Newsletter

BRITISH ASSOCIATION FOR VICTORIAN STUDIES
BAVS
EST. 2000

Winter 2021
Issue 21.3

Welcome to the latest issue of the *Newsletter*, and the first from the new editorial team: Clare Stainthorp and Sarah Wride. This is a bumper issue, with fifteen reviews of recent books that demonstrate the sheer breadth and brilliance of the work Victorianists are doing.

We on the BAVS committee already can't wait to see lots of you at the conference in Birmingham (1-3 September 2022). Do keep an eye out for the new CFP, which will be appearing soon. We're looking ahead to future events, too, and if you are interested in organising a subsequent BAVS conference at your institution, see p. 2 for details of how to apply. We'll also be continuing our BAVS@Home series into 2022, so do look out for details of those events in due course.

We are delighted to announce that our summer auction raised £600 for the BAVS hardship fund. Huge thanks to everyone involved! This has enabled us to fund four more £250 bursaries to support BAVS members who have been experiencing financial difficulties due to the Covid-19 pandemic. Don't forget that you can still contribute to the fund through our JustGiving page. We are accepting bursary applications until 20 December 2021. For further details, please see our website.

One last thing: we are always on the look-out for members, at any career stage, to join our book reviewer pool. Full details can be found on p. 3 and our revamped *Newsletter* webpage, which will be undergoing further development over the coming months.

Best wishes for a hopefully restful December break and a happy new year

Clare Stainthorp & Sarah Wride
bavsnews@gmail.com

BAVS Executive

President
Dinah Birch

Past President
Hilary Fraser

Secretary
Alice Crossley

Treasurer
Jonathan Memel

Deputy Treasurer
Emma Butcher

Membership Secretary
Claudia Capancioni

Assistant Membership Secretary
Briony Wickes

Funding Officer
Amelia Yeates

Newsletter Editor
Clare Stainthorp

Newsletter Editorial Assistant
Sarah Wride

North American Representative
Adrian Wisnicki

Australasian Representative
Alexandra Lewis

Web & Publicity Officer
Will Abberley

Public Engagement Officer
Claire Wood

Postdoctoral Representatives
Melissa Gustin
Joanne Ella Parsons
Dee Wu

Careers Officer
Sarah Parker

Book Prize Co-ordinator
Rohan McWilliam

European Representative
Daný Van Dam

News Managers & Postgraduate Representatives
Danielle Dove
Heather Hind

Committee Members
Charlotte Boyce
Carolyn Burdett
Ann Heilmann
Jane Hamlett
Kate Nichols
Patricia Pulham

Contents

BAVS News

BAVS Annual Conference: Proposals welcome for 2023, 2024 & 2025

We are inviting expressions of interest and applications for hosting future BAVS conferences.

The BAVS conference (estimated to take place in July each year) brings together those engaged in research and related activities across multiple disciplines and at all career stages. It is a key annual event in the field.

If you are interested in co-/organising the BAVS conference in 2023, 2024, or 2025 at your institution, please complete a Proposal Form (available here) and return it to BAVS Secretary, Alice Crossley (acrossley@lincoln.ac.uk). All proposals will be considered by the BAVS Executive Committee at its first meeting following receipt of your form and the lead organiser/s informed of the outcome as soon as possible thereafter. We encourage you to apply at least 18 months before the proposed conference date. The organiser/s should be members of BAVS.

Successful applicants will have the support of a sub-team or members of the BAVS Executive Committee, who can provide guidance and advice on delivering the annual conference. The lead organiser/s will be asked to provide regular updates on the conference plans at subsequent Executive Committee meetings.

There is the potential for the 2024 conference to be linked to a NAVSA/AVSA initiative: a global pan-Victorianist series of online events in 2024, culminating in "flightless" conferences at regional hubs across multiple countries. Those interested in hosting the BAVS conference in 2024 may therefore wish to discuss with Alice, BAVS Secretary, what this might entail prior to submitting an application.

BAVS Book Prize

The BAVS Prize for a Second Monograph is to be renamed the Rosemary Mitchell Book Prize, in memory of our much-missed colleague and friend, who sadly passed away in September 2021.

A tribute to Professor Rosemary Mitchell by Professor Rohan McWilliam, written on behalf of the BAVS Executive Committee, can be found on our website.

Reviews

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

***Dickens After Dickens*, edited by Emily Bell (York: White Rose University Press, 2020), 247pp., £6.63 (paperback), ISBN 978-1-912482-20-7, also available as open access e-book**

Dickens After Dickens is a collection of essays on the legacy of Charles Dickens's writing during the nineteenth, twentieth, and twenty-first centuries. The reader immediately sees Emily Bell's consummate editorial hand across a wonderfully readable, informative, interesting, and intelligent work. The book also benefits from attractive and evocative images. The volume's beginnings in a 2016 conference are also clear from the cross references between chapters.

Joanna Hofer-Robinson considers how the afterlives of *Oliver Twist* informed the redevelopment of London's sanitary systems and built environment. She supports every statement made with accurate and erudite references and offers a useful list of what 'afterlives' can be.

Kathy Rees shows clearly and convincingly how Bjornstjerne Bjornson uses Dickens's representation of women to 'challenge assumptions that trapped 19th Century [Norwegian] women into attitudes of submission and positions of inequality' (p. 37). Rees also invokes interesting parallels between the two writers, showing how, for example, Bjornson challenges 'Dickens's circumscription of female competency and his low expectations of woman's potential contribution beyond the domestic sphere' (p. 51).

Katie Bell's chapter, 'Saving Joe Christmas', shows another facet of Dickens's legacy, presenting the Reverend Hightower in William Faulkner's *Light in August* as at spiritual war with himself rather than following the route of Scrooge's redemption. Bell also develops links between Faulkner's work and Dickens's *Bleak House* and *Great Expectations*, arguing that both novelists show how the past shapes the present, which, in turn, allows some redemption.

Claire O'Callaghan shows, in admirable detail, how Miss Havisham's life inspired so many adaptations and re-interpretations, achieving something of a creative immortalisation. Her conclusion that 'these texts have merely traded on violence against woman as entertainment' (p. 97) both challenges the notion that the aims of feminism have been met, and, in taking a stance against violence, calls us to Black Lives Matter.

Pete Orford offers a remarkable insight into Rosa Bud, 'one of Dickens's least understood heroines', via a detailed trawl through 'completions' of, and 'solutions' to, *The Mystery of Edwin Drood* (p. 101). He argues that the course of Rosa Bud's life determines solutions to the mystery and makes her a true 'heroine after all' (p. 115).

Rob Jacklosky's analysis reminds me of my first reading of Donna Tartt's *The Goldfinch*, which forms the focus of this chapter. Its wonderful echoes of my favourite novelist made it impossible to put down. All through reading it, I kept having echoes of *Great Expectations* and *David Copperfield* – absolute page turners all, as Jacklosky rightly calls them when comparing Tartt's work to that of her Victorian predecessors. His focus on humour and 'what the voice knows' is a welcome and refreshing way of showing links to, and deviations from, Dickens (p. 125).

Francesca Arnavas gives an exciting analysis of the 'Dickensian literary inspirations' which shape Neal Stephenson's *The Diamond Age*, with its Neo-Victorian reverberations (p. 141). Stephenson's novel is strongly embedded in 'a peculiarly Dickensian Victorian culture' (p. 144). That its main character is called Nell is not a coincidence. The link established between Victorians and Neo-Victorians is convincing, and the analysis of the primacy of education in Jungian development is enjoyable.

Laurena Tsudama offers an astute analysis of the appropriation of Dickens's realism by the HBO series *The Wire*. In doing so, she convincingly redefines Dickens's realism as 'a broad representational style comprised of many different aesthetic and social forms' (p. 161). Like *The Wire*, Dickens asks us 'to take a critical analytical stance to

both the institutions and texts that represent the world to them' (p. 172).

Michael Eaton takes us on a memorable journey through the artistic and dramatic presentation of Dickens both during his life and subsequently. Eaton's own experiences of adapting Dickens shine through in a most informative way. The photographs of Eaton's West Yorkshire Playhouse production of *Great Expectations* evocatively supplement a superb text.

Emily Bell's presentation of 'Fictional Dickenses' emerges as a personal favourite. Bell takes us on a marvellous bird's eye tour of so much that relates to Dickens, his influence, his imitators, biofictional imperatives, celebrity, imagination, and so much else that emphasises that there are always 'new ways to write and remember' him (p. 212).

John Bowen rounds off this excellent book with his beautifully written 'Waiting, for Dickens'. His analysis of 'waiters' in Dickens reveals the great novelist's inimitable genius at creating truly memorable minor characters in his diverse and multifarious fictional world, wherein we are still 'waiting on and for Dickens' (p. 231).

Faysal Mikdadi

Dr Faysal Mikdadi, who passed away in August 2021, was a Palestinian poet, teacher and, until December 2020, academic director of the Thomas Hardy Society. As part of this role, he brought poetry to schools across the south of England, especially in disadvantaged areas, and was passionately committed to social and racial justice. He will be greatly missed.

***London's West End: Creating the Pleasure District, 1800-1914*, by Rohan McWilliam (Oxford: Oxford University Press, 2020), 369pp., £30 (hardback), ISBN 978-0-1988-2341-4**

According to Walter Macqueen-Pope in his *'Goodbye Piccadilly'* (1960), visitors to London, even in 1960, regarded Piccadilly Circus and the statue of Eros as 'the very centre of the world [...] that this is where they can hear the heart of the world beat as it can be heard nowhere else' (p.12). According to Macqueen-Pope, the surrounding streets – from Oxford Street to Bond Street, Regent Street to what London taxi drivers still call 'Gaff Street' (that is, Shaftesbury Avenue because of its preponderance of theatres), Kingsway and the Strand - form 'the Hub of the World', around which he delights in taking the reader on a historical tour (p. 20). It is, of course, the same West End that Rohan McWilliam explores so expertly and engagingly in this book.

It could have been a stodgy, mutton pie of a book, but the author's lightness of touch and delight in the fascinating detail of the entertainment, shopping and hospitality industries, lifts it into the 'fine dining' category. There are five parts: 'The Aristocractic West End, 1800-50', 'The Bourgeois West End, 1850-1914', 'Showbiz', 'Our Hospitality', and 'Heart of Empire'. Each part takes the reader forward in time and deeper in substance through the division into chapters and, within each chapter, into smaller sections. Thus within 'Our Hospitality' is a chapter on 'Eating Out', which includes excursions into the links between theatres and restaurants, the exotic clientele, the ABC depots and Lyons' tea-rooms. Like Macqueen-Pope before him, but more thoroughly, McWilliam explores the commodification of pleasure as well as the experience of it with a range of carefully described examples: the Argyll Rooms, where prostitutes gathered in the gallery in their alliterative 'silks, satins and seal-skins', the theatricality of department stores, where customers were allowed simply to look, and, in the same way, the Gaiety girls, recruited by George Edwardes to be the 'embodiments of commodified femininity' (p. 227). What the developing West End satisfied was unlimited looking.

Similarly, the chapter entitled 'Curiosity' focuses on exhibitions, from the openly (and disturbingly) sexualised Hottentot Venus, on display in rooms in Piccadilly, to Professor Faber's 'Fabulous Talking Machine', the Euphonia, a semi-scientific display of speaking automata. A heady, ever-changing mix of the authentic and fraudulent, the grotesque and beautiful, remade 'life as spectacle' in the West End (p. 85). Venues in Leicester Square accommodated the Aztec Lilliputians, waxworks of the body snatchers Bishop and Williams, and Madame Warton's 'living statues' ('the Victorian equivalent of striptease' (p. 94)). In Piccadilly was Bullock's London Museum, later re-christened the Egyptian Hall, a cabinet of curiosities on a grand scale. This was close to the Burlington Arcade, where hairdressers, print shops, jewellers, and more provided consumer distractions for those participating in a discrete rendezvous: the Burlington was considered by the *Era* to be the location of 'nearly all the assignations at the West End of the Town' (p. 33).

Although much of the volume concerns the middle and monied classes, who could afford expensive stalls or boxes at the King's Theatre to enjoy Italian operas, or were seen alighting from trains, 'on their way to the theatre to see and be seen' (p. 189), McWilliam also paints a vivid picture of contrasting low life among the courts and alleys off the Strand and Covent Garden. Not all prostitutes

were well-dressed, Leicester Square had its fair share of homeless beggars, and the hospitality industry (its workers long exploited and underpaid) was, by the end of the nineteenth century, marching into militancy. Introducing Chapter 16, 'The Other West End', the author reminds us that, although the pleasure industry in the West End was spatially middle-class and conservative, beneath that attractive exterior bubbled revolt and protest.

This is a lovely book, which I thoroughly enjoyed, particularly, as I hope I've suggested, the well-chosen examples illustrating the 'culture industries', which were created by forces which shaped the West End (p. 8). Written in an easy style, carefully organised and easy to navigate, generous in its descriptions, with just enough detail to pique the reader's interest, and, importantly, bibliographic details to enable a follow-up, it will be a book I will return to more than once.

Ann Featherstone (University of Manchester)

***Women Art Workers and the Arts and Crafts Movement*, by Zoë Thomas (Manchester: Manchester University Press, 2020), 272pp., £80 (hardback), ISBN 978-1-5261-4043-2**

Zoë Thomas's book, *Women Art Workers and the Arts and Crafts Movement*, constitutes a substantial contribution to the study and appreciation of the Arts and Crafts movement and counters the false assumption that women played only a minor role in its evolution and success.

The Introduction confidently summarises the existing scholarship, noting how previous work has tended to focus on individual exceptional women 'whose relevance can be ascertained through their close association by marriage or kin to celebrated men' (p. 5). Thomas's book moves beyond this framing to instead focus on the network of women workers at the heart of the movement, highlighting the importance of considering institutions hitherto 'overlooked in all major histories of the Arts and Crafts movement' (p. 6) but integral to the establishing a more accurate and comprehensive understanding of it.

Chapter One explores the context of the formation of the Women's Guild of Art in relation to other sites adopted for gendered networking, such as the Lyceum Club and Art Workers' Guild; the latter of which continued to exclude women from full membership until 1964. However, rather than focusing on clubs and organisations that denied women equal access, Thomas casts a positive spotlight on the entrepreneurial attitudes and strategies employed by women to command space, form networks and successfully negotiate their inclusion within mixed-sex institutions.

Chapter Two considers the wealth of decorative art exhibitions that women art workers capitalised upon to assert their artistic authority and creative contribution to the movement. Thomas conveys the importance of considering differing attitudes and actions, emphasising the nuances and fluctuation of views regarding questions of separatism, empowerment and 'seriousness' in one's participation in dedicated women's art exhibitions. The chapter also carefully deliberates over questions of authenticity, tradition, anti-industrialism, and anti-commercialism in the Arts and Crafts movement and explores how participants negotiated this with their engagement in the commercial market.

Chapter Three constitutes 'the first comprehensive history of the network of homes and studios belonging to Arts and Crafts women and the relationships that played out in these spaces', exploring their role in the curation of an authentic and professional artistic identity (p. 107). Thomas's case-studies and illustrations in this chapter are well-selected and evocative, ensuring that a variety of lived experiences and circumstances – influenced by class, marriage, domestic responsibilities, etc. – are explored.

Chapter Four explores how women business-owners and workers impacted the dissemination of the Arts and Crafts ethos and products 'across an array of new local, national, and international spheres of influence' (p. 153). It discusses how women worked with and around traditional masculine conceptions of labour to ensure the recognition of their artistic authenticity and authority, in spite of additional gendered expectations regarding respectability. Thomas's consideration of the sharing of expertise amongst apprentices in women's workshops is particularly engaging, highlighting how these exchanges 'enabled a younger generation to bypass some of the gendered restrictions faced by pioneers' who had been unable to receive significant formal training (p. 163).

The first half of Chapter Five investigates the link between artistic and social equality through the involvement of Arts and Crafts workers with suffrage campaigning, exploring the variety of approaches undertaken in order to balance one's artistic and activist practices. It also considers the tension in allowing men to speak at the Women's Guild of Art; some members encouraged their exclusion whilst others supported their inclusion for the purpose of promoting equality between the sexes. The second half of this chapter explores the impact of the First World War on women Arts and Crafts practitioners, whose wartime role has been ignored until now: an omission 'indicative of the ongoing failure to

incorporate women's experiences adequately in cultural histories of war' (p. 199). The investigation of the modification of women's workshops to meet the nation's military needs makes for highly compelling reading.

Thomas utilises the Epilogue to link their subject to more recent artists and questions of access to gendered formal networks and continuing efforts to acknowledge the artistic authority and impact of women. It highlights the benefits and importance of scholarship that considers a network of contributors rather than isolating individuals, in order to try and illuminate an entire movement.

Thomas has created an expertly woven body of work that confidently threads together themes of gender, class, economy, and politics in late nineteenth and early twentieth-century England. This book is filled with meticulous research and presents new source material, remaining accessible and engaging throughout. It should be a key text for scholars studying the Arts and Crafts movement, suffrage, and women artist networks.

Susie Beckham (University of York)

***The Brontës and War*, by Emma Butcher (Basingstoke: Palgrave Macmillan, 2019), 216 pp., £59.99 (hardback), ISBN 978-3-319-95635-0**

Emma Butcher's first book offers an overview of the wartime and post-war narratives consumed by the Brontës as children, remediated through their private juvenilia long before their published works saw the light of day. Butcher explores Charlotte and Branwell's adolescent writing partnership, their creation of the imaginary kingdoms of Glass Town (1829–34) and Angria (1834–39), for which they developed a 'playful, alternative military history' (p. 3). The focus of this book, however, is not necessarily one of the early works of famous adults, but, rather, a historical analysis of two children's responses to war in the early nineteenth century. 'Young people,' Butcher states in her introduction, 'are integral witnesses to history, yet over time, their voices have been marginalised. […] By returning to the past and analysing events through the lens of youthful penmanship, it is clear that youth's imaginative agency captures previously (un)interrogated moments of history' (p. 2).

What Butcher excels in is her informative and interesting discussion of the textual influences available to young Charlotte and Branwell, carefully identifying classical, literary, and political allusions in the juvenilia to effectively build a sense of the literary world that the pair inhabited in the Parsonage at Haworth. Likewise, the detailed analysis of the juvenilia is brought back to the varying degrees of military presence in the village of Haworth, then West Yorkshire, the country more generally, their father Patrick's memories, as well as the regional and national news and periodicals they consumed. At the end of her introduction, Butcher provides a helpful chronology of wars in the Brontës' imaginative saga, along with brief summaries that are particularly helpful for readers unfamiliar with the primary texts themselves. These are: the Twelves War (colonisation of West Africa, 1829–30); the Rogue's Insurrection of Glass Town (based on the French Revolution, 1830–32), the Wars of Encroachment and Aggression (a variety of smaller allied/axis insurrections, 1833–34); the Angrian and Glass Town Civil Wars (civil wars between competing Republican and Royalist parties, 1835–37); and, post-war Angria (brawls in taverns, trauma, and alcoholism in the soldier population, 1837–39).

The earliest and longest chapters of the book are expansive and detailed, providing long-scale accounts of different factors in the texts. Chapter two, 'The Brontës' Military Reading', offers a detailed account of the variety of material available to the young writers, and offers considerable analysis of these influences on the texts. Butcher takes a chronological approach to the presentation of war in the texts from different eras that the children consumed, from Classicism to Restoration to Romanticism, ending at Walter Scott. Literary allusions in the juvenilia are clearly compared with the source material to highlight the creative remediation of the same themes. Chapter three is devoted to the figures of the Duke of Wellington and Napoleon Bonaparte, their rivalry, and their treatment in the British periodical press as celebrities of military masculinity. Of the whole text, it is this which is perhaps of most direct relevance to Brontë scholars, given the recurrent themes of masculinity in Charlotte Brontë's adult novels: 'when each sibling named their respective toy soldiers Wellington and Boney in 1826, they were both immediately tapping into an established public mythology […] of masculinity drawn from the Georgian press' (p. 72). Chapter four is devoted to the Napoleonic wars, building on the previous micro-analysis of the two figures to offer a broader explanation of the wars and representations of typical soldiers, rather than their celebrity leaders. The role of the military memoir is carefully considered as satiating the appetite of a bloodthirsty national readership in the post-war period, while another subsection sensitively explores the portrayal of post-war trauma and alcoholism on everyday soldiers, where alcoholism manifests 'through the pervasive imagery of the soldierly drunkard, a figure caught between the stereotyped labels of comedic reveller and degenerative traitor',

comedy and tragedy (p. 114). Chapters five and six are considerably shorter. 'Colonial Warfare' discusses the ethical considerations of war discussed by the child writers, and the orientalist representations of Africa based on news reports of the Anglo-Ashanti wars. 'Civil War and Conflict' is most interesting in terms of the juvenile re-imaginings of the French Revolution (including 'Branwell's reign of terror', pp. 155-8) and the 1831 Bristol Riots in the run-up to the 1834 Reform Act, which militarised working-class communities. Butcher's conclusion, 'After Angria', briefly explores the military masculinities present in the pair's adult writings, from *Jane Eyre* and *Shirley* to Branwell's poetic publications, the reader now informed of the original sources and ideas.

Butcher's contribution to the history of childhood in the early nineteenth century is significant, adding depth to the existing study of material culture in post-Napoleonic-War Britain, which largely focuses on adult issues; Butcher instead explores how 'adult' issues are negotiated and understood within childhood and teenage imaginative interpretations. Significantly, *The Brontës and War* demonstrates the hitherto little-tapped potential of fiction *by* children (not *for* them) within historical scholarship.

Vic Clarke (University of York)

***Geographies of Knowledge: Science, Scale, and Spatiality in the Nineteenth Century,* ed. by Robert J. Mayhew and Charles W. J. Withers (Baltimore: Johns Hopkins University Press, 2020), 272pp., £40.50 (hardback), ISBN 978-1-4214-3854-2**

The concept of viewing the rise of modern science in the nineteenth century through the examination of geographical as well as historical contexts is a relatively recent one, which has gained momentum during the last thirty years or so. The importance of the spatial nature of scientific knowledge has become increasingly acknowledged within the humanities and social sciences, with the recognition that '*where* things happen is crucial to knowing *why* and *when* they happen' (p. 2).

The ground-breaking work of the geographer, David Livingstone, in the histories of geographical knowledge and the spatiality of scientific culture has been central to this process, and *Geographies of Knowledge: Science, Scale, and Spatiality in the Nineteenth Century* is in some part a response to Livingstone's work and an opportunity to reflect on his contribution to the field (p. 2).

Geographies of Knowledge, edited by Robert J. Mayhew and Charles W. J. Withers, brings together a further nine internationally renowned geographers and historians. Chapters are presented across three main sections, exploring first questions of 'locale', then moving onto national studies, and finally to global contexts. The volume is introduced by the editors and an afterword is provided by John A. Agnew.

In Chapter One, Mayhew and Yvonne Sherrat, of the University of Bristol, provide an interpretation of Thomas Malthus's *Essay on the Principle of Population*, in which they consider the importance of Malthus's 'spatial biography' in the construction of his argument across the various versions of the *Essay* between 1798 and 1826 (p. 30). In the next chapter, Diarmid A. Finnegan uses three visits to the city of Belfast by the physicist John Tyndall, in 1852, 1874 and 1890, to explore the communication of scientific knowledge, citing Belfast as 'a place where science was mobilized for a variety of often conflicting ends' (p. 58).

Chapter Three takes us into the National Studies section, as Mark Noll illustrates the importance of place in the career of Henry Hotze, the Swiss-American pro-slavery propagandist for the Confederate States of America during the American Civil War. In Chapter Four, Ronald L. Numbers explores contemporary claims of 'American distinctiveness' in relation to science and religion from the 1840s to the present day (p. 115). Chapter Five is the final essay in this section, where Nicolaas Rupke traces the importance of place in the course and decline of structuralist theories of evolution, linking their decline with their German origin and with Germany's defeat in the First and Second World Wars.

With Chapter Six, we enter the Global Studies section, as Withers examines negotiations surrounding the introduction of a single prime meridian. In Chapter Seven, Nuala C. Johnson introduces us to amateur naturalist and illustrator, Charlotte Wheeler-Cuffe, and, in particular, to her work during the first six months after her arrival in Burma in 1897. Wheeler-Cuffe's works underline the neglected contribution of women to the production of scientific knowledge at the end of the nineteenth century.

The chapter by Vinita Damodaran provides an insight into debates about climate and environment in different colonial settings within the British Empire during the nineteenth century, while, in the final chapter, Dane Kennedy takes us into Africa to examine, in the context of two British expeditions early in the nineteenth century, the role of travel and exploration in the production of scientific knowledge.

The breadth of this book allows it to explore a huge variety of contexts, narratives and events, taking us from Belfast to Burma, into cities and the countryside, and from evolutionary theory to the

technical difficulties involved in taking a steamboat up the Congo River. While this volume pays tribute to the work of David Livingstone, the intention of this collection of essays is also to challenge and extend his work and to develop new understandings of the spatiality of science during the long nineteenth century. The field of place, scale, and spatiality in the production of scientific knowledge is a rapidly developing one, and this volume makes a significant contribution, inviting further discussion and expansion of the field.

Morag Allan Campbell (Independent Researcher)

***The Rise of Victorian Caricature*, by Ian Haywood (Cham, Switzerland: Palgrave Macmillan, 2020), 296pp., £74.99 (hardback), £54.99 (paperback), £43.99 (e-book), ISBN 978-3-0303-4659-1**

The Rise of Victorian Caricature traces the development of radical, satirical, and popular print culture during the transition between the Romantic and Victorian periods. As Ian Haywood explains, 'Images are often the only visual record of key historical events and actors [...] providing a valuable if distorted impression of what happened, and opening up a field of representation which can be interrogated and interpreted against the grain' (p. 221). Indeed, *The Rise of Victorian Caricature* argues that the ideological force of popular caricature served as a counterbalance to the Reform Bill's myth-making narrative that the modern state served as an unstoppable engine of progress. Caricature provided an early-Victorian viewer with a complex vision of political malfeasance and incompetence that accounted for systemic abuse from local officials to the monarchy itself, which preyed upon the British working classes.

Haywood sourced the ninety images he studies from the online Hathi Trust repository, the Huntington Library in California, Yale University in Connecticut, the Library of Congress in Washington, DC, and London's British Museum and British Library. They provide a plethora of artistic styles, printing techniques and formats that help readers not only to understand the political landscape, but also the publishing networks established for 'the masses'. This integrative narrative is one of the strengths of the book overall. The prints from lithographs and metal- and wood-engravings (some coloured, some black and white) from periodical sources, such as *Political Drama* (1835), *Looking Glass* (1836), *Penny Satirist* (1837-1846), *Gazette of Variety* (1837-1844), and *Odd Fellow* (1839–1842), alongside artist sketches from archives, are spread over six chapters: 'Graphic Arguments and Serial Offenders'; 'Re-forming Caricature: Political Crisis and Reinvention of the Satirical Image 1830-1832'; 'Everybody's Caricature: Charles James Grant'; 'The Reform Hurricane: Radical Satirical Broadsheets'; 'The Chartist Carnival'; and 'Laughing at Victoria: A Queen in Caricature'. With sources such as this to draw upon, Haywood is able to counter William Makepeace Thackeray's narrative that satirical art was becoming more genteel in the period leading to the foundation of *Punch* magazine. Haywood's sources show that 'radical visual culture' had not discarded its Regency roots and was still an ideological force in critiquing the monarchy and promoting the values of Chartism. Notably, Haywood has deliberately chosen not to include a chapter focused on *Punch* magazine, explaining that this book's aim is to examine *Punch*'s earlier influences and the formulas and conventions it appropriated and modified. Instead, a chapter focuses on the work of a more obscure visual satirist, Charles Jameson Grant, because of the proliferation of Grant's work. Other artists, who we may never know by name, are also introduced to us here.

Two examples of the rich historical images in *The Rise of Victorian Caricature* which Haywood analyses with a socio-political lens are Grant's 'The Modern Nero' in *Penny Satirist* (1841) and 'The Two Mothers' in *Odd Fellow* (1842). In the first example, the Duke of Wellington, who is the 'Nero' of the title, is depicted in a smoking jacket, sitting on a classical terrace, playing his fiddle and tapping his feet on several large sheets of a discarded 'petition' from both Chartism and the Anti-Corn Law League. In the background, protesters (likely of the Wing riots) are engulfed in flames. The second example shows a split panel: on the left, Victoria and Albert at home with their two children and a nurse who cradles the recently born Prince of Wales; on the right is the workhouse equivalent, showing a starving, cadaverous mother with an expiring baby on her lap (p. 263). Both of these sketches provide a contrast between privilege and deprivation. Haywood writes that the second image, especially, is 'a deceptively sophisticated image with a complex choreography of intersecting gazes and sight-lines' that debunked the idea that the Queen was an ideal role model for the Victorian mother. Instead, satiric images emphasised the performative aspect of leaders like Wellington and Queen Victoria. Victoria's reign adopted a maternal brand – aimed at distinguishing herself from her scandalous royal predecessors – embracing the appearance and iconography of the domestic, bourgeois mother figure. Caricature such as this provides evidence that nineteenth-century readers were aware of and engaged with specific contemporary discourses around morality, social hierarchy, and gender roles (pp. 263-65).

This book complements well known studies, such as Richard Altick's careful examination of

Punch's subjects of satire (1996), and more recent research by Elizabeth Tilley, which focuses on the interplay between comics and cartoons, printing technology advances, and distribution networks, published in David Finkelstein's *Edinburgh History of the British and Irish Press 1800-1900* (2020). Although the six themes initially appear fractured, Haywood pulls together a coherent argument using reflective case studies from some understudied periodical titles. In this impressive volume of visual, cultural, and social history, Haywood captures the sense of urgency and emotive responses to the politics of the day, while his carefully chosen illustrations introduce readers to the broader themes of class, anti-government, and pro-Chartist ideology.

Rose Roberto (Bishop Grosseteste University)

***Something of Themselves: Kipling, Kingsley, Conan Doyle and the Anglo-Boer War*, by Sarah LeFanu (London: C. Hearst, 2020), 381pp., £25 (hardback), ISBN 978-1-7873-8309-8**

Sarah LeFanu's biography of Rudyard Kipling, Mary Kingsley, and Sir Arthur Conan Doyle unpicks the lives of her subjects against the backdrop of the Second Boer War, fought between 1899 and 1902 – LeFanu refers to this conflict as the '*South African War* or the *war in South Africa*' as the terminology most commonly employed at the turn of the century. Her biography explores the interconnected worlds of her three subjects, providing a compelling fusion of the very human with the wider scope of world events. This perhaps comes to the fore in Chapter Seven, in which LeFanu steps away from her three protagonists to provide brief vignettes of other voices that made up the South African War: Solomon Plaatje, one of the few black Africans to be acknowledged by the British press and later a founding member of the South African Native National Congress (renamed the African National Congress in 1923); H. W. Nevinson, an English war correspondent; Lieutenant Colonel Robert Kekewich, of the Loyal Northern Lancashire Regiment; Paul Kruger, President of the Boer Republic of the Transvaal; Roger Casement, an Irish diplomat and friend of Kingsley; Mohandas Gandhi, then a barrister who organised recruitment for the Indian Ambulance Corps; Olive Schreiner, the English-born South African writer who criticised British colonial methods, though equivocated on the Boers' oppression of black South Africans with 'what-aboutery'; John Tengo Jabavu, the only black newspaper owner in South Africa; and, under the name Trooper 8008, Sidney Peel, who joined the Imperial Yeomanry. These voices do not represent an encyclopaedic account of the conflict, but rather provide intriguing snippets. In keeping with one of the greatest strengths of LeFanu's writing in *Something of Themselves*, this chapter frames the events in intimate terms, including details like individuals' affection for horses and their sadness at their deaths.

In a perhaps unintended coincidence, *Something of Themselves* has an additional relevance in the wake of the global Covid-19 pandemic. The lives of LeFanu's three subjects were, in their own ways, all defined by disease. From the pneumonia that killed Kipling's daughter, Josephine, in 1899 to the typhoid that became endemic in the sieged cities and prison camps, resulting in Kingsley's death in 1900. Perhaps in any other year this theme would not register as prominently as it now does, but reading it in the wake of the current situation opens up a different perspective on the lives that LeFanu records.

The relationship between LeFanu's subjects and the imperialism which the war represented is unavoidable, but sensitively addressed. Kipling, of course, acted as a voice of British imperialism, and Conan Doyle exhibited a jingoistic fascination with the machismo of British militarism, but Kingsley represents a more ambiguous relationship with colonialism and the oppression of African people by European empires. LeFanu explores the complexities and contradictions that formed Kingsley's interactions with both coloniser and colonised. In short, Kingsley was opposed to the cultural imperialism of empire and its racist dismissal of indigenous cultures (Christian missionaries and their opposition to the liquor trade in particular), but she did support the British Empire as an economic and trading institution. *Something of Themselves* is particularly interested in the mythicization of the South African conflict, with the British keen to paint it as a 'white war', thus ignoring the role and impact on black South Africans.

Beyond this, LeFanu's triple biography is equally an engaging study of connection. Her three subjects did not have extensive interaction (at times *Something of Themselves* reads almost like a catalogue of near misses), but LeFanu is meticulous in charting the influences of their networks and the ways in which their contacts shaped their worldviews. She not only explores their philosophical positions and intellectual frameworks, but also their creative output – Conan Doyle's conversations with the *Daily Express* journalist Bertram 'Bobbles' Fletcher Robinson on the ship back from South Africa about Devonshire folklore, for instance, served as inspiration for his 1901 *Hound of the Baskervilles*. *Something of Themselves* is laden with such anecdotes, all suggesting the breadth of its subjects' social worlds. It is marketed as a tripartite biography of Kipling, Kingsley and Conan Doyle, but it is perhaps

more accurate to describe it as an account of their networks at a particular moment of their lives. For this reason, I feel that it would be productive to consider LeFanu's book alongside such studies of late-nineteenth century interconnection as Alexander Bubb's *Meeting Without Knowing It: Kipling and Yeats at the Fin de Siècle* (2016) and Glenda Norquay's *Robert Louis Stevenson, Literary Networks and Transatlantic Publishing in the 1890s: The Author Incorporated* (2020).

Something of Themselves serves as a fascinating window into the interconnected lives of its subjects and has an impressive scope, encompassing their personal lives, the politico-military context, and the social issues of the day.

Jo Thorne (Independent Researcher)

***The Oxford Handbook of Music and Intellectual Culture in the Nineteenth Century*, edited by Paul Watts, Sarah Collins, and Michael Allis (New York: Oxford University Press, 2020), 576pp., £100 (hardback), ISBN 978-0-29-062692-2**

The Oxford Handbook of Music and Intellectual Culture in the Nineteenth Century provides a rich overview of current debates on nineteenth-century music scholarship. The book goes beyond the realms of traditional musicology and instead takes a more interdisciplinary approach to show how music in the nineteenth century permeated culture, intellectual practices, and a variety of disciplines, including, but not limited to, art, literature, religion, and science. While the breadth of the topics covered in this *Handbook* is particularly ambitious, the editors have done well to organise a cohesive edited collection that can be read from beginning to end. The three distinct sections: 'Texts and Practices', 'Networks and Institutions', and 'Discourses' gave each essay a sense of focus, in that they spoke to a section theme, and made the collection easy to navigate. That said, the individual chapters also work as standalone pieces. Indeed, I imagine that many lecturers (including myself) will cherry pick particularly chapters to add to their undergraduate reading lists.

Each chapter in the *Handbook* is not necessarily presenting new, original research, rather most are designed to take stock of current debates or developments in the field. For example, Kevin C. Karnes' chapter 'History, Historicism, Historiography' and Michael Duchesneau's 'Music Scholarship and Disciplinarity' neatly bookend the collection, highlighting how the various methods of conducting history have shaped musical discussions, and that from these discourses, musicology developed as an interdisciplinary subject. In positioning these two chapters at the beginning and end of the *Handbook,* it gave the volume a satisfying shape that is often missing from an edited collection.

Several chapters spoke to similar themes: for example, Michael Allis's chapter on travel writing described how often travelers went out of their way to document new musical experiences. In doing so, they showed that music was not a mere fanciful hobby but had significance and meaning. The idea that music is meaningful and illustrative is also picked up by Daniel M. Grimley in his chapter, 'Landscape and Ecology', and by Sarah Collins in her chapter, 'The National and the Universal'. Catherine Massip's chapter on 'Ephemera' and Paul Watt's chapter on 'Newspapers, Little Magazines and Anthologies' were similarly linked by theme, demonstrating that items such as programmes, music magazines, and newspapers continue to hold value centuries after they have served their purpose, in part because they inform scholars about how people consumed and experienced music in the past.

I particularly enjoyed Gillian M. Rodger's chapter, 'Popular Song and Working-Class Culture'. This subject is rarely included in an edited collection such as this *Handbook* where many of the chapters focus on musical genres for the elite. It added a much-needed dimension to the volume, acknowledging that there were other forms of music in the nineteenth century beyond the classical canon. This is a chapter I plan on recommending to my undergraduate musicology students, to make them aware that only a small proportion of people in the nineteenth century experienced large symphonic works in a concert hall setting. Indeed, it also allows for a candid discussion drawing parallels between nineteenth- and twenty-first-century popular culture.

I would have liked a chapter or two that considered domestic music-making or music in the home. This is an important topic that has received recent scholarly attention through the work of Jeanice Brooks at the University of Southampton and Derek B. Scott at the University of Leeds. Considering domestic music-making was so popular in the nineteenth century, and significantly reshaped how music was presented, published, and distributed, I am surprised by its relative absence in this *Handbook.*

I am also disappointed that out of the twenty-three chapters, only three have been written by women. The editors attempt to justify the obvious lack of representation in their introduction, noting that the same number of male and female authors were invited to contribute, but 'fewer women could accept the invitation due to being over-committed elsewhere' (p. 50). I find this a rather weak argument given the numerous female scholars in the field and must question how much time contributors were given to complete chapters, if flexibility was offered, and, indeed, why other female authors were not

asked to contribute in the place of those who were unable? For such an important, large-scale, multi-authored edited collection, destined for many undergraduate and graduate reading lists, it really should set the standard for equal gender representation and diversity. Unfortunately, in this regard, *The Oxford Handbook of Music and Intellectual Culture in the Nineteenth Century* misses the mark.

Brianna Robertson-Kirkland (Royal Conservatoire of Scotland and University of Glasgow)

***Picture World: Image, Aesthetics, and Victorian New Media*, by Rachel Teukolsky (Oxford: Oxford University Press, 2020), 480pp., £45 (hardback), ISBN 978-0-1988-5973-4**

Rachel Teukolsky's thought-provoking book, *Picture World: Image, Aesthetics, and Victorian New Media*, is particularly suitable for modern times dominated by debates about the ethics of different media. Yet it was during the nineteenth century that a vast media culture transformed everyday life. From the Victorian parlour, Teukolsky leads us into the British modern media world of the nineteenth century by turning our attention to what has been thus far deemed ephemera: posters, photographs, illustrations, and cartoons. Interestingly, the categories into which the book is divided – character, realism, illustration, sensation, picturesque, and decadence – act as keywords of Victorian aesthetic values.

The first chapter looks into character by examining caricature in the nineteenth century. Teukolsky argues that these images convey a grotesque idea of character. Charles Dickens participated and contributed to this, most especially through *The Pickwick Papers*, whose afterlife dominated visual culture. In all, Teukolsky gives us a fascinating and deeply entertaining account of the picaresque side and political overtones of the caricatures and their construction of character, which points to 'a more modern idea of the self' (p. 72). At the end of the chapter, the author draws a line from these caricatures to violent, twentieth-century animated cartoons.

Next, we are given a detailed description of illustrated newspapers and how they created a standard for the portrayal of realism as an aesthetic practice. By analysing the visual journalism during the Crimean War (1853-56) and then turning to George Eliot's *Adam Bede* (1859), the author traces the use of realist modes and how they represented several recurring themes or images, such as the 'Valley of Death'. In her analysis, Teukolsky highlights the importance of the Crimean War in the introduction of new modes and templates which would become familiar in war reportages through to the present.

Moving on, the author analyses the use of illustration as an intrinsic part of Victorian media, for it was at this time that mass printing made illustrated books affordable. Teukolsky centres her detailed study on the too often overlooked illustrated Bible, which allows the author to ponder other notions such as 'world picture', imperialism, or what she terms 'orients of the self' (p. 145), since illustrations played an important role in rendering the Bible British. In the final pages, the author turns her focus to Simeon Solomon and his representations of Jewish customs; she finishes by finding the traces of Victorian illustrated Bible in today's world.

Sensation and cartomania is the centre of attention in chapter four, where Teukolsky broadens the notion of sensationalism by focusing on visual media, such as photography in *cartes de visite*. Particularly those of 'improper' women, which encouraged a new type of female celebrity and threatened Victorian gender rules, as they combined notions of individualism and democratisation. Furthermore, there is a fascinating section where the author finds common themes between *cartes de visite* and Wilkie Collins's sensation novel, *The Woman in White* (1859).

The next chapter focuses on the intersections between picturesque aesthetics and stereoscopy, and looks back to the picturesque's Romantic roots. Teukolsky states that this approach contrasts with that of other scholars, who have previously only studied the stereoscope as a device leading to later visual developments. After an insightful description on Wordsworthian Romanticism in relation to picturesqueness, Teukolsky turns to the picturesque Gothic, which found a strong advocate in John Ruskin. But is the picturesque a notion of the past? This is what the author seeks to answer in the final pages of the chapter by examining the legacy of the stereoscope and the picturesque in our media-obsessed society.

In the final chapter, art poster is considered as a vital medium for decadent visual style and philosophy. Teukolsky positions Aubrey Beardsley as its greatest representative, since he changed the relationship between art and commerce. Then, by exploring different advertisements and posters, Teukolsky examines commodification and visual modernism in the era of the art poster and how this changed cityscapes, which became then an open art gallery. Furthermore, she traces consumerism and visual irony from the end of the nineteenth century to Andy Warhol. The final pages of this splendid book are devoted to cinema and how it included the Victorian picture world under examination throughout the volume. All in all, this is a highly

valuable contribution to current scholarship in Victorian media studies and it will prove to be an enlightening read for all.

Ester Díaz Morillo (UNED)

***The Sculptural Body in Victorian Literature: Encrypted Sexualities*, by Patricia Pulham (Edinburgh: Edinburgh University Press, 2020), 245pp., £75 (hardback), ISBN 978-0-7486-9342-9**

The nineteenth century is widely recognised as "the great age" of museums. In her new book, *The Sculptural Body in Victorian Literature: Encrypted Sexualities*, Patricia Pulham builds on this idea, investigating how the rise of museums and galleries all over Britain in the nineteenth century might have influenced the literature being published at the same time. In particular, Pulham wants the reader to consider how increasing levels of public exposure to sculptures – or, more specifically, sculptural bodies – might have affected how Victorian authors handled the topics of sexuality and eroticism. Pulham's book makes two central claims: the first is that 'in Victorian literature, transgressive desires that cannot be openly acknowledged – whether these be homosexuality, pygmalionism, necrophilia or paedophilia – are often embedded and encrypted in sculptures' (p.1); the second is that the selection of literary texts that Pulham discusses 'are locked in a symbiotic relationship with museum culture; they are both informed by the access to sculpture public museums provide, and negotiate the tensions between morality and eroticism that are implicit in the prohibition of touch in such spaces' (pp. 1-2).

Touch plays a key role throughout Pulham's book. The introduction presents an examination of sculpture's journey to, and ubiquity in, nineteenth-century galleries and museums, before Pulham goes on to suggest that, whilst touch was prohibited in these cultural locations, Victorian literature offered a "safe space" of sorts, where statues could be touched, caressed, and even kissed, and, subsequently, where forbidden love of all kinds could be realised. The range of literary texts that Pulham attends to is impressively broad and includes writings by both canonised and neglected nineteenth-century authors. In Chapter 1, 'Nineteenth-Century Pygmalions: The Sexual Politics of Tactility', Pulham examines the prevalence of the Pygmalion myth in such oft-overlooked works as George MacDonald's *Phantastes* (1858), William Morris's 'Pygmalion and the Image' from *The Earthly Paradise* (1868), and Thomas Woolner's *Pygmalion* (1881). Commencing with a discussion of Ovid's myth of Pygmalion (c. 8 CE), this chapter considers the ways in which the aesthetic and sexual concerns it raises simultaneously informed and complicated negotiations of heterosexual desire and the 'purity' of the artist in the nineteenth-century texts discussed. Pulham does an admirably thorough job of exploring the tensions between touch, animation, stasis, and control that lie at the heart of Ovid's account of Pygmalion.

Chapter 2, 'Artworks in Marble: Capturing Venus in Durable Form', moves on to examine the prevalence of Venus sculptures in Arthur O'Shaughnessy's 'Thoughts in Marble' series, featured in *Songs of a Worker* (1881), and in Thomas Hardy's *The Well-Beloved* (1897). In this chapter, Pulham considers how these writers' works demonstrate an awareness of both 'the heightened cultural awareness of classical sculpture' and the seemingly timeless 'tensions between art, craft and desire' (pp. 71, 83). Pulham suggests that O'Shaughnessy and Hardy's numerous metaphors of moulding and sculpting can be understood as reflecting intersections between poetic and sculptural craftsmanship, with practitioners of each art form desperately attempting 'to harden beauty into "durable shape"' whilst simultaneously creating a sensual portrayal that leaves one desiring to touch the finished piece (p. 91). Chapter 3, '"Of marble men and maidens": Sculptural Transformations', explores how Nathaniel Hawthorne and Henry James's relationships with Anglo-American artists, sculptors, and writers based in Rome might be understood as challenging their notions of 'both [...] identity and sexuality' (p. 108). By considering how Hawthorne's *The Marble Faun* (1860) and James's *Roderick Hudson* (1875) use the medium of statuary to express ideas about homoerotic desire, Pulham proposes that, alongside the friends made there, the time these authors spent in Rome led to them recognising and, ultimately, burying unruly desires through references to key sculptural figures in their writings.

In Chapter 4, 'Statuephilia and the Love of the Impossible', Pulham investigates how sculpture channelled Edmund Gosse's homoerotic attraction to the sculptor Hamo Thornycroft, enabling the memorialisation of their complicated relationship in his poetry and his prose. Pulham then moves on to consider how sculpture also facilitated the expression of sexual desires in poems by Oscar Wilde and Olive Custance; particular attention is given to exploring 'the kinds of impossible love' and perceived 'perversity' that informed Custance's treatment of sculpture in her poems (pp. 163, 169). In the final chapter, 'Between Death and Sleep: Libidinal Entombments', Pulham focuses exclusively on the role played by funerary monuments in the mediation of sexual expression and repression; she takes as her primary case study the early-fifteenth-century tomb of the Italian noblewoman, Ilaria del Carretto, and considers its importance in the writings of John

Ruskin and Michael Field. Pulham then concludes her book by examining the broader significance of entombment in the literary texts discussed in each of the previous chapters.

Published at a time when sculptural bodies are making national headlines as monuments to historical figures are variously pulled down, vandalised, or 'rehomed' in museums for being symbols of oppression, *The Sculptural Body in Victorian Literature* is a pertinently thought-provoking text. Its contents are thoroughly researched and productively interdisciplinary, and I do not doubt that the book will prove highly useful to those researching in gender and sexuality studies, museum studies, and nineteenth-century literature and art history for many years to come. Moving forward, I hope that relevant scholars will begin to work on answering Pulham's concluding call for more research to be undertaken into instances where literature, sculpture, race, and/or national identity intersect.

Caitlin Doley (University of York)

***William Wordsworth and Modern Travel: Railways, Motorcars and the Lake District, 1830-1940*, by Saeko Yoshikawa (Liverpool: Liverpool University Press, 2020), 304pp., £90 (hardback), ISBN 978-1-7896-2739-8**

William Wordsworth and Modern Travel, Saeko Yoshikawa's sequel to her excellent *William Wordsworth and the Invention of Tourism* (2014), covers nineteenth-century Lake District railway disputes (two chapters) then the growth of motor travel in the Lake District from 1897 to 1939 (five chapters). Identifying 'how persistently Wordsworthian and Romantic aesthetics have been influential in defining the cultural identity of the Lake District' (p. 246), Yoshikawa's work breaks new ground as evidenced by her bibliography: 19 pages of primary sources compared to 4 pages of secondary sources.

Yoshikawa commences her work with a sustained reading of Wordsworth's 1844 sonnet 'Is there no nook …' and his subsequent two letters in 1844 to the *Morning Post*. Whilst others have noted or discussed these texts before, Yoshikawa provides the first in-depth study of them, although the discussion could have been enriched further by engaging with Jonathan Bate's *The Song of the Earth* (2000) and John Wyatt's *Wordsworth's Poems of Travel* (1999) in her discussions of 'Steamboats, Viaducts and Railways'. Yoshikawa shows how the reception of 'Is there no nook…' quickly ended up in a binary: 'either Wordsworth was set against progress and its expected benefits, or […] he sought to prevent damage to landscapes caused by the accelerating "railway mania"' (p. 36). Once this binary had been established in the newspapers, the subtlety of Wordsworth's later arguments in his letters was lost in the crossfire. This binary between progress and protection kept re-appearing in debates over the proposed Windermere-Keswick railway in 1875-76 and the proposed Windermere-Ambleside railway in 1884-87.

The first cars arrived in the Lake District in the late 1890s and crowds turned out to see the new novelty. Yoshikawa brings out the delight that motorists like Henry Sturmey, Fitzwater Wray, and Sybil Michell felt in both the changing elements and their breakneck scrambles up and down steep mountain passes, where engines or brakes failed. However, the popularity of these accounts led to more motorists descending on the Lake District, causing tensions with residents over dangerous driving as well as who should pay for road maintenance. The 1910s saw the beginning of a preservation movement, supported by both locals and visiting motorists, which argued that the charm of various locations was their inaccessibility, so they should not be made suitable for cars. As Yoshikawa notes, 'Wordsworth was once again summoned to defend mountain solitudes against invading motorists' (pp. 90-91). The 1910s also saw the decline of the literary tourists with the introduction of motor charabancs and day long tours to 'do' the Lake District: hurtling around on these trips left no time for contemplation or experiencing the stillness of the region.

Wordsworth was repackaged for the First World War, when the patriotic sonnets of 1802-1806 were revived, leading to an increase in sales of Wordsworth's poetry. Yoshikawa's detailed review of the visitors' book for Dove Cottage shows that domestic tourism to Dove Cottage remained relatively stable during the First World War, since those seeking a holiday could no longer choose the Continent but instead opted for a domestic holiday. Additionally, Wordsworth's pastoral poetry was included in anthologies as a source of consolation to those trapped in the horrors of the trenches. In the aftermath of the First World War, the Scafell mountain group was given as a war memorial to the nation, inspired by Wordsworthian aesthetics (silent contemplation bringing restoration). In the 1920s and 1930s, the charabanc tourism significantly increased in popularity, reviving tensions over increased traffic (including proposals to prohibit charabancs on certain roads) and road maintenance. The post-war period also saw an increase in domestic tourism to Dove Cottage (although Yoshikawa notes that this may be due to Dove Cottage being on the standard itinerary rather than due to a love of William

Wordsworth's poetry or Dorothy Wordsworth's journals), as well as the promotion of the Lake District for ramblers through the publication of various guidebooks and the founding of the Youth Hostel Association in 1930.

In conclusion, this is a fascinating exploration of how Wordsworth's poetry continued to shape debates on transport and its depiction, particularly during the twentieth century, as well as how Wordsworth was reinvented for each age, whether through journey narratives, nationalistic sentiments or evocations of the England being fought for. But, as Yoshikawa notes, the bigger questions about whether the Lake District is for local residents or the nation, whether the 'right' tourist is upper class or working class, and whether preservation of the current landscape trumps future industrial development are still debated today.

H-F Dessain (Independent Researcher)

***Material Inspirations: The Interest of the Art Object in the Nineteenth Century and After,* by Jonah Siegel (Oxford: Oxford University Press, 2020), 373pp., £45 (hardback), ISBN 978-0-1988-5800-3**

Jonah Siegel has delved deeply into nineteenth-century art culture over the last two decades. His previous work has focused on encounters with art objects as both a trope of nineteenth-century literature – theorized in essays, reimagined in poetry, and fictionalized in novels – and as events central to the period's life and culture. His latest book goes further still to claim that in trying to grapple with 'complex feelings for and of things', nineteenth-century art culture produced ideas and raised questions that resonate in 'the forceful resurgence of interest in matter and things in our own day' (p. 5). Siegel describes the book as 'complementary' to Elaine Freedgood's *The Ideas in Things* (2006); whereas the latter shines a light on the hidden histories of the objects of the Victorian novel, *Material Inspirations* brings together literary, art, and museum studies to explore aspects of the art object, and of art culture, otherwise obscured by the lustre and excessive meanings assigned to them (p. 35).

In the Introduction, which includes some of the book's meatiest sections, Siegel links inquiries into reality, matter, and subject-object relation from the early nineteenth century to the present day. He identifies three materialist approaches to art. The first, *demystification*, indicates the effort to cut through the allure of the art object to reveal the factors that influence its production and reception; the second, *experience,* focuses on the emancipation of objects into things; the last, *realism* – with which Siegel aligns himself – denotes 'an orientation toward the world not a claim to fully comprehend it' (p. 31). What these approaches derive from the nineteenth century is, according to Siegel, a longing for the material substance of the art object.

Thus, the first section of the book, 'Interest', hinges on the idea that the flourishing of art culture during the nineteenth century was not symptomatic of an attempt to satiate the spiritual yearnings of an increasingly secular society, but driven by a deeply felt interest in the material, sensual, and sexual nature of reality. Epitomized in Fulchran-Jean Harriet's *The Death of Raphael* (1800), which figures on the book's jacket, the triangulation of art, desire, and death was a recurring motif whose currency during the period is evident in the fascination with Raphael's love-life and premature death, in the paintings of Joseph Mallord William Turner and in John Ruskin's lectures on the latter.

Part II, 'Remains', focuses on the century's reception of antiquities. The period saw a dramatic increase in access to classical art due to developments in the technologies of reproduction, the proliferation of museums (particularly after the 1845 Museum Act), and the growth of art tourism, a phenomenon that mimicked, expanded, and eventually supplanted the Grand Tour. The increase in spectatorship generated a set of anxieties that revolved around the materiality of the object of art. Concerns with the damage that visitors, particularly those of the lower classes, could inflict on the artifacts were matched by attempts to locate in its physical presence the historical and formal worth of classical art.

The final section, 'Things, Personally', contrasts Ruskin's and Walter Pater's assessment of the effects of modernity over art culture. Ruskin felt that the increase in the demand and availability of art not only trivialized its appreciation – an idea that foreshadows Walter Benjamin's concept of the loss of aura– but also caused the deterioration of techniques of reproduction, with a specific case made for engraving. Pater, on the other hand, considered the nature of the modern display, both fragmentary and deracinated, as aptly propitiating the viewer's cultural nostalgia for an ideal classical world that never was.

This is the shortest section of the text, and perhaps more could have been made of it to substantiate Siegel's central claim that our modern understanding of the relationship between the thinking-subject and the physical world is rooted in nineteenth-century art culture. His analysis of Ruskin's lectures for the Manchester Art Treasure Exhibition of 1857, for example, whilst acute in signposting the originality of the critic's 'identification of a broad human responsibility for the destruction of art' (p. 251), might have benefited from being discussed in relation to the environmentalist

concerns of Bruno Latour and Jane Bennett, whose work is discussed in Siegel's introduction. In general, the categories of thought so effectively detailed earlier in the text, could have been made to work harder to help the reader navigate the complexity of its main body. As it stands, *Material Inspirations* might require second and third readings. However, considering the wealth of issues tackled, the depth and breadth of Siegel's erudition, and the fluency of his prose, this is a task that many will be happy to undertake.

Gloria Hoare (Independent Researcher)

***An Annotated Selection: The Short Stories of Oscar Wilde*, edited by Nicholas Frankel (Massachusetts: Harvard University Press, 2020), 323pp., £20.20 (hardback), ISBN 9780674248670**

An Annotated Selection: The Short Stories of Oscar Wilde brings together, in a sumptuously bound and beautifully illustrated collection, nine of Wilde's most evocative and provocative stories, alongside literary and contextual analysis. While much critical attention has been paid to his plays and essays, Nicholas Frankel's edited selection highlights how Wilde 'was a born storyteller' whose literary background in the myths and legends of Irish folklore enriched his understanding of the short story form (p. 1).

The stories are grouped chronologically from 'Lord Arthur Savile's Crime' (1887) to 'The Fisherman and His Soul' (1891) and are reproduced in the form in which they were first encountered by Victorian readers and with their original titles. The collection integrates Wilde's well-known fairy tales – 'The Happy Prince', 'The Nightingale and the Rose', 'The Fisherman and His Soul', 'The Birthday of the Little Princess', and 'The Selfish Giant' – with his lesser-known society stories, 'Lord Arthur Savile's Crime', 'Lady Alroy', and 'The Model Millionaire'. Also included, together with extracts from the extended version, is 'The Portrait of Mr W. H.', Wilde's exploration of the 'mysterious identity of the "fair youth" addressed in Shakespeare's sonnets' and, according to Frankel, 'his most frankly homosexual treatment' of 'the fatality of illicit passion' (p. 18).

Frankel situates the stories within the context of Wilde's fascination with the supernatural, where 'the world of inanimate and brutish things is replete with hidden spirit' and rooted within an oral tradition influenced by Wilde's Irish upbringing (pp. 1-2). Through careful readings, we are alerted to the themes of social injustice, neglect of children and unrequited love that run through both his fairy tales and society stories (pp. 11-12). Likewise, Wilde's complicated relationship with his audience is explored. Accused of being too advanced for younger readers, Wilde defended the stories in the 'Happy Prince' collection by telling one correspondent that they were written '"not for children, but for childlike people from eighteen to eighty"' (p.6). Paradoxically, Wilde's gift of the collection to William Gladstone was qualified by the disclaimer that it was '"really meant for children"' (p.6).

Frankel also discusses the stories' homoerotic undertones, arguing that it is the 'unspoken relations between men that acquire greatest interest' (p. 15). Central to this reading is the notion of the stories as essentially tragic tales of 'unrequited, misplaced love' (p. 13). In accounting for this pessimism, Frankel draws on the circumstances in which they were produced. For example, Wilde's affair with Robert Ross, which began in 1886 and 'brought him into conflict' with the Criminal Law Amendment Act (1885) that criminalised 'gross indecency' between men, may have informed the tragic outcome of 'The Birthday of the Little Princess' (pp. 17, 18). The links drawn between Wilde's stories and his sexuality are illuminating in relation to 'The Portrait of Mr. W. H', where the ambiguous legal framing of 'gross indecency' is played out in the story's preoccupation with forgery and evidence (pp. 22-23). As Frankel argues, 'the sublimation of desire into a literary text […] gives powerful literary expression' to the balancing act forced upon men after 1885 between registering and denying desire (p. 22).

Accompanying the tales are accessible facing-page annotations that combine contextual insights with new and complicating analysis. We learn, for instance, that 'Lady Alroy' – ostensibly a tale about unrequited heterosexual love – was republished with the title 'The Sphinx Without a Secret: An Etching'. As Frankel explains, the revision reinforces the narrator's explanation of events, while the original, more ambiguous title, allows us to question it (p. 100). Likewise, evidence of self-censorship is revealed in Wilde's 1891 textual revision to 'The Model Millionaire'. Based on French millionaire banker, Baron James Mayer de Rothschild, 'who once modelled dressed as a beggar for the painter Eugene Delacroix' (p. 102), Wilde's satire of the idle rich is pervaded by the homoerotic relationship between the artist Alan Trevor 'and the brainless, conservative Hugh Erskine' (p. 14). In describing the basis for the friendship between the men, Wilde changed '"good looks" to the less incriminating "personal charm"' (p. 104).

Frankel intersperses the text with illustrations and photographs that, not only provide context – we are shown the impressive façade of Belgrave Square as featured in 'Lord Arthur Savile's Crime' – but possibilities for reinterpretation by placing the stories alongside their original illustrations (p. 57). Notable too is Yuko Shimizo's

striking jacket illustration, which evokes the '"subtle magic"' of these stories in its depiction of a gold-enrobed Wilde set against a royal blue background (p. 25). The contemporary design reminds us how Wilde's work lends itself to reinterpretation and new audiences. Whether connoisseurs of Wilde or encountering him for the first time, this collection holds much to delight and surprise.

Stephanie Alder (IES, University of London)

***The Science of Starving in Victorian Literature, Medicine, and Political Economy*, by Andrew Mangham (Oxford: Oxford University Press, 2020), 213pp., £58 (hardback), ISBN 978-0-1988-5003-8**

The Science of Starving is a fascinating study which combines analysis of medical, social, and literary texts. Deeply interdisciplinary, the book considers the ideological conflict between Malthusian political economy and a more scientifically rigorous physiological analysis of hunger, and how this conflict was explored in the language of nineteenth century literature.

Before twentieth-century century intracorporeal imaging, 'starvation was one of the body's terra incognita' and attitudes towards poverty and hunger were shaped by discourses scientific and otherwise (p. 5). In the Malthusian mode of thought, starvation signified 'the state of balance between capital and demand', and, in promoting the concept that hunger was 'nature's way of creating balance' in a community, Malthus's ideas were used to excuse inaction to help the poverty-stricken (pp. 1, 4). This reasoning, Andrew Mangham argues, was countered by physiologists, scientists, and medical men. While starvation could be seen as a necessary evil or a corrective in the providentialist mode of thought, languages of medicine and physiology challenged these 'simplifying abstractions of [such] conservative political economy' (p. 18).

Starving follows James Vernon's approach to the shifting cultural meanings of hunger in that the book considers starvation's 'historically specific' connotations and the 'networks of power' it produces (p. 6). However, Mangham develops Vernon's ideas further by suggesting that 'shifting' definitions of hunger actually 'rely quite heavily on the body as a material thing' (p. 6). This material approach informs Mangham's original close readings of three key nineteenth-century authors of 'social problem' fiction, who wrote novels which explored 'states of scarcity' with a critical lens reflective of 'science's understanding of the powers and limitations of the empirical method' (p. 11).

Chapter One runs contrary to Terry Eagleton's *Heathcliff and the Great Hunger* (1995) in expressing that political economy was not a materialist, biological language, but rather 'a set of abstractions based on moral judgement and laissez-faire approaches to wealth and well-being' (p. 19). Mangham demonstrates that medicine and physiology provided a language which, when utilised in stories such as those related to the Irish Hunger, challenged the idea that poverty is the fault of the poor.

Referencing Charles Kingsley's famous disagreement with John Henry Newman, Chapter Two explores the novelist's understanding of the 'relationship between religion and the quest for truth in material science' (p. 72). Here, Mangham considers Kingsley's interest in the 'scientific way of looking', in which the methodological scepticism of sciences could become a spiritual tool (p. 71). This chapter also argues that *Alton Locke* demonstrates 'medicine as a panacea for social and spiritual diseases' (p. 69), while the radical sentiment of *Yeast* is shown to rely on the materialism of the physical sciences to challenge providentialist thinking.

Chapter Three considers several works by Elizabeth Gaskell, including *Mary Barton* and *Sylvia's Lovers*, and explores the author's use of the idea of 'clemming' (an archaic word for starvation) as representative of the social violence inflicted by the bourgeois on the working classes. This chapter discusses the author's realistic depictions of starvation and the effects of actually witnessing 'clemming' on a person's perception of poverty, and suggests that for Gaskell this serves as a confrontation of the 'laissez-faire principles that had come to dominate social discourses' in the 1840s (p. 109). Mangham argues that Gaskell believed that popular rhetoric obfuscated the reality and disengaged people from social problems, and instead 'drew upon the period's physiology to suggest that matter provokes further and higher thinking and to explore whether "higher thinking" is incomplete, or even harmful, without some foundation in matter' (p. 122). Thus, detailed descriptions of the impact of poverty upon an environment and individual bodies was key to producing more intelligent responses to poverty. This chapter also considers a counter-argument that the attention Gaskell paid to the material manifestation of starvation came from her Unitarian beliefs, rather than an interest in medicine and physiology. Mangham concludes that she was informed by a philosophy which encompassed both approaches: for Gaskell, as for Kingsley and other writers considered by Mangham, 'science appeared to offer a set of tools for substantiating theological notions of truth' (p. 125).

Chapter Four closely examines Charles Dickens' depictions of workhouses, social reformers, and the bodies of vulnerable people in poverty-stricken environments. By analysing novels including *Hard Times, Bleak House, Oliver Twist*, and *A Christmas Carol*, Mangham argues that a complex but balanced relationship between fact and fancy can be found in Dickens' representations of starvation. Corporeal evidence, Dickens believed, provided a route to investigating and solving social issues. This chapter shows that the novelist's 'social problem' writing critically examined those with good intentions whose trust in *laissez-faire* providentialism blinded them to the 'oversimplification of social questions with facts and measures', and instead saw 'careful and intelligent responses to reality as the means of creating the sympathies and affections that were crucial to social questions' (pp. 167, 151).

Throughout *Starving*, Mangham convincingly argues that novels by Kingsley, Gaskell, and Dickens utilise a 'corporeal materialism [which] involves appropriating ways of seeing that are developed through the biological sciences, both as a means of dissecting, and ultimately refuting, conservative ideas' informed by Malthusian political economy (p. 11). Well-informed by a varied bibliography of Victorian works as well as a substantial amount of critical analysis from modern academics, this book makes excellent use of close reading as well as historical context.

I found this book impossible to read without thinking of austerity and Tory Britain, the free school meal scandal of early 2021, the exponential rise of food banks, and the moralising directed towards the most vulnerable people in our society. This 'occasional similarity between the Victorian world and our own' is noted by Mangham (p. 187), and I thoroughly agree with his concluding thoughts that *Starving* has much to say about our own social problems, as well as those of the Britain of Kingsley, Gaskell, and Dickens.

Emily Jessica Turner (Independent Researcher)

***The Woman in White: Joanna Hiffernan and James McNeill Whistler*, edited by Margaret F. MacDonald, with contributions by Charles Brock, Patricia de Montfort, Joanna Dunn, Grischka Petri, Aileen Ribeiro, and Joyce H. Townsend (New Haven and London: Yale University Press, 2020), 232pp., £40 (hardback), ISBN 978-0-3002-5450-1**

James McNeill Whistler's position as an *avant-garde* artist in Victorian London has always been one of fascination for scholars, yet his eccentricity and versatility demand a thorough and analytical approach. This catalogue, accompanying an upcoming exhibition, rescheduled for 2022 due to the Covid-19 pandemic, shifts the perspective away from the artist and towards one of his most famous works and the model depicted therein: Joanna Hiffernan in *The Woman in White* (1861-62), later retitled as *The Symphony in White, No. 1: The White Girl*. Kaywin Feldman, Director of the National Gallery of Art, Washington, D.C., and Rebecca Salter, President of the Royal Academy of Arts, London, propose to reconsider works featuring Hiffernan as 'collaborations' in line with a demand for 'greater cultural awareness' (p. 7). The catalogue emphasises the role of Hiffernan as part of Whistler's white works and the legacy of those works, both nationally and internationally, as products of collaboration and agency between model and artist.

Chapter One, by Margaret MacDonald, gives a detailed overview of who Hiffernan was as a person and her relationship to Whistler. The promise of treating Hiffernan's agency is enticing and necessary, a promise MacDonald contributes to by providing a wealth of biographical information. In the existing scholarship, Hiffernan is hardly attributed any agency of her own and only defined, too often, in relation to the men who painted her (MacDonald and Richard Dorment, *James McNeill Whistler*, 1994; Robin Spencer, *James McNeill Whistler*, 2003; Nicholas Daly, 'The Woman in White', 2005). While providing plenty of information to the uninitiated, the question MacDonald ends with remains unanswered: 'What do we really know of Joanna Hiffernan, the "woman in white"?' (p. 31).

Chapter Two, a collaborative chapter by MacDonald, Joanna Dunn, and Joyce Townsend, is technically excellent, providing much-needed and much-appreciated information on the brushstrokes Whistler employed, his choice of background, and choice of composition in relation to *The Woman in White*. As such, it provides a razor-sharp focus on how Whistler built up the images in his series of white women, all featuring Hiffernan. Townsend and Dunn's contributions, as conservators, complement MacDonald's expertise on Whistler, providing fresh insight into the famous paintings through x-radiography, reflectography, and technical analysis.

In Chapter Three, Patricia de Montfort offers an interpretation of Whistler's white works as sensationalist, rather than what the artist himself proclaimed them to be: studies of white on white. The idea of sensationalism is well-known in Victorian scholarship; doubtless Whistler was fond of sensationalism, but to what extent Hiffernan herself played a role in this remains up for debate. The chapter would have benefited from a closer analysis of the difference between sensationalist women clothed in white and Whistler's careful manipulation of this genre in conjunction with his formal(ist) ideas.

Chapter Four, written by Aileen Ribeiro, provides a refreshing analysis of all three *Symphonies*. She connects the idea of painting women in white to the French tradition, especially in relation to artists Whistler would have known, such as Degas, Renoir, Morisot, and Manet. By exploring such important details as the dress and construction of material, Ribeiro helps to explain why Whistler would have adopted chiffon or silk to delve deeper into the idea of white on white.

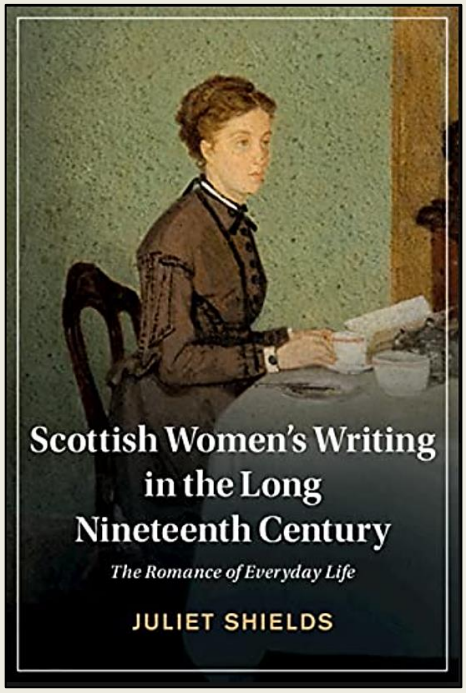
In Chapter Five, Grischka Petri delves into the sales aspects of Whistler's white works. He only superficially considers the importance of 'symphony' as a marketable title and attempts to discuss the dissemination of these works in a gallery and museum setting. The final chapter, by Charles Brock, provides more attention to Hiffernan as a person than the previous chapters have done, while simultaneously considering the predecessors and successors of the image of a woman in white. Fascinating and insightful, it reads as an analysis of the idea of a woman dressed in white; as such, it skims over Hiffernan's importance and yet ties the narrative more closely to twentieth-century art, such as works by Gustav Klimt, an area that has remained under-researched.

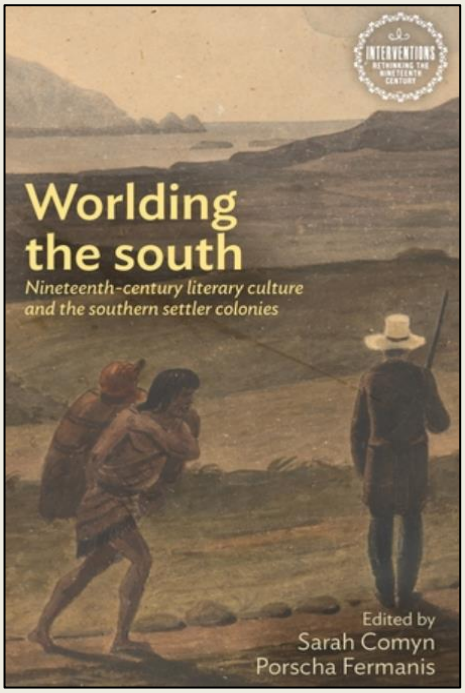
The aim of this beautifully illustrated catalogue, and the upcoming exhibition, was to showcase Hiffernan and Whistler's *collaboration*, a narrative centred on a proactive back-and-forth beyond the mere identity of Hiffernan as Whistler's model. As with *The Pre-Raphaelite Sisters* exhibition, held at the National Portrait Gallery (2019-20), more attention is paid towards the artist, his choices, and how the model is painted rather than any agency on Hiffernan's part. There are, however, illuminating chapters retelling Hiffernan's biography and the story of her relationship with Whistler, alongside fascinating and new discoveries pertaining to the physical makeup of *The Woman in White,* its materiality, and its legacy, once more emphasising the formalist facets of white on white as a pre-modernist theme.

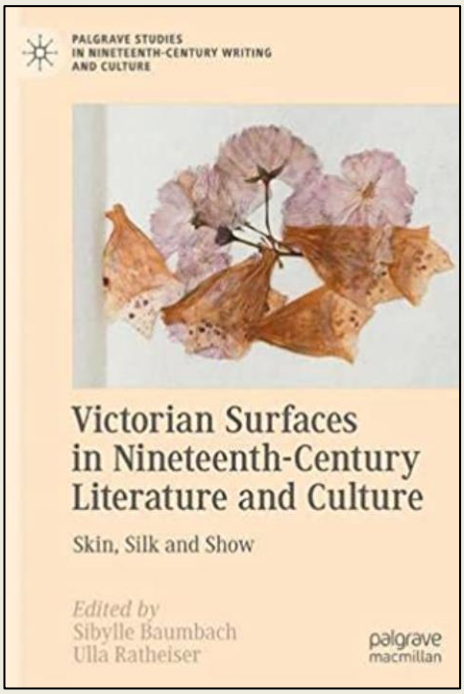
Marte Stinis (University of York)

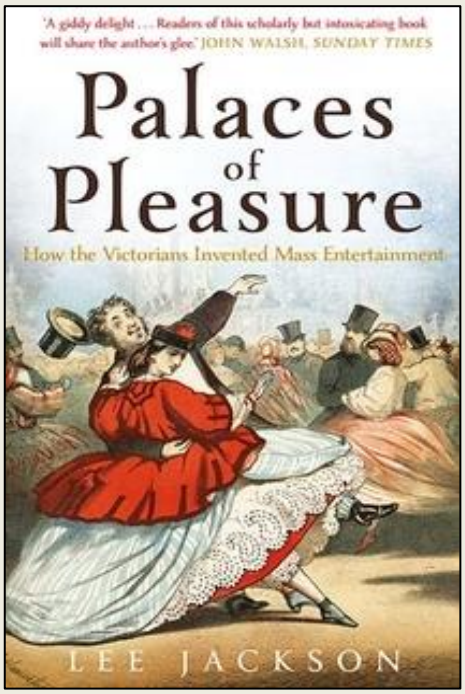
Recent Publications

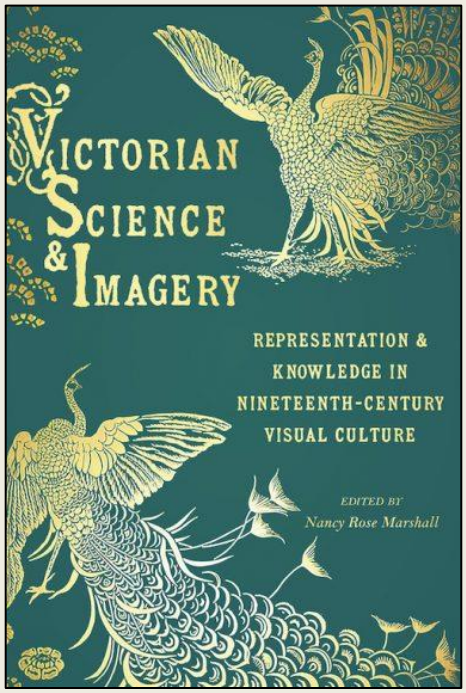
Are you an author, editor, or publisher of a recent or forthcoming book on an aspect of Victorian history, literature, and culture? Please email a JPG image of the cover to bavsnews@gmail.com for inclusion in a future issue.

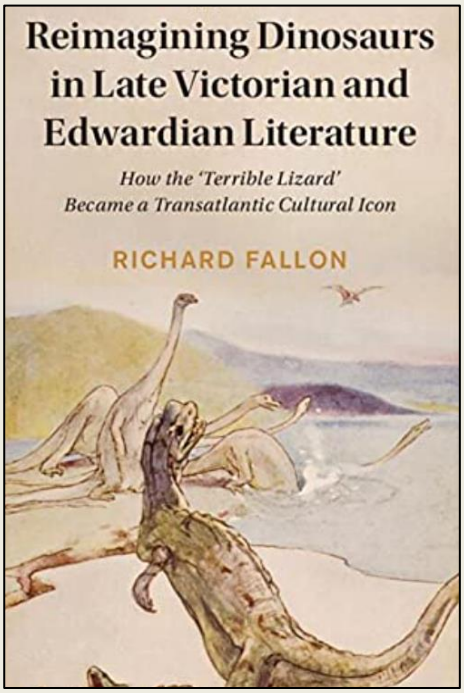


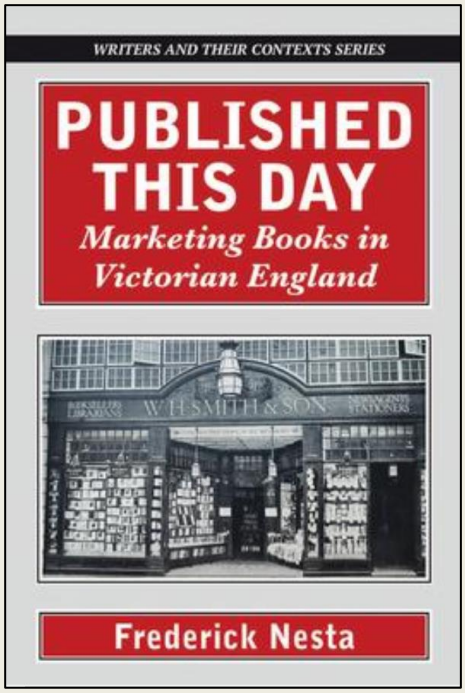


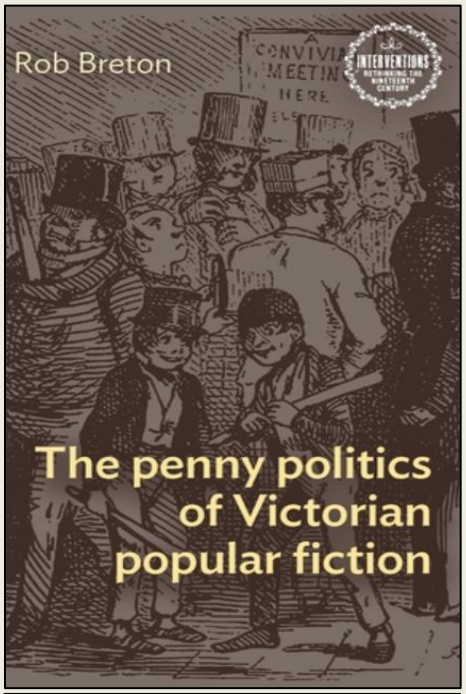




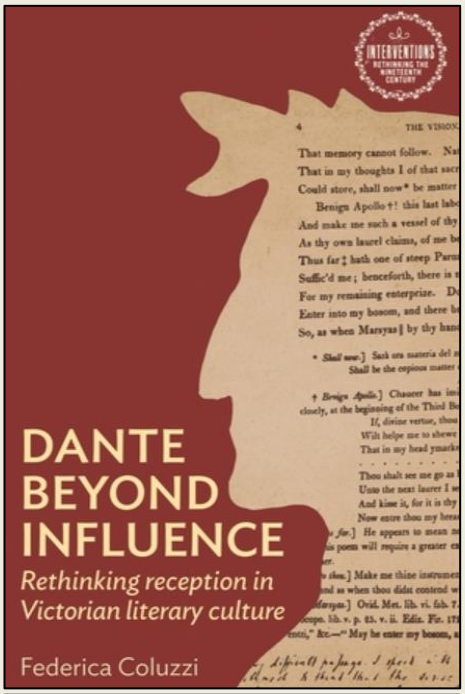


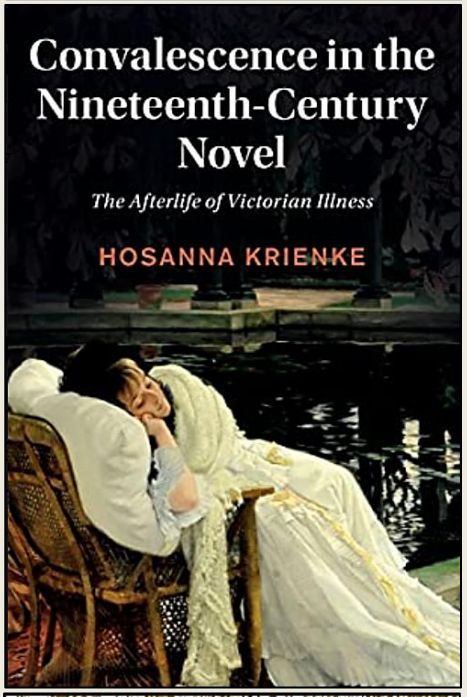


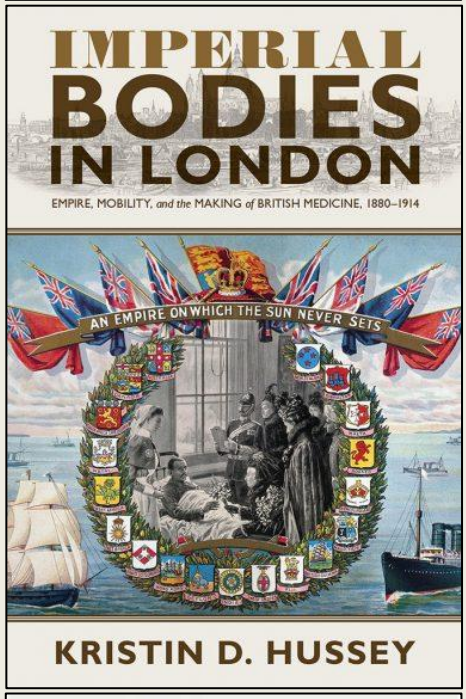

WRITERS AND THEIR CONTEXTS SERIES
PUBLISHED THIS DAY
Marketing Books in Victorian England
W.H. SMITH & SON
Frederick Nesta

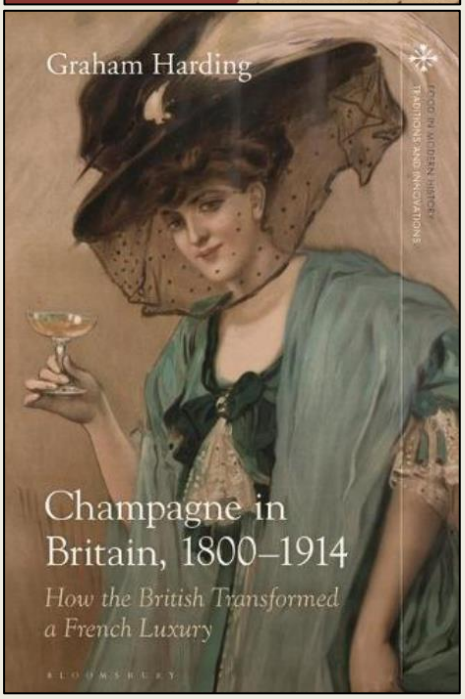

Rob Breton
INTERVENTIONS
The penny politics of Victorian popular fiction

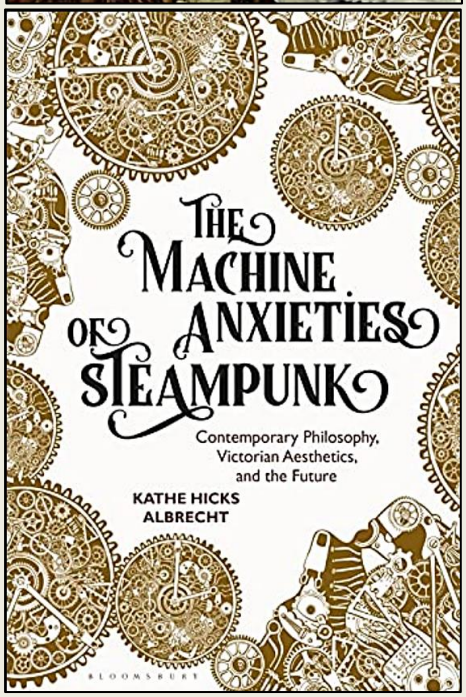

PADDY DOCHERTY
BLOOD AND BRONZE
THE BRITISH EMPIRE & THE SACK OF BENIN

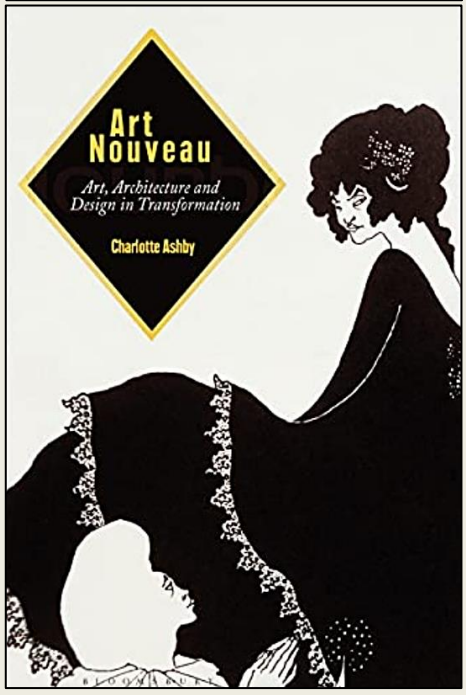

INTERVENTIONS
DANTE BEYOND INFLUENCE
Rethinking reception in Victorian literary culture
Federica Coluzzi


Convalescence in the Nineteenth-Century Novel
The Afterlife of Victorian Illness
HOSANNA KRIENKE


IMPERIAL BODIES IN LONDON
EMPIRE, MOBILITY, and the MAKING of BRITISH MEDICINE, 1880–1914
AN EMPIRE ON WHICH THE SUN NEVER SETS
KRISTIN D. HUSSEY


Graham Harding
Champagne in Britain, 1800–1914
How the British Transformed a French Luxury
BLOOMSBURY


THE MACHINE ANXIETIES OF STEAMPUNK
Contemporary Philosophy, Victorian Aesthetics, and the Future
KATHE HICKS ALBRECHT
BLOOMSBURY


Art Nouveau
Art, Architecture and Design in Transformation
Charlotte Ashby

Special Issue of Victorian Poetry – 'Tennyson and the Poetic Imagination',
Victorian Poetry has published a Special Issue on 'Tennyson and the Poetic Imagination', edited by Dr Michael J. Sullivan (Oxford). The Special Issue supplies a re-articulated account of Tennyson's imagination in its multiple forms: from the global, spatial and auditory to the role of verse form in organic creation. Collectively, these essays offer new perspectives for Tennyson studies as it continues to transform, by interrogating the imaginative process at the core of Tennyson's intellect. Contributors and essays include:

1. Introduction: Tennyson and the Allegory of Art, *Michael J. Sullivan*
2. Becoming a Name, *Seamus Perry*
3. The Charm of Tennyson, *Jane Wright*
4. Tennyson's Lancet Touches: *The Rape of the Lock* and *The Princess*, *James Williams*
5. Assume the Globe: Tennyson's Jubilee Ode and the Institutions of Imperialism, *Cornelia Pearsall*
6. Tennyson's Phantom Ballads, *Ewan Jones*
7. Tennyson and the Gleam, *A. J. Nickerson*
8. Placing Tennyson, Tennyson's Place: Memory, Elegy, and Geography in "Frater Ave atque Vale", *Alison Chapman*

BAVS Funding Reports

BAVS is committed to the support of its members' activities, such as conferences, events, and research activities. The application forms, including guidance notes and deadlines, are available from the BAVS Funding webpage. There are two rounds of funding each year, with deadlines in May and November. For further information, please email the BAVS Funding Officer, Amelia Yeates (yeatesa@hope.ac.uk).

Kindred Spirits: Friendship and Ambition Among Female Artists, 1870-1914

Using a Funding Grant from BAVS, I travelled from York to London for ten days in October 2021, in order to visit the Tate Archive to consult primary materials for my PhD research. My PhD project examines the impact of female friendship between and among artists in the late Victorian and early Edwardian periods. I explore the many ways in which friendship between artists is manifested in their work through a series of case studies that focus on a different pair or group of friends with a particular theme, including the social and romantic partnership between Ethel Sands and Nan Hudson. Their relationship began in Paris in 1894 and lasted for five decades in London and France. These two women lived as a couple for decades and were received in society as a pair. Much of their work was destroyed in the Blitz, and today they are more remembered as hostesses than as artists in their own right. The collected papers held by the Tate, which were bequeathed to the gallery in the 1990s, have not been extensively studied since the publication of Wendy Baron's 1977 biography of Sands. I was only able to read a fraction of Sands and Hudson's monumental correspondence, but doing so was invaluable because it gave me an intimate sense of their relationship with one another over decades. They exchanged hundreds of letters a year in the first few years of their relationship, before they began living together and thus only exchanging letters when one or the other was away from home. Though I was not able to read every letter in the time I had, which was severely limited by the reduced opening hours of the Archive, due to the Covid-19 pandemic, I was able to record the number exchanged each year and the various addresses from which each woman wrote.

I was also able to consult materials from the Archive's collection of Edna Clarke Hall's papers, which was unexpected. Due to pandemic time restrictions, archive staff ordinarily firmly limit the number of items a researcher may request. However, on this occasion, they kindly made an exception and allowed me to look through Clarke Hall's sketchbooks, unpublished autobiography, and collected personal papers and photographs. Clarke Hall attended the Slade School of Art in the 1890s alongside her friends Gwen John, Ida Nettleship John, Ursula Tyrwhitt, and Gwen Salmond. This group of women is the focus of another of my case studies. The opportunity to explore the archival material held by the Tate related to Clarke Hall was wonderful and has helped me to plan for future research.

Although I originally planned to use this grant from BAVS in the spring of 2021, I am so grateful to have finally been able to make the journey to London this autumn. I took the opportunity to see the works by women featured in my project that were on display at Tate Britain, including those by Gwen John and Annie Swynnerton. I also was able to visit the Guildhall Museum to see their collection of paintings by Ethel Sands. Overall, the trip was hugely beneficial to my research. It has opened new doors of understanding for me and will directly inform the writing of two chapters of my PhD thesis.

Eliza Goodpasture (University of York)

"All Possible Devotion to Poetry and Beauty": Comparative Allegorical, Mythological, and Literary Representations of Women in Early British Narrative Photography

I used my BAVS Funding Grant to undertake an eight-day archival research trip from 20–28 October 2021, visiting collections in Birmingham, Cambridge, and London. Originally, I had planned to spend three days in Sutton Coldfield Library outside Birmingham reviewing the papers of photographer Emma Barton and four days at the Wren Library in Trinity College, Cambridge, reviewing the papers of photographer Eveleen Myers held within the Frederic W. Myers Papers. These two photographers are relatively understudied. My goal was to review the personal papers of both Barton and Myers in order to illuminate some of the motivations behind their photographs, which feature heavily in my PhD thesis on Early British Narrative Photography.

The biggest challenge I encountered was the need to change plans just days before my departure. It emerged that Sutton Coldfield Library did not hold anything relating to Emma Barton beyond a copy of *Sunlight*

and Shadow: The Photographs of Emma Barton 1872-1938, a 1995 exhibition catalogue which I have already encountered. As a backup plan, I was able to identify that Birmingham Central Library holds the archives of the Birmingham Photographic Society (BPS), of which Barton was a prominent member. I was also able to arrange a currently limited archival appointment at the Victoria and Albert Museum in London to view some of Barton's photographs in person. I therefore rearranged my trip to accommodate these two new archives, and I am very grateful to the archivists at both locations for their flexibility.

I was only able to spend one afternoon in the Birmingham Central Library due to limited Reading Room hours, but this was a very fruitful visit for me. Nothing directly from Barton's hand exists in these records, but I was able to track her involvement in the society through the Ordinary Meeting Minutes, Exhibition Catalogues, and Journals of the Birmingham Photographic Society. I was able to trace when Barton joined and left the BPS, and I was also able to collate her exhibited work with the society by title, as well as note narrative thematic trends in the works of other members.

I next spent two mornings and one full day in the Wren Library at Trinity College, Cambridge, with the Myers Papers. I had hoped to gain an insight into Eveleen Myers's photographic motivations in her letters, as she corresponded with her husband on a nearly daily basis from 1880 until his death in 1901. Unfortunately, neither Myers nor her husband made much mention of her photographic work. I did, however, learn a great deal about her personal life and connections. While there, I was also able to view A. J. Munby's photographic collection of Victorian working women in person. I have been considering including Munby's photographs in my thesis, but felt that I needed to see the non-digitised portion of the collection to judge whether they should be included within my explorations of narrative.

While in Cambridge, I was able to travel to the V&A in London to view some of Barton's works in person. This was an incredibly valuable opportunity, as few of Barton's works have been digitised. While there I was also able to view work by Viscountess Frances Jocelyn and Clementina Lady Hawarden, who are also both instrumental to my thesis.

I am very grateful to BAVS for funding this research, which will be instrumental not only to my PhD thesis, but also to further articles relating to photo within the Birmingham Photographic Society, which is itself understudied, and to narrative-making within the A. J. Munby photographs.

Meg Dolan (University of St. Andrews)

Calls for Submissions

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

Journal of Victorian Culture: Call for Reviewing Editors

The *Journal of Victorian Culture* promotes the best work on all aspects of nineteenth-century society, culture and the material world, including literature, art, performance, politics, science, medicine, technology, religion, lived experience, and ideas. It welcomes submissions which address a broad Victorian studies readership and explore new questions and approaches. Concerned with the long nineteenth century, its legacies, and echoes in the present day, the journal encourages articles which interrogate periodization, historiography and critical traditions.

Following the retirement of some members of the editorial board an opportunity has arisen for new members to join as Reviewing Editors. The journal invites expressions of interest in this role from individuals working in the field who meet the following criteria. Potential candidates should send a one page statement explaining their interest in the role and one-page CV to j.kneale@ucl.ac.uk, nhenry3@utk.edu, jane.hamlett@rhul.ac.uk or trev.broughton@york.ac.uk by the **end of December 2021.**

The Reviewing Editor Role:
We are looking for enthusiastic, knowledgeable and critical Victorianists to join the JVC editorial collective. JVC operates a distinctive and democratic editorial structure comprised of a team of four co-editors and an editorial board of reviewing editors (REs). The co-editors and REs work closely together. Each RE takes responsibility for finding specialist reviewers for around 3 submissions per year. On the basis of the reviews, the RE then provides a recommendation to the co- editors. In the case of a recommendation for major revisions, the RE's opinion is usually sought on resubmission. The role involves using ScholarOne, the JVC online content management system.

In addition to working with prominent scholars and reviewing exciting new work, our Reviewing Editors are also encouraged to develop ideas for the journal's distinctive Round Table, New Agenda, and Perspective fora, and thus to contribute to the shaping of the field. The JVC editorial team (editors and reviewing editors) is unpaid and operates on a voluntary basis.

Criteria for the Role:
The JVC Board is deliberately seeking to widen its membership and encourages expressions of interest from scholars from a wide range of backgrounds, specialisms, and career levels. We warmly welcome expressions of interest from scholars of colour and from constituencies currently under-represented on the board.

We welcome applications evidencing one or more of the following:

- Nineteenth-century expertise in any area or discipline. We are particularly looking to expand the board's coverage of Critical Race Theory, global, imperial and colonial and transatlantic histories, voices and perspectives, theatre studies and poetry, eco-critical approaches and disability studies.
- Some significant editorial experience, such as journal roles, editing special issues or collections of essays, or PhD supervision.
- A proven track record of collegiality and team contributions to the field through, for example, the activities of the learned societies, conference organisation etc.
- Nineteenth-century subject specialism developed within, or in collaboration with, organisations (e.g. museums, galleries) outside the university sector.

Call for Papers: *Under the Greenwood Tree*
A Thomas Hardy Society Study Day
Saturday, 23rd April 2022 at 10.00am
The Corn Exchange, Dorchester

KEYNOTE SPEAKERS:
Professor Simon Gattrell (University of Georgia in Athens, U.S.)
Professor Angelique Richardson (University of Exeter)
Dr Peter Robson (The Folklore Society, U.K.)
And a performance by The New Hardy Players

2022 will mark the 150th anniversary of *Under the Greenwood Tree*, perhaps Hardy's most light-hearted novel, but one with hidden depths that become evident upon each re-reading. Its humorous depiction of life in an early Victorian rural community places it within Hardy's 'Novels of Character and Environment'. On the surface it concerns the trials and tribulations of the Mellstock Quire, based on the quire of which Hardy's own father and grandfather were members, and the machinations of Fancy Day, the new village schoolmistress, and her trio of suitors. It is interwoven with folklore and folksong, and underneath can be seen a repudiation of the eugenicist theories espoused by contemporaries such as Grant Allen and Francis Galton. Biological and social harmony undergird the novel which best encapsulates Hardy's notion of 'loving kindness'. The Thomas Hardy Society warmly invites proposals for twenty-minute presentations on any aspect of *Under the Greenwood Tree* which may include, but are not limited to:

- Rural versus Urban
- Gender Relations
- Biology and Eugenics
- Society and Morality
- Music in Literature
- Folklore and folksong
- The Novels of Character and Environment

To support attendance at this day which has been designed to appeal to academics and general enthusiasts alike, the Society will be offering two bursaries of £100 each to students who would otherwise find travel or accommodation costs prohibitive. Please send proposals of not more than 350 words, and no later than **28 February 2022**, along with a brief description, if you are a student, of how a bursary would benefit your studies, to Dr Tracy Hayes at info@hardysociety.org

---

Call for Papers:
Freethought in the Long Nineteenth Century: New Perspectives

How did atheist, secularist, and humanist ideas circulate within and across nations in the long nineteenth century? This conference seeks to consider this question at both micro and macro scales, exploring the local, national, and international networks that enabled freethought to flourish. The nineteenth century was a period during which developments across physical and social sciences, politics and activism, technology and travel gave rise to new ways of conceiving the universe and humanity's place within it. While it is abundantly clear that this did not lay an uncomplicated path towards secularisation, there were many individuals who through their lives, writings, and actions sought to establish a secular age.

The question of terminology is often fraught and, as Nathan Alexander (2019) observes, the terms used to frame the field of historical unbelief can often serve to reinscribe particularly Western concerns. Although the category of freethinker (or *Freidenker*, *libre-penseurs*, *fritänkare* etc.) is not exempt from such difficulties, we use it is a multivalent term that speaks more broadly to the freedom of thought, speech, and action that liberation from religious frameworks can instil. Furthermore, it was used in the nineteenth century to encompass a range

of positions, from militant, antagonistic atheists to those with pantheist and deist beliefs that sit outside traditional religious frameworks, via many forms of doubt and agnosticism.

There has been a tendency for Anglophone freethought to be considered separately from European traditions, and both are often cut off from, and can overshadow, wider global currents. Recently, significant steps have been taken in making connections across such boundaries through edited collections such as the internationally orientated *Cambridge History of Atheism*, ed. by Stephen Bullivant and Michael Ruse (2021), and *Freethinkers in Europe: National and Transnational Secularities, 1789–1920s*, ed. by Carolin Kosuch (2020). This conference builds upon such publications, and as such we warmly welcome proposals which explore how freethought discourses in the period c.1789–1914 operated on a global scale, and how the legacies of these persisted across the twentieth century and through to the present.

This will be a multidisciplinary conference, with contributions welcomed from those working in the fields of history, literature, art history, politics, religious studies, sociology, anthropology, law, media studies and so on. Topics might include, but are not limited to:

- Blasphemy, heresy and iconoclasm
- Class and sociocultural divides
- Deism, pantheism, and alternative theist traditions
- Freethinking communities and societies
- Freethought and gender
- Freethought press and popular media
- Freethought spaces and practices
- Freethought, the state, and the law
- Global and transnational networks and exchanges
- Humanism
- Morality and ethics
- Race and empire
- Radicalism and militancy
- Science and freethought
- Sex and relationships
- Socialism and communism
- The art, literature, and music of freethought
- The conceptual history of unbelief
- The legacies of nineteenth-century freethought

The conference will be held on Friday 9 and Saturday 10 September 2022 at Queen Mary University of London. It is funded by the Leverhulme Trust and organised in partnership with the International Society for Historians of Atheism, Secularism and Humanism and Humanists UK.

Please submit a 300-word proposal for a 15-minute paper plus a 50-word biography in Word format to c.stainthorp@qmul.ac.uk by Tuesday 1 March 2022. We are also interested in proposals for panels or presenting work in alternative formats, please get in contact directly to discuss these prior to submission.

Organisers: Clare Stainthorp (Queen Mary University of London), with Anton Jansson (University of Gothenburg) and Madeleine Goodall (Humanists UK)

https://www.qmul.ac.uk/sed/events/freethought/

William Morris Society in the United States: Undergraduate Student Prize 2022

The William Morris Society in the United States invites submissions for a new Undergraduate Student Prize.

Two prizes will be awarded annually:

- The William Morris Society in the United States Undergraduate Student Essay Prize. Winner receives $250 and an invitation to publish their work in the Society's *Useful and Beautiful* magazine.
- The William Morris Society in the United States Undergraduate Art Project Prize. Winner receives $250 and an invitation to publish their project and artist's statement in the Society's *Useful and Beautiful* magazine and/or on the Society's website, as appropriate to the art project medium.

Eligibility

- Students must be currently enrolled in an undergraduate degree program (graduating in 2022 or later).
- All submissions must be accompanied by an academic nomination.
- Entrants may only enter in one category each year.

Essay Prize

- Essays addressing any aspect of the work of William Morris are eligible, and we welcome submissions from students working in all disciplines.
- Essays should not be previously published.
- Essays should be written in English.
- Essays of any length up to 8,000 words are eligible.

Art Project Prize

- Artistic projects addressing any aspect of the work of William Morris are eligible.
- We welcome submissions from students working in all visual artistic media.
- The artistic project must be either the original work of one undergraduate student, or a collaborative original project between multiple undergraduate students who hope to split the prize proceedings equally.
- Artists' statements should be written in English.
- Artists' statements should not be previously published.
- Artists' statements should be no longer than 500 words.
- Copyright: The artistic entry may not include any material that is trademarked or protected by copyright.

How to submit

Essay Prize: Email the essay in pdf format together with the application form (available at morrissociety.org) to williammorrissocietyus@gmail.com with "WMS Essay Prize" in the subject line.

Art Project Prize: Email images or video files together with the artist's statement (in pdf format) and the application form (available at morrissociety.org) to williammorrissocietyus@gmail.com with "WMS Essay Prize" in the subject line. Two-dimensional works of art should be submitted via one photograph; three-dimensional works of art should be submitted via no more than three photographs which portray different angles of the object. Video must not exceed 5 minutes in length and 1,000 MB (1,000 megabyte) in file size.

The deadline is **June 1, 2022**.