



Dear all,

Welcome to the latest issue of the *BAVS Newsletter*, chock-full of book reviews, calls for submissions, and news of funding opportunities and exciting new research in Victorian studies!

The team behind the BAVS Conference 2022 is very much looking forward to reading your abstracts. Watch this (well, that) space for the programme and details of how to register!

If you are interested in organising an event or public engagement activity, or are a postgraduate or early career academic seeking support for a research trip, see p. 2 for details of how to apply for financial support from BAVS.

As ever, if there is anything that you feel the BAVS Committee should be addressing, do get in touch with us. You can find all of our contact details [here](#).

We at the *Newsletter* are always pleased to hear from members, at any career stage, who would like to join our book reviewer pool or who would like us to feature their recent publications in our pages. Full details can be found on the [BAVS Newsletter webpage](#).

We also want to take this opportunity to invite proposals for a slightly different kind of book review: one that re-visits a foundational contribution to Victorian studies published between 1950 and the present. How has it been built on, nuanced, and challenged by subsequent scholarship? Is it still a 'game-changer'? If you'd like to pitch an idea, do get in contact at bavsnews@gmail.com.

Best wishes — and happy reading! —

Clare Stainthorp & Sarah Wride
bavsnews@gmail.com

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BAVS News

BAVS Conference 2022: Programme forthcoming

In September 2022 BAVS travels to Birmingham: the University of Birmingham welcomes delegates to a city steeped in Victorian history and brimming with Victorian resources and archives. Surrounded by Art and Industry, we will celebrate how the field has developed over the last two decades and look forward to how it will continue to innovate in the years ahead. The CFP has now closed and the programme will be released in due course. For more information follow [@bavs_2022](https://twitter.com/bavs_2022) and visit <https://bavs2022.com/>.

BAVS Funding Round Open

The deadline to apply for BAVS funding to support events, research, and public engagement activities is **31 May 2022**. Full details can be found on the BAVS website at <http://bavs.ac.uk/funding>

Events funding (up to £800)

To support the costs of an academic conference or event relating to Victorian studies. The Association and its Executive remain committed to the development of postgraduate students, and it is anticipated that two postgraduate-organised/led events will be funded each academic year.

Research funding (up to £500)

To support the costs of individual research for postgraduates and early career researchers.

Public Engagement funding (up to £300)

To support the costs of public engagement activities by members at all levels.

BAVS Annual Conference: Proposals welcomed 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.

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 also encourage authors, editors, and publishers of recent works to suggest titles or digital resources for review by emailing the same address.

***Book Traces: Nineteenth-Century Readers and the Future of the Library*, by Andrew M. Stauffer (Philadelphia: University of Pennsylvania Press, 2021), 288pp., £40 (hardback), ISBN 978-0-8122-5268-2**

In *Book Traces*, Andrew M. Stauffer presents an argument for the preservation of increasingly endangered nineteenth-century books located in institutional libraries across the United States. These are books published between 1800 and 1923, in circulating rather than special collections, owned by common rather than distinguished readers, and out of copyright. Such books offer, Stauffer argues, valuable insights into nineteenth-century reading practices through the marks and insertions made by their original owners: date-marked passages, flowers pressed between pages, conversations happening in the margins, stanzas excised.

Across the first four chapters, Stauffer shares compelling examples found in the stacks, giving a sense of what might be lost. His focus is nineteenth-century poetry, and his methodology is 'intimate micro-reading' shaped by serendipity, giving 'a copy-specific inflection to the study of reader response and affect' (p. 26). The first chapter examines annotations of Felicia Hemans. In defence of sentiment, Stauffer suggests that a 'sympathetic' and 'historical' analysis of Hemans would not seek to escape sentimental identification but rather acknowledge its centrality in the responses of her nineteenth-century readers (p. 32). It is in the marks readers make in their books that the specifics of that identification become clear. Stauffer notes Hemans' poetry often evokes the kinds of 'marks of emphasis' it elicits (p. 36); here his 'micro-reading' gives us a sense of the poet's and readers' voices in harmony.

Stauffer is sensitive to the ironies presented by his material. The second chapter turns to 'botanical souvenirs': the flower hidden in the unopened book may be all the better preserved, but is it failing to function as intended, as a memento, if nobody knows it is there? This underscores the significance of the examples collected by the Book Traces project, since the flowers that *have* been found

have an 'aleatory, synecdochic relation to a numberless library of similar flowers' (p. 56); each case 'must stand as both representative case and herald of loss' (p. 57).

Out of this analysis comes a strong sense of nineteenth-century readers as post-Romantic and proto-Modernist: the discussion of flowers in Chapter two at once underscores an inherited Wordsworthian sense of self and 'anticipate[s] modernist manipulations of layout and the mise-en-page' (p. 50). These flowers, Stauffer suggests, reveal the way readers formed a Romantic sense of self based in anticipation of future nostalgia; they also functioned as memento mori. Such traces are not just a response to the poetry, but a response formed by an idea of the self that poetry promoted. In chapter four, when Stauffer turns to children's books, the analysis is framed with an acknowledgement that these are the books that Modernist writers grew up with. We do not escape this, either: Stauffer reminds us that we should consider ourselves as post-Romantic readers and see these books not just as 'material products but also imaginary objects, sites of feeling shaped by cultural discourses that we also have partly inherited' (p. 121).

Stauffer asks what we might learn from the damage caused to books. This is at the heart of the theoretical discussion in the fourth chapter, which meditates on the vital potential of destruction through the lens of the Velveteen Rabbit, the toy bunny who, due to the damage and dirt that accumulates through play, becomes real. For Stauffer, marking books is a similar 'defacement' that allows 'a kind of transfiguration' (p. 22): the destruction of texts is what brings them to life. This is 'Velveteen logic' (p. 114), through which Stauffer presents a valuable language for reading marks on books that are less emphatic than date-marking, insertions, drawings: 'soiled leaves, thumb-marked pages, battered bindings' (p. 115).

Book Traces has its roots in the project of the same name (Booktraces.org), which began in 2014, but the book is particularly timely in a moment when our reliance on the digital has become even more entrenched. Stauffer outlines the problems facing

these print collections in some detail in the final chapter: books that are deemed obsolete are removed from the shelves into storage, where they are less likely to be used and their secrets less likely to be found, which in turn justifies their destruction. *Book Traces* is therefore a rallying call to scholars to explore nineteenth-century editions in circulating collections, but it works more broadly as a reminder that increasing use of digitised materials comes at a cost. Although Stauffer's rich book makes a solid case for the present value of these collections, his argument for preserving 'bibliodiversity' is grounded in protecting what we have yet to find: 'We cannot know what we will find until we *open every book*' (pp. 137, 133).

Laura Fox Gill (University of Lincoln)

***Writing the Sphinx: Literature, Culture and Egyptology*, by Eleanor Dobson (Edinburgh: Edinburgh University Press, 2020), xiii+265pp., £80 (hardback), ISBN 978-1-4744-7624-9**

***Victorian Literary Culture and Ancient Egypt*, ed. by Eleanor Dobson (Manchester: Manchester University Press, 2020), xiv+226pp., £80 (hardback), ISBN 978-1-5261-4188-0**

This year marks several important anniversaries for Egyptologists and those interested in reception studies of ancient Egypt: the centenaries of the discovery of Tutankhamun's tomb and Egypt's nominal independence as a British protectorate, and the bicentenary of Champollion's translation of the Rosetta Stone. These historical events are each representative of Europe's longstanding and ongoing obsession with Egypt: from mummies and hidden treasures to hieroglyphs and, underpinning it all, an overarching sense of ownership over the ancient past. While 2022 celebrates several moments from the twentieth century, the majority of its lauded figures and events originate in the nineteenth century and therefore this moment has significant overlap with current trends in the wider field of Victorian studies. Marking these occasions seems like an ideal opportunity to assess the state of Egyptology and to think about how the field and its adjacent disciplines might move forward, especially in light of attempts to decolonise the curriculum, critically assess our use of archives, and centre non-Imperial narratives.

Eleanor Dobson's two recent volumes, a monograph and edited collection of essays on the impact of ancient Egypt on Victorian literature and culture, are ideal primers for understanding popular themes in ancient Egyptian reception studies and give an early signal as to the directions that a new generation of confidently interdisciplinary scholars

might take this field. Dobson's monograph, *Writing the Sphinx: Literature, Culture and Egyptology*, navigates a sizable archive of British scholarly publications and popular fictions associated with Egypt in the late nineteenth and early twentieth centuries and reveals the close links between high and low literary cultures in their pursuit of accessing, understanding, and explaining ancient Egypt. In the edited volume, *Victorian Literary Culture and Ancient Egypt*, Dobson, along with established and early-career scholars, expands this perspective beyond literature to include other cultural focal points where Egypt's influence was felt including visual culture and pushes its geographical focus beyond Britain to Europe and North America.

Writing the Sphinx includes some of the more recognisable and, perhaps, expected characters in a volume on Victorian Egyptological culture such as Howard Carter, H. Rider Haggard, Harriet Martineau and John Gardner Wilkinson. In *Victorian Literary Culture and Ancient Egypt*, contributors present an even greater cast of characters, all well-studied but perhaps lesser-known for their Egyptological associations, including actresses Sarah Bernhardt and Lilly Langtry and authors Charles Baudelaire, Edgar Allan Poe, and Guy Boothby. Across both books, it seems difficult to break free of some of these more established and amply studied figures. On the one hand, admirable work has been done to dig up exciting visual sources such as the first illustration of an ambulatory mummy and Egypto-fied cigarette advertisements, and explore marginal texts by Poe and Boothby. However, much of the context for this material will likely already be very well known to scholars in the field which Dobson concedes in the introductions to both books.

Both volumes produce a great deal of original thinking and impact in the way they bring together multiple sources from across Victorian culture, demonstrating just how far the influence of Egypt spread. Although they signal their primary disciplinary focus as literature, Dobson and fellow authors deftly demonstrate how one of Egyptology's key strengths is its interdisciplinary applications. An excellent example of this is the second chapter of *Writing the Sphinx* which focuses on the author Marie Corelli. Dobson brings together a number of methodologies into a coherent and enlightening case study. She interweaves a close object reading of a necklace that belonged to the author, now in the Victoria and Albert Museum, the rediscovery and analysis of a piece of Corelli's fiction, 'Story of an Egyptian Necklace' (which is reproduced in an appendix), and a contextualising exploration of Victorian superstitions about ancient Egyptian magic. An overarching argument in *Writing the Sphinx* is the mutual relationship between Egyptology as a

supposedly scientific discipline and a contiguous body of literature made up of mainly fictional works which frequently dealt with magic and the supernatural. This interdependent network which bolstered Egyptologists' empirical claims and writers' fantastical ones is laid bare in the chapter on Corelli revealing 'the softening of factual and fictional distinctions [...] and the fluidity of highbrow and lowbrow writing on Egypt' (p. 60) in Victorian Egyptological culture. Similarly, Molly Youngkin's chapter in *Victorian Literary Culture and Ancient Egypt* provides the type of interdisciplinary methodological framework which has applications across the humanities. Youngkin explores representations of Cleopatra on the Victorian stage. In doing so, she addresses a number of theoretical areas. Firstly, theatre and performance studies' interests in spectacle which, in this instance, also prefigures early cinema's staging of ancient Egyptian pageantry. She then moves between Shakespeare's *Antony and Cleopatra* and contemporary periodical reviews to explore the ideological status of Cleopatra as an imperial queen, a woman derided as a whore, and an ethnically coded Egyptian. Giles Whiteley's chapter on decadent and aesthetic imagery also touches on *Antony and Cleopatra* by mapping its significance to literary figures within Decadent and Aesthetic circles, making an important pivot from scholarship's focus on those movements as primarily concerned with ancient Greece and Rome.

Embodied and sensorial experience is another key theme and seeks to prove how Egypt's impact affected each and every sense. According to Dobson, 'Egypt could enter the body and invade the consciousness by other routes, and not every sensation that conjured visions began from a visual stimulus' (p. 147). This intriguing idea is explored in a chapter in *Writing the Sphinx* on intoxication, inhalation, and hallucination. Dobson lays out the strange depths of the practice of inhaling mummy effluence and its normalisation through fiction, illustration, cinema advertisements, and Palmolive perfumes. This focus on interaction with human remains calls to mind some of the questions museums are currently exploring as they contend with the presentation and display of mummies in their collections. This important and timely link connects this historical case study to contemporary debates. Dobson's chapter in *Victorian Literary Culture and Ancient Egypt* covers similar ground but presents exciting opportunities for future research on literature as a multisensory form.

Both of these books argue that the nineteenth century was the high point for British culture's reception of ancient Egypt. Each volume admirably lays out the evidence for this and in doing so models and forges new ways of understanding broader

cultural impacts through interlinked and overlapping art forms. These volumes will be of interest to scholarly audiences working on Egyptology and its adjacent fields but also those that seek to broaden the interdisciplinary applications of their work and forge new methodologies for understanding our encounters with the ancient past.

Maddie Boden (*Ashmolean Museum, University of Oxford*)

***The King's Peace: Law and Order in the British Empire*, by Lisa Ford (Cambridge, MA, and London: Harvard University Press, 2021), 321pp., £28.95 (hardback), ISBN 978-0-674-24907-3**

Peace, in its legal sense, is often imagined and portrayed by lawmakers as a harmonious state, one that is breached *only* by troublemakers. The law maintains order and ensures that we (and our rights) can live in safety and comfort – so say our governing authorities. Yet prominent cases of police brutality committed in Britain and America during the Covid-19 pandemic have increased scepticism of this apparent truism. In this heightened climate of mistrust towards law enforcement agents and legislators, the publication of *The King's Peace* is a timely reminder of eerie legislative legacies that still linger in the twenty-first century.

Throughout this lucid work, Lisa Ford traces the changes, contradictions, and abuses which characterised colonial peacekeeping in the British Empire during the Age of Revolutions. This potentially overwhelming subject is broken down into manageable portions by an episodic approach. Each of the five chapters begins with one instance of local unrest in the British Empire, from which Ford then teases out the broader significance of the event to the shifting imperial constitution. Beginning with the Malcom Affair in Boston on 24 September 1766, then turning to Montréal, Jamaica, Bengal, before ending with the Ribbon Gang plundering farms in New South Wales in late 1830, Ford explores how contestations to the law drove the development of colonial executive power. Readers are treated to vivid anecdotes that draw them into chapters' wider analyses. Chapter two, a particular favourite of mine, opens with the botched assassination of Thomas Walker JP by a group of soldiers, an incident that encapsulates the mounting tensions between merchants and officers in Québec after the Seven Years' War.

Beyond simply comprising a collection of engaging and, at times, harrowing anecdotes, however, these episodes demonstrate how imperial administrators shaped the optics of 'disorder' to justify coercive peacekeeping measures. They show

how the rights of indigenous peoples and colonial subjects were eroded to ensure the power of the Crown. These events also reveal how the official accounts of disturbances differed from non-Crown witnesses' statements to facilitate harsher punitive measures. And, perhaps most disturbingly, they highlight the indifferent attitude of servants of the Crown towards committing abuses, and their readiness to perceive extenuating circumstances in order to justify horrifying peacekeeping measures. In order to suppress a Maroon revolt in 1795–1796, Alexander Lindsay, the sixth Earl of Balcarres and then Governor of Jamaica, deemed it necessary to purchase one hundred bloodhounds accustomed to hunting escaped slaves. Herein lies the value of *The King's Peace* – a work which simultaneously examines the development and consolidation of Crown imperial authority whilst retaining an awareness of the shocking consequences. Significantly, Ford does not render colonial subjects passive bystanders, merely looking on as the imperial constitution changed. Instead, their refusal to tolerate abuses, and their ingenuity to exploit technicalities in the law, are presented as key contestations which propelled the shifting barometers of peacekeeping and subjecthood. In this way, Ford expertly builds on recent research by Hannah Weiss Muller, who stresses that subject status in the eighteenth century is not 'a passive forerunner to the assertive and rights-bearing modern citizen' (*Subjects and Sovereign: Bonds of Belonging in the Eighteenth-Century British Empire*, 2017, p. 3). By doing so, Ford reminds historians that the law is a lived experience, and not a series of abstract rules and regulations.

Although the scope of *The King's Peace* predates the Victorian era, Ford emphasises the pertinence of the book for studies of so-called New Imperialism. Victorians' reliance on systematic violence to curb colonial unrest, for example, was rooted in the changes to the imperial constitution made during the eighteenth and early nineteenth centuries. Researchers should use Ford's work as a foundation for examining the extent of the deployment of martial law in during the nineteenth and twentieth centuries. Further episodic analyses may uncover the readiness of imperial administrators to declare martial law, identifying the threshold for this measure.

The King's Peace is a powerful book, one which provokes uncomfortable reflections on legislative changes made in contemporary society. Whose 'peace' is being secured? For whom? And at whose expense? These are the questions which underpin Ford's enthralling analysis and make it an essential text for those interested in exposing the abuses of the British Empire.

James Earnshaw (University of St Andrews)

***Grand Illusion: Phantasmagoria in Nineteenth-Century Opera*, by Gabriela Cruz (Oxford: Oxford University Press, 2020), 296pp., £55 (hardback), ISBN 978-0-1909-1505-6**

With a ground-breaking approach to grand opera, *Grand Illusion: Phantasmagoria in Nineteenth-Century Opera* explores the culture of illusion and illumination in this genre. Musicologist Gabriela Cruz sets out to analyse the sensory fullness of grand opera and how it stirs memory and emotion in the audience. In the early nineteenth century, grand opera was a modern genre that became a 'spectacle' of altered perception, as gaslight introduced numerous modifications to the opera, with significant consequences for aesthetics and staging. Cruz argues that it was phantasmagoria, the optical illusion produced by projecting moving images, that transformed the opera into a multi-sensory experience, delivering spectators dreamlike images and ghosts from the past. Furthermore, grand opera offered new manners of commodifying historical events on the stage, where the past was presented as a spectacle to be seen and consumed by audiences so as to stimulate consciousness of historical events no longer remembered.

After discussing the new sensibility for song and singing which arose in Paris after the 1820s, Cruz traces the material conditions of opera theatres which permitted them to offer modern spectacles, most especially through the introduction of gaslight, which prompted the creation of optical illusions. Lighting, diorama, and phantasmagoria would transform the grand opera from the 1820s into a visual spectacle built upon technological innovations, arousing a 'visual and musical sensationalism' (p. 64). Yet phantasmagoria had another – political and didactic – consequence: the dispelling of superstition and belief in the supernatural through the use of science and technology.

Influenced by the revolutionary effects of phantasmagoria and diorama, Giacomo Meyerbeer's *Robert le diable* (1831) not only inaugurated a new genre of dance – the *ballet blanc* – but transformed the spectacle of grand opera. It would serve as inspiration for the reformation of singing in the following decades, as singers adopted new techniques to make the singing voice something disembodied and homogenous, almost without grain – that is to say, without its distinctive qualities – to echo the spectres on stage. *Robert* promoted the concept of opera as 'an art of dream-like states' (p. 11), where darkness, both on stage and in music, was to become a key element.

The book expands its horizon beyond French territory in the fourth chapter, where Cruz considers

grand opera as a cosmopolitan cultural force in other European countries. The technological pinnacle of operatic spectacle was reached in London's theatres, illustrated by the nautical theatre – a type of melodrama which 'thrived on British naval supremacy' and 'adopted aspects of naval technology' (p. 104) – to which Richard Wagner's *Der fliegende Holländer* (1843) owes some of its visual, musical, and technical aspects. *Holländer* is Cruz's main focus; she peruses the reasons as to why it could be described as 'an instance of re-mediation in opera' (p. 102) and the theatrical effects that transformed Wagner into a 'musical illusionist' (p. 127). The chapter finishes by contrasting Wagner's *Holländer* to Meyerbeer's *L'Africaine* (1865), which also features nautical scenes.

Next, Cruz focuses on phantasmagoria as 'an art of enhanced sensation' (p. 12), by tracing Meyerbeer and Wagner's shared preoccupation with perception and sensation in *L'Africaine*, *Lohengrin* (1850) and *Tristan und Isolde* (1865). These operas, moreover, imposed a change, for they turned to myth and consigned historical representation to oblivion. An important role was played by sensational poetics through symbols, such as the manchineel tree in Meyerbeer's *L'Africaine* or Wagner's use of scent and flowers. In both operas we are presented with an artificial paradise produced by chemistry, which shifts in Baudelaire's 'poetics of intoxication' (p. 153) in the auditory realm. Cruz examines these operas through the lens of Baudelaire's poetics of modernity in their shared preoccupation with sensorial intensification and dreamlike experiences.

Finally, Cruz turns to Giuseppe Verdi, examining the 'relevance of the spectre and the idea of semblance' (p. 12) in *Aida* (1871). Cruz finds traces of the Egyptomania of the time in the scenography of this grand opera, both in the different symbols of Egyptian death employed throughout and in the peculiar use of the flute as an instrument suggestive of a ghostly voice, whose roots Verdi traced back to ancient Egypt. Verdi, she argues, portrayed musical images of resuscitation and spectres throughout his score. Terms such as embodiment and disembodiment, remembrance and Otherness are especially important in Cruz's analysis of *Aida*.

Grand Illusion provides a fresh, comprehensive examination of the too-often overlooked visual aspect of grand opera, offering a microscopically detailed analysis of the development of the genre as an expanded form of phantasmagoria. Cruz focuses on the new theatrical visuality which would transform the experience of opera into an art of illusion after the 1820s. It was at this time that librettos, voices, and instruments began mirroring the dynamics of change on stage, creating all-encompassing phantasmagorical effects. In that

sense, Cruz opens up a new path for future scholarship to delve into the importance of technological innovations to the operatic spectacle and its approach towards illusion.

Ester Díaz Morillo (UNED)

***On Not Being Someone Else: Tales of Our Unled Lives*, by Arthur H. Miller (Cambridge, MA: Harvard University Press, 2020), 232pp., £24.95 (hardback), ISBN 978-0-6742-3808-4**

What *might* have been, in your life? What if you had not lived there at that time, or if that had not happened, or if you had decided instead to... At some point, most of us think back to the path not taken, or the decision not made, and imagine how things might have turned out quite differently. Such moments are Andrew Miller's starting point in his wonderful and unusual reflection on how and why the life un-led plays an important part of the way we see ourselves and others, and finds expression in art, and literature. 'One person, two roads, retrospection, comparison: when I saw this pattern underlay the poems and novels I had read and the films I had watched, writing this book suddenly seemed possible', he writes (p. xiv). His thoughts are structured into three fascinating chapters. The first examines 'the form taken by stories of unled lives' (p. xiv), the second considers 'the social and historical conditions that encourage this way of thinking' (p. xv), and the third and final section explores how thoughts of the unled life make us feel.

Our feelings may often be either nostalgic or thankful when we reflect on the unled life: *if only*, or *thank goodness!* But our feelings, Miller suggests in his first chapter, are not quite so simple. Reading William Hazlitt's 'On Personal Identity' (1828), he writes: 'We might want to have this or that trait belonging to someone else, this man's art or that man's scope, "but we would still be ourselves, to possess and enjoy all these." Like Aristotle, Hazlitt thinks that we have a primitive attachment to ourselves that runs beneath all our emotions, happy and unhappy' (p. 44). The second chapter develops this insight, suggesting that the main reason we are drawn back to ourselves in this way 'has no doubt been market capitalism, with its isolation of individuals and its accelerating generation of choices and chances, molding behavior in ever-increasing ways'. This age of the modern individual, he adds, 'ha[s] been nursed by an economic system that isolates us and urges us to calculate opportunities and maximize their effects. The elevation of choice as an absolute good', then, leads us all to think back on the vital decisions that have led to this moment, and generates our appetite to learn from others' mistakes and triumphs (p. 100). No wonder that Charles

Dickens so 'loved writing about lawyers. In *Great Expectations*, Mr. Jaggers takes rooms deep in the novel and there cultivates an aura of mystical power by imagining alternate pasts for his clients. He's a storyteller' (p. 103). Miller's point here is not just that some 'careers encourage the imagination of unled lives more than others', but that all of our careers do: 'before a fork in your road, you picture where each path might take you, and pave the way to regret. In this way careers are unlike vocations. You're called to a vocation because it expresses your essence, who you are. To wish for another vocation is to wish not for change but for replacement. But the career, not the vocation, is the typically modern form of work' (p. 103).

Towards the end of his study, Miller remembers Virginia Woolf recording in her diary a quiet Boxing Day afternoon spent over tea with Clive Bell, her brother-in-law. They talk of this, and that, and then her brother Thoby, long dead, enters her mind. 'He's a "queer ghost," Woolf writes, present in the room and not present, familiar and unfamiliar, within her memory and outside of her. His appearance sends her back to think about herself, about the life she's led since his death. A second image comes to her, the image of her own life, ended. It's the most moving moment in all the decades of her diaries, a spontaneous, elegiac movement of her heart [...] "I think of [my] death," she writes, "sometimes as the end of an excursion which I went on when he died. As if I should come in & say, well, here you are"' (p. 177). Among Miller's gifts to his readers in this remarkable book are enlightening observations like this one on Woolf's writing: he shows how often we may find the deepest and most beautiful meaning in life through a knowledge of the unrealized possibilities in a given moment. It is a startling insight, and one that leaves you thinking of the book long after you have finished reading it.

This book will be of great interest to scholars working on Anglophone literature and cultural history from the eighteenth to the twentieth centuries, especially those researching changing conceptions of identity in this period. From my perspective, it raised interesting questions about how modern thoughts of the unled life have been shaped by ideas of gender, sexuality, and race: there is undoubtedly more to be uncovered in each of these areas. This is all to Miller's credit, and was just what he hoped to achieve. In an interview with Library of America Editorial Director, John Kulka, he explained that 'One of my goals in writing this book was to leave it open for readers to extend—that is, to invite readers to think up examples from writing (or their own lives) which add to and perhaps complicate the story I've told.' It is a serious invitation, leaving only

the question: what will happen if you do or do not accept it?

Benjamin Dabby (Independent Historian)

***The Matrilineal Heritage of Louisa May Alcott and Christina Rossetti*, by Azelina Flint (Abingdon: Routledge, 2021), 240pp., £120 (hardback), ISBN 978-0-3675-1440-2**

Azelina Flint's *The Matrilineal Heritage of Louisa May Alcott and Christina Rossetti* demonstrates how faith and abnegation create feminism based on the power of community rather than repression at the hands of nineteenth-century masculine structures. The writers share striking parallels, despite their obvious differences: Alcott being an American author and Rossetti an English poet. They were both raised in prominent artistic and literary movements. Alcott was a Transcendentalist, and the movement being founded by her father Bronson, and Rossetti was a Pre-Raphaelite poet, whose brothers were leading artists of the Pre-Raphaelite Brotherhood. Both movements spurned formal religious institutions, favouring the cultivation of personal genius through self-expression. Alcott and Rossetti chose instead to follow their mothers' example, which championed religious sisterhoods committed in devotional services to God. Flint presents the theology of renunciation as a means of empowerment for both women, their renunciation meaning the total rejection of male centric ideals.

Flint introduces herself as a woman of Christian faith with the intention of 'evaluating the capacity of renunciation to empower and unite female communities throughout the framework of mystical experience' (p. 1). She addresses the absence of research concerning the matrilineal connections between Alcott, Rossetti and their mothers, Abby May and Frances respectively, and how they have only recently been accorded serious academic attention. Flint also acknowledges that 'feminist criticism remains resistant to the communities' theologies of renunciation' (p. 1). More importantly, she asserts that the act of achieving total spiritual enlightenment continues to prove controversial for feminists who believe that such practice disenfranchises women by restricting them from total self-expression and fulfilment that has been enjoyed by their male counterparts. Flint identifies a different framework for understanding women authors' experience of self-fulfilment, focusing on how they engage in sisterly communities and embrace female communion rather than pursue solipsistic male authorship.

The introduction explains and contextualises key terms such as 'mysticism' that underpin Flint's argument, whereby mysticism explores the individual's devotional experience outside

institutional frameworks such as Christianity. Flint's aims to demonstrate that mystical experience is at the heart of nineteenth-century women's devotional writing and supplants the vestige of male authority implicit in the patriarchal hierarchies of institutionalised Christianity. She takes on a new feminist approach, by combining feminist theory with faith, stating that women's mysticism prioritises women's personal religious experience above their commitment to traditional Christian doctrine.

In the first chapter, "'I am Even I': Rossetti and Alcott Resisting Male Authority', Flint discusses the early stages of Alcott and Rossetti's careers and their rejection of the male-centric ideals of their respective movements. She brings together the debates that they had with their male relatives through their unpublished correspondence and in their autobiographical writings. This chapter also demonstrates how Alcott and Rossetti challenged the objectification of women. Here, Flint compares Alcott's criticism concerning Hawthorne's critique of the 'marble woman' with Rossetti's diatribe against her brother Dante's obsession with the dead.

Matrilineal Heritage takes a number of approaches to aligning these writer's lives and works with their faith. In the two chapters comprising Part I, 'Left-Handed Societies', Flint analyses Alcott and Rossetti's practice of life-writing and their prose and poetry in relation to their matrilineal communities. She examines the network of life writing formed by the Alcott women, and the theological discourses of the Rossetti women, focusing on how their 'Sisterhoods' enriched their 'capacity to perceive the divine' (p. 60). Flint also brings an array of interesting unpublished material to light, including their letters, correspondence, manuscripts and juvenile newspapers (some of which are included in the appendix). Specific examples include Rossetti's letters to her artist brothers and poetic entries for *The Germ*, and Alcott's correspondence with her mother and sisters. Flint uses this unpublished material to reinforce how Alcott and Rossetti represent the voices of the female community that reject male authority in favour of their faith. In the two chapters of Part II, 'A Loving League of Sisters', Flint uncovers the influence of the Alcott and Rossetti women in a selection of the two authors' works, focusing on how the values of their mothers are portrayed through fictional 'Sisterhoods' as a means to combat social injustice. Alcott's ideas of sisterhood are best illustrated not only in *Little Women* (1868), but in *An Old-Fashioned Girl* (1868) and *Work: A Story of Experience* (1873). For Rossetti, sisterly ideals are predominantly explored in 'Goblin Market' (1862). Flint concludes by demonstrating that Alcott and Rossetti's respective 'sisterhoods' promoted the ideas of renunciation in the interest of achieving

spiritual enlightenment, and how feminist authorship can be reimagined outside of patriarchal influence.

This book therefore provides a new historical and critical approach to two of the most prominent female authors of the nineteenth century. *Matrilineal Heritage* provides a fresh perspective on both Alcott and Rossetti and their works, especially in Flint's use of the women's unpublished material. Flint's book proves to be a unique contribution to scholarship on Rossetti and Alcott, and feminist literary studies more broadly. Given the current struggles concerning women's position and general safety in society, the ideals of female empowerment and communities are more pertinent than ever. Flint's innovative approach has informed my own research and will surely prove enriching for others.

Alex Round (Birmingham and Midland Institute)

A History of the British Sporting Journalist, c. 1850–1939: James Catton, Sports Reporter, by Stephen Tate (Newcastle: Cambridge Scholars Publishing, 2020), 425pp., £67.99 (hardback), ISBN 978-1-5275-4487-1

As a child, I went out late on winter Saturday afternoons to buy the *London Evening News* from a newsboy walking the streets of North Kensington and read the football reports and scores. Kick off was at 3.00pm, the game over by 4:50pm, and the paper was on the shelves from 6:00pm. This is the logistical challenge that is ultimately the subject of Stephen Tate's volume, which traces the processes and people who developed the art of sports reporting.

Many sporting journalists have been forgotten, not least because they wrote under pen names such as 'Olympian' or, as James Catton did, 'Tityrus'. Tate has done an extraordinary job of bringing them back to life. The reader comes away with a real sense of them as people doing a very demanding job, one that required them to travel extensively and to work under pressure for limited rewards. Tate is very good at building a picture of their working processes and the rapidity with which they changed, describing in detail the shift away from using homing pigeons to communicate sports reports, towards using the telegraphs, telephones, and typewriters. Tate provides material on the costs of deploying these new technologies and emphasises the rapid spread of technology and the benefits that were gained from it. If journalists could get copy from an event to the newsdesk quicker than their newspaper rivals, their news could be monetised faster – with tight margins this was vital for newspapers' survival.

James Catton, although featured in the book title, makes irregular appearances throughout the book. For further information about Catton, you

might want to read Tate's 2005 essay, 'James Catton, 'Tityrus' of *The Athletic News* (1860 to 1936): A Biographical Study'. Tate investigates an extraordinary amount of material in the current volume – there are 1149 endnotes alone. The challenge for the reader is not getting lost in the detail, and I must confess to putting the book aside on several occasions to recover from the sheer volume of information. Digressions are a regular occurrence; each one is interesting but detracts from the ideas that the reader thought were being pursued. There might have been some value in adopting a more thematic approach. For example, pigeons, telegraphs, telephones, and typewriters all make appearances in different chapters; the reader might have benefitted from a chapter dedicated to the ways new technologies streamlined sports journalism. These are minor quibbles though. This is a history of journalism as a profession, as well as of the sporting press. Historians frequently ask the question: is journalism a craft or a profession? It is clear from the detail that Tate brings to the practice of journalism that for sporting writers, at least, the question sets up a false dichotomy as both elements were required.

Tate is strong on issues such as how payment by the word or *lineage* affected earnings, not least because in the early part of the period journalists could and would sell the same story to different newspapers. The idea of journalism's drinking culture has become almost a cliché, but it is clear from Tate's work that it goes back a long way, in part because of the role the public house played in the formation of sporting clubs and as a source of contacts and information. He also notes that drink was not just an issue for reporters; compositors, editors, and other newspaper staff all succumbed to the temptation.

Overall, Tate's book is a significant addition to the history of journalism and of sport, given the symbiotic relationship between the two, for the more popular the sport, the more frequently it was reported upon, resulting in higher newspaper sales. This relationship still affects journalism today, with the *Sun* recently disposing of their Cricket and Rugby Correspondents because their reports were not driving enough clicks to the *Sun's* website. Tate has produced a work that will help historians to understand how sport developed and, at the same time, how readers' knowledge of it – and what they expected of sports journalists – increased.

One final thought – I found no explanation of Catton's pen name, 'Tityrus', in the book. The name appears in Virgil's *Eclogues* (c. 42-35 BCE) as that of a shepherd, but it was also used to describe a class of semi-divine woodland creatures, in form partly human and partly bestial, supposed to be the

companions of Dionysus or Bacchus, like satyrs. I wonder which one Catton would have preferred?

Mark Stoddart (Northumbria University)

***The Moxon Tennyson: A Landmark in Victorian Illustration* by Simon Cooke (Athens, OH: Ohio University Press, 2021), 254pp., \$80.00 (hardback), ISBN 978-0-8214-2426-1**

Simon Cooke's latest publication, *The Moxon Tennyson: A Landmark in Victorian Illustration*, is a "book about a book" (p. 3). The book in question is Edward Moxon's illustrated edition of Alfred, Lord Tennyson's 1842 *Poems*, published as the Moxon Tennyson in 1857. Often called the 'Pre-Raphaelite [sic] Tennyson' (p. 2), the book brought Dante Gabriel Rossetti, William Holman Hunt, and John Everett Millais together for the first time, leading late-Victorian critics to over-valorise their influence in the publication. Building on recent readings in the field by Jim Cheshire and Julia Thomas (and returning to the criticism of the mid-Victorians), Cooke suggests that a more inclusive approach is needed, which takes into account the work of the book's other illustrators – Daniel Maclise, William Mulready, Clarkson Stanfield, Thomas Creswick, and John Callcott Horsley – as well as that of the engravers, the publisher, the binding designer, the technicians who produced the material object, and the author.

Cooke begins his investigation with a comprehensive account of the making of the book itself, which was embedded in the developing tradition of 'capitalist publishing' (p. 17), based on the exploitation of the industrialised technologies of wood engraving, printing using the steam press, and models of distribution designed to appeal to large middle-class audiences. Though their illustrations were presented as original works, all the artists on the 'Moxon Tennyson' reworked and adapted existing imagery to fit the new purpose. Tennyson was indifferent to the publication process, allowing Moxon to direct the artists' designs. Moxon set out to sell as many copies of the book and to reach as many consumers as possible by placing the book within the burgeoning gift book market. The book failed to make an impact, however, and was sold to George Routledge in 1858 as a remainder.

Cooke thereafter takes a thematic approach to his subject, structuring his chapters around clusters of concepts: 'Painting, Time, Light, and Landscape'; 'Englishness, the Modern, Copying from Nature'; 'Psychology, Dreaming, Medievalism'; and 'Relationships, Gender, Androgyny'. In an illuminating reading of Tennyson's 'Ulysses' in Chapter Two, Cooke successfully argues that Stanfield's illustration focuses on the representation of a natural scene that symbolises the hero's choices,

caught between the settled life of the 'still hearth' (l. 2) and the pursuit of a 'newer world' (l. 57). Ulysses' life is embodied in details that do not appear in the poem but give 'material form to the character's life of responsibility' (p. 80): the inclusion of a 'city' situated to the right of the composition, for instance, signals Ulysses' role in ruling a 'savage race' (l. 4); his authority meanwhile is represented by the 'port-side castle' (p. 80).

In the third chapter, Cooke examines the Moxon Tennyson's assertion of 'modern Englishness' (p. 87), which is inscribed in England's landscape and its rural population. The illustrators reinforce Tennyson's paradisaical England: Horsley's illustration for 'The Gardener's Daughter' presents Tennyson's female as a type rather than a person, a 'living version of Eden: sentimental nationalism in image and word' (p. 92). The author acknowledges, however, that the images by Horsley, Mulready, and Creswick look out of date, failing to reflect the dynamism of 1857. It is Millais who best captures the movement toward the modern, creating complicated spatial scenes to invoke the notion of a "modern life" subject rather than 'motif in art' (p. 99).

Cooke points to the paucity of critical focus on the illustrators' treatment of Tennysonian psychology, conceding that visual representation of the topic is dominated by the Pre-Raphaelites. Holman Hunt, in his famous illustration of 'The Lady of Shalott', employs the Lady's web and her unravelling hair as visual metaphors for her unravelling mind. Similarly, Rossetti conveys the notion of fragmentation in his own rendering of 'The Lady of Shalott' through the 'seething movement of figures pressed into impossibly cramped spaces' (pp. 132-33).

In some of their engravings the illustrators expand Tennyson's 'patriarchal treatment of women' (p. 158), but also amplify Tennyson's overturning of convention. Rossetti, Millais, Maclise, and Holman Hunt refocus the writer's emphasis on feminised men by eliding male and female signifiers to create a series of androgynes. The first illustration of Hunt's Haroun Alraschid from 'Recollections of the Arabian Nights' depicts him as an androgynous semi-female figure rather than a questing male one.

Chapter Six considers the afterlife of the Moxon Tennyson. Cooke suggests that the book's influence was far-reaching, setting 'new standards in aesthetics' (p. 171), and redefining the 'role of the artist' (p. 171). The anthology becomes a 'visual and verbal site of multiple exchanges between the writing and the images' (p. 172); the writer's hegemony is eroded. Tennyson could not, as he had hoped, control the 'meaning' of his work (p. 172). Despite Cooke's professedly inclusive approach, the Pre-Raphaelites seem to regain dominance from the middle of the

book onwards. Nonetheless, his mapping of this new shared territory makes a significant contribution to the field of illustration studies, successfully repositioning the Moxon Tennyson as a collaborative product formed within the 'nexus of industrial capitalism' (p. 41).

Jayne Thomas (Cardiff Metropolitan University)

***Memoir of a Victorian Antiquarian*, edited by Scott A. McLean (Tolworth: Grosvenor House Publishing, 2021), 188pp., £7.99 (paperback), ISBN 978-1-8397-5541-5**

Memoir of a Victorian Antiquarian offers a selectively edited version of a six-volume manuscript written by the geographer and explorer Sir Clements Markham (1830–1916) at some point before 1913, in memory of his father the Reverend David Markham (1800–1853). Clements Markham's career, which included the 1850–51 Arctic expedition in search of Sir John Franklin and Presidentship of the Hakluyt and Royal Geographic societies, is tracked by a substantial entry in the online *Oxford Dictionary of National Biography*. By contrast, there is no entry for his father in either the *ODNB* or its Victorian counterpart the *Dictionary of National Biography*. Juliette Atkinson has persuasively traced a tradition of Victorian life-writing preoccupied not with great men but with prompting readerly gratitude for 'the hidden influences that sustain the nation' (*Victorian Biography Reconsidered: A Study of Nineteenth-Century 'Hidden' Lives*, 2010, p. 13). While David Markham's life as vicar of Stillingfleet, rector of Great Horkesley, and canon of Windsor was publicly impactful compared to many, this memoir sits in dialogue with such a tradition.

The book is marketed as offering a 'rich depiction of a true Victorian antiquarian' and 'a rich source of Victorian local, family and social history'. In an introductory 'Note on the Text', its editor Scott McLean describes how he came across the bound manuscript volumes by chance at Battle Market, East Sussex. While a series of watercolours by David Markham which they formerly contained had been removed and sold at Christie's in 2004, the volumes themselves had been 'tossed aside as they were deemed to be of little value' (p. xi). This introductory 'Note' helpfully outlines the physical state of the full manuscript and its extensive contents, and offers an insight into McLean's priorities as editor: of the manuscript's original twenty-eight chapters, he writes, eleven were selected for publication on the grounds that they 'best reflected the life and work of David Markham, and more importantly, dealt more directly with the history of Great Horkesley, Colchester, and its environs' (p. xiii). I would have liked to hear at greater length in this section about the

elements of the manuscript that made McLean keen to recover it for a public readership.

The book's chapters take a chronological route through David Markham's clerical career, family life, and antiquarian interests. The texture of the work is perhaps better captured by Clements Markham's original title, 'Memorials of David F. Markham', than by its published one: antiquarianism is a strand running through it rather than its primary focus. The text is supplemented by numerous reproductions of portrait and landscape photographs and images, with handwritten captions, taken from Clements Markham's manuscript. These are valuable in helping to bring the collage-like nature of his work into a printed text. The most enjoyable as well as the longest chapter, 'Mediterranean Travels', draws on David Markham's own writings in recounting his cultural and historical explorations in Sicily, Greece, Constantinople, Italy, Switzerland, and the Rhine. Chapter Ten, 'Ministrations at Great Horkesley (1838-1853)', which is only a few pages long, is the one that addresses itself most fully to David Markham's religious beliefs and ministerial practice, and his influence over his parishioners.

The book concludes with twenty appendices drawn from supplementary material which Clements Markham included with his manuscript. As McLean mentions in his introductory 'Note', these appendices will be of particular interest to genealogists and social historians. Their titles are: 1) 'Servants at Stillingfleet'; 2) 'Dogs at Stillingfleet and Horkesley'; 3) 'Descriptions of Local Families'; 4) 'Descendants of Oldfield Bowles'; 5) 'The Sadlers of Horkesley'; 6) 'Owners of Little Horkesley'; 7) 'Lords of the Manor of Great Horkesley'; 8) 'Rectors of Great Horkesley'; 9) 'Monuments in Great Horkesley Church'; 10) 'List of Prints of Westminster Men Given to the Elizabethan Club by Clements R. Markham'; 11) 'Descriptions of Churches in Devonshire and Oxfordshire in the Property of the Dean and Chapter of Windsor, Made During an Inspection 1847'; 12) 'The Horkesley Visitation Cycle'; 13) 'Parishioners of Great Horkesley circa 1845'; 14) 'Visitors to Horkesley and Windsor'; 15) 'Servants and Others at Horkesley'; 16) 'Servants of Mrs David Markham (After David Markham's Death)'; 17) 'The Great Horkesley Infant School'; 18) 'Clergymen at Great Horkesley'; 19) 'Clergymen at Stillingfleet'; and, 20) 'Selected Works of Sir Clements Markham'.

Published during the course of a pandemic that has led (or forced) many to get to know their own neighbourhoods better, *Memoir of a Victorian Antiquarian* gives timely emphasis to the local and the granular. It makes a range of primary historical sources easily available, and adds engagingly to our knowledge of Victorian lives and 'Lives'.

Lucy Whitehead (Edge Hill University)

***Scottish Women's Writing in the Long Nineteenth Century: The Romance of Everyday Life*, by Juliet Shields (Cambridge: Cambridge University Press, 2021), 214pp., £75 (hardback), ISBN 978-1-316-51826-7**

In the scholarship on Scottish women's writing, Juliet Shields's new book is timely: 2021 marked twenty-five years since Dorothy McMillan and Douglas Gifford's *The History of Scottish Women's Writing* (1996) and this year it is a decade since the publication of Glenda Norquay's *The Edinburgh Companion to Scottish Women's Writing* (2012). Shields's study echoes the aims put forward in these pioneering publications – the reassessment, recovery, and revaluation of Scottish women's writing – by focusing on the generation of Scottish women writers whose work constituted popular literature in late-nineteenth and early twentieth-century Scotland and who have previously been categorised by scholars as derivative of, or associated with, the so-called 'wasteland' of Scottish literature between 1870 and 1920. Shields tackles this claim by highlighting a common theme amongst these women – 'the romance of everyday life' – and challenging the perceived ordinariness of their fiction.

The study is thematically situated around the examination of seven women writers – Margaret Oliphant, Annie S. Swan, Mary and Jane Findlater, Flora Annie Steel, Violet Jacob, and O. Douglas (Anna Buchan) – and is, in many ways, centred around the juxtaposition of writers whom scholars have previously considered literary antagonists. For instance, Shields's comparison of Annie S. Swan and Margaret Oliphant, Mary Findlater and Mona Caird, and O. Douglas and Catherine Carswell is genuinely thrilling, and reveals intriguing similarities between these women and their novels. As Shields states, pursuing 'the aesthetics of the ordinary establishes a commonality among writers whose works otherwise occupy different ends of the spectrum between popular fiction and high art' (pp. 180-81).

Beginning with an investigation into the literary paradigm of women's writing in the years following the death of Walter Scott, Shields charts these writers' 'distinct and coherent chapter in the development of the British novel' by exploring their engagement with colonialism, adventure and romance novels, the middlebrow aesthetic, modernity, and New Woman fiction (p. 6). Shields sets out to unpick the 'significance of the mundane', which has hitherto been overlooked by scholars of Scottish literature in favour of an obsession with nation, nationality, and nationhood (p. 180). Ultimately, she fulfils this aim by validating the ways that these women navigated the predominantly

masculine literary terrain of nineteenth-century Scotland.

There is careful consideration of audience and readership, especially when exploring how these women wrote about class, feminism, and race. The chapter on Annie S. Swan and her career as a novelist and journalist with the *People's Friend* and the *Woman At Home*, as well as the dynamics between her various personae (Annie S. Swan, David Lyall, and Mrs Burnett Smith), is transformative; it shows Swan to be the authorial paragon of this period, as Neil Gunn argued in 1935, and not the anti-hero of Scottish fiction – or, in the words of Hugh MacDiarmid in 1926, the ‘genius of banal narrative’. Other impactful arguments are the reconfiguration of the middlebrow aesthetic through a comparison of O. Douglas and Catherine Carswell, both daughters of religiously observant Presbyterian families, but whose literary outputs seem miles apart. In recent years, the term *middlebrow* has both helped and hindered the scholarship on Scottish women’s writing and Shields does well to set out the methodological interpretations of *middlebrow* that she uses in this chapter. Overall, this chapter demonstrates the significance of Shields’s study: its intervention in accepted wisdom about the discrepancies between ‘high’ and popular writing in Scottish literature, which Shields refers to as the ‘distinctions of quality’ (p. 183). In doing so, it allows writers like Douglas and Carswell to sit alongside one another and gestures to the possibility of future studies that reassess seemingly contrary women writers. Going forward, Shields’s revaluation complicates our understandings of Scottish women’s writing in this period and signals to a more obvious continuum between 1870 and 1920 than has previously been argued.

Throughout her book, Shields is careful to relate Scottish women writers to the wider field of late-Victorian and early-twentieth century British literature. Ultimately, this ensures that her study is as relevant to readers of Elizabeth Gaskell and George Eliot, as it is for those interested in Virginia Woolf and Nan Shepherd. It is a considered book that deftly manages to bridge the gulf between studies of pre-1870 and post-1920 Scottish literature. Finally, it creates a lively and timely dialogue with Scotland’s recently appointed Makar, Kathleen Jamie, and her previously published musings on ‘serious noticing’ (p. 185). Ultimately, in her invigorating conclusion, Shields calls for readers to seriously (re)consider who these women were and what they wrote.

Charlotte Lauder (*University of Strathclyde*)

***Vagrancy in the Victorian Age: Representing the Wandering Poor in Nineteenth-Century Literature and Culture*, by Alistair Robinson (Cambridge:**

Cambridge University Press, 2021), 228pp., £75 (hardback), ISBN 978-1-316-51985-1

Vagrancy in the Victorian Age is a controlled exploration of poverty and mobility in the nineteenth century. Chapters are presented in pairs across three parts (The Country, The City, The Frontier); so, for instance, ‘The Frontier’ addresses ‘Paupers, Vagabonds and American Indians’ and ‘Beachcombers’ in turn. Robinson, therefore, harnesses the taxonomic thrust of Victorian conceptions of vagrancy – ‘concerned with diagnosing, defining and controlling the vagrant body’ (p. 3) – for his own work. While this reliance on categories has the potential to be deadening, *Vagrancy in the Victorian Age* puts a consciously tight structure into productive tension with sensitive analysis, the pluralities of vagrancy bodying across the strictures of the form – the effect of which is to shine canteen-bright light on the “spectre of vagrancy” and reveal the real figures whose representations were contingent on socio-historical factors. Embodiment, then, is a concern from start to finish: we open with a comparison between the abstracted ‘hypermobile crowd’ and the beggars who ‘are permanent fixtures of the city, waymarkers rooted in its physical fabric’ (p. 1) and close with a reminder that, ‘beyond the theories’, we are talking about ‘*individuals* living complicated and precarious lives’ (my emphasis, p. 227).

A glance at the contents page might suggest a study that repurposes mid-twentieth-century criticism (along the lines of Raymond Williams’s Country/City formulation) with Part 3 sounding worryingly additional. But, again, this would be unfair. In fact, the sequencing broadens the scope and raises the stakes of British Victorian mobility studies, *within* “British Victorian mobility studies”, very effectively. The headings expose the conditions of the division-drawing itself and tap into a narrative that was used by the Victorian state, in all its geopolitical reach. This is shown, throughout, by judiciously selected anecdotes: Millicent Fawcett Garrett claiming that ‘the importation of small-pox’ into London was due to ‘the huge army of ... tramps’ (cited on p. 103); *Daily Telegraph* correspondent George Augustus Sala describing the Canadian-U.S. border “American Indian” as a ‘bore and encumbrance’ to be ‘prevailed upon to “move on”’ (cited on p. 180). Here, then, is a true cultural study, pivoting between sources.

Robinson’s interest in how the resources available to London’s casual paupers and legal restraints upon them ‘conditioned the way in which vagrants walked’ (p. 93) continues Tim Cresswell’s observation that “The figure of the vagabond, very much a mobile subject of 15th-century Europe, still

moves through the patterns, representations, and practices of mobility in the present day' ('Towards a Politics of Mobility', 2010, p. 29). However, as Cresswell infers, the majority of vagrancy scholarship to date has been dedicated to the early modern period: A. L. Beier, William C. Carroll, Paul Griffiths, Valentin Groebner, David Hitchcock, Paul A. Slack, Linda Woodbridge are all names (many of which Robinson references) that we associate with Renaissance analyses, fostering an illusory sense that complex and creative vagrancy representations are exclusive to that period. While Robinson locates himself after Tim Hitchcock's *Down and Out in the Eighteenth Century* (2004) and Celeste Langan's *Romantic Vagrancy* (1995), we shouldn't lose sight of the originality of a study with such a nineteenth-century focus. As with all successful monographs, one wonders why it hasn't been done before.

Out of Robinson's conscious positioning comes an awareness of the historiography, and its limitations. He is able to track nuanced changes in the labels that were assigned to individuals in response to specific Victorian legislation, and is consequently suspicious of statistics which tell of peaks and troughs – for example, the apparent decline in female vagrants. Particularly interesting is Robinson's analysis in Chapter 4 of the 'residuum' (coined in 1867 by Jonathan Bright) as a collective form for 'loafers' and its politicisation by Disraeli at the time of the second Reform Bill as changes to enfranchisement were being debated. Despite the breadth of sources and number of authors covered, Robinson never compromises the depth of his analysis, and there are some especially suggestive readings of Stevenson and H. G. Wells. *Vagrancy in the Victorian Age*, then, combines small details and considerable analysis to build a taxonomy that is structurally holistic and, often, really quite moving.

Delphine Gatehouse (King's College London)

Lewis Carroll's "Alice" and Cognitive Narratology: Author, Reader and Characters, by Francesca Arnavas (Berlin: De Gruyter, 2021), 203pp., £94 (hardback), ISBN 978-3-1106-8907-5

Lewis Carroll's iconic tales of Alice's adventures in fantastical lands that lie just beneath the ground or through a looking glass have amassed a significant body of scholarship since their original publication in the nineteenth century. This scholarship has approached the *Alice* books from a variety of different perspectives; scholars have commented on the linguistic aspects of the texts, the reception of these works by child readers, the relationships between humans and animals, and Carroll's use of mathematical concepts. Francesca Arnavas' work applies the theoretical lens of cognitive narratology to

Carroll's tales. In applying this lens Arnavas offer an alternative and contemporary reading of the *Alice* books which brings these texts into an in-depth and interdisciplinary dialogue with concepts drawn from narrative theory and the cognitive sciences.

The book starts by introducing cognitive narratology, which is a theoretical approach that analyses the relationship between narrative and the minds of readers and writers. It uses concepts such as theory of mind and cognitive creation to explore how texts reflect writers' mental states and how they are interpreted by readers. The book then goes on to provide a rationale for applying a cognitive approach to the *Alice* texts through a discussion of Carroll's own personality and interest in the human mind. Arnavas conceptualises the *Alice* books 'as the encounter of different minds' (p. xx). The structure of the work, or rather the 'point of departure' for Arnavas' approach to the texts, is 'whose minds they might be, how these minds are depicted and how they relate to each other' (p. xx). In this vein, each chapter is divided into three sections that address the minds Arnavas is interested in – those of the readers, of the author, and of the characters. This approach reflects Arnavas' central and creative idea of the *Alice* books 'as fantastical cognitive playgrounds where different minds interact' (p. xx).

The chapters are clearly and imaginatively framed around different 'Alices' connected to Carroll's texts. Arnavas' focus is predominantly on Carroll's nineteenth-century *Alice* texts as opposed to adaptations and so the book maintains a tight focus on Carroll's prose, though it does draw on different visual interpretations of Alice. Chapter 2 explores 'Virtual Alice' by looking at virtual worlds and minds in terms of their creation and reception. Chapter 3 focuses on 'Mirrored Alice' using the cognitive metaphor of the mirror to study narrative aspects of the texts. Chapter 4 then studies 'Emotional Alice' by connecting emotions to thoughts and actions for each of the three minds under investigation. Finally, Chapter 5 discusses 'Unnatural Alice' by positioning the *Alice* books as unnatural fictions and highlighting the benefits of a cognitive reading of the unnatural. The Conclusion draws together some of the insights provided by adopting a cognitive narratological approach towards Carroll's texts. This section is a little underdeveloped, however, and could have been extended to do full justice to the richness and depth of the analysis in the preceding chapters.

Whilst Alice's adventures in the world of Wonderland are marked by a distinct lack of logic, this is not the case for the arguments Arnavas makes within chapters. These arguments maintain close links with Carroll's texts by referring to specific aspects of the narrative and robustly apply concepts from cognitive narratology. Arguments are also

consistently framed in relation to existing scholarship about Carroll, narrative theory, and the cognitive sciences. Given that the chosen texts fall within the field of children's literature, the book would have been strengthened by greater acknowledgement of, and engagement with, scholarship around cognitive approaches to children's literature such as the work of Maria Nikolajeva.

Arnavas' own prose has some playful elements that reflect the character of the texts that it is based upon. The work uses carefully selected quotations from the *Alice* books as an engaging way to lead the reader into the discussion at the start of chapters and sub-sections. However, at times livelier prose would help to make some of the content more accessible for readers without a theoretical background in cognitive criticism. Illustrations throughout show different visual representations of the *Alice* tales, reflecting how Carroll's texts have a long history of being re-illustrated. Generally, these images could have been engaged with more closely, as bringing visual representations of the narrative into a dialogue with the analysis of Carroll's texts would have added a further dimension to the discussion of the different 'Alices'.

Overall Arnavas' work makes an original and insightful contribution to scholarship on the *Alice* books as well as to the burgeoning field of cognitive narratology, demonstrating what can be gained by heading down this particular rabbit hole.

Amy Webster (Bishop Grosseteste University)

***Morality and the Law in British Detective and Spy Fiction, 1880-1920*, by Kate Morrison (North Carolina: McFarland & Company, 2020), 170 pp., £51.95 (paperback) ISBN: 978-1-4766-7719-4**

Kate Morrison's *Morality and the Law in British Detective and Spy Fiction, 1880-1920* is a book of two halves. The first half offers a bibliographic overview of detectives and their dubious role in upholding the law. Through close readings of numerous texts, Morrison explores the themes held within the stories and the ways in which the detective interacts with their client and the law. As Morrison states, 'the exercise of discretion by the amateur detective raises ethical issues [...] potentially leading to disorderly and sporadic applications of justice' (p. 93), and yet the failings of the true law bring into question the need for such vigilante justice. The second half investigates in more detail the changing role of the detective as the popularity of spy novels increased, and how the roles of war and national security altered established detectives' ethical outlooks and moral integrity.

Chapter One begins with Sherlock Holmes, who is renowned for taking a maverick view of the British law system. As Morrison points out, he instead chooses to serve his own version of justice for his clients based on his own moral viewpoint. The strength of this chapter is in the interweaving of real-life case law and anecdotes from legal cases that bring Holmes's cases to life, with Morrison arguing that Holmes reflected the contemporary ethical feeling of the time.

Chapter Two moves on from the amateur detective Holmes to professional detectives such as Arthur Morrison's Martin Hewitt and Joyce E. Preston Muddock's Dick Donovan. Although professionals, they have 'a complex relationship with the official police force' (p. 81) whereby they still break the law in order to maintain it.

Chapter Three explores the themes led by female detective fiction. Through close reading of the characters of Judith Lee, Hagar Stanley, and Loveday Brooke, Morrison looks at the intersection of gender identity, female empowerment, the failings of the law, and ideas of justice. She explores how each female detective differs in her approach to moral decision making and how these reflect or challenge attitudes and fears of the time, particularly around the roles of women.

Chapter Four provides Morrison's most detailed exploration of ethics, particularly in her readings of two Holmes stories: 'The Adventure of the Second Stain' (1904) and 'His Last Bow: The War Service of Sherlock Holmes' (1917). The analysis of Holmes's role as detective-turned-spy is an interesting take on the stories as Morrison connects real-life events and William James's theory of pragmatism to Holmes and his ability to adapt his moral outlook for the sake of national security. Holmes is then compared to the characters of Dick Donovan and Judith Lee, where it is pointed out that 'the intelligence profession is sometimes filled with moral and ethical dilemmas for which no law, policy or regulation can assist in developing the proper response in doing the right thing' (Jan Goldman, 2010, quoted in Morrison, p. 140).

Chapter Five looks at amateur spies who contributed to a twentieth-century move away from detectives towards spies and a related shift in the relationship between such characters and their view of legality. Novels such as Erskine Childers's *The Riddle of the Sands* (1903) allow protagonists to test 'the elasticity of moral and legal boundaries that constantly give way under the pressure of patriotic hyperbole' (p. 144) and Buchan's *The Thirty Nine Steps* (1915) demonstrates the increasing use of illegal methods in detective and spy fiction.

Morrison conclude with an epilogue that explores retributive justice and summarises how

after World War I readers craved ‘the law of just desserts meted out on the evil-doer by powerful fictional heroes’ more than they wanted ‘restorative justice’ (p. 163). As such there was move toward a more utilitarian approach to morality in popular literature.

This book provides a whistle-stop tour of detective and spy fiction and offers a fascinating insight into the connections between the Victorian and Edwardian law system and the development of spy fiction. It successfully places these stories in their historical and legal contexts and interweaves the motivations of the protagonists with contemporary cultural thought. I do think there could have been more ethical and moral theory laid out for the reader, particularly in the first half of the book, with less emphasis placed on explaining the plot of the stories. However, the second half is far stronger in this regard. Overall, the themes it examines in more depth, such as the deficiencies of the law system and the cultural ethical shift in detective fiction in the late-Victorian era, makes Morrison’s book a valuable contribution to detective and spy fiction research.

Kate Brombley (Independent Researcher)

***Prosthetic Body Parts in Nineteenth-Century Literature and Culture*, by Ryan Sweet (London: Palgrave MacMillan, 2022) 283pp., £34.99 (paperback), ISBN 978-3-030-78591-8.**

Ryan Sweet’s monograph *Prosthetic Body Parts in Nineteenth-Century Literature and Culture* is a meticulously researched project that analyses Anglo-American Victorian representations of prosthetics and their users. This new open-access addition to the Palgrave Studies in Nineteenth-Century Writing and Culture series will be of interest to anyone working within either nineteenth-century studies or disability studies as well as within the histories of science and technology.

The main success of this work is the rich variety of sources from which Sweet has drawn. Familiar examples of nineteenth-century depictions of prosthesis and prosthetic users (from Dickens, Doyle, Poe and Wilkie Collins) are, of course, analysed in great depth, but this investigation is paired with a surprising number of lesser-known authors and contextualised with various commercial and medical medias to provide a detailed and textured understanding of these perspectives. Additionally, Sweet takes great care to establish the text within Critical Disability Studies, integrating the overarching argument within this field, particularly in the first half of the book. They carefully review existing understandings of nineteenth-century norms and normalisation strategies before establishing prosthetics and prosthetic users as a site of anxieties

related to the unachievable spectre of human ‘wholeness’.

The introductory chapter begins by opening up questions about the non-typical subject-object relation employed by prosthesis users and by grounding the methodology to follow. Sweet makes explicit exactly what is meant by key terms – particularly ‘wholeness’ and ‘normal’ – and justifies the decision to include in this investigation devices that we may not ordinarily think of as prosthesis, such as spectacles and dentures, alongside the expected limb replacement technologies.

After this introductory chapter, we are taken through the first of the literary examples. We see how Ernest G. Henham’s short story ‘A Human Bundle’ (1897) portrays hyperbolic fears about physical loss, and this is intriguingly reflected back upon the (abled) readers, as Sweet asks: ‘what did a whole body look like? What constituted a physical loss? [...] What historical factors underpin a privileging of physical wholeness and a fear of incompleteness?’ (pp. 37–8).

Sweet’s third chapter explores these underpinning anxieties by focusing on descriptions of prosthetic devices imbued with a supernatural amount of agency that is threatening to the abled readers and characters, and disastrous for the user. Sweet reads these concerns in connection with materialist and mechanistic understandings of humans that developed with the industrial revolution, as well as evolutionary thought, and argues that prosthetic users are understood as demonstrating the same ‘threatening machine agencies’ (p. 79) as seemingly autonomous engines such as Babbage’s creation.

In the fourth chapter, we see how these relatively abstract fears were mapped onto more immediate social concerns. Focusing on various portrayals by Dickens, we see how prosthetic users are depicted as ‘transgressive social climbers’ (p. 139). This exploration neatly flows into the fifth chapter where Sweet produces an analysis of the gendered elements of depictions of prosthesis use. Through exploration of how prosthetic users are represented in relation to the Victorian marriage plot, the prosthetic as normalisation device is problematised; in these examples the user that is *too* successful at passing is shown to be ironically associated with fraudulence.

In the penultimate chapter, Sweet focuses in greater detail upon this fraudulence, showing how prosthetic use became understood synecdochally for collected attitudes to old age, ageing, and vain attempts to hide this. This is brought together with preceding argument threads in Sweet’s concluding chapter, which compares this perception with current depictions of prosthesis, arguing that we have

moved from understanding prosthetic users as 'passing' supervillains to surpassing 'superhumans' (p. 273).

If there is one criticism that I would have for this monograph, it is that there is a lack of accounts from prosthetic users themselves. This may come as a surprise but is explained by both the extent to which abled writers such as Dickens wrote about prosthetic users and by the lack of openly disabled authors writing at the time. Part of the main argument of *Prosthetic Body Parts* is that prosthetic use was incredibly stigmatised in the nineteenth century, and that prosthetic devices had (and have) more than a functional purpose as they also helped individuals 'pass' as abled. The conspicuous lack of prosthetic users' writing about prosthetics within this book, then, presumably reflects the state of the archive. Overall, this is a deft and intriguing exploration of prosthesis in Victorian culture, and researchers will greatly benefit from engaging with it.

Joe Holloway (University of Exeter)

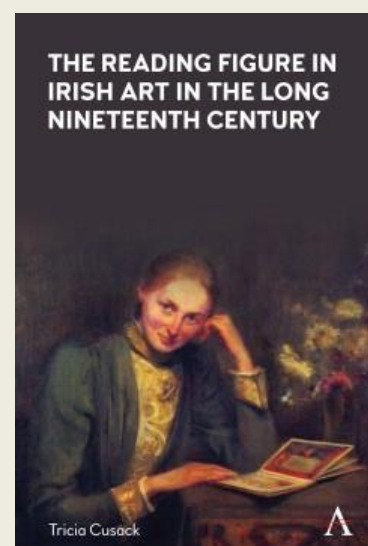
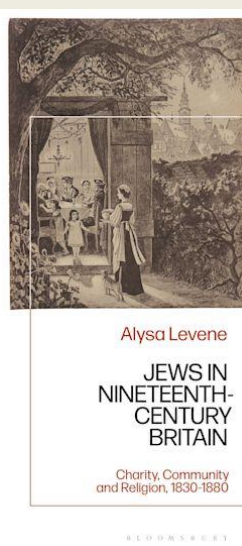
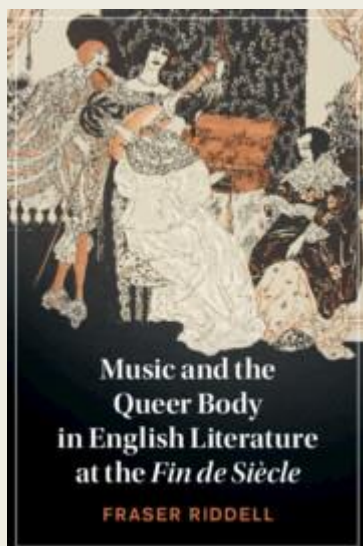
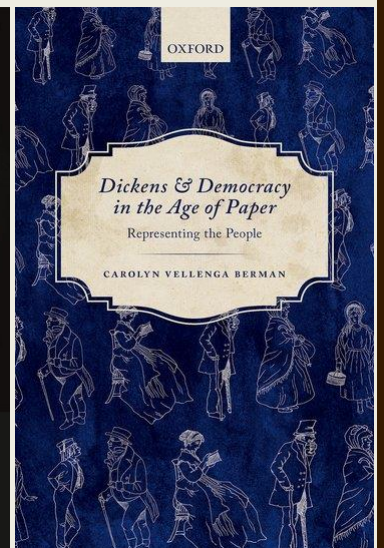
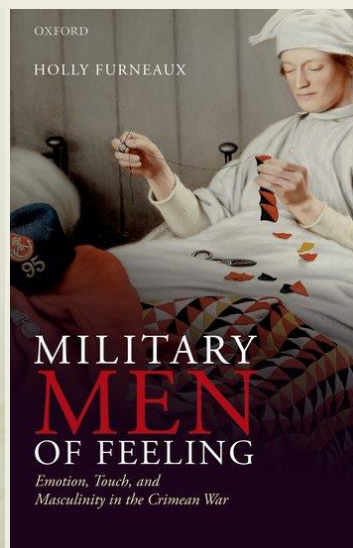
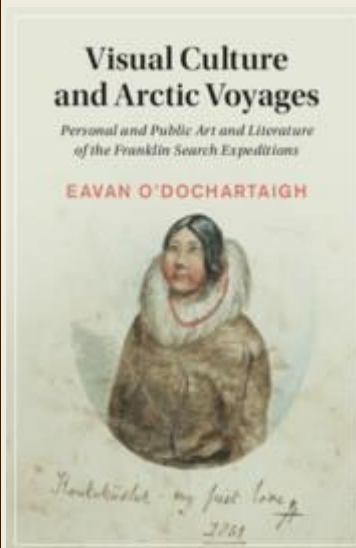
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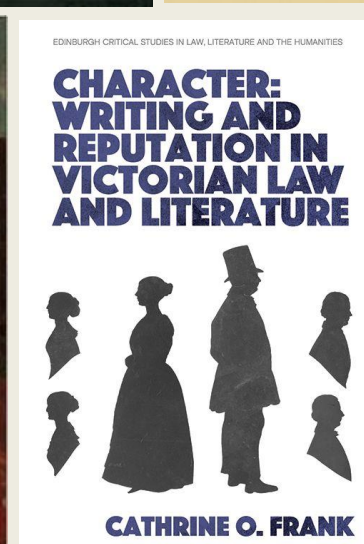
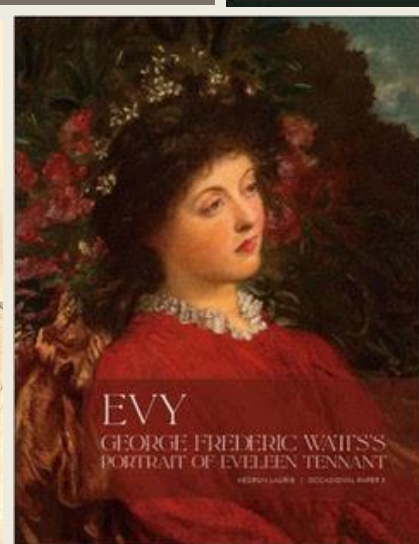
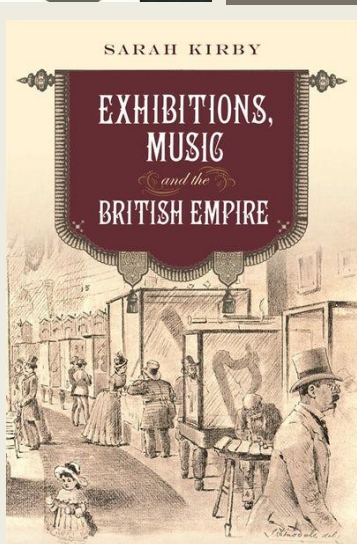
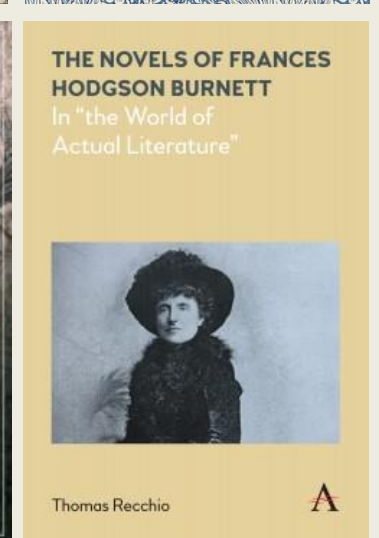
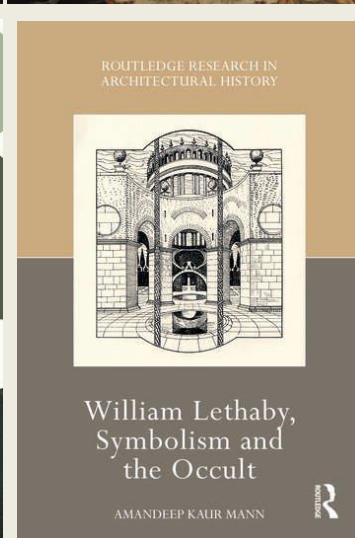
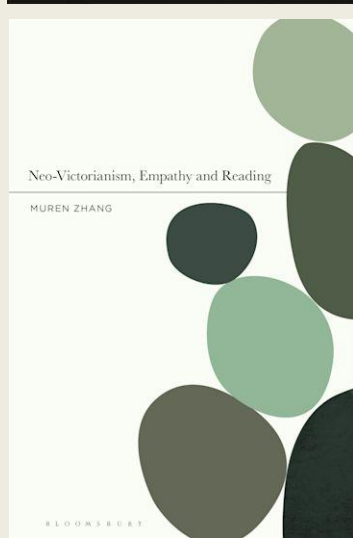
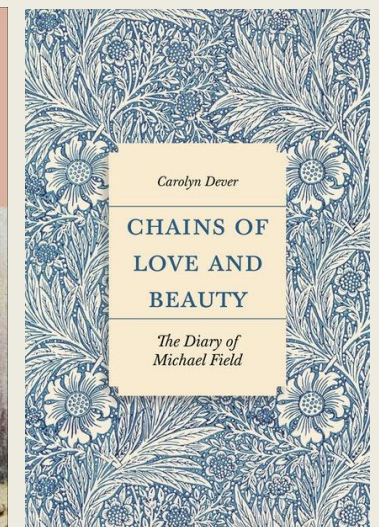
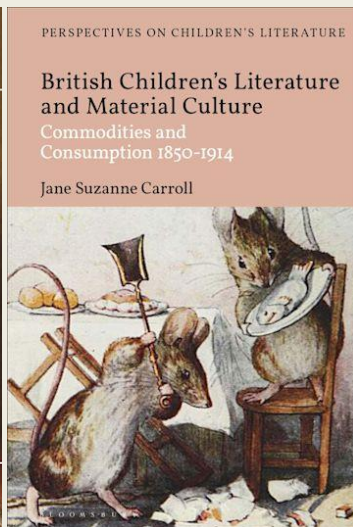
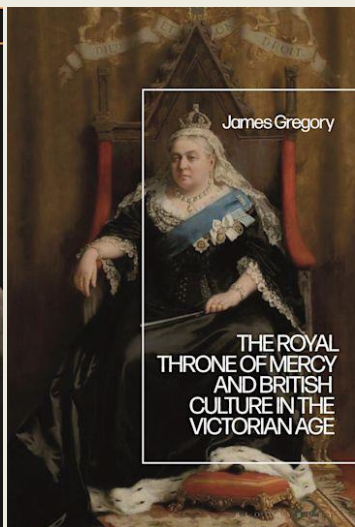
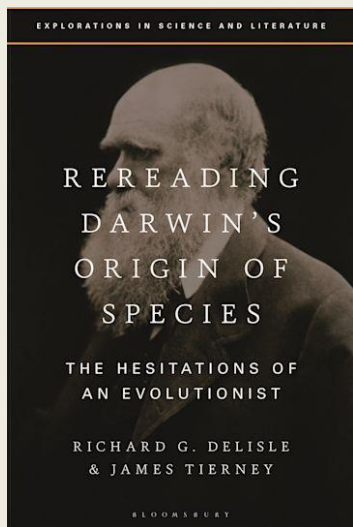
Are you an author, editor, or publisher of a recent or forthcoming book on an aspect of Victorian history, literature, and culture? Please email a JPG image of the cover to bavsnews@gmail.com for inclusion in a future issue. If you are interested in reviewing one of the titles featured below, please get in touch at bavsnews@gmail.com.

'Our Subversive Voice: The History and Politics of the English Protest Song' is a two-year research project funded by the UK's Arts and Humanities Research Council. It is based at the University of East Anglia and involves colleagues from the universities of Warwick and Reading. We are investigating the use of song to register protest through the ages, from 1600 to 2020.

The website www.oursubversivevoice.com allows you to follow the work of the project. You will find case studies of particular songs and themes; interviews with songwriters and experts; a bibliography of scholarship and anthologies; and contributions from other writers with an interest in the history and politics of the protest song – both English and otherwise. We are interpreting 'English' loosely (and contentiously) as meaning either written by an English national, or having a particular bearing or influence upon specifically English political culture. The core of the website is its database of 750 protest songs from 1600–2020, of which 250 are showcased as the most distinctive and important.

We hope that this resource will prove of interest to BAVS members. The Victorian era is especially well represented, from Chartists to Fabian socialists, to the pioneering songwriting partnership of Harriet Martineau and Eliza Flower. We'd love to hear suggestions for guest blogs, so please do get in touch via the website.





“Victorian Materialisms: Approaching Nineteenth-Century Matter”

A special issue of *European Journal of English Studies* (Vol. 26, 2022), edited by Ariane de Waal & Ursula Kluwick <https://www.tandfonline.com/toc/neje20/current>

While new materialist accounts tend to stress the post-Enlightenment persistence of dualistic oppositions between nature and culture, humans and nonhumans, body and mind, the editors of this special issue argue that Victorian conceptions of matter reveal a wide range of materialisms that anticipate current new materialist interventions. Collectively, the contributions to this special issue suggests that a broader enquiry into Victorian materialisms beyond canonical figures and texts helps recuperate the pervasiveness and mundaneness of Victorian engagements with matter and material agency.

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).

Margaret Oliphant: Writing Maternal Grief and the Unseen

In February 2022, I used my BAVS Funding Grant to undertake a five-day research trip to the Margaret Oliphant Collection at the National Library of Scotland in Edinburgh to conduct valuable archival research for my PhD thesis. The collection houses the bulk of Oliphant's literary papers and correspondence with her family, friends, and publishers; I also consulted several items pertaining to Oliphant's publishing affairs held in the Blackwood Papers. I thoroughly reviewed materials, took detailed notes and photographs, and examined Oliphant's various writings. I spent the majority of my visit reviewing Oliphant's correspondence, including with her sons Cyril Francis ('Tiddy') and Francis Romano ('Cecco'), the Blackwood family, and other notable correspondents, such as Jane Welsh Carlyle. I was especially interested in letters concerning the supernatural, or what Oliphant termed 'the unseen', as well as those which discussed child loss and pointed towards a community of women united through mourning. Reviewing Oliphant's correspondence in detail further illuminated her approach to recording grief through her literary networks and in her writings at the *fin de siècle*. Investigating these materials first-hand was especially crucial in identifying certain material imprints of grief: uncharacteristic deletions, emendations, marginalia, and telling changes in ink pressure, suggesting Oliphant lingering on certain words. I also examined some of Oliphant's original short story manuscripts, including 'The Scientific Gentleman' (1872), which enabled me to develop a greater understanding of her narrative processes and modes of writing, especially when she was constructing the conclusions to her stories.

The library's Special Collections Reading Room was a particularly inspiring setting, with spectacular views overlooking Edinburgh's rooftops and Arthur's Seat. This was an especially welcome environment after much of my PhD spent oscillating between pandemic lockdowns and closed libraries. I remain grateful for the library's immensely helpful Special Collections staff, who renewed my library access and extended my manuscript reservations, allowing ten reserved items in advance. I also took advantage of the archive's Saturday opening hours which increased my research opportunities; this was much appreciated when visiting such a vast archive.

The palaeographic demands of the visit were the most challenging, especially as Oliphant's handwriting became increasingly difficult to interpret when reviewing the hurried correspondence of her later years. Despite my momentary disbelief that Oliphant's friends praised her 'dear little handwriting', I was able to create an effective key for Oliphant's lettering against which to accurately transcribe her correspondence. As the week progressed, I was pleased to decode Oliphant's hand with increasing efficiency, a point which underscores how important it was that the BAVS Funding Grant enabled me to conduct an archival visit taking place over consecutive days.

While in Edinburgh, I appreciated some contemporary visual culture at the Scottish National Portrait Gallery, viewing the intricate pencil and chalk portrait of Oliphant which captured the 'piercing black eyes' she was famed for. Some archival findings also reinforced the distinctly local Scottish influences on Oliphant's supernatural works, such as Edinburgh's Hogmanay torchlight procession. I also took advantage of the city's supernatural reputation and attended an evening 'ghost tour' which emphasised some Scottish folkloric history impacting Oliphant's work.

This archival visit was a formative contribution to my final PhD chapter, and overall thesis, which argues for Oliphant's distinctive narrative approach to writing her supernatural tales which concern lost and spectral children. I remain immensely grateful to BAVS for awarding this invaluable funding grant.



Emily Vincent (University of Birmingham)

Calls for Submissions

Please email calls for publication submissions and funding opportunities to bavsnews@gmail.com for inclusion in future issues. We recommend sending time-sensitive announcements such as calls for papers and details of forthcoming events to *The Victorianist* as well, through which they will be sent to members via the BAVS Circular.

Interdisciplinary Science Reviews **Special Issue: Conceptualizing Heterodox Palaeoscience** Edited by Richard Fallon and Edward Guimont

'Science has gone down into the mines and coal-pits, and before the safety-lamp the Gnomes and Genii of these dark regions have disappeared ... From within them she has brought the bones, and pieced together the skeletons, of monsters that would have crushed the noted dragons of the fables at a blow'. Charles Dickens (1848)

Palaeoscience (the study of Earth's deep history) epitomizes scientific rationality's claim to imaginative scope. From the first, its cultural eminence has been enhanced by the almost otherworldly ability of scientists to reconstruct fantastic monsters and place them in the epic story of deep time. Writing this story has carried immense prestige, but the history of palaeoscience is one of nebulous disciplinary boundaries and constantly contested or even non-existent orthodoxies. The subject thus presents an ideal case study for understanding how scientific arguments are (de)legitimized in public and specialist contexts. This issue is as vital today as it has ever been. In the past year alone, a study in *Nature* argued that the Bronze Age city Tall el-Hammam was destroyed by an asteroid, and a *Geology* study claimed that remains of a Pleistocene comet impact were evident in the Atacama Desert. This led to debates over whether these studies either gave credence to, or were influenced by, Biblical archaeology—recalling the scriptural preoccupations of many of the very first geoscientists.

This special issue of *Interdisciplinary Science Reviews* is intended to bring together scholars from a variety of disciplines—including geology, archaeology, palaeontology, literature, physics, and history—to provide new perspectives on the question of heterodoxy in palaeoscience from the eighteenth century to the present. We seek proposals for 6,000–8,000-word articles; while we welcome research on classic subjects like cryptozoology, creationism, and continental drift, we encourage works that focus on heterodoxy and palaeoscience in the context of non-Christian cultures, the Global South, and sociocultural inequalities. Subjects authors may address include but are not limited to:

- what forms of palaeoscience have been considered heterodox; what groups of people have been drawn to them (including lenses of race, class, and gender); when; and why
- what types of evidence proponents have gathered to substantiate highly controversial claims, and where and how they have communicated these claims
- what relationships these figures have had with the mainstream scientific community, particularly in centres of production like journals, laboratories, and universities
- how heterodox figures and heterodox palaeoscience itself have utilized or been depicted in the media, including novels, poetry, film, local news, and videogames
- how heterodoxy becomes orthodoxy, and orthodoxy becomes heterodoxy

Please submit a 500-word abstract and brief biography in Word to the editors at heterodoxpalaeoscience@gmail.com by **6 May 2022**. Accepted articles are to be submitted by March 2023 for a provisional publication date in 2024.

Irish Network for Nineteenth-Century Studies (INNS): Study Day

Save the date: the Irish Network for Nineteenth-Century Studies (INNS) invites you to our long-delayed second study day, to be held in UCD on the afternoon of **Friday, 1 July 2022**. This will include quickfire work-in-progress sessions, and a discussion group on a set text or image. There will be an optional dinner afterwards in the city

centre. This will be an informal occasion, providing a chance to talk about your current research, and an opportunity to meet other researchers working on nineteenth-century culture.

Proposals for 5-minute presentations on work in progress should include a brief summary of your current research project and ideally identify a methodological problem or a particular aspect of your current project which you wish to discuss. Please send your proposal to INNSDublin2020@gmail.com by **May 1**.

Scholars who wish to attend this event without formally introducing their current research are also very welcome. Registration will be available through Eventbrite. For more information regarding this event, contact Nicholas.daly@ucd.ie. For further information about INNS, or to be added to our mailing list, please contact Joanna.hofer-robinson@ucc.ie

We look forward to welcoming you to UCD, and we are grateful to the UCD School of English, Drama and Film for their support.

Rewriting Gender in an Age of Transition (1880-1940)
An online conference hosted at the University of St Andrews
16th – 18th September 2022

The turn of the 19th to 20th century marked an eruption of innovations in our cultural conception of gender. Rising consumerism altered men's relationships with presentation while sexologists considered gender as a complex taxonomy. The New Woman sought greater levels of empowerment and heightened androgyny. Rewriting Gender in an Age of Transition encompasses questions of presentation, perception and the textual body in gender variant literature and culture from 1880-1940.

Possible topics include:

- Fashion and self-image
- Sexology and pathologisation
- Queer activism
- Gender in early cinema and adaptation
- Gender roles on the Victorian and Modernist stage
- Poetic androgyny (of the poet or of the subject)
- Decadent and symbolist literature and art
- Empire and global images of gender
- Gender variance in Modernist literature
- Stage costuming and gender-variant presentation
- Gender and racial difference
- Ambiguous and intersex bodies
- Gothic androgyny in literature and film
- Gender variance in popular fiction and culture (pamphlets, penny dreadfuls, paperbacks)
- Disability, gender and non-normative bodies
- Art and visual representations of androgyny

We welcome a broad, intermedial and interdisciplinary approach to the topic, including but not limited to papers on poetry, drama, cinema, global literature, nonfiction, visual media, history of science, queer studies and gender studies. For 20 minute papers, please send proposals of no more than 250 words and a 100 word biography to Paul Thompson (pt54@st-andrews.ac.uk) and Katerina García-Walsh (kgw6@st-andrews.ac.uk) by **May 20th 2022**. Full details: <https://rew-gen.wp.st-andrews.ac.uk/>