



British Association
for
VICTORIAN
STUDIES

Welcome to the Spring BAVS newsletter...

In this edition we look forward to our forthcoming conference, 'Victorian Bodies' to be held at Leicester in September. Registration is now open on what looks as though it will be a very stimulating and varied meeting. This issue also anticipates some of the debates that the conference will raise in its review of Tate Britain's current exhibition of neo-Classical sculpture, by Rhian Williams. Kirstie Blair reflects on a recent fascinating BAVS-sponsored conference at Glasgow on working class writing and Laurel Brake announces the launch of a wonderful new resource for research on Victorian Periodicals: the Nineteenth-Century Serials Edition. As usual we also have announcements of events in Victorian Studies that are forthcoming in the next few weeks and months, calls for papers, and recent publications. We continue to encourage academics and postgraduate students to offer articles for future editions of the newsletter that draw attention to research projects that have recently been recognised by funding bodies; or to offer pieces that review or discuss Victorian elements in art exhibitions, cinema and television productions, theatrical performances, and musical recitals. For further information, and to forward review or research contributions, please contact the editor at rhianwilliams@blueyonder.co.uk.

With thanks to Kirsty Bunting for editorial assistance.

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Victorian Feeling: Touch, Bodies, Emotions

University of Leicester, 1–3 September 2008

The British Association for Victorian Studies
Ninth Annual Conference

VICTORIAN FEELING: TOUCH, BODIES, EMOTIONS

Organised by Gowan Dawson, Holly Furneaux,
Julian North and Joanne Shattock on behalf of the
Victorian Studies Centre at the University of Leicester



1-3 September 2008

Plenary speakers:

Professor William A. Cohen (University of Maryland)
Professor Christopher Lane (Northwestern University)
Dr Samantha Matthews (University of Sheffield)
Dr Michael Roper (University of Essex)
Professor Rebecca Stott (University of East Anglia)
Dr Paul White (University of Cambridge)

This interdisciplinary conference seeks to address all aspects of nineteenth-century tactile, emotional and embodied experience. Drawing on three decades of rich attention to Victorian bodies inspired by thinkers as diverse as, for example, Bakhtin, Foucault, and Poovey, this event pursues and endeavours to contribute to new developments in the ways that we can conceive of physical and psychical experience in this period. Alongside attention to personal feeling and its expression in verbal, visual and aural culture, we encourage contributions that address collective and (anti)social experiences, political, philosophical, economic, scientific and religious sensibilities, cultures of feeling and interpersonal relations.

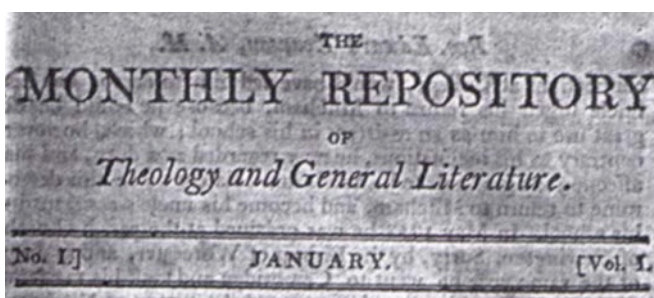
The deadline for abstracts has now passed and we have been pleased to receive a very high number of proposals for papers this year. We look forward to a diverse and stimulating series of papers and panels covering a great range of topics. Due to the high number of delegates expected in Leicester early booking is advised: registration is now available at the conference website, <http://www.le.ac.uk/ee/vs/feeling.html>

Professor Laurel Brake introduces the innovative Nineteenth-Century Serials Edition, to be launched online on 13 May 2008.

ncse release 13 May 2008

A new, free, and publicly accessible digital edition of six 19C newspapers and periodicals has just appeared from the British Library, the University of London, and Olive Software. The Nineteenth-Century Serials Edition (**ncse**) is funded by the Arts and Humanities Research Council. It may be found at www.ncse.kcl.ac.uk.

ncse includes a range of titles that span the century. Selected for their variety and innovation, they represent the prodigious transformation and growth of the press in that century that parallels our own move from paper to digital. The titles will be of use to pupils, students, scholars, and the interested public, as



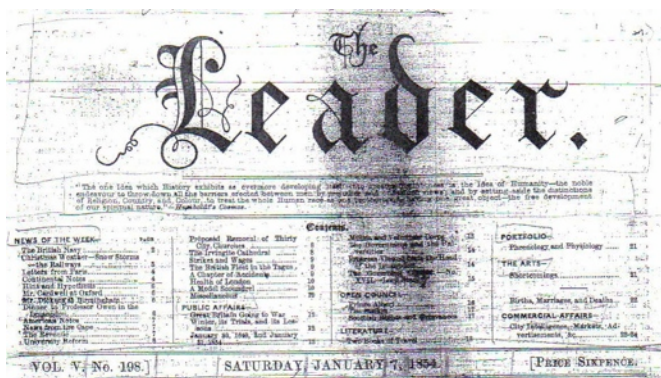
together they represent the widely ranging, miscellaneous contents of the newspaper and periodical press: news, debates, reviews, pictures, interviews, manifestos, and advertisements. Both individual issues and the edition as a whole are searchable, but users can also turn the pages and browse the edition.

contemporary of *Punch*, an early women's magazine published and set by women, a trade magazine from the publishing industry, a Chartist newspaper, a mid-century political weekly, and a long-lived theological and philosophical monthly. Even the names have resonance: *Tomahawk*, *English Women's Journal*, *Publishing Circular*, *Northern Star*, *Leader*, and the *Monthly Repository*. From History to Theology, Literature to Politics, woodcuts to photography, women's history to art history, national meetings to local committees, interviews to obituaries, the material here is framed by but not confined to media history.



ncse has special features that distinguish it from other digital resources of the press. The material is edited to foreground the form of serials. Content is organised in issues and volumes, and users can see the structures of issues, via Departments listed in the Navigation bar. Other characteristic elements of the press are also uniquely available, in that **ncse** includes the multiple editions of a newspaper such as the *Northern Star*, which at its height had 9 editions on a single day, and of a weekly such as *The Leader*, which began by printing

Town and Country editions. **Ncse** also retains Supplements to titles, which include giveaway engravings, occasional 'Extras' and sometimes whole new issues. **ncse** Portraits of notable Chartists, recently the focus of an exhibition at the National Portrait Gallery are among



such Supplements. Additionally, **ncse** includes titles that combine illustration with letterpress in *Tomahawk* and the *Publishers' Circular*, the former with elaborate, full-page cartoons, and the latter with sumptuous illustrations, some reprints and others in adverts. The edition treats images in their textual environment, rather than in isolation.

Like other projects of Resource Enhancement, **ncse** is collaborative, multi-disciplinary and international. The length and variety of the credits resemble that of film. The *texts* of the six titles represent holdings from various institutions, which enabled **ncse** to assemble more complete runs of titles; the British Library, the NPG, the Bodleian Library and the Woman's Library helped with alacrity. Digital research has been led by teachers and researchers at King's College London's Centre for the Computing in the Humanities, and the development of customised software by Olive Software. Literature academics and Humanities students have been privileged to learn from **ncse** how digitisation shapes the journalism it publishes, just as earlier technologies did.

The launch of **ncse** will be marked by a symposium held at the British Library on 13 May 2008. The day will feature a number of distinguished speakers, a lively roundtable discussion and a keynote address from Alan Rusbridger, editor of *The Guardian*. The day is free and will run from 9.15am to 7pm, ending with a drinks reception. Full details of the schedule and how to register can be found at the **ncse** website: www.ncse.kcl.ac.uk

Professor Laurel Brake
Senior Research Fellow
Director **ncse** Nineteenth-Century Serials Edition
<http://www.ncse.kcl.ac.uk/>
Co-editor DNCJ Dictionary of 19C Journalism
<http://www.dncj.ugent.be>

Victorian Narrative Painting Symposium

Fitzwilliam Museum, Cambridge, 9-10 May 2008

This interdisciplinary symposium will offer a fresh examination of Victorian narrative painting and will broadly investigate how narrative painting functioned, and functions, as a genre, and also explore the pronounced taste for fantasy, dreaming and the supernatural.

Attendance is free but space is limited so booking is essential.

To register, please contact:
Nicola Gauld: nmg29@cam.ac.uk or
Elenor Ling: el275@cam.ac.uk.

Further details and a schedule are available at:
<http://www.fitzmuseum.cam.ac.uk/dept/pdp/events/studyday.html>

Reflections on the recent BAVS-sponsored conference at the University of Glasgow: “Class and the Canon”.

Class and the Canon: Allusion, Authority and Working-Class Literature in the Long Nineteenth Century.

University of Glasgow, Saturday, April 19, 2008.

A year ago, Mina Gorji and I decided to organize a one-day conference that would bring together leading researchers in the field for a conversation about working-class writers and the ‘canon’, in all the vexed senses of this term. Marshalling our connections in Romantic and Victorian circles, we managed to bring together a stellar cast of speakers from across the UK and beyond. We were particularly pleased that Florence Boos and Bridget Keegan crossed the Atlantic to join us, meaning also that together with John Goodridge, two editors of Pickering and Chatto’s important edition of *Nineteenth Century Labouring Class Poets* were present. Without any particular design to focus on poetry, it turned out that seven out of eight speakers concentrated on this genre – which does undoubtedly reflect the bias of the organizers, but also might indicate something about the current importance of poetry in studies of labouring-class writing. It seemed appropriate also that the conference should be held in Glasgow, with its strong tradition of working-class writing: indeed, three of the speakers coincidentally focused on Scottish poets or periodical culture. The day was well-attended, with delegates travelling from elsewhere in the UK and Scotland. The conference grant from BAVS allowed us to waive registration fees for postgraduates and speakers, which doubtless encouraged the notably large contingent of Glasgow postgraduates to attend and participate.

Given the huge importance of Burns to later working-class writers, Nigel Leask appropriately opened proceedings with ‘Was Burns a labouring-class poet?’, inaugurating the day’s interrogation of what it might mean to define oneself or be defined as a labouring-class writer by investigating Burns’s location as part of the ‘middling classes’. In a richly detailed consideration of Burns’s social and cultural background and his self-constructions in poetry, Leask showed how Burns at times disavowed his relatively higher status, situating himself firmly in opposition to the landed gentry of Ayrshire, but how his poetry also shows him as an employer of labourers, with privileged access to private space and the world of literature. The second paper of the day was Bridget Keegan’s ‘*The Foresters*: Alexander Wilson’s Transatlantic Labouring-Class Nature Poetry’. Wilson, a former weaver and peddler from Paisley who later became a noted American ornithologist, published his long poem *The Foresters* (1809-10) in the form of a serial travelogue, describing his journey from Pennsylvania to Niagara Falls. Keegan noted that this extraordinary poem raises important questions about the status of labouring-class poets in America (or indeed the existence of such a category): Wilson had been imprisoned in Scotland for his political verse, but in the U.S. his poetic persona is that of a well-off colonist. Keegan nicely discussed how Wilson constructs the American countryside through descriptions of hunting and walking – both pursuits of the leisured upper class in Britain, here appropriated to highlight American democracy and the excess and abundance offered by its countryside. She also commented on the poem’s uneasy relation to the Native American population, encompassing both emulation and criticism. This paper left the strong impression that *The Foresters* is a fascinating poem which deserves more critical attention than it has hitherto received. Last in this session, Matthew Campbell’s ‘Samuel Ferguson and the Maudlin Jumble of “Pastheen Finn”’ kicked off with Niamh Parsons’ haunting rendition of this traditional folksong in Gaelic, before turning to Ferguson’s translation and a later version by Yeats. Campbell used brilliant close readings of the translation and of comments by Ferguson in ‘Hardiman’s Irish Minstrelsy’ to present an argument about Ferguson’s views both of popular Irish poetry and of the inherent ‘Saxonization’ of the act of translation. He also noted that Ferguson’s ‘Pastheen Finn’ gestures towards an aesthetic of the chaotic, the jumbled, and the maudlin, and that this might have broader significance for working-class and for Irish poetics.

The second panel consisted of two papers on John Clare, by Simon Kövesi and John Goodridge. John Goodridge’s ‘John Clare: Sociable or Solitary?’ surveyed how critical attitudes towards Clare have shifted from viewing him as a romantic outsider to perceiving him as at the centre of various literary

communities. Through a series of examples, Goodridge demonstrated that Clare's poetic attitudes towards sociability or solitude involved more complex negotiations than this division might suggest, and that his poems flirt with the notion of 'hermit joy' experienced in unfrequented places, while recognizing that the countryside in which he lives is a busy place of labour, gossip and continual activity. In 'Arresting the Peasant: John Clare and Literary Satire', Kövesi considered Clare's place in the *London Magazine* and his relationship with J. H. Reynolds, showing how Reynolds and Clare participated in periodical culture through satirical exchanges (and featured in satires themselves) and other publications, adding to the impression of Clare as a writer firmly engaged with the literary circles of his day. Both these suggestive papers demonstrated why Clare is at the forefront of much current discussion of labouring-class poetics.

After a sociable lunch, where the speakers and delegates carried on the lively discussions begun in the questions, we returned for the final set of papers. Florence Boos, Mike Sanders and Helen Rogers moved discussion forward into the Victorian period, with papers centring on writers from the 1840s and beyond. Florence Boos, in 'Lowly Bards: Working-Class Women and Middle-Class Expectations' began with a wide-ranging discussion of the formal and generic contributions made by women poets to the working-class canon, focusing particularly on the common use of ballads and songs, particularly the ballad of memory, centred on nostalgic personal recollection. Boos also noted the importance of temperance verse for women poets, and the ways in which it allowed for commentary on the social problems faced by women and for the representation of domestic violence. In this consideration of how women poets constructed themselves for their middle-class patrons, she used examples from Fanny Forrester, Jessie Russell, Isobel Campbell, Ellen Johnston, Eliza Cook and others, highlighting the range and richness of verse by working-class women. Following this, Mike Sanders presented some of his work on poetry in Chartist periodicals, in 'Tracing the "ramified complications...[of] the democratic principle": the tasks of poetry in the *Chartist Circular*', concentrating, appropriately, on a journal published in Glasgow between 1839 and 1842, and on its construction of a poetic canon for the class-conscious reader. Sanders noted that this journal contained two significant series on poetry: 'The Politics of Poets' and 'Literary Sketches', besides various other comments on literature and politics. In a fascinating in-depth analysis, he showed that the *Chartist Circular* set out to convince its readership that 'all genuine poets are fervent politicians' and that reform was necessary in literature as well as politics. This was a thought-provoking paper that raised important questions about the status of particular authors (Scott and Byron, for instance) within the poetic canon. Last but not least of the formal papers, Helen Rogers, "As honey is sweet to the mouth": Scripture and Scripting in Yarmouth Gaol, April 1840', explored a text produced by James Brown, a young man convicted of brick-stealing, who produced a lively and vivid testimony of the error of his ways after education and Bible study with the prison visitor Sarah Martin. Research into both Brown and Martin shed light on the culture of literacy in the prison, and the historical context il-

Conference and Seminar Grants

The British Association of Victorian Studies offers three grants annually of up to **£250** towards the expenses of running a conference on Victorian Studies in the UK. We ask for bids from conference organisers of one- or two-day events. The competition is open to academics, graduates and independent scholars. There are two categories of award:

- **Open conference grant**

Two grants of up to **£200**. We ask for bids from conference organisers of one- or two-day events. The competition is open to academics, graduates and independent scholars. Deadlines for applications are 30 November and **31 May** each year.

- **Postgraduate conference grant**

One grant of up to **£250** to support a conference organised by, and predominantly for, postgraduate students. Deadline for applications **1 June** each year.

See our website for further details, including application procedure and selection criteria: www.bavsuk.org



luminated the self-conscious strategies of Brown's confession. As Rogers noted, his repeated references to biblical texts demonstrated his engagement with the best-known and most 'canonical' text of the times.

In many ways the highlight of the day was the closing roundtable discussion, involving all speakers and conveners. With contributions from every speaker and questions from the floor, the discussion ranged over many of the topics raised by earlier papers, including the availability (or otherwise) of literary works to working-class writers – how long did it take for a book of poetry to be issued in a cheap, affordable copy? – the construction of a canon in anthologies, and the continuing search for working-class authors in the archives; the differences between poetry published in the late eighteenth and early nineteenth century and that published in the Victorian period, including the impact of industrialism in creating a 'working-class' rather than 'labouring-class' culture; and regional differences in the production of working-class literature, given that the day's papers had displayed strong focus on industrial centres and on Scotland and Ireland. The consideration of these tricky issues could happily have carried on well past the stated end of the conference, so all parties adjourned to the pub for further discussion, before going out for a well-earned meal.

The conveners of this conference, Mina Gorji and myself, had hoped to provide a forum to raise preliminary questions about the current state of play with regard to studies of labouring class/working-class literature, and to concentrate in particular on issues of canonicity and allusion. The latter was less a specific focus than anticipated, but was subtly present in every paper. In terms of questions about the canon, the day's presentations were very helpful in raising a set of differently inflected but strongly inter-related topics. With regard to the current literary-critical canon of working-class writers, it was evident that Burns and Clare are pre-dominant in terms of the amount of critical attention each can hope to attract. It was also evident from the day's papers, however, that the canon of working-class authors continues to expand rapidly, and that archival research into prison records in Yarmouth or little-known Chartist journals can yield a wealth of new and important material. As all the speakers demonstrated in differing ways, working-class writers themselves were actively engaged in responding to and constructing ideas of a poetic canon, and in considering the appropriateness of particular forms or genres for a politicized poetics. And as the papers on the opening panel showed, this issue may have been particularly vital for poets writing from Irish, Scottish and American perspectives, inflected with distinct agendas depending on national loyalties. Perhaps the best result from the conference, however, was the connections made outside the official sessions, as some of the leading researchers in the field, plus interested graduate students and younger scholars in attendance, exchanged ideas and forged new connections. Many of the speakers and delegates had met before, but many others were pleased to have the chance to encounter in person scholars whose work in this area was already known to them. We hope that these connections will continue to bear fruit in the future.

Kirstie Blair
University of Glasgow

London Nineteenth-Century Studies Seminar on 'Decadence'
Institute of English Studies, Senate House, London.
Saturday 10th May 2008, 3-5pm

Dr Catherine Maxwell (Queen Mary, University of London), 'Vernon Lee, Eugene Lee-Hamilton and the Romantic Fragment.'

Dr Emma Francis (University of Warwick), 'Blushing, Swaying and Swooning: Letitia Landon's Decadence and Feminist Discomfort.'

All welcome. The seminar is held in Senate House, Malet Street, WC1, in Room NG15

Drinks are served after the seminar. For further information please contact Sally Ledger: s.ledger@bbk.ac.uk, or Jane Desmarais: j.desmarais@gold.ac.uk or the Institute of English Studies: ies@sas.ac.uk

Tate Britain's exhibitions, 'Return of the Gods: NeoClassical Sculpture in Britain' (until 8 June 2008) raises some starting points for BAVS' consideration of Victorian Bodies at the forthcoming conference, as discussed by Rhian Williams.

The impressive Duveen Galleries at the Tate Britain, London are currently home to an exhibition of particular interest to BAVS members anticipating our annual meeting this September in Leicester. Here is an exhibition – beautifully lit, austerely and simply displayed – of Victorian bodies. What relationship these perfected, smoothed and almost glossy bodies bore to the living, breathing, and no doubt often weary, bodies of their Victorian counterparts, however, may well be debated, argued over, and illustrated at 'Victorian Bodies: Feelings, Touch, Emotion'.



Hiram Powers, 'The Greek Slave' (1841–43), marble.

This exhibition of neo-Classical sculpture concentrates on English experience of sculpture, in recognition of the spaces they have formally occupied in exhibition halls at the Great Exhibition in 1851 and at the seat of the Duke of Bedford, Woburn Abbey, for example; yet many were executed on the Continent by sculptors such as the American Hiram Powers and the Welshman John Gibson. As such, they offer a rich cultural seam: these cool, perfected bodies act as key nodes of intersection between the West and the East in Victorian culture, between England, the Continent, and America and, of course, between the throbbing heart of London and the privileged sites of country retreat in mid-nineteenth-century England and the far off Classical cultures of Greece and Turkey idealised and perfected by distance and memory. The sculptures demand of their viewers not only their admiration – the works are often exquisitely executed, realising in plastic form the riches revealed by centuries of scholarly sloughing and polishing at the remains of Grecian culture – but also their critical engagement. Why did

these late-Romantic and early-Victorian artists return so persistently to these age-old poses, ancient stories, and oddly arch, even emotionless materials? What cultural investments were made in a project that seems now such a complex amalgamation of nostalgia and triumph? Did these later Classicists consider their pieces to emulate the past, or to trump it? Did their perfect executions in marble implicitly name the nineteenth-century as an apex of culture, or mourn its secondariness, marking the Victorians' relegation to the position of constant yearners after previously-realised beauty?



John Gibson, 'Narcissus' (1838), marble.

The exhibition, while small, is rich in familiarity and dramatic in setting. It offers a dim and magical respite from the noise of the Thames' embankment with its rushing traffic and echoes of political machinations. And yet the exhibition is not a-political. One disappointment of the display is the tenor of the curatorial notes: while they seek to engage viewers with the impressive artistic execution seen here, and offer cues for the appreciation of bodily beauty, they tend not to reach beyond the immediately descriptive. The cultural, political, social and historical significance of these pieces as nineteenth-century *and* quasi-Classical artefacts is thus hidden, as half-covered as some of the figures themselves, who stand overtly and yet covertly displaying their wonderfully refined flesh.

Amongst the pieces on display is Hiram Powers' 'The Greek Slave' (1841–43, marble), a piece that evokes ambivalent notions of touch and emotion. The drapes of wonderfully detailed, sculpted fabric falling to the side of the piece form a stark contrast to the refined simplicity evoked in the stone-as-flesh of the slave's thighs: such contrast can't help but suggest the sensuality of silky cloth on flesh in the viewer's experience. This arrestingly visceral memory of touch then heightens one's emotional response to the echoing drapes of the altogether more brutal and political presence of the interlinked ovals of the slave's chains. The curatorial notes (remembering contemporary debates registering anxiety about the robust sensuality of the piece) suggest that the figure is "too deeply concerned to be aware of her nakedness". Yet to deny this bodily awareness is to overlook the potential valency of the body in Victorian political debate. The piece was an unprecedented success on its American tour at the end of the 1840s, providing a traveling (even if unspoken) focus for a nation embroiled in the emotional and political dispute over calls for abolition. One can't help but sense that the sculpture's unflinching evocation of bodily feeling – its

implied contrast between the softness of silk on skin and the violence of metal biting into flesh – effectively drew bodily experience, fleshly sympathy, and gravely tactile brutality into the heart of political consciousness. Indeed, Powers’ friend and correspondent, Elizabeth Barrett Browning, responding to the piece, seemed to follow its bodily imperative by shifting along from ‘Art’s fiery finger!’ to the slave’s ‘enshackled hands’ and finally to a passionate call to arms, directed ‘not alone at | At East griefs but west’, demanding that those in power should ‘break up ere long | The serfdom of this world!’.

This shift between the East and West then finds this exhibition of impossibly perfected flesh anticipating Tate Britain’s forthcoming exhibition, ‘The Lure of the East: British Orientalist Painting’, which runs 4 June – 31 August 2008. The friend who accompanied me to the Tate went so far as to find the neo-Classical treatment of flesh seen at ‘Gods’ – made almost blank (and so a perfect *tabula rasa* for cultural projection) in its refined smoothness – unnerving, preferring the warmth and detail of the draped fabric which often wafts around figures such as the graces – in Canova’s celebrated trio – Narcissus, or Pandora. No doubt ‘The Lure of the East’ will provide a dynamic counterpart to this unsettling aspect of nineteenth-century Classical sculpture. The exhibition will feature rarely-seen work by painters such as Edward Lear, Frederick Leighton, and John Frederick Lewis, and should demonstrate an allied, yet complexly different, Victorian artistic enthusiasm to that seen amongst the neo-Classicalists, this time concentrating on the richness of decoration, sumptuousness of fabric, and dazzling array of colour that often characterised Western perspectives on the East. Where ‘Gods’ alerts us to the under-estimated intensity of engagement amongst Victorians with the human body, ‘The Lure of the East’ suggests the discomforting notions of provocation and demureness-as-incitement that is more commonly presumed to have dominated sensual conflicts within Victorian society (the title alone betrays this bias). Yet, while the exhibition should continue to concentrate commentators’ minds on the projections made by Victorian culture not only onto the Classical past but also the Imperial present, it may also afford an opportunity for re-thinking the dynamics of power and community represented by the conflicted site of the harem: a space that Rani Kabbani (in an arresting piece in May’s UK *Vogue* magazine) robustly argues was the home of ‘noisy, active, ferocious, brave, hard-working, opinionated’ women.

So this is a summer of riches at Tate Britain for those who wish to pursue an active, enquiring, and sensual reconsideration of Victorian bodies: an apt preparation for the debates we anticipate in September. Not only this, however; these intersections between past and present, between East and West, between Classical civilisation and Western appropriations of the same, and between Europe, the UK and America anticipate next year’s conference, hosted jointly by BAVS and the North American Victorian Studies Association, to be held in Cambridge: look out for details and a call for papers soon.

The Idea of America in Nineteenth-Century British Culture, 1776–1914 Institute of English Studies, University of London 27–28 June 2008

The meaning of America to those beyond its borders has rarely been the subject of such passionate and global debate as it has been in the past seven years. If we look to the long nineteenth century, however, the idea of America in British culture suggests that there is a lively pre-history of competing and opposed notions of the emergent republic. From the new world of revolution, individual liberty, democracy and freedom to the home of plutocracy and Philistinism; from avatar of the mechanical city to the last hope of utopias in the wilderness, America emerged, and continued to accrete meanings as diverse as its landscape. The conference aims to broaden our understanding of the transatlantic relationship, tracing the history of the ideological contest over the idea of America in the long nineteenth century – a history that has been fundamental to the construction of British political identities since the era of revolutions. The conference programme has been designed to bring all participants into a dialogue concerning the history of three political ideas central to the event: democracy; liberalism; citizenship.

It brings together a team of international scholars from the disciplines of the history of ideas, political history, art history, English literature and American studies including:
Keynote Speakers Tim Barringer, Kate Flint, John Mee, Clare Pettitt and Mark Philp;
Plenary Panellists Duncan Bell, Lucy Hartley, Anthony Howe and Robert Saunders;
Workshop Leaders Kathryn Gleadle, Cora Kaplan and Sally Ledger.

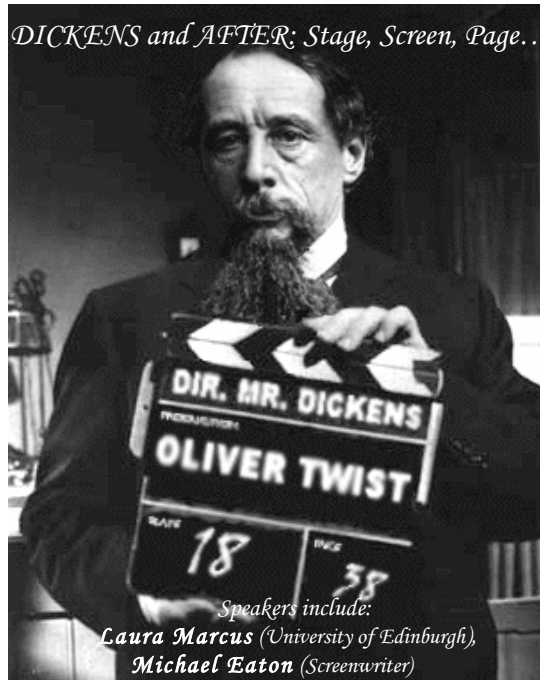
In association with the Centre for Victorian Studies, Royal Holloway, University of London, and the Centre for Nineteenth-Century Studies, Birkbeck, University of London

Further programme details available: www.sas.ac.uk/events/list/ies_conferences_

Enquiries and Registration to: Jon Millington, Events Officer, Institute of English Studies, Senate House, Malet Street, London WC1E 7HU: jon.millington@sas.ac.uk

DICKENS DAY 2008
Saturday 18th October, London

DICKENS and AFTER: Stage, Screen, Page...



with readings by *Miriam Margolyes*

The day is very popular, so please book early. Further information is available from Ben Winyard,
School of English and Humanities, Birkbeck, University of London, Malet Street, London WC1E 7HX.
Email: jwiny02@students.bbk.ac.uk.



Dickens Fellowship



Artistry and Industry: Representations of Creative Labour in Literature and the Visual Arts c. 1830–1900

18–20 July 2008, University of Exeter

An International Conference hosted by the Centre for Victorian Studies, School of Arts, Languages and Literatures, University of Exeter in collaboration with the Department of History of Art, University of Bristol.

Keynote speakers: Tim Barringer (Professor of Art History, University of Yale); Michael Hatt (Professor of Art History, University of Warwick); Talia Schaffer (Associate Professor of English, CUNY).

Plenary Panel: Patrizia di Bello (Lecturer in History and Theory of Photography, Birkbeck College); Richard Salmon (Senior Lecturer in Victorian Literature, University of Leeds); Valerie Sanders (Professor of English Literature, University of Hull).

This interdisciplinary conference seeks to examine the nature and representation of artistic labour within the nineteenth century's expanding print and visual culture. Its focus will be on artistic 'industry' in a variety of forms including, but not limited to, the nature of artistic work as conceptualised by writers and artists, artistry as a profession, and art as commodity.

Drawing together contributors from Literature, Art History, History, Drama and beyond, Artistry and Industry will also examine the connections and the separations between those artistic milieux regarded as high-culture (painting, sculpture, literature) and those classed as 'art-industry' – such as pottery-painting, art needlework or engraving – or even hack-work (such as Grub-Street writing). Booking Form and Further information: www.sall.ex.ac.uk/conferences/artistry-and-industry.html

Identity, America, Buried Treasures, Wells, Dickens, the body...

**'Who are 'the Victorians'? Constructions of Identity in the Nineteenth Century
Postgraduate Conference,
School of English, University of Leeds, 6 September 2008.**

In collaboration with the Leeds Humanities Research Institute.

Welcome Address by Francis O'Gorman, Plenary Speakers are Bridget Bennett – 'Transatlantic Relations' and Matt Rubery – 'Literature Out Loud: Audio Resources for the Classroom'.

The Victorians shaped notions of identity in worlds beyond their borders, yet their identities were also shaped by those worlds. This one-day conference aims to open up discussion about the composition of Victorian identities. Building on the work of the colloquium 'Where next in Victorian Studies?' held at the University of Leeds in November 2006, we aim to interrogate the term 'Victorian' as a fixed delimitation of geographical and historical identity. We will explore how the Victorian sense of self was, and continues to be, shaped through the process of cultural exchange, as well as through retrospective revisions and adaptations. This conference will consider what it means to be a 'Victorian' when that label crosses the boundaries of gender, nation, race, ideology and time. Postgraduate 'professionalisation' training to be provided.

We welcome proposals from all disciplines. Possible topics include (but are not limited to): Transatlanticism ** Writing Empire ** The long Nineteenth Century ** Neo-Victorianism ** Theories of sex and gender ** Science (e.g. medicine, psychology) ** Technology (e.g. photography, printing, early film, audio technology, communication) ** Writing the self (e.g. autobiography, the professionalisation of writing) ** Travel writing, journalism, correspondence ** Architecture, the built environment, and civic identity ** Edification, entertainment and spectacle.

Papers will be 20 minutes. Abstracts of not more than 300 words and a brief bio-sketch of not more than 150 words should be submitted to victorianidentity@hotmail.co.uk no later than **19 May 2008**.

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The Buried Treasures Project Symposium Royal Holloway, University of London, 27 September 2008

Through several notable cataloguing and digitisation projects funded over the last few years by the AHRC, a wealth of Victorian performance texts has become available for study. New insights, new discoveries, new approaches to the repertoire are beginning to roll out. This one-day meeting will celebrate and add to that work.

The meeting is the culmination of the AHRC/RHUL/British Library project which has been cataloguing the Lord Chamberlain's plays 1852-1863. Our work is already beginning to be available through the British Library Manuscript Catalogue; its most remarkable feature is the thorough key-wording of the plays, which makes them interesting and accessible for many different disciplines.

20-minute papers are invited from historians of all kinds that focus upon the insights to be gained about the mid-Victorians from the play-texts of the period, especially those that have become more accessible as a result this and the other initiatives. Keynote Speakers will be Tracy C. Davis and Jacky Bratton. Prospective speakers should send a 300-word abstract of their proposed contribution to j.bratton@rhul.ac.uk by **31 May 2008**.

The keywords, the catalogue itself and several e-editions of interesting texts that have been discovered are all accessible through the home page of the project:
<http://www.rhul.ac.uk/Drama/research/chamberlains-plays/links.html>

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New Perspectives on the American Nineteenth Century
University of Nottingham, 17 October 2008

"Our age is retrospective. It builds sepulchres of the fathers. It writes biographies, histories and criticism." - Emerson, *Nature* (1836)

Recent criticism has provided a litany of potential new treatments of nineteenth century America. Along with an increased emphasis on the importance of historical and social context to an understanding of how American identities and cultures are formed, the challenges to traditional disciplinary boundaries posed by transnational and interdisciplinary methodologies have provided new pathways through classic American Studies. At the same time, the American nineteenth century continues to occupy a richly contested space in the modern imagination, either through creative re-imaginings of the period in literature, film and television (The March, Gangs of New York, Deadwood) or the persistent presence of nineteenth century ideas and institutions in contemporary American thought and culture (Postmodern Pragmatism, the renewed controversies over Darwinism, and the legacy of racialised slavery). This one-day interdisciplinary postgraduate conference seeks to investigate the multiple ways that this exciting, traumatic century is treated within contemporary criticism.

We invite applications from postgraduates in all disciplines, including but not limited to history, literature, film, philosophy, art history / visual culture, drama and performance studies, politics, cultural studies etc. We seek papers that either engage with the American nineteenth-century directly or show how the nineteenth-century has been appropriated, adapted and re-imagined in the modern world. Plenary Speaker: Donald E. Pease (Dartmouth College)

Abstracts of no more than 250 words should be sent, along with a brief CV by email to: Michael J. Collins, American and Canadian Studies, The University of Nottingham: aaxmcl@nottingham.ac.uk

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The H. G. Wells Society Annual Conference
Queen Mary University of London, 20-21 September 2008

Proposals for 20-minute papers, or for panels of 2-3 papers, are invited for this year's H. G. Wells Society Annual conference. The conference will be hosted by Queen Mary University of London.

Marking the centenary of The War in the Air and the 110th anniversary of The War of the Worlds, the conference will focus on 'Wells and War'. Proposals may centre on Wells and his writings on war and peace including both fiction and non-fiction, on his predictions of future wars, on his political campaigning and/or his reactions to the two world wars during his lifetime. Proposals of 300 words should be submitted via email attachment, no later than **30 June 2008**. Please include a brief biographical note, and send proposals with 'Wells and War' as the subject, to Mark Egerton, Hon. General Secretary: secretaryhgwellsociety@hotmail.com

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Dickens, Victorian Culture, Uneasy Pleasures
Jerusalem, June 14-18, 2009

Papers are invited for an International Conference sponsored by the University of California Dickens Project and Center for Literary Studies of the Hebrew University of Jerusalem.

In *Why Does Tragedy Give Pleasure?* Anthony Nuttall provocatively asks whether we may derive pleasure from being distressed, and if so, why. The question may also arise with respect to the experience of entering the world of a novel, a world that promises not only entertainment or gift-wrapped consumer pleasure but, as Bernard Harrison shows in *Inconvenient Fictions*, also dangerous knowledge, the kind from which we may emerge changed in unpredictable ways. Dickens's readers, ranging from his immediate audience to twenty-first century interpretive communities, have responded both to the pleasures of reading — to the aesthetic appeal of his work — and to his critical responses to contemporary social structures and mores. Tensions between the aesthetic appeal and

consciousness-raising effect of Victorian fiction may bring these constituents of the reading experience to support each other, like the segments of an arch, or pit them against each other in a tug-of-war.

The conference will be devoted to the possible array of relationships between, on the one hand, features of aesthetic experience provided by Victorian novels in general and Dickens's novels in particular, and, on the other hand, a critique of contemporary realities which confront the reader. We welcome paper proposals responding to the following questions:

** Does Victorian social critique give rise to pleasures of its own, pleasures whose aesthetic aspect is veiled? ** To what extent is the aesthetic pleasure of Victorian fiction a matter of direct response to the language, style, humor, and imagery of the texts; to what extent is it a matter of enjoying the coherence of intellectual constructs that we ourselves produce in response to the text? ** What were the limits of the realistic representation of contemporary Victorian life? What factors -- aesthetic, self-censoring, or other -- can be held accountable for these limits? ** What factors are reflected by the new forms taken by traditional topoi in Victorian fiction? ** What was the fate, aesthetic or ideological, of Victorian topoi in subsequent periods? ** In what ways do the uneasy pleasures yielded by Victorian literature anticipate or differ from the troubled hesitations that have become part of modern and post-modernist aesthetic response? ** Need our aesthetic pleasure remain uneasy?

Papers will be 20 minutes in length. Please send 250—300 word abstracts to toker@mscc.huji.ac.il by **August 15, 2008**. Selections of the conference papers, possibly in expanded versions, will be published in a special issue of *Partial Answers: Journal of Literature and the History of Ideas* and in *Dickens Quarterly*. The schedule will also include a guided tour "Nineteenth-Century Jerusalem".

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Companion to Literary Romanticism (Collection)

Contributors are sought for the final stage of the above reference book (due for publication 2009) which aims to cover British and European authors/works in the period 1780-1850 and which are typically given the label "Romantic".

Topics include: Author biographies and bibliographies (Blake, Wordsworth Byron etc, as well as lesser-known male and female writers), Close-readings of individual poems, plays, novels and non-fiction prose, Historical events and personalities relevant to an understanding of the Romantic period. Contributors will be asked to write analytical essays of varying length (500-1000 words). Deadline for contributions: **31 August 2008**.

Expressions of interest and requests for further information (including list of currently available essay topics) should be directed to the editor: Dr Andrew Maunder, School of Humanities, University of Hertfordshire, Hatfield, United Kingdom. Email: a.c.maunder@herts.ac.uk

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The Body: Images, Perceptions, and Representations **Western Illinois University, November 8, 2008**

The English Graduate Organization of Western Illinois University invites submissions to our fifth annual conference, "The Body: Images, Perceptions, and Representations." The human body is a topic of both significance and curiosity amongst various disciplines and discourse communities. In history, philosophy, psychology, sociology, rhetoric and literature, the body serves as a symbol, metaphor, and inspiration for many larger aspects of human nature. For this reason, we will be hosting our annual conference November 8, 2008 to consider the roles of the body in literature and the overall fascination with the human form. Our keynote speaker will be Martha Stoddard Holmes.

Possible paper topics include, but are not limited to, the following: Disability Studies ** The role of literature in body, spiritual, and mental wellness ** The national and social body in literature ** Aesthetics of the body ** Roles or extensions of the body in labor and technology ** Celebrated and oppressed bodies ** Intersections of religion and the body ** Colonialism and the body ** Gender studies and representations of the male and female body ** Accessibility in online environments ** The body and science fiction studies ** Pedagogy of the body ** Rhetorical considerations of the body ** The place of the body in popular culture.

Please send a 150-200 word abstract, along with name and email to en-brackman@wiu.edu by **15 September 2008**.

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The Victorian Review: Victorian Disability

The Victorian Review invites submissions for its forthcoming special issue (Fall 2009) devoted to Victorian Disability. From the development of new sign systems for the blind and deaf, to the growth of eugenics, from Dickens' one-legged man, Silas Wegg, to the disabled communities that populate the fiction of Charlotte Yonge, the Victorians were creating and consolidating ideas of ability, normalcy, difference, health, and illness. This special issue seeks to explore the constructions of ability and disability that circulated in Victorian Britain and abroad.

Recent critical work in Disability Studies has suggested disability as another mode of analysis alongside class, race, gender and sexuality in the understanding of culture. How can a focus on ableness complicate traditional readings of gender, class, race, and sexuality in the period? We particularly invite submissions that engage with the challenge that Disability Studies poses for the future of Victorian Studies. To what extent might Disability Studies pressure conventional disciplinary boundaries? How might we approach Victorian Disability Studies while recognizing that the term "disability" and the meanings we now grant to it as a general category did not exist in the Victorian period?

Possible topics may include (but are not limited to): The Representation of Disability in Victorian Literature ** Disability and Cultural Production (blind poets, deaf artists) ** Disability and the Practice of Reading ** Disability Communities and Cultures ** Medicine and Disability ** Social Darwinism and Eugenics ** Industrialization and Disability ** The Materiality of Disability (canes, wheelchairs, ear trumpets) ** The Languages of Disability (Braille, Sign) ** Celebrity and Disability ** The Spectacularisation of Disability ** Health, Disability and Invalidism ** The Institutionalization of Disability (educational, governmental and charitable).

Essays must be between 5000 and 8000 words and formatted according to MLA guidelines. Please submit electronic copies of essays to both of the issue's guest editors by **15 September 2008**. Christopher Keep, Department of English, The University of Western Ontario: ckkeep@uwo.ca and Jennifer Esmail, Department of English, Queen's University: 3je@queensu.ca

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The Green Nineteenth Century

30th Annual Conference of the Nineteenth Century Studies Association Milwaukee, Wisconsin, 26-28 March 2009

We welcome paper and panel proposals concerning any aspect of "green" studies in the long nineteenth century, including, but not limited to "ecocriticism" in nineteenth-century studies ** nature writing ** history of ecological science, environmental ethics, and environmentalist activism ** nineteenth-century studies and animal welfare ** ecofeminist philosophy and gender politics ** contemporary discourses on nature ** nineteenth-century ecotourism ** Romantic "ecopoetics" and the politics of nature ** "green" program music and tone poems ** sustainability, including sustainable architecture and interior design ** landscape painting ** dramatic scenery ** gardening and farming ** conservation movements ** the idea of the "natural" or "unnatural."

Equally welcome are proposals for papers and panels on Irish studies, earth-centered religions, the idea of the "new," and other understandings of "green" studies in the nineteenth century.

Abstracts (no longer than 250 words) for 20-minute papers that provide author's name and paper title in heading, as well as a one-page c.v., due by **3 October 2008** to Christine Roth, Program Chair University of Wisconsin Oshkosh roth_at_uwosh.edu <mailto:roth_at_uwosh.edu>

Graduate students whose proposals are accepted can, at that point, submit a full-length version of the paper in competition for a travel grant to help cover transportation and lodging expenses.

This conference also aims to be as environmentally friendly as possible.

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Australasian Victorian Studies Association Conference
The Victorian Sensorium University of Otago
Dunedin, New Zealand
February 3-5, 2009

Keynote speaker: Professor Sally Ledger (Birkbeck)

From the spectacle of the Great Exhibition to the 'Great Stink' of 1858, from Thomas Carlyle's well-known antipathy to noise of all kinds to Oscar Wilde 'feasting with panthers', Victorian sensory culture provides the broad theme of this conference. Social transformations in the nineteenth century (such as resulted from industrialisation and intensive urbanisation) have led some to suggest that the Victorian period was marked by a profound intensification or transformation of the senses. The rise of sensory studies and recent scholarly attention to Victorian soundscapes, scents, visual culture and even 'filth' have demonstrated the rich possibilities that this topic may present. This call for papers seeks proposals that will contribute to the interdisciplinary exploration of the Victorian sensorium.

Topics could include (but are not limited to: sentiment / sensibility / sensation ** sensation fiction ** scientific or philosophical explorations of the senses & emotions ** mesmerism / spiritualism ** sexuality / passion / affections, and/or the gendering of feelings** the body in pain, illness, hysteria ** Victorian pleasures ** the senses and space ** 'affective communities' and/or the politics of feeling ** empires of the senses ** sensing the 'other'.

Please email proposals (maximum 300 words) for papers of 20-minute duration to Dr Wendy Parkins (wendy.parkins@stonebow.otago.ac.nz) and include your institutional details (if any). The deadline for submission of proposals is **October 31, 2008**.

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The Modern Language Review and The Yearbook of English Studies

These publications continue to welcome the submission of research articles on topics in any literary period, especially 'the long nineteenth century.' Submissions are considered for either of these periodicals. Details of submission requirements for articles are to be found

<http://www.mhra.org.uk/Publications/Journals/mlr.html> and <http://www.mhra.org.uk/Publications/Journals/yes.html>.

Recent themed volumes of THE YEARBOOK OF ENGLISH STUDIES have included Vol. 36.2, July 2006, *Victorian Literature* (19 essays), and Vol. 37.1, January 2007, *From Decadent to Modernist: and Other Essays* (14 essays). All enquiries can be directed to Dr Allyna E Ward: A.E.Ward@ncl.ac.uk

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Journal of Literature and Science

The Journal of Literature and Science invites submissions (complete essays, or abstracts) for forthcoming issues. The journal is dedicated to the publication of academic essays on the subject of literature and science, broadly defined. Essays on the major forms of literary and artistic endeavour are welcome (the novel, short fiction, poetry, drama, periodical literature, visual art, sculpture, radio, film and television). The journal encourages submissions from all periods of literary and artistic history since the Scientific Revolution; from the Renaissance to the present day. The journal also encourages a broad definition of 'science': encapsulating both the history and philosophy of science and those sciences regarded as either mainstream or marginal within their own, or our, historical moment. However, the journal does not generally publish work on the social sciences. Within these confines, essays submitted to the journal may focus on the literary and scientific productions of any nation or group. All essays should be interdisciplinary in focus, offering an original view of both the literary or artistic subject matter and the science or sciences under consideration.

The Journal of Literature and Science (JLS) is a peer-reviewed academic journal published twice yearly (in summer and winter). It is hosted by the Research Centre for Literature, Arts and Science (RCLAS) at the University of

Glamorgan (South Wales, UK). Each issue appears online only and is free to access. Each individual essay within an issue is made available in PDF format for download.

You can access the current issue of the Journal of Literature and Science at <http://literatureandscience.research.glam.ac.uk/journal/>

Submissions should be in English, and 6000–8000 words in length. Contributors are encouraged to contact the Editor prior to submission, including an abstract of the proposed essay. All manuscripts should be submitted electronically to the Editor-in-Chief, Martin Willis, at mwillis@glam.ac.uk. Manuscripts should be double spaced in 12 point Times New Roman font. Any illustrations should be submitted separately and their placement within the essay clearly indicated. The style of the essay should follow the MLA guidelines. The JLS sends out all manuscripts for peer review anonymously and all Readers' Reports are returned anonymously.

Enquiries to Martin Willis, or Rachel Hewitt: rhewitt@glam.ac.uk one of its Associate Editors.

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Forthcoming Event:

Street Life: Victorian Culture at the Crossroads King's College London, 9 May 2008

The study of nineteenth-century urban culture has undergone many transformations since the publication of H.J. Dyos and Michael Wolff's groundbreaking *The Victorian City* (1973). These have been generated by a series of key theoretical and philosophical works, including Walter Benjamin's *Arcades Project*, and Michel de Certeau's and Henri Lefebvre's influential theorisations of urban space. The impact of these new works has been to introduce the idea that urban life has an unconscious, and that the city is a stage of desire. In this symposium we will explore the dream life of the city in the nineteenth century, and analyse the ways in which the city both shapes and is shaped by the imaginative works of the period. Street life, with its freer desires and promiscuous traffics offers an alternative to the values of domesticity that much Victorian literature has traditionally been seen to espouse. We want to reread Victorian literature and culture by bringing them out into the streets. The Victorian streets are free spaces of social and cultural contamination: it is here that the social and financial networks of the age meet and mix, producing some of the most daring and innovative ideas of nineteenth-century culture.

Speakers include: Matthew Beaumont (UCL); Katharina Boehm (KCL); James Grande (Oxford); Greg Kucich (Notre Dame); Tom Marks (Oxford); David L. Pike (American University); Sadiah Qureshi (Cambridge); John Stokes (KCL); Ana Parejo Vadillo (Exeter).

The conference is jointly organised by the English Department at King's College London and the English Faculty, University of Oxford, with the support of the 'Past versus Present: Abandoning the Past in an Age of Progress' Project at Cambridge University. For Registration and Programme:

www.kcl.ac.uk/content/1/c6/03/53/12/StreetLifeProgramme.doc

Form, City, Families, Science, Glass, Gothicism...

**Angela Leighton, *On Form: Poetry, Aestheticism, and the Legacy of a Word*
(Oxford University Press, April 2007)**

What is form? Why does form matter? Angela Leighton assesses not only the legacy of Victorian aestheticism, and its richly resourceful keyword, 'form', but also the very nature of the literary. She shows how writers, for two centuries and more, have returned to the idea of form as something which contains the secret of art itself. She tracks the development of the word from the Romantics to contemporary poets, and offers close readings of, among others, Tennyson, Pater, Woolf, Yeats, Stevens, and Plath, to show how form has provided the single most important way of accounting for the movements of literary language itself. She investigates, for instance, the old debate of form and content, of form as music or sound-shape, as the ghostly dynamic and dynamics of a text, as well as its long association with the aestheticist principle of being 'for nothing'. In a wide-ranging and inventive argument, she suggests that form is the key to the pleasure of the literary text, and that that pleasure is part of what literary criticism itself needs to answer and convey.

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**Nicholas Freeman, *Conceiving the City: London, Literature, and Art, 1870-1914*
(Oxford University Press, October 2007)**

Conceiving the City studies the ways in which a generation of late-Victorian novelists, poets, painters, and theoreticians attempted to represent London in literature and art. Nicholas Freeman recovers a sense of late-Victorian London as a subject for dynamic theoretical and aesthetic experiments, and shows, in stimulating analyses of Conan Doyle, H. G. Wells, Arthur Symons, and others how much of our understanding of urban space we owe to eminent (and not so eminent) Victorian figures. Written in a clear and accessible style, the book restores a much-needed historical perspective to our engagement with the metropolis.

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Elizabeth Thiel, *The Fantasy of Family: Nineteenth-Century Children's Literature and the Myth of the Domestic Ideal* (Routledge Press, October 2007)

The myth of the Victorian family remains a pervasive influence within a contemporary Britain that perceives itself to be in social crisis. Nostalgic for a golden age of "Victorian values" in which visions of supportive, united families predominate, the common consciousness, exhorted by social and political discourse, continues to vaunt the "traditional, natural" family as the template by which all other family forms are gauged. Yet this fantasy of family, nurtured and augmented throughout the Victorian era, was essentially a construct that belied the realities of a nineteenth-century world in which orphanhood, fostering, and stepfamilies were endemic. Focusing primarily on British children's texts written by women and drawing extensively on socio-historic material, *The Fantasy of Family* considers the paradoxes implicit to the perpetuation of the domestic ideal within the Victorian era and offers new perspectives on both nineteenth-century and contemporary society.

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Geoffrey Cantor et al, *Science in the Nineteenth-Century Periodical: Reading the Magazine of Nature* (Cambridge University Press, January 2008)

By Geoffrey Cantor, Gowan Dawson, Graeme Gooday, Sally Shuttleworth, Richard Noakes, Jonathan R. Topham. From the series 'Cambridge Studies in Nineteenth-Century Literature and Culture'. For the Victorian reading public, periodicals played a far greater role than books in shaping their understanding of new discoveries and theories in science, technology and medicine. Such understandings were formed not merely by serious scientific articles, but also by glancing asides in political reports, fictional representations, or humorous attacks in comic magazines. Ranging across diverse forms of periodicals, from top-selling religious and juvenile magazines through to popular fiction-based periodicals, and from the campaigning 'new journalism' of the late century to the comic satire of Punch, this book explores the ways in which scientific ideas and developments were presented to a variety of Victorian audiences. In addition, it offers three case studies of the representation of particular areas of science: 'baby science', scientific biography, and electricity. This intriguing collaborative volume sheds light on issues relating to history and history of science, literature, book history, and cultural and media studies.

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Bertha Thomas, *Stranger Within the Gates*, a new edition introduced by Kirsti Bohata (Honno Books, March 2008)



Bertha Thomas (1845-1914) was a popular writer in her lifetime, publishing on both sides of the Atlantic. Most of the stories in this collection appeared at the beginning of the twentieth century but this volume also includes some earlier fiction and an important pro-suffrage article from 1874. A collection of witty, sharply observed stories. Bertha Thomas deftly sketches her characters with a keen eye for satirical detail. Her stories are by turns Gothic, romantic, funny and fantastic but always engagingly written.

They are republished as part of the Honno Classics series, which brings writing in English by women authors from Wales, long since out of print, to a new generation of readers.

Stranger Within the Gates has an introduction by Dr Kirsti Bohata of CREW (the Centre for Research into the English Literature and Language of Wales) at Swansea University.

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Avril Horner and Sue Zlosnik, Eds., *Le Gothic: Influences and Appropriations in Europe and America* (Palgrave Macmillan, March 2008)

Le Gothic provides a valuable corrective to the idea that Gothic fiction is mainly an Anglo-American phenomenon. Charting numerous influences and appropriations that took place between Europe and America between the late eighteenth and the twentieth centuries, it shows how Gothic writing flourished by crossing national and linguistic boundaries. It traces the importance of revolutionary Paris in the evolution of Gothic and explores cross-channel fertilizations and transatlantic exchanges in film and literature. Opening up new contexts, the contributors offer fresh perspectives on the work of Rousseau, de Sade, Charles Brockden Brown, James Hogg, Victor Hugo, Gaston Leroux, Charles Dickens, Edgar Allan Poe, Huysmans, Machen, T.S. Eliot, Henry James, Elizabeth Bowen, Pierrette Fleutiaux and Angela Carter, while considering Gothic writing in relation to Modernism and modernisation; the city; translation; gender; religion and postcolonialism.

**Isobel Armstrong, *Victorian Glassworlds: Glass Culture and the Imagination 1830-1880*
(Oxford University Press, April 2008)**

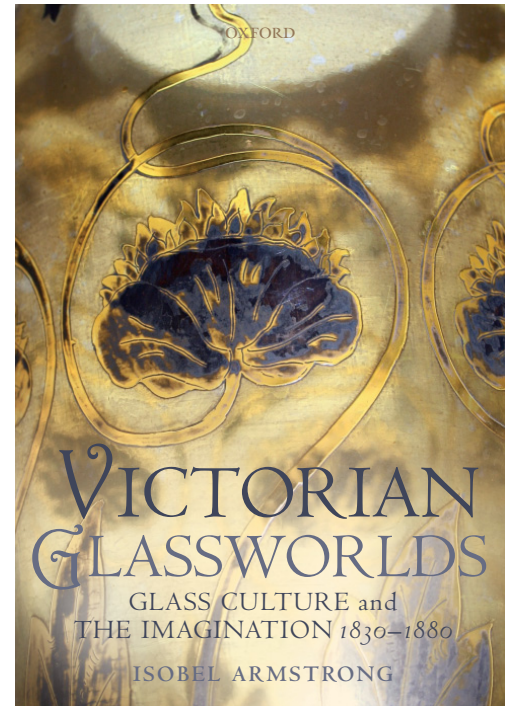
Isobel Armstrong's startlingly original and beautifully illustrated book tells the stories that spring from the mass-production of glass in nineteenth-century England. Moving across technology, industry, local history, architecture, literature, print culture, the visual arts, optics, and philosophy, it will transform our understanding of the Victorian period.

The mass production of glass in the nineteenth century transformed an ancient material into a modern one, at the same time transforming the environment and the nineteenth-century imagination. It created a new glass culture hitherto inconceivable. Glass culture constituted Victorian modernity. It was made from infinite variations of the prefabricated glass panel, and the lens. The mirror and the window became its formative elements, both the texts and constituents of glass culture. The glassworlds of the century are heterogeneous. They manifest themselves in the technologies of the factory furnace, in the myths of Cinderella and her glass slipper circulated in print media, in the ideologies of the conservatory as building type, in the fantasia of the shopfront, in the production of chandeliers, in the Crystal Palace, and the lens-made images of the magic lantern and microscope. But they were nevertheless governed by two inescapable conditions.

First, to look through glass was to look through the residues of the breath of an unknown artisan, because glass was mass produced by incorporating glassblowing into the division of labour. Second, literally a new medium, glass brought the ambiguity of transparency and the problems of mediation into the everyday. It intervened between seer and seen, incorporating a modern philosophical problem into bodily experience. Thus for poets and novelists glass took on material and ontological, political, and aesthetic meanings.

Reading glass forwards into Bauhaus modernism, Walter Benjamin overlooked an early phase of glass culture where the languages of glass are different. The book charts this phase in three parts. Factory archives, trade union records, and periodicals document the individual manufacturers and artisans who founded glass culture, the industrial tourists who described it, and the systematic politics of window-breaking. Part Two, culminating in glass under glass at the Crystal Palace, reads the glassing of the environment, including the mirror, the window, and controversy round the conservatory, and their inscription in poems and novels. Part Three explores the lens, from optical toys to 'philosophical' instruments as the telescope and microscope were known.

A meditation on its history and phenomenology, *Victorian Glassworlds* is a poetics of glass for nineteenth-century modernity.



Victoria Morgan and Clare Williams, Eds., *Shaping Belief: Culture, Politics and Religion in Nineteenth-Century Writing* (Liverpool University Press, April 2008)

During the nineteenth century the forces of an increased religious pluralism, industrialization and secularism opened up a dynamically charged space in which ideas of unity might be challenged, fought for or reconfigured. The ways in which culture, politics and religion intersected to produce this unique space is the focus for this collection. In *Shaping Belief* a range of innovative critical essays, situated within contemporary theoretical debates, has been brought together to explore how the energy of belief, that radical residue which flowed out from religion during the nineteenth century, came to manifest itself, evident as much in expressions of newly formed personal relations to ideas of the public or the poet's search for an aesthetics of unity, as in the appropriation and transmission of religious discourse in writing of the period. By re-visioning the place of belief in nineteenth-century writing, *Shaping Belief* offers illuminating forays into current thinking, both on the position occupied by belief within nineteenth-century literary studies, and also within contemporary culture itself. This collection features key authors such as Rowan Williams, Juliet John, Alison Milbank, David Robinson.

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Dennis Denisoff, Ed., *The Nineteenth-Century Child and Consumer Culture* (Ashgate, May 2008)

From the Series 'Ashgate Studies in Childhood, 1700 to the Present'

During the rise of consumer culture in the nineteenth century, children and childhood were called on to fulfil a range of important roles. In addition to being consumers themselves, the young functioned as both 'goods' to be used and consumed by adults and as proof that middle-class materialist ventures were assisting in the formation of a more ethical society. Children also provided necessary labour and raw material for industry. This diverse collection addresses the roles assigned to children in the context of nineteenth-century consumer culture, at the same time that it remains steadfast in recognizing that the young did not simply exist within adult-articulated cultural contexts but were agents in their formation. Topics include toys and middle-class childhood; boyhood and toy theatre; child performers on the Victorian stage; gender, sexuality and consumerism; imperialism in adventure fiction; the idealization of childhood as a form of adult entertainment and self-flattery; the commercialization of orphans; and the economics behind formulations of child poverty. Together, the essays demonstrate the rising investment both children and adults made in commodities as sources of identity and human worth.

With contributions from Dennis Denisoff, Teresa Michals, Liz Farr, Marah Gubar, Michèle Mendelsohn, Carol Mavor, Richard A. Kaye, Claudia Nelson, Lorraine Janzen Kooistra, Ymitri Mathison, Patricia Demers, Tamara S. Wagner, and Monica Flegel.

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Jenny Hartley, *The House of Fallen Women: Charles Dickens and the Women of Urania House* (Methuen, September 2008)

The book explores Dickens's involvement with Urania Cottage, the Home for Fallen Women in Shepherd's Bush, which he set up and helped run, with the funding of Angela Burdett Coutts. How did these young women impact on Dickens's fiction, and how did he impact on their lives? This study follows them through his creative landscape, and out to the colonies where they were expected to reinvent themselves and start afresh.

UNIVERSITY OF LEICESTER/CHARLES DICKENS MUSEUM: AHRC COLLABORATIVE DOCTORAL AWARD (ENGLISH)
Constructing Charles Dickens, 1900-1940

The Victorian Studies Centre at the University of Leicester has been awarded an AHRC Collaborative Doctoral Studentship in partnership with the Charles Dickens Museum (London) for the topic 'Constructing Charles Dickens, 1900-1940'. The PhD will be supervised by Dr Holly Furneaux at Leicester and Dr Florian Schweizer at the Charles Dickens Museum and will start in October 2008. We invite applications from outstanding postgraduate students for this award, which is equivalent in value to a standard AHRC doctoral studentship and lasts for three years.

This project looks at the social, cultural and private uses to which 'Dickens' – his work and perceptions of the man – were put in the first half of the twentieth century. In the approach to the bicentenary of Dickens's birth in 2012 the project looks back a century to a comparable Dickens explosion. Research could encompass such unworked material as the Charles Dickens Museum's outstanding early twentieth century press cutting collection, the institutional records of the Dickens Fellowship, the personalised collections of Dickens's works as well as the photographic collection. The project will have a strong literary focus, investigating the reception and interpretation of Charles Dickens, exploring the transformation of literature into popular spectacle, the determinants of literary fame and the heritage industry within a particular period.

Candidates should have:

A First Class or Upper Second Class Honours degree in an appropriate discipline;

A masters degree in an appropriate discipline, although applicants who do not hold a masters degree will be considered if they can demonstrate sustained and relevant experience and meet the criteria outlined in the AHRC guidelines;

Candidates must meet the AHRC's academic criteria and due to funding regulations, must be either a UK national, or be a non-UK national who satisfies AHRC eligibility criteria. Applicants are advised to consult the 'Guide for Applicants for Postgraduate Awards in the Arts and Humanities: The Doctoral Awards Scheme' on the AHRC website www.ahrc.ac.uk, or to contact the AHRC directly (tel. +44[0]117 987 6500) to establish whether or not they meet these requirements.

To apply, you should send two copies of:

- A cover letter
- A current CV
- A transcript of your qualifications to date, and anticipated results if you are still studying.
- Two letters of academic reference to be included with the rest of your application.

Applications should be sent to:

Dr Holly Furneaux
 Department of English
 University of Leicester
 University Road
 Leicester
 LE1 7RH

The deadline for Applications is **Friday 6 June**. Candidates may be required to attend for interview in the week commencing 16 June.

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Further Details:

The Charles Dickens Museum houses the world's most comprehensive research library and archive pertaining to the life and works of Charles Dickens. Opened in 1925, the collection has been a major source for Dickens scholarship over the last 80 years, supporting the Pilgrim edition of Dickens's letters (1965-2002), the Clarendon edition of Dickens's novels (1966-), the standard edition of Dickens's public readings (1975), and the Dent edition of his journalism (1994-2001). Due to its heterogeneous holdings, the Museum has a programme of changing exhibitions to display its unique collection to Dickens enthusiasts and experts alike.

<http://www.dickensmuseum.com/>

The Studentship:

This collaboration will support research into a range of the Museum's under-explored archival materials. This interdisciplinary project is positioned in relation to a number of vibrant areas of current scholarship, including reader response and reception theory, history of the book and histories of reading, work on albums, grangerised and annotated editions, and theories of adaptation and celebrity. Other areas of consideration may include: the extent to which organisations and industries were formed around other writers in this period, the formation and development of the Dickens Fellowship, its journal 'The Dickensian', and the Dickens Museum.

The student will join a thriving post-graduate community at Leicester, and receive specialist training both from the University and the Museum. He/she will be supported in publishing research in suitable forms, organising a small exhibition at the Museum and will receive various opportunities to present work in progress.

The Doctoral award includes the full payment of fees to the University plus a basic maintenance grant. The annual standard rates of maintenance paid by the AHRC will be in the region of £12,940. The award will run for three years from 2008-2011.

For further information please contact Dr Holly Furneaux, hf35@le.ac.uk

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The William Morris Society 'Blog'

The William Morris Society is pleased to announce the inauguration of its blog, News from Anywhere. Devoted the news, views, and commentary on William Morris, the Pre-Raphaelites, and the Arts and Crafts movement, the blog is located at <http://morrissociety.blogspot>

We are also updated our website with announcements of events in the UK and US, additional full-text articles from the Journal of William Morris Studies (formerly the Journal of the William Morris Society), and other items. www.morrissociety.org

Thomas Hardy Postgraduate Symposium, University of Hull, 29th – 31st July

The schedule is now available for a postgraduate conference which will take place in conjunction with the *Eighteenth International Thomas Hardy Conference and Festival* this summer, with papers from six postgraduates from across the UK. Further details are available from Dr Jane Thomas, Department of English, University of Hull: j.e.thomas@hull.ac.uk or info@hardysociety.org

Music in Britain: A social History Seminar

'So, what do you play?' Instruments, Consumers and Repertory outside the British
Concert Hall,
1800-1950

Institute of Historical Research, University of London, 12 May 2008, 2 - 7 pm

Participatory music culture in nineteenth- and early twentieth-century Britain went far beyond singing in choirs, buying sheet music, going to concerts and listening to the radio...But how far and to what purpose? In this extended summer seminar, we aim to explore fresh ideas around the theme of instruments - their makers, buyers and sellers; amateur instrumental proficiency; social meaning and practice in the playing of instruments; and transmission of repertory outside the formal concert hall. Using both archival and published sources as well as recordings, our panel of contributors will address brass and wind culture, the violin, the piano and the pianola. As ever, we expect to encourage new connections and to open up lively discussion across the room.

Speakers include Ardal Powell, David Golby, Bradley Strauchen-Scher, Jenny Brand, Trevor Herbert, Susan Wollenberg and Rex Lawson.

This is a free public event in the Wolfson Room, co-convened by Leanne Langley (Goldsmiths), David Wright (Royal College of Music) and Simon McVeigh (Goldsmiths). All are welcome.

For programme: <http://www.history.ac.uk/ihrseminars/seminar.php?series=140>

Forms of History in the Nineteenth Century: A symposium King's College London, 3pm-6pm Wednesday 11 June 2008

Professor Greg Kucich, Notre Dame University:

'The Global Politics of Women's Cosmopolitan History in the Early Nineteenth Century: Mary Hays and Lady Morgan.'

Dr Rosemary Mitchell, Trinity and All Saints, Leeds:

'Household History: Representations of Sir Thomas More and his Family as Domestic Icons in Victorian Culture'

Dr Satish Padiyar, The Courtauld Institute of Art:

'Representations of Agency in the Painting of Jacques-Louis David'

Respondent: Professor Ludmilla Jordanava, History, King's College London

This symposium is to be held in Room K.018 (South Range 3) and is supported by funds from the Leverhulme Victorian Studies Project: www.victorians.group.cam.ac.uk.

To register for this free event at King's College on the Strand, London, please e-mail:

admin@victorians.group.cam.ac.uk, and mark your e-mail "KCL Event." Places are limited by room size.

