air was understood to have a direct effect on health and to be a cause of illness. With the advent of modern medicine, the role of air's impact on human health has shifted, but remains present. For instance, current concerns about air pollution and respiratory disease, as well as the role climate change is playing on the health of ecosystems and nations, demonstrate the continued significance of air's relationship to health.

The Cultural Histories of Air and Illness Conference will span disciplines and periods to explore broadly the link between human health and the air. How have we thought about, studied, and depicted the connections between air and illness? In what ways have we represented air as a source or carrier of visible and invisible dangers? How have humans constructed their relationship with the environment and what role has the environment played in the history of human health? How has air pollution and climate change impacted health across a globalized world?

Topics might include, but are not limited to:

- Medical theories about air and the body across history
- Representations of the relationship between air and health in literature, art, visual culture, film, theatre, and the media
- Cultural constructions of healthy and unhealthy environments
- Air as a vector of disease
- Medical topography, meteorology, and climatology
- Air pollution and industrialization
- Urban planning, gardens, and green lungs
- Radiation and the threat of the invisible
- Climate change and global health

The conference welcomes proposals of 250 words for twenty-minute papers suitable for an interdisciplinary audience. The deadline for proposals is 15 January 2018. Please use the conference organizer's email address for all correspondence and proposals:  
[a.sciampacone@warwick.ac.uk](mailto:a.sciampacone@warwick.ac.uk)

For further information, please visit the conference website at:  
<https://www2.warwick.ac.uk/fac/arts/arthistory/research/conferences/air/>

Conference Organizer: Dr Amanda Sciampacone

This conference is generously supported by the Leverhulme Trust and the University of Warwick's Humanities Research Centre.

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**City, Space, and Spectacle in  
Nineteenth-Century Performance  
Palazzo Pesaro-Papafava, Venice  
University of Warwick  
8 - 10 June 2018**

Organised in conjunction with Nineteenth Century  
Theatre and Film

**This conference is dedicated to the memory of  
Michael Booth (1931-2017)**

*Keynote speakers:*

*Professor Nicholas Daly, University College Dublin*

*Professor Lynda Nead, Birkbeck, University of  
London*

**Confirmed speakers include:**

Professor Tracy C. Davis, Northwestern University  
Emeritus Professor Victor Emeljanow, University of  
Newcastle, Australia

Emeritus Professor Baz Kershaw, University of  
Warwick

Emeritus Professor David Mayer, University of  
Manchester

Professor Laurence Senelick, Tufts University

The city played a central role in nineteenth-century performance, whether as a setting for stage drama, the site of festivals, carnivals, and street theatre, or as a context for the performative interactions of everyday life. A favourite subject of new types of show such as the Panorama and Diorama, the city itself offered a compelling spectacle to inhabitants and visitors alike. Throughout the century, crowds were frequently drawn to particular sites and scenes in which the city was felt to reveal its secrets, while gaslight rendered the metropolis into a drama of lights and shadows, what Lynda Nead has called 'a poetics of gas'.

We invite the submission of abstracts on any topic connected to the themes of city, space, and spectacle in nineteenth-century performance. We welcome papers on all types of urban performance and also its representation in other media such as fiction, poetry, painting, photography, periodicals, and early film. Possible subjects could include, but are not limited to: the role of urban settings in drama; the fascination with the 'real' (for instance, topographically accurate simulations of the contemporary urban environment); antiquarian reconstructions (plays claiming to recreate sixteenth-century Venice, ancient Nineveh, or old London); carnivals, festivals, puppet shows, and other extra-theatrical events; the city as a site of performative interaction (rituals, ceremonies, political demonstrations, hoaxes, the business of everyday social life); imaginary cities (for instance, Pandemonium as portrayed in de Louthembourg's *Eidophusikon* or in Burford's *Panorama*); 'ideal' cities (as in the *White City* at the Chicago World Fair); the fascination with certain urban sites (underground spaces, places associated with



*"Merchant of Venice"*

Thomas Grieve

© Victoria & Albert Museum

criminality); the city as the site of catastrophe (for instance, plays about Pompeii); theatre buildings as part of the urban fabric (as in the role of theatres in narratives of progress and/or decay); urban themes within plays (shopping, speculation).

Speakers will be asked to present 20-minute papers with questions and discussion at the end. Please submit abstracts of 200 words and a biography of 100 words to [P.M.Smyth@warwick.ac.uk](mailto:P.M.Smyth@warwick.ac.uk) by 31 January 2018. The conference is convened by the editors of Nineteenth Century Theatre and Film: Professor Jim Davis, Dr Janice Norwood, Dr Patricia Smyth and Professor Sharon Aronofsky Weltman. Details of the Palazzo Pesaro-Papafava including location and accommodation can be found at <http://www2.warwick.ac.uk/international/world/venice/>. For informal inquiries regarding this event, please contact Patricia Smyth at [P.M.Smyth@warwick.ac.uk](mailto:P.M.Smyth@warwick.ac.uk).

City, Space, and Spectacle in Nineteenth-Century Performance is sponsored by the Humanities Research Centre, University of Warwick.

**Victorian Fears Colloquium  
Newman University  
Monday 18 June 2018**

This interdisciplinary colloquium is open to all postgraduate students and ECRs.

The organiser's particularly welcome proposals in topics such as:

- Political ideologies, cultures and settings.
- Gender, masculinity and the 'new' woman.
- Medical, scientific and pseudo-scientific discoveries.
- Consumer culture and the advent of 'modernity'.
- Church-going, dissent and religious literacy.
- The Empire, the Union, networks and travel.
- Education, children and schooling.
- Perceptions and responses to the 'other' in Victorian society.

Proposals may consist of individual papers of 20 minutes or panels comprising of two or three papers. Panels should relate to a common theme

and not necessarily bound by a chronological framework.

**Please submit your proposals by Friday 26 January 2018 to [newmarts@newman.ac.uk](mailto:newmarts@newman.ac.uk)**

**Radical Temperance: from Teetotalism to  
Dry January  
University of Central Lancashire, Preston,  
28-29 June 2018**



This interdisciplinary conference, also supported by the Alcohol and Drugs History Society, seeks to explore the radical aspects of the avoidance of alcohol. We are looking for contributions from a range of perspectives, places and periods and from academic delegates and third sector organisations. Of the many anti-drink movements across the world, one of the most influential, teetotalism, started in Preston in 1832. We are proud to honour this history by holding the first international conference on temperance, in Preston, to consider it across the centuries to the present day. Alcohol management remains a key social issue; the many active support groups, dry bars, and third sector organisations in our society take varying stances on

alcohol and temperance. We invite academics, students, professional and voluntary workers in the field of support for alcohol issues, and groups or individuals with an interest in how societies approach alcohol, from around the world – please come and present, listen, publicise, share ideas and strategies, and discuss...

We plan academic panels, roundtables, and poster presentations, but also more informal stalls, presentations, and discussions. Social events and entertainments, including a live magic lantern show, will have 'wet' and 'dry' options.

Suggested topics include:

- Temperance and labour movements
- Gender and drink/temperance
- International perspectives and influences
- Social improvement and temperance
- Contemporary and historical images
- Historical perspectives and contemporary debates
- Alcohol as a political issue
- Policy making and alcohol pressure groups
- Narratives of recovery
- Social/cultural attitudes to alcohol
- Literature and alcohol
- Anti-temperance

Send proposals for papers, panels, roundtables and posters (300 word max.), or stalls, displays or events, by March 4<sup>th</sup>, 2018 to [conferenceandevents@uclan.ac.uk](mailto:conferenceandevents@uclan.ac.uk). We are open to varied ways of presenting your ideas, so if in doubt please contact the above link, or [amcallister1@uclan.ac.uk](mailto:amcallister1@uclan.ac.uk).

**Tea with the Sphinx: Reception of Ancient Egypt's Myth, Magic and Mysticism**  
**University of Birmingham**  
**28-30 June 2018**



At the first roundtable of 'Tea with the Sphinx: Defining the Field of Ancient Egypt Reception Studies' in September 2017 a debate arose surrounding the idea of 'truth', 'facts', the ways in which knowledge is formed in the popular imagination, and how this relates to reception studies as a field. This prompted discussion surrounding how reception studies should define itself, but also, and just as importantly, how myth, incorrect 'facts', and changing knowledge can be valuable in constructing a picture of how the knowledge of the ancient past and cultures has been formed, used and re-used, contributing to an ever-evolving history of the representation of ancient Egypt and its cultural offshoots.

Thus, the organisers of Tea with the Sphinx 2018 invite papers on any aspect of the reception of ancient Egypt in the global imagination, and especially those which engage with the following themes:

- Myths, curses, and legends
- Magic and ritual
- Mysticism, occultism, and spiritualism
- Re-incarnation and transcendental experiences
- Orientalism and imperialism
- Mummymania
- Literature and fiction
- Newspapers and the media
- Visual representations and the arts
- Replicas, souvenirs, and Egyptomania's paraphernalia

- Museums and display
- Talismans and amulets
- Science and ‘rational truth’ vs superstition
- The ‘celebrity’ of Egyptology and Egyptologists
- Historical ‘fact’ and evolving knowledge of ancient Egypt

Abstracts of 300 words for 20 minute papers along with a short biographical note (in the same Word document) should be sent to [teawiththesphinx@gmail.com](mailto:teawiththesphinx@gmail.com) by April 9th 2018.

The organisers also encourage PGRs to submit ideas for poster presentations to be presented during lunch of the first day of the conference.

**Centennial Reflections On Women’s  
Suffrage And The Arts  
Local : National : Transnational  
University of Surrey, UK, 29–30 June 2018**

***An international, multi-disciplinary public  
conference***

***Keynote Speakers:***

*Irene Cockroft, author of Women in the Arts & Crafts  
and Suffrage Movements at the Dawn of the 20th  
Century*

*Elizabeth Crawford, author of The Women’s  
Suffrage Movement in Britain and Ireland*

Conference website:

[www.suffragecentennial.wordpress.com](http://www.suffragecentennial.wordpress.com)

The 2018 centenary of the Representation of the People Act (6 February 1918), which granted the vote to many women in the UK, yields an ideal opportunity for sustained critical reflection on women’s suffrage. This conference seeks to explore the artistic activities nurtured within the movement, their range and legacy, as well as the relationships between politics and art. In striving for an inclusive, transnational reach, it will at the same time seek to move beyond traditional emphases on white middle-class feminism and explore the intersections between the regional, national, and global contexts for women’s suffrage with specific respect to the arts.

While proposals addressing any aspects of women’s suffrage will be welcomed, this conference will focus upon three strands:

- Women’s suffrage in/and the arts
- Women’s suffrage in Surrey and the surrounds
- Transnational networks and flows of texts in relation to women’s suffrage

20-minute papers are invited on any aspect of these strands, including but not limited to:

- Late nineteenth- and early twentieth-century women’s writing on suffrage;
- Political reflections on the arts and the cultural sphere, e.g. in music;
- Transnational networks and mobilities of political texts and ideas, incorporating suffrage movements in other countries;
- Politically active individuals with strong links to Surrey (particularly in relation to the arts) e.g. Mary Watts, Dame Ethel Smyth, Gertrude Jekyll, Marion Wallace Dunlop;
- Networks such as Ferguson’s Gang, Surrey Hills Group, Surrey Pilgrimage Group, and women who organised suffrage marches;
- Sociological theories of women’s suffrage;
- Contributions of women of colour to suffrage movements in Britain and globally;
- Art (both historical and contemporary) inspired by women’s suffrage.

Proposals for panels of 3–4 papers (1.5–2 hours) are also warmly welcomed, as are proposals for one-hour roundtables of 3–5 participants. We encourage proposals from postgraduate students and independent scholars in addition to institutionally-affiliated established academics.

Planned activities include a panel discussion featuring artists who have been active in performing and creating works based on women’s suffrage and some of its key figures; a recital of the music of Dame Ethel Smyth; and a visit to the nearby Watts Gallery. We envisage that an edited publication will be developed from papers presented at the conference.

Abstracts of not more than 300 words should be e-mailed by 26 January 2018 to

[suffragecentennial@surrey.ac.uk](mailto:suffragecentennial@surrey.ac.uk). Decisions will be communicated to speakers by 23 February 2018. A limited number of student bursaries may be offered to offset costs of attendance.

Conference Committee: Christopher Wiley,  
Charlotte Mathieson, Lucy Ella Rose (co-chairs)  
Enquiries: [suffragecentennial@surrey.ac.uk](mailto:suffragecentennial@surrey.ac.uk)

**Women Writing Decadence, European  
Perspectives 1880-1920  
7-8 July 2018  
University of Oxford**

**Deadline: 10 January 2018**

***Confirmed Keynote Speakers:***

*Dr Petra Dierkes-Thrun (Stanford University)*

*Professor Melanie Hawthorne (Texas A&M  
University)*

*Dr Ana Parejo Vadillo (Birkbeck, University of  
London)*

Decadence as an international literary and artistic movement has to date been dominated by male authors, while women traditionally feature as objectified femme fatales, sphinxes, dancers and demi-mondes. However, literary and feminist scholarship over the last three decades has retrieved many important women writers of the period. Over twenty years ago, Elaine Showalter's volume *Daughters of Decadence* (1993) brought together twenty of the most original and important stories penned by women, re-introducing then little-known writers such as Victoria Cross, George Egerton, Vernon Lee, Constance Fenimore Woolson and Charlotte Mew.

Yet the international and interdisciplinary nature of female networks in Decadence has been so far overlooked. Figures like Alma Mahler, wife of Gustav Mahler but a composer in her own right, were connected to leading figures of the Viennese secession such as Oskar Kokoschka, Klimt and Freud. Lou Andreas-Salomé, a Russian-born author, and one of the first female psychoanalysts, was another member of this network. She wrote more than a dozen novels, and non-fiction studies such as a study of Ibsen's women characters and a book on

her friend Nietzsche. Similar to their male counterparts, these female Decadents were keen networkers, publishers, editors, travellers and translators.

This two-day interdisciplinary conference thus seeks to draw out the active contribution of women thinkers and artists to shaping the Decadent movement from a European perspective. This trans-European and interdisciplinary focus will shed light on the wide array of forms in which women delineated the contours of the movement across the continent. Instead of looking for the 'daughters of Decadence', this conference proposes to reveal the 'mothers of Decadence' and their theoretical and practical approaches to the issues of authorship, gender and cosmopolitan exchange in the arts.

We invite proposals for 20 minute papers on topics related to Women Writing Decadence, which may include, but are by no means limited to:

- (De)constructing a female Decadent canon
- International women networks
- Re-definitions of Decadent female stereotypes, e.g. New Woman, Femme Fatale, Vampire, Cleopatra, etc
- Female theorists of Decadence
- Decadent women publishers, editors and translators
- Female Decadent painters, illustrators and composers
- Women and Decadent journal culture (*Yellow Book*, *The Savoy*, *Pan*, *Jugend*, *Le Décadent*, *Cosmopolis*)
- Female flâneurs
- The female dandy
- Decadent deviance written by women
- Female Decadence and Catholic aesthetics
- Representations of mysticism, occultism and religion in female Decadent writing and art
- Individual papers or panels on neglected, yet notable European authors:
  - Agnes Mary Frances Robinson (England)
  - Zinaida Nikolayevna Gippius (Russia)
  - Jane de la Vaudère (France)
  - Rachilde (France)
  - L. Onerva (Finland)

- Else Lasker-Schüler (Germany)
- Ada Levenson (England)
- Colette (France)
- Carmen de Burgos (Spain)
- Ella D'Arcy (England)
- Evelyn Sharp (England)
- Hermione Ramsden (England)
- Lena Milman (England)
- Mémie Muriel Dowie (England)
- Nora Hopper Chesson (England/Ireland)
- Fanny 'Franziska' zu Reventlow (Germany)
- Alexandra Papadopoulou (Greece)
- Judith Gautier (France)
- Kazimiera Zawistowska (Poland)
- Marie Herzfeld (Austria)
- Eva Giovanna Antonietta Cattermole (Italy)
- Amalia Guglielminetti (Italy)
- Lou Andreas-Salomé (Russia/Germany)
- Sidonie Nádherná von Borutín (Austria-Hungary)
- Alma Mahler (Austria)
- Michael Field (England)
- Mathilde Blind (England)
- Olive Custance (England)
- Amantine Lucile Aurore Dupin/George Sand (France)
- George Egerton (Ireland)
- Sarah Grand (Ireland)
- Netta Syrett (England)
- Vernon Lee (England)
- Lucas Malet/Mary St Leger Kingsley (England)
- René Vivien (France/England)



**Leeds Library, 1768-2018: 250<sup>th</sup>  
Anniversary Conference**

**Books, Readers, and Reading: Celebrating  
250 Years of the Leeds Library**



To celebrate the long and illustrious history of the Leeds Library, the Library, together with the three universities in Leeds, is hosting an international conference on the **History of Books, of Readers and of Reading** from **Thursday 20 to Saturday 22 September 2018**.

**Confirmed keynote speakers are:**

**Professor Kate Flint (University of Southern California)**

**Professor Ian Gadd (Bath Spa University)**

**Professor N. Katherine Hayles (Duke University)**

Proposals are invited for papers covering but not limited to the following topics:

- Libraries: both subscription/private and public, their history, architecture, contents and practices (e.g. acquisitions, cataloguing), and their representation in the cultural imagination;
- The history of books: printing and publishing, including e.g. publishing and printing firms and technologies, publication modes and methods (e.g. the serial, periodicals etc), publisher/editor/author relations, sales and marketing and the business of the book;

Please email 300-word abstracts to [decadentwomen@gmail.com](mailto:decadentwomen@gmail.com) by 10 January 2018.

Organisers: Katharina Herold (Oxford), Leire Barrera-Medrano (Birkbeck, London)

More information:  
[www.decadentwomen.wordpress.com](http://www.decadentwomen.wordpress.com)

- The material production and culture of book: including paper, typesetting and fonts, textual apparatus (e.g. frontispieces, prefaces, marginalia, footnotes), book-binding, illustration, and conservation and restoration of books;
- The history of reading and readers: including e.g. issues of gender, ethnicity, and class, library members and reading practices, reading groups, reader reception, readers' uses of their reading, and cultural representations of the reader and reading.
- Literary forms and genres: particularly those well-represented in the Leeds Library itself, such as Victorian popular fiction, travel literature, and history;
- The future of the book and the library: including e.g. the impact of new technologies and means of accessing and using texts (e.g. digitisation, kindles), emerging genres of reading and writing (e.g. blogging), and new book spaces and places.

Proposals of c. 300 words, word-processed and accompanied by a 50 word biography, should be submitted by Friday 16 February 2018 at: [250conference@theleedslibrary.org.uk](mailto:250conference@theleedslibrary.org.uk).

Proposals for panels of three related papers are also accepted, with a designated chair. You will be informed whether your paper has been accepted by the end of March at the latest.

### About the Leeds Library

The Leeds Library is the oldest surviving proprietary subscription library in the British Isles. It was founded in 1768 by 104 local inhabitants, the most famous of whom was Joseph Priestley, who became the first secretary of the Library. Since 1808 the Library has been located in Commercial Street in the very heart of the city centre, occupying a magnificent Grade II\* building. The collections contain around 150,000 books and periodicals, including some of the original works purchased in 1768, and are particularly rich in travel, topography, biography, history and literature. There are popular novels, children's books, Civil War pamphlets, Reformation tracts, and long runs

of periodicals. About 1,500 new books and audio / visual items are added every year and a large proportion of the Library's holdings are available for loan to its members. The collections attract researchers from far and wide. The Library became a charity in 2008 and will be celebrating its 250<sup>th</sup> anniversary in 2018.

## Brontë 200: Emily Brontë Bicentenary Conference Emily Brontë: A Peculiar Music York, 7-9 September 2018



The Brontë Society is delighted to announce that it is hosting a conference to celebrate the life and work of Emily Brontë in her bicentenary year. The conference, Emily Brontë: A Peculiar Music, will take place in York, 7-9 September 2018. The organisers welcome papers on a broad range of topics exploring Emily's life and work, such as:

- Displacement, dispossession and exile
- The Gothic/Queer readings
- Musicality: in text and life
- Evocations of place/landscape
- Religion, metaphysics and mysticism
- Childhood and imagination

Please send an abstract of no more than 500 words to [katarzyna.mc@bronte.org.uk](mailto:katarzyna.mc@bronte.org.uk) by 1 February 2018. The abstract should include a title, name and affiliation of the speaker, and a contact email address. The Brontë Society regrets that no expenses are available but those invited to speak are guaranteed a warm reception and an informed and attentive audience.

# Looking Outward

NAVSA 2018

St. Petersburg, FL — October 11-14, 2018



## Call for Papers

The Conference Committee invites proposals for papers, panels, and special sessions on the theme of “Looking Outward.” Proposals are especially invited on Victorians and the Caribbean or Latin America, or considering those regions in the British Victorian context, but we welcome a broad range of interpretations of the theme.

### *Plenary Speakers*

Erika Rappaport (UC Santa Barbara) • Belinda Edmondson (Rutgers) • Sally Shuttleworth (Oxford)

### *Topics may include:*

- Victorians and Europe, the Americas, Asia, Africa, Australasia
- Imperialisms: formal and informal, external and internal, diplomacy, war
- Victorians and the universe: space, science, time
- New frontiers of vision: touch, taste, sound, scent, clairvoyance
- Feeling outward: affect and expansion, sensation, sentiment
- Looking at others, at home and abroad: race, ethnicity, class
- The foreign and the exotic: fashion, foodways, art, literary form
- Forms, functions, and transformations
- Travel and travel writing, immigration and emigration
- Outside the individual: from psychology to sociology, anthropology, culture
- Land and sea: island, peninsula, sea, the maritime, vital materialism
- Looking upward: weather, storms, pollution
- Looking back: history, geology, deep time, the anthropocene, neo-Victorianism
- Looking outward from other locations: the view of Britain from other locales
- Looking beyond the human: animals, automata, posthumanism, the supernatural
- Suspicion and oversight: spying and intrigue, surveillance, discipline, policing local, regional, national borders
- Optical technologies and visual aids, visual projection, blindness, barriers, and impairments
- Ethical vision: seeing the self in relation to others, social justice, charity, philanthropy, religion and spirituality
- Looking outside the field: problematizing or redefining “Victorian Studies,” new techniques of reading, Victorian Studies from other disciplinary vantage-points
- Nature: gardens, farmlands, wilderness

For individual papers, submit 500-word paper proposals, along with a one-page CV. For entire panels, submit the above for each paper, as well as a one-page summary of the panel.

Submissions portal: <http://navsa2018.english.ufl.edu/>

The deadline for paper and panel submissions is **March 4, 2018**.