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The coronavirus pandemic has brought about changes that would have been difficult to imagine a few months ago. One of the more welcome was the decision by some publishers to make their books freely available during the period of lockdown. It provided an example of a more open and equitable way of accessing scholarship. It is a shame that we are now seeing the return of restrictions and paywalls once again.

The main effect of the epidemic upon BAVS has been the postponement of this year's conference. While undoubtedly disappointing news, we can now look forward with even more anticipation to the rearranged event in Birmingham next summer. Bavs2021.com is the place to go for the latest information and updates.

Another major event of recent months has been the killing of George Floyd in Minneapolis and the Black Lives Matter movement. A defining moment in the UK was the toppling of the Victorian statue of Edward Colston into the Bristol docks, which prompted widespread interest in our period of study and the often-divisive forms of commemoration with which it is associated. This summer the BAVS Executive Board will propose a series of measures to collectively think through and address the problem of racism as it affects the field of Victorian studies. The editorial and 'starting points' that follow have been put together with Fariha Shaikh (BAVS conference organiser at Birmingham) and Joanna Taylor (previous editor). They are part of this newsletter's contribution to the collective effort to address and combat racism.

In the reviews section of this issue, Mathilde Vialard asks how and why the Victorians became 'bundles of nerves', while Yueji Liu assesses Regenia Gagnier's new book on the global reach of nineteenth-century liberalism. Reviews by Alistair Robinson, Ben Moore, Tracy Hayes and Alan D. D are also full of insight and will prompt further reading and thinking.

As ever, please do get in touch by email regarding any newsletter matters.

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Black Lives Matter: Starting Points for the Victorianist

In a review essay eighteen years ago titled 'Black British Studies in the Victorian Period', Audrey Fisch asked how far the field of Victorian studies had addressed race. Fisch could at that time point to new scholarship that sought to understand and interrogate attitudes towards Black people in the Victorian period. Yet Fisch avowed some scepticism as to the impact of this work upon the field more generally. 'I remain pessimistic', she wrote, 'about how well established Black British Victorian studies is and how thoroughly this work is permeating the overall field of Victorian studies'.[1]

Examining the field eighteen years later and following the recent killing of George Floyd in Minneapolis and the Black Lives Matter movement in the UK and USA, we can point to a significant body of scholarship on race in the nineteenth century. One important line of enquiry has followed Edward Said's landmark reading of *Mansfield Park* by examining how the period's economic, cultural and social productions were made possible by wealth drawn from the enslavement of people of colour.[2] And new books from Priyamvada Gopal (*Insurgent Empire*, 2019) and Olivette Otele (*African Europeans*, 2020) mark an important shift in focus away from those who upheld racist ideology and towards those colonial subjects and enslaved peoples who challenged the hold of empire. This work will inform how Victorianists teach, research and otherwise grapple with a period that elicits critique and celebration in equal measure — a period which, despite its flourishing written and visual culture, erected a statue of Bristol's most notorious slave owner over 170 years after his death. This work also prompts difficult questions about Victorian studies in the present. Has this field reckoned with the possibility that it inadvertently reproduces the racial disparities of its period of study? As the recent North American Victorian Studies Association (NAVSA) Graduate Students' Antiracist Statement points out, we work in a field in which 'white scholars vastly outnumber scholars of colour, and particularly Black scholars' – an imbalance that is even more marked in British universities.[3]

This summer the BAVS Executive Board will propose a series of measures to collectively think through and address the problem of racism as it affects the field of Victorian studies. This builds on work from summer 2019 to produce and implement a BAVS Diversity and Equality Statement. This newsletter will support and contribute to this collective effort. As part of a new feature on the latest scholarship in Victorian studies, we commit to showcasing research that addresses race, particularly by scholars of colour. And we encourage requests to review books in these areas. Further, we offer here a brief but hopefully useful list of resources addressing Victorian race from the last twenty years, aiming to provide Victorianists at all career stages with some ideas and directions for integrating race and anti-racism into their teaching and research in the future, as well as serving as starting points for those introducing themselves to the period. Although it features work by scholars of colour, this list, like the authorship of this editorial, is inevitably affected by the racial imbalance in Victorian studies outlined above. And because these are meant as starting points for further discussion and reflection, it comes accompanied with a call to our readers and members to contribute their own suggestions. Both the up-to-date list and a submission form for further entries are available on the BAVS website (bavs.ac.uk). Finally, we repeat the call by the Postgraduate Representatives Danielle Dove and Heather Hind to contribute to the BAVS Victorianist Blog with pieces that address race, colonialism, imperialism, police and state violence and related themes in any Victorian studies context. Taken together, we hope that these steps will further the work to address the historic and continuing injustices that the Black Lives Matter movement has brought into view.

Jonathan Godshaw Memel (Bishop Grosseteste University), Fariha Shaikh (University of Birmingham) and Joanna E. Taylor (University of Manchester)[4]

[1] Audrey Fisch, 'Black British Studies in the Victorian Period,' *Victorian Literature and Culture* 30.1, pp. 353-364, p. 353, p. 354.

[2] Edward Said, 'Jane Austen and Empire', in *Culture and Imperialism* (New York: Vintage, 1993), pp. 80-96.

[3] Sarah Ross, Lindsey E. R. O'Neil, Austin Lim and Oishani Sengupta, 'NAVSA Grads Anti-Racism Statement', https://docs.google.com/document/d/1IYlqIx2AJwuZ9RiMKHOU0j8RLxv2bPEkEgdV7TJsv2A/edit. Accessed 22 June 2020.

[4] We would like to thank Angelique Richardson, Paul Young, Heather Hind, Claudia Capancioni, Kate Nichols and the BAVS Executive Committee in general for their contributions to this editorial and accompanying list of resources.

Starting Points

Whilst these items cover various periods, each draws valuable connections between the Victorians and the present time. Only resources from the last twenty years are included on this list, but a helpful source for earlier, foundational work encompassing various disciplines is Ankhi Mukherjee's entry on race in the Victorian Literature section of *Oxford Bibliographies* (also listed below).

Audio

Gary Girod and Robin Mitchell, 'Black Venus: African Women in Nineteenth Century France', *French History Podcast* (2020), https://www.thefrenchhistorypodcast.com/podcast/black-venus-african-women-in-19th-century-france-with-dr-robin-mitchell/

Reni Eddo Lodge, *About Race* (2018), https://www.aboutracepodcast.com/

Eddie Glaude and Autumn Womack, 'The Pulse of Black Life in the Long Nineteenth Century', *Princeton University African American Studies* (2017), https://aas.princeton.edu/news/aas21-podcast-episode-10-pulse-black-life-long-19th-century

Online

Adom Getachew and Christopher Taylor, 'The Global Plantation: An Exchange', *B20* (2020), https://www.boundary2.org/2020/06/the-global-plantation-an-exchange-between-adom-getachew-and-christopher-taylor/

'Syllabus Bank', *V21* (2015-2020), http://v21collective.org/syllabus-bank/
Includes sample teaching materials that address empire and race

UCL Centre for the Study of the Legacies of British Slave-ownership, *Online Encyclopaedia of British Slave-ownership* (2009-2020), https://www.ucl.ac.uk/lbs/

Adrian Wisnicki and Megan Ward (eds.), *Livingstone Online: Illuminating Imperial Exploration* (2017), https://www.livingstoneonline.org/

Adrian Wisnicki (ed.), *One More Voice: Lost Voices from the British Empire's Archives* (2020), https://onemorevoice.org/

Ankhi Mukherjee, 'Race', *Oxford Bibliographies*, *Victorian Literature* (2013), doi: 10.1093/OBO/9780199799558-0097)

Visual

David Olusoga, 'Black British History You're Not Taught in Schools', *BBC: Alt History* (2020), https://www.youtube.com/watch?v=Rgrou4Ohy68

---, 'Britain's Forgotten Slave Owners', *BBC Two* (2015), https://www.bbc.co.uk/programmes/b063db18
Draws on UCL database above

'Hidden Histories', *Guardian* (2014), https://www.theguardian.com/artanddesign/gallery/2014/sep/15/hidden-histories-the-first-black-people-photographed-in-britain-in-pictures

Books

Olivette Otele, *African Europeans: An Untold History* (2020)

Priyamvada Gopal, *Insurgent Empire: Anticolonial Resistance and British Dissent* (2019)

Susheila Nasta and Mark U. Stein (eds.), *The Cambridge History of Black and Asian British Writing* (2019)

Akala, *Natives: Race and Class in the Ruins of Empire* (2019)

Reni Eddo Lodge, *Why I'm No Longer Talking to White People About Race* (2018)

Afua Hirsch, *Brit(ish): On Race, Identity and Belonging* (2018)

Fariha Shaikh, *Nineteenth-Century Settler Emigration in British Literature and Art* (2018)

Shashi Tharoor, *Inglorious Empire: What the British Did to India* (2017)

David Olusoga, *Black and British: A Forgotten History* (2017)

Toni Morrison, *The Origin of Others* (2017)

Saree Makdisi, *Making England Western: Occidentalism, Race and Imperial Culture* (2014)

C. L. Innes, *A History of Black and Asian Writing in Britain* (2013)

Laura Peters, *Dickens and Race* (2013)

Madge Dresser and Andrew Hann (eds.), *Slavery and the British Country House* (2013)
Open access: historicengland.org.uk/images-books/publications/slavery-and-british-country-house/

Caroline Bressey, *Empire, Race and the Politics of Anti-Caste* (2013)

Damon Salesa, *Racial Crossings: Race, Intermarriage and the Victorian British Empire* (2012)

Sadiah Qureshi, *People on Parade: Exhibitions, Empire and Anthropology in Nineteenth-Century Britain* (2011)

Patrick Brantlinger, *Taming Cannibals: Race and the Victorians* (2011)

Edward Beasley, *The Victorian Reinvention of Race: New Racisms and the Problem of Grouping in the Human Sciences* (2010)

Robert J. C. Young, *The Idea of English Ethnicity* (2007)

Elaine Freedgood, *The Ideas in Things: Fugitive Meaning in the Victorian Novel* (2006)

Jan Marsh (ed.), *Black Victorians: Black People in British Art, 1800-1900* (2005)

Gretchen Gerzina, *Black Victorians, Black Victoriana* (2003)

Angelique Richardson, *Love and Eugenics in the Late Nineteenth Century: Rational Reproduction and the New Woman* (2003)

Catherine Hall, *Civilising Subjects: Metropole and Colony in the English Imagination, 1830-1867* (2002)

Audrey Fisch, *American Slaves in Victorian England* (2000)

Marcus Wood, *Blind Memory: Visual Representations of Slavery in England and America 1780-1865* (2000)

Articles

Earnestine Jenkins, 'Elite Colored Women: The Material Culture of Photography and Victorian era Womanhood in Reconstruction era Memphis', *Slavery and Abolition* 41 (2020), pp. 29–63.

Decolonising Working Group, University of Exeter, 'Who Wants Yesterday's Statues?', *Imperial and Global Forum* (2020), https://imperialglobalexeter.com/2020/06/15/who-wants-yesterdays-statues/

Keisha N. Blain, 'The Black Women Who Paved the Way for This Moment', *Atlantic* (2020), www.theatlantic.com/ideas/archive/2020/06/pioneering-black-women-who-paved-way-moment/612838/

Olivette Otele, 'These Anti-Racism Protests Show it's Time for Britain to Grapple with its Difficult History', *Guardian* (2020)

Carolyn Betensky, 'Casual Racism in Victorian Literature', *Victorian Literature and Culture* 47 (2019), pp. 723-751

Roger Ball, 'Edward Colston and That Statue', *Bristol Radical History Group* (2018), https://www.brh.org.uk/site/articles/myths-within-myths/?fbclid=IwAR0Kk1_uVpAlBEhDxhAbxCdCOid2AeLnauWFQwcfsUjVvoW-qSiKDJkirBg

Erica Kanesaka Kalnay, 'Part-Victorian Imagination: On Being a Victorianist of Color', *V21* (2018), http://v21collective.org/part-victorian-imagination-victorianist-color

> *There are many (if not enough) iterations of being a Victorianist of colour, and while some of the experiences described in this piece might be felt similarly across the board, people are of course differently positioned.*

Caitlin Beach, 'John Bell's American Slave in the Context of Production and Patronage', *Nineteenth-Century Art Worldwide* 15 (2016), http://www.19thc-artworldwide.org/summer16/beach-on-john-bell-american-slave-context-of-production-and-patronage

Caroline Bressey, 'The City of Others: Photographs from the City of London Asylum Archive', *19: Interdisciplinary Studies in the Long Nineteenth Century* (2011), doi: https://doi.org/10.16995/ntn.625

Nick Draper, 'Possessing Slaves: Ownership, Compensation and Metropolitan Society in Britain at the Time of Emancipation, 1834–1840', *History Workshop Journal* 64 (2007): pp. 74–102.

Madge Dresser, 'Set in Stone? Statues and Slavery in London', *History Workshop Journal* 64 (2007), pp. 162-199.

Primary Texts

Paul Edwards and David Dabydeen (eds.), *Black Writers in Britain, 1760-1890* (1991)

Joan R. Sherman (ed.), *Collected Black Women's Poetry*, 4 vols (1988)

Henrietta Cordelia Ray, *Sonnets* (1893) and *Poems* (1910)

John E. Ocansey, *African Trading; or the Trials of William Narh Ocansey* (1881)

Africanus Horton, *Vindication of the African Race* (1868)

Mary Seacole, *The Wonderful Adventures of Mrs Seacole in Many Lands* (1857)

John Brown, *Slave Life in Georgia* (1855)

Mary Prince, *The History of Mary Prince* (1831)

Robert Wedderburn, *The Horrors of Slavery* (1824)

Reviews

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

***Dickens and Demolition: Literary Afterlives and Mid-Nineteenth-Century Urban Development*, by Joanna Hofer-Robinson (Edinburgh: Edinburgh University Press, 2018), xvi + 248 pp., £75.00 (hardback), ISBN 9781474420983**

Dickens's relationship to London is a fascinating but well-explored topic, and so demands an originality of approach from critics who undertake to address it. Joanna Hofer-Robinson's book tackles this challenge by exploring two specific and interconnected features of Dickens's engagement with the city: the question of 'demolition', or what Chapter One calls 'Metropolitan Improvements' (p. 19), and the question of 'Dickensian Afterlives' (p. 91), which appears in the title of Chapter Three. Hofer-Robinson argues both that Dickens's fiction 'was used to construct or define cultural and spatial identities in advance of demolitions' (p. 5) and that later commentators 'mine Dickens's novels for images of London's past to describe changes that had already occurred or were partially incomplete' (p. 5). The book is keen to lay emphasis on the 'dialectical relations between past, present and future, through which London's modernisation was conceived and represented' (p. 5).

Chapter One gives a useful historical overview of the shifting state of metropolitan development during Dickens's career, noting the 'protracted and piecemeal' (p. 23) manner in which construction took place before 1855, under the more or less engaged direction of 'competing interests and coexisting administrative bodies' (p. 24). As other scholars have done, Hofer-Robinson highlights the establishment of the Metropolitan Board of Works in 1855 as a watershed in London's development, after which construction became more systematic and unified. This chapter also begins to trace how Dickens's writing intersects with the complex web of interested bodies that reshaped London. The middle-class interest in penetrating the houses of the poor that Hofer-Robinson identifies here – famously evoked in Dickens's reference to Asmodeus in *Dombey and Son* – is also the topic of Barbara Leckie's recent *Open Houses* (2018), building on earlier work such as Joseph Childers's *Novel Possibilities* (1995) and Ruth Livesey's 'Reading for Character' (*Journal of Victorian Culture* 9.1, 2004).

As the first chapter states, *Dickens and Demolition* 'chiefly focuses on the afterlives of *Oliver Twist*' (p. 43), and it is this novel that dominates Chapters Two, Three and Five. Most comprehensive in uniting Hofer-Robinson's interests in demolition and Dickensian afterlives are Chapters Three and Five, each of which offers a case study of how a London location made infamous by *Oliver Twist* was reinterpreted in the wake of Dickens's writing. The first is Field Lane, the disreputable street which lies close to Fagin's den. As throughout the book, Hofer-Robinson draws on a wide range of archival sources (helpfully listed on pp. 214-18) to analyse how Dickens's description of the area was used to justify, explain and eventually mourn the demolition of Field Lane. Although this demolition was desirable to extend Farringdon Street and enable new railway connections, it took a troubled and complicated path, exacerbated because 'it was unclear to whose jurisdiction the area belonged' (p. 105). Chapter Five turns to Jacob's Island, the area of Bill Sikes's death, which was riddled with stagnant inlets from the Thames and hence suffered major cholera outbreaks in 1832 and 1848 (p. 175). Hofer-Robinson shows how in the 1840s Dickens was 'credited with alerting the reading public to the existence of Jacob's Island' (p. 180). Dickens would later draw on his own depiction of the area when he became involved in the Metropolitan Sanitary Association in the 1850s, as well as being embroiled in a public clash over the matter with Sir Peter Laurie, who called Dickens's condemnatory descriptions 'cant and humbug' (p. 187).

Chapter Four is interested in Dickens's engagement with philanthropic construction

schemes, mainly through his partnership with Angela Burdett-Coutts. This chapter draws attention to Dickens's involvement with influential networks of reformers, including his brother-in-law Henry Austin and Dr Southwood Smith, whom he recommended to Burdett-Coutts as an advisor on construction work at Columbia Square. Less directly relevant to the book's interest in construction and demolition is Chapter Two, the fantastically named 'Sets and the City', though it is still interesting on its own terms. This chapter investigates how the many dramatizations of *Oliver Twist* that sprung up in the late 1830s constructed 'multiple images of the city' (p. 83), some more sympathetic to the poor or more interested in sensationalising London's criminality than others.

While the book's relatively narrow focus might limit its appeal, within that remit it is often interesting and instructive. The archival material Hofer-Robinson unearths convincingly shows that Dickens and *Oliver Twist* played a major part in the improvement debates of the mid-nineteenth-century; and that cultural and political allusions to Dickens's work shifted in subtle ways, and were used for multiple purposes, through the decades that followed.

Ben Moore (University of Amsterdam)

***Anxious Times: Medicine and Modernity in Nineteenth-Century Britain*, by Amelia Bonea, Melissa Dickson, Sally Shuttleworth, Jennifer Wallis (Pittsburgh: University of Pittsburgh Press, 2019), 336 pp., £50.29 (hardback), ISBN 978-0-8229-4551-2**

Anxious Times: Medicine and Modernity in Nineteenth-Century Britain is a result of the interdisciplinary ERC-funded research project 'Diseases of Modern Life' involving Sally Shuttleworth, Melissa Dickson, Amelia Bonea, and Jennifer Wallis. The book explores the different somatic and mental diseases associated with Victorian modernity, offering us access to the invaluable information the team gathered during their research. The book focuses on nervous disorders and 'fictional speculations as to what lies ahead for human beings once they become, literally, a bundle of nerves' (p. 4). Although the book is co-authored, each chapter reflects the specific academic field of its primary author and Sally Shuttleworth provides the overall frame in the introduction and conclusion. From the outset, the team identify several causes for the rise in nervous conditions in the nineteenth century, including the rapid industrialisation and urbanisation of the country, and the multiplication of means of communication and transportation. These cultural and social shifts are at the heart of what the team identifies as 'modernity', a potentially ambiguous term which they successfully define at the very start of the book.

The six chapters address either causes or consequences of modernity in the Victorian period, from health services and practices to education and culture. The first two chapters are primarily written by Amelia Bonea and reflect her transcultural background, with a focus on occupational health and new communication devices used for medical purposes. Bonea presents work as one of the main components in the rise of anxieties for the Victorians and uses the pioneering research of physician Bernardino Ramazzini, considered the father of occupational health practices, to study the advance of the field and the use of statistics as medical tools. The historical approach taken in this chapter offers a glimpse at the social changes caused by modernity as they were recorded by doctors in their works. A similar view is adopted in Chapter Two, where the telephone and telegraph are presented as modern devices for practitioners to examine patients in ways that drastically changed the doctor-patient relationship. Chapters Three and Four reveal Jennifer Wallis's expertise in the Medical Humanities as she first examines how the rise in overseas travels and seaside resorts increased the spread of infectious diseases and led to a demand for legislative measures. Wallis's next chapter, focusing on female drinkers, investigates how both popular and medical periodicals vilified the issue of women secretly drinking alcohol, therefore offering both a historical and medical account of this new social concern. Studying medical and popular records alongside each other is one of the main strengths of *Anxious Times* and it shows the extensive effort that the team put into researching texts from the whole spectrum of the Victorian life. Melissa Dickson's chapter on pressured school children further illustrates the richness of the material used for this book, engaging with nineteenth-century popular journals to tell the story of mistreated and overworked children who had become the victims of a society ruled by productivity. Dickson's literary background is astutely applied here, as she uses fiction as testimony of the children's hardships, although other writers than Charles Dickens — already famous for his engagement with

such social issues — could have been referenced. The book's final chapter is an engaging account of the history of research on the nervous system in which Dickson discusses the 'cultural fantasies' that the nerves conjured up in a 'fast-paced, industrializing, modernizing society' (p. 183). The chapter concludes with a close reading of the Victorian fiction inspired by these fantasies, especially H. G. Wells's science fiction novels and essays which dramatized contemporary anxieties about nervousness through a series of futuristic inventions such as the 'Nervous Accelerator' that promised to rouse languid people from their stupor. Dickson rightfully points out Wells's own worries about the increase in nervous disorders in the nineteenth century, which culminated in his 1893 essay 'Man of the Year Million' and its prediction of atrophied human bodies, resulting from the overuse of mental over bodily faculties.

Overall, *Anxious Times* is an authoritative study of excess in nineteenth-century Britain and its impact on people. The excesses of work, technology, holiday time, drinking, studying and scientific experimenting are all addressed here. The four authors not only draw our attention to the social changes that underlay Victorian modernity, they also investigate how these changes applied stress on the population. As the authors suggest, the overpressured Victorian population 'embodied the paradox of cultural and hereditary degeneration: if pushed too hard to progress, it would ultimately implode and regress' (p. 180). *Anxious Times* reveals how the rapid march of modern medicine had the atavistic outcome of transforming Victorians into 'bundles of nerves.'

Mathilde Vialard (University of Nottingham)

George Borrow, *George Borrow's Second Tour of Wales 1857*, ed. by Ann M. Ridler (Wallingford: Lavengro Press, 2017), 101pp., £15.00 (paperback), ISBN 978-0-9955714-2-6

In the summer of 1857 George Borrow walked over four hundred miles through the valleys and mountain passes of Wales. The climbs were hard, the weather severe, and the physical demands unrelenting. On August 31st — a 'Burning day' — he privately recorded that he felt 'pains and cramps in stomach like those of cholera' (pp. 70–1). Nonetheless, he made the journey in just eighteen days.

Gruelling expeditions such as this regularly feature in Borrow's biography. From his twenty-seven hour tramp from Norfolk to London in 1833 to his six-hundred-mile trek across Scotland in 1858, Borrow was one of Victorian Britain's most accomplished walkers. He was also one of its most famous travel writers. *The Bible in Spain* became a bestseller in 1843, and subsequent works, including *Wild Wales* (1862) and his autobiography *Lavengro* (1851), remained in print well into the twentieth century.

That said, relatively few of Borrow's journeys matured into travelogues — many remained in their fledgling form as untidy notebooks. In recent years, The Lavengro Press has published several of these for the first time, and in doing so has made Borrow's impressions of nineteenth-century Cornwall, Scotland, Ireland, and the Isle of Man readily accessible (see Alistair Robinson, 'Notebooks from the Borders,' *BAVS Newsletter* 16.3 (2016), pp. 38–41). This volume adds Wales to that list.

Edited by Ann M. Ridler, this publication provides a transcription of the two notebooks that Borrow used to record his journey from Shrewsbury to the coastal city of St Davids and back again. Although William Ireland Knapp, Borrow's first biographer, published a partial transcription of the second notebook in 1910, this edition makes both notebooks available for the first time — or at least those sections that are still legible. Originally written in pencil, some of Borrow's entries have been effaced. Ridler also provides useful supplementary material: the appendix includes a commentary on Mary Borrow's account book, which contextualises her husband's journey, as well as extracts from Borrow's *Celtic Bards, Chiefs and Kings* (1928), a posthumously published history that used source material gathered during this expedition.

Readers interested in Victorian Wales and the Celtic Revival might find pleasing gobbets within this volume, as will those concerned with the English and Welsh response to the Sepoy Rebellion. Coeval with the 1857 uprising in India, the notebooks record the outrage and hostility with which the news was received in the United Kingdom. They also dwell tellingly on monuments celebrating Britain's victories in the Napoleonic Wars, a feature that suggests Borrow was alarmed by the revolt, and sought comfort in reminders of England's military might. Readers should not, however, expect a fully fleshed narrative detailing these turbulent times.

Although there are some lovely vignettes in the *Second Tour*, such as a reconstruction of the 'bloody and decisive battle' (p. 86) fought at Mortimer's Cross, and a vivid description of the 'lone desert of mountains' (p. 79) in Powys, the majority of Borrow's remarks are fragments. They are loose scrawls recording a meal, a place, a person, a name. They are words to spark his imagination.

Alistair Robinson (New College of the Humanities)

***Literatures of Liberalisation: Global Circulation and the Long Nineteenth Century*, by Regenia Gagnier (Palgrave Macmillan, 2018), 247pp., £59.99 (hardback), ISBN 978-3-319-98418-6**

In *Literatures of Liberalisation*, Regenia Gagnier addresses the significance of the local within literary approaches to global modernisation, democratisation, and liberalisation. 'Transculturation' describes her focus on cultural exchanges through literatures, over and above an appreciation or translation of world literature itself. Gagnier asks: 'within what frames can we best study culture?' (p. 9). In response, she suggests that 'at this moment in literary history, we need continuously to alternate our optics between micro and macro' (p. 11). The transcultural perspective of this book illuminates a macro optic that understands 'the global scope of Victorian literature as an actant in world affairs' (p. 7). At the same time, in each chapter Gagnier provides detailed contexts for her selected texts, employing a micro approach that captures 'the uniqueness of distinct locales where the forces of tradition and modernisation meet' (p. 6).

Gagnier's book can be understood as part of the recent and growing influence of globalisation on the field of comparative literature. In 1993, for instance, the keyword for the American Comparative Literature Association's (ACLA) report was 'multiculturalism' (Charles Bernheimer ed., *Comparative Literature in the Age of Multiculturalism*); the defining paradigm for the next decade was 'globalisation' (Haun Saussy ed., *Comparative Literature in an Age of Globalisation*, 2006); and the latest report mentions 'futures', a broader title still (Ursula K. Heise ed., *Futures of Comparative Literature,* 2017). This points to both the complexity and potential of current comparative studies in showing an increasing awareness of global connectivity. Indeed, Gagnier's work points out that 'transculturation' is a direction that both Victorian studies and comparative literary studies could follow.

Gagnier's approach to transculturation is a two-way, if not multiple, process: there is no dominant culture or literature in her account. Her book presents a truly comparative and comprehensive view of the literary field of nineteenth-century studies, while at the same time responding to specific geopolitical and historical contexts.

Except for Chapter One, which serves as an introduction, the other seven chapters address distinct topics: liberalisation, freedom, resentment, cultural translation, decadence, friction, and gender. This is an ambitious structure that allows Gagnier to portray an impressive picture of what transcultural study can achieve. The notes and bibliography at the end of each chapter demonstrate the multicultural and interdisciplinary commitments of the work. For example, Chapter Two, 'Global Circulation and Some Problems in Liberalism, Liberalisation, and Neoliberalism', works with examples from Chinese, Indian, Latin American, and Islamic literatures in relation to their distinct historical contexts: the May Fourth Movement (1919) in China, India's struggle for independence, US anti-communist and economic development policies in Latin America, and Western ideological construction of Islam. Her discussion of Chinese writer Yan Fu's 1903 translation of John Stuart Mill's *On Liberty* (1859) and Lao She's *Luòtuo Xiángzi Rickshaw Boy* (1936-1939) shows the different concerns of localised liberalism; Indian writer Mulk Raj Anand's *Untouchable* (1935) is used to demonstrate the complexity of 'liberal or liberalising India' (p. 50); and Guatemalan writer Rigoberto Menchú and Palestinian scholar Joseph Massad are cited to note the Western targeting of Latin American and Islamic cultures under economic neoliberalism. Gagnier delineates how a transcultural approach to literature can illuminate the conceptions of liberalism, liberalisation, and neoliberalism in conditions of combined and uneven global development.

Gagnier states that the definition of world literature preferred in her book is 'the literature of Internationalism' rather than 'a canon of authors who have been translated into many languages' (p. 7). But sometimes compromises are made in order to maintain such breadth. She notes in Chapter Seven, for example, that the discussion of other cultures and world literatures will be briefer because 'all of these works have extensive commentaries within their

native languages' (p. 168). While this range is integral to Gagnier's approach — and for the most part necessitated by the diversity of the topics and sources that she considers in each chapter — it occasionally compromises the book's aim to be a 'close study of specific literary niches or lifeworlds and the processes transforming them' (p. 9)

There can be no doubt that Gagnier articulates some important new questions that will further nineteenth-century comparative studies. Readers of world literature and comparative literature, literary or book historians on transculturation and globalisation, and researchers with an interest in how the long nineteenth century can be viewed as globally interactive (intertextually, contextually, and paratextually) will profit immensely from this book.

Yuejie Liu (University of Southampton)

***Vampires of Lore: Traits and Modern Misconceptions*, by A. P. Sylvia (Pennsylvania: Schiffer, 2019), 128pp., £19.99 (hardback), ISBN 978-0-7643-5792-3**

Garlic, sunlight, hypnosis, a stake through the heart, and fangs are a few of the traits that form the modern conception of vampires. However, have these traits always been associated with such a creature, or have they evolved over time following Bram Stoker's *Dracula* (1897)? Such is the question underlying *Vampires of Lore: Traits and Modern Misconceptions* by A. P. Sylvia, a book that explores the twenty most prominent traits that we find in vampires. From the absence of reflection and the ability to turn into other animals (principally bats), to the cliché of sleeping in coffins, Sylvia examines each trait in rather short chapters, comparing the modern image to historical reports of vampiric attacks and legends from many, though mostly European, countries. Each chapter begins with a reference from *Dracula*.

Do most vampires have fangs? Do they have to drink directly from their victims? Do you turn into a vampire only if you are bitten by one? Is becoming a vampire an irreversible change? This book addresses these questions one by one and provides often surprising answers. One that seemed rather curious to this reader was the idea of becoming a vampire because of a chicken attending a funeral. Another was the idea that vampires are obsessed with counting.

The author keeps the reader interested with a simple and direct style. Drawing on examples from a selection of myths and historic accounts, Sylvia wonders how these traits evolved over time to give us what we now think is the classic figure of the vampire, thereby revealing a different, yet still alluring, image of this creature. It is interesting to learn about the evolution of the characteristics of this figure, which was not only informed by oral tradition, but also affected by new representations that appeared through time. Sylvia explains where each image came from, whether a film, a book, or myth, and not only limits himself to *Dracula*, but also examines works preceding and following it.

This book amplifies our definition of the vampire and widens the reader's understanding of this creature. The traits we expect of a vampire today are often far from the folkloric versions that *Vampires of Lore* brings into view. We also learn of several cultural and social influences on how these creatures were perceived and understood. It was not only myths that conditioned the figure of the vampire, but also desires, fears and beliefs that changed in time and varied by location Although both the tone and structure remain academic throughout, there is still some humour and irony in low doses, along with a style that also makes this book of interest to vampire lovers among the reading public. This reader only found it bothersome to read such phrases as ´more on that later´; although not present in all of the chapters, it disrupted the flow of reading.

Whether an academic, a lover of vampires, or an author searching for inspiration, *Vampires of Lore: Traits and Modern Misconceptions* is filled with useful and interesting facts about a creature that continues to intrigue. Although it could have been longer, this book certainly filled this reader's thirst for vampire knowledge.

Alan D.D. (Independent Researcher)

***The Boy-Man, Masculinity and Immaturity in the Long Nineteenth Century*, by Peter Newbon (Hampshire: Palgrave Macmillan, 2019), 357pp., £95, (hardback) ISBN 978-1-137-40814-3**

This new book on Romantic masculinity is 'an analysis of the lives and works of a loose collective of Romantic-era writers, all of whom', according to its author, 'were marked in similar ways by the impression that they had never grown up' (p. 4). Peter

Newbon's chosen cases are Charles Lamb, Leigh Hunt, John Keats, Thomas De Quincey, Hartley Coleridge and Thomas Hood. He contends that these writers were not isolated eccentrics but in fact part of a collective which was 'an off-shoot of cockneyism', and that they 'lived and wrote in dialogue with one another as 'grown-up children' (p. 6). He also includes in his introduction a section on 'The Boy-Man in Neverland', in which, by way of juxtaposition, he is careful to counter-balance his chosen case studies with the Victorian and Edwardian figures of Edward Lear, Charles Lutwidge Dodgson, J.M. Barrie and Robert Baden-Powell as 'the best known embodiments of the grown- up child' (p. 6). But where these later Victorian and Edwardian writers were defined as authors who wrote about childhood for children, Romantic boy-men were men who, in one way or another, failed to grow up.

A claim visited throughout the book is that these men were of somewhat abnormally short stature, they had been inflicted by a debilitating illness in childhood and/or suffered extreme bullying, and they had some form of disability or disfigurement. Somewhat more contentious is the contention that in adulthood these men exhibited certain sexual irregularities, such as 'an aversion to women, repressed homosexuality, or paedophilic tendencies' (p. 7). And while being intellectually precocious, they suffered from social ineptness and failed to conform to 'nineteenth-century norms of manly behaviour' (p. 7). These are not sensationalist claims, for Newbon has undertaken a prodigious amount of research, incorporating both primary and secondary sources. His readings are never less than insightful, his understanding of his subjects thorough and professional.

Over eleven chapters we read of the over-arching influence of Locke, Rousseau, Sterne, Chatterton and Wordsworth on these boy-men, their reactions to, and dialogues with, such predecessors, and the social and literary milieu each writer inhabited. The Romantic idealisation of childhood, itself promoted by Wordsworth, was a major contributing factor to the *oeuvre* of Hartley Coleridge in particular, perhaps the most unfortunate of Newbon's subjects. Always living under the cloud of his father's prestigious talent, Coleridge's sense of filial inferiority was constant. Newbon describes Coleridge's feelings of 'guilt and melancholy' at causing his parents consternation and disappointment, yet 'when trying to fulfil his father's expectations, he frequently baulked at the anxiety of influence' (p. 209). Interestingly, Newbon points out that Wordsworth himself had been targeted by critics as 'childish', 'silly', and 'infantine', his verse aligned with 'plebeian nurseries' featuring 'namby-pambyism' and 'schoolboy imbecility' by critics such as Francis Jeffrey in the *Edinburgh Review* (p. 91). Wordsworth's representations of children in poems such as 'We Are Seven' were lambasted and satirized in a number of periodicals; he was decidedly not one of Newbon's boy-men, but rather a father to the boy-man.

Often Newbon's boy-men had absent or weak fathers — Samuel Taylor Coleridge's was a famous opium addict; Keats's father died early in a horseriding accident; Lamb's father lapsed into early senility; De Quincey never knew his father, a frail man who died when De Quincey was still an infant. These unfortunate circumstances were inevitably factors in each writer's wrestle with the social conventions of manhood, as were their fraught relationships with their mothers. Newbon describes how De Quincey's childhood 'was conditioned by his mother's harsh evangelicalism and her personal astringency' (p. 120), how Lamb's mother was so cold and distant that he was largely nurtured by his beloved older sister Mary, and how Keats's mother hastily remarried within two months of his father's death to a 'raffish and dissolute man' (p. 120). After the collapse of the second marriage she disappeared, abandoning her children to the care of their grandparents, for which Keats never forgave her. These experiences contributed to what Newbon sees as an elusive ideal with its origins in the nursery (p. 119), shaping their individually unique literary outputs, their pantomimic identities, and their refusal to conform to contemporary strictures of adulthood. A small quibble would be that in a chapter devoted to Keats, not one mention is made of his relationship with Fanny Brawne, which must surely have been almost as influential as that with his mother. It would also have been useful to engage with Catherine Robson's *Men in Wonderland: The Lost Girlhood of the Victorian Gentleman* (2003) by way of contrast. Robson argues that for Romantic and Victorian gentlemen very young girls symbolized the true essence of innocence, presenting to the adult male an opportunity to reconnect with his lost self. She, too, uses the examples of Wordsworth and De Quincey, among others. Nonetheless, this is an erudite book and a valuable contribution to masculinity studies.

Tracy Hayes (Thomas Hardy Society)

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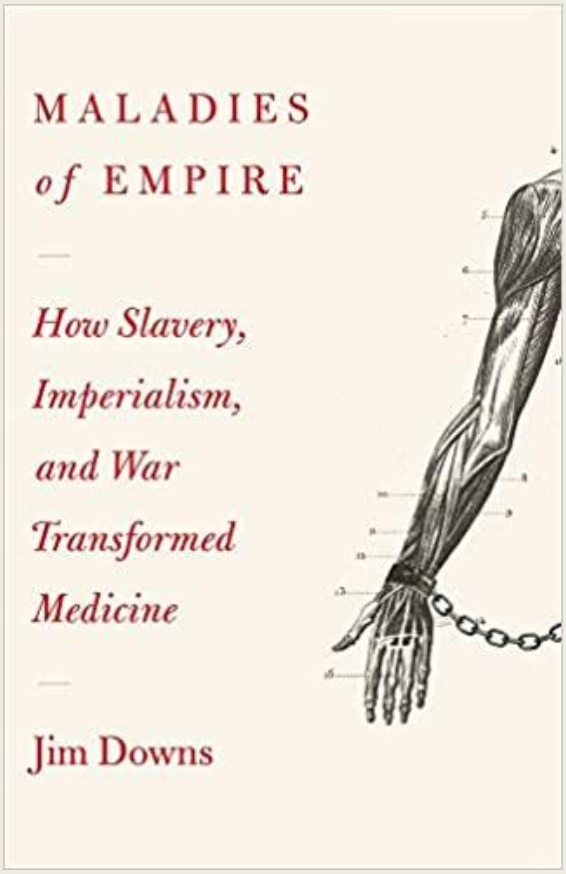

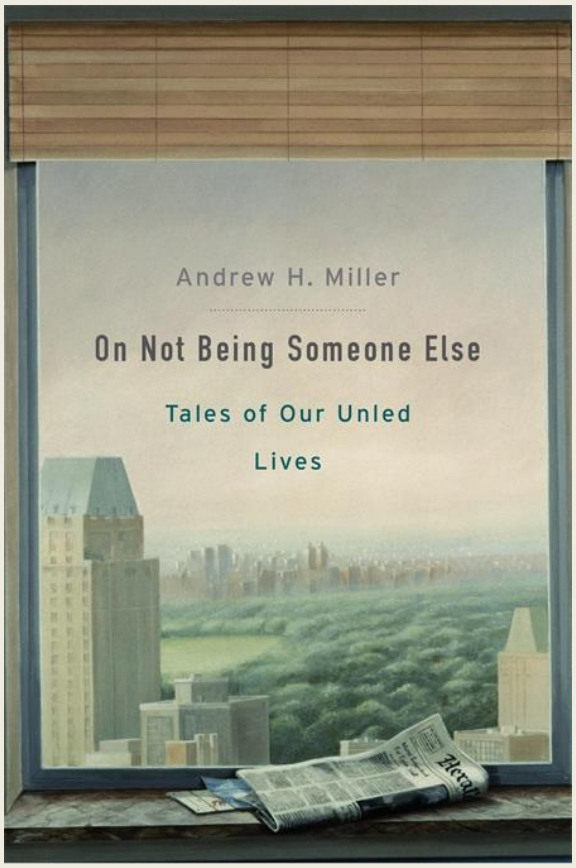

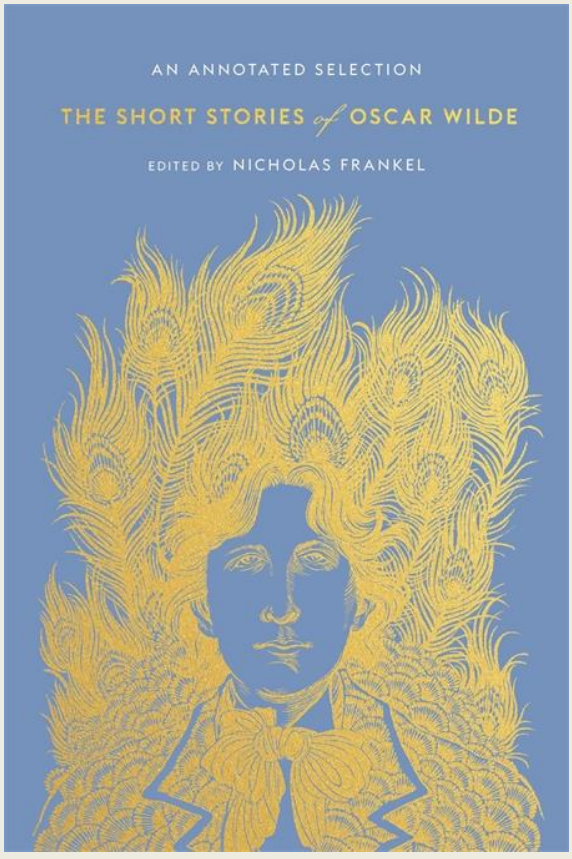

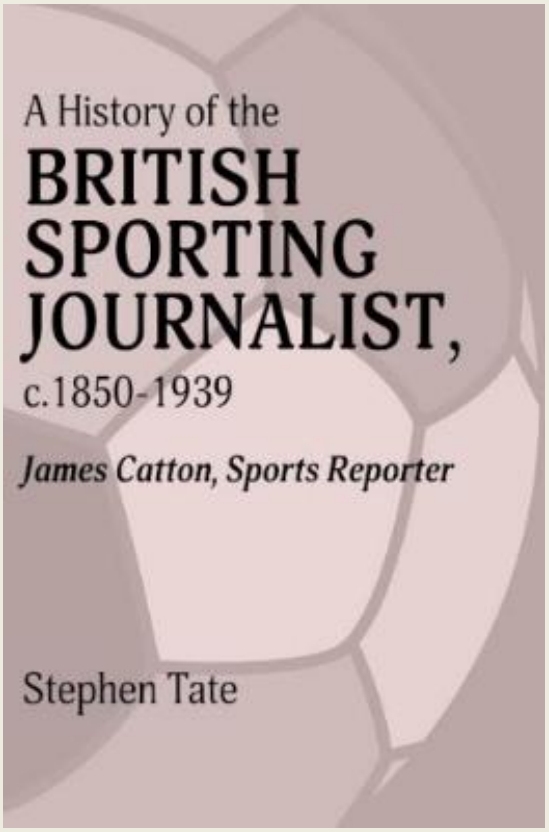

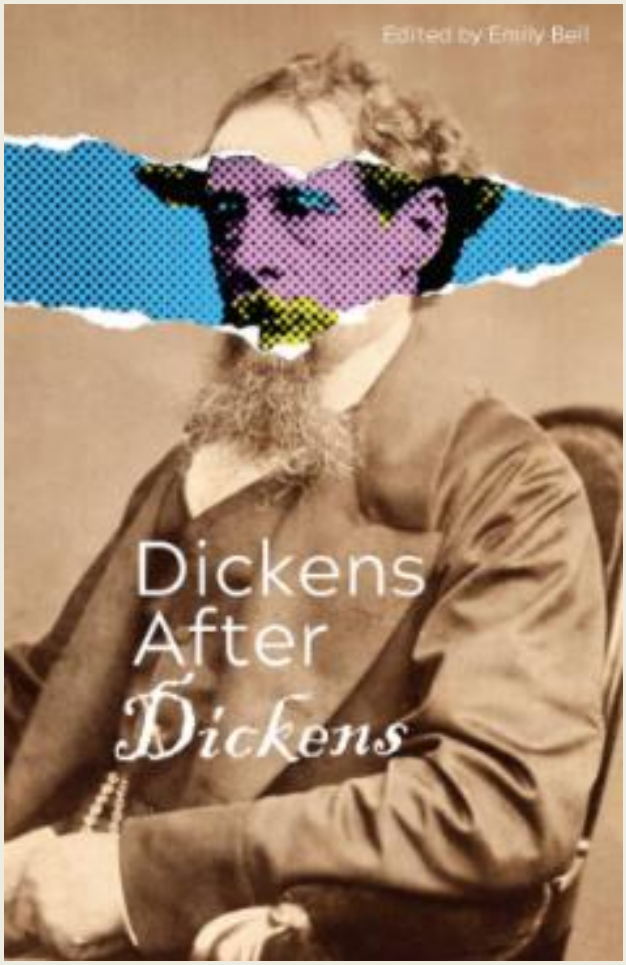
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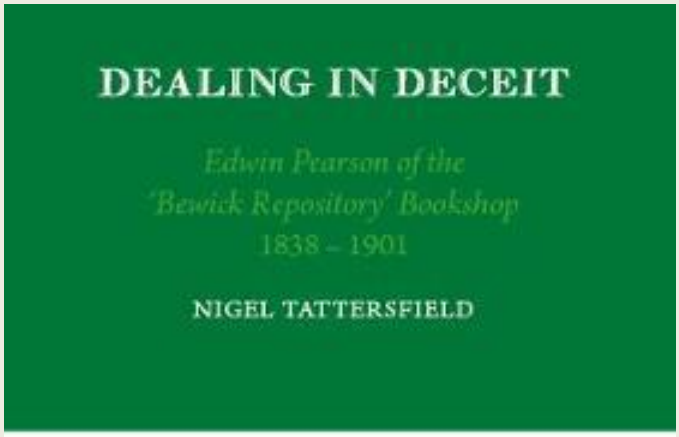
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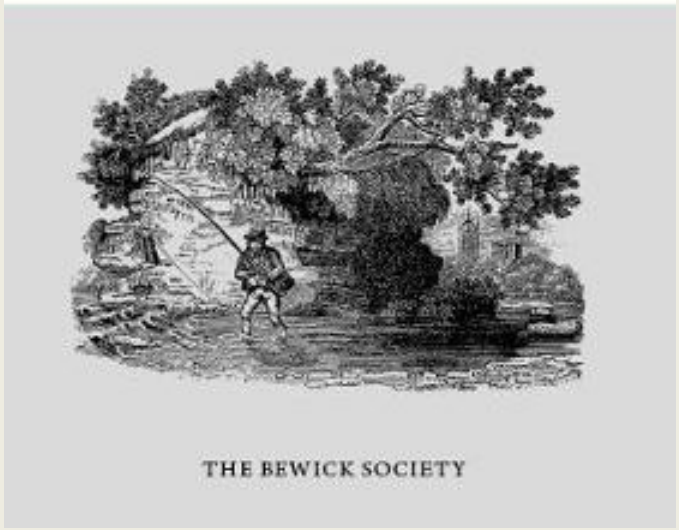
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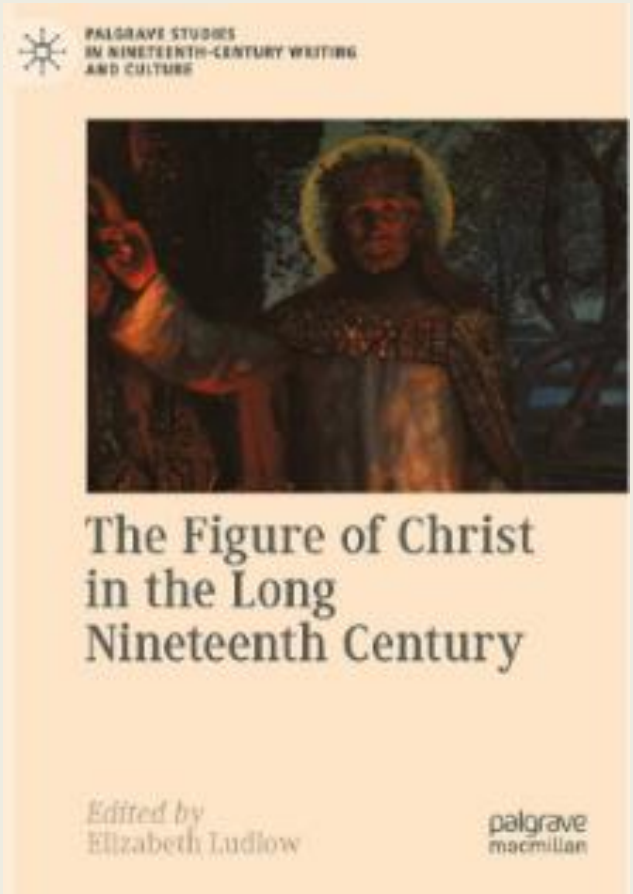
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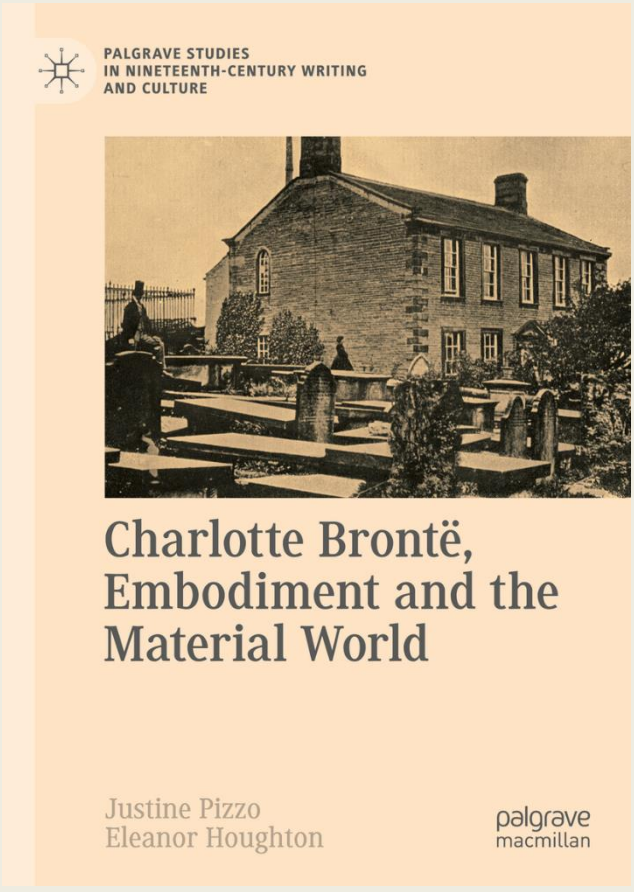
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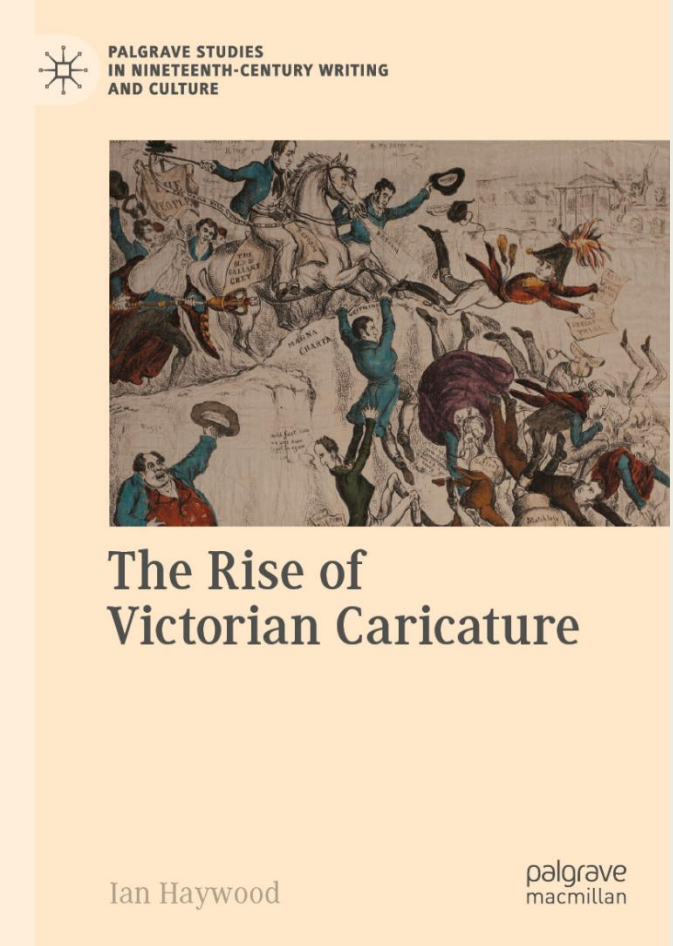
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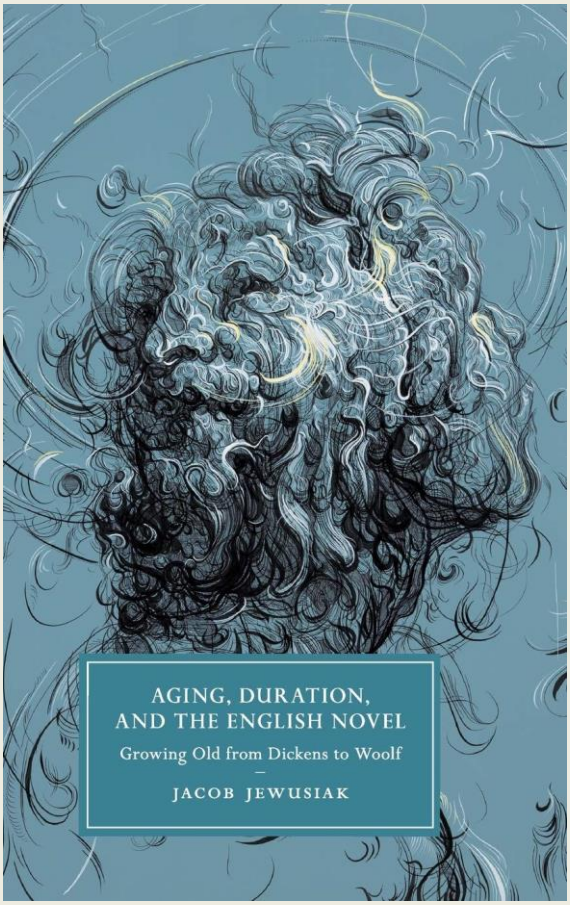
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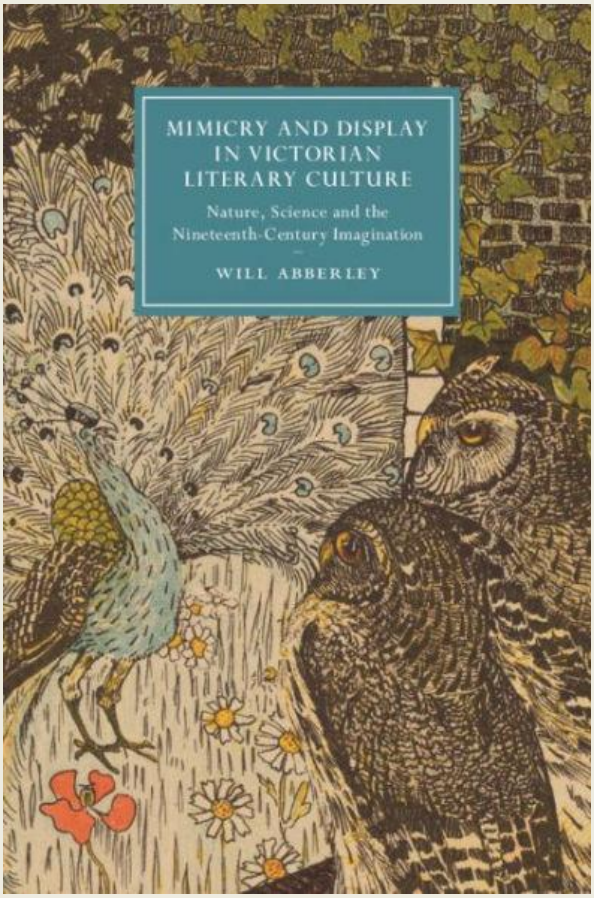
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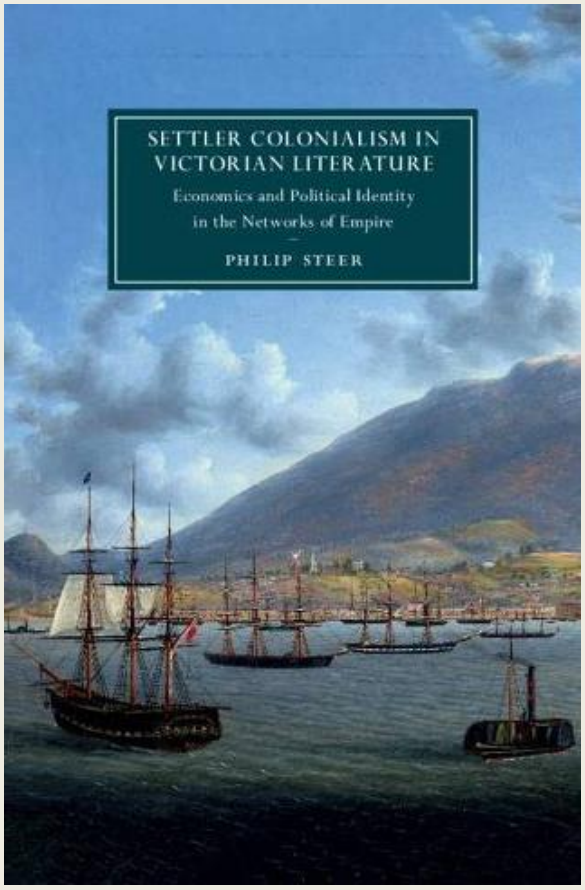
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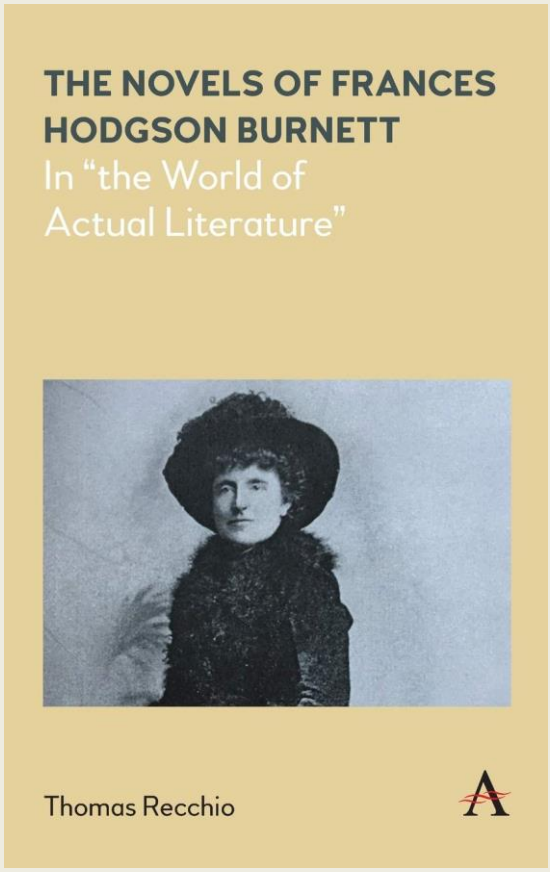
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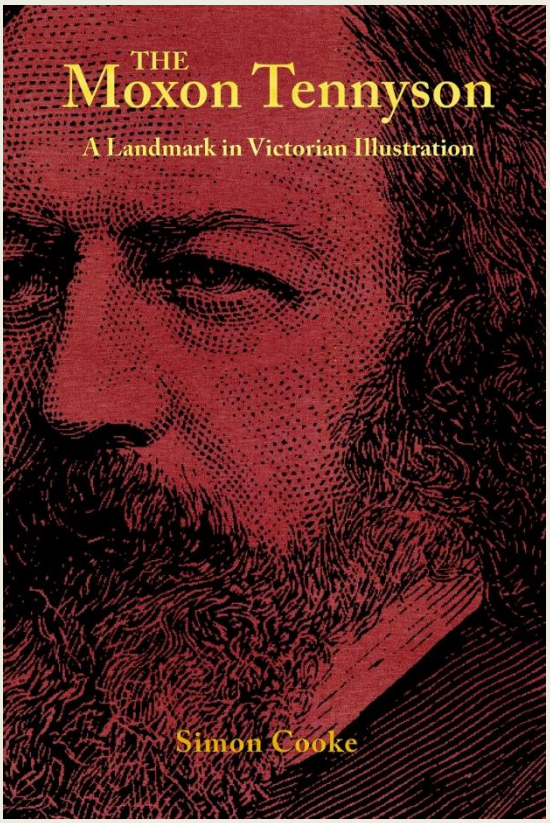
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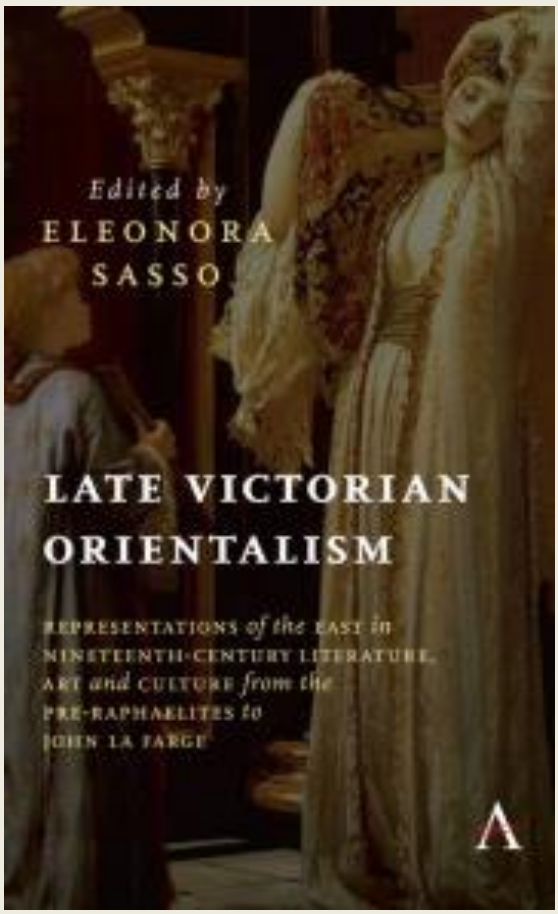
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LATE VICTORIAN ORIENTALISM
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Calls for Submissions

Please email calls for publication submissions and funding opportunities to bavsnews@gmail.com for inclusion in future issues.

Victorian Popular Fictions: Guest-Edited Autumn Issues

Victorian Popular Fictions is currently accepting proposals for guest-edited Autumn 2021, 2022 and 2023 issues. If interested, please submit a proposal to Mariaconcetta Costantini and Andrew King at vpfjournal@gmail.com by 1st September 2020. Proposals should include a short description of your topic, a sample CFP, and brief editor biographies.

VPFJ takes it for granted that "Victorian" means the long nineteenth century and that "popular" means widely disseminated, but at the same time it welcomes challenges to those definitions. It invites the identification and analysis of tropes that coalesced into tales for a few years and subsequently dissolved to make new solutions. It also welcomes discussions of Neo-Victorian re-imaginings of nineteenth-century popular fiction. VPFJ encourages the critical examination of now neglected fiction, forgotten creators, disseminators and interpreters of stories - poets, dramatists, novelists, journalists, journals, publishers, artists, critics and readers.

Remembering that the American Harriet Beecher Stowe and the French Dumas were amongst the most widely read and adapted "Victorian" writers, VPFJ urges submissions on the trans-Atlantic and transnational circulation and translation of narrative. Don't think of the squabbles in the Athenaeum Club or the oracular pronouncements of the Higher Journalism, but the energy, ambition, range and conversation of the Beetons, Braddon and Eliza Cook.

Call for Proposals: 'Neo-Victorian Decadence' (Brill, Neo-Victorian Series)

Contributions are invited for a collection of essays on the theme of Neo-Victorian Decadence to appear in Brill's (Rodopi's) Neo-Victorian Series in 2022.

The volume's contents will be partly based on papers delivered at an international conference on 'Neo-Victorian Decadences' held at Durham University in September 2017. An additional range of chapters will be selected from the submitted proposals in response to the present CFP.

When Dorian Gray in Will Self's neo-Victorian novel *Dorian: An Imitation* (2002) expects Henry Wotton not to be 'too decadent', the latter's rejoinder is 'to be contemporary is to be absolutely so.' What neo-Victorian fiction and fin-de-siècle Decadence have in common, besides the fact that the latter can be material that fuels the former, is a heightened self-awareness of the present moment through the lens of looking back. To appropriate Marie-Luise Kohlke and Christian Gutleben's compelling argument that neo-Victorianism is 'by nature quintessentially Gothic' as it resurrects 'the ghost(s) of the past', it is likewise Decadent as the reinvention of the Victorian period is a self-conscious performance. Decadent narratives often obsess with phantasmagorias of history, yet they transcend the historical moment. As such they particularly lend themselves to neo-Victorian re-imaginings, perversely fetishizing the past. Neo-Victorian texts, from the Interwar period to the present day, reconfigure, recast and sample nineteenth-century Decadence as much as they themselves emerge as the product of Decadent practice.

Chapter length should be between 6,000 and 7,000 words including notes (but excluding works cited). Essays should be prepared for blind review; the deadline for the first full drafts will be in early summer 2021.

Abstracts of 300–400 words and biographical notes of 50–100 words should be sent to Kostas Boyiopoulos and Joseph Thorne by August 31, 2020. We encourage you to get in touch if you have any questions or wish to discuss your ideas before submitting. Successful contributors will be notified by late September 2020. Please put 'Neo-Victorian Decadence – Abstract Submission' in the subject heading.

'Victorian Materialisms', *European Journal of English Studies*

Guest editors: Ursula Kluwick (University of Bern), Ariane de Waal (MLU Halle-Wittenberg)

Victorian scholars have responded productively to the new materialist turn. Yet in the wake of Asa Brigg's influential *Victorian Things* (1988), studies have tended to maintain an ontological distinction between Victorian 'people' and 'things.' While there is a wealth of scholarship on even the most inconspicuous Victorian objects, and while virtually all human body parts and organs have come under critical scrutiny, the co-constitution of human and nonhuman materials remains somewhat

underexplored. However, as this special issue argues, Victorian interrogations of the boundaries between human and nonhuman as well as active and passive matter anticipate new materialist approaches. Hence, they invite us to reconsider relationships between nineteenth-century and contemporary conceptualisations of materiality.

This special issue has two objectives: first, it aims to investigate a broad array of Victorian materialities, with a special focus on the conceptual and physical entanglements between human, animal, plant, chemical, biotic, and inorganic matter in scientific, popular, and literary texts. Second, the issue seeks to trace continuities and intersections between Victorian and new materialisms while also exploring critical avenues that this dialogue might generate within the wider field of English Studies.

The editors invite proposals that examine the non/human materialities of Victorian literature, photography, art, or artefacts from matter-oriented perspectives alongside theoretical and methodological discussions of Victorian materialisms. Approaches that question and expand the conventional rubrics of Victorian Studies are especially welcome.

Detailed proposals (up to 1,000 words) for full essays (7,500 words), as well as a short biography (max. 100 words) should be sent to the editors by 30 November 2020: Ursula Kluwick (ursula.kluwick@ens.unibe.ch) and Ariane de Waal (ariane.de-waal@anglistik.unihalle.de).

Love Among the Poets: The Victorian Poetics of Intimacy

Proposed volume of essays, edited by Pearl Chaozon Bauer (Notre Dame de Namur University) and Erik Gray (Columbia University)

"Victorian poetry," as Isobel Armstrong observes, "is unparalleled in its preoccupation with…what it is to love." For this collection, we are seeking essays that explore the connection between poetry—especially lyric poetry—and the experience of love or intimacy. Some questions that contributors might address (though we welcome all approaches and ideas): How is intimacy represented, or created, by the forms, rhythms, and genres of Victorian poetry? What resources does poetry offer for expressing forms of love that fall outside the traditional marriage plot of the Victorian novel? How did love poetry circulate in the Victorian era? How does it relate to other forms of Victorian art and culture?

We are looking for essays that consider a wide variety of intimate relationships: not just sexual or erotic love, but friendship, divine love, marriage, and family love, among others. Please submit a 500-word abstract no later than August 1, 2020. If you already have a version of your argument drafter —a conference paper, for example, or a dissertation chapter — you are warmly encouraged to submit that together with the abstract. We are in contact with a university press, our aim is to submit a proposal for the collection in the fall of 2020. If you have any questions, please feel free to contact the editors: Pearl Chaozon Bauer (pchaozonbauer@ndnu.edu) and Erik Gray (e.gray@columbia.edu).