



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

The BAVS Executive Committee is looking for two new Postgraduate Representatives. This is a fantastic opportunity to get involved with BAVS and engage with the wider postgraduate/ECR community. See overleaf for full details of these roles and how to apply. The deadline for applications is Friday, 13th December.

We're delighted to announce that the BAVS 2025 conference will be hosted in-person at the University of Oxford (23rd – 25th July). 2025 marks our 25th anniversary so it's going to be a special one, with plans for an anniversary dinner, a theatre performance, tours of Victorian Oxford, and PG/ECR workshops. Updates will be shared in the newsletter, the BAVS website, and our social media channels – keep an eye out for more details in due course.

The BAVS Postdoctoral Network has arranged events before the end of the year. BAVS Tea Time is scheduled for the 3rd of December, and the first of two ECR Funding Workshops will be held online on 26th of November. More details and links to join can be found inside and you can keep up to date with Postdoctoral Network communications by signing up to the [BAVS Postdoc Jiscmail](#).

This issue marks the first from Amy and Ruth-Anne, the new Communications Team. We would like to take this opportunity to thank Clare and Sarah for their brilliant work on the *BAVS Newsletter* over the past three years and for their support while we found our feet. We're looking forward to sharing news with the BAVS community and supporting the membership through the *Newsletter*.

Amy Waterson and Ruth-Anne Walbank
bavsnews@gmail.com

BAVS Executive

President

Patricia Pulham

Past Presidents

Dinah Birch

Secretary

Claire Wood

Treasurer

Briony Wickes

Membership Secretary

Claudia Capancioni

Funding Officer

Francesca Arnavas

Newsletter Editor

Amy Waterson

Newsletter Editorial Assistant

Ruth-Anne Walbank

Digital & Social Media Officers

Evan Hayles Gledhill
Joan Passey

Careers & C19 Matters Representative

Sarah Parker

Curator & Archives Liaisons

Alexandra Foulds
Rebecca Mellor

EDI & Accessibility Officer

Louise Creechan

European Representative

Dany Van Dam

North American Representative

Adrian Wisnicki

Australasian Representative

Alexandra Lewis

Postdoctoral Representatives

Alicia Barnes
Harriet Thompson
Emily Vincent

Postgraduate Representatives

Hollie Geary-Jones
Carys Hudson

Book Prize Co-ordinator

Vicky Mills

2025 Conference Organiser

Helen Small

COVE Liaison

Bev Rilett

BARS Liaison

Matthew Sangster

Committee Members

Charlotte Boyce
Melissa Gustin
Heidi Leidke
Rohan McWilliam
Reiko Suzuki

CONTENTS

[BAVS News / 2](#)

[Reviews / 6](#)

[New publications / 13](#)

[Funding Reports / 22](#)

[Calls for Submissions / 24](#)

[Of Victorianist Interest /](#)

[31](#)

BAVS News

BAVS Postgraduate Representatives

2 x Postgraduate Representatives (2-year term)

The BAVS Executive Committee currently has two positions open for two postgraduate representatives (2-year term).

BAVS Postgraduate Reps are responsible for:

- Running 'The Victorianist' WordPress site, which includes promoting and editing posts for the PGR blog and posting CFPs and other notices
- Running the @BAVS_PGs X/Twitter and @bavictorianstudies Instagram account
- Organising annual BAVS conference workshops aimed at postgraduates and/or early career researchers (usually 2-3 workshops)
- Attending and contributing to committee meetings. The PG reps may share some of these duties with the ECR reps (e.g. the PG/ECR workshops).

If you would like to be considered, please send the Secretary, Dr Claire Wood, an email with a Statement of Interest (indicating your suitability for and interest in the position and how you propose to contribute) of 300 words maximum and a short CV (max 2 pages) by 5 pm (GMT) Friday 13 December 2024.

Contact: claire.wood@leicester.ac.uk

Please use the subject line: 'BAVS Executive Committee Vacancies'.

It is anticipated that those in new roles will be appointed in time for the Spring Committee Meeting.

Please note that all roles on the BAVS Executive Committee are unpaid and that applicants are expected to be members of the British Association for Victorian Studies. Those standing for the role of PG Rep are encouraged to discuss the demands of the role with their supervisor before applying.

All members of the BAVS Executive Committee (with the exception of the President, Treasurer and Secretary) will review funding applications (usually 1 x round per year) as part of their responsibilities, and participate in other ways in the standard business of the organisation. This might include the review of applications beyond the typical Funding streams, participation in mentoring events, involvement in the annual Conference organisation, participation in a sub-committee (e.g. the Rosemary Mitchell BAVS Book Prize panel), and other types of support.

All named officers should submit a report to the Secretary at least one week before each Executive Committee meeting for pre-circulation (reports can be shared when there is more than one person active in a role, e.g. PG Reps submit a single report, as do ECR reps), and reports will also be due for circulation to members prior to the AGM.

BAVS is committed to the principles of equality, diversity and inclusion.

<https://bavs.ac.uk/executive-committee-vacancies/>

BAVS 2025 Conference

Marking the organisation's 25th anniversary, the annual conference will be hosted in-person at the University of Oxford, 23–25 July 2025.

The conference will take place at the English Faculty Building, where the largest lecture theatre has capacity for 240 delegates. There are also plans for an anniversary dinner at one of Oxford's colleges, a theatre performance, tours of Victorian Oxford, and PG/ECR workshops. To keep costs down, delegates will make their own arrangements for accommodation, with suggestions from the hosts.

Further details and a CFP will follow in the New Year.

BAVS Rosemary Mitchell Prize Announcement

The 2024 BAVS Rosemary Mitchell Prize for a second monograph has been awarded to Alexander Bubb for *Asian Classics on the Victorian Bookshelf*.

The honourable mention went to Fabrice Bensimon for *Artisans Abroad: British Migrant Workers in Industrialising Europe, 1815–1870*.

BAVS/BARS Nineteenth-Century Matters Fellowship 2024 – 2025 Awardee Announced

Nineteenth-Century Matters is an initiative jointly run by the British Association for Victorian Studies and the British Association for Romantic 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.

BAVS and BARS are thrilled to announce that the Nineteenth-Century Matters Fellowship 2024-2025 has been awarded to Dr Amy Waterson. Dr Waterson will be affiliated with Royal Holloway, University of London until September 2025.

Amy Waterson completed her doctoral studies earlier this year, graduating from the University of Edinburgh in July. Her PhD research examined how nineteenth-century realism was influenced by contemporary scientific developments, through the novels of George Eliot, Thomas Hardy, and Henry James. She is in the early stages of expanding her thesis into a monograph, provisionally titled *Altruism, Science, and Narrative in the Novel*. As Nineteenth-Century Matters Fellow, she will organise a research event titled *Nineteenth-Century Legacies*.

Amy is the current editor of the *BAVS Newsletter*. She has been a fiction reader for the James Tait Black award and was editor in chief for *FORUM: The University of Edinburgh's Postgraduate Journal of Culture and the Arts* between 2020-2021. She is a previous winner of the Patrick Tolfree essay prize, hosted by The Thomas Hardy Society. You can follow Amy on X at @ireadoldbooks.

For more information about this scheme and other funding opportunities, please visit our website www.bavs.ac.uk.

BAVS Postdoctoral Network

The BAVS Postdoctoral Network has launched **BAVS Tea Time**, an informal, online space for the 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 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:

Tuesday 3 rd December 12:30 – 13:30	Zoom
No Tea Time in January	
Monday 3 rd February 15:00 – 16:00	Links for BAVS 2025 Tea Time events will be circulated via the BAVS Postdoc Mailing List
Wednesday 5 th March 17:30 – 18:30	
Monday 3 rd April 12:00 – 13:00	
Wednesday 7 th May 14:30 – 15:30	
Monday 2 nd June 14:00 – 17:00	
Friday 4 th July 12:30 – 13:30	
Tuesday 5 th August 17:00 – 18:00	

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)

ECR Funding Workshops

BAVS is hosting two Early Career Researcher Funding Workshops in November and January open to all BAVS Postgrads and ECRs. Please save the below dates and spread the word! We hope you are able to join us while we demystify the funding landscape for ECR-specific research funding opportunities, including major fellowships, grants, and tips around creating postdoctoral project ideas.

ECR Funding (Part 1): What's out there?

When: 26 November, 5.30-7pm GMT (Zoom)

Focus: Focusing on fellowship opportunities, research expenses, and project grants

Zoom link: <https://bham-ac-uk.zoom.us/j/83873086296>

Meeting ID: 838 7308 6296

ECR Funding (Part 2): How to get it!

When: 20 January 5.30-7pm GMT (Zoom)

Focus: Focusing on Project development after the PhD and skills for successful grant capture

Zoom link: <https://bham-ac-uk.zoom.us/j/89429079042>

Meeting ID: 894 2907 9042

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: <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 publishes 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](#) and [Hollie Geary-Jones](#). *The Victorianist* is run by postgraduate representatives of the Executive Committee and particularly encourages postgraduate members of the community to submit their writing for publication.

BAVS Newsletter Survey **Help us shape the future of our newsletter**

As Amy and Ruth-Anne step into their roles, we invite BAVS members to share their feedback on the newsletter. This [quick 3-minute survey](#) is your chance to tell us what you love about the newsletter and what else you'd like to see! Please share your constructive feedback and ideas so that the new Communication Team can continue shaping the newsletter in a way that speaks to every member of BAVS.

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.

Bazaar Literature: Charity, Advocacy, and Parody in Victorian Social Reform Fiction by Leslee Thorne-Murphy (Oxford: Oxford University Press, 2022), 288pp., £71 (hardback), ISBN: 9780192866882

Leslee Thorne-Murphy's highly original book offers a persuasive and detailed examination of a hitherto overlooked feature of Victorian charity bazaars: the literature generated for and sold at these events by an array of reform-minded authors, as well as fictional works that featured bazaars and incorporated 'bazaar discourse' as a key literary device to promote the causes their authors were advocating. Divided into three thematic sections, comprising seven main chapters, the book engages meaningfully with bazaar literature as 'the quintessential form of social reform literature' (p. 7), illuminating its activist and reformist imperatives and its often critical and self-reflective nature.

During the nineteenth century, bazaars or 'fancy fairs' as they were sometimes referred to after the 1820s became a prevalent cultural and social phenomenon. Embodying a charitable and benevolent ethos, Victorian bazaars were usually organised and run by women, providing them with an outlet to channel their philanthropic activism, and to intervene in political and social affairs through fundraising. Bazaars, as Thorne-Murphy explains, were 'distinctly feminized sites of civil society', enabling women 'to participate in public discourse' (p. 52). Yet bazaars were defined by their dual nature: on the one hand, they functioned as 'sites of civic engagement' and 'earnest advocacy' (pp. 75, 80), whilst on the other hand they exemplified carnivalesque and parodic elements much to the consternation of their critics. The cornucopia of items found on bazaar stalls included 'fancy work', musical instruments, furniture, fossils, puppies, as well as social reform

literature written to be sold to visitors and raise money for various causes. This literature, as Thorne-Murphy notes, 'functioned as advocacy; when visitors purchased this literature, they were taking action on behalf of a social cause' including, but not limited to, abolitionism, workers' rights, and universal suffrage (p. 81).

One such literary work was Harriet Martineau's *Dawn Island* (1845). Martineau, one of the most important and prolific Victorian women of letters, was a regular contributor of fancy work to bazaars. Written specifically to be sold at the hugely successful and profitable grand London bazaar of the Anti-Corn Law League (ACLL) which took place in May of 1845 at the Covent Garden Theatre, Martineau's *Dawn Island* negotiated the bazaar's 'conflicting marketplace ideologies' (p. 89). As Thorne-Murphy brilliantly demonstrates, the liberal- and reform-minded Martineau produced a work advocating the ACLL's cause and free-trade principles, whilst simultaneously critiquing the devaluation of the labour of bazaar women. Martineau thus complemented *Dawn Island*'s activism with a critical and polemical edge, which challenged the masculinized rhetoric of industrial capitalism fuelling the ACLL's cause. In this way, Martineau shifted the focus onto the carnivalesque and subversive qualities of a ladies' fair.

Another literary work written to be sold at a bazaar was Elizabeth Barrett Browning's 'anti-slavery ballad', 'The Runaway Slave at Pilgrim's Point', published in the 1848 issue of *The Liberty Bell*, the annual periodical of the Boston Female Anti-Slavery Society Bazaar (p. 133). Though a devoted abolitionist, Barrett Browning was highly sceptical towards the rhetoric informing most anti-slavery literature that was predicated upon the idea that witnessing weeping slaves would induce sympathy in readers and cause them to change their hearts and minds. Rejecting this device of moving readers to tears, Barrett Browning followed a

critical ‘bazaarist’ approach similar to that of Martineau’s in offering an alternative portrayal of slavery centring on its ‘bitter and ferocious realities’, whilst making a potent abolitionist plea (p. 124).

The book’s third section focuses on bazaars depicted in Victorian fiction. The first two chapters comprising this section engage with the works of Charlotte M. Yonge and George Eliot, to demonstrate how Victorian authors typically used bazaars and bazaar discourse as ‘key turning points in their plotlines’ (p. 137). In both chapters, Thorne-Murphy’s close reading becomes quite dense, often obscuring the key point(s) she is trying to convey to the reader. However, the book quickens its pace in the next chapter which offers a compelling examination of two literary critics of bazaars: Frances Trollope and her son, Anthony Trollope. Embittered by the failure of the bazaar she organised to raise funds and support her family, Frances Trollope depicted a bazaar in her biting satirical and irreverent *The Vicar of Wrexhill* (1837), which primarily functioned as ‘an exposé of evangelicalism’ (p. 179). The novel’s fancy fair was not only a plot device, but also a representation of all those things Frances Trollope disliked about bazaars: exploitation and other social ills, materialism, self-interest, and hypocrisy. Anthony Trollope, as Thorne-Murphy clearly shows, based his 1865 novel *Miss Mackenzie* on his mother’s novel’s depiction of the bazaar, retaining many of its critical qualities.

Thorne-Murphy’s scholarly, cogently argued, and well-researched book deserves to be read widely. The range of images in the book make its reading all the more interesting and absorbing. Overall, Thorne-Murphy undoubtedly succeeds in revising our understanding of bazaar literature as ‘the epitome of social reform fiction’ in nineteenth-century Britain (p. 204).

Petros Spanou (University of Oxford)

***Invisible Architecture in Nineteenth-Century Literature: Rethinking Urban Modernity*, by Ben Moore (Edinburgh: Edinburgh University Press, 2023), 272pp, £90 (hardback), ISBN 9781399508483**

In his introduction Ben Moore, a professor of literature, posits an intriguing statement: given the

immense tensions existing in the rapidly changing Victorian city, literature is the ‘pre-eminent site where these transformative tensions become evident, and where they are worked through imaginatively’ (p. 17). He makes a good case for this argument, taking the reader through a thorough review of writing where the literary fabric is woven through with the topics of aesthetics, urban life, and the evolution of cities. Viewing the cityscape through the lens of the characters provides the reader with a way to become an objective third party in their own lived experiences. For readers with a more concrete interest in the built environment, better sources for a deep dive into Victorian cities per se are Asa Briggs, David Pike and, of course, Nikolas Pevsner. Still, architects and planners should not be discouraged from this book – it never hurts to see one’s profession from an entirely new perspective.

This book takes two distinct approaches (divided into Part I and Part II) to architectural concepts in nineteenth-century literature. Changing methodologies mid-book takes some adjustment on the reader’s part, but Moore simplifies it by structuring the book almost as if it is two books in the same binding. There is also a bonus chapter at the end serving as a Conclusion that covers New York City and American writers which acts as a kind of proof-of-concept. The book is not comprehensively about the nineteenth century in a global sense as it focuses primarily on English writers and often cites the work of twentieth-century authors. But the topic is a big one and how to accurately title the book must have perplexed the editors.

Part I explores three concepts: concealment, mobility, and transparency. By exploring the work of writers such as Elizabeth Gaskell, Charles Dickens, and Émile Zola and their cities, and focusing more specifically on cellar-dwellings, the railway, and the department store, Moore demonstrates how references to urban settings serve literary purposes. The physical manifestation of these ideas become symbols, plot devices, and even characters in and of themselves.

Major themes of literary modernism are also featured. For example, in the case of cellars that are not visible at street level, Sigmund Freud’s idea of intuition superseding intellect is a distinctly modern advancement. Doubts about realism explored in Italo Calvino’s *Invisible Cities* (1972) ensue from a series of narrations that may or may

not be true. And a train ride becomes a metaphor for mental shifts experienced by the protagonists. That shift could have been made as effectively with a carriage ride from suburb to city centre, but the fact that the translocation takes place in a train, makes it industrial, polluting, and distinctly modern.

In the case of transparency, Moore discusses the idea with respect to cellars where there are no windows at all. And this is the crux of the thesis – that one knows the underground rooms exist even though one cannot see them. This is ‘invisible architecture’. That knowledge of the unseen then motivates the characters’ behaviour. Moore invites us to ask, what else do we know about our cities that are implied but not directly visible?

Part II analyses three spatial forms – Gothic architecture, the Arabesque, and Whiteness – and describes what has been written about those concepts in both fiction and non-fiction works. These spatial forms’ links to literature are quite literal. The Gothic novel typically features drama, darkness, and grotesquerie. The curve of the Arabesque pattern is often said to describe literary forms that express endless or ambiguous unions of opposites, both playful and sinister. A reference to whiteness and white-washing in literature of the time could signify racial superiority, erasure, and purification.

This part is less successful because it collects the thoughts of architectural writers, such as Augustus Pugin, John Ruskin, and Barry Bergdoll, rather than offering insights in Moore’s own voice. He is less skilled at parsing architectural ideas and so Part II tends to read like a laundry list of excerpts from these thinkers without the effective throughline of literary perspective that he brings to Part I.

While some high-level architectural ideas are explored, they are not, for the most part, those that nineteenth-century practitioners were concerned about. Gothic ornament, arabesque patterns, and whiteness were certainly of interest to many nineteenth-century architects, but as the century progressed, those were merely manifestations of overarching enquiries into the moral underpinning of styles, the purpose of ornament, and the quest for a truly British architecture.

As Moore readily acknowledges, the nineteenth century is widely viewed as a bridge

from antiquity to modernism. It is a fertile transitional period from which a robust modernism would emerge in many disciplines including literature and architecture. Cities are a bit more complex since they embody much of what has come before and consequently result in a layered environment that rarely represents a discrete period of time. This ambiguity is great fodder for Moore’s findings and after reading the book one can’t help but feel that one has somehow decoded the urban environment in new and intimate ways.

The book’s academic tone and the frequent external references can interrupt the smooth development of the thought-stream. However, this book delivers some of its best asides in copious meaty footnotes – do not skip over them. Moore has skilfully taken the concepts first developed in in his PhD thesis, focused them, and made them more accessible to the educated reader interested in viewing Victorian literature through the lens of the urban setting revealing unexpected layers of meaning.

Ann E. Gray (Independent Researcher)

***The Victorian Idyll in Art and Literature: Subject, Ecology, Form*, edited by Thomas Hughes and Emma Merkling, (Abingdon: Routledge, 2024), 190pp., £135 (hardback), £31.99 (e-book). ISBN: 9781032356785**

This collection of essays is a very welcome addition to interdisciplinary Victorian scholarship, aiming to draw together aesthetic analysis with a range of broader social, cultural, and environmental issues via the lens of an idyllic impulse that is shown to be common in the period. The volume uses a productively broad definition of the “idyll” centred around its status as a mode rather than a genre, and as “a little picture”, in ways that open up a series of wide-ranging interventions in art and literature, mostly from the latter half of the nineteenth century. In terms of the sub-title’s indication of key foci, subject and form are dealt with admirably and adeptly, the former in terms of both subject matter and subjectivities, the latter through often skilful and forensic close analyses of a range of poetry, painting, illustrations, and theatrical performances.

What the idyllic impulse offers to gendered, queer, and trans subjectivities is perhaps the key focus of this volume, evident in a number of essays. Daniel Orrell's chapter on John Addington Symonds' response to Theocritus delves into the complexities of homoerotic desire and the idyll, while lesbian same-sex desire is explored in Fraser Riddell's fascinating study of queer pastoral soundscapes in late-Victorian outdoor theatre, and in Emma Merkling's analyses of plant erotics in Julia Margaret Cameron's photographic illustrations for Tennyson's *Idylls of the King* (1859-85). The volume also opens up space to explore intersections of race and idylls via a study by Charlotte Cary-Beckett and Josephine Donaghue of the role of the latter in abolitionist and settler literature, and in a discussion of racial politics in Tennyson's *Enoch Arden* (1864) and *Becket* (1884) by Caroline Arscott and Clare Pettitt. The latter essay shares a productive focus with other essays in the collection in turning to the underexplored work of the idyllist school of Victorian art emerging in the 1870s and associated with John William North, Frederick Walker, George John Pinwell, and Arthur Boyd Houghton; and in the wider aesthetic movement.

A very pleasing feature of the volume is the sense of harmonious shared purpose arising out of an initial meeting in Midsummer 2018 at the Courtauld's Institute that laid the foundations for the collection. A collaborationist mode is also manifest in the ways that the individual essays frequently refer to other contributions – a testament to an excellent editorial process. Another strength is the ways in which the focus on well-known figures, including Tennyson, Vernon Lee, and Dante Gabriel Rossetti (who features in Thomas Hughes' bravura close analysis of *La Ghirlandata* (1873)) is accompanied by less familiar figures who give a clearer picture of the diverse, complex ways in which the idyll proved attractive across Victorian culture.

Those seeking a collection focusing very directly on the pressing environmental issues of the nineteenth century or a close analysis of the pastoral tradition may find less than they had hoped here, but the volume does deliver on the sub-title's foregrounding of ecology. Particularly welcome in this regard are Bethan Stevens's valuable study of the ways in which idyllist wood engravings led to a biodiversity crisis in the boxwood forests that supplied the materials for such work; and Kate

Flint's wonderful analysis of late-Victorian idyllic art to focus on what is often ignored – the environments that open up spaces to 'look beyond whatever human narratives they contain' (p. 106). Flint's chapter intersects with those by Merkling and Hughes in exploring blurring boundaries between the human and non-human and the breakdown of the nature-culture boundaries that have proved such a vital focus in ecocriticism over the past two decades. Pastoral plays a role throughout the volume, but is perhaps under-theorised as a result of seeking that broader definition of the idyll in ways that often de-couple it from the pastoral tradition or leave its links loosely explored. This is not so much a weakness of the collection but a result of its desire to provide an expansive definition of the idyll.

The predominant focus on the visual arts, theatre, and poetry begs a question about whether the idyll is as evident in fiction and, if not, why this should be. My contention in this regard is that engagement with the pastoral in Victorian fiction largely tends to eschew the idyll, or to render it a fragile, temporary lacunae within more troubled narratives and more vexed representations of human-environmental relations, an intimation of scepticism about the achievability of idyllic conditions in a nation rapidly transforming in social, cultural, environmental, scientific, technological, and infrastructural terms. Ultimately, the conditions of the Victorian period mean that the elegy – pointing to the loss of idylls – and the anti-pastoral – denying their possibility – are more common in Victorian fiction than the idyll. What this volume shows, however, is that a Victorian idyllic impulse persisted, and that its value lay not simply in consolation and nostalgia but in opening up spaces to think through radical transformation of social order, gender and race relations, and sexual identities.

Mark Frost (University of Portsmouth)

***Lecturing the Victorians: Knowledge-Based Culture and Participatory Citizenship* by Anne B. Rodrick (London: Bloomsbury Academic, 2024), xii + 271 pp., £76.50 (hardback), ISBN 978-3502-8860-7**

The fundamental challenge of the nineteenth-century lecture is its protean qualities and

fragmented institutionalisation. Qualifiers like “public” or “popular” scarcely provide a satisfactory means of delimitation, and without national structures or a national “movement” a general narrative is all but impossible. The strategy of Anne Rodrick’s *Lecturing the Victorians: Knowledge-Based Culture and Participatory Citizenship* is to focus on the classic whole-community lecturing organisations, the mechanics’ institutes, Lit.-&-Phils, and later the Sunday lecture societies and university extension centres, considering them within the contexts of local civic spheres as manifestations of ideas around respectability, moral action, and ultimately civic participation.

In five chapters *Lecturing the Victorians* develops a narrative of this culture. It begins with the efforts of the Royal Society of Arts in the 1850s and 1860s to provide scaffolding for a coherent national lecture culture. Rodrick explores the ‘ecosystems of popular knowledge’ (p.71) created at mid-century by local institutions, and describes the contours of mid-century lecturing practice in particular via a dataset of nearly 4000 lectures. She traces the career of Joseph Simpson and his Institute and Lecturers’ Gazette, and of the Sunday lecture societies, before examining late-Victorian developments, and especially the university extension movement.

Rodrick’s general argument is that beneath the remarkable stability of the lecture as a cultural form there were a series of phases. Around mid-century there was a significant shift from earlier patrician, didactic, and predominantly scientific cultures, to a new more “popular” lecture form, underpinned by a belief that the collective pursuit of knowledge would invigorate civic society. This always fragile and partial formation was the nexus of knowledge-based culture and participatory citizenship of Rodrick’s subtitle. The RSA could not break down the barriers of local particularism and pride, not least because of the flooding of the lecture market by local (often amateur and gratuitous) lecturers, whom Rodrick calls ‘sappers and miners’ (p.33), working alongside a small number of high-profile professionals, including Clara Lucas Balfour and George Dawson. The 1870 Education Act ultimately severed the link between improving recreation and education.

Although the sappers and miners had largely disappeared by late-century, subsequent attempts to develop lecturing lists or recognised

cadres of lecturers largely failed, because “professional” lecturing remained split between those like B.J. Malden who carved out a career largely out of lecturing engagements, and those “credentialed practitioners” (p.115) from other fields, for example John Lubbock, for whom lecturing was a sideline. While these categories did not map directly onto approaches or content, and while science continued to be the most frequently addressed subject, the rise of the professionals was associated with a late-century attenuation of knowledge-based participatory cultures, replaced instead by an increasingly bifurcated emphases on entertainment and education. Hence at late-century, Rodrick argues, the miscellaneous associations steered towards entertainment, while university extension and the Workers’ Educational Association (WEA) took up lecturing for education.

Although understandable, Rodrick’s choices about scope are not unproblematic. They exclude YMCA lectures, yet in many places these were just as much a part of a community-wide lecture culture as the Sunday lecture societies. And the definition comes at the cost of any visibility to the overwhelming bulk of lecturing in the period, which occurred congregationally within church and chapel, or within political associations or extra-parliamentary pressure groups, or within class-based organisations like working men’s clubs and co-operative associations. An incorporation of even the more “public” of the lecturing in these spaces would significantly complicate Rodrick’s narrative. Moreover, even within its own limits, it is important to signal the narrowness of Rodrick’s method and focus. No attempt has been made to exploit associational archives or personal papers. Perhaps as a result, *Lecturing the Victorians* offers the view from annual report. The experiences of the individual lecturers get short shrift. Readers are not taken into the lecture hall itself: there is very little on lecture performances or of lecture content (beyond classificatory discussions of the proportion of science (vs literature) or entertainment (vs education)). We hear next to nothing about the experiences of lecture-going, or the textual afterlives of lectures in press article, periodical essay, or book.

It would be wrong to end on a negative note. Rodrick deserves our congratulations and gratitude. She has dared to do what no other historian of this field in the UK has attempted – a

book length study of Victorian lecture culture. She has illuminated the activities of the RSA and of the institutions it sought to bring into union. She has recuperated Joseph Simpson and the Institute and Lecturers' Gazette, and added to our understanding of the history of the Sunday Lecture Societies. This is not the comprehensive study of Victorian lecturing that we have been waiting for, but it is the best book on lecturing in Victorian England that we have, and perhaps will have for a long time.

Martin Hewitt (University of Leeds)

***Emotions and Surgery in Britain, 1793-1912* by Michael Brown (Cambridge: Cambridge University Press, 2023), 300pp., £75 (hardback) and Open Access (eBook), ISBN 978-1-1088-7723-7**

The surgeon Robert Liston (1794-1847) has had an interesting afterlife. Scottish by birth but a Londoner by occupation and practice, Liston was the *cause célèbre* of 1830s surgery, known as much for his deft and speed in removing tumours and performing amputations as he was for his blunt, sometimes rude persona. In *Emotions and Surgery in Britain, 1793 - 1912*, Michael Brown's excellent monograph on the role of emotions in nineteenth-century surgery, Liston is the author's 'ambivalent icon' (p. 52). As Brown reflects, Liston today is a routine mention on pop culture websites and social media, an apocryphal figure who is taken to represent the bloody, brutal world of pre-anaesthetic surgery. Google his name, and it won't be long before the infamous 300% mortality story emerges - a thoroughly unsubstantiated claim that Liston once managed to knock off a patient, an assistant, and a spectator in one disastrous operation through a series of calamitous events.

Why is this important? As Brown argues, it is not just about making factual correctives, but because such myths both underserve and oversimplify pre-anaesthetic surgery. As Brown notes, the concept of dispassion - that surgeons have, throughout time, emotionally distanced themselves from patients to ensure professional objectivity - has had a pervasive effect on surgical historiography. Brown's monograph, then, seeks to explicate the much greater complexity at play in nineteenth-century surgery.

Chapter One introduces the moral framings in place upon surgery by the early 1800s. Increased knowledge of anatomy and pathology enabled surgeons to envision a separateness between themselves and surgeons of the past who, it was claimed, employed surgery rashly. John Hunter (1728-1793) had become symbolic of this new scientific surgery, which emphasised operative restraint. The move to re-brand surgery as rational was not incompatible with emotional expression. On the contrary, well-managed and expressed emotions were fostered by a culture of Romantic sensibility. In Chapter Two, Brown expands on this through the idea of emotional intersubjectivity, documenting how surgeons spoke openly of the fear, anxiety and compassion induced by operating. Moreover, emotions had a clinical function; surgeons had to 'gauge whether or not the patient had the mental, moral, and physical capacity to withstand a procedure' (p. 92). A patient's emotional standing, be it fortitude or fear, could impact upon an operation's success, as well on the patient's recovery in the trepidatious weeks afterwards. Brown argues that the pre-anaesthetic surgeon and patient were in a relationship that required dialogue, even collaboration, to manage emotions effectively. This idea is fleshed out in Chapter Three, where Brown focuses upon the patient voice, drawing particularly from the rich archive of patient letters sent to London surgeon Astley Cooper (1768-1841). Emotions shaped not just outcomes but often formed part of patients' pleas for surgical remedy, as in the case of patient Henry James Prince, who wrote to Cooper in 1835 advising the surgeon that his 'nervous and irritable temperament' (p. 124) made him particularly anxious to undergo surgery as quickly as possible. In Chapter Four, Brown turns to modes of representation in an era where radical medical journalism found its flagship in the *Lancet*, established in 1823. Under the editorship of Thomas Wakley (1795-1862), the journal was relentless in drawing attention to botched surgeries found to be taking place in London hospitals. The journal invoked melodrama and sentimentalism, publishing the stories of surgical 'victims' (p.177) and their helpless families. Chapter Five represents a chronological shift as the story moves into the 1840s and the influence of utilitarian thought on surgery. Interestingly, Brown brings together the 1832 Anatomy Act and the introduction of anaesthesia in 1846, two developments not often

thought about in direct dialogue. As Brown himself acknowledges, the role of utilitarianism within anaesthesia is less explicit than in anatomy.

Nonetheless, the influence of this emerging ethical philosophy can be tracked via changing ideas about pain. Notions of fortitude and strength within the surgical patient – in which bearing pain was critical – began to be challenged by a concept of pain as an inherent evil to be eradicated. This discussion sets the scene for the final chapter, which argues for the transition of the emotional regime of surgery as modern antiseptic technologies took hold.

Emotions still had their role, Brown contends, but were largely deployed by the profession to sentimentally reflect on surgical progress and the compassion of individual surgeons – particularly Joseph Lister. These emotions, however, were no longer part of a critical intersubjective regime that could influence surgical outcomes by the 1840s.

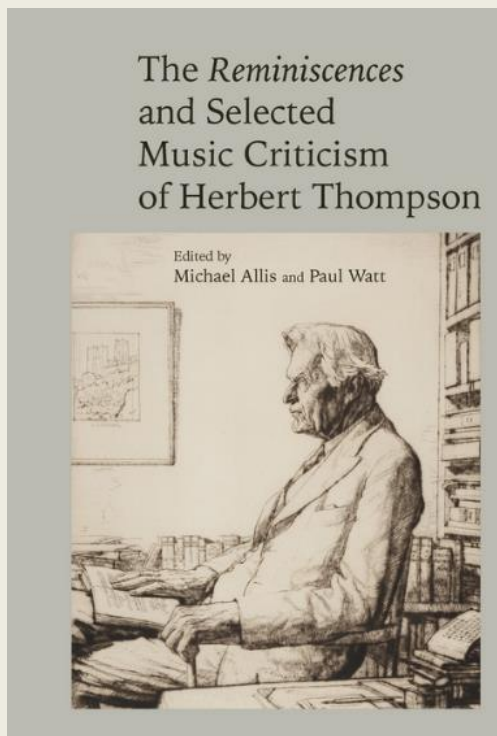
Emotions and Surgery in Britain is a much-needed contribution to surgical historiography, dispelling the overly simplistic notion of clinical dispassion in pre-anaesthetic surgery. On the contrary, we see how surgeons operated with feeling and how those feelings were mutable, influenced by the cultural and political discourses of their time. While Brown's final chapter makes a fair case for a changed emotional landscape in the second half of the century, the post-anaesthetic era would benefit from some expansion and more in-depth analysis. Arguably, emotional intersubjectivity still found a place in surgery; surgeons still expressed fear and anxiety. Emotion, albeit conceived in a more physiological form, could still be a rationale for surgery, especially upon women. It would have been interesting to learn more about how the politics of representation coalesced as part of this changing landscape, particularly with the growing use of surgical statistics. Nonetheless, Brown's work is impressive and distinctive in its meticulous attention to the cultural politics of surgery.

Sally Frampton, University of Oxford

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.

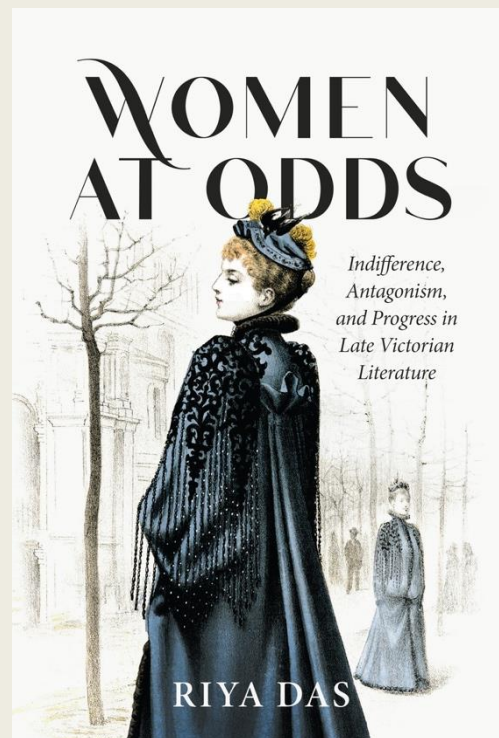
***The Reminiscences and Selected Criticism of Herbert Thompson*, edited by Michael Allis and Paul Watt (Clemson: Clemson University Press, 2024) 312 pp., £115 (hardback and ebook), ISBN 9781638040934**



This book is a critical edition of the autobiography and selected musical criticism of Herbert Thompson (1856–1945) who was chief music critic at *The Yorkshire Post* from 1886 until 1936, as well as being the Yorkshire correspondent for the *Musical Times*. Thompson's memoirs and criticism offer a fascinating commentary on the nature of music criticism and the value of programme notes, along with his views on a plethora of composers (including J.S. Bach, Brahms, Mendelssohn, Meyerbeer, Stanford, Sullivan and Wagner), performers (Leonard Borwick, Joachim, Clara Schumann, Sivori, plus a range of operatic vocalists) and conductors (Butts, Costa, Nikisch, Richter, von Bülow). In addition to charting his concert-going in London (with reference to institutions such as the Philharmonic Society, the Bach Choir and the Crystal Palace concerts, the text also discusses programming at provincial festivals (including Bridlington, Gloucester and Hovingham, but

especially Leeds), with a particular focus on the variety of music-making in Yorkshire. Not only does Thompson highlight the rich detail of British musical life, but his description of his musical tour of Europe in 1889 represents a significant contribution to nineteenth-century travel writing and the nature of music-making abroad.

***Women at Odds: Indifference, Antagonism, and Progress in Late Victorian Literature*, by Riya Das (Columbus: Ohio State University Press, 2024), 210 pp., £62.95 (hardback) £35.95 (ebook), ISBN 9780814215722**

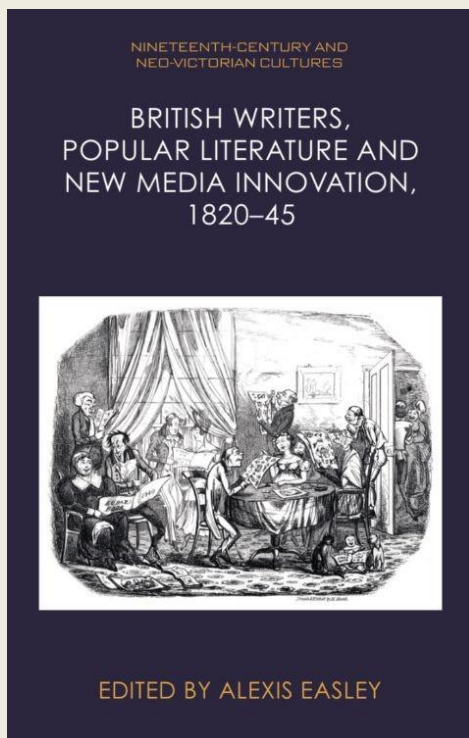


In *Women at Odds*, Riya Das demonstrates the limitations of female solidarity for the New Woman in Victorian society. On the one hand, feminist antagonism disrupts the status quo in unanticipated ways, and it helps open new domestic and professional pathways for women. On the other hand, the urban professional New Woman's rhetoric recycles distinctly sexist, racist, and classist conventions, thereby bringing middle-class Englishwomen dialectically—what Das terms “retro-

progressively”—into the labour pool of the British empire.

While foregrounding the figure of the New Woman as a white imperialist reformer, Das illustrates how the New Woman movement detaches itself from the domestic politics of female friendship. In works by George Eliot, George Gissing, Olive Schreiner, Bram Stoker, and others, antagonism and indifference enable the fin de siècle New Woman to transcend traditionally defined roles and fashion social progress for herself at the expense of femininities she excludes as “other.” By contesting the critical notion of solidarity as the only force that brings Victorian women’s narratives to fruition, *Women at Odds* reveals the troubled but effective role of antagonistic and indifferent reformist politics in loosening rigid social structures for privileged populations.

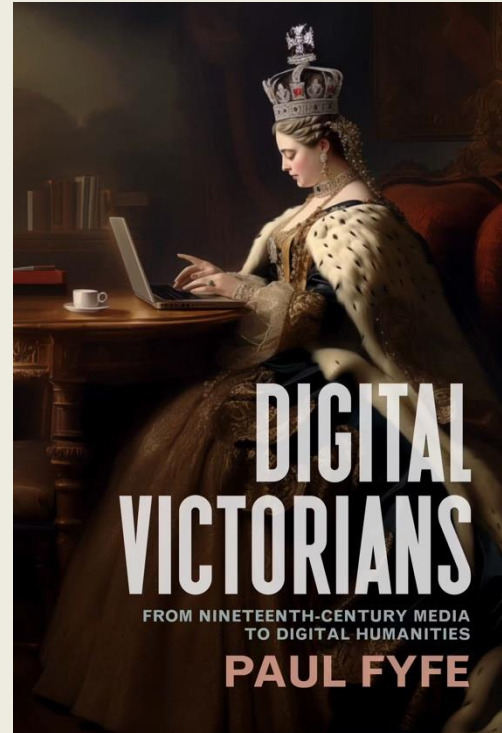
***British Writers, Popular Literature and New Media Innovation, 1820–45*, edited by Alexis Easley (Edinburgh: Edinburgh University Press, 2024), 336 pp., £95 (hardback and ebook), ISBN 9781399514002**



The first edited essay collection of its kind to focus on innovators and innovations in the mass-market press from 1820–45. The emergence of a mass reading public during the early decades of the nineteenth century sparked a period of creative innovation in the popular press. This collection focuses on the early decades of the nineteenth century as a key period of innovation in the popular press. Steam printing, popular education

campaigns, and new technologies of illustration led to new trends in book and periodical production.

***Digital Victorians: From Nineteenth-Century Media to Digital Humanities* by Paul Fyfe (Redwood City: Stanford University Press, 2024) 294pp., £23.99 (paperback), ISBN 9781503640948**

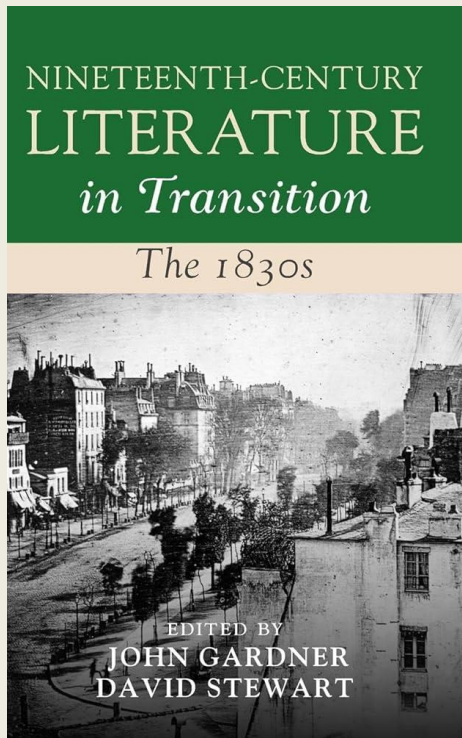


Perhaps no period better clarifies our current crisis of digital information than the nineteenth century. Self-aware about its own epochal telecommunications changes and awash in a flood of print, the nineteenth century confronted the consequences of its media shifts in ways that still define contemporary responses. In this authoritative new work, Paul Fyfe argues that writing about Victorian new media continues to shape reactions to digital change. Among its unexpected legacies are what we call digital humanities, characterized by the self-reflexiveness, disciplinary reconfigurations, and debates that have made us digital Victorians, so to speak, struggling again to resituate humanities practices amid another technological revolution.

Engaging with writers such as Thomas De Quincey, George Eliot, George du Maurier, Henry James, and Robert Louis Stevenson who confronted the new media of their day, Fyfe shows how we have inherited Victorian anxieties about quantitative and machine-driven reading, professional obsolescence in the face of new technology, and more—telling a longer history of how writers, readers, and scholars adapt to dramatically changing media ecologies, then and now. The result is a predigital history for the digital humanities through nineteenth-century encounters with

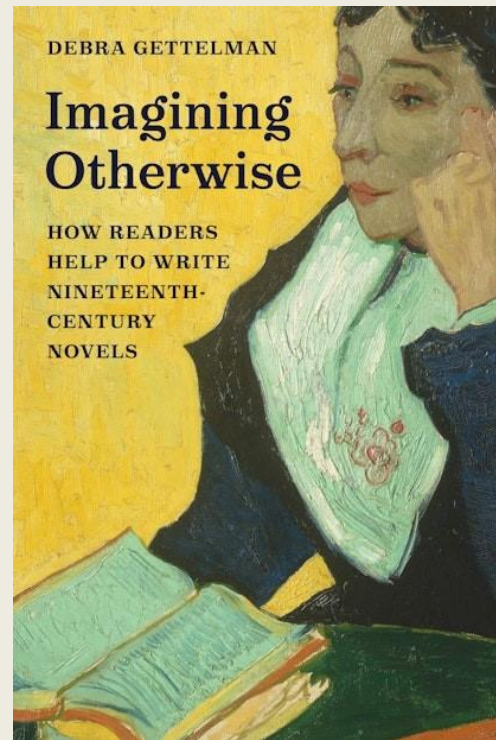
telecommunication networks, privacy intrusions, quantitative reading methods, remediation, and their effects on literary professionals. As Fyfe demonstrates, well before computers, the Victorians were already digital.

Nineteenth-Century Literature in Transition: The 1830s, edited by John Gardener and David Stewart (Cambridge: Cambridge University Press, 2024) 370 pp., £90 (hardback) £85.50 (ebook), ISBN 9781009268516



This instalment in the *Nineteenth-Century Literature in Transition* series concerns a decade that was as technologically transitional as it was eventful on a global scale. It collects work from a group of internationally renowned scholars across disciplinary boundaries in order to engage with the wide array of cultural developments that defined the 1830s. Often overlooked as a boundary between the Romantic and Victorian periods, this decade was, the book proposes, the central pivot of the nineteenth century. Far from a time of peaceful reform, it was marked by violent colonial expansion, political resistance, and revolutionary technologies such as the photograph, the expansion of steam power, and the railway that changed the world irreversibly. Contributors explore a flurry of cultural forms to take the pulse of the decade, from Silver Fork fiction to lithography, from working-class periodicals to photographs, and from urban sketches to magazine fiction.

Imagining Otherwise: How Readers Help to Write Nineteenth-Century Novels, by Debra Gettelman (New Jersey: Princeton University Press, 2024) 240 pp., £84 (hardback) £25 (ebook), ISBN 9780691260419



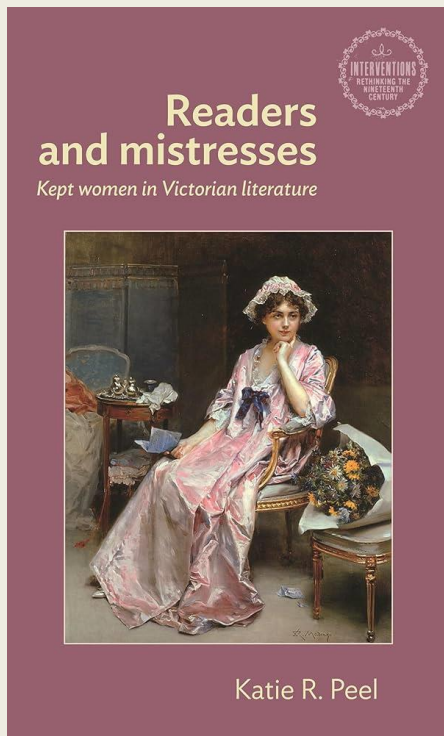
As novel publication exploded in nineteenth-century Britain, writers such as Jane Austen, Charles Dickens, and George Eliot learned from experience—sometimes grudgingly—that readers tend to make their own imaginative contributions to fictional worlds. *Imagining Otherwise* shows how Victorian writers acknowledged, grappled with, and ultimately enlisted the prerogative of readers to conjure alternatives and add depth to the words on the page.

Debra Gettelman provides incisive new readings of novels such as *Sense and Sensibility*, *Little Dorrit*, and *Middlemarch*, exploring how novelists known for prescriptive and didactic narrative voices were at the same time exploring the aesthetic potential for the reader's independent imagination to lend nuance and authenticity to fiction. Modernist authors of the twentieth century have long been considered pioneers in cultivating the reader's capacity to imagine what is not said as part of the art of fiction. Gettelman uncovers the roots of this tradition of novel reading a century earlier and challenges literary criticism that dismisses this spontaneous, readerly impulse as being unworthy of serious examination.

As readers demand novels with relatable characters and fan fiction grows in popularity, the reader's imagination has become a determining element of today's literary environment. *Imagining Otherwise* takes a deeper look at this history, offering a critical

perspective on how we came to view fiction as a site of imaginative appropriation.

***Readers and Mistresses: Kept Women in Victorian Literature*, by Katie R. Peel (Manchester: Manchester University Press, 2024) 232 pp., £85 (hardback), ISBN 9781526176479**



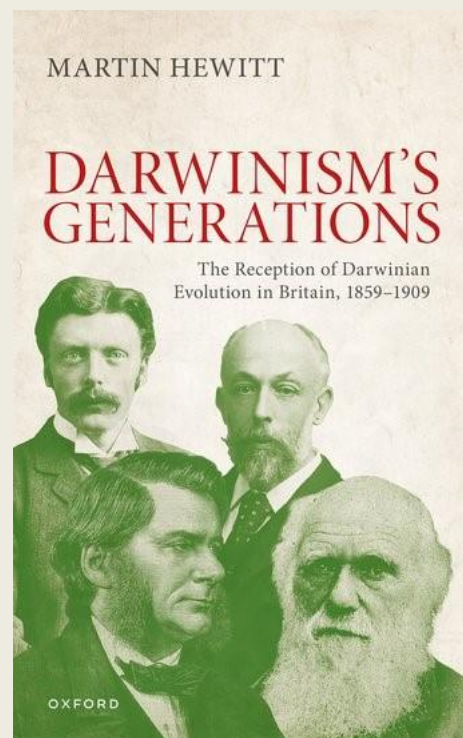
Readers and Mistresses: Kept Women in Victorian Literature identifies kept mistresses in British Victorian narrative and offers ways to understand their experiences. The author discusses kept women characters in Charles Dickens' *Oliver Twist*, Elizabeth Gaskell's *Mary Barton* and *Ruth*, Anne Brontë's *The Tenant of Wildfell Hall*, and George Eliot's *Daniel Deronda*, and examines the methods their authors use to encourage reader empathy. This book also usefully demonstrates how to identify kept women when they are less visible in texts, including in Charlotte Brontë's *Jane Eyre*, Dickens' *Hard Times* and *Dombey and Son*, and George Gissing's *The Odd Women*.

***The Reception of Darwinian Evolution in Britain, 1859-1909: Darwinism's Generations*, by Martin Hewitt (Oxford: Oxford University Press, 2024) 512 pp., £130 (hardback), ISBN 9780192890993**

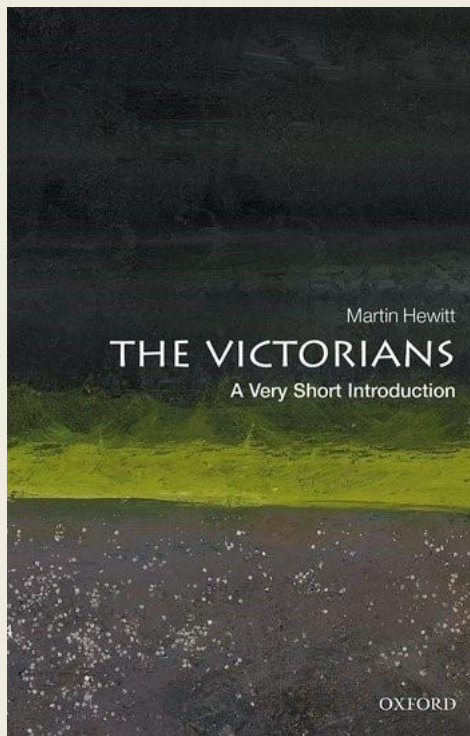
The Reception of Darwinian Evolution in Britain, 1859-1909: Darwinism's Generations uses the impact of Charles Darwin's *On the Origin of Species* (1859) in the 50 years after its publication to demonstrate the effectiveness of a generational framework for

understanding the cultural and intellectual history of Britain in the nineteenth century. It challenges conventional notions of the 'Darwinian Revolution' by examining how people from across all sections of society actually responded to Darwin's writings. Drawing on the opinions and interventions of over 2,000 Victorians, drawn from an exceptionally wide range of archival and printed sources, it argues that the spread of Darwinian belief was slower, more complicated, more stratified by age, and ultimately shaped far more powerfully by divergent generational responses, than has previously been recognised. In doing so, it makes a number of important contributions. It offers by far the richest and most comprehensive account to date of how contemporaries came to terms with the intellectual and emotional shocks of evolutionary theory. It makes a compelling case for taking proper account of age as a fundamental historical dynamic, and for the powerful generational patternings of the effects that age produced. It demonstrates the extent to which the most common sub-periodisation of the Victorian period are best understood not merely as constituted by the exigencies of events, but are also formed by the shifting balance generational influence.

Taken together these insights present a significant challenge to the ways historians currently approach the task of describing the nature and experience of historical change, and have fundamental implications for our current conceptions of the shape and pace of historical time.



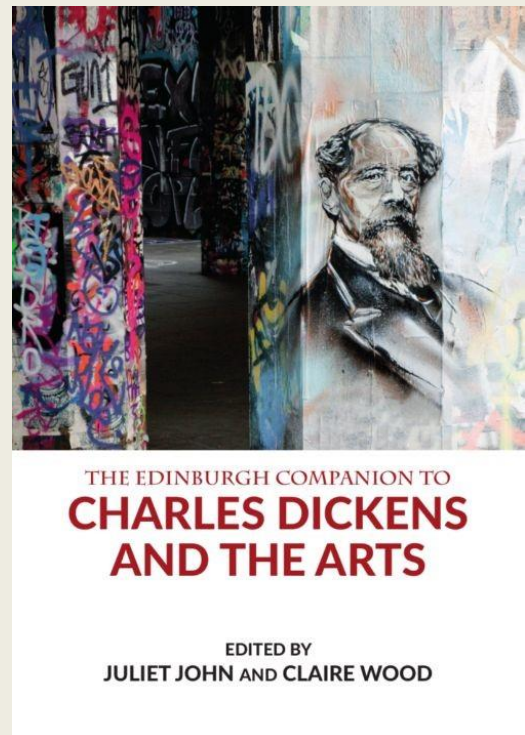
The Victorians: A Very Short Introduction, by Martin Hewitt (Oxford: Oxford University Press, 2024) 160 pp., £8.99 (paperback), ISBN 9780198736813



In *The Victorians: A Very Short Introduction* Martin Hewitt offers a guide through the thickets of judgement and debate which have grown around the period and its people, to offer a historical overview of the Victorians and their legacies. He seeks to answer five crucial questions. Why have the Victorians continued occupy such a prominent place in the cultures of not just the anglophone world? How far does it make sense to think of a 64-year period arbitrarily given an identity by the longevity of the Queen as an identifiable historical period in a general sense? How justified are the value-laden versions of the Victorians which argue for the existence of a particular world view called 'Victorianism'? Beyond ideology, what was Victorian Britain actually like – and in particular, what was distinctive about it? Who were the Victorians – not just the eminent few, but the population as a whole? And finally, how far and with what results did the Victorians and their culture spread across the globe?

In answering these questions, Hewitt cautions against some long-held orthodoxies, throws a light on some less well-known aspects of the period, and urges the importance of understanding the Victorians on their own terms if we are to effectively engage with their legacies.

The Edinburgh Companion to Charles Dickens and the Arts, edited by Juliet John and Claire Wood (Edinburgh: Edinburgh University Press, 2024) 572 pp., £150 (hardback and ebook), ISBN 9781474441643

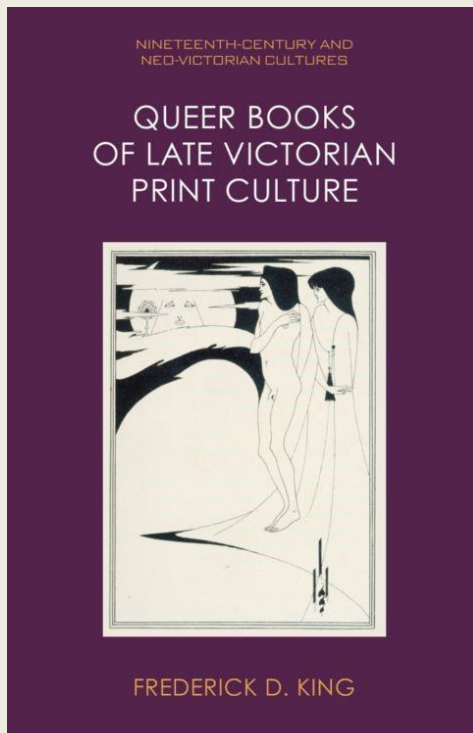


The Edinburgh Companion to Charles Dickens and the Arts explores Dickens's rich and complex relationships with a myriad of art forms and the far-reaching resonance of his works across the Arts overall. This volume reassesses Dickens's prescient philosophy of art, both through a historical and a present-day lens and in the context of debates about the cultural value of the Arts. Across thirty-three original essays, it outlines the ways in which Dickens broke down oppositions between high and low art, money and the aesthetic, the extraordinary and the ordinary, and art for its own sake and the social good. In doing so, it considers how Dickens prefigured the Arts of the future, including rap music, television, fanfiction and global cinema.

Queer Books of Late Victorian Print Culture, by Frederick D. King (Edinburgh: Edinburgh University Press, 2024) 272 pp., £90 (hardback and ebook), ISBN 9781399525947

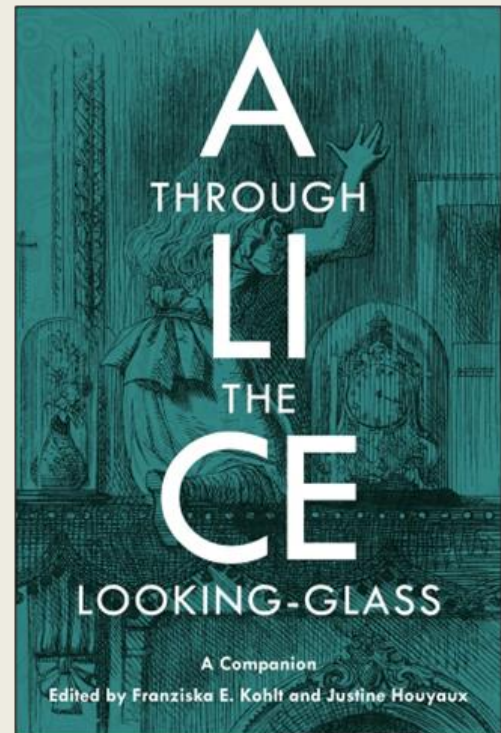
Queer books, like LGBTQ+ people, adapt heteronormative structures and institutions to introduce space for discourses of queer desire. *Queer Books of Late-Victorian Print Culture* explores print culture adaptations of the material book, examining the works of Aubrey Beardsley, Michael Field, John Gray, Charles Ricketts, Charles Shannon and Oscar Wilde. It closely

analyses the material book, including the elements of binding, typography, paper, ink and illustration, and brings textual studies and queer theory into conversation with literary experiments in free verse, fairy tales and symbolist drama. King argues that queer authors and artists revised the Revival of Printing's ideals for their own diverse and unique desires, adapting new technological innovations in print culture. Their books created a community of like-minded aesthetes who challenged legal and representational discourses of same-sex desire with one of aesthetic sensuality.

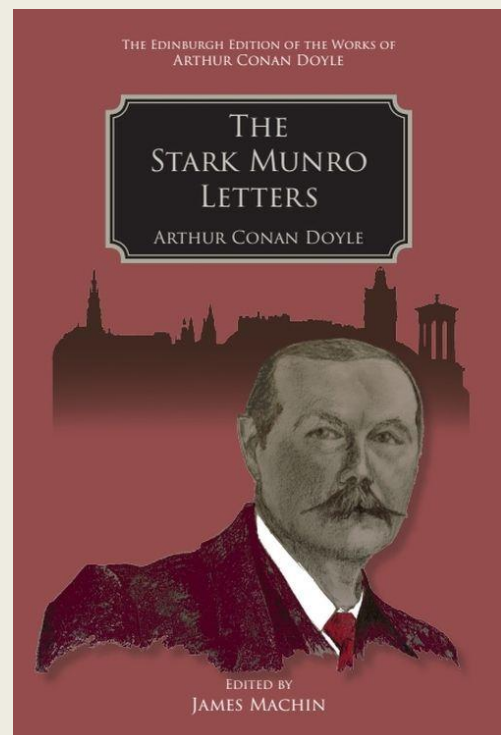


***Alice Through the Looking Glass: A Companion*, edited by Franziska E. Kohlt and Justine Houyaux (Oxford: Peter Lang, 2024), 412pp., £28 (paperback and ebook), ISBN 9781800799844**

This book offers a truly interdisciplinary exploration of the polymathic influences that shaped *Through the Looking-Glass*, the lesser explored sequel to *Alice's Adventures in Wonderland*. It explores the work's diverse historical intellectual influences as well as its kaleidoscopic afterlives, including scholars from the history of science, logic, philosophy, theology, literature, popular and visual culture, and translation studies as well as practitioners in business, data science, writing, and visual arts. The collection also offers insights into the minds of those who adapt, pastiche, or translate the *Looking-Glass* with an original poem, three new Jabberwockies, and an Italian translation of *Looking-Glass's* iconic poem. This collection thus encourages us to re-evaluate the intellectual scope and place in society of this work.



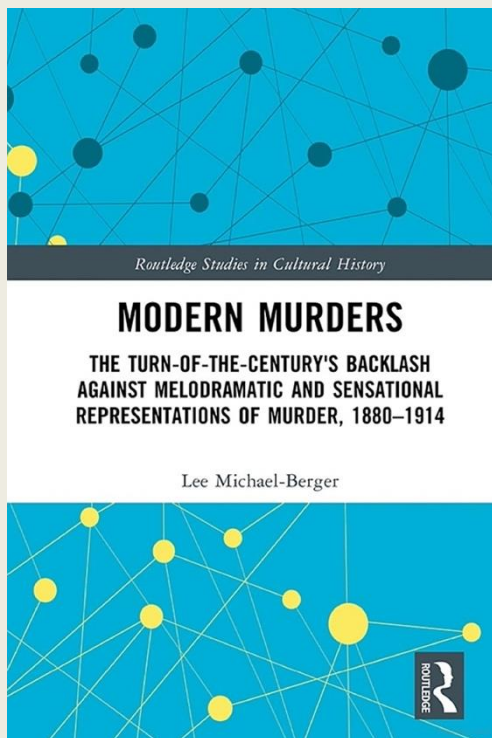
***The Stark Munro Letters* by Arthur Conan Doyle, edited by James Machin (Edinburgh: Edinburgh University Press, 2024) 384 pp., £100 (hardback and ebook) ISBN 9781399513937**



This is the first scholarly edition of Arthur Conan Doyle's epistolary novel, originally serialised in the *Idler*, 1894–95, and long out of print. With its first-hand testimony of the life of a doctor at the outset of his career in the late nineteenth century, *The Stark Munro*

Letters will appeal to anyone with an interest in medical history. It is based on his experiences during the eight years he spent as a General Practitioner, before becoming a professional author in 1890. By some way the most autobiographical of Conan Doyle's novels—written at the height of Holmes's popularity—it is also the most personal in terms of presenting his worldview during his formative years, including ruminations on moral philosophy, religion, science, and evolutionary theory. Moreover, it is entertaining and incredibly vivid—a contemporary critic described the mercurial Cullingworth as 'one of the finest characters Dr. Doyle has yet drawn'.

***Modern Murders: The Turn-of-the-Century's Backlash Against Melodramatic and Sensational Representations of Murder, 1880–1914*, by Lee Michael-Berger (London: Routledge, 2024) 184 pp., £125 (hardback) £35.99 (ebook), ISBN 9781032120225**



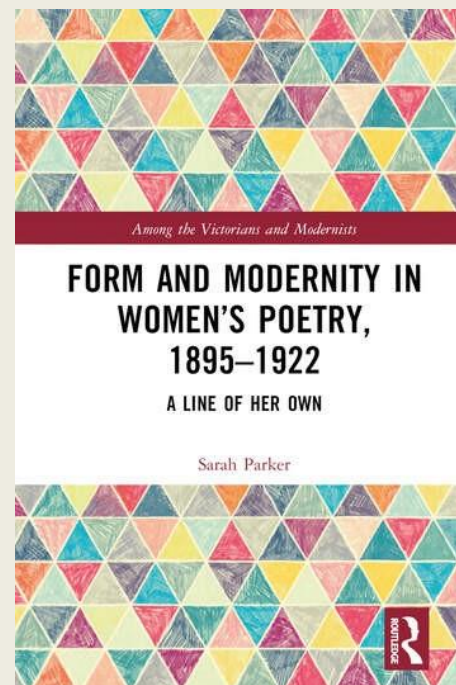
Modern Murders is the first comprehensive study of murder representations during the turn of the century, drawing on previously neglected archival material to explore the intellectual, cultural, and artistic contexts of the period.

Most studies view the abundance of murder representations throughout the nineteenth century as an indicator of a supposedly typical Victorian appetite for sensation and melodrama. *Modern Murders*, however, demonstrates the turn of the century's backlash against melodramatic and sensational representations of murder and reads them as an important component in the

struggles for better aesthetic standards in art and entertainment, and as a dominant feature in the debates on mass culture. Through a plethora of visual and written texts, representations of fictional and actual "real life" murders, and "high" and "popular" forms of writing, the volume considers the importance of murder in the elite claim to cultural authority versus its perception of plebian taste, in the context of the democratization of culture.

This book will be of value to scholars and graduate students in a variety of research areas, as well as general readers interested in the role of murder as a central trope in modern art and culture.

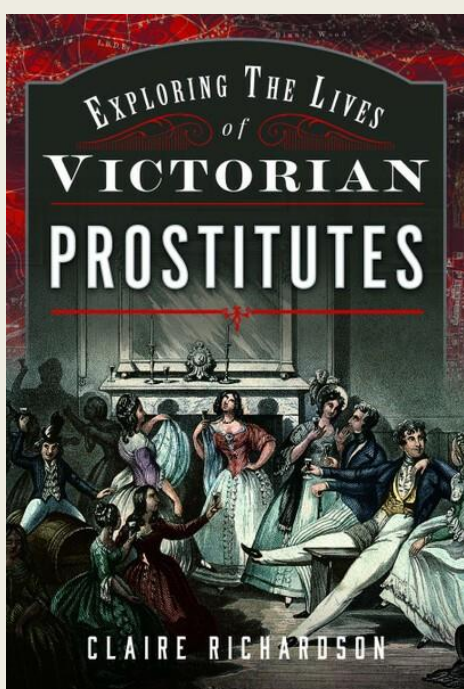
***Form and Modernity in Women's Poetry, 1895–1922: A Line of Her Own*, by Sarah Parker (London: Routledge, 2024), 240 pp., £135 (hardback) £35.99 (ebook), ISBN 9781032348667**



While W. B. Yeats's influential account of the 'Tragic Generation' claims that most fin-de-siècle poets died, or at least stopped writing, shortly after 1900, this book explodes this narrative by attending to the twentieth-century poetry produced by women poets Alice Meynell, Michael Field (Katharine Bradley and Edith Cooper), Dollie Radford, and Katharine Tynan. While primarily associated with the late nineteenth century, these poets were active in the twentieth century, but their later writing is overlooked in modernist-dominated studies, partly due to this poetry's adherence to traditional form. This book reveals that these poets, far from being irrelevant to modernity, used these established forms to address contemporary concerns, including suffrage, sexuality, motherhood, and the First World War. The chapters focus on Meynell's

manipulations of metre to contemplate temporality and literary tradition; Michael Field’s use of blank verse to portray the conflicted modern woman; Radford’s adaptation of the aesthetic song-like lyric to tackle the experience of the city, urban crime, and suffrage; and Tynan’s employment of the ballad to soothe bereaved mothers during the First World War. This book ultimately shows that traditional forms played a vital role in shaping mature women poets’ responses to modernity, illuminating debates about form, tradition, and gender in twentieth-century poetry.

Exploring the Lives of Victorian Prostitutes, by Clare Richardson (Barnsley, Pen & Sword, 2024), 176 pp., £20 (hardback), ISBN 9781399044646



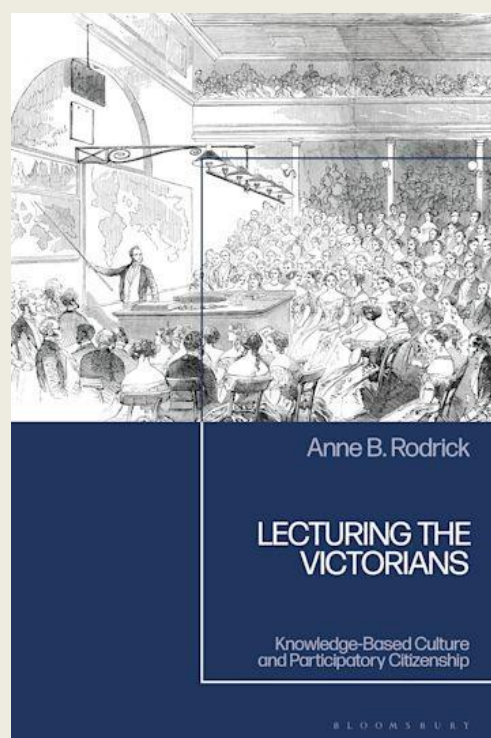
The contemporary view of prostitution in the nineteenth century is coloured by years of Ripperology, a grim fascination with the lives of a few mutilated women living in London. However, prostitutes were far more than caricatures of sinners or inevitable victims and lived in every other part of England too. Searching through the plethora of newspaper, census, police, and local history records it is now possible to uncover the lives of prostitutes in greater detail than ever before and discover the real women behind the stereotypes. Piecing together these women’s movements from cradle to grave and from one side of the country to another builds a rich picture of what it meant to be a prostitute, including the lives of prostitutes living in small towns, villages, and islands that have all been previously overlooked.

This book explores the lives of the women who were omitted from the genteel history books of the past, aiming to identify what they looked like, what life was

like for them, and who the important people in their lives were. It also looks in depth at the lives of a select few prostitutes, examining what drew them into prostitution and what happened to them afterwards. From Whitehaven to North Shields, from Peterborough to Bloomsbury (via Paris), these women led extraordinary, richly textured lives that are still relevant today, and that we can continue to learn so much from.

The perfect introduction to Victorian prostitutes for family and local historians, genealogists, and students of the Victorian era.

Lecturing the Victorians: Knowledge-Based Culture and Participatory Citizenship, by Anne B. Rodrick (London: Bloomsbury, 2024) 288 pp., £85 (hardback) £76.50 (ebook), ISBN 9781350288607



“We are a much-lectured people,” wrote Robert Spence Watson in 1897. Beginning at mid-century, cities and towns across England used the popular lecture for purposes ranging from serious education to effervescent entertainment and from regional pride to imperial belonging. Over time, the popular lecture became the quintessential embodiment of Victorian knowledge-based culture, which itself ranged from the production of new knowledge in the most elite of learned societies to the consumption of established knowledge in middle-class clubs and the hundreds of humble mechanics’ institutions initially founded to provide scientific instruction to workers.

What did the “average” Victorian talk and think about? How did the knowledge-based culture of lecture and debate enable men and women to demonstrate both

civic engagement and cultural competence? How does this knowledge-based culture and its changing expression give us ways to look at Victorian citizenship long before the extension of the franchise? With engaging and accessible prose Anne Rodrick draws from a variety of primary sources to provide fascinating answers to these pertinent questions.

Based on the analysis of several thousand lectures and debates delivered over more than 50 years, this book digs deeply into what those individuals below the most elite levels thought, heard, debated, and claimed as a badge of cultural competence. By the turn of the 20th century, the popular lecture was competing for attention

with new institutions of leisure and of higher education, and the discourse surrounding its place in contemporary England helps illuminate important debates over access to and deployment of knowledge and culture.

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, Francesca Arnavas (francesca.arnavas@gmail.com)

Research Funding

Dante Gabriel Rossetti's Revisions: Princeton Primary Research Trip

In September 2024, I undertook a one-week research trip to the Rossetti Collection at Princeton University Library, kindly part-funded by a grant from the British Association for Victorian Studies.

This collection, widely considered the most significant Pre-Raphaelite rare book collection in the United States, comprises 728 volumes on the Rossetti family, with 262 volumes specifically dedicated to Dante Gabriel Rossetti. My research focuses on Rossetti's visual-verbal double works of art, examining the dynamic relationship between his poetry and painting. The Princeton materials, especially manuscript items and proofs, were crucial for understanding Rossetti's creative process and his revisions across both mediums.

My primary objective was to examine manuscript fragments, unbound and bound poems, proofs of his major poetry volumes, and ephemeral materials to gain insights into Rossetti's revisions and the ways he intertwined words and images.

One of the most significant boxes I accessed contained proofs of his two major poetry volumes, including his final confirmed proofs. These materials were invaluable for analysing Rossetti's textual revisions and understanding the meticulous nature of his editing. Additionally, I accessed important personal materials such as documents, including some related to Elizabeth Eleanor Rossetti (née Siddall), contemporary notes and inventories of Rossetti's works, as well as newspaper articles documenting his public reception.

A key outcome of this trip has been its direct contribution to several chapters of my PhD thesis. For example, the unbound and bound poems and proofs substantially informed Chapter 1, which examines *The Blessed Damozel*. This case study explores how Rossetti revised both the poem and

painting over time, altering their relationship and aesthetic meaning. Likewise, Chapter 2, which focuses on *Lady Lilith*, benefited from the materials in boxes 5 and 7, particularly Rossetti's handwritten revisions, which helped to illuminate thematic and symbolic shifts between the poem and its corresponding visual representation. Chapter 3, dedicated to *The House of Life*, was similarly enriched through the analysis of proofs and drawings, revealing how Rossetti experimented with structure and meaning across different media.

This research trip offered an invaluable opportunity to engage with previously unexamined primary sources, allowing for a more nuanced understanding of Rossetti's artistic methods. It has enabled me to reconstruct the intricate ways in which he navigated the relationship between word and image in his practice.

I am grateful to BAVS for their financial support, which has not only advanced key aspects of my doctoral work but has also opened new avenues for post-PhD research and publications. The insights gained during this trip will form a vital part of my thesis and lay the groundwork for future studies into Rossetti's interdisciplinary oeuvre.

Nicholas Dunn-McAfee, University of York

London Bazaars and Victorian Aesthetic Thought: A Two-Part Research Trip to London and Oxford

From 9-16th September 2024, I travelled to London and Oxford to undertake archival research for two different research projects: one, the conversion of my PhD thesis into a publishable monograph and two, a proposal for a postdoctoral proposal I will submit for the 2024/25 Leverhulme ECR Fellowship. The research I did on this trip, generously funded by the BAVS Early Career Research Fellowship, proved to be invaluable!

For the first part of my trip, I focused on records of early-nineteenth-century commerce that directly relate to one of the key supporting arguments of what will become the opening chapter of my monograph. For publication, I wanted to better flesh out my argument that Victorian women travellers engaged with actual Eastern bazaars through a ‘female-capitalist gaze’ cultivated through their own experiences as attendees and volunteers at British bazaars. To do this, I needed to look into the origins of the British bazaar as a female-led commercial space, and I found extensive records of female business owners with stalls in the London Bazaars in the London Archives (formerly the London Metropolitan Archives)! I spent most of my time in London combing through these records; one of the best and most surprising sources was a large collection of insurance policies issued by the Royal and Sun Alliance Insurance Group to both single and married shop owners to cover their ‘stock and utensils’. From the 1820s onwards, dozens of women registered for policies, demonstrating the wide variety of merchandise they sold, including ‘haberdashery’, ‘Tunbridge ware’, and ‘silver & bronze goods’. Another valuable source was a set of witness statements for shoplifting cases at the Soho and Parthenon Bazaars in 1835; these statements featured narratives of the crimes by shop girls, doormen, constables, and the ‘Inspectress’ of the Soho Bazaar. The latter, a woman named Sarah Harker, gave a particularly detailed account of chasing and apprehending an accused thief that clearly demonstrated how female authority figures worked in partnership with the London constabulary to regulate the space. This fascinating detail, as well as the first-hand narratives of the female sales staff, supports my hypothesis that women had a strong sense of ownership and authority in the Bazaar, at least in terms of everyday operations; however, the persistent (and unsurprising) inclusion of either the name of a husband or the designation ‘spinster’ on both the insurance and witness statements reinforces the idea that such authority was still framed as socially exceptional. I am keen to investigate further given that the policies, shops, and security measures of the bazaar were still subject to female officers and entrepreneurs despite these patriarchal social conventions; I would never

have considered this angle if I had not been to the London Archives, and I am excited to continue this research on my next visit!

The second part of my trip proved equally fruitful for my postdoc project, which considers how leading figures in Victorian aesthetic circles approached the relationship between religion/spirituality and art; I am especially interested in the parallels between aspects of Victorian aesthetic thought, and the aesthetic philosophy of Zen Buddhism, which I posit was a key – albeit unconscious – factor in the rising popularity of *Japonisme* from the 1860s onwards. Several months ago, I began reading through transcriptions of John Ruskin’s diaries and F.G. Stephens’s correspondence with various members of the Pre-Raphaelite Brotherhood; I was less fortunate with Ruskin’s diaries on this trip, but I made excellent strides with F.G. Stephens’ letters. An outstanding find was a letter from J.E. Millais thanking Stephens for his review of the painting *Autumn Leaves*; Millais details that his intention was to provoke a degree of ‘religious’ reflection on the transience of life, captured through the image of burning autumn leaves. Millais’ description of the ideas he wished to evoke and the choice of imagery – which he intentionally chose not to represent in a hyper-realistic fashion – directly parallels the aesthetic and philosophical themes of Zen Buddhism. Millais notes his own apathetic relationship to Christianity when expressing his frustration that the painting was associated, by default, with Biblical passages rather than a more secular approach to spiritual contemplation; while he does not reference Buddhism himself, applying Zen philosophy to work such as *Autumn Leaves* results in precisely the sort of existential, spiritual reverie that Millais sought to evoke, supporting my argument that Victorian artistic circles were ideologically aligned with the Zen philosophy that was the heart of Japanese art and design despite obvious differences in aesthetic expression or cultural context. This letter (and painting) will feature in an upcoming presentation on my research-in-progress with the Pre-Raphaelite Society Graduate Network, and it will provide supporting evidence for my proposal.

Dr Margaret Gray, Independent Researcher

Calls for Submissions

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

Call for Chapter Proposals

The Edinburgh Companion to the Regional Magazine

Editors: Naomi Walker (University of Chester & the Open University), Matt Davis (University of Chester), and Andrew Hobbs (University of Central Lancashire)

Publisher: Edinburgh University Press

Website: <https://www.chester.ac.uk/research/regional-magazine-collection-call-for-chapters/>

Brief Description

This is the first major overview of the subnational periodical as an international phenomenon, from the seventeenth century to the present day. This edited collection will examine how the magazine, as a media form, relates to the cultures, identities, geographies, histories, politics, and economics of the region and other subnational administrative and geographical areas.

This edited collection aims to expand this area of scholarship, and invites contributions on a neglected magazine genre, from any era or nation, exploring such questions as:

- Definitions of the regional magazine (what is regional, provincial, national, and sub-national, and who does the defining?)
- How significant is the place of publication? Is the magazine a placeless media form?
- How are regional magazines also national and international?
- What are the subgenres of the regional magazine?
- Who produces regional magazines, and why?
- What is the political economy of the regional magazine? How are they funded, and how does this relate to their content?
- How and where are regional magazines marketed, sold, and distributed, within and beyond their area? How do readers use such magazines?
- How has the regional magazine changed over time?
- What techniques do regional magazines use, in their text, images and advertising, to exploit place identities?
- What is distinctive about the language of the regional magazine?
- What can regional magazines do that metropolitan magazines cannot?
- How are these magazines affected by centralisation, devolution or regionalism?
- Can a magazine be radical whilst regional, or is conservatism the norm? How does nostalgia function in regional magazines?
- Is the regional always middlebrow? Can a magazine be avant-garde, yet provincial?
- What emotions are associated with the regional magazines (e.g. inferiority, superiority, pride, envy, anxiety, independence, rootedness)?
- How does the regional magazine connect to other media, e.g. broadcast, fiction, countryside publishing, and tourist literature?

- How does place intersect with social class in the regional magazine?
- Power differences and the regional magazine (inequalities between regions, and between regions and capitals, positive and negative perceptions of certain regions)
- Does success always mean a move to the metropolis?
- How do regional magazines represent the landscape, the countryside, and the rural?
- How do they connect imaginary territories with administrative areas?

We hope that a range of disciplinary and geographical perspectives will produce a volume of interest to scholars of magazines, literature, publishing and place identities. This topic would particularly benefit from methods such as mapping, discourse analysis or network analysis, for example, and methods accounting for the multimodal nature of magazines, combining word and image, in editorial and advertising.

Comparisons between magazines, regions, countries and historical periods are strongly encouraged. The aim is to sketch out a new area of magazine and periodical studies.

Proposal Submissions:

Please email placeandtheperiodical@gmail.com with 200-word proposals for:

- Research chapters (6000 - 7000 words)
- Case studies of individual titles, editors, and contributors (4000 words)

Include a 100-word biography and a note of any images you wish to include, and whether black and white or colour.

Language: English

Deadline for proposals: 15th January 2025

Complete proposal to EUP: 28th February 2025

Peer-review, feedback, and confirmation of acceptance: 30th June 2025

First full drafts: 31st March 2026

Final versions: 31st August 2026

Final typescript to publishers: 31st January 2027

Expected publication date: 30th November 2027

Keats-Shelley Prize 2024

2024's Keats-Shelley Poetry and Essay Prizes are open. The Chair of this year's judging panel is the acclaimed writer, broadcaster and historian Tom Holland.

Poets are asked to write a new work inspired by this year's prize theme of "Exile", chosen to commemorate the 200th anniversary of Lord Byron's death in Greece. Keats-Shelley essayists are invited to write on any aspect of the work and/or lives of the Romantics and their circles.

Keats-Shelley Prize winners receive £1000. Two highly commended entrants in each category will receive £500. All winning poems and essays will be published in *The Keats-Shelley Review* and on the Keats-Shelley website.

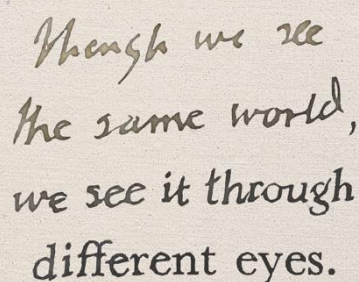
Deadline for all submissions is 10am (GMT) on 31 January 2025.

More information and how to enter both prizes visit www.keats-shelley.org

Email: prizes@keats-shelley.org

Call for Papers

34th Annual International Virginia Woolf Conference 2025: 'Woolf and Dissidence'



Though we see
the same world,
we see it through
different eyes.

King's College London: July 4, 2025, and the University of Sussex: July 5 – 8, 2025.
Co-Organisers: Helen Tyson (Sussex), Clara Jones (King's) and Anna Snaith (King's)

<https://woolf2025.uk/>

Virginia Woolf practised a politics of dissent. From her pacifism, deeply held through two World Wars, to her feminism, Woolf continually wrote back to power. She urged transgression and trespass and 'thinking against the current' ("Thoughts on Peace in an Air Raid"). Dissent takes many forms in her oeuvre from the overt politics of her major essays to her novelistic defamiliarising of patriarchal, capitalist, imperialist society. Narratologically, too, her writing swerves and undercuts: its experimentation a form of dissident aesthetics.

The organisers of the 34th annual Virginia Woolf conference invite paper, panel, workshop and exhibitions proposals that engage with the theme of 'Woolf and Dissidence'. We seek to foster conversations about the nature and contexts of Woolf's dissidence or that of her predecessors, contemporaries and inheritors. What are the limitations of her politics? In what ways did she conform?

In the centenary year of the publication of *Mrs Dalloway*, it is fitting that the 34th annual Virginia Woolf conference returns to the UK and to two locations with strong Woolfian connections: King's College London where Woolf studied as a teenager, and to Sussex, home to Monk's House and Charleston. Our theme also honours the history of the Centre for the Study of Sexual Dissidence, founded by Alan Sinfield and Jonathan Dollimore, at the University of Sussex. The Centre's pioneering work in sexuality and queer studies provides a fitting context for the Woolf conference.

Possible topics could include exploration of Woolf, her contemporaries and the following:

- Political, sexual, gender dissidence: then and now
- Outsiderness and exile
- The politics of refusal
- Dissident ecologies and the more-than-human world
- The rhetoric of dissent
- Organisational, institutional or networks of dissent
- Aesthetic or artistic dissent
- Religious dissent
- Radical, activist or mainstream publishing
- Revolution and activism (in relation to race, gender, sexuality, ecology)

- Convention, orthodoxy or conformity (political, social, literary, aesthetic)
- Dissident readings of Woolf
- Pacifism

This list is only a starting point, and we encourage all ideas and approaches including transdisciplinary, transhistorical and collaborative work. We welcome submissions from academics, readers, students of Woolf and for:

- individual papers (1500-characters abstract)
- panels or roundtables (3000-characters abstract)
- interactive workshops (3000-characters abstract)
- exhibits or posters (including digital and material) (3000-characters abstract)
- a non-traditional (dissident?) form of presentation (3000-characters abstract)

[Please apply via our submission form](#)

Deadline: 29 November 2024.

Call for Papers

Victorians Institute Journal, Vol 52

The Victorians Institute Journal is still accepting submissions for Volume 52, which is expected to be published in 2025. We accept manuscripts between 7k-9k words on any aspect of Victorian and Edwardian literature, art, and culture.

For complete submission instructions and to upload your manuscript for consideration, please visit <http://www.editorialmanager.com/vij> and follow the steps given by the online system.

If you have any questions, please feel free to reach out to us at victoriansinstitutejournal@gmail.com.

Deadline: 31 December 2024

Call for Papers

Nineteenth-Century Women Writers, Astronomy and Gender

A special issue of *Nineteenth-Century Gender Studies* (Summer 2025) edited by Noah Comet and Gillian Daw

In 1808, at age 14, Felicia Hemans ventured into the literary marketplace with a volume simply entitled *Poems*. The success that would eventually make hers a household name was years away, but her thoughts were already tuned to a region far vaster than the North Wales community she called home. In “To the Moon,” for example, she looked to the cosmos and to classical precedent as she channeled the Greek myth of Selene/Artemis as an archetype of creative power:

Heaven's canopy is studded bright,
With countless stars, in streams of light;
Yet what avail their beams divine,
If thou fair queen, refuse to shine?

The moon's light is here conjured as an amplifying, organizing, and unifying gift—and one that is granted or withheld by the arbitration of female authority (recalling Charlotte Smith's Miltonic notion of the moon as a "mute arbitress"): we can speculate that Hemans meant "fair" in both senses of the word. The future anthologist—or "recorder"—of women's experience in patriarchal culture finds an auspicious image of humility and purpose in the skies above her. As Anne Mellor argued in *Romanticism and Gender* (1993), Hemans was eminently a product of her era's gender politics, and "constructed her self and poetry as the icon of female domesticity, the embodiment of the 'cult of true womanhood.'" She was, moreover, aware of the precariousness and fragility of that sphere, susceptible as it was to changing personal circumstances and ideologies. That awareness is cannily troped here: the moon, gendered feminine, that might threaten to outshine the stars, nurtures and empowers them instead. All may be lost, however, if the moon "refuses to shine."

The image can take us even further. As far back as the Greeks (per Anaxagoras, 500-428 BCE), it had been established that the moon shines by reflected sunlight. The sun was a traditionally masculine symbol of energy, with life-giving and illuminating power; as such Hemans's moon could be seen as drawing her special qualities from the sun, tacitly endorsing the patriarchal ideology that fostered the cult of domesticity. Yet here, in her lunar imagery, Hemans recognizes the fragility of the domestic sphere she so valorizes, the potential for refusal suggesting decisive and threatening female agency.

Hemans's lunar imagery like astronomical imagery employed by other nineteenth-century women writers can open up wider questions and debates. Her era was one of revelation and advancement in astronomical science and theory including those on the development of the solar system, the discoveries that proved the universe to be far vaster than previously thought with distances beyond human comprehension, the tallying of newly-discovered planets and moons, the development of new celestial observing and imaging techniques, and the establishment of ever grander observatories. In this volume, we hope to establish a critical conversation about British women writers of the period—as well as the topic of gender *per se*—and their connections to astronomy and celestial themes, broadly construed. We are open to discussions of writers in any genre, and welcome but do not insist on an expansive definition of "the nineteenth century."

Related areas of interest may include, but are not limited to:

- Stargazing
- Astrology
- Non-fiction / scientific writing
- Literature for children
- Gendered roles in astronomy
- Gendered boundaries and reception of women's writing on astronomy
- Public versus private writings on astronomy
- Fantasy
- Celestial Mythology
- Representations of astronomical events / spaces / objects
- Astronomically-themed writings about women

Although there has been significant work on the topic of astronomy and literature in the period that submitting authors are encouraged to read (by Marjorie Nicolson, Abe Delson, Marilyn Gaull, Pamela Gossin, Thomas Owens, Dometa Wiegand Brothers, Anna Henchman and others), there has not yet been a prolonged study or edited volume on the topic of astronomy and women writers specifically. As such,

authors should feel free to join close-reading and analytical methodologies with wide-ranging considerations that may help us to establish a new field of inquiry.

Send abstracts of approximately 500 words with 5 keywords and a CV in Word or PDF format to comet@usna.edu by 15 January 2025. Please mention 'NCGS Abstract Submission' in the subject-line of the email. (Selected proposals will solicit final essays of 5,000 to 8,000 words, due by March 15.)

Call for Papers

“The Years That Followed”: The Afterlives of Lord Byron

The 49th International Byron Conference at the University of Pisa from 30 June to 5 July 2025.

In the year after the poet's bicentenary, the 2025 International Byron Conference to be held in Pisa (30 June – 5 July 2025) will focus on Byron's richly inexhaustible legacy from the immediate aftermath of his death to the twenty-first century. The Conference aims to investigate Byron's ideas about all kinds of futurity – historical, political, personal, and spiritual, among others – as well as the place he and his works have held in culture and literature since 1824, both in Britain and overseas. Byron's long shadow touches many traditions: this Conference welcomes critical explorations of his legacy in all its transnational and interdisciplinary dimensions.

The Organising Committee invites paper proposals of 250 words, together with a short bio-note (roughly 150 words), on topics including, but not necessarily limited to:

- Byronic prophesies and/or curses
- Byron and/on Futurity
- Byron and/on posterity
- Byron and/on death
- Byron and/on afterlife celebrity
- Byron on the translation/reception/value of his own work
- Byron and/on the future of politics
- Byron and/on the future of Italy
- Byron and/on the future of Greece
- Byron and/on the future of Europe
- Visions of the future in the Pisan Circle
- Reactions to Byron's death
- The editing of Byron's poetry after his death
- Writing the Poet's lives: Byron and his biographers
- Byron in world literature
- Byronic heroes
- Translating Byron
- Anglo-Italian and Anglo-Greek Byron
- Byron as a cultural icon
- Byron in the media
- Byron and/in music
- Byron and Tuscany
- Byron and Italian tourism

The Committee welcomes submissions for both individual 20-minute presentations and roundtable discussions. Roundtable session proposals should include a description of the topic as well as a list of participants (along with a short bio for each participant).

You can submit your proposals by visiting <http://www.iabsconferencepisa2025.com> The deadline for proposals is **20th January 2025**.

For further information, including an extended version of the Call for Papers, General and Academic Program, Venue, and more, visit <http://www.iabsconferencepisa2025.com>

You can contact the Organizing Committee at info@iabsconferencepisa2025.com

Call for Papers

‘Genres of Revolt: Cultural Afterlives of 1848’



Courtesy of Gallica, Bibliothèque Nationale de France

We are pleased to invite proposals from postgraduate and early-career researchers to participate in a twelve-person, interdisciplinary research workshop, ‘Genres of Revolt: Cultural Afterlives of 1848’, to be held on 12-13 June 2025, at Gonville & Caius College, University of Cambridge.

In the history of revolutions, 1848 has often stood as a marker of utopian aspirations—but also a symbol of thwarted hopes. More recently, vibrant scholarly debates on the significance of this crucial year have begun to prompt a new reckoning and to revise a longstanding consensus that the revolutions simply ‘failed’, in part by looking beyond the European scene alone.

This research workshop will build on such scholarship by exploring 1848’s powerful and vibrant afterlives in literary form and cultural production writ large. We will focus in particular on how 1848 propelled new experiments in imaginative writing and visual representations. How, we’ll ask, did a growing sense of national consciousness—and a felt need for a national literature—relate an equally powerful internationalist mindset, one often based on shared realities of oppression across national contexts? How did translation inflect existing literary and aesthetic forms and produce new ones? And how did the circulation of images, poems, and narratives on a mass scale contribute to notions of both connectivity and separateness between distant peoples and places? By exploring how figures across Europe and the Atlantic world took inspiration from the revolts to rethink the relation between art and politics, we also hope to uncover new ways of articulating the role of literature and culture in and as social protest.

We invite proposals for papers that address any aspect of the cultures of 1848, including, but not limited to, revolutionary history, visual cultures, feminist literature, radical journalism, and studies of race and empire across borders. We welcome speakers from a wide range of disciplines, including the history of art, modern languages, English, postcolonial studies, and other fields.

Travel and lodging in Cambridge are available for UK-based postgraduate and early-career researchers thanks to a Cambridge Humanities Research Grant. Speakers will discuss work in progress, receive feedback, and eventually participate in discussions leading to the publication of an edited volume.

To be considered, please send a proposal of up to 300 words, plus a short bio, to Victoria Baena (vb337@cam.ac.uk) by 20 December 2024.

Of Victorianist Interest

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

Newly Curated eBook Collection on Culture, Literature and the Arts in the Long Nineteenth Century!



The [Routledge Historical Resource: Culture, Literature, and the Arts in the Long Nineteenth Century](#) is a collection of over 300 eBooks containing a wealth of both primary and secondary sources on the subject of British Culture, Literature and the Arts across the long nineteenth century. The collection covers topics including theatre, performance, music, fiction, plays, poetry, travel writing, children's literature, museums, material culture, journalism and print culture, painting, sculpture, fashion, celebrity, photography and architecture. A full list of titles in the collection can be found [here](#) where collection details can be downloaded.

Accompanying the eBook collection is a free website hosting 13 topical essays written by the general editors and experts in the field of Culture, Literature and the Arts in the long nineteenth Century. These essays provide accessible introductions to key themes, from 'Race and the Theatre' and 'Illustration' to 'Authorship' and 'Readers and the Reading Public'. These essays are citable, peer-reviewed and are fully referenced.

For those looking beyond textual supporting materials, you can hear academics bringing this period to life in 9 video essays by leading experts in the field. In these videos you can hear scholars talking about a range of subjects from 'Celebrity' and 'Exhibitions' to 'Taste and Vulgarity' and 'Victorian Fashion'. No purchase of the collection is necessary to access the resources on this website.

This inspirational, insightful, and colourful collection has been thoughtfully curated by Joanne Shattock (University of Leicester), Kate Newey (University of Exeter) and the late Jim Davis (University of Warwick), drawing on a range of books from Taylor & Francis. The essays were developed and created by the following contributors: Andrew King (University of Greenwich), Brian Maidment (Liverpool John Moores University), Sarah Meer (Cambridge University), Beth Palmer (University of Surrey), Valerie Sanders (University of Hull), Patricia Smyth (University of Warwick), Julia Thomas (Cardiff University), Joanne Wilkes (The University of Auckland), Tim Youngs (Nottingham Trent University), and Patricia Zakreski (University of Exeter).

The collection is available for institutions to purchase so please feel free to let your friends, colleagues and (importantly!) librarians know about this exciting new reference resource.

Applications Open for Belcher Visiting Fellowship in Victorian Studies (2025-2026)

Applications are invited for the Belcher Visiting Fellowship at St Hugh's College, Oxford, from academics at all career stages.

The Principal and Fellows of St Hugh's College are pleased to invite applications for the Belcher Visiting Fellowship in Victorian Studies, for the academic year 2025-2026. Applications are particularly encouraged for the full academic year, but applications for one or two terms of that year, or for the calendar year 2026, will also be considered.

The Belcher Visiting Fellowship in Victorian Studies is offered for a period of no longer than 12 months. It is usually held by academics on paid research leave from another institution, but other arrangements are possible. The Fellow is not an employee of St Hugh's, and no salary is paid, but a grant and various allowances are made to cover expenses. If necessary to secure (additional) sabbatical leave from the Fellow's home institution, a further sum may be available to cover the cost of replacement teaching. Please see the [Further Particulars and Selection Criteria](#) for details.

Applications are particularly welcome from women and black and minority ethnic candidates, who are under-represented in academic posts in Oxford. All applicants will be judged on merit, according to the selection criteria.

The closing date for receipt of applications is 9.00am on Monday, 6 January 2025.

Enquiries about the Fellowship and the application process should be addressed in the first instance to [Dr Alex Middleton](#). These will not influence the selection and appointment procedure in any way.

Vacancy: Research Associate in Victorian Cultural and Material History

The Department of History at Lancaster University are seeking to appoint a Research Associate in Victorian Cultural and Material History. We are looking for a talented scholar of Victorian culture to join our AHRC-funded project [‘The Victorian Hand: Emotions, Embodiment, and Identity, Past and Present’](#) (AH/Z505948/1). This is a collaboration between Lancaster University and University of the Arts London (UAL): London College of Fashion.

Our collaboration constitutes a pioneering interdisciplinary exploration of the cultural meaning of the hand in Victorian Britain and its implications for embodied class, racial, and gender identities in an age of imperialism, industrialisation, and social and cultural change. We will combine our historical findings with an extensive programme of public engagement, working with a range of stakeholders, including surgeons, crafters, and students, to explore the hand and its work today. This is an exciting opportunity to join a major collaboration between two leading universities, addressing themes of both historical and contemporary relevance. It is a full-time appointment for a fixed-term of 24 months starting 1 February 2025 or as soon as possible after that.

You will work with Dr Michael Brown (LU) and Professor Joanne Begiato (LCF) to identify, record, photograph, organise, transcribe, and process research data from digital repositories and physical archives

across the UK, enabling collaborative coding and analysis. They will work collaboratively with the project leads to shape the project's online presence, lead on organising the project conference, and co-edit the resulting collection of essays. They will also be provided with the opportunity to prepare and publish their own single-author journal article using their research on this project. Appropriate support and mentoring will be provided. This is a great opportunity not only to develop a range of academic skills, but to produce substantive research outputs.

You can find the [full job specification here](#).

Deadline: 9 December 2024