



Welcome to the Summer issue of the *BAVS Newsletter*, packed with news, book reviews, recent publications, reports, and CFPs. Do get in touch with any items for inclusion in future issues!

Would you like to be more involved in the wonderful BAVS community? Would you like to take on the editing of this very newsletter? The BAVS Executive Committee is looking for enthusiastic individuals to join its Communications Team. See overleaf for full details of these roles and how to nominate yourself for them. The deadline for applications is Monday 12 August. Funding Officer and Postgraduate Representative positions will also fall vacant in September; further information about how to apply will follow in due course.

We're delighted to announce that the 2024 BAVS/BARS Nineteenth Century Matters Fellowship will be hosted by Royal Holloway, University of London. This role seeks to provide institutional support for an unaffiliated early-career researcher, as well as supporting them to organise a research event or a workshop focused on professionalisation. Full details on p. 3 (apply by Monday 12 August).

Early-career researchers are also encouraged to sign up to the new [BAVS Postdoc Iiscmail](#), an online space where the community can engage with each other, ask questions, celebrate achievements, and find support, while staying informed of upcoming events.

While plans are afoot for a BAVStravaganza of a conference for our 25th anniversary next year, this summer we're delighted to be part of the EVENT 2024 flightless conference. We hope that you'll be joining us at one of the in-person hubs in September. This dispersed conference means that we will be holding our AGM online this year – keep an eye on your inbox for details of that in due course.

This is the final *Newsletter* from Clare and Sarah, the current Communications Team. It's been a privilege to play a role in supporting the wonderful BAVS community through the *Newsletter*. We would like to take this opportunity to thank all of the brilliant contributors that we've had the pleasure to work with over the past three years.

Clare Stainthorp & Sarah Wride
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BAVS News

***BAVS Newsletter* Editor and Assistant Editor**

BAVS are looking for a new Communications Team (*BAVS Newsletter* Editor and Assistant Editor) to join the Executive Committee. They will be responsible for compiling and distributing the triannual *BAVS Newsletter*, sourcing and administering the book reviews process, and maintaining regular communication between the BAVS Committee and members. These roles are a good opportunity for early career colleagues looking to develop experience in academic administration and editing, and to expand their role within the BAVS community.

To apply, please send a 2-page CV and 1-page covering letter, specifying for which role(s) you'd like to be considered, explaining any previous experience, and stating what you'd seek to bring to the communications team, to bavsnews@gmail.com by **Monday 12 August 2024** (9:00BST). Please use the email subject 'Application: *BAVS Newsletter* Editor and/or Assistant Editor'.

***BAVS Newsletter* Editor Role:**

- Compiling and editing the *BAVS Newsletter* on a triannual basis (circa March, July, November).
- Responding to correspondence sent to the bavsnews@gmail.com account.
- Liaising with members of the BAVS executive committee to communicate news of the BAVS conference, funding opportunities, new initiatives, etc.
- Providing supportive and constructive feedback on submitted reviews, including copy-editing and proofreading.
- Identifying new book releases (and other items of Victorianist interest), assigning reviewers to these, and corresponding with publishers to obtain review copies.
- Sending all official correspondence to BAVS members (MailPoet).
- Updating the *BAVS Newsletter* webpage and archives (WordPress).
- Developing the format and content of the *BAVS Newsletter* to meet the needs of BAVS and its diverse membership.
- Working with the editor/s of the *Victorianist* blog and circular to share CFPs, events, and other news in a timely manner.
- Working with members of the BAVS executive committee to develop the association's communication strategy and web presence.
- Writing reports for the BAVS committee meetings and AGM.

***BAVS Newsletter* Assistant Editor Role:**

- Compiling issues of the *BAVS Newsletter* and readying them for publication, including proofreading content and formatting.
- Working with the editor to ensure the smooth running and timely publication of the *BAVS Newsletter*; including, but not limited to, responding to email correspondence, providing feedback on submitted reviews, copy-editing and proofreading, identifying new book releases (and other items of Victorianist interest), assigning reviewers to these, liaising with publishers to secure review copies, updating webpages, and working with the editor/s of the *Victorianist* blog and circular.
- Other tasks commensurate to the role, as identified by the Editor in partnership with the Assistant Editor.

In common with all BAVS executive committee roles, both the Editor and Assistant Editor are expected to:

- Attend the BAVS committee meetings and AGM.
- Review funding applications made to BAVS in consultation with the Funding Officer, as needed.

Please direct queries about the roles to Clare Stainthorp at bavsnews@gmail.com. It is anticipated that the handover will take place in September, with the new team taking on responsibility for the winter issue of the *BAVS Newsletter* (published in November).

In addition, the roles of **Funding Officer** and **Postgraduate Representatives** will fall vacant in September; further information about how to apply for these positions will follow in due course.

Nineteenth-Century Matters 2024

Royal Holloway, University of London

Outline

Nineteenth-Century Matters is an initiative jointly run by the British Association for Romantic Studies and the British Association for Victorian Studies. Now in its eighth year, it is aimed at postdoctoral researchers who have completed their PhD, but who are not currently employed in a full-time academic post. Nineteenth-Century Matters offers unaffiliated early career researchers a platform from which to pursue their research, while also organising an academic event on a theme related to nineteenth-century studies or a workshop focused on an aspect of professionalisation. The focus of their proposed research should be on the nineteenth century, rather than on Romanticism or Victorianism. There is no requirement for this research to relate directly to Royal Holloway's institutional specialisms, but areas of interest, in addition to the long nineteenth century, might include: interdisciplinarity; transnational and global connections; temporalities, memory, life-writing; age and disability studies.

For the coming year, the Nineteenth-Century Matters Fellowship will provide the successful applicant with affiliation at Royal Holloway, University of London. The fellowship will run from October 2024 to September 2025. In addition to intellectual exchange and collaboration, the successful fellow will benefit from:

- Access to Royal Holloway's library resources, both physical and digital, for the duration of the fellowship. These include the University Archives and Special Collections, which hold a wealth of information on the history of women's education in the institutional records of Bedford and Royal Holloway Colleges, as well as personal papers of alumni from the colleges' histories. There are also strengths in theatre history and women's suffrage. Royal Holloway also has one of the largest private collections of nineteenth-century art, held in the University's Victorian Picture Gallery. This collection includes world-class paintings, sculptures, prints, drawings and watercolours including works by William Powell Frith, John Everett Millais and Edward Burne-Jones.
- Access to the Centre for Victorian Studies (CVS), which builds on Royal Holloway's longstanding international reputation for research in Victorian literature, ecology, art, and globalisation. The CVS has 200 cross-disciplinary members, and runs a rich programme of events and training, including the only UK residential colloquium for postgraduates and ECR colleagues in Victorian Studies.
- Mentorship from Dr Helen Kingstone, Senior Lecturer in Nineteenth-Century Literature and Visual Culture, who can advise on research, careers and publication engagement.
- Free access to the 2025 BARS Early Career and Postgraduate Conference.
- Access to Royal Holloway's webinar function to host online events, if desired.
- Access to room bookings to host in-person events, if desired.

There is no requirement for the Fellow to live near Royal Holloway during the fellowship and accommodation will not be provided as part of the fellowship. The primary purpose of the fellowship is to enable the successful applicant to continue with an affiliation and remain part of the academic community. It is a non-stipendiary post, and the fellow will need to support themselves financially. The value of the fellowship is £1,500. These funds are intended to support the fellow's research project as they deem appropriate (paying for travel to archives, accommodation, and other research-related costs) and to cover the organisation of a research or professionalisation event related to their own research and/or development interests. It is also expected that the fellow will acknowledge BARS, BAVS, and Royal Holloway in any publications that arise from their position.

Application Process

Applicants should submit a CV with a proposal of their research topic and event (maximum of two pages), explaining how and why they would benefit from the fellowship. Applicants can propose research on any aspect of the nineteenth century, and we are keen to encourage interdisciplinary proposals which might include, but are not limited to: literature, history, art history, theatre, periodical culture, medical humanities and 19thC legacies. Applications should be sent to Sarah Parker (s.l.parker@lboro.ac.uk) and Cleo O'Callaghan Yeoman (cleo.o.callaghan.yeoman@stir.ac.uk). The deadline for applications is **Monday 12th August 2024**.

BAVS Postdoctoral Network

The BAVS Postdoctoral Network has launched **BAVS Tea Time**, an informal, online space for the BAVS community to get together and discuss everything and anything. From the job market, publications, collaborations, to fun rabbit holes we've found ourselves down and exciting new ways to avoid finishing that manuscript, we want this to be an open space for nurturing an honest BAVS postdoc community. These sessions are open to anyone who identifies as early-career or postdoctoral, regardless of affiliation. We especially encourage those on precarious contracts, in alt-academic or GLAM roles, or who identify as independent researchers. We hope you can join an upcoming session:

Mon 5 August 12:30-13:30 BST	Zoom
Fri 6 September 16:00-17:00 BST	Zoom
Wed 2 October 15:30-16:30 BST	Zoom
Sun 3 November 11:00-12:00 GMT	Zoom
Tue 3 December 12:30-13:30 GMT	Zoom

The new **BAVS Postdoc Jiscmail** is where all Postdoc comms will be sent for the network's events, workshops, resources etc. It is also an online space where the BAVS Postdoc community can engage with each other, ask questions, celebrate achievements, and find support. The Jiscmail is private, so it doesn't show up if you search for it; here is the link to join: <https://www.jiscmail.ac.uk/cgi-bin/webadmin?A0=BAVS-POSTDOC>

If you have any questions about BAVS Tea Time sessions or the Postdoctoral Network, please feel free to write to [Alicia Barnes](#), [Emily Vincent](#), and [Harriet Thompson](#) (BAVS Postdoctoral Representatives)

BAVS Online Writing Retreats

The BAVS Online Writing Retreats provide a supportive and friendly co-working environment to work through your to-do list. All members of BAVS are welcome to join. Sign up to be added to the email list so that you receive details of upcoming Zoom sessions (you don't need to register for individual days). We tend to run one or two per week (9.30-12.45 GMT/BST) and send details of upcoming sessions at the start of each month. Sign up form here: <https://forms.office.com/e/AZraucNDGJ>

Sessions are run by Charlotte Boyce, Clare Stainthorp, and Madeline Potter.

The Victorianist Call for Researcher Blogs

The Victorianist blog published reviews, discussions, and opinion pieces by BAVS members on all matters of Victorian interest. Whether you have strong feelings about a recent Neo-Victorian film or would like to share an intriguing snippet of research, if you'd like to write for us please contact Carys Hudson chudson07@qub.ac.uk and Hollie Geary-Jones h.gearyjones@chester.ac.uk. *The Victorianist* is run by the postgraduate representatives of the Executive Committee and particularly encourages postgraduate members of the community to submit their writing for publication.

Beyond the 'Obvious': Exploring Careers for Victorianists

If you are wondering what to do after your PhD, or seeking advice on how to identify your transferable skills, our new careers workshop may offer the support you've been looking for. Delivered by Dr Holly Prescott (Careers Advisor at University of Birmingham and creator of the PostGradual PhD Careers blog: <https://phd-careers.co.uk/>), an expert in PhD careers beyond academia, this 30-minute video workshop, especially created for BAVS members, is accessible via the [BAVS website](#) (you will need this password to access it: BAVScareers).

EVENT 2024 Flightless Conference and UK In-Person Hubs

In 2024, BAVS is not holding its normal annual conference. Instead, BAVS, NAVSA, AVSA, VI and DACH-V are collaborating on EVENT (<https://www.event2024.org/>), an international 'flightless' conference, with seventeen hubs across four continents. As a result, in place of a large-scale annual conference, delegates will instead attend the hub that is geographically closest to their home and work. This structure will contribute to sustainability by reducing air travel and the running costs of larger centralised conferences. With less packed schedules, and more intimate settings, the smaller-scale hubs will also support networking, collaboration and scholarly dialogue.

The conference also includes monthly zoom events throughout the 2024 calendar year open to all delegates. The next session is the **Teaching Panel on Wednesday 7 August**. For full details of digital EVENT 2024 sessions, see <https://www.event2024.org/digital-events/>.

If you did not submit a paper to a hub, you can still participate actively in EVENT 2024, including entering into conversation with the authors of the papers that will be delivered across the globe in September via COVE Conferences. To participate in these activities, you need to register: <https://www.event2024.org/registration/>

For financial assistance to attend EVENT 2024, whether virtually or in person, see the relevant question on our FAQ page: <https://www.event2024.org/frequently-asked-questions/>

The UK will have five hubs: 1) Stirling, 2) Cardiff, 3) Hawarden, 4) Belfast and 5) Lancaster. Each hub will host independent face-to-face events in September 2024. Papers can be shared through COVE Conferences, a password-protected annotation platform that allows delegates from across the world to read and comment on papers delivered at other hubs. See below for information about each of the UK hubs. Full registration details can be found on the individual hub webpages linked below and the EVENT2024 website: <https://www.event2024.org/registration/>

1) Stirling (University of Stirling) – 4-5 September 2024

The Stirling hub will be hosting panels and papers on topics ranging from exhibits, exhibitions, and openings to occult meetings and séances, including a strand focused on global Scotland in the 1830-1910 period. Overlooked by the Victorian Gothic grandeur of the National Wallace Monument (1869), both Stirling and nearby Bridge of Allan have rich Victorian heritage for delegates to explore. Programme and further details: <https://scvs.ac.uk/index.php/victorian-events/>

If you have any questions, please contact Professor Christine Ferguson christine.ferguson@stir.ac.uk and Dr Michael Shaw michael.shaw@stir.ac.uk

2) Cardiff (Cardiff University) – 10-11 September 2024

The Cardiff BAVS hub combines the long 19th century with the Victorian, placing both in relation to the contemporary. In her opening keynote on 'Poaching, Protest and "the Common Good"', Kirsti Bohata (Swansea) explores debates about land use in the past and present. The second keynote, by Steph Roberts (Freelance Visual Arts Producer and Commissioning Editor Wales for Art UK) considers 'The Picton Problem' as an example of how colonial narratives are addressed in the museum sector; the programme includes time to visit the 'Reframing Picton' exhibition in the National Museum of Wales. Panel topics range from 'Crises, Personal and Political, Then and Now', 'Apocalypse, Dystopia and Speculative Fiction' and 'Temporalities' through 'Arctic Voyages', 'Water Environments', 'Found Children' and 'Colonial Encounters and Identity' to 'Consumer Culture, Theatre and Entertainment', 'Sensation and Mystery', 'The New Woman' and 'Celebrity Life-Writing'. Three special author sessions, on Tennyson, Hardy, and Conan Doyle/Sherlock Holmes, are complemented by a creative-critical panel on 'Writing Neo-Victorian Fiction'. There will be an opportunity to attend a PGR training session, workshops on 'Editing' and 'Salvaging' the Victorians, and a Special Collections session on 'Victorian Illustrated Books'. The conference dinner takes place in the Grade II listed Gothic Revivalist Aberdare Hall, and the pre-conference programme offers guided tours of Cardiff's Victorian Arcades and of the Castle apartments designed by William Burges. The conference concludes with a neo-Victorian roundtable discussion featuring Martin Danahay (Brock, Canada), Marie-Luise Kohlke (Swansea), Kate Mitchell (ANU), Sylvia Mieszkowki (Vienna) and Saverio Tomaiuolo (Cassino University, Italy).

Website including provisional programme: <https://event2024cardiff.wordpress.com/>

Registration link: <https://www.eventsforce.net/cbs/627/home>

For further details, contact Ann Heilmann, heilmanna@cardiff.ac.uk

3) Hawarden (Gladstone's Library) – 11-12 September 2024

At the Gladstone's Library hub in Hawarden, surround yourself with the books, journals, and papers of one of the most prominent Victorians, William Gladstone, in our beautiful Reading Rooms, and have the chance to sleep at a library. The programme has a material culture slant and our speakers are a mix of academics, students, archivists, curators, librarians, and conservators; many speakers are talking about projects involving collections. Keynote speakers include Deborah Wynne (Professor, University of Chester), Holly Kirby (Assistant Curator, Attingham Park, and Visiting Lecturer, University of Chester), Mike Sanders (Professor, University of Manchester), and Michael Wheeler (Visiting Professor, University of Southampton).

In addition, the Gladstone hub will be hosting a Heritage Fair with workshops on finding and using Victorian collections and opportunities for public engagement and research connections with 14+ collections-organisations including libraries, archives, museums, and art galleries based in the North West.

You can find out all about what will be happening at Gladstone's Library on our website:

<https://www.gladstoneslibrary.org/events/events-courses-list/event-2024-at-gladstones-library>

4) Belfast (Queen's University Belfast) – 12-13 September 2024

Beginning with the French Revolution and ending with the First World War, the long nineteenth century was framed by events of global proportion. The QUB hub will address 'events' – at any scale – in the period spanning 1789-1914. Acknowledging the porous boundaries between the Romantic, Victorian and Modern, our hub is open to researchers working in and across these fields. We aim for geographical as well as temporal breadth, spanning the literary, artistic, political, and scientific cultures of nineteenth-century Ireland, Britain and other (inter)national contexts.

There is no registration cost, other than the central \$100 EVENT fee. Attendees, will, however need to arrange their own accommodation and pay independently for the conference dinner.

Registration Link: <https://www.event2024.org/registration/>

5) Lancaster (University of Lancaster) – 19-21 September 2024

Nestled between the Lake District and Manchester, the Lancaster hub will be held 19th–21st September at the Victorian Storey Institute, next to the city's medieval castle. The hub will be hosting panels and papers on the theme 'Event' with particular focus upon the working classes, religion, the environment, and adaptation. We look forward to welcoming Victorian scholars of all career levels and to hearing from our two keynote speakers, Professor Ruth Livesey (Royal Holloway) and Professor John Bowen (York).

In order to ensure delegates fully benefit from the international online Event 2024 sessions taking place throughout the year, early registration is strongly recommended: <https://www.event2024.org/registration/>

If you have any questions, please contact Dr Jo Carruthers (j.carruthers@lancaster.ac.uk).

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.

***Time and Timelessness in Victorian Poetry*, by Irmtraud Huber (Edinburgh: Edinburgh University Press, 2023), 296pp., £90.00 (hardback), and open-access e-book, ISBN 9781399511810**

Labelling the literature we love as ‘timeless’ can feel both celebratory and simultaneously innocuous – as though we are distinguishing a selected text in the most broadly valid but also impersonal manner. While the *Oxford English Dictionary*’s earliest verified use of the adjective indicates that in the sixteenth century it meant premature or untimely, ‘timelessness’ has come to signify that enduring quality that marks out something for posterity. The very notion of the written word existing outside of time or beyond time constraints is therefore as time-bound as the Victorian poetry which Irmtraud Huber so assiduously dissects in this volume. In her choice of title, *Time and Timelessness in Victorian Poetry* foregrounds some of Huber’s major concerns, including the relationship between poetry and historical context, the chronological evolution of poetic form, and changes to our understanding and conception of time (and timelessness) itself.

Huber’s approach is rooted in the importance of historicity. The introduction emphatically and repeatedly iterates her view that ‘the very concept of poetry changed in the course of the nineteenth century’ (p. 6). She emphasises the urgent need for adopting an ‘historically informed theoretical position’ in her analysis of representations of Victorian time and timelessness (p. 5) – including around notions of legacy, eternity, the divine, industry, mechanics, regulation, poetic spacetime, and the very absence of time itself. Indeed, her aim throughout the book is ‘to provide a better vocabulary to address time structures of poetry than is at present available (p. 5). To achieve this, Huber builds upon literary histories such as Carol T. Christ’s *Victorian and Modernist Poetics* (1984) and *Nineteenth Century Verse and Technology* (2017) by Jason David Hall, while at the same time challenging the theories of New Lyric Studies scholars as explored in *The Lyric Theory Reader: A Critical Anthology*

(2014, eds. Virginia Walker Jackson and Yopie Prins) and Jonathan Culler’s *Theory of the Lyric* (2018).

The volume is divided into five (mostly) coherent chapters, each centred around a particular shift in how poetry was defined, created, or received over the course of the nineteenth century. Where Huber most frequently succeeds is in her astute and detailed focus on how changing conceptions of time coincided with the altering and evolution of poetic form. The attention devoted to exacting and important changes in metre, rhythm, genre, poetic sequence, narrative mode and verse structure all attests to the ‘versatility and temporal complexity’ of Victorian poetry more generally, while also inviting the reader to reassess popular poems of times past (p. 85). A re-reading of Matthew Arnold’s ‘Dover Beach’ (1867), in which Huber claims that ‘the poem undermines its own use of the sea as a metaphor’ in relation to its ‘temporal logic’ (p. 39), is particularly affecting in how it subverts the more traditionally moving understanding of Arnold’s construction of time passing (p. 39). Huber sees Arnold as viewing time as purely and successively linear, rather than like the incoming and outgoing tides of the titular coastline.

Other poets which recur in Huber’s analyses include Tennyson, Elizabeth Barrett Browning, Augusta Webster, and three of the four Rossetti siblings (Dante Gabriel, Christina and William Michael). Texts such as *Aurora Leigh* (1850) and *The House of Life* (c. 1880) also crop up on more than one occasion, with Huber keen to consider these prominent works from a variety of critical viewpoints – including in relation to genre innovations, the construction of gender, and through negotiations of time and chronology.

For a work claiming to be about the relationship between poetry and the ‘historical moment’, however, Huber’s scope is somewhat limited (p. 20); rarely does she include representations of time and timelessness from marginalised or lesser-known Victorian poets to any substantial degree. At the start of Chapter 3 (‘Idle Poetry and Poetic Idleness – Poetry in the Age of the Gospel of Success’), she proposes to deconstruct the

'bourgeois middle-class values of industry [and] self-realisation' within the context of Victorian attitudes towards 'contemplative idleness' (p. 127). However, while she concedes that 'none of the authors' so far studied 'belong to the working-class', her subsequent analysis of writings by working-class poets John Overs and Janet Hamilton barely takes up a single page (p. 142). While Chapter 5's more intricate focus on the poetry of railway labourer Alexander Anderson acts as a welcome corrective to this oversight, it would have been illuminating to see a more comprehensive engagement with texts by other working-class Victorian poets who have previously been spotlighted in compendiums such as *The Poorhouse Fugitives* (1987) by Brian Maidment. The radical Samuel Bamford, the postman Edward Capen, or the newspaper poet 'Tina, Blairgowrie', for example, would have been undoubtedly affected by changing conceptions of time just as much as their more famous literary counterparts.

Huber's detailed annotations of selected poems and thorough interrogations of historical and cultural contexts nevertheless open up a multitude of interesting and pertinent questions about how the evolution of Victorian poetry might be viewed through this particular critical lens. In her final chapter, Huber builds upon the 'relationship between the time of the self and the time of the world' in the work of Paul Ricœur to suggest 'that different literary forms and indeed different individual texts' ultimately 'shape time differently' (pp. 224-25). Using mediation, representational content and language-use as key parameters for analysis, she proposes a new epistemological framework for considering 'the diversity of temporal premises of poetic texts' – in both Victorian poetry and elsewhere (p. 246). In this respect, *Time and Timelessness* is a foundational text for anyone interested in the temporal repercussions (and aesthetic experience) of the rhythm, representations, and illusions which underscore so much of the Victorian poetry with which we are most familiar.

John D. Attridge (University of Surrey)

The Uncanny Rise of Medical Hypnotism, 1888-1914: Between Imagination and Suggestion, by Gordon David Lyle Bates (Cham: Palgrave Macmillan, 2023), 265pp., £44.99 (hardback) and £35.99 (e-book), ISBN 9783031427244

Gordon David Lyle Bates's *The Uncanny Rise of Medical Hypnotism, 1888-1914: Between Imagination and Suggestion* locates hypnotism's changing medical status within the broader scientific and cultural developments of the late nineteenth and early twentieth centuries. Bates skilfully places the rise of

medical hypnotism in the context of rapidly changing scientific and medical fields. He emphasises how the growing interest in the human mind and hypnosis' possible therapeutic uses during this time led to a change in the perception of hypnosis from a mystical technique connected to spiritualism and mesmerism to a respectable medical intervention. The author traces the ways in which key figures worked to establish hypnotism's scientific credibility. For example, Jean-Martin Charcot's demonstrations at the Salpêtrière Hospital in Paris showcased the dramatic effects of hypnotism on hysterical patients altered both public and professional perceptions of hypnotism. However, his work also sparked controversy. Critics questioned the reproducibility and validity of his findings, arguing that the highly suggestible states of his patients could lead to exaggerated or misleading outcomes. Bates's discussion of these debates is thorough and nuanced, presenting Charcot not merely as a hero or villain of science but as a complex figure navigating the contentious landscape of emerging neurological and psychological sciences.

Bates does not shy away from addressing the contentious ethical debates that marked this period. The late nineteenth and early twentieth centuries saw intense scrutiny of hypnotism's validity, the nature of the hypnotic state, and the potential for hypnotism to be misused and exploited. He provides a nuanced analysis, presenting the perspectives of both sceptics and proponents, and explores the gender, class, and professional dynamics influencing the acceptance or rejection of hypnotism. The debates around misuse and manipulation were particularly heated. Cases of alleged abuse, where individuals were hypnotised without their consent or manipulated into compromising situations, were sensationalised in the media and used by sceptics to argue against the legitimacy of hypnotism. Bates carefully navigates these issues, acknowledging the risks and highlighting the potential for positive therapeutic outcomes. His discussion of gender dynamics is particularly insightful, as he examines how female patients were often viewed as more susceptible to hypnotism, reflecting broader societal attitudes towards women's mental and emotional stability.

Bates's careful and in-depth examination of primary materials, such as medical journals, private letters, and contemporary culture, enhances his historical narrative. This extensive research not only lends authenticity and depth to his analysis but also underscores the book's commitment to presenting an accurate and comprehensive account of the history of medical hypnotism. For instance, Bates delves into the personal letters of practitioners, revealing their private doubts and professional aspirations, which adds a layer of intimacy and complexity to the

historical record.

The book's balanced analysis of the scientific hypotheses and debates around medical hypnotism is one of its strongest points. Bates clarifies the different theories and methods proposed to account for hypnotic occurrences. The perceived mystical and even supernatural aspects of hypnotism were the focus of early theories, which eventually gave way to more realistic scientific explanations involving suggestion and more complex neural interpretation related to the subconscious mind.

In addition to its scientific and medical dimensions, *The Uncanny Rise of Medical Hypnotism* excels in exploring the cultural impact of hypnotism. Bates demonstrates how hypnotism captivated the public imagination, influencing literary and popular culture. He examines the portrayal of hypnotists in fiction and drama, noting how these representations reflected and shaped contemporary attitudes towards the practice. Bates's examination of cultural representations is particularly engaging, as he traces how the figure of the hypnotist evolved in the public consciousness. Early portrayals often depicted hypnotists as mysterious and potentially malevolent figures capable of exerting almost supernatural control over their subjects. Popularised in novels and plays, these images contributed to both the allure and the fear surrounding hypnotism. Bates also discusses how these cultural depictions influenced and were influenced by the scientific debates of the time, creating a feedback loop between public perception and scientific practice.

Moreover, Bates addresses the enduring legacy of medical hypnotism, tracing its influence on modern psychological and therapeutic practices. He argues that the principles and techniques developed during this formative period laid the groundwork for contemporary fields such as psychotherapy and cognitive-behavioural therapy. This long-term perspective underscores the lasting significance of the developments chronicled in the book. For example, techniques of suggestion and focused attention, which were refined in the early days of medical hypnotism, continue to be used in various therapeutic contexts today.

While *The Uncanny Rise of Medical Hypnotism* is exemplary, it has minor shortcomings. The detailed exploration of specific figures or debates can occasionally feel dense, potentially overwhelming readers who are less familiar with the historical contexts. Additionally, some readers may desire a greater focus on patients' direct experiences and the practical applications of hypnotism in medical settings. *The Uncanny Rise of Medical Hypnotism, 1888-1914* is nevertheless a significant contribution to the history of medicine and psychology. Bates's comprehensive research, balanced analysis, and

engaging writing — lucid, succinct, well-structured, each chapter expanding on the previous one — make this book an essential resource for any academic or general reader interested in the development of medical hypnotism and its broader societal and cultural implications.

Erin Johanson (University of Sussex)

***Women Philosophers in Nineteenth-Century Britain*, by Alison Stone (Oxford: Oxford University Press, 2023), 274pp., £88.00 (hardback), ISBN 9780192874719**

Men have traditionally occupied the majority of prominent positions in philosophy and received greatest recognition for their contributions. Despite this, there have been notable exceptions, with women making significant but often overlooked contributions to philosophical thought, covering a broad spectrum of topics. Alison Stone's *Women Philosophers in Nineteenth-Century Britain* reintroduces twelve remarkable women philosophers: Mary Shepherd (1777- 1847), Harriet Martineau (1802-76), Ada Lovelace (1815-52), George Eliot (1819-80), Frances Power Cobbe (1822-1904), Helena Blavatsky (1831-91), Julia Wedgwood (1833-1913), Victoria Welby (1837-1912), Arabella Buckley (1840- 1929), Annie Besant (1847-1933), Vernon Lee (1856-1935), and Constance Naden (1858-1889). It explores their perspectives on naturalism, philosophy of mind, evolution, morality, religion, and historical progress. Stone highlights how these women developed their philosophical ideas within a rich print culture, engaging with peers and reaching a broad audience despite limited access to university education. The text also examines how their exclusion from the history of philosophy stemmed from a late nineteenth-century shift towards specialised writing that required academic credentials, largely inaccessible to women.

The recovery of nineteenth-century women philosophers has been further hindered because historians of philosophy have generally neglected the nineteenth century. When this period does receive attention, it typically focuses on 'the great Continental systems of thought' (W. J. Mander, qtd p.1), rather than on Anglophone philosophy; John Stuart Mill is the most prominent exception, followed by Henry Sidgwick and Thomas Hill Green. Stone uses biographical and historical scholarship, along with autobiographical accounts, to reconstruct women's lives, relationships, intellectual circles, and the communities to which they belonged. Scholarly editions of correspondence from figures like Eliot, Martineau, Lee, and Welby offer insights into their

interactions and discussions, despite often focusing on non-philosophical topics, writes Stone. Her survey also examines the philosophical content of women's published works to uncover their intellectual engagements, identifying common themes and evidence of their influence on each other.

Stone discusses a large number of women to illustrate the richness and diversity of women's philosophical contributions during this period. Each chapter focuses on a specific topic, reconstructing and comparing the views of a subset of the twelve philosophers, showing how their ideas emerged in response to and in reaction against one another, explicitly and implicitly. Although most of the writers made contributions to the feminist cause, Stone deliberately avoids focusing on political philosophy; instead, she aims to demonstrate that 'women wrote right across the spectrum of philosophical topics, not only on social and political matters' (p. 5).

Chapter 1, 'Women's Constrained Philosophical Participation', delves into the cultural and historical context and outlines the monograph's analytical framework. Stone looks into the limitations imposed by the patriarchal system on women's philosophical endeavours and explores how, despite these constraints, women managed to contribute at all. Stone suggests that a 'vibrant print culture' played a crucial role in sustaining a generalist approach to philosophy, which she argues was the primary factor enabling women to engage in philosophical discourse (p. 20).

Chapter 2 concerns 'Naturalism', which Stone defines as the belief that all aspects of reality can be comprehended through empirical science, a view widely debated throughout the century. She starts with Shepherd's account of causation in the 1820s, which Stone argues is anti-naturalist. Shepherd posits that the causal principle is known through reason, serves as a prerequisite for scientific inquiry rather than its outcome, and is intertwined with the existence of God as the intelligent first cause. This chapter demonstrates how women shaped British philosophy throughout the period, addressing early modern issues of causation and induction with Shepherd and Martineau, and progressing to debates on naturalism and normativity, culminating in the linguistic turn at the century's end.

Chapter 3, 'Philosophy of Mind', explores the theories put forth by Lovelace in the 1840s, Cobbe in the 1860s–1870s, Naden in the 1880s, and Blavatsky and Besant in the late 1890s. In broad strokes, Lovelace grappled with dualism and materialism, Cobbe advocated a form of dualism, Naden leaned towards materialism, and Blavatsky and Besant embraced panpsychism. Each philosopher developed these positions in unique ways.

Chapter 4 examines contrasting views

regarding the implications of evolution. In the early 1860s, Wedgwood contended that Charles Darwin's theory was compatible with Christian religion and morality. However, *The Origin of Species* (1859) left some ambiguity about the extent to which evolutionary theory applied to human beings as moral agents. Stone explains that 'women divided over whether evolutionary theory was compatible with religion and morality, just as they divided over naturalism and materialism' (p. 14).

In Chapter 5, 'Religion and Morality', Stone suggests that Cobbe saw morality as tied to Christianity, while others believed morality needed a new, non-religious basis. Martineau found this in the impartial exterior point of view in the 1850s; Eliot in the expanded sympathies from artistic literature from the 1850s; Lee in a responsible approach to collective human life in the 1880s; and Besant in empirical science during her secularist phase from 1874 to 1889.

Chapter 6, 'Progress in History', looks at the theories of Martineau (1840s), Cobbe (1860s), Wedgwood, and Blavatsky (1880s). Stone explains that these share three main features: belief in a world-historical progression culminating in modern Europe, a sequence of civilization stages tied to various world religions, and a transition from the ancient East to the modern West. According to Stone, these women construct metanarratives about the grand sweep of historical movement.

This book offers a compelling exploration of its subject matter, presenting thought-provoking insights that linger long after the final page. Readers receive thorough chapter summaries, reflecting the book's focus on providing them with a wealth of information that enriches their understanding of the topic. Stone draws on a wide array of primary and secondary sources, and successfully maintains interest in twelve remarkable women – and philosophers.

Mariam Zarif (King's College London)

***G.W.M. Reynolds Reimagined: Studies in Authorship, Radicalism and Genre, 1830-1870*, edited by Jennifer Conary and Mary L. Shannon (London: Routledge, 2023), 348pp., £140.00 (hardback) and £35.99 (paperback and e-book), ISBN 9780367715434**

Jennifer Conary and Mary L. Shannon's *G.W.M. Reynolds Reimagined: Studies in Authorship, Radicalism and Genre, 1830-1870* illuminates the underexplored world of Victorian popular fiction. As scholars trace Reynolds's precursors and follow his influence through this series of interconnected essays, the editors' overall approach is both

historicist and reflects contemporary questions.

Part I, 'Authorship', grapples with the archival absences encountered during biographical research. In 'Dickensian Departures' Conary argues that in *Pickwick Abroad* (1839) Reynolds appropriated Charles Dickens's characters to critique England's antiquated provincialism, reconceptualizing Sam Weller as a mouthpiece for Reynolds's own political views. This formulation 'showcases Reynolds's unique style, establishing him as an innovator, not an imitator' (p. 28). Manon Burz-Labrande and Marie Léger-St-Jean's study, 'Authorial Agency from Scissors-and-Paste to Remix in Reynolds's Translations', foregrounds 'the recirculation techniques that epitomised the Victorian periodical press' (p. 52). Reynolds 'attempt[ed] to render the original text's literariness rather than translating it literally', exercising authorial agency when republishing Victor Hugo's *Le Dernier Jour d'un Condamné* (1829) while the Commons debated the death penalty (p. 57). Writing against the 'anti-radical prejudices of the nineteenth- and early twentieth-century English literary critical establishment' which dismissed Reynolds's work, Stephen Knight's 'Two Mid-Nineteenth Century Popular Radical Novelists' repositions him as linked to Wilkie Collins in his enlightened social ideals (p. 82). Shannon's essay, 'A Comic Writer of Some Distinction: Reimagining G.W.M. Reynolds through the *Madras Comic Almanac*', closes this part by considering 'a strikingly new perspective on the international reach, use, and reception of Reynolds' as a brand to evoke 'home' for white colonists in India (p. 101). Although Shannon 'hit the dead end of the archival silence' and cannot prove Reynolds had any hand in the publication of the *Madras Comic Almanac* (1843), these essays each use Reynolds to open compelling questions about how we define an author, authorship and originality as conceptual categories (p. 118).

Part II, 'Radicalism', opens with Rohan McWilliam's '*Reynolds's Newspaper and Victorian Populism, 1850-79*', an especially timely essay 'as we live in an age of populism. [...] Everyone, it seems, is a populist' (p. 126). Reynolds and the newspaper that bore his name until 1967 'dramatised the agenda of radicalism' (p. 128), using populism to link theatre, the novel and journalism to create a 'melodramatic public sphere' (p. 139). Stephen Basedo's essay further refines our understanding of Reynolds's red republican and socialist ideology through focussed readings of his weekly newspaper editorials to create a political biography. Anne Humphreys asks in 'Dining with Reynolds: the "Reports" of Reynolds's Annual Festival' how Reynolds 'performed his radical feelings' through reportage in the newspaper he owned (p. 167). Were his yearly all-staff *soirées* paternalistic self-promotion, or a promising vision of

cross-class solidarity? Ian Haywood argues that from the moment he 'transported Mr Pickwick to France in *Pickwick Abroad* [...]' Reynolds showed his determination to harness the power of popular print culture to further the cause of European liberty' (p. 181). Reynolds regarded 'the printed page and the political platform as mutually reinforcing discursive spaces', with the utopia he envisioned across his speeches, journalism, and fiction coming to pass in Castelcicala as soon as Chartism succeeded (p. 181). These essays interrogate nineteenth-century politics but also prompt readers to consider modern collisions between popular culture, populism and political discourse.

In Part III, 'Genre', Sara Hackenberg reads Reynolds's city mysteries as 'powerful vehicle[s] of radical ideas', arguably influencing vigilante heroes from Sherlock Holmes to Batman (p. 223). The dangers and deceptions of the modern urban existence swarm beneath the surface of every social class. Ruth Doherty in 'The Disintegrated Narrative of Lydia Hutchinson in *The Mysteries of London*' reads Hutchinson as both 'a passive victim, a vengeful punisher, and an eloquent critic of the society that has failed her' (p. 238). Hutchinson sees herself as the heroine of her own Gothic story, and attempts to gain control over her traumatic experiences by repeating them, while Reynolds's text works against her by continuously distributing her over many weekly parts and plotlines. The breaking of Hutchinson's voice carries 'numerous textual echoes of anatomical dissection' and leads to Doherty's ultimate metaphor of the single body being broken to pieces to understand its inner workings (p. 230). The violence then of *The Mysteries of London* (1844-45) is not only located in its content but also in its form. In 'Reynoldsian Women: Sexualisation and Female Agency', Mollie Clark compares Dickens's Edith Dombey with Reynolds's Perdita Fitzhardinge. While both authors use melodramatic female archetypes, Fitzhardinge seeks to satisfy her own erotic desires, and 'Reynolds provides her with the agency to pursue them', which could be dangerously liberating if women reading Reynolds followed her lead (p. 248). In 'Lord of Misrule: Reynolds's Radical Christmas Fiction', Rebecca Nesvet asserts that 'Christmas literature could prove progressive' in its phantasmagorical visions of complete societal inversion, displayed through broadside ballads and the carnivalesque tradition of wassailing (p. 267). Reynolds's Christmas fiction, she argues, participates in this tradition; however, Reynolds differentiated such inversion from revolt or organised action by the working class, the 'meaningful reform [that] continues to await realisation' outside of the corpus of Christmas print (p. 271).

The fourth and final part, 'Beyond', is called by

the editors a 'second introduction and not a conclusion', a fitting bookend to these interlocked essays' opening questions which persist to the present day (p. 18). 'Translating Reynolds to the Pacific and Widening Victorian Studies' by Craig Howes describes how Reynolds was carried into translation in Hawai'i where his texts became a 'tool for Hawaiians' own widening of their experience, and their refusal to be disciplined into obedience' (p. 299). Widening Victorian Studies to place emphasis on indigenous communities' creative and editorial control suggests how far the discipline has come, and what work remains to be done.

Elizabeth Grimshaw (University of Buckingham)

***Science, Medicine, and Aristocratic Lineage in Victorian Popular Fiction*, by Abigail Boucher (Cham: Palgrave Macmillan, 2023), 237pp., £99.99 (hardback) and £79.50 (e-book), ISBN 9783031411403**

Abigail Boucher's *Science, Medicine, and Aristocratic Lineage in Victorian Popular Fiction* focuses on popular nineteenth-century literary representations of aristocratic bodies, which, as noted in the first, introductory chapter, 'served highly complex social, political, artistic, and [...] even medical and scientific purposes' (p. 2). As the book's title suggests, Boucher's primary interest lies with the latter two discourses; according to Boucher, nineteenth-century writers of popular fiction used aristocratic bodies as a focus for contemporary medical and scientific concerns, frequently leading to the pathologisation of aristocratic characters in literature.

The second chapter is concerned with the nexus between class and health in silver-fork novels, which share a 'collective interest in classed medicine' and 'capture, reinforce, and problematise' the notion that certain illnesses are a marker of gentility (pp. 34, 28). Although the performance of ill health to show off upper-class status became outmoded in the early nineteenth century, the association between noble birth and disease continued, as Boucher's analysis of three case studies demonstrates. In Edward Bulwer-Lytton's *Godolphin* (1833), Rosina Bulwer-Lytton's *Cheveley* (1839), and Catherine Gore's *Cecil* (1841), health status serves as a cipher for social status. Although not all the aristocrats in these novels have ill health, the aristocratic social sphere in these books is associated with pathology and has a pernicious influence on those who come into contact with it.

In contrast to the second chapter, which deals with a genre that mostly appealed to middle- and upper-class readers, the third chapter is dedicated to G. W. M. Reynolds's *The Mysteries of the Court of*

London (1844–56), which was geared to the tastes of the ever-growing working-class readership. Like silver-fork fiction, Reynolds's serial novel pathologises the aristocracy, but his focus is on infertility. As Boucher illustrates, Reynolds 'simultaneous[ly] reinforce[s] and undo[es] [...] the cultural hegemony of the nobility' (p. 81). On the one hand, he rejects the aristocracy's supremacy and right to rule by maligning them for their purported gender non-conformity, salaciousness, and sexual deviance and alleging that these failings have compromised their masculinity and virility. On the other hand, his middle-class heroes are frequently rewarded by upward social mobility into the ranks of the aristocracy.

In the fourth chapter, Boucher relates the practice of aristocratic endogamy in sensation fiction to the medical and scientific discourses of the time. Unlike in the first two chapters, Boucher does not focus on a few exemplary sensation novels in this chapter but refers to a wide variety of books classed within this genre. She finds that sensation fiction's ambiguous and complex stance on aristocrats' practice of marrying within their own ranks mirrors discussions of this topic among the nineteenth-century scientific community in its inconclusiveness. While some scientists, like Charles Darwin, were convinced that 'wider variety in breeding was always preferable and led to a reduction in the transmission of harmful characteristics', others with a more eugenicist bent, like Francis Galton, 'believed firmly in careful selection of mates from among similar groups' (p. 125). In sensation fiction, 'a "mongrel" literary form', neither endogamous nor exogamous marriages are free from complications, thus painting a rather bleak picture of the future of the aristocracy (p. 119).

The following two chapters, which focus on two genres popular at the *fin de siècle*, namely Ruritanian romances and Evolutionary Feudal texts, are in close dialogue with each other. Though both genres share an interest in medieval aristocracy and provide 'a commentary on class and expectations about the heredity and evolution of the aristocratic body', their ultimate stance is markedly different (p. 189). As Boucher demonstrates, Ruritanian texts, like Anthony Hope's *The Prisoner of Zenda* (1894) and Robert Louis Stevenson's *King Otto* (1885), glorify the aristocratic body by depicting it as 'hereditarily "pure"' and unaffected by evolutionary forces (p. 156). In contrast, Evolutionary Feudal fiction, like H. G. Wells's *The Time Machine* (1895), takes a less comforting and idealistic view by presenting the aristocratic body as a mere product of 'the long effects of sexual and natural selection' (p. 189).

One particular strength of the book is Boucher's approach, which embeds the discussion of popular nineteenth-century texts in the scientific and

medical contexts of their time. Her decision to deal with a variety of genres rather than to focus on a single one creates a panoramic view of the ways in which popular nineteenth-century literature dealt with the subject of aristocratic lineage. This choice enables Boucher to show plainly the different purposes the nobility fulfilled in different genres, thus providing interesting insights into the nature of different genres and their respective attitudes towards contemporary scientific and medical subjects. However, the individual chapters appear somewhat disconnected in places, and the book would have profited from a conclusion that tied these loose strands together more satisfactorily. Nevertheless, despite these minor structural flaws, Boucher's book provides a fascinating overview of representations of aristocratic lineage in Victorian popular fiction and will be of interest to scholars working in a variety of different fields, including scholars of Victorian popular fiction, scholars working on the history of science and medicine, and scholars interested in social class in literature.

Sarah Frühwirth (Independent Researcher)

***London Through Russian Eyes, 1896-1914: An Anthology of Foreign Correspondence*, edited by Anna Vaninskaya, translated by Anna Vaninskaya and Maria Artamonova (London: London Record Society, 2022), 368pp., £60.00 (hardback), ISBN 9780900952029**

London Through Russian Eyes, 1896-1914, edited by Anna Vaninskaya and translated by Vaninskaya and Maria Artamonova, collects accounts and letters written by Russian intellectuals who travelled to London at the beginning of the twentieth century, offering interesting insights into Britain's capital city from the perspectives of the Russian world. The articles selected are from four outstanding Russian intellectuals: Isaak Shklovsky, Korney Chukovsky, Samuil Marshak, and Semyon Rapoport. What makes this volume engaging is that their accounts, previously published in Russian journals and newspapers, have not been accessible to English-speaking readers until now.

The long introduction provides interesting information on the lives of immigrants in London at the turn of the last century. The introductory pages portray London's multicultural atmosphere and dwell on different representations of the city, which may at times have been influenced by intentional fictionalisations and factual inaccuracies. Despite the contradictory depictions of the British city, the articles offer valuable insights into various aspects of English life.

The first section, 'Foreigners in London', provides in-depth descriptions of those residing in London, often highlighting immigrants' difficult relationships with local people, as discussed in Chukovsky's article, titled 'Anti-Alien Sentiment'. As the author writes, 'the English have always treated "us" shabbily. They [...] showed us hospitality not for our sakes, but for their own: to prove to themselves that they were the most freedom-loving people in the world' (p. 44). Likewise, Shklovsky, in 'V Russkom Kvartale' ('In the Russian Quarter'), dwells on issues pertaining to immigration. The opening lines of his article depict the harsh conditions endured by immigrants who, during their voyages, were crammed into narrow spaces, stacked like livestock. As Shklovsky writes, 'In late May of 1903, a huge cargo steamer named the *Blücher* set out from Hamburg to London. There were horses and people on the ship. [...] The burly sailors shouted at them as they drove them into the black depths of the hold. Men, women and children crawled in obediently, dragging behind them huge bundles and dirty flock-mattresses' (p. 55).

The second section, titled 'London Labour and the London Poor', focuses on social problems and describes beggars. As Chukovsky claims in 'Nischie v Londone' ('Beggars in London'), poverty and mendicancy were widespread in the city and British authorities were engaged in combating begging, as beggars were believed to be deceitful. The article mentions the association tasked with eradicating begging, namely the Society for the suppression of 'Mendacity in Mendicity', headed by Joseph Bosley, the "'Beggars' Terror" or "Champion Beggar Hunter"' (p. 102). In the article 'The Working Quarter', Shklovsky writes that 'School statistics divide the population of London into three classes: "lower", "middle", and "upper", based on the regularity of their wages' (p. 138), specifying that the lower class encompassed tramps, beggars and thieves, the middle class included people without steady employment, like porters and dockworkers, while the upper class was represented by people with regular wages. Shklovsky's depiction of children in Board schools is imbued with Dickensian language, as he asserts that these children could be readily identified according to their social class.

The third section, titled 'London at Home and at Leisure', marks a slight shift from the prevailing themes of immigration, poverty, and social inequalities, providing insightful descriptions of Londoners' pastimes at the beginning of the twentieth century. In the summary of Rapoport's article, whose title is translated as 'English Workmen at Leisure: A Sketch of Working-Class Amusements in London', in-depth information is provided about Londoners' hobbies. The author describes 'the

political rallies in Hyde Park and Trafalgar Square' (p. 179), whose purpose was more recreational than political, in addition to religious meetings, accompanied by music, sports clubs, festivals, concerts, and Christmas entertainments. The popularity of these social and recreational activities is clear, and women were not excluded from them, as they played tennis or spent their spare time on Hampstead Heath. Elsewhere, Marshak describes the so-called Children's Welfare Exhibition, defined by the author 'an encyclopaedic compendium of everything directly and indirectly related to a child's life and welfare' (p. 228).

The fourth and last section of the volume, titled 'London Streets and Public Life', portrays events that took place in public places in London, including the green heart of London, Hyde Park. Chukovsky depicts this park as an area which lacked flowers and looked like a battlefield where people walked idly or lay 'not getting up, not moving, almost without signs of life' (p. 249). This occurred mainly in winter, when the unemployment rate was high and the police sometimes found corpses. The park changed in summer, when couples spent their time and kissed passionately. One of the park's alleys, Rotten Row, was always enlivened by a bustle of people and carriages, and at Marble Arch crowds gathered around speakers. In this regard, several pages describe corner preachers, individuals who delivered speeches on different topics, like politics, economics and religion.

The book features many other articles that deserve attentive reading, as they shed light on different aspects of British culture at the turn of the last century. A perusal of this anthology is highly recommended not only to those who are interested in a comparative study encompassing Russian and British cultures, but also to those who are keen on gaining a deeper understanding of the historical and cultural contexts that shaped British society during that period. Whether one is a scholar, a student, or simply an enthusiast of history and culture, delving into this anthology promises a rewarding journey through the rich tapestry of British society and its global impact.

Michele Russo (University of Foggia)

***Thomas Hardy and the Folk Horror Tradition*, by Alan G. Smith, Robert Edgar, and John Marland (London: Bloomsbury, 2023), 192pp., £75.00 (hardback), £28.99 (paperback), and £67.50 (e-book), ISBN 9781501383991**

Thomas Hardy and the Folk Horror Tradition by Alan G. Smith, Robert Edgar, and John Marland adds to the burgeoning interest in, and proliferation of academic

writing on, folk horror in recent decades. At the outset the authors explain how they have handled the unique challenge of situating Hardy in a genre that gained currency, definition, and recognition a century later. The book sets out to move Hardy from the fringes of folk horror to a central discourse where 'folk horror [...] takes place in broad daylight, in broadly ordinary circumstances' and 'seeks to unsettle and disturb rather than invoke a horrific response' (p. 2). The book's seven chapters place Hardy within this contextual framework while revealing how his realist narrative techniques meld with the literary modernism of the early twentieth century.

Chapter One uses Adam Scovell's book, *Folk Horror: Hours Strange and Things Dreadful* (2017) to identify the principles on which Hardy's Folk Horror operates. The authors argue that Hardy was the initiator of a line of folk horror which deviated significantly from that developed by Henry James, seeking to unsettle rather than horrify. Chapter Two focuses on the principles of hauntology, a deep sense of longing, a possibility of slippage 'between selves old and new' (p. 21). The authors posit an interesting and novel idea – that Hardy enacts in his writing the essence of hauntological fiction because it is constantly haunted by a predilection to 'relive the past and summon up the dead' (p. 22). Their characterisation of Hardy as the 'time-torn man', whose great theme was 'the persistence of the past', is synchronised with new critical perspectives towards his work (p. 38).

Chapter Three, aptly named 'Cultural Bereavement', focuses upon the impact of Charles Darwin on Hardy and others of his generation who shared his 'waning of Christian sentiment' as Darwinian theory suggested that the 'Bible was not to be treated unquestioningly as the unmediated word of God' (pp. 49, 48). Hardy's responses to this threat was to tap into folklore, and stress his scepticism for any single philosophical scheme; he described what he believed in as 'a confused heap of impressions' (Michael Millgate, *The Life and Work of Thomas Hardy*; qtd p. 57). The authors brilliantly bring out how Hardy's Universe was geared towards determinism, where his significant characters (Sue, Tess, Jude) are 'passive recipients', 'disembodied and derided' in a 'Godless Universe' (p. 58). They identify Arthur Schopenhauer's influence on Hardy and argue that the tragic sensibility in Hardy's 'God-haunted' fiction emanates from his sense of an 'irrational' force (Universal Will) that is indifferent to anything but its own continuation (p. 63).

Hardy has rightly been defined as an ambivalent thinker whose retreat into a 'neutral zone' was a tactic to escape the intellectual tussle between "belief and unbelief" (p. 72). Thus, Chapter Four

situates Hardy in the greater panorama of Victorian thought as a figure of compromise between Christian faith and materialism. The authors use a framework from Charles Taylor's *A Secular Age* (2007) to view Hardy as an 'enchanted' figure who reconciles belief and 'modern' sensibilities within the 'Immanent Frame' (p. 81). Hardy's pastoral world hardly provided an escape from what the authors describe as the 'turbulence of modernity', rather it attenuates the 'psychologic disquiet of the times' (p. 83).

Chapter Five, 'Hardy Constructed and Reconstructed', is based on Scovell's premise that landscape is the 'core element' of folk horror. Hardy's Wessex is an uncanny reminder of Dorset – a real place, situated in the present – 'within the construction of a country with ancient roots' (p. 88). It convincingly counters the myth of 'good little Thomas Hardy, producer of pastoral tragedies' (T. R. Wright, *Thomas Hardy on Screen*; qtd p. 88) Instead, the unique eeriness of Hardy's world is shown to stem from Wessex being 'a three-dimensional world' that exists outside the frame of fiction that 'breaks through' as hyperreality into our own (p. 93).

Chapters Six and Seven juxtapose Hardy's range of narrative perspectives with the visual arts, surrealism, and psychology. The authors identify devices, such as 'hypothetical or unspecified observer' and 'ellipses' that are open to interpretation by readers (p. 101), which make Hardy's narratives gripping and reveal his proto-modernist sensibilities. There is emphasis on the role of the psychological, surrealist, and uncanny traits throughout Hardy's realist fiction (for example, his creation of natural settings such as Egdonheath, and characters like the Reddleman or Mop Ollamoor.). The simultaneous presence of folk customs (such as skimmington rides and blood-turning practices) and orthodox Christian practices makes him the pioneer of folk horror. The final chapter, 'Wessex on Page and Screen', focuses on the tumultuous journey of Hardy's critical and popular favour through his short stories and cinematic adaptation of his works. I was particularly drawn to the link that the book establishes between dark, politically volatile conditions in Hardy's time and today, which the authors argue have led contemporary writers to utilise his techniques to illuminate the unstable world around them (p. 158).

Thomas Hardy and the Folk Horror Tradition treats Hardy and his writing as 'fractured' reality (p. 161), rather than dependent on the presence of actual ghosts, a perspective that is increasingly becoming popular and significant, as recent Hardy scholarship amply reveals. Hence, the authors clarify Hardy's subtle horror: a fissure through which ancient folk elements impinge upon the present reality, a blurring of realities that throws Hardy's status as a realist into question. This book is important and a timely

intervention that will prove useful to researchers of both Hardy and folk horror, reaffirming the relevance of Hardy and his literary and intellectual modernity.

Oindrila Ghosh (*Diamond Harbour Women's University*)

***Victorian Paper Art and Craft: Writers and Their Materials*, by Deborah Lutz (Oxford: Oxford University Press, 2022), 228pp., £37.49 (hardback), ISBN 9780198858799**

Deborah Lutz's *Victorian Paper Art and Craft: Writers and Their Materials* offers exciting insights into the folds, tears, snipped-out holes, and fastenings of canonical and personal texts. Beginning with discussions of the paper movements and Elizabeth Gaskell's romanticizing of paper in *Cranford* (1851-53), Lutz then moves through marginal scribbles, crafting friendship and souvenir albums, and Emily Brontë's poetry sheets. She offers a compelling overview of various forms of 'crafting' (both literally and figuratively) as a form of process-based writing that favours texture over the text and the tactile over the visual, and ultimately results in a mediated reading and writing experience

Lutz's book contains five chapters. In the first chapter, Lutz examines the 'Marginal Scribbling and Defacing' undertaken by George Eliot, Emily Brontë, and Charlotte Brontë. Beginning in the late eighteenth century, adding marginalia into one's books had become so common that printers intentionally left blank pages, space between the lines of books, and wide margins. Lutz points out that the marginalia left by women authors is quite limited because libraries are lost forever due to the lack of autonomy women had in making a will; Charlotte Brontë's husband, Arthur Nichols auctioned the Brontë sisters' library. Although there is a relative shortage of marginal scribbling and defacing, Lutz argues that marginalia make books 'haptic holders of memories' that allow the reader to 'put themselves into books and also draw themselves out of them' (p. 9).

Lutz's discussion of marginalia in the first chapter serves as, perhaps, a pre-writing step to her discussion of collecting and recollecting in the second chapter, where she discusses friendship and souvenir albums as spaces that bring in the outside world to create a reading, writing, and tactile continuum. Friendship albums were authored primarily by women who had friends add poems, paintings, drawings, collages, and hair, among other personal contributions. These were typically kept in parlours, read by guests, and regarded as semi-public documents (p. 38). Souvenir albums, also referred to as self-albums, were typically single-authored and

combined fragments of their authors' experiences. Although both types of album were seemingly fragmented assemblages of an author's experiences, Lutz critically identifies them as nascent books and models for the novel, as both contain elements reminiscent of memoirs and autobiographical fiction.

While friendship and souvenir albums were fragmented narratives strung together, the practice of gathering paintings, poems, drawings, collages, hair, etc. aligns with a form of auto-ethnographical research, which leads into Lutz's discussion of formal researching and performing. Lutz cites Eliot's extensive notebook-keeping as critically contributing to her ability to 'move out of the solipsistic concerns of the self and find an expanded understanding of the world as full of others with their competing needs' and then traces that practice as a key plot facilitator in *Middlemarch* (1871-72) (p. 63). The notebook, Lutz argues, is a vital research tool because it is a place for the fragments to fall into place and eventually be stitched into patterns, generalisations, knowledge, and narratives.

Lutz's fourth and fifth chapters align with yet another critical portion of the writing process: revision through the practices of reusing, tearing, and folding. She notes that folks in the nineteenth century often scrimped on, parceled out, or reused paper due to its steep cost, but doing so also had aesthetic affordances. Perhaps one of the most stunning examples included is Emily Brontë's poetry manuscripts, which included 'cutting, ripping, doodling, and drawing (p. 109). Lutz argues that Brontë's 'tactile awareness of the edge of her page (felt in the ripping and cutting) and the margins of her text (limiting them by filling them with doodles, or stripping them away so that they no longer existed)' was a part of her creative process that is not unlike our contemporary practices of highlighting, cutting, and pasting aspects of written work that we want to save for later (p. 111).

Lutz leaves readers with a few reflective thoughts. First, she calls her book 'a work of nostalgia, of a desire to preserve and understand creative processes—and the material evidence from them—mostly disappearing today' (p. 144). Lutz's book not only succeeds brilliantly in that aim but also shows how canonical and non-canonical Victorian authors utilized a more realistic, non-linear writing process that departs from the linear writing practices often taught in Victorian classrooms. Instead, by returning to the archives and working diligently to preserve this salient piece of disappearing material history, she begins to uncover the anti-linear writing process mediated by writers through their materials.

Brittany Carlson (Westminster College, Fulton, MO)

***Joseph Sheridan Le Fanu*, by Aoife Mary Dempsey (Cardiff: University of Wales Press, 2022), 224pp., £70.00 (hardback and e-book), ISBN 9781786838278**

Aoife Mary Dempsey's monograph *Joseph Sheridan Le Fanu* was published in 2022 as part of University of Wales Press's series 'Gothic Authors: Critical Revisions'. In this light, and in its methodical analysis of the crucial historical and cultural contexts from which Le Fanu's fiction arose and within which it developed, her monograph undoubtedly provides a much-needed critical revision. Le Fanu is well-known for revisiting and reworking his earlier fiction, and this monograph engages richly with this background, in ways which not only recontextualise his later fiction, but also, importantly, reconfigure the critical landscape to refine existing critical assumptions. Dempsey brings to light the context of Le Fanu's revision of his own earlier texts through thorough research.

Dempsey's method astutely weaves in literary criticism with approaches that lean into book history, literary biography, and even reception studies. Indeed, one of the book's merits is its careful unveiling of Le Fanu's literary legacy, not only when it comes to his better-known fellow Irish Gothic writer Bram Stoker, but also writers including Charles Dickens and Charlotte Brontë. Dempsey's highlighting of such legacies serves a welcome purpose in reminding us of Le Fanu's literary centrality during the Victorian era. At the same time, the monograph itself is careful in stressing the need to consider Le Fanu as the main focus of a study in his own right. For too long, Le Fanu's work has been touted simply as a source of inspiration for Stoker, and especially for *Dracula* (1897). While this is certainly the case, the dominance of this discourse has placed Le Fanu in the shadow of Stoker. But Dempsey also notes a tendency in studies of Le Fanu to anchor his work in the influence of, Charles Robert Maturin, his literary predecessor, upon him. Scholarship, then, has tended to approach Le Fanu within a critical web of influences, rather than focusing on his own work in its own right. It is exactly this landscape that Dempsey successfully moves beyond. In this critical revision, Dempsey sets about positioning Le Fanu firmly and centrally 'within his own historical and cultural moment' (p. 143).

Following an introduction providing important context on Le Fanu's own life, as well as on the Irish Protestant Gothic tradition, and a chapter on material culture, Chapter 2 turns to Le Fanu's 'unholy houses', as Dempsey astutely calls them in the title of the chapter (p. 69), a concept that Dempsey derives from Freud's 'unheimlich'. This framing emerges as particularly useful in highlighting Le

Fanu's mechanism of making domestic spaces haunting and disturbing. Dempsey uses this conceptualisation to analyse the broader contexts of Le Fanu's work, proposing that such concerns with 'disruption' are linked 'to the pervasive socio-economic disturbances that occurred in the years after the famine' (p. 77).

Dempsey's work highlights the importance of the *Dublin University Magazine* in shaping Le Fanu as a writer, embedding his work in print culture. At the same time, she traces his development and draws important connections between his later, and more popular, prose and this broader background. Famously, Le Fanu's publisher, Richard Bentley, demanded of him a story of 'modern English life', which seemingly materialised in his well-known novel *Uncle Silas* (1864); but Dempsey draws attention to how the novel's 'roots remain firmly in Irish soil' (p. 87). What is of particular and striking interest from this point of view is the sustained focus on 'domestic terror' (p. 89) – and its link to 'an oblique commentary on Protestant-Catholic relations in the eighteenth and nineteenth century' broadly attributed to the image of the 'Big House' in Irish literature (p. 90).

Finally, the monograph contains an appendix, providing a chronology including information on Le Fanu's life – for example, his entering Trinity College Dublin in 1832 – as well as historical events and publication details. This interposition of Le Fanu's personal and literary life against the backdrop of history, from Catholic Emancipation in 1829 to Queen Victoria's ascension to the throne in 1837, provides a schematic and useful addition to the analysis carried out by Dempsey throughout her monograph. It therefore punctuates some of the important contexts that the book brings to our attention.

Dempsey's monograph on Le Fanu is a welcome and timely resource that will prove valuable to scholars and teachers of Le Fanu, as well as to readers and students wishing to gain a contextual understanding of his work independently of his influence on writers who have, perhaps unjustly, received far more critical and readerly attention.

Madeline Potter (University of Edinburgh)

The Bureaucracy of Empathy: Law, Vivisection, and Animal Pain in Late Nineteenth-Century Britain, by Shira Shmueli (Ithaca and London: Cornell University Press, 2023), 270pp., \$130 (hardback), \$34.95 (paperback), \$24.99 (e-book), ISBN 9781501770395

Shira Shmueli's *The Bureaucracy of Empathy: Law, Vivisection, and Animal Pain in Late Nineteenth-*

Century Britain provides readers with a remarkably comprehensive investigation into the origins and implementation of the 1876 Cruelty to Animals Act. This legislation sought to regulate vivisection by introducing mandatory licencing and inspection systems to control animal experimentation. By tracing and exploring the enforcement of the Act, Shmueli reveals how a 'bureaucracy of empathy' emerged to support the legislation, just as she illustrates how scientific researchers, lawyers, and bureaucrats shaped the administrative implementation of the Act. This process is described by Shmueli as the 'co-production of science and normative order' (p. 6). These are the key concepts and overarching arguments to which Shmueli regularly returns and neatly weaves throughout the book.

Shmueli's examination of the Act begins by establishing its origins and the legal and scientific landscape in which it was passed and subsequently enforced. Highlighting that this legislation can be understood within the broader context of Victorian governance, Shmueli acknowledges how the Act was shaped by 'an evolving structure that relied upon licencing and inspection' as much as it was influenced by the 'growing sphere of animal jurisprudence' (p. 17). Despite the establishment of a regulated system that sought to alleviate pain caused by experimentation, Chapters Two and Three 'show that the vision of science without suffering was soon to be questioned' (p. 18). Shmueli uses case studies to exemplify the issues which emerged following the formation of the Act. For instance, she discusses Gerald Yeo in Chapter Two, who refused to obtain an additional certification, as required by the Act, to carry out an experiment on dogs without anaesthetic. His argument rested on the premise that his planned observation of the dogs did not count as an experiment, which – as Shmueli crucially points out – led both scientists and bureaucrats to debate the definition of the term 'experiment'. In a similar vein, Shmueli illuminates the uncertainty attached to the Victorian understanding of the word 'pain' in Chapter Three by discussing the challenges that were created by the regulation of inoculation experiments and serum production.

Moving away from bureaucratic conversations about pain and experimentation, Chapter Four analyses the notebooks of three contemporary laboratory inspectors to illuminate 'the day-to-day activities of those involved in the implementation of the Act' (p. 21). After highlighting how these inspectors, familiar with both science and bureaucracy, were 'agents of co-production', Shmueli demonstrates how their records reveal an unwillingness to report animal suffering and a focus, instead, on rectifying procedural breaches of the Act

(p. 22). Chapter Five then turns our attention to the legal proceedings and the role of the Home Office in the Brown Dog affair (1903), a controversial trial in which the physiologist William Bayliss filed for libel action against Stephen Coleridge for reciting a report written by antivivisection activists about Bayliss's experiment on a dog. After this account was repeated at the annual meeting of the National Anti-Vivisection Society, a royal commission was held to re-examine the Act. Shmueli notes that this investigation prompted the revision of vivisection legislation in the early years of the twentieth century; however, she acknowledges that the changes made were primarily administrative.

The concluding chapter helpfully brings readers up to date by discussing the main developments in legislation surrounding animal experimentation in twentieth-century Britain. It highlights how new information about animal sentience prompted scientists and lawmakers to rethink the key element of the Act – the definition of pain – and reconsider the list of protected species. Finally, Shmueli's brief Postscript considers how contemporary discussions surrounding animal ethics '[attempt] to go beyond pain'; although, significantly, Shmueli adds that it is 'too early to know how transformative' these conversations will prove (p. 222).

Shmueli's book should be commended for contributing to scholarship surrounding the history of Victorian administration by providing an in-depth examination of the role of the 1876 Cruelty to Animals Act within nineteenth-century governance. Drawing extensively on archival research and case studies to support her discussions, *The Bureaucracy of Empathy* ultimately sheds light on the bureaucratic regulation of animal experimentation, and makes a significant contribution to our understanding of vivisection legislation by demonstrating the powerful intersections of science and the law.

Hayley Smith (Canterbury Christ Church University)

***Robert Louis Stevenson and Nineteenth-Century French Literature: Literary Relations at the Fin de Siècle*, by Katherine Ashley (Edinburgh: Edinburgh University Press, 2022), 224pp., £90.00 (hardback), £19.99 (paperback and e-book), ISBN 9781474493239**

At the crossroads of literary history, comparative literature, and reception studies, Katherine Ashley's *Robert Louis Stevenson and Nineteenth-Century French Literature: Literary Relations at the Fin de Siècle* takes a two-way approach to Robert Louis Stevenson's relationship with French literature. It

first studies the way Stevenson was influenced not just by French literature, as the title suggests, but also by France and the French language. It then reverts the gaze to examine how French literature was in turn influenced by Stevenson's works in the context of contemporary debates around the novel, eventually setting him as a model in the early twentieth-century quest for an alternative to both Naturalism and Symbolism.

Building on older comparative studies of Stevenson and France, as well as on more recent attempts to situate Stevenson within a European and global context, this well-documented study aims to dig deeper into Stevenson's French connections and define Stevenson as 'an English-language author writing in a French tradition' by examining the reasons behind the mutual interest between Stevenson and France (p. 1). As such, it fills an intriguing gap in comparative literary history, which has tended to leave Stevenson out of its academic studies of late nineteenth-century Franco-British literary relations, perhaps due to Stevenson's marginal position in relation to the literary canon.

Chapter One analyses the way Stevenson read and engaged with French literature in his early essays, and how this engagement helped him lay the groundwork for his own theory of the art of fiction. The French authors he chose to write on were all somewhat ahead of their time according to Stevenson, who praised their ability to open new pathways for the novel by balancing realism with romance. Ashley argues that these essays pave the way for his more renowned later essays on the art of fiction, and situate Stevenson within French literary history, defining the novel as a 'transnational genre of modernity' (p. 17).

Chapter Two adopts a more linguistic and stylistic perspective, and explores Stevenson's tendency to mix French and English in his writing. Although the choice of some narratives over others to illustrate this point could have been explained further, this innovative approach allows for some interesting micro-analyses of calques and Gallicisms, drawing attention to the way Stevenson blurred linguistic and cultural boundaries to create a defamiliarizing effect. Ashley convincingly argues that the polyphony and hybridity of Stevenson's writing is part and parcel of his subversion of realism, and testifies to his interest in the musicality of prose writing, as he moves beyond mimetism towards the development of more varied narrative techniques. The analysis of Charles Baudelaire's and the Impressionists' influence on his writing at the end of the chapter is particularly astute, and leaves us wanting more.

Chapter Three adopts the opposite stance and considers the French translations of Stevenson's

works, debunking the belief that French readers had little access to his writing before the 1920s. Providing a precisely documented overview of Stevenson's publication history in France, it suggests that the proliferation of competing translations and the absence of an official translator for his complete works until Théo Varlet took on the task in the 1920s may have complexified his reception in France, as he was published in both high-brow and popular editions. This chapter concludes on the difficulties and problems with translations of Stevenson into French, a fascinating issue that warrants further analysis, perhaps within the framework of translation theory.

Finally, Chapter Four provides an overview of Stevenson's influence on French literature and French literary theory, and attempts to explain French critics' and authors' admiration for Stevenson in the early twentieth century, which led him to be incorporated into French literary history. Although this phenomenon has already been documented, this study offers a more complex view of it, and sheds light on the surprising contrast between the way English and French Modernist writers considered Stevenson, the former considering him *passé* while the latter set him as a beacon for the renewal of the novel, the 'roman nouveau'. What they admired in particular was his disregard for set categories and rules, and his ability to move beyond national, generic and artistic boundaries, combining effective story-telling with a refined style.

This work is thus an important contribution to Stevenson studies, and provides a very large overview of Stevenson's relationship with France and French literature. The dual approach is particularly enlightening, and the diverse methodologies adopted in each chapter provide a certain variety that echoes Stevenson's own variousness. This willingness to cover all aspects of the subject may however lead to a form of dispersion, as the subject of each chapter could have constituted an object of study in and of itself. Some interpretations may also be a bit far-fetched (p. 39 about Stevenson purportedly positioning himself as a French author, or p. 43 about Stevenson's supposed appreciation of Émile Zola), and Ashley should be wary of 'aping' Stevenson in mixing French and English syntax when quoting French, which may read clumsily. Providing translations of passages in French is definitely helpful, but the source of this translation is not given, and a passage from Marcel Schwob is mistranslated on p. 141, which leads to a misinterpretation of his meaning ('n'est pas son coup d'essai' actually means it is 'not his first try', rather than 'not his best effort'). Despite these minor issues, we can only concur with Ashley in her hope that this book 'opens the door to studies on other aspects of the ties that bind

Stevenson and France', and encourages Stevensonians to pass through the door and continue on in this promising direction (p. 188).

Julie Gay (Université du Littoral Côte d'Opale)

***Narrative, Affect and Victorian Sensation: Wilful Bodies*, by Tara MacDonald (Edinburgh: Edinburgh University Press, 2023), 232pp., £85.00 (hardback and e-book), ISBN 9781399522199**

Tara MacDonald's *Narrative, Affect, and Victorian Sensation: Wilful Bodies* asks, 'what happens to our understanding of Victorian texts, as well as to theories of affect and narrative, when we truly put sensationalism at the centre of our reading?' (p. xi). Building on the work of scholars such as Ann Cvetkovich and Pamela Gilbert, MacDonald argues that existing scholarship on embodiment often overlooks sensation fiction, neglecting a body of literature inherently focused on the body and affect. The idea that Victorian understandings of feeling anticipated contemporary affect theory is not new; however, MacDonald takes this approach a step further, contending that 'sensation novels develop theories of *narrative affect*, our embodied responses to reading, imagining and even writing a narrative' (p. 2). To MacDonald, sensation fiction is not a 'minor group of texts', but 'an influential novelistic language and style for discussing the impacts of reading, free will and what we now call affect' (p. 3). As such, the book draws on diverse texts, from sensation novels by Mary Elizabeth Braddon and Wilkie Collins and lesser-known writers like Florence Wilford, to canonical realist novelists such as Charles Dickens and Thomas Hardy.

The introduction provides overviews of sensationalism and hyperrealism, Victorian understandings of free will, embodiment, and theories of affect, as well as contemporary and Victorian modes of narrating affect. The book is then divided into five chapters and a coda, each centring on a distinct theorisation of narrative affect.

Chapter One explores the 'affective experience of emplotment' on female characters who read in Amelia Edwards's *Hand and Glove* (1858) and *Barbara's History* (1863) and Rhoda Broughton's *Cometh Up as a Flower* (1867) (p. 41). In each novel, fictional affects bleed into the characters' realities, demonstrating the transmission of affect not just across bodies but between pre-sensational text and reader. Through their metafictional discussion of emplotment, the novels critique and expand the sensation genre.

In Chapter Two, MacDonald considers the

(mis)reading of sensation women writers' bodies through the lens of Sara Ahmed's 'affect alien', linking it to the Victorian 'morbid woman' whose inappropriate feelings threaten the social order (p. 74). Charlotte Yonge's *The Clever Woman of the Family* (1865), Wilford's little-known *Nigel Bartram's Ideal* (1869), and Louisa May Alcott's *Behind a Mask; or, A Woman's Power* (1866) and *Little Women* (1868-9) explore the perceived threat of female sensation authorship while questioning the limits of idealised womanhood.

Chapter Three examines Margaret Oliphant's *Salem Chapel* (1866) and Collins's *Armada* (1866) in dialogue with the trial of Madeline Smith. The novels 'reflect on the ethics of sensationalism', as each of the characters become entangled in sensational scripts (p. 100). In so doing, they express anxiety towards the voyeuristic body reading inherent to sensational modes, whether in newspapers, novels, or gossip, which challenge 'the notion of private versus public feelings' (p. 129).

Chapter Four investigates representations of transpersonal affect by focusing on the interaction of crowd psychology, narrative sympathy, and class in Caroline Clive's *Paul Ferroll* (1855) and Ellen Wood's *A Life's Secret* (1862). Whereas Wood depicts 'sympathetic contagion' in a mob of working-class men to provoke her readers' condemnation, the lack of sympathy of Clive's murderous titular character sets him apart from an impulsive, yet feeling crowd (p. 141).

Turning from narration to characterisation, Chapter Five analyses instances of doubles—signs of death in gothic fiction—that encourage 'sympathetic bonds' via shared sensations, a contrast to the threat to individuality suggested by the gothic double (p. 158). The chapter looks primarily at female doubles in Collins's *The Woman in White* (1860), Charles Reade's *Griffith Gaunt* (1866), and Hardy's *Desperate Remedies* (1871), with a short examination of male doubles in Collins's *Armada* and *Poor Miss Finch* (1872). The coda reviews the pleasurable affects produced by sensational reading, distracted reading, and serial reading, and how depictions of such kinds of reading in sensation fiction further evince the book's argument.

MacDonald's detailed close readings of a wide range of texts offer convincing arguments for the self-reflexivity of sensation fiction and the need to further reassess its importance. MacDonald's consideration of contemporary affect theory and Victorian conceptions of feeling in her analysis is equally impressive. Though the book's pacing is consistent, the coda is rushed in comparison. A more expansive reading of the disabled body would have enriched Chapter Three's discussion of *Salem Chapel*. Nevertheless, MacDonald's clear prose makes for a

highly engaging, accessible book. It is a timely contribution to the study of feeling in Victorian literature and will be of interest to scholars of sensation, gender, and the novel, as well as those working on affect theory within and beyond the nineteenth century.

Asa Brunet-Jailly (University of Michigan)

London Tide, Based on Our Mutual Friend by Charles Dickens. Adapted by Ben Power/songs and music by P.J. Harvey. Directed by Ian Rickson. National Theatre (Lyttleton), March-June 2024

Theatrical adaptations of Charles Dickens are nothing new and date back to the moment when Boz first achieved his literary eminence. Even now, they remain a staple of the stage. In the last few years we have had several productions of *A Christmas Carol* as well as Eddie Izzard performing *Great Expectations* and playing all the parts. Theatre tends, however, to explore a relatively small part of the Dickensian canon, which makes the National Theatre's version of *Our Mutual Friend* distinctive. Even on film this novel has only been adapted once: a silent Danish version from 1921. There have, however, been three BBC dramatisations (1958, 1976, 1998) which encourages the thought that this is a novel more suited to the television serial where the longer form can do justice to the sprawling plot.

Ben Power's dramatisation gives the novel a new title – *London Tide* – possibly to allow his version to occupy its own space. It is, however, faithful to the original but inevitably has to excise much of the content to get the plot down to a reasonable running time. We therefore lose the Veneerings, Betty Higden, and Silas Wegg. Even Noddy Boffin (arguably the moral heart of the novel) is reduced to being the conduit for the lovers to come together. Power strips the novel down to the romances of John Rokesmith/Bella Wilfer and Eugene Wrayburn /Lizzie Hexam. (There is a small change to the ending of the novel that I did not care for as the Eugene Wrayburn/Lizzie Hexam plot becomes a version of Shaw's *Pygmalion*.) I enjoyed the use of metaphor in the adaptation; for example, Rokesmith presented as an 'incomplete man', although it is clear from the start that he is John Harmon thus throwing away a major twist.

The new title also acknowledges that this is not a straight adaptation but a kind of musical. P.J. Harvey has written a series of songs and a number of musicians are present on stage throughout the action. As a musical, this is not steampunk Lionel Bart. The songs, instead, are intended to have some raw choric power. They do not linger in the mind and are

sometimes unnecessary but do create mood. Although rooted in the here and now, they also nod to the way that Victorian melodramas were interspersed with songs.

The final reason for the new title is that the play views itself as putting London, and especially the Thames, on the stage. Back in 1980, when developing what became its landmark production of *Nicholas Nickleby* (still the industry standard for Dickens on stage), the Royal Shakespeare Company considered doing *Our Mutual Friend* but decided that one essential character in the novel (the river Thames) was difficult to reproduce on stage. Ian Rickson's dark, brooding production has a shot at this,, reminding us how some forms of theatrical artifice are often a more effective response to Dickens's imagination than the literalness of film. Lacking much scenery, the production offers striking stage pictures, especially the deaths of Bradley Headstone and Rogue Riderhood. Boats on the river are conveyed by a few logs of timber. The whole cast appear to emerge from the waters at the start.

This is, I should say, my favourite Dickens novel. It features characters such as Eugene Wrayburn, Bradley Headstone, and John Rokesmith/Harmon that I have enjoyed inhabiting from time to time. I admired *London Tide*, especially its brooding qualities, but also felt there was something in the novel that eluded the production. All

adaptations are inevitably reductive but the world of social class and its pretensions that propels the novel is muted: Dickens introduces the Veneering near the commencement of the novel for a reason and, although they barely feature, they set up a major theme in which appearances count and we cannot be sure who our real friends are. Ben Power gives us the Thames but not the dust heap which is central to the landscape of the story.

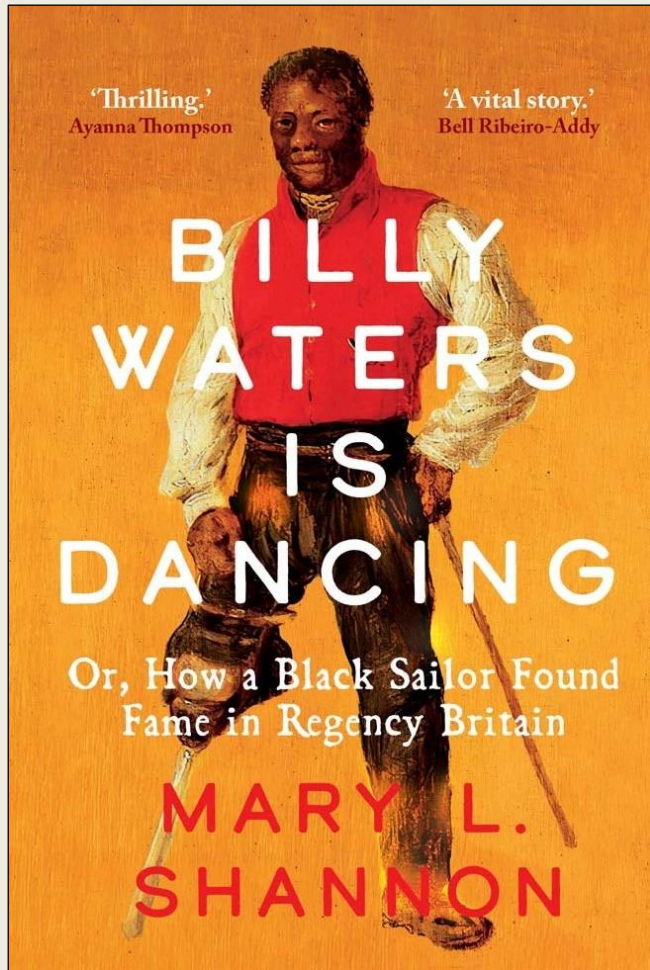
The cast has a lot of energy and there is some terrific movement work. This becomes a story about growth and education in both literal and personal terms. However, the way in which the characters change was not as moving as it needed to be. I particularly felt this about the Bella Wilfer part of the story. The warmth of some of the characters gets lost. The deployment of comedy and social satire is intermittent. And yet there was something exciting about watching the actors become these figures from Dickens's imagination, telling his sinuous story in a new way. As *Our Mutual Friend*, it falls short. As *London Tide*, it offers some exciting theatre and a great ensemble. Afterwards, out of respect for the production, I walked out of the National Theatre and looked at the Thames at night, black and solemn as it was when Dickens captured it.

Rohan McWilliam (Anglia Ruskin University)

Recent Publications

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

Billy Waters is Dancing; or, How a Black Sailor Found Fame in Regency Britain, by Mary L. Shannon (New Haven: Yale University Press, 2024), 384pp., £25.00 (hardback), ISBN 9780300267686



The story of William Waters, Black street performer in Regency London, and how his huge celebrity took on a life of its own.

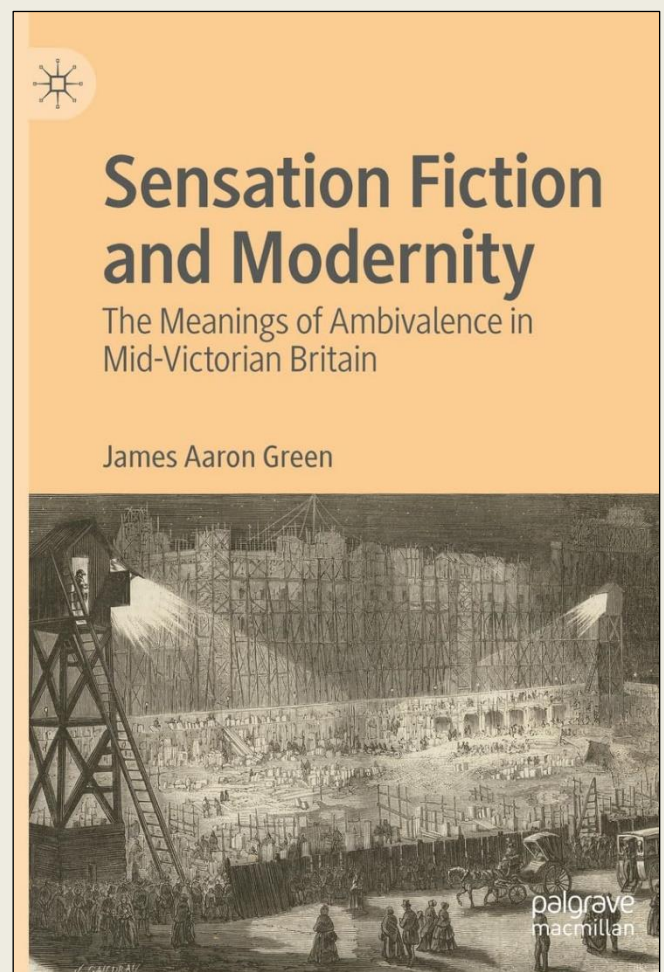
Every child in Regency London knew Billy Waters, the celebrated 'King of the Beggars'. Likely born into enslavement in 1770s New York, he became a Royal Navy sailor. After losing his leg in a fall from the rigging, the talented and irrepressible Waters became London's most famous street performer. His extravagantly costumed image blazed across the stage and in print to an unprecedented degree.

For all his contemporary renown, Waters died destitute in 1823—but his legend would live on for

decades.

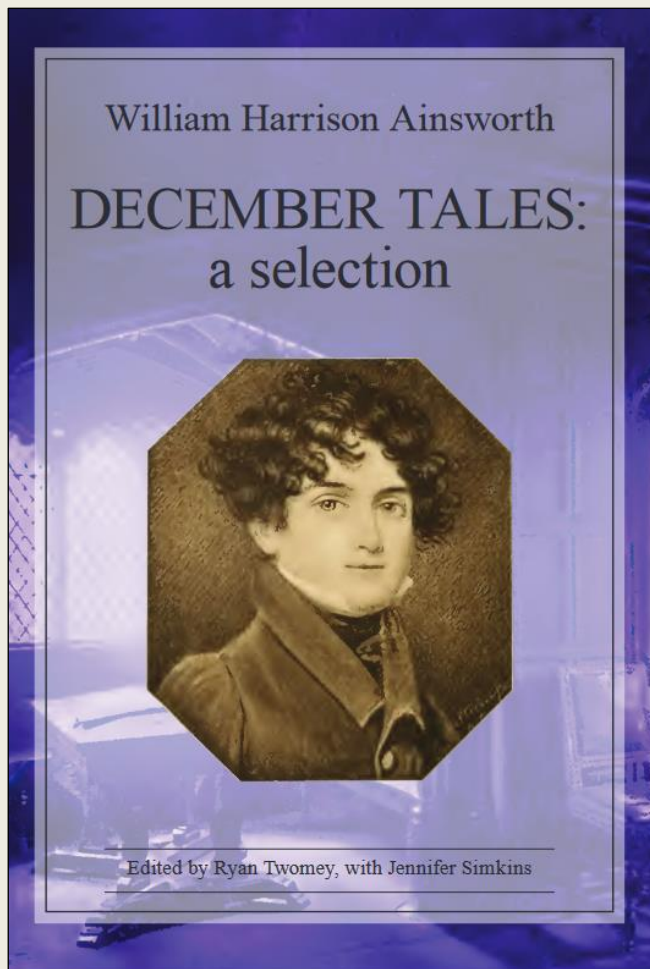
Mary L. Shannon's biography draws together surviving traces of Waters' life to bring us closer to the historical figure underlying them. Considering Waters' influence on the London stage and his echoing resonances in visual art, and writing by Douglass, Dickens, and Thackeray, Shannon asks us to reconsider Black presences in nineteenth-century popular culture. This is a vital attempt to recover a life from historical obscurity—and a fascinating account of what it meant to find fame in the Regency metropolis.

Sensation Fiction and Modernity: The Meanings of Ambivalence in Mid-Victorian Britain, by James Aaron Green (London: Palgrave Macmillan, 2024), 231pp., £109.99 (hardback) and £87.50 (e-book), ISBN 9783031498336



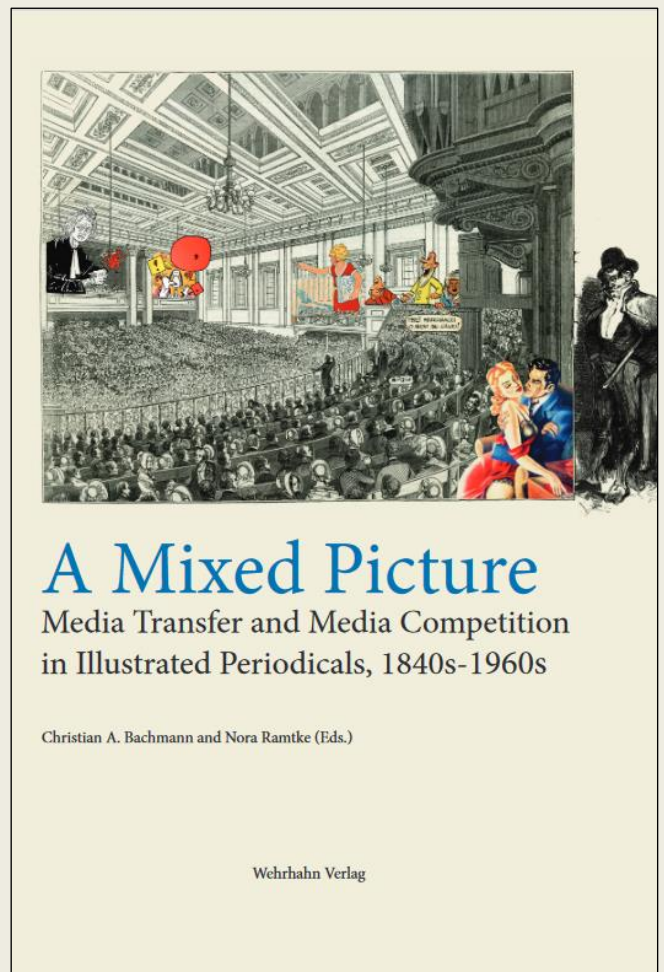
This book re-reads the relationship between the Victorian sensation novel and modernity. Whereas critics have long recognized its appearance in the form of nervous subjects and technologically-enabled mobility, Green contends that sensation fiction also depicts modernity in the form of intellectual and moral discontinuity. Through closely historicist readings of novels by Wilkie Collins and Mary Elizabeth Braddon, as well as by Joseph Sheridan Le Fanu and Rhoda Broughton, this book traces how discontinuity is manifested in the suspenseful plotting of these fictions, through which readers are challenged to revise conventional assumptions about the world and adopt more contingent perspectives. The study demonstrates that reading for this sense of modernity does not merely uncover the genre's engagements with various mid-century contexts. More fundamentally, it broaches a new sense of the function and significance of sensation fiction: the acclimatization of its readers to the discontinuities of modern existence.

***December Tales: A Selection*, by William Harrison Ainsworth, edited by Ryan Twomey, with Jennifer Simkins (Sydney: Juvenilia Press, 2024), 90pp., AU\$20.00 (paperback), ISBN 9780733433740**



William Harrison Ainsworth published his *December Tales* (1823) when he was eighteen. Though he later became famous as a prolific historical novelist, author of such popular fictions as *Rookwood* (1834), *Jack Sheppard* (1839), and *The Lancashire Witches* (1849), and sometimes rivalled Charles Dickens in popularity, his use of romance, adventure, and the supernatural in these early works became an influence on Edgar Allan Poe.

***A Mixed Picture: Media Transfer and Media Competition in Illustrated Periodicals, 1840s-1960s*, edited by Christian A. Bachmann and Nora Ramtke (Hannover: Wehrhahn Verlag, 2024), 152pp., €29.50 (hardback) and free (e-book), ISBN 9783988590510**

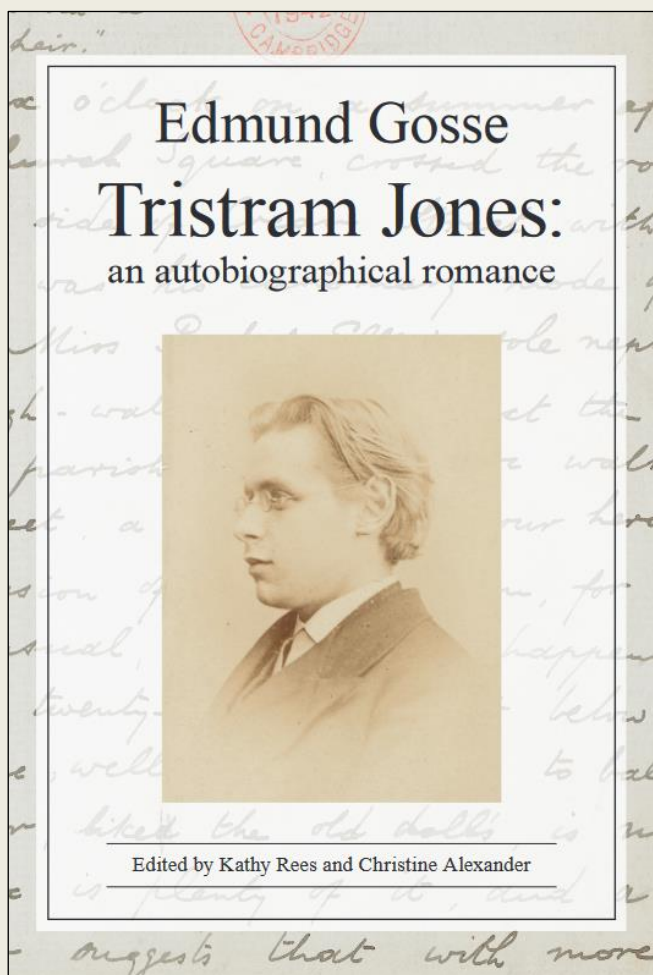


From the outset, the illustrated press was fascinated by the anticipation of its retrospective exploration by future historians. Precisely because illustrated magazines aim to depict their present, they serve as 'an inexhaustible storehouse for the historian', as Mason Jackson put it in his treatise *The Pictorial Press: Its Origin and Progress* in 1885. The way they act as cultural mediators across time and space is closely linked to the fact that the success of the illustrated periodical press being based on economies of

international media competition and cross-cultural transfer. It is precisely this argument that is put forth by the contributions of the present volume.

This volume is the conclusion of the ninth annual conference of the *European Society for Periodical Research* on 'Periodicals Formats in the Market. Economies of Space and Time, Competition and Transfer', hosted by the *DFG Research Unit 2288 Journal Literature* in Bochum, Germany, in 2021. As such, it not only seeks to discover the 'inexhaustible storehouse for the historian' the illustrated press proves to be, but wants to contribute to the liberation of periodical research from the narrow corset of national research perspectives.

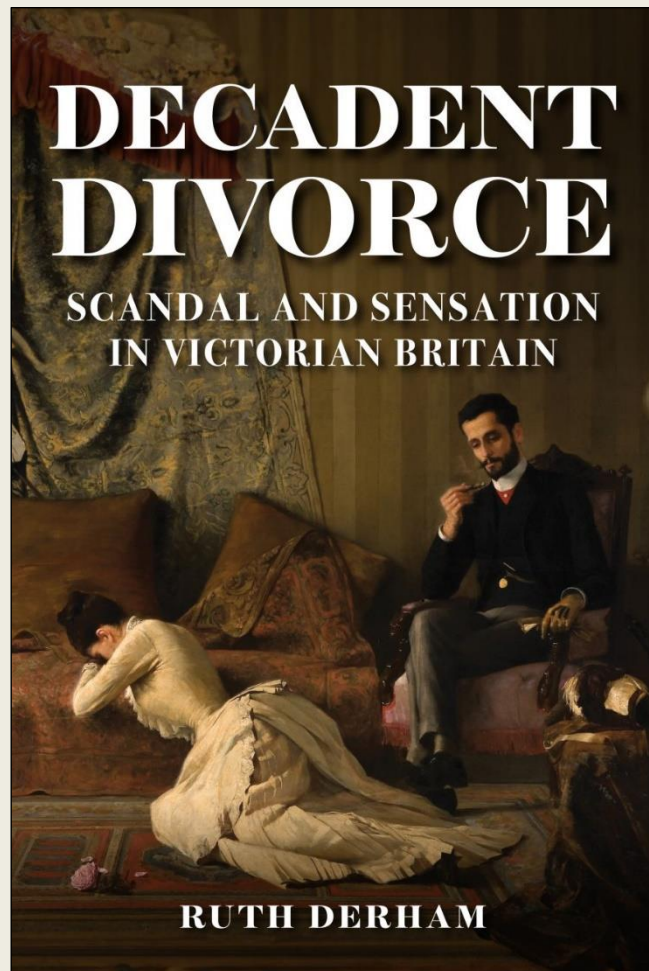
Tristram Jones, by Edmund Gosse, edited by Kathy Rees and Christine Alexander (Sydney: Juvenilia Press, 2022), 108pp., AU\$20.00 (paperback), ISBN 9780733440489



Edmund Gosse's *Tristram Jones*, written on the brink of adulthood and previously unpublished, is an intriguing forerunner of his classic memoir, *Father and Son*, of 1907. Based on Gosse's experiences of starting a new life in London after a cloistered religious upbringing, and including striking parallels with the memoir of more than three decades later,

this witty novella chronicles a young man's ambitions, illusions, and blunders.

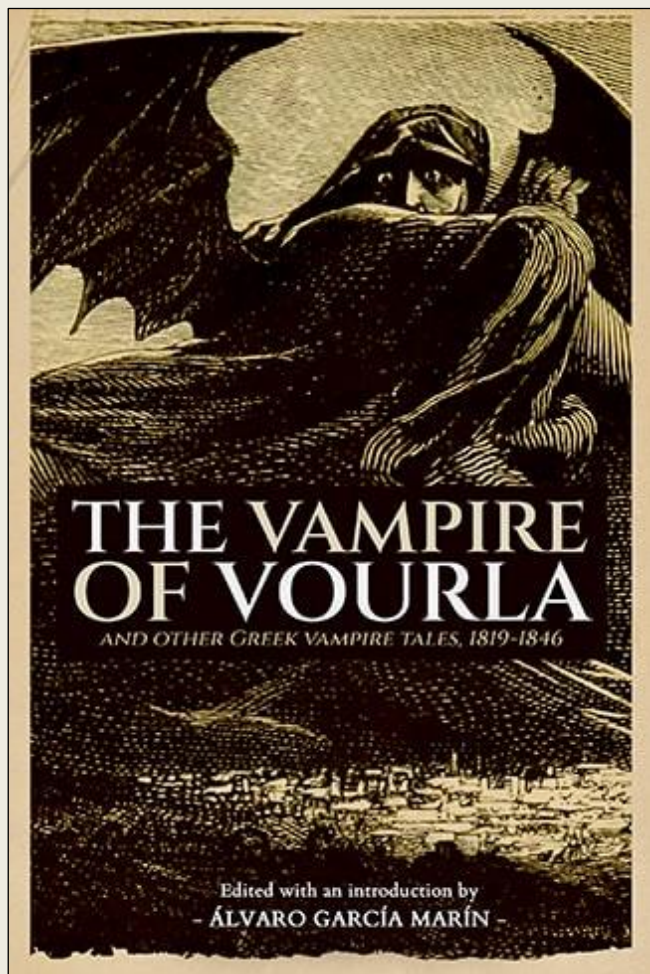
Decadent Divorce: Scandal and Sensation in Victorian Britain, by Ruth Derham (Stroud: Amberley Publications, 2024), 288pp., £22.99 (hardback), ISBN 9781398108943



On Thursday 11 January 1883, the new Royal Courts of Justice opened its doors for business. From that day forward a stream of dissatisfied spouses from all over the country passed through with their tales of marital woe. Their desperate attempts to prove their partner's marital crimes to judge and jury unwittingly became something of a spectator sport; the most sensational, instructive or noteworthy stories were reported daily in copious detail by Fleet Street's eager press. The great causes célèbres revealed stories of decadence and disregard, arrogance and entitlement; the faults and foibles of an aristocracy that had once held reverence as a birthright exposed to a growing and increasingly scathing middle- and working-class readership. Members of the professional class tasted the downside of celebrity; and for those of the working class who could scrape together enough money there was at last some relief from abusive, deserting or unfaithful spouses—but to what end?

Decadent Divorce takes a peep through the keyhole of the court to witness, not just ‘what the butler saw’, but what the world was invited to see; to explore what this microcosm of late Victorian society tells us about society at large. The picture that emerges is one of high drama, humour, pathos and tragedy, brimming with moral comment that throws a light on the social tensions and preoccupations of the age.

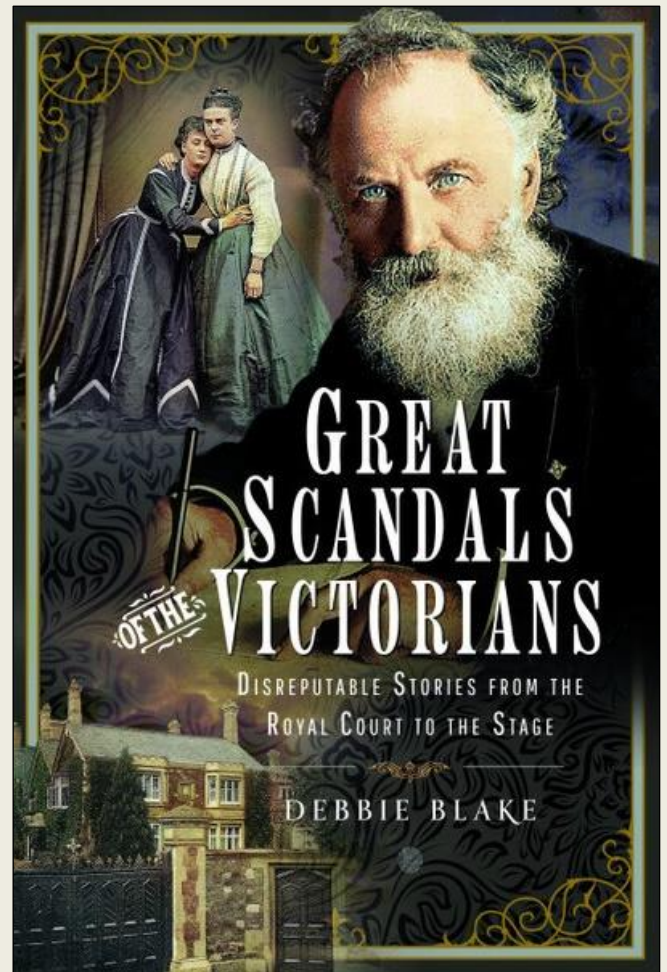
‘The Vampire of Vourla’ and Other Greek Vampire Tales, 1819-1846, edited by Álvaro García Marín (Richmond VA: Valancourt Books, 2024), 138pp., \$17.99 (paperback), ISBN 9781954321755



Vampires are usually associated in the popular imagination with Transylvania and other Eastern European locales. But in this new collection, editor Álvaro García Marín has uncovered the earliest appearances of vampires in English literature, revealing their surprising origin in Greece. This volume includes two seminal classic texts, Lord Byron's ‘Fragment of a Novel’ and John William Polidori's ‘The Vampyre’, together with five other rare and never-before-reprinted vampire tales from the early nineteenth century, including the important and inexplicably neglected ‘The Vampire of Vourla’.

Also featured is a scholarly introduction by Prof. Marín, delving into this forgotten field of vampire literary history and situating it within the larger Romantic era and nineteenth-century English attitudes toward Greece.

Great Scandals of the Victorians: Disreputable Stories from the Court to the Stage, by Debbie Blake (Barnsley: Pen & Sword, 2024), 216pp., £25.00 (hardback and e-book), ISBN 9781399091602

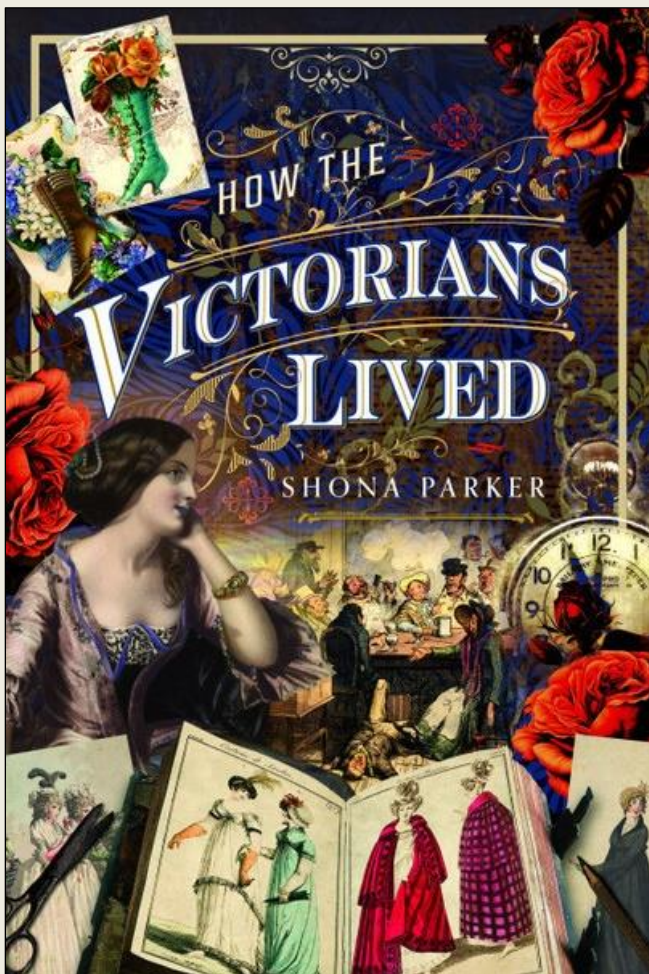


Great Scandals of the Victorians features a collection of true stories that shocked, outraged, angered or simply amused the Victorians in nineteenth-century Britain. Drawing on a wide variety of original material, seven disreputable stories that dominated the national newspapers for many weeks are explored, including the Great Warwickshire Scandal, a highly publicized divorce case where for the first time in history a Prince of Wales was called to give evidence in court; a ‘baby’ scandal that disrupted Queen Victoria's court and threatened the monarchy; the sex scandals of the Abode of Love, a mysterious religious cult founded by a defrocked clergyman, Henry James Prince and the sensational trial of Fanny and Stella, two outrageous cross-dressers accused of

sodomy.

Some scandals, though traumatic for the people involved, produced a positive outcome, such as the scandalous custody battle between Caroline Norton and her husband, which led to the passing of the Custody of Infants Act, granting mothers custody of their children following a divorce, and the case of 13-year-old Eliza Armstrong, sold to a brothel keeper for £5, which caused a major scandal and public outrage, but also led to a change in the law, raising the age of consent from 13 to 16 years.

***How the Victorians Lived*, by Shona Parker (Barnsley: Pen & Sword, 2024), 224pp., £22.00 (hardback), ISBN 9781399056663**



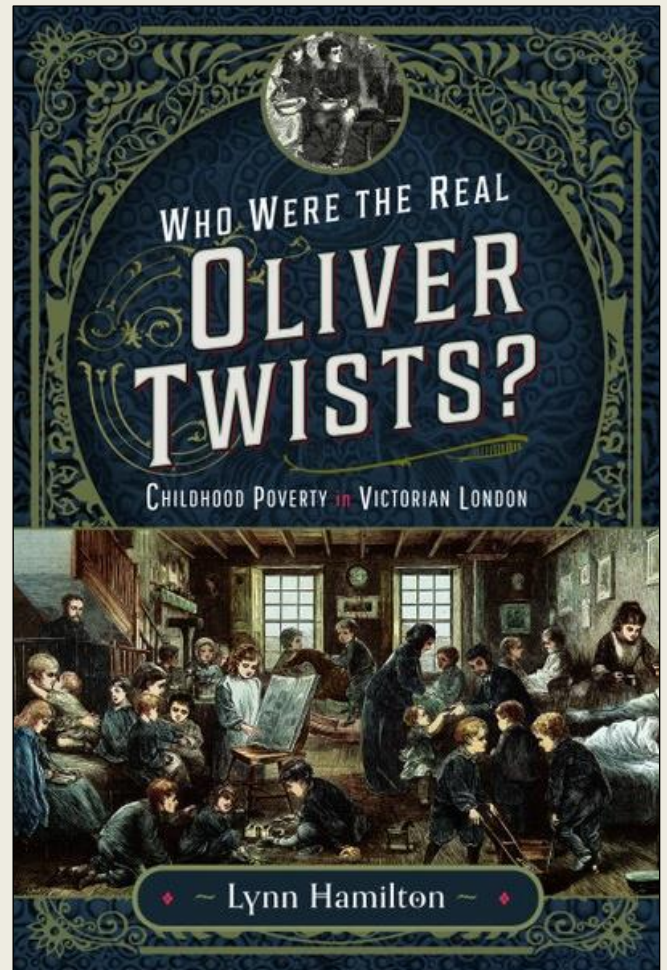
The Victorian era is arguably the most exciting and invigorating reign of an English monarch ever, and one of progress on a massive scale. By the time Queen Victoria died in 1901, England was almost unrecognisable. The Victorians neatly avoided revolution, built upon what the Georgians started and turned the country into a political powerhouse which ran the biggest Empire the world had ever seen.

Meanwhile, Victorian writers and journalists were observing, questioning, and recording for posterity the life and times of what would become

known as the Victorian era: a steady, relentless building of the modern world. Using quotes from Victorian literature, *How the Victorians Lived* will help you on your way to understanding how society coped with the upheaval of the industrial revolution during one of the most innovative centuries England has ever seen.

This book is a detailed exploration of the daily lives of mainly working- and middle-class Victorians. It recreates the remarkable and wondrous world of the English Victorians: their traditions, their expectations, their hopes and their fears and how these have shaped the society we live in today.

***Who Were the Real Oliver Twists? Childhood Poverty in Victorian London*, by Lynn Hamilton (Barnsley: Pen & Sword, 2024), 208pp., £22.00 (hardback and e-book), ISBN 9781399054546**

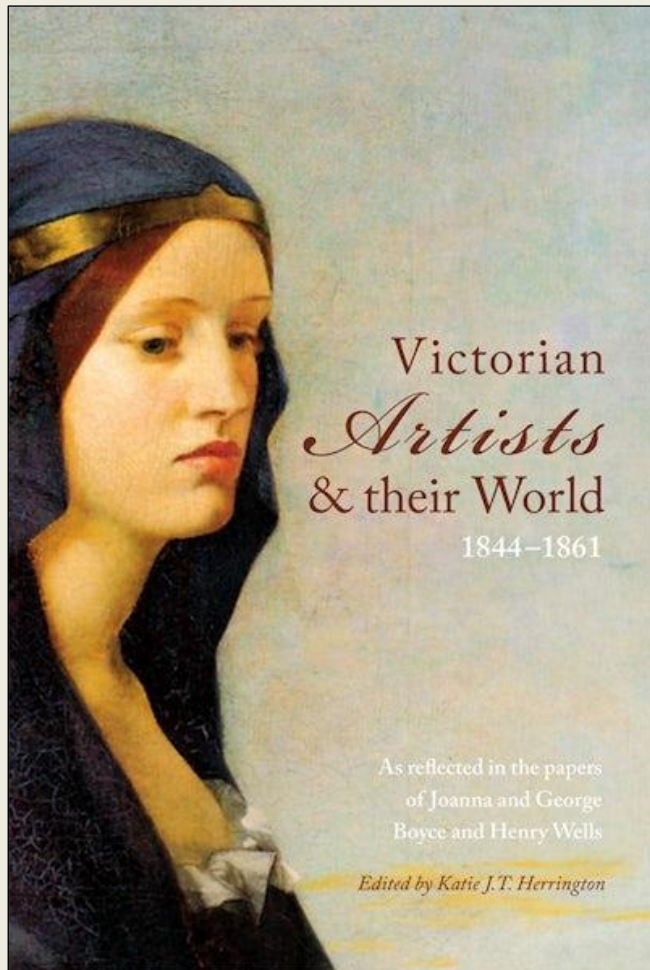


Charles Dickens's *Oliver Twist* exposed a brutal but commonplace system of child exploitation to Victorian readers. Conditions in workhouses, factories, and child criminal gangs posed lethal and daily hazards to children born to poverty. Several much-needed reforms took place in the aftermath of *Oliver Twist's* publication. But what were the circumstances of childhood poverty in Victorian

London and other English cities? And who were the real Oliver Twists?

This book explores how nineteenth-century laws and social institutions entirely failed to protect children born to poor and unstable families. Despite a horrible labyrinth of ten-hour workdays, illegal indentures, and forced emigration, however, many children overcame terrible prospects and thrived. Some of these remarkable stories of childhood resilience, innovation, and enterprise have been lost to the general reader. This book brings those stories back to light.

***Victorian Artists and their World, 1844-1861*, edited by Katie J T Herrington (Woodbridge: Boydell and Brewer, 2024), 382pp., £100.00 (hardback) and £29.00 (e-book), ISBN 9781783272594.**



The diaries and letters of siblings Joanna and George Boyce, and Joanna's husband Henry Wells (published as *The Boyce Papers* in 2019) give us a rare insight into the working practices and milieu of Victorian artists active in the mid-nineteenth century.

Reflecting on that rich source, this multifaceted volume provides a valuable set of case

studies on topics that are not often treated on their own, but which are vital contexts of Victorian art. By addressing the artistic work, practices and social circles of all three artists it reminds us that there is much more to this period than the Pre-Raphaelites, and that other styles and movements (such as Aesthetic painting, to which Joanna and George Boyce contributed) flourished in their shade.

The experiences of Victorian artists and the realities of their world are brought to life as we follow the three painters' travels to continental European cities and their artistic training in Britain and France. We see them explore differing paint mediums and processes, become a part of the art market (its studios, clubs and societies), form relationships with patrons and take on other roles within the British artworld. We learn about the progress of women artists, as reflected in Joanna Boyce's career. George Boyce's unique vision is readdressed and the book also includes the first, full study of the career of Henry Wells, including his active involvement with the Royal Academy, taking us into the later decades of the nineteenth century.

By virtue of their differing artistic journeys the Boyce family artists provide a broad and multi-angled view of the mid-nineteenth century British art world. The essays by writers with a rich range of expertise—in art history, curation, materiality and life writing—explore Victorian artists' significant contributions to and interactions within their world.

***Aesthetic Movement Satire: A Dramatic Anthology*, edited by Devon Cox (London: Bloomsbury, 2024), 288pp., £75.00 (hardback), £23.99 (paperback), and £21.59 (e-book), ISBN 9781350417762**

From long-haired 'Fleshly Poets' to intense, 'ultra pre-Raphaelite' artists, few stylistic movements in the history of art and literature have provoked the imagination and indignation of British playwrights as much as the Aesthetic Movement.

During an intense and short-lived period from 1877 to 1881, the London stage saw fierce competition as playwrights and theatre managers raced to capture the zeitgeist, capitalizing on the unorthodox, eccentric and highly theatrical proponents of the Aesthetic Movement. The 'quite too utterly utter' Apostles of this new school were satirized to such an extent that the *Illustrated London News* (1881) complained that the London stage was 'thickly sown over with a crop of lilies and sunflowers', with 'aesthetes in every burlesque and comic opera produced'.

This edited volume brings the four key plays satirizing the Aesthetic Movement together for the

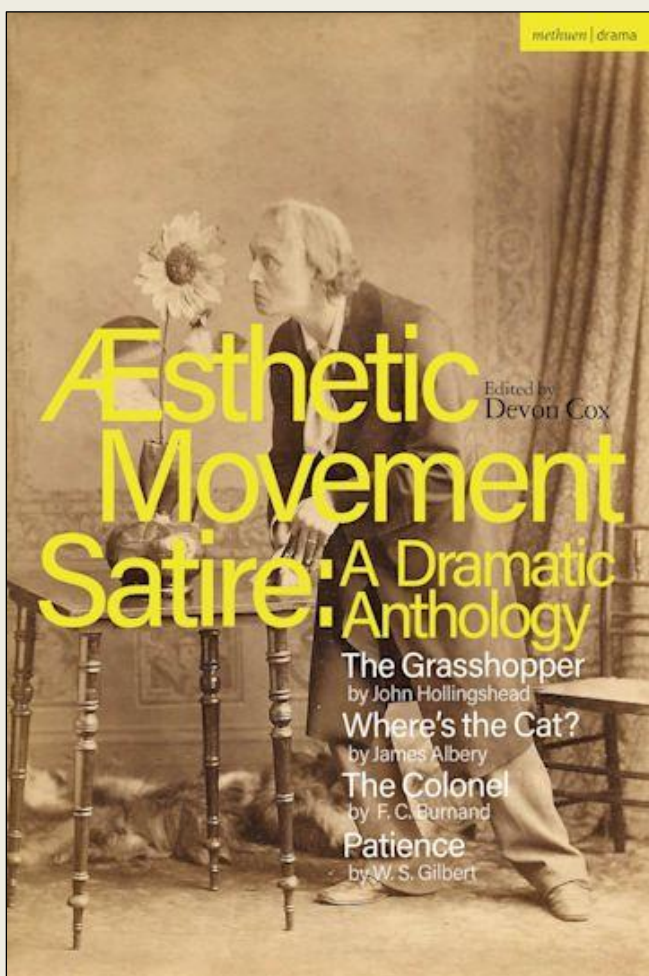
first time in an easily accessible format, allowing scholars and students to discover their secrets: *The Grasshopper* by John Hollingshead (Gaiety Theatre, 1877)

Where's The Cat? by James Albery (Criterion, 1880)

The Colonel by F. C. Burnand (Prince of Wales's Theatre, 1881)

Patience by W.S. Gilbert (Opera Comique/Savoy, 1881)

Including a brief introduction by Dr. Devon Cox, providing background and context to the dynamic, symbiotic relationship between the Aesthetic Movement and the British stage, and complete with biographical notes and an introduction to each play, *Aesthetic Movement Satire: A Dramatic Anthology* shines a light on this explosive flashpoint in British Theatre.

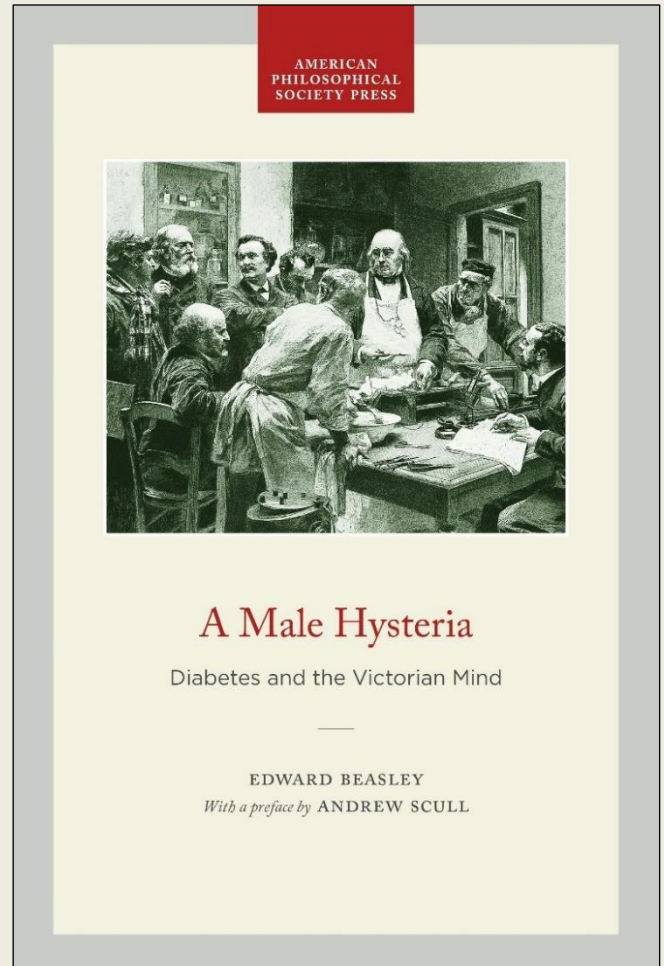


***A Male Hysteria: Diabetes and the Victorian Mind*, by Edward Beasley (Philadelphia: University of Pennsylvania Press, 2024), 456pp., £90.00 (hardback) and £44.00 (paperback), ISBN 9781606189009**

A Male Hysteria examines both the science of diabetes in nineteenth-century England and the testimony of

Victorian diabetics. What could be known about diabetes given the science of the day? And what did new models of diabetes mean for the treatment and self-image of diabetics?

Ideas about diabetes were revolutionized in 1849 by the great French physiologist Claude Bernard. After he made rabbits diabetic by pricking their brains, diabetes in England came to be thought



of as neurological, even psychological in origin. British diabetics (often men) were prevented from working or becoming excited, treated in the same manner as women who were diagnosed with hysteria. Meanwhile, discoveries in thermodynamics were applied to diabetics and menstruating women. People were assumed to be closed systems, wasting energy that couldn't be replenished. Thus, diabetics had to stay still if they wanted to live and women had to stay away from education to have the energy to produce children.

Some people resisted these hysterical views. As no brain lesion was ever found in deceased diabetics, even after decades of searching, the animal model of the disease no longer seemed to apply to humans. Some diabetic patients also resisted the hysterical picture, including medical professionals—both men and women—who refused to slow down as the new treatment regimen was mandated. Likewise,

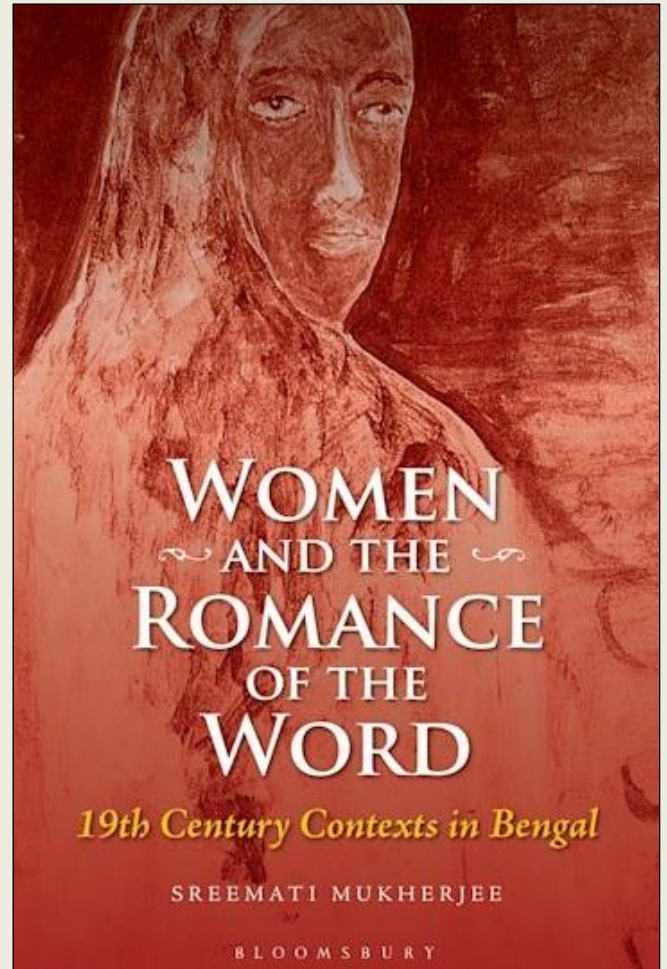
physicians at spas noted that walking long distances seemed to help diabetics.

A Male Hysteria journeys through nineteenth-century diabetes science and the lives of diabetics. It examines how science can go wrong when models from one area of inquiry are too excitedly applied to another. It also demonstrates the persistence of the psychological stereotype of diabetics as nervous and overworked in the United Kingdom—long after medical attention turned to the pancreas and the role of insulin.

***Women and the Romance of the Word: Nineteenth-Century Contexts in Bengal*, by Sreemati Mukherjee (London: Bloomsbury, 2024), 186pp., £85.00 (hardback) and £76.50 (e-book), ISBN 9789356406001**

Around the middle of the nineteenth century, woman emerges as a new sign disrupting the cultural economy of Bengal and reversing and realigning conventional notions and expectations of woman's agency and power. The colonial interface would have been important because a need for women's overall development was felt amongst the male intelligentsia of the period and some of the key texts that circulated at the beginning of the nineteenth century were Mary Wollstonecraft's *Vindication of the Rights of Woman* (1792), Thomas Paine's *Rights of Man* (1791), James Mill's *History of British India* (1817), Richard Carlile's *Every Woman's Book* (1826) and William Thompson's *Appeal of One Half the Human Race, Women, against the Pretensions of the Other Half, Men* (1825). The inaugural moment of this outstanding efflorescence of women's writing in polemics, travel writing, autobiography and journal articles could be said to begin with Kailashbasini Devi's *Hindu Mahilaganer Heenabastha* (The Woeful Plight of Hindu Women,

1863), in autobiographies like Rassundari Devi's *Amar Jiban* (My Life, 1876) and Binodini Dasi's *Amar Katha* (My Words, 1913) and in personalised travelogues like Krishnabhabini Das's *Englande Banga Mahila* (A Bengali Woman in England, 1885). As Kailashbasini, Rassundari, Krishnabhabini and Binodini write, the romance of the word, the romance of learning and self-realisation is enacted. A new dramatic script emerges as Bengali women become the scriptwriters of their own histories.



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 at the end of May and November. For further information, please email the BAVS Funding Officer, Amelia Yeates (yeatesa@hope.ac.uk).

Event Funding

'Expanding Victorian Studies' Colloquium, 18-19 April 2024, Royal Holloway University of London

In April 2024, Royal Holloway's Centre for Victorian Studies hosted the residential London Victorian Studies Colloquium in conjunction with the annual Sally Ledger Memorial Lecture. This year's Colloquium theme encouraged participants to think about ways of 'Expanding Victorian Studies' and we had a wonderful variety of responses to our theme.

The first panel on transnational literatures explored ways that Elizabeth Gaskell has been translated in China (Bonnie Lui, RHUL), how orientalist discourses were formed in Victorian periodicals (Sercan Oztekin, Kocaeli/QMUL), and the significance of American archives and private collections to Victorian afterlives (Lucy Whitehead, RHUL).

Speakers researching migration and empire discussed the resurgent effects of 'displacement' and the imperial archive (Yasmin Akhter, RHUL), constructions of whiteness in Robert Louis Stevenson's Pacific fiction (Masao Morishige, KCL), parodies of imperial narratives in nineteenth-century rowing fiction (Anna Price, RHUL), and the 'staging' of H.M. Stanley as travel explorer alongside his African servants (Brian Murray, KCL). Mary Shannon (Roehampton) joined us as a respondent to this panel and also spoke about her excellent new book *Billy Waters is Dancing* (Yale University Press, 2024).

Thinking about illness and care in Victorian Studies, presenters drew connections between Victorian women and 'Cryptesthetic Horror' (Grace Rhyne, Warwick), *Dr Jekyll and Mr Hyde's* impact on modern psychiatry (Heathcliff Newman, RHUL), Victorian wives as caregivers (Heather Wardlaw, Warwick), and 'the artificial mother' / Victorian Cyborg (Adelene Buckland, KCL).

Our final panel discussed the place of Victorians in our current moment. Speakers considered how Victorian Studies might intersect with Game Studies (Paolo D'Indinosante, Sapienza University of Rome), why we need to revisit Swinburne's 'hydrologies' (Joel Dungworth, RHUL), and the significance of Victorian inheritance and 'wealthfare' (Alastair Owens, QMUL).

Workshops this year included ways of disseminating research, such as Helen Kingstone and Briony Wickes (RHUL) on how to publish journal articles and Pascal Theatre Company on turning archival research into theatre and film productions. We also learned about alternative methods of research. Adrian Wisnicki showed us different generative AI models and their uses for academics, whilst Joanna Brown (RHUL), along with the Royal Holloway Archives, led us through responding to archival material with creative writing.

The Sally Ledger Memorial Lecture was delivered by Adrian Wisnicki (University of Nebraska, Lincoln) on 'Victorian Studies and the Other Space of Generative AI, April 2024'. Wisnicki enlightened us with a discussion on where generative AI is, and is going, before prompting us all to think about the future of Victorian Studies in the wake of these digital innovations.

These two days of intellectual exchange allowed us to explore together the possible futures of our field and marvel at the excellent work being done in these different research areas. With funding from BAVS, we subsidised registration fees for all attendees and offered travel bursaries for PGRs. This was important for PGRs who cannot always financially access such events but are eager for in-person networking and research-sharing, especially in the wake of the pandemic. The organisers would like to thank BAVS for their generous funding, which made this event accessible to as many as possible.

Yasmin Akhter (Royal Holloway, University of London)

Research Funding

To listen, to write, and to perform: Gender, Cosmopolitan and Women's Networks of Musical Experience, 1887-1920

Thanks to the incredible generosity of BAVS Research Funding Scheme and to Dr. Sally Blackburn-Daniels for securing my invitations, I was able to spend four full days in Florence, Italy in March 2024, visiting the Hildebrand-Brewster Archives and The British Institute as initial research for my PhD thesis. 'To listen, to write, and to perform: Gender, Cosmopolitan

and Women's Networks of Musical Experience, 1887-1920' will be the first sustained study of music, gender, and cosmopolitanism in late nineteenth- and early twentieth-century women's writing. Through the analysis of fiction, journalism, aesthetic writing, and dedicatory prefaces, the project reveals hidden transnational connections between women writers who were performers, appreciators, or composers of ballet, opera, and classical music. For these women, representations of (and discussions about) music, were a significant mechanism to launch both explicit condemnations of sex-inequality and conversely a gendered proxy discourse through which to cultivate an ideology of global citizenship and explore such vexed issues as geo-political conflict and sexual politics.

On the first day at the archives, I was initially able to immerse myself in correspondence between British composer Ethel Smyth and her librettist and on-off lover, American philosopher, poet, and aesthete Henry Brewster. Under the watchful eye of archive manager, Eve Lecky, over the four days, I was able to read and log over seventy letters between the two, dating from 1888 to 1904. This research allowed me to develop an understanding of the complexity of their relationship and more importantly, be privy to developments, edits, and suggestions of Smyth's librettos. These findings led me to focus on Smyth's 1898 opera, *Fantasio*, which I found to have an

incredible link to Vernon Lee's play, *Ariadne in Mantua* (1903). The purpose of my research trip was to find such links between these women and their shared connections with music. I was therefore thrilled to have made such a find on the first research trip of my PhD! As a consequence of this find, I choose to focus all my attention on the correspondence relating to *Fantasio* and any connection either correspondent had to Vernon Lee. I also spent two afternoons at The British Institute reading rooms in their special collections of Vernon Lee's personal library. Among her many books on music, I found an intriguing book, *Music of the Italian Renaissance* by Nesta De Robeck (1928), and a chapter titled 'Mantua and Urbino' which gave a detailed description of seventeenth century Italian courts, which tied into both Smyth's opera and Lee's play.

Without the help of BAVS funding, it would not have been possible for me to take such an exciting and original look into the links between Vernon Lee and Ethel Smyth. It has added great depth to the arguments I wish to make about Lee's dedicatory preface to Smyth in her book *Ariadne in Mantua* in a completely different way. I am incredibly grateful to BAVS for making my trip possible and hope to prepare a presentation on my findings to speak at the next conference.

Suzy Corrigan (Teesside University)

Calls for Submissions

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

Call for Book Proposals: Palgrave Studies in Queer Literary, Visual and Material Cultures

Series Editors

- Michel Bronski, Professor of the Practice in Media and Activism in Studies of Women, Gender, and Sexuality, Harvard University, USA
- Dominic Janes, Professor of Modern History, Keele University, UK
- Kate Thomas, K. Lawrence Stapleton Professor of Literatures in English, Bryn Mawr College, USA

Brief Description

Palgrave Studies in Queer Literary, Visual and Material Cultures tests, contests and expands the boundaries of queer studies in global and transnational contexts and across historical periods. The series engages a wide range of cultural production including literature, graphic narrative, film, performance, architecture, art, virtual design, interior and furniture design, and landscape design. We welcome titles that bring “queer” cultures and sexualities into conversation with related areas of enquiry, especially critical race theory, trans studies, disability studies, feminist theory, eco-criticism, post-colonial theory, and Marxist theory. The series is dedicated to cross-cultural, interdisciplinary and intersectional work across many forms of difference and diversity.

Although the series will focus on Anglophone works we invite research that crosses over from other disciplines and cultural contexts. For example, a book on late Victorian British queer male writers might discuss the influence of the French decadent writers of that period, as well as other aspects of European literary production. Or, again, work that explores British visual and textual cultures from India might usefully contextualise them in relation to subcontinental practices and understandings of sexuality and art.

The editors welcome new book proposals for monographs (70,000-100,000 words) and edited collections (80,000-125,000 words). If you're interested in submitting a proposal, please contact the Executive Editor for Literature at Palgrave Macmillan, Molly Beck (molly.beck@palgrave.com).

Call for Chapter Proposals: *Education and Victorian Sensation Fiction*

Editors: Andrew Green & Jessica Cox (Brunel University)

Publisher: Routledge

Series Aims

The aim of the Routledge Literature & Education series is to address the multiple ways in which education and literature interact. This includes:

1. notions of how literary texts function educatively or what happens to them once they are brought into educational spaces and used for educational purposes
2. the ways in which literary texts deal with the philosophical idea of literature as a function of education (i.e. literature and the literary as natural products of education)
3. education as a function of literature (i.e. literary texts as in themselves an educative medium with explicit – or less explicit – educational intentions).

The intention of this series is, therefore, to consider in a generous sense the different ways in which literature and education interact. We are proposing an edited volume considering a range of ways in which Victorian sensation fiction relates to these ideas. With this in mind, we are interested in generating proposal ideas from authors for inclusion in such a volume. We are looking for proposed chapters falling in two main sections:

Section 1: Education and Learning in Sensation Fiction

Chapters in this section might deal with issues such as – but not limited to:

- the sensation novel and Victorian educational debates/legislation
- representations of educational environments (e.g. schoolrooms, schools, lecture halls, etc.)
- representations of educators (e.g. governesses, tutors, teachers, tutors, scholars, etc.)
- representations of learners
- the idea of the detective figure as both learner and educator
- the role of textual materials in the texts that 'educate'
- ways in which the texts themselves educate their readers (e.g. on points of law)
- ways in which characters seek deliberately to mis-educate or are mis-educated
- framing of the genre's educative capacity in relation to contemporary social developments (e.g. changing views on womanhood, the rise of the detective police force, urban expansion, etc.)
- the potentially dangerous nature of the genre (e.g. ethical issues, the framing of society and societal views)
- ways in which the texts present new views of issues and thus make them subjects for educational and learned debate (e.g. developing views of womanhood)
- publication practices (e.g. the role of Victorian journals and their broader educational and social functions)
- books, literacy and illiteracy
- women and education
- ideas of 'dangerous' knowledge
- gendered education
- scientific knowledge

Section 2 - Sensation Fiction in Education

Chapters in the section might deal with issues such as – but not limited to:

- sensation fiction and the school curriculum (primary, GCSE, A level)
- adapting sensation fiction for younger readers (e.g. abridged, dramatised or screen versions)
- consideration of contemporary reworkings of sensation fiction for young adult readership, such as Philip Pullman's Sally Lockhart trilogy of novels
- adaptations of sensation fiction for the screen and other media
- sensation fiction and the HE curriculum
- sensation fiction and canonical literature
- sensation fiction and literary theory
- teaching sensation fiction in HE.

We ask that interested authors submit a 300-word abstract of their proposed chapter along with a short Author Biography (50-100 words). This should be sent to Andrew Green (Andrew.green@brunel.ac.uk) and Jessica Cox (jessica.cox@brunel.ac.uk) by **Wednesday 31st July 2024**.

Call for Peer Reviewers: Victorian Pedagogy

Victorian Network are looking for reviewers in Victorian Pedagogy (whether that be teaching Victorian studies, digital pedagogy, or the Victorian classroom/schoolteacher).

Victorian Network is an open-access, MLA-indexed, peer-reviewed journal dedicated to publishing and promoting the best work across the broad field of Victorian Studies by postgraduate students and early career academics. Our sixteenth issue (2024) will be on the theme of 'Victorian Pedagogy', guest edited by Kevin A. Morrison. Pedagogy is an exciting topic within Victorian scholarship that has attracted new critical focus in recent years. This issue seeks to include themes relating to the history and depiction of education in the nineteenth century, but also the ways in which Victorian Studies are being taught to students today. 'Victorian Pedagogy' aims to explore scholarly, multidisciplinary narratives about the history of Victorian education and the contemporary teaching of Victorian Studies.

Please email victoriannetwork@gmail.com if you would like to be a peer reviewer for this upcoming issue.

Being Human Festival 2024

The call for applications for Being Human Festival 2024 has been extended! To enable as many people as possible to participate in this year's festival, we have extended the deadline for the Festival Event (unfunded) pathway to 5pm, **Thursday 18th July**.

We would love to make 2024 our biggest and best year yet, so we're calling on all past organisers, as well as those new to the festival, to consider organising something big or small for Being Human 2024!

Being Human is the UK's national festival of the humanities. Each year we invite researchers and staff from universities and research organisations to take part in our national festival by organising a public engagement event or activity, rooted in humanities research. Any organisation with a connection to humanities research is eligible to organise a festival event via this pathway, including museums, galleries, archives, libraries, publishers, community organisations and more - but all events must involve an eligible researcher in their planning and delivery.

This year's festival will take place 7–16 November, with the theme 'Landmarks', honouring the fact that it's our 10th anniversary! We will be looking back on landmark events in our history, while imagining landmarks we might yet create. We invite researchers to join us in thinking about physical or metaphorical landmarks and how they shape our world. Read more about the theme on our website:

<https://www.beinghumanfestival.org/news/landmarks>

Further details on how to apply, and answers to some frequently asked questions, are available on our website:

<https://www.beinghumanfestival.org/get-involved>

Call for Papers: Reframing Home, Race, Art and Empire



A one-day symposium organized by the Centre for Studies of Home on 'Reframing Home, Race, Art and Empire' (7 November 2024 at Museum of the Home), inspired by the acquisition of 'A Young Teacher' (1861) by Rebecca Solomon by Museum of the Home and Tate. The symposium aims to shed light on the life and work of Rebecca Solomon, believed to be the first Jewish woman to become a professional artist in England, as well as the model for the painting, Fanny Eaton, who was born in Jamaica. The symposium will also explore broader themes of colonialism, representation, and the experiences of people of colour in the 1800s.

This painting is of great importance to Museum of the Home as it redevelops its displays and collections to better represent themes of race, class, faith, and gender and their intersection in the home. It will be a key object in the Museum's major redevelopment of the famous Rooms Through Time displays, due to open in July 2024.

We welcome proposals of no more than 250 words. This Call for Papers is open to academics and other researchers, artists, museum practitioners and those working in relevant industries. We encourage interdisciplinary and intersectional applications and invite proposals for individual papers, panel discussion, interactive sessions, and multimedia presentations. Proposals for photo essays, short documentaries, poster presentations and other forms of presentation are also encouraged. Please submit your abstracts and a short bio by **16 September 2024** to curatorial@museumofthehome.org.uk. Should you have any questions please get in touch via the same email address.

We welcome contributions on topics that include, but are not limited to:

- The career and life of Rebecca Solomon
- The career and life of Fanny Eaton
- Histories of traveling ayahs
- Colonial histories of home and art
- Gender, race and paid domestic work
- The migration of domestic workers
- Narratives of care and care work
- Depictions of interiors and decorative arts
- Decolonising domestic experiences
- Experiences of people of colour in the 1800s
- Depictions of Black and South Asian women in contemporary and historical art
- The Solomon family
- Engaging audiences with art history
- Centring communities in storytelling

The keynote speaker for the symposium is Arunima Datta author of *Waiting on Empire: A History of Indian Travelling Ayahs in Britain* (Oxford University Press, 2023).

Call for Papers: Political Ecology in Romantic and Victorian Textual Material

**British and Global Anglophone Panel Session
56th Northeast MLA (NeMLA) Annual Conference
6-9 March 2025 Philadelphia, Pennsylvania**

Population and *production* are two terms used to characterize the nineteenth century in Great Britain. For example, the population in England more than doubled by the end of the century due to improving hygiene (i.e., *hygeia*), increasing birth rate, declining mortality rate (e.g., medical advances), and prosperity. Public health led to a greater commonwealth. The rise of the Industrial Revolution through factories, transportation (e.g., railway), and the synchronization of time stoked the great migration from agrarian to industrial centers. Would the population outstrip production? How could production evolve to keep up with the rising population? Thomas Malthus theorized about these two factors in *An Essay on the Principle of Population* (1798) and *Principles of Political Ecology* (1820), encouraging abstinence to curtail population growth among other principles. As Alan MacFarlane's "The Malthusian Trap" (2005) argues, "Malthus wrote before the huge resources of energy for humankind locked up in coal and then oil became widely available. For a while, from the middle of the nineteenth century, it looked as if the Malthusian trap was no longer operative. A combination of science (in particular chemistry) and of new resources had made it possible to more than double production in each generation." (Maureen McLane, "Malthus Our Contemporary?" in *Marking Time: Romanticism and Evolution* (Toronto: Toronto Press, 2017), 124–5. Darcy Tetreault, "Three Forms of Political Ecology," *Ethics & Environment* (2017).).

The delicate balance between population and production has been evident since Mary Shelley's *Frankenstein* (1818) and *The Last Man* (1826), Charles Dickens's *Hard Times* (1854), and Bram Stoker's *Dracula* (1897) (i.e., Marx's vampire metaphor to signify capitalism, *Das Kapital*, 1867) among other texts. What are the consequences if population exceeds production? Checks arise whether due to disease (e.g., typhus or cholera), famine (e.g., Irish potato famine), and disaster (e.g., Tambora, 1815; Hekla, 1845; Krakatoa 1883). In the case of the 1815 Tambora eruption resulting in global climatic change for several years after the initial eruption, British parliament was confronted with the dilemma of whether to purchase the Parthenon marbles from Lord Elgin for £35,000 or divert funds for famine relief in Ireland due to the inclement weather, poor harvest, and typhus outbreak. What if production exceeds population growth? Great supply and low demand result in deflationary pressure, inducing lower consumption, recession, and even economic turmoil (e.g., 1825, 1836–1838, 1873–96) as chronicled in Charles Dickens's *Bleak House* (1852), George Eliot's *Mill on the Floss* (1860), and Thomas Hardy's *Tess of the D'Urbervilles* (1891).

The panel invites proposals on the fusion of *human ecology* and *political economy* across the 19th century in textual material focusing on circumstances related to: the Malthusian trap; Ecology of Disaster; Politics of

Disease; Procreation vs. Production; Political Economy of Sex and Population; Historical Marxist Materialism and Labor, etc.

For consideration, please submit an abstract (300 word limit) and biography (100 word limit). The first link is to the NeMLA online submission system. An account will need to be created with a user name and password: <https://www.cfplist.com/nemla/Home/Login>. The next link is to the panel portal to submit the title, abstract, biography, and any media needs: <https://cfplist.com/nemla/Home/S/21019>. The deadline for online submissions will be **September 30, 2024**.

If you have any questions, feel free to contact the panel organizer Dewey W. Hall, California State Polytechnic University, Pomona at dwhall@cpp.edu.

Of Victorianist Interest

Please email relevant notices to bavsnews@gmail.com for inclusion in future issues.

New Poetry Podcast Brings Lancashire's Working-Class History To Life



Weaving History: The Cotton Famine Poetry Podcast is a brand-new miniseries that uncovers a forgotten piece of working-class history through poetry, newspapers, and more.

“The Lancashire Cotton Famine is part of my own family’s history, and I’m so excited to share this part of my heritage with the world”, says co-producer and presenter Ruth-Anne Walbank. “Weaving History really dives into the unexplored ways in which the American Civil War influenced people’s everyday lives in the North West of England, bringing so many different perspectives together for our listeners.”

Emerging from Ruth-Anne’s doctoral research at the University of Warwick, Weaving History combines interviews with leading experts and Lancashire locals alongside dramatic readings of poems, diaries, and newspaper articles. The podcast brings the topic to life for public audiences, appealing to history enthusiasts and literature lovers alike.

[All six episodes are available to stream now.](#)

The Cotton Famine followed the Unionist blockade of exports during the American Civil War (1861-1865), causing many mills to close and leaving thousands of Victorian weavers unemployed. [Recent research](#) has brought the neglected Cotton Famine poems to light. Now, this podcast seeks to connect this working-class literary history to the fight against slavery in America.

“Episode two is a particular highlight for me, and the way Dr Onyeka Nubia shines a light on empire and colonialism in the Cotton Famine”, comments co-producer, Dan Woodburn. “This podcast is brimming with the passion and care for this part of the North-West’s history shared by international scholars and local residents. You can hear the enthusiasm for nineteenth-century print culture and the love of dialect poetry across the interviews.”

Co-producers, Ruth-Anne and Dan are available for interviews and talks on request. Please reach out to the team at weavinghistorypod@gmail.com.

Vacancy for Curator of European Modern Collection, 1800 to present

Permanent, £41,949 per annum

The Department of Britain, Europe and Prehistory at the British Museum is delighted to announce the recruitment for a new curator of the European Modern Collection 1800 to present is now open, with the closing date of 12pm (midday) on **Friday 2 August 2024**. Please share this opportunity with your networks.

About the role: To curate, research, document, display and augment the Museum's collection of European material culture dating from 1800 to the present in support of the Museum Operating Plan and all relevant Museum strategies. This includes research, making the collection accessible in the galleries, through exhibitions and media, as well as collaborating on the eventual re-display enabled through the Masterplan. The jobholder is expected to be a recognised authority about a particular aspect of modern material culture represented in the collection and to manage and develop areas of it that are beyond their current areas of expertise. This is a senior post with opportunity to develop the modern section through funded research projects and the use of hypothecated financial support.

Full details here: https://bmrecruit.ciphr-irecruit.com//templates/CIPHR/jobdetail_7294.aspx

Vacancy, Archives and Records Apprentice

The Salvation Army International Heritage Centre is recruiting an Archives and Records Apprentice.

The Archives and Records Apprentice will develop professional skills by working with the Heritage Centre's archives and records management teams to ensure that The Salvation Army's modern and historical records are well managed, accessible, and preserved for the duration of their lifecycle. The Apprentice will work towards the Archives and Records Management Level 7 apprenticeship delivered by Westminster Adult Education Service. Please note that this is a 4-year fixed term position.

The successful candidate will be enthusiastic to pursue a career in archives or records management and dedicated to successfully completing the apprenticeship training. They will also be able to demonstrate the strong interpersonal and communication skills required to provide excellent service to both external archive users and colleagues across the organisation.

Location: Camberwell, London

Salary: £26,298 per annum

Working hours: 35 hours per week (including 7 hours study time per week)

Benefits: 25 days annual leave + bank holidays; a contributory pension scheme; season ticket loan; an employee assistance programme

Duration: 4 years

Closing date: **Wednesday 24 July 2024**, 9am

For full details and to apply please visit: <https://bit.ly/3zHmNLn>