



British Association
for
VICTORIAN
STUDIES

Welcome to the Summer BAVS newsletter...

We are very pleased to invite members to our first co-hosted conference, which we are holding with the North American Victorian Studies Association (NAVSA) in Cambridge, July 2009. You will see that members are invited to sign up for workshop seminars, in addition to being invited to submit abstracts for paper presentations. Please do note that the deadline for submissions is considerably earlier than usual, however: **26 September 2008**. In the meantime, we look forward to a fantastic series of papers and discussions at our annual conference to be held at the University of Leicester in September: 'Victorian Bodies' (a programme is now available). In the newsletter, Jason Hall and Jason Whittaker report back on a recent conference on nineteenth-century metre, using the *Forum* to open up debate on technology in Victorian studies and introduce their innovative 'Prosody Network'. In keeping with this emphasis on poetry, a recent exhibition of work by Vilhelm Hammershøi prompts thoughts on late century lyricism in the *Review*. 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.

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With thanks to Kirsty Bunting for editorial assistance.

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Hiram Powers, *The Greek Slave* (1841-47) was exhibited at the 1851 Great Exhibition and inspired Elizabeth Barrett Browning's anti-slavery sonnet of the same title.



NAVSA / BAVS JOINT MEETING

CALL FOR PARTICIPATION

MARY BEARD
A. S. BYATT
KATE FLINT
PETER GALISON
HERMIONE LEE
ELIZABETH PRETTEJOHN
SIMON SCHAMA
SALLY SHUTTLEWORTH
DAVID VINCENT

For more information see conference website:
www.victorians.group.cam.ac.uk

13-15 JULY 2009

PAST VERSUS PRESENT

CHURCHILL COLLEGE,
CAMBRIDGE UNIVERSITY

Joint meeting of the British Association for Victorian Studies and the North American
Victorian Studies Association.

Hosted by the Cambridge Victorian Studies Group
www.victorians.group.cam.ac.uk/Past-vs-Present.html

Call for Papers

How did the Victorians rearrange the past? What new pasts did they discover?

Conference Topics Include:

- The ways in which new discoveries across diverse fields helped shape new disciplines such as geology, biology, linguistics, classics, history and archaeology.
- The proliferation of myths of origin - cosmic, geological, biological, historical, and anthropological.
- New technologies and tools for investigating the past - such as photography or museology.
- Diverse and even contradictory responses to the past from different groups of people.
- What the Victorians decided to throw out, and what they decided to keep.
- The heritage that the Victorians invented for us - are we still living in a Victorian world?

The conference will feature four plenaries, eight special sessions, ten workshops, outings in Victorian Cambridge, and an after-banquet Literary Panel with neo-Victorian novelists.

Plenaries: Mary Beard, A. S. Byatt, Peter Galison, Simon Schama

Special Sessions:

Yesterday * Tomorrow * Dressing Up * Growing Up * Old Worlds and New * Learning
Leaving * Throwing Out

Workshops:

Archaeology for Victorians * Enlightenment for Victorians * Architecture for Victorians * Roundheads
for Victorians * Medievalism for Victorians * Evolution for Victorians * Music for Victorians * Prehis-
tory for Victorians * Classics for Victorians * Bible for Victorians

What to do now:

There are two categories of attendance:

1) *Submit an individual paper or panel proposal*

(Guidelines available here: www.victorians.group.cam.ac.uk/Paperpanelsubmissions.pdf)

OR

2) *Sign up to join one of ten Workshops*

(Guidelines available here: www.victorians.group.cam.ac.uk/workshopsubmissions.pdf)

The deadline for proposals and the initial round of workshop sign-ups is **26 September 2008**

Applicants will be notified whether their proposal has been successful by mid-October 2008.

There will be a second round of workshop sign-ups as part of the registration process. All presenters, chairs, and workshop attendees must register for the conference. Registration information and a provisional programme will be available on the website by the end of 2008.

Enquiries in advance of the deadline may be directed to past-vs-present@victorians.group.cam.ac.uk
Please put "BAVS-NAVSA" in the subject line.

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. A conference programme is now available on the conference website: <http://www.le.ac.uk/ee/vs/feeling.html>

In this issue's forum Jason Hall and Jason Whittaker reflect on the recent 'Metre Matters' conference, and use this to open up debate on the place of prosody, close-reading, and formalism in Victorian Studies and in current teaching methods. Here they introduce their innovative new technology: The Prosody Network.

A Dying Art?

In *How to Read a Poem* (2007), Terry Eagleton claims that a whole generation of students has all but lost touch with poetry and poetic form. Poetry is languishing in English departments; many teachers, even, steer clear of the less-travelled poetic roads, with their unfamiliar signage, in favour of the ostensibly 'plain English' navigability of the novel. The reluctance to engage with 'questions of literary form', and in particular the forms of poetry, is, according to Eagleton, a consequence of the 'dying art' of literary criticism – undeniably fuelled by an institutional rejection of 'practical criticism' and a scepticism of what W. K. Wimsatt once called an 'understanding of the artifice' of poetry. In a recent number of *PMLA*, Marjorie Perloff remarked, 'I have heard graduate students discussing the vagaries of Romantic self-consciousness in Shelley's "Ode to the West Wind" who cannot tell you what an ode is, what apostrophe is, or why (much less how) this one is written in terza rima'. Clearly, things have changed since 1965, when Karl Shapiro and Robert Beum, in *A Prosody Handbook*, made passing reference to the 'doctoral seminars in prosody' that presumably constituted a ready-to-hand market for their pragmatic book.

Before we sound poetry's death lament, though, it's worth asking what place – if any – *prosody* has in today's academy. This question – and some compelling answers – lay at the heart of a recent conference hosted by the University of Exeter's Centre for Victorian Studies. 'Metre Matters: New Approaches to Prosody, 1780-1914' brought together an international contingent of both established and emerging scholars interested in reassessing and reinvigorating the study of poetry and poetic form. Over three days in July, Exeter hosted what Isobel Armstrong, one of four keynote speakers, called a 'festival of metre', heralding not just a resurgence of interest in verse and versification but also a reconsideration of what it means to talk critically about both form and formalist critique. 'Metre Matters' assessed the present situation of metrics and verse-form on the literary landscape of the long nine-

teenth century and speculated about metrical geographies of the future. If anything, the conference confirmed that, on the darkling plain of poetry, prosody, of all things, is making a comeback.

History, Culture, Context

Interest in nineteenth-century metres and prosodic debates has grown steadily since the late 1990s. This growth has been accompanied, and often assisted, by a critical practice that 'marries', as one 'Metre Matters' delegate remarked, attention to history with responsiveness to form. As the Romanticist Susan Wolfson has pointed out, the 'anti-historical' formalism of the New Critics failed to explain how poems 'tak[e] shape in different ways in different textual sites and within different contextual pressures'.

Wolfson's own 'contextualized formalist criticism' refuses to ignore these pressures just as it refuses to forsake 'the local plays of poetic form'. Cognate methods and measures have been forwarded by Victorianists, who have followed Isobel Armstrong in drawing poetics and politics into fruitful dialogue. Herbert Tucker's 1999 call for a 'neoformalism that . . . Cultural Studies could yet put to use' resonated with work on Victorian metres being done by Yopie Prins and Matthew Campbell, among others. More recently, Prins has begun to map the contours of a 'historical poetics', which refuses to ignore 'the cultural specificity of poetic genres' and resists reading "the lyric" as a transhistorical,

transcultural phenomenon'. For Prins prosody itself, far from being removed from history, 'raises important historical and theoretical questions' that extend well 'beyond a merely technical, seemingly ahistorical approach to the scansion of a particular text'. Work along these lines is helping to reshape our understanding of nineteenth-century versification and its numerous intertexts.

'Metre Matters' was organized to showcase these new approaches to prosody, and plenary lectures by Susan Wolfson, Yopie Prins, Isobel Armstrong and Tim Kendall provided an anchor for discussions. Opening the conference, Wolfson's keynote address



surveyed the materialities and ephemerality of sound in the poetry of Southey, Wordsworth, Coleridge, Shelley and Keats. Sound effects – including the ‘metrical percussive’ of the word *sound* itself – constituted a structuring principle for Romantic poets and formed an integral component of their metrical practice. Sound featured centrally in Prins’s keynote also. Her ‘double reading’ of Elizabeth Barrett Browning’s ‘A Musical Instrument’ not only placed the poem in the context of nineteenth-century print culture and musical theories of metre but also displayed a literally performative praxis, coupling a *reading* of EBB’s metrical music with a *reeding* of Benjamin Britten’s piece for solo oboe, *Pan*. Isobel Armstrong extended the focus on metre’s relationship with breath and the body, assessing various ‘epistemologies of metre’ before offering detailed readings of poems by Wordsworth, Tennyson and Eliza Keary. Her remarks on nineteenth- and twentieth-century theories of metrical materiality and abstraction resonated across several panels at ‘Metre Matters’. In the closing keynote, Tim Kendall turned to American poetry. Thinking about the relationship between metre and periodicity, he suggested a provocative genealogy for American prosody, finding, in Emerson’s conception of a national metrics, a link between the apparently antithetical measures of Whitman and Frost.

Across 17 panels – too many to describe in detail here – delegates joined keynotes in thinking both about and beyond the minutiae of metre. Their well-tuned eyes and ears allowed us to look and listen again to a diversity of metrical artifice: for example, Hopkins’s sprung rhythms, Browning’s compounds, Longfellow’s alliterations, Hardy’s ‘plotted patterns’, Yeats’s significant stresses and Frost’s polysyllables.

Other papers foregrounded prosody’s intersections with a variety of contemporary debates and discourses: physiology and psychology; mathematics, engineering and optics; philology and questions of ‘natural language’; ecclesiastical architecture. Organizing several papers was the confluence of prosody and nation-building, which delegates explored in relation to Romantic accentual metres, blank verse and popular ballads. Considerations of prosody’s politics also subtended papers on Edwardian pedagogy and propaganda, the ‘synthetic Irish forms’ of Yeats and his precursors, the ‘dialectical prosody’ of Chartist Ernest Jones and the war metres of Blackmore and Melville. As other delegates showed, prosody’s promiscuous feet traversed regional, generic, devotional and gender lines: papers considered everything from women’s hymn writing and Dickens’s prose to Christina Rossetti’s parlour prosody and the evangelical ear’s experience of verse. One thing quickly became clear: in the period surveyed by the conference, metrical matters were not only hotly debated; they were also wonderfully diverse.

Prosody, Pedagogy, Technology

‘Metre Matters’ also addressed the role of prosody in the classroom. Bill Overton opened the ‘Prosody and Pedagogy’ panel with the results of his 2007 survey of the teaching of prosody in British higher education. His conclusions chimed with the scenarios described by Eagleton and Perloff, resonating also with conference delegates’ own classroom experiences. The survey’s message was clear: while there is ‘a widely shared belief among higher educa-

Ouida Centenary Conference
Kingston University, London
28 September 2008

This one-day conference calls for a re-appraisal of ‘Ouida’ (Louise de la Ramée, 1839-1908), the prolific Victorian novelist whose literary career spanned five decades, in which she wrote twenty-six best-selling novels, eleven volumes of short stories, five novellas, two collections of essays, and over sixty articles on literature and the arts. Ouida’s early fiction was criticised for pandering to new constituencies of readers (‘easy reading for totally uncritical minds’), but following her permanent move to Italy in 1871 her novels took on a new maturity of style and subject matter and were admired by Ruskin and Henry James. In her essays and correspondence Ouida addressed issues of literary production, in particular the commercialisation of fiction, and the obsolescence of the three-volume library edition; Italian politics and culture; and the moral censorship of English fiction. Her own novels, which did deal, defiantly and persistently, with topics such as adultery, conjugal rights and marital rape, anticipated the much more open discussion of sexual morality by succeeding generations of novelists of the fin-de-siècle and early modernist period. Always to a degree a cultural outsider, Ouida’s feminist engagement was nothing if not complex. Notably, she held strong views about the New Woman, and in 1894 argued publicly with Sarah Grand in the *North American Review*.

Plenary Speaker: Professor Lyn Pykett (University of Wales, Aberystwyth)

tion teachers of English that knowledge of prosody is important', there is also a 'widely shared perception' that students don't enter university with this knowledge and, moreover, that 'most institutions do too little to help students acquire the metrical understanding and skills that they need'. Other papers suggested ways that new technologies could animate and diversify the teaching of metre and poetic form. Herbert Tucker presented on a downloadable scansion tutorial – Charles Hartman's 'Scandroid' – and discussed his own plans for the development of similar electronic resources. A joint presentation by Jason Hall and Jason Whittaker outlined the aims and features of a new online teaching and research tool: Prosody Network.

Prosody Network

(<http://prosody-network.org>) is an interactive and collaborative space devoted to promoting and developing the study and research of versification and poetry more generally. It combines an archive of resources – including a fully interactive handbook of poetic terms, reviews of new scholarship, conference alerts and a range of multimedia materials – and takes advantage of recent developments in web and new-media technologies. While so-called web 2.0 technologies are becoming important tools in higher education pedagogy, enabling teachers and students to publish and share information more easily, they have been applied only tentatively to academic research in fields such as poetry and poetics. The principal distinction between a site such as Prosody Network, which is intended to make use of web 2.0 concepts, and older, more conventional online technologies is that the former uses new methods of publishing, treating the web as an application rather than simply a repository of files. Core to this approach is what Tim O'Reilly has called an 'architecture of par-

ticipation', where the site is a framework that enables members to share and distribute information as easily as possible. One exciting example is the Prosody Handbook, a Prosody Network component that uses MediaWiki software to allow multiple users to create and edit a glossary of poetic terms. The participatory model underpinning this and other Prosody Network resources differs significantly from standard web-based teaching and research instruments, in which a centralized, active producer delivers pages to relatively passive consumers.

Until now, Prosody Network has been concerned largely with preparation for the 'Metre Matters' conference, employing useful but also mostly standard technologies (e.g., podcasting) to make materials available to delegates and other site visitors in an interesting format (FYI: visitors to the site can access podcasts from the 'Metre Matters' resource page). The real innovation, however, lies in the construction of a site capable of allowing multiple users (researchers, teachers and students) to design and manage segments of the site to reflect their own areas of academic interest, using social networking principles for connecting and communicating with other users, either individually or through groups. Prosody Network thus constitutes a move towards what Etienne Wenger calls a 'community of practice'. As a forum that allows such a community to define its shared resources and modes of mutual engagement, it is one of the ways that the study of verse form can be reconceived for the twenty-first century.

Jason David Hall, University of Exeter
Jason Whittaker, University College Falmouth



Vilhelm Hammershøi: The Poetry of Silence Royal Academy of Arts, London Until 7 September 2008

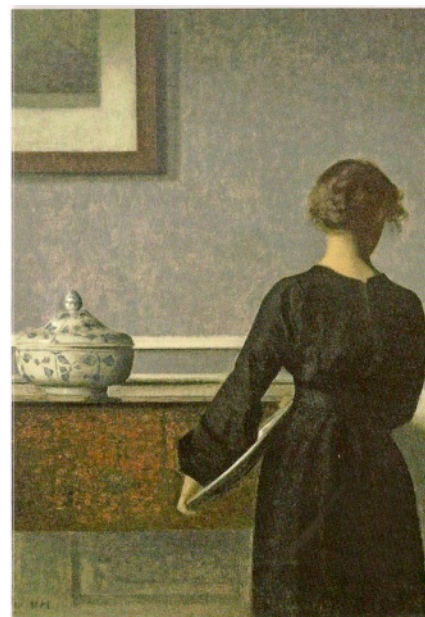
Hammershøi's beguiling interiors and muted colours present calming, meditative images of late nineteenth-century London and Denmark. Yet these apparently quiet scenes imply layers of significance, and even offer an intriguing visual route into nineteenth-century poetry, as discussed by Rhian Williams.

Away from the hurlyburly of the Royal Academy's Summer Exhibition this year hangs a series of coolly reticent oil paintings by Danish artist Vilhelm Hammershøi (1864–1916). For all their sombre stillness and muted tones, even for the exhibition's characterisation of them as 'silent', however, these paintings promise a sense of lasting resonance, a haunting 'buzz' (as Julian Bell, writing for *The Guardian*, discerns emanating from them) that seeps into a viewer's senses all the more persistently for their apparent introversion. It is an intriguing contradiction that when we are presented with what feels like a stubborn insis-

gree of recognition during his lifetime, and visited London several times, finding it conducive to his own brand of murky, buttoned-up thoughtfulness: a rather different view of the 1890s capital than we have come to recognise from scholarly attention to the Wilde trials, decadence, and the New Woman. However, until the late twentieth century the painter's reputation sank largely into oblivion, just as his paintings' subjects seem to withdraw from the world. The result is that a series of paintings already infused with a sense of nostalgia and muted meditation are now framed by a certain wistfulness...except that 'wistful'



Vilhelm Hammershøi, 'Interior with Woman at Piano, Stranggade 30 (1901)', oil on canvas.



Vilhelm Hammershøi, 'Interior: Young Woman seen from Behind' (1904), oil on canvas.

tence on prescribed vistas – many of the paintings here depict little more than ten feet of the artist's home – or with paintings that are insistently inward-looking, absorbed in literal and metaphoric interiority, as are Hammershøi's, then we are apt to be all the more effectively drawn into intense engagement, even identification. Is there a secret to be revealed? Why does so modest a scene as a woman quietly sewing, or sitting before a piano, her back turned to the viewer, exert such a demand for attention?

This exhibition is certainly short on bells and whistles – it is a quiet exhibition of quiet works by an apparently quiet painter. Hammershøi received a de-

suggests a desire for the elusive, where Hammershøi impresses with his realisation of the present.

The painter is best known for his depictions of the interior of the homes he shared with his wife, Ida, who frequently appears (turned away from the painter and the viewer) in this domestic setting. Women in his immediate circle in fact formed a constant painterly preoccupation: his touching portrait of his sister – 'Portrait of a Young Woman' (1885) – the imprecise brushwork and limited palette of which caused such controversy at its first showing, is displayed early on in the exhibition. This introduces

what becomes a persistent strain in Hammershøi's work: the depiction of interiority, femininity, domesticity, and familiarity, each time within very slightly shifting frames of definition. His use of subtly varying shades of grey – lifted here with luminescent white, darkened there with a smudgy, smoggy brown, occasionally (and alarmingly) flooded with an eerie green – produces two effects: a calming sense of unity and gently controlled development, and an image of flattened patterning as spaces are evoked, but simultaneously pared down to repeatable, single dimensions. Hammershøi claimed, indeed, that 'what makes me choose a motif is the lines'; where James MacNeill Whistler, whom Hammershøi greatly admired and followed (see especially 'Woman Reading in Sunlight, Strandgade 30', 1900), produced symphonies of colour, Hammershøi creates fugues in line.

This intriguing glimpse of the reclusive painter's methods leads to the potentially unsettling question of how the women who inhabit his quiet scenes are to be understood – as living, breathing subjects, or as the occasion for a line, a shape, a prescription? Even as definition is approached the very lines Hammershøi claimed to find absorbing seem to melt away into the shadows, or at least shimmer in inconsistency against the light. The women's hair is frequently wispy and softly curling; the edges of their dresses smudged with insistent brushstrokes. The effect is of women present and yet obliquely obscured, as if hidden behind gauze: fuzzy-edged, misty, apt to slip out of focus as they are occupied in playing the piano ('Interior with woman at piano, Strandgade 30', 1901) or re-locating an object of domestic decoration ('Interior. Young Woman seen from Behind', 1904). These stills of women in leisured occupation (or preoccupation), perhaps surprisingly, evoked for me their much louder, vexed counterpart-heroines of Ibsen's dramas; those women who struggle – albeit

more vocally and theatrically – to understand themselves as both subjects and objects of culture. And yet when Hammershøi's women are absorbed (reading a letter – 'Figure of a Woman', 1888 – or sewing – , 'Young Girl Sewing', 1887) the lines harden, the background light brightens, the women achieve definition. Such scenes of domestic interiors imply and probe the interior life of women – elusive and yet iconic. There seems here to be a complex code of subjects and objects played out in definition and line, a mode that tricks as often as soothes the viewer. Hammershøi claimed to be fascinated by ambiguous spatial definition and sure enough paintings such as that of the woman at the piano shift in and out of focus (her hair and dress are indistinctly defined, the plates and butter are sharp in the light); dimensions deceive (are the two paintings above the piano the same sizes or different?); the picture plane flutters between depth and flattened surface. Is the painting's subject the woman, or the domestic crockery? Which is the occasion, which the accessory?

What appears at first as a simple, gentle scene of piano-playing becomes more unsettling over the time the viewer is compelled to spend in contemplation, not least because the sound of the piano is so markedly absent. Or is it? There is something about the simple shapes, the harmonious echoes of line and shade that imply music even as the picture-plane denies sound (intriguingly, Hammershøi was himself deaf in one ear). It is a shame that the 'silence' of the exhibition's title is treated as a given rather than a question since these paintings are rich in sound possibility. The repeated scenes – the same yet different at each appearance – create visually the *avant garde* oddity of Erik Satie's 'Gymnopédie' (1888), and just as Satie's compositions now soothe the ear where they once disorientated the listener, so Hammershøi's seemingly simple and beguiling pictures bring with

Exhibiting Antiquity Conference

Birkbeck, University of London, 18 -19 September 2008

What place does the exhibited object have in the reception of classical antiquity? What is at stake in acquiring such objects, in displaying them, in viewing them, in the museum and beyond? This two-day international conference (generously supported by the British Academy) will bring together those working on classical reception studies and English literature, as well as art historians, museologists, curators, archaeologists and intellectual historians to discuss the part played by the display of objects in the reception of the classical world from the eighteenth century to the present.

Confirmed speakers include: Elizabeth Prettejohn, Kenneth Lapatin, Caroline Vout, Athena Leoussi, Stefano-Maria Evangelista, Debbie Challis, Michael Hatt, Katherine Harloe, Alain Schnapp.

For further details and to make a booking, please see the conference website: <http://www.bbk.ac.uk/hca/about/conferences/antiquityconference>

them a history of discomfiture, and of artistic experimentation.

So, to see these interiors as emanations of female interior life (Hammershøi was and is associated, loosely, with the Symbolist movement, although this connection is not effectively pursued in the exhibition or in its audio guide), is not to reduce that interior life, but rather to present it as a series of complex layers. Rooms, increasingly as his work developed, give on to other rooms; doors are left open; windows look on to more windows; panes of glass seem solid yet dissolving. Simple decorative objects (as Colin Roth explains in the audio commentary) obscurely denote a complex cultural history. Yet they are also intensely engaged in their own present, most pressingly with the development of the camera and photography. Anticipating photo-realists by some sixty years, Hammershøi often painted from photographs, and his work was even recommended to photography students who wished to understand an ‘instant captured in time’, or the ‘value of quiet space’. Claire Thompson rightly dwells on this point in the audio commentary, inviting visitors to notice how, while clearly engaging with photography, these paintings are definitively differentiated from that medium. Indeed, this is the source of their aesthetic significance: they are aware of themselves as ‘not photographs’. They appear to be a record of a moment, and yet their very presence implies an intervention, a shaping hand in the artist: a feint or even deceit.

Which leads to the other part of the exhibition’s under-examined title, ‘poetry’. If the series of interiors seen here echo musical arrangement, they are also reminiscent of literary tradition, particularly of the sonnet sequence – a series of discrete spatially-

arranged expressions that nonetheless string together in a shifting development. Yet I wondered whether, just as a viewer may be tricked into seeing these paintings as photos, so we are also caught out if we glibly accept them as ‘poetry’. Hammershøi’s paintings appeared in Europe and in England (he was given a substantial exhibition in London in 1907) at the end of a century of intense scrutiny of lyrical expression. These paintings – small in scale, subjective in implication, yet objective in execution – function as visual commentary, culmination, or perhaps intervention in this field. The range is startlingly reminiscent of Emily Dickinson’s lyrics (her poems were first published in 1891), particularly in the repeated door motif, the zinging appearance of white against grey, and the suggestion of expression filtering through ever-present prescription and framing. Dickinson’s poetry simultaneously utilises and interrogates expressive traditions – letting a reader in, shutting a viewer out – and so the poems seem to ask, is this a lyric? A speaker? A consciousness? So too do these paintings, and perhaps this is where they come into the heart of late-Victorian and Edwardian artistic preoccupation; where they measure the pulse of culture rather than merely flatter it. These repeated scenes of interior lines, carefully controlled spaces, assumed shapes of privacy seem to promise revelation, development or progress (particularly poignant is the gleaming white light that shines through the doorway of ‘The White Door’, 1888), and yet they retreat from exposure, and fall back into analysis just as expression was promised. Is this an interior? Or a set of well placed, integrated tropes and expectations? A tissue of topoi? How far can we ‘read’ a set of walls as interior space, when they also imply an exterior one?

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

Disruptions, slavery, the unconscious, disability, Darwin, green studies, sculpture...

2008 Victorians Institute

Disrupting Victorian Studies: Inconvenient Facts, Shocking Discoveries, Surprising Events, Forgotten Voices, Unknown Writings, Mangled Texts
University of South Carolina, 3-4 October 2008

The 2008 Victorians Institute is on the topic, "Disrupting Victorian Studies Inconvenient Facts, Shocking Discoveries, Surprising Events, Forgotten Voices, Unknown Writings, Mangled Texts" or "What would Victorian studies be like if we took seriously the discoveries that don't fit in?"

Keynote speaker is Ian Duncan, University of California, Berkeley. Special panel marking republication of William North's elusive novel "The City of the Jugglers: or Free-Trade in Souls" (1850). For further details, see: <http://www.sc.edu/library/zellatest/vicinst/vi08.html> which will also be the link when the program is set in August.

While the regular deadline for proposals is **31 July 2008**, this issue of the newsletter will go out after that date. **There will however be a short period after this date before the programme is fully settled.** If you wish to offer a paper, please email the topic to Patrick Scott (address below) as soon as possible. Patrick Scott, Professor of English and Director of Special Collections, Thomas Cooper Library, University of South Carolina, Columbia, SC 29208. Tel: 803-777-1275. Fax: 803-777-4661 Attn Dr Scott Email: scottp@mailbox.sc.edu

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CFP: Victorian Newsletter (Special Issue) Victorians and Slavery

The Victorian Newsletter will mark the bicentennial of the abolition of the slave trade (England in 1807, the U.S. in 1808) with a special issue on *Victorians and Slavery*. The editor invites papers on treatments of the Slave Question in fiction, poetry, drama, nonfiction and periodicals. Topics may include, but are not limited to: social, economic, and political impacts of emancipation on the Empire; British emancipation (1833) and its aftermath; American slavery and the Civil War era in relation to England; slavery and the colonies; slavery and social reform; post-emancipation issues. Questions to consider include: how did the sentimentalization of slavery help or hinder the emancipation cause? In what sense was the abolition movement gendered, and to what end? In what ways did the Victorians shape our thinking about race, racism, and human rights issues, as seen in the literature of the period?

MLA formatted articles may be sent electronically to deborah.logan@wku.edu -- or -- victorian.newsletter@wku.edu

Any questions to Deb Logan, Editor, *The Victorian Newsletter* (Dept. of English, Western Kentucky University) www.wku.edu/victorian Deadline: **15 August 2008**.

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CFP: Book Collection. Naked Exhibitionism: Women, Performance and Public Exposure from the Medieval to the Present.

We are seeking contributions from scholars for a forthcoming book collection, which traces the tradition of female 'exhibitionism' and exposure from the medieval to the present. Currently we have a number of confirmed contributors (Willy Maley, University of Glasgow, on Lady Godiva; Robert C. Allen on 'lap-dancing'; Ann Matthews on Maud Gonnet and the courtesan; Barry Lewis on transvestism in Peter Ackroyd; Alison O'Malley Younger on Grace O'Malley; Claire Nally on the neo-burlesque). At this stage, we are especially looking for submissions from medievalists, Romantists and Victorian scholars and on any area of performance, literature, photography, art, and/or literary theory. We hope to include articles by both academics and practitioners.

Co-editors: Dr Claire Nally (University of Hull) and Dr Alison O'Malley Younger (University of Sunderland). If you are interested in contributing, please submit a title and a short abstract (no more than 200 words) to claire.nally@btinternet.com and alison.younger@sunderland.ac.uk by **1 September 2008**.

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CFP: The Brontës in Context (II): *The Professor and Agnes Grey*
University of Salford
Centre for Literary Studies; Institute for Social, Cultural and Policy Research,
14-15 November 2008

Meant as a follow-up to the very successful first "The Brontës in Context" conference, this conference aims to re-read *The Professor and Agnes Grey* as well as contextualise the novels in the light of historically informed research of contexts. The organiser welcomes proposals for 30-minute papers on any aspect of the two novels. Like the previous conference, this conference will use a workshop format to enable detailed discussion of the papers and make as many as possible publishable. It is anticipated that a selection of papers will be published after the conference.

Please submit your proposal electronically to bronteconference@hotmail.co.uk
Deadline for submission of proposals **1 September 2008**.

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CFP: Victorians and their Relation to the Unconscious
40th Anniversary Convention, Northeast Modern Language Association
Hyatt Regency - Boston, Massachusetts, 26 February – 1 March 2009

The Victorians didn't lack theories of sleep, dreams, hypnosis, mesmerism, hysteria, memory, and fantasy. This panel invites papers on the Victorians' contributions to the unconscious and its influence on them. Especially welcome are papers that take representation into account. Possible topics include: the role of dreams in literature; the role of fantasy in visual arts; histories of the unconscious; representations of the body and fetishism or symptom in literature, art, or nonfiction; the role of jokes, laughter, or group psychology.

Panel areas are available at <http://www.nemla.org/convention/cfp08.html>

Send abstracts to: Alexander Bove: aabove@buffalo.edu

Please include with your abstract: Name and Affiliation; Email address; Postal address; Telephone number.

Deadline: **5 September 2008**.

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CFP: *Victorian Review* (Special Issue, Fall 2009) *Victorian Disability*

The *Victorian Review* invites submissions for its forthcoming special issue devoted to Victorian Disability. From the development of new sign systems for the blind and deaf, to the growth of eugenics, from Dickens's 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 language of disability (Braille, Sign); celebrity and

disability; the spectacularization of disability; health, disability, and invalidism; the institutionalization of disability (educational, governmental, and charitable).

Essays must be between 5000-8000 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, University of Western Ontario ckkeep@uwo.ca and Jennifer Esmail, Department of English, Queen's University 3je@queensu.ca

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CFP: Charles Darwin's Legacy in European Cultures
Université de Nantes, April 3-4, 2009

With the bicentenary of Charles Darwin's birth and the 150th anniversary of the publication of *The Origin of Species*, the time has come for a re-assessment of the legacy he left in Europe. This conference aims at a comprehensive evaluation of the Darwinian legacy in European cultures. It is both comparatist, as it purports to initiate fruitful dialogues between European cultures, and interdisciplinary, by bringing together specialists on civilisation, cultural studies, history, epistemology, literature, biology and translators of Darwin's works.

The conference is jointly organized by the following research groups:

CRINI (Centre de Recherche sur les Identités Nationales et l'Interculturalité), Université de Nantes
GRER (ICT) (Groupe de Recherche sur l'Eugénisme et le Racisme), Université Paris Diderot.

Proposals of about 300 words and a short biographical note to be sent (in English or French) to: Pr Georges LETISSIER (georges.letissier@univ-nantes.fr); Pr Françoise LE JEUNE (francoise.le-jeune@univ-nantes.fr), Pr Michel PRUM (prum.michel@wanadoo.fr). Deadline for proposals is **15 September 2008**.

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Darwin, Tennyson, and their Readers
A Bicentenary Celebration, 1809 – 2009
A One-Day Conference to be held in Cambridge,
Saturday 17th October 2009, 10am – 6pm.

Plenary Speakers:
Gillian Beer George Levine

2009 will mark the bicentenary of the births of both Alfred Tennyson and Charles Darwin. Our one-day conference will celebrate this event by exploring the interaction of literature and science in the Victorian period, mining the rich vein of research opened up by Professor Dame Gillian Beer in *Darwin's Plots* (1983) and continued by Professor George Levine in *Darwin and the Novelists* (1988). Professors Beer and Levine will both present plenary papers at the conference, outlining their latest thinking and building on the central insight that 'the cultural traffic ran both ways'. Short Papers are therefore invited, exploring the links not only between Tennyson and Darwin, but more generally between the writings of nineteenth century scientists and of nineteenth century poets or novelists – evidence that they were reading each other. A paper on Thomas Huxley's reading of Tennyson would be especially welcomed; some more obvious subjects might be: George Eliot's reading of Darwin; Darwin and Myth; Darwin reading Dickens; 'Optimistic Materialism' - in the light of George Levine's latest book, *Darwin Loves You* (2007); 'Condition of England novels and Evolutionary Theory: Kingsley, Disraeli and Darwin'; 'Tennyson and Browning: two responses to evolutionary debates'; 'Growing Younger with the Years: the reputations of Tennyson and Darwin reconsidered'; or 'A Passion for Fabulation: Darwin, Tennyson and Autobiography'.

Proposals for papers, including a 300-word summary, should be sent to:

Dr Valerie Purton, Department of English, Anglia Ruskin University, East Road, Cambridge, CB1 1PT, U.K.

Tel: 0845-196-2496

Email: Valerie.Purton@anglia.ac.uk **Deadline: 1 October 2008.**

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CFP: The Green Nineteenth Century
30th Annual Conference of the Nineteenth Century Studies Association
Milwaukee, Wisconsin 26-18 March 2009

We welcome paper and panel proposals concerning any aspect of "green" studies in the long nineteenth century, including, but not limited to "eco-criticism" in nineteenth-century studies; history of ecological science, environmental ethics, and environmentalist activism; nineteenth-century studies and animal welfare; eco-feminist philosophy and gender politics; contemporary discourses on nature; nineteenth-century ecotourism; Romantic "eco-poetics" and the politics of nature; "green" program music and tone poems; sustainability, including sustainable architecture and interior design; landscape painting and nature imagery; dramatic scenery; colour associations and colour theories; gardening and farming; conservation movements; and 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.

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.

Bringing people together for conferences can impact the environment through the smog and greenhouse gas emissions associated with air and ground travel, as well as the paper, plastic, and food waste associated with the event. For this reason, the 30th annual meeting of the Nineteenth Century Studies Association will also incorporate as many "green" options and resources as possible to reduce the conference-related environmental impact.

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., to
Christine Roth, Program Chair
University of Wisconsin Oshkosh
roth@uwosh.edu; <mailto:roth@uwosh.edu>; <mailto:roth@uwosh.edu>. Deadline: **3 October 2008**.

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CFP: The Northeast Victorian Studies Association (NVSA) 2009 Conference
The Victorian Everyday
Wellesley College: 3-5 April 2009

NVSA solicits submissions for its annual conference; the topic this year is The Victorian Everyday.

So closely have the Victorians been associated with the mundane that the very notion of the Victorian everyday can seem redundant. Rather than endorsing or resisting the cliché our goal this year is to reflect on the periods own sense of the importance of daily habits or events. We are therefore seeking papers that address the problematic or otherwise conceptually-interesting quality of the quotidian in the period. The norming of everyday activities, scientific developments that highlight the force of daily processes, sociological projects that reflect the importance of daily life, the emergence of a new emphasis on the real in artistic representation all of these characteristically Victorian developments contribute to making the everyday a powerful and long-lasting category. Specific conceptual issues we hope to address at the conference include the following: Is the everyday best understood through greater abstraction or closer engagement with the concrete and specific? Are certain genres or modes of representation the natural sites for the manifestation of the everyday? What are the genres of the day-to-day, of the mundane? What drives an increasing interest in the everyday as a category? What are the relations among the routine, the normal, the everyday, the ritual, the mundane and the secular? What habits of our own scholarly practice are reflected in how we define the commonplace in the Victorian period?

The conference will feature a keynote panel including Tim Barringer, Laurie Langbauer, and Ruth Yeazell and a visit to the remarkable Ruskin Collection at the Wellesley College Library.

For full CFP details and information on memorial travel grants, submission rules, and membership see <http://web.stonehill.edu/nvsa/>

Proposals (no more than 500 words. (e-mail submissions strongly encouraged) to Professor Deb Gettelman, e-mail: dgettelm@holycross.edu. Chair, NVSA Program Committee, English Department, College of the Holy Cross, 1 College Street, Worcester, MA 01610, by **15 October 2008**.

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CFP: Fear and Loathing in Victorian England (essay collection)

We are seeking abstracts and papers for an essay collection on "Victorian Xenophobia." Although xenophobia did not emerge as a concept until the early twentieth century, this collection will explore the culture which gave rise to this particular kind of fear and loathing of foreigners, immigrants, aliens, and ethnic/racial/religious others. Xenophobia speaks particularly to a fear of foreign bodies and/or the transgression of physical boundaries of homeland, nation-space, community, and family.

We welcome submissions that explore the ways in which xenophobia influenced social, cultural, economic, scientific, political, spatial, and legal practices in Victorian England. We invite analyses of a variety of cultural expressions and phenomena, including literature, music, theatre, architecture, urban planning, art and museum exhibitions, legislative initiatives, and print culture (advertisements, visual technologies and images, newspapers, cartoons, religious tracts, scientific treatises, government reports, libraries, printers, and publishers, etc.).

Possible paper topics might include:

Xenophobia and Victorian liberal/illiberalism; fear of foreigners and "aliens" ** immigration and emigration ** forms, discourses, and expressions of racism; **anti-/philo-Semitism and anti-/philo-Judaism ** racial profiling ** Anglo-Saxonism and the perceived Celtic menace; religious orthodoxy and notions of racial superiority ** the Great Exhibition and the "foreign invasion" ** caricature and forms of ethnic "humor" ** the sciences of anthropology, ethnography, and philology ** public and social policy (i.e., Association for Preventing the Immigration of Destitute Aliens, the British Brothers League) ** foreign contagion and the health of nation ** the plight of political exiles ** criminals and social "deviants" ** and other forms of fear and loathing toward perceived racial, ethnic, or religious aliens in Victorian culture.

Please contact any of the editors with questions about this collection: Marlene Tromp: tromp@denison.edu; Maria Bachman: mbachman@coastal.edu; Heidi Kaufman: kaufman@udel.edu

Abstracts (500-1000 words) or completed essays (5000-8000 words) should be sent to Maria Bachman (mbachman@coastal.edu) by **15 October 2008**.

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Tennyson's Futures 27-28 March 2009 English Faculty, University of Oxford

For I dipt into the future, far as human eye could see,
Saw the Vision of the world, and all the wonder that would be.
-'Locksley Hall'

I remember once in London the realization coming over me, of the *whole* of its inhabitants lying horizontal a hundred years hence.
-Letters

Tennyson was acutely aware of his place in time, and the future, with all of the uncertainties and certainties that it holds, is one of the central preoccupations of his poetry. The bicentenary of Tennyson's birth in 2009 provides an ideal opportunity to consider the poet's position both in relation to his future and to ours. This two-day conference will explore possible future directions in Tennyson studies and ask vital questions about Tennyson's conception of and relationship to the future. How does Tennyson imagine the various futures that he describes in his poetry? How is his role as a poet affected by his need to look forward? How have later writers and artists responded to Tennyson's work? And how might the emergence of new critical trends affect assessments of Tennyson in the future? Proposals are invited on any aspect of the conference theme, including but not limited to: Ten-

nyson's representations of personal and historical futures; his revisions and re-imaginings of his own poems; his cultural status and posthumous reputation; literary (and other) responses to Tennyson; new theoretical and critical approaches to Tennyson.

Confirmed speakers include: Matthew Campbell, Robert Douglas-Fairhurst, Eric Griffiths, Seamus Perry, Christopher Ricks, Nicholas Shrimpton, Helen Small, Herbert F. Tucker.

Please send an abstract of no more than 250 words, together with your name and institutional affiliation, to tennysonsfutures@googlemail.com. The deadline for proposals is **17 October 2008**.

For further information and updates, please visit the conference website at www.tennysonsfutures.googlepages.com.

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CFP: Sculpture and Literature in the Nineteenth Century
A One-Day Interdisciplinary Conference on Saturday 25th April 2009
Centre for Victorian Studies at Royal Holloway, University of London

A.W. Schlegel set out to define the new literary aesthetic of the 19th century in his lectures of 1809. Here, he concluded that a new aesthetics of 'the picturesque' had overtaken an old order associated with 'the sculptural'. This first attempt to define modern literature had therefore decreed that literature and sculpture were incompatible, aesthetically speaking. And yet, contra Schlegel, 19th century literature continued to show an abiding concern with the trope of sculpture. Romantic and Victorian texts are full of references to the plastic arts despite Schlegel's early theoretical embargo on their interrelation.

This conference seeks to encourage academic discussion of that continuing interdisciplinary conversation between literature and sculpture in the 19th century. Interdisciplinary studies of Romantic and Victorian conversations between the arts have tended to focus on the 'sister arts' of painting and poetry. This interdisciplinary conference seeks to develop such work by turning our attention to the relations between literary texts and the plastic arts.

The conference organisers welcome paper abstracts dealing with any aspect of the literary-sculptural connection in the nineteenth century. We welcome submissions from those working in the fields of literature, art-history and sculptural studies. Possible topics may include, but are not limited to, the following: Influence and interchange between the arts: relationships between sculptors and literary figures ** The Pygmalion myth in literature ** Ekphrasis: literary responses to works of sculpture ** Idealism/Classicism and the Statue ** Sculpture in aesthetic theory: Keats and Haydon on the Elgin Marbles; Walter Pater on Winckelmann.

In association with the Henry Moore Institute. Keynote speakers: Professor Peter Read (Kent), Dr Jane Thomas (Hull). Please send abstracts of not more than 300 words to the conference organisers, Dr Vicky Greenaway and Dr Ruth Livesey at v.l.greenaway@rhul.ac.uk and ruth.livesey@rhul.ac.uk. The deadline for paper proposals is **31 October 2008**.

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CFP: Instruction, Amusement and Spectacle: Popular Shows and Exhibitions, 1800-1914
University of Exeter, 16-18 April 2009

This conference aims to examine the eclectic range of popular entertainments in the nineteenth and early twentieth century, with a particular focus on exhibition practices. The intention is to provide a forum that brings together the range of research currently being undertaken by different disciplines in this area, including film studies, Victorian studies, history of science, performance studies, English literature, art history and studies of popular culture. Potential topics could include but are not limited to: The role of visual entertainments (e.g. magic lantern, panoramas, dioramas, photography, peep shows) ** Early cinema: exhibition and reception ** Local and regional exhibition cultures ** Science and technology: demonstration and instruction ** Improvement and rational recreation ** Exhibitions of 'Otherness' (e.g. freak shows, ethnographic shows, minstrels) ** Music hall, pantomime, vaudeville and variety ** Public lectures and lecturing ** Galleries, museums and civic institutions (e.g. The Royal Polytechnic Institution, Mechanics Institutes) ** Travelling shows, fairgrounds and circuses ** World's

Fairs and international exhibitions ** Magic, illusion and spiritualism ** Concerts, recitals and readings ** Pleasure gardens, tourism and seaside exhibitions ** Dance and physical performance ** Literary and other representations of popular entertainments ** Showmen and showmanship ** Audiences: composition and reception ** Intermediality and exhibitions ** Image, narrative and performance.

Keynote speakers: Prof. Bernard Lightman, Prof. Vanessa Toulmin, Prof. Jon Burrows, Dr. Ann Featherstone, Prof. Martin Hewitt

Part of the AHRC funded project 'Moving and Projected Image Entertainment in the South West 1820-1914'.

Visit the project website at <http://www.sall.ex.ac.uk/projects/screenhistorysw>

Please send proposals of no more than 300 words, together with your designation and affiliation to victorianshows@exeter.ac.uk no later than **31 October 2008**.

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CFP: Oscar Wilde's Fairy Tales: A Garden of Delight

Wilde's fairy tales, like the rest of his work, offer curious juxtapositions between art and nature, purity and corruption, asceticism and sexuality, child and adult, human and nonhuman. The "literariness" of Wilde's tales--his ornate style and ironic plots--provoked some contemporaries to declare that they were not for children, and yet they remain in print to this day. This special issue of *oscholars*, an electronic Journal dedicated to the exchange of information on current research, publications and productions concerning Oscar Wilde and his worlds, solicits 3,000-3,500-word essays on any aspect of Wilde's fairy tales.

Submit to: Naomi Wood, associate professor, Kansas State University, and associate editor of *oscholars*, njwood@ksu.edu.

Format: Microsoft Word or Rich Text Format; 3,000-3,500 words, including bibliography. For the *oscholars* style guide, consult

<<http://www.oscholars.com/TO/Appendix/submissions.htm>>.

For more information about *oscholars*, consult <<http://www.oscholars.com/TO/oscholarshp.htm>> and

<<http://www.oscholars.com/TO/Forty-four/Main/editorial.htm>>.

500-word proposals due: 31 October 2008. Deadline for essay submission: 1 March 2009.

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CFP: The Critic as Artist / The Artist as Critic - Day Conference University of Lancaster 27 June 2009

We invite papers and/or readings that would in one way or another explore or enact what it might now mean to fuse literary criticism and creative writing or, if you will, the work of the critic and that of the artist. Each speaker will share a 90-minute session with two others, thus allowing 20 minutes for each presentation plus 30 minutes for discussion. All papers/presentations will be considered for inclusion in an edited volume of writings to be published as part of Sussex Academic Press's series *critical inventions*. Plenary speakers: Valentine Cunningham (Oxford) and Paul Farley (Lancaster)

More information: http://www.sussex-academic.co.uk/sa/titles/SS_Critical/critical.htm

Proposals of around 300 words to Professor John Schad (j.schad@lancaster.ac.uk)

Deadline: **28 November 2008**.

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CFP: Poetry and Belief University of Central Lancashire, 23-25 April 2009

"But superstition, like belief, must die, and what remains when disbelief has gone?"
(Philip Larkin, 'Church Going')

This two-day conference aims to explore connections and/or disconnections between poetry and belief, so to determine their currency in recent academic debate and poetic practice. The term 'belief', here, serves a broader purpose than to simply identify a particular poet's religious (or political) affiliations, and it is hoped that papers will seek to sound the range of its applications both to the reading and the writing of poetry. Above all, it comprehends attitudes to time and eternity, beauty and truth, self and other, which condition the poetic process, tense as this is with pressures that concomitantly attenuate belief. The conference will commence on Thursday the 23rd of April with an evening of public readings by poets who, in their different ways, have engaged with these matters, followed by papers and panel discussions on the Friday and Saturday.

Papers are invited on any aspect of poetry and belief, and on any poet, ancient or modern. Possible points of focus may include (but are not restricted to): (in-)sincerity; ambiguity; doubt and uncertainty ** hope and despair** silence ** negation ** alienation ** the otherness of God **; waiting ** spiritual journeying ** mystical experience ** vocation ** self-sacrifice ** the role of the reader/the relation of the reader to the poem ** poetry and prayer ** Romantic aesthetics (eg. Coleridge's 'willing suspension of disbelief', Keats's 'negative capability') ** I. A. Richards's and T. S. Eliot's theories of poetic belief ** secular responses to religious poetry and poetics ** theological approaches to poetic language; politically-inflected conceptions of belief.

Confirmed plenary speakers: Michael O'Neill (Durham) Eric Griffiths (Trinity College, Cambridge) Michael Edwards (Collège de France). Poetry readings from: Sinead Morrissey, Michael Edwards, Michael Hulse.

For further information on the conference and/or to request a booking or please contact: Emma Kelly, Conference Officer, Conference and Events Management University of Central Lancashire, Foster Building Rooms 10, Preston PR1 2HE, UK. Tel: +44 (0) 1772 892654 Fax: +44 (0) 1772 892977. Email: eakelly1@uclan.ac.uk

250-300 word abstracts for 20 minute papers should be emailed to TADay@uclan.ac.uk by **30 November 2008**.

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John Pickard Essay Prize (Pre-Raphaelite)

You are invited to enter a monograph of not more than 2000 words for The John Pickard Essay Prize. The monograph may be on any individual related to the Pre-Raphaelite circle.

The winner will receive £100 prize and publication in the Summer 2009 Review and subsequently the essays of runners-up may also be published. The final decision will be made by the Committee of the Pre-Raphaelite Society.

Entries may be emailed to serena@serenatrowbridge.co.uk, or posted to: Serena Trowbridge, 28 Windermere Road, Moseley, Birmingham, B13 9JP

Entries are to be received by the Editor by **31 December 2008**.

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CFP: The Gladstone Bicentenary International Conference University of Chester,

Department of History and Archaeology and the Centre for Victorian Studies, 5-8 July 2009

In July 2009 the Centre for Victorian Studies at the University of Chester, in association with St Deiniol's Library, Hawarden, will host an international conference to mark the bicentenary of the birth of William Ewart Gladstone (on 29 December 1809 in Rodney Street, Liverpool). The conference, which complements a similar international event held at Chester in 1998 to mark the centenary of Gladstone's death, will provide scholars with an opportunity to explore, within a broad multi-disciplinary framework, a variety of aspects of Gladstone's life and work, both public and private, bringing together political and cultural themes in an atmosphere of debate and cross-fertilization. The conference programme will also offer opportunities for delegates to visit Gladstone's 'Temple of Peace' at Hawarden or to explore the historic cities of Chester and/or Liverpool. The conference will commence on the evening of Sunday 5 July and conclude at mid-afternoon on Wednesday 8 July 2009.

Speakers will include Asa Briggs, David Bebbington (*Stirling*), Paul Bew (*Queen's, Belfast*), Eugenio Biagini (*Robinson, Cambridge*), Jonathan Conlin (*Southampton*), C. Brad Faught (*Toronto*), Richard Gaunt (*Nottingham*), Lawrence

Goldman (*St Peter's, Oxford*), Joseph Meisel (*New York*), Denis Paz (*North Texas*), Roland Quinault (*London Metropolitan*), Deryck Schreuder (*Sydney*), Frank Turner (*Yale*) and Ruth Clayton Windscheffel (*St Hilda's, Oxford*).

Parallel short research paper sessions will form a significant part of the conference proceedings and offers of papers from established scholars and postgraduate researchers on any aspect of Gladstone's life and work will be welcome. These should read for no more than 25 minutes. A limited number of bursaries will be available to postgraduate students and it is anticipated that the conference will have significant published outcomes. For further details and a Booking Form, see www.chester.ac.uk/history/gladstone2009.

Abstracts of prospective papers, which should not exceed 200 words, should be sent by email to Professor Roger Swift at r.swift@chester.ac.uk no later than **31 January 2009**.

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2009 VanArsdel Prize

Graduate students are invited to submit essays for the 2009 VanArsdel Prize for the best graduate student essay on, about, or extensively using Victorian periodicals. Manuscripts should be 15-25 pages and should not have appeared in print. The winner receives a plaque, \$300, and publication of the prize essay in VPR. Send paper submissions by mail by **1 April 2009** to Kathryn Ledbetter, Department of English, 601 University Drive, Texas State University, San Marcos, Texas 78666-4616. Please include a description of current status in graduate school.

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Forthcoming Event:

Ruskin, Venice, and 19th Century Cultural Travel Venice, 25 - 27 September 2008

This international conference is presented by The Ruskin Centre at Lancaster University, INCS: Interdisciplinary Nineteenth Century Studies, and The Department of European and Postcolonial Studies of University of Ca' Foscari Venice. It will open at the Scuola Grande di San Rocco, in the heart of Venice, in the afternoon of 25th September 2008. On the 26th and 27th, all events will be held at the campus of the Venice International University (Island of San Servolo)

Please note the Call for Papers Deadline has now passed.

Papers and panels have been accepted from scholars working in a range of disciplines broadly relating to John Ruskin, Venice or Cultural Travel in relation to the long nineteenth century. Topics include: Cultural Tourism, Topographies, Empires & Commerce, Romantic Contexts, Architectures, Gendered Places, Religious Cultures, Paintings, Museums & Exhibitions, Restoration & Conservation, Photographies, Education & Access.

Complete papers of 2,000 to 2,500 words in length will be available in August, on a password protected section of this conference website.

Discussions following several 5 to 7 minute paper presentations will be in English.

General enquiries may be sent to the Ruskin Centre Administrator, Miss Lauren Proctor.

E-mail: l.s.proctor@lancaster.ac.uk

Further information about fees, registration, etc, can be found at:

<http://www.lancs.ac.uk/fass/events/venice/>

BAVS member discount, Dickens, Stevenson, Arnold, perfection, Germany, Morris...

Pickering & Chatto are pleased to offer BAVS individual members a **25% discount** on the two new titles below until **31 January 2009**. Contact sales@pickeringchatto.com for more information.

Lives of Victorian Political Figures, Part III: Queen Victoria, Florence Nightingale, Annie Besant and Millicent Garrett Fawcett by their Contemporaries, Series Editors: Nancy LoPatin-Lummis and Michael Partridge, Volume Editors: Nancy Fix Anderson, Walter L Arnstein, Deborah Logan and Susie L Steinbach (4 Vols, Pickering & Chatto, October 2008)

Focusing on some of the key female figures involved in British politics this facsimile edition brings together a vast array of different source materials all written by their contemporaries. All four of these women were to play a key role in the development of the social and political history of their time.

AND

Lives of Victorian Literary Figures, Part VII: Joseph Conrad, Henry Rider Haggard and Rudyard Kipling by their Contemporaries, Series Editor: Ralph Pite, Volume Editors: Keith Carabine, Tom Hubbard and Lindy Stiebel (3 Vols, Pickering & Chatto, January 2009)

Drawing from a wide variety of texts, many of them rare, these facsimile volumes represent a superb collection of official and unofficial biographical sources. Some of these texts challenge established perceptions of the figures while others confirm long held views. Together they help to illuminate the lives and writings of these three late Victorian figures.

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Eileen Gillooly and Deirdre David, Contemporary Dickens (Ohio State University Press, January 2009)

Emphasizing the nineteenth-century origins of our current ways of knowing and feeling, the fourteen contributors to *Contemporary Dickens* reveal their subject to be not only quintessentially Victorian, but *our* contemporary as well. These essays demonstrate how such current critical preoccupations as gender and sexuality, environmentalism, and national identity were frequently explored by Dickens himself. They also illuminate the importance of Dickens's place in our current re-assessment of critical methodologies. Drawing freely upon a variety of reading strategies (materialist, deconstructive, new historical, psychoanalytic, feminist), the contributors also disclose new aspects of Dickens's engagements with a number of Victorian concerns (moral philosophy, the psychology of the emotions, and life-writing among them) that have once again emerged as significant objects of study in early twenty-first century criticism. Contributors include James Eli Adams, John Bowen, James Buzard, Karen Chase and Michael Levenson, Joseph W. Childers, Deirdre David, Elaine Freedgood, Eileen Gillooly, Tatiana Holway, George Levine, Richard Moy, Robert Newsom, Deborah Nord, and Nancy Yousef.

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The Letters of William Ernest Henley to Robert Louis Stevenson, Ed. Damian Atkinson (Rivendale Press, July 2008)

To many W. E. Henley has long been consigned to the literary backwater of the late nineteenth century as a minor poet who produced the now hackneyed 'Out of the night that covers me'.

One important aspect of his life was his skill as an editor of the *Magazine of Art*, where he championed Rodin and Whistler, and as editor of the *Scots Observer*, later the *National Observer*, where he controlled a strong Tory and Imperial journal with writers such as Kipling, J. M. Barrie, Alice Meynell, Wells, and of course, Robert Louis Stevenson. Despite his strong political views he did encourage writers not of his persuasion, the drama critic Wil-

liam Archer being one, and W. B. Yeats another.

Another aspect was his relationship with Robert Louis Stevenson. They met when Henley was a patient in the Edinburgh Infirmary in 1875, and they formed a close personal relationship which also developed into a literary one. Their collaboration on four plays was unsuccessful, with Henley being convinced their fortunes would be made. Henley saw the relationship under threat from Stevenson's wife Fanny and a quarrel over Fanny's apparent literary hijacking of a story by Katharine de Mattos led to a bitter quarrel and a permanent rift between the two.

Henley's letters to Stevenson present us with an insight into their personal and literary relationship and also a feel of the period and show that Henley was a letter writer of some note.

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George Gissing, *Spellbound*, Ed. Christine Huguet, (Equilibris, April 2008)

Volume 1: The Storyteller (collected stories). Volume 2: A Twenty-first Century Reappraisal (critical essays). A selection of George Gissing's shorter fiction, the first to span the artist's career, and critically established texts, original illustrations and new scholarly essays, available for the first time in one publication.

George Gissing is known as an English novelist of the late nineteenth century.

It was, however, as a short-story writer that he entered into the world of literature and his instinct for suggestive compression soon secured his place as an accomplished fin-de-siècle practitioner in the field of short fiction. Chronologically planned from 1877 to the early 1900s, the present book focuses on eleven specimens, many of them vintage Gissing, of the artist's 115 stories. It will recommend itself to all lovers of late Victorian culture and short-story practices. Critical appraisal by M. D. Allen, Christine DeVine, David Grylls, Constance Harsh, Christine Huguet, Diana Maltz, Markus Neacey, Bouwe Postmus, Barbara Rawlinson, Robert Selig and John Sloan.

...

Kate Campbell, *Matthew Arnold, Writers and their Work Series*, (Northcote House, January 2008)

Poet, school inspector, civil servant and critic: this study examines the interrelationship of Arnold's different activities in tracing his evolution as a publicist to the publication of "Culture and Anarchy" in 1869. Campbell shows how his critical concerns and attitudes first appear in his poetry and private writing, even though he reinterprets the 'immense task' of modern poetry as a critical programme. This book demonstrates in particular how his work in education leads to his use of indirect methods of political influence - methods that he has observed in politics, literature and journalism. As a publicist, he uses such means to promote his objectives of culture and the state. Accordingly, Matthew Arnold overturns the view of Arnoldian detachment as it argues his implication in the new cultural politics of the 1860s.

...

George Eliot, *The Spanish Gypsy*, Ed. Antonie Gerard van den Broek and William Baker (Consulting Editor) (Pickering & Chatto, January 2008)

In 1864, George Eliot began writing her longest poem, *The Spanish Gypsy*. This ambitious project exhausted her, and her partner George Henry Lewes took the manuscript away from her for fear it was making her ill. She returned to it two years later, after finishing *Felix Holt*. She threw herself into the work, even visiting Spain as part of her research. Finally published in 1868 to mixed reviews, the poem not only has intrinsic merit but looks forward to Eliot's interests and concerns in her later work, especially *Daniel Deronda*.

Following on from Pickering & Chatto's highly successful *The Complete Shorter Poetry of George Eliot*, this is the first scholarly edition of *The Spanish Gypsy*. Also edited by Antonie Gerard van den Broek, it benefits from full scholarly apparatus, including a substantial general introduction, textual variants and endnotes. The general introduction is based on detailed analysis of letters, journals, notebooks, proofs, as well as the manuscript itself (now held in the British Library). The editor explains what Eliot read to research the poem, which parts caused her particular problems, summarises the poem's critical reception, and contextualises it within her wider oeuvre.

...

Andrew H. Miller, *The Burdens of Perfection: On Ethics and Reading in Nineteenth Century Britain*, (Cornell University Press, 2008).

Literary criticism has, in recent decades, rather fled from discussions of moral psychology, and for good reasons, too. Who would not want to flee the hectoring moralism with which it is so easily associated—portentous, pious, humorless? But in protecting us from such fates, our flight has had its costs, as we have lost the concepts needed to recognize and assess much of what distinguished nineteenth-century British literature. That literature was inescapably ethical in orientation, and to proceed as if it were not ignores a large part of what these texts have to offer, and to that degree makes less reasonable the desire to study them, rather than other documents from the period, or from other periods.

Such are the intuitions that drive *The Burdens of Perfection*, a study of moral perfectionism in nineteenth-century British culture. Reading the period's essayists (Mill, Arnold, Carlyle), poets (Browning and Tennyson), and especially its novelists (Austen, Dickens, Eliot, and James), Andrew H. Miller provides an extensive response to Stanley Cavell's contribution to ethics and philosophy of mind. In the process, Miller offers a fresh way to perceive the Victorians and the lingering traces their quests for improvement have left on readers.

...

***The Fate of Fenella* (1892), edited by Andrew Maunder (Valancourt Press, 2008)**

An adulterous young woman - Her husband's affair with an evil French temptress - A violent murder - A sensational trial - Mesmerism and trances - A lunatic asylum - Jealousy - Revenge

These are just some of the plot elements of *The Fate of Fenella*. But even stranger and more sensational than its wild and fast-paced plot is the novel's composition. Billed as an 'experimental novel', featuring twenty-four chapters, each written by a different bestselling Victorian novelist without collaboration with the other authors, *The Fate of Fenella* remains as fascinating today as when first published in 1892.

This edition, the first since 1892, includes a new introduction by Andrew Maunder placing the novel in the larger context of the 1890s publishing marketplace, as well as extensive notes, and biographies of the twenty-four authors. In addition to its interest as a thrilling tale of mystery and murder, *The Fate of Fenella* is the ideal introduction to the late Victorian popular novel and two dozen of its most famous practitioners.

Contains chapters by: Arthur Conan Doyle, Bram Stoker, Helen Mathers, Justin H. McCarthy, Frances Eleanor Trollope, May Crommelin, F. C. Philips, "Rita", Joseph Hatton, Mrs. Lovett Cameron, Florence Marryat, Frank Danby, Mrs. Edward Kennard, Richard Dowling, Mrs. Hungerford, Arthur à Beckett, Jean Middlemass, Clement Scott, Clo. Graves, H. W. Lucy, Adeline Sergeant, George Manville Fenn, "Tasma", F. Anstey

...

John Davis, *The Victorians and Germany* (Peter Lang, May 2007)

Of all the parts of the world to interest the Victorians, Germany was among the most important. Though less well known today, partly in consequence of the events of the twentieth century, German influences in Britain were strong, and their legacy substantial. This book charts the emergence, development and course of the Victorian interest in Germany. Its multidisciplinary approach, which binds together for the first time the latest research conducted in a variety of areas, shows how a discourse developed in Britain regarding Germany and the Germans which spilled over from one area of life to another, and included some of the most prominent figures in Victorian life. It provides a framework for understanding the causes of the Victorian fascination with Germany, and argues forcefully that the roots of this lay in the processes of modernisation taking place in each place respectively. It also points to the deep impact this had upon the course of British history and reveals how it prepared the ground for the future direction of Anglo-German relations. John R. Davis is Reader in Modern European History and Director of Graduate Studies at Kingston University.

...
Tony Pinkney, *William Morris in Oxford: The Campaigning Years, 1879-1895* (Illuminati Books, Grosmont, UK, e-mail = design@illuminatibooks.co.uk)

Peter Faulkner writes: "This is a lively and well documented book – a wide range of relevant sources has evidently been consulted - which extends our knowledge of Morris in illuminating ways. ...Pinkney has provided us with a book that it is a pleasure to read, in a form that is a credit to its publishers (not previously known to me), Illuminati Books of Grosmont. I hope it will be widely read", review in *Journal of William Morris Studies* (summer 2008).

Oxford was always a profoundly significant place to William Morris. In August 1881 he wrote to Georgiana Burne-Jones: 'A kind of terror always falls upon me as I near it; indignation at wanton or rash changes mingles curiously in me with all that I remember I have lost since I was a lad and dwelling there'. Previous studies of Morris and Oxford have concentrated on his student years: his youthful friendships and the cultural and intellectual influences he underwent there. This lively and accessible book tells for the first time, and with a wealth of original historical documentation, the full story of Morris's dramatic return to Oxford in later life, after his reinvention of himself in the late 1870s as an architectural and political activist. He spoke in the city nine times between 1879 and 1895, in a powerful attempt to transform Oxford culture and to create what his contemporaries referred to as a "new Oxford movement".

...
***The Collected Short Stories of George Moore: Gender and Genre*, Eds. Ann Heilmann, Mark Llewellyn and Adrian Frazier (Pickering & Chatto, June 2007)**

This five-volume, reset critical edition addresses current scholarly interest in Moore, making available his often neglected short story collections. Each original collection of stories contains an introduction, including detailed contextualisations and in-depth textual analyses, a bibliographic note on the text, editorial notes, textual variants, an appendix of Moore's revisions to the texts, and reviews to illustrate contemporary reactions to Moore's writings.

...
**Dickens Day 2008: *Dickens and After: Stage, Screen, Page*
Birkbeck, London, Saturday 18 October 2008**

Sponsored by Birkbeck College, The Dickens Fellowship and the University of Leicester, with readings by Miriam Margolyes.

The day begins with Registration at 9.30am in Room B04.

Plenary Lectures by Professor Laura Marcus (University of Edinburgh), "Dickens, Early Cinema and the Question of Adaptation", and Dr Juliet John (University of Liverpool), "Dickens, Mass Culture and the Machine", and Michael Eaton (Screenwriter), "If I am to tell a story I must begin at the beginning." But where does a story begin? *The Cricket On The Hearth* (1909), D.W. Griffith's only Dickens film."

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

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◀ Interdisciplinary Studies in the Long Nineteenth Century ▶



Centre for
Nineteenth-Century Studies

Issue 6 (April 2008)

Victorian Fiction and the Material Imagination



Guest edited by Victoria
Mills

Contributors:

Adelene Buckland, 'Thomas Hardy, Provincial Geology and the Material Imagination'

Steven Connor, 'Gasworks'

Katherine Inglis, 'Becoming Automatous: Automata in *The Old Curiosity Shop* and *Our Mutual Friend*'

David Trotter, 'Household Clearances in Victorian Fiction'

Deborah Wynne, 'Equivocal Objects: The Problem of Women's Property in *Daniel Deronda*'

Clare Pettitt, 'On Stuff' (Review Essay)

ALSO IN THIS ISSUE:

SPECIAL FORUM

DIGITISATION AND MATERIALITY

With contributions by George P. Landow, Laura Mandell, James Mussell, John Plunkett and Ella Ravilious



J. McNeven, *The Foreign Department, viewed towards the transept*, print, 1851 ©V&A Images/Victoria and Albert Museum, London (www.vam.ac.uk).

In this issue:

This issue of 19 focuses on the representation of the material in Victorian literature. From the material imagination of gas to household clearances and women property owners, articles reflect the breadth of current work in this area and engage with a range of topics including thing theory, cultural phenomenology and objecthood. Authors explored in this edition include George Eliot, Dickens and Thackeray. A special forum on the digitisation of nineteenth-century material artefacts explores issues such as the nature of the material object in virtual space, the relationship between object, image and text in digital format, and the politics of online collections.

Launched in October 2005, 19 is a peer-reviewed web journal for the Centre for Nineteenth-Century Studies, providing a permanent and accessible home to the pioneering scholarship presented at its seminars and conferences. Visit our website for free access to current and past editions (including *Interdisciplinarity*; *Periodicity*; *Literature and the Press*; *Sentimentality, Verbal and Visual Interactions in Print Culture*), interactive media, scholarly debate, and links to nineteenth-century web resources.



William Makepeace Thackeray, 'An Elephant for Sale', illustration from *Vanity Fair: A Novel Without a Hero* (1847-8)

www.19.bbk.ac.uk

Research Society for Victorian Periodicals
Conference on "Victorian Networks and the Periodical Press"

University of St. Thomas in Minneapolis, 21-22 August 2009

The 41st Annual Conference of the Research Society for Victorian Periodicals will be held 21-22 August 2009 at the University of St. Thomas in Minneapolis. The conference theme will be "Victorian Networks and the Periodical Press." For more information on the conference, please contact conference organizer Alexis Easley (maeasley@stthomas.edu) or Program Chair Solveig Robinson (solveig.robinson@plu.edu). Or see <http://www.stthomas.edu/english/victorian/>

**Forthcoming Re-launch of the Journal of Victorian Culture
International Editor Required**

The Editorial Board of the *JVC* is looking to appoint to the new role of International Editor of this prestigious interdisciplinary journal. The International Editor will function as co-editor, working with the UK based Editor and both individuals will be expected to have full involvement in the commissioning, editing and management of the journal. The successful candidate will take on the editorial role with the journal in the run-up to its re-launch in 2010 and will be invited to feed into raising the international profile of the journal prior to this point.

The Board are seeking expressions of interest from international scholars who fulfil the following criteria:

1. An outstanding scholar of international status with interdisciplinary research interests in Victorian Studies, and experience of collaborating with other disciplines beyond his or her own field of study.
2. An individual with extensive intellectual networks and a high profile in North America and beyond.
3. A good track record of collaborative working and/or editorial experience.
4. A familiarity with trans-Atlantic academic culture and a willingness, where possible, to attend at least one UK Board Meeting a year in addition to virtual contributions to the other meetings.

Prof. Katherine Newey k.newey@bham.ac.uk

Prof. Francis O’Gorman f.j.o’gorman@leeds.ac.uk

Dr Ruth Livesey ruth.livesey@rhul.ac.uk

The Editorial Board retains the right to solicit independent peer reviews of applicants.

For further information please contact the Editor of the *Journal of Victorian Culture*, Helen Rogers:

h.rogers@ljmu.ac.uk. Interested parties are invited to contact the members of the search committee by **10 October 2008**.

**The Americans in Florence’s English Cemetery
11 October 2008**

In association with Florence’s Lyceum Club and the English Cemetery. The conference will include a book-binding workshop and book fair. Conference language is English.

Eighty Americans in the years 1828-1877 were buried in the Swiss-owned so-called 'English' Cemetery in Florence. Many were deeply involved in the Abolition of Slavery. Several amassed fine libraries in Florence which they then willed to entities in America. See the web essays <http://www.florin.ms/american tombs.html> and <http://www.florin.ms/american appeal.html>.

This year we celebrate the 180th anniversary of our monumental cemetery with the fifth City and Book International Conference, 11 October 2008, focusing on the Americans buried in the so-called 'English' Cemetery and on their friends. The events will take place at the Lyceum Club, in the Palazzo Giugni, Via degli Alfani 48, next to the University of Florence, and at the 'English Cemetery', with lodging at the Villa Agape for participants.

The conference will be preceded by a paper-marbling and book-binding workshop, Wednesday through Friday, 8-10 October 2008, taught by [Enrico Giannini](#), whose family has been marbling paper and binding books in Florence for five generations. The book-binding workshop will be take place at the 'English' Cemetery and in Enrico Giannini's laboratory in Via Velluti, Oltrarno. We are inviting Florentine publishing houses and others to exhibit a [Book Fair](#) at the Lyceum Club.

papers will be published simultaneously with the conference on the website <http://www.florin.ms>.

Julia Bolton Holloway, President, Aureo Anello Associazione Mediatheca 'Fioretta Mazzei' e Amici del Cimitero 'degli Inglesi', Piazzale Donatello, 38 50132 FIRENZE, ITALY, Telephone (39) 055 582608
e-mail: holloway.julia@tiscali.it

Mujeres Viajeras Website

Pilar Tejera announces the launch of a new website, "Great Women Travellers of the Nineteenth Century", written entirely in Spanish, documenting the journeys of Victorian women from across the world.

http://www.mujeresviajeras.com/Site/GRANDES_VIAJERAS_.html

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Ashgate Press Summer Sale

Almost 1000 Ashgate titles, many of them related to Victorian Studies, have been reduced to just 20 GBP each until 30 September 2008. Follow the link for a copy of the sale leaflet: <http://www.ashgate.com/sale08>

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Romanticism and Victorianism on the Net (RaVoN)

Issue 50 of Romanticism and Victorianism on the Net has now gone live.

This issue contains the articles: "Editing and Noting: Vision and Revisions of Leigh Hunt's Literary Lives" by Ken A. Bugajski ** "On the Highways of Literature: Herbert Croft's Unfinished Business" by Paul Keen ** "Mingled Measures: Gothic Parody in Tales of Wonder and Tales of Terror" by Douglass H. Thomson ** "'A Logic of Its Own': Repetition in Coleridge's 'Christabel'" by Debra Channick ** "Enchanted Archive: Influence, Dissemination, and Media Transformation in Shelley's 'Ode to the West Wind'" by Roman Sympos ** "Wordsworth and Emerson: Aurora Borealis and the Question of Influence" by Dewey W. Hall ** "'Monk' Lewis', 'The Isle of Devils' and the Perils of Colonialism" by Lisa Nevárez ** "The 'Peculiar Light' of Blakean Vision: Reorganizing Enlightenment Discourse and Opening the Exemptive Sublime" by Aria F. Chernik ** "Coleridge's Translucence: A Failed Transcendence?" by Patrick Wright ** "'Conveying Away the Trash': Sweetening Slavery in Matthew Lewis's Journal of a West India Proprietor, Kept during a Residence in the Island of Jamaica" by Carl Plasa.

For more details see: <http://www.erudit.org/revue/ravon/2008/v/n50/index.html>

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The Oscholars July Edition

The July editions of THE OSCHOLARS and of RUE DES BEAUX ARTS are now posted (with much else that is new) on the website www.oscholars.com. The Oscholars continue to expand coverage of the fin de siècle and would like especially to announce the first of a regular series of articles devoted to **Dandyism, Dress and Fashion** contributed by Elizabeth McCollum, and a new engagement with the Victorian Gothic as a trope of Decadence, called **Melmoth**, and edited by Sondeep Kandola. A third highlight is an interview with **Neil Bartlett** by Aoife Leahy. These can be found on the editorial page (use the drop down menu on the Oscholars homepage, reached from the hubpage at www.oscholars.com).

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Neo-Victorian Studies E-journal

The inaugural issue of the inter-disciplinary, peer-reviewed *Neo-Victorian Studies* e-journal has been slightly delayed, and will now be coming out in August. It will include essays on Neo-Victorianism as an emerging area of study, articles on mourning and photography, and an interview with Sarah Waters. The second issue, planned for December, will be a special issue on 'Sweeny Todd and Other (Neo-) Victorian Criminalities'. (For details, please visit the journal website at <http://www.neovictorianstudies.com/>.) Further special issues are planned for 2009, including one in collaboration with the "Adapting the Nineteenth Century" Conference at Lampeter University, 22-24 August 2008, and another on steampunk. Please direct enquiries to the General Editor, Marie-Luise Kohlke, at neovictorianstudies@swansea.ac.uk.

Due to technical issues, the launch of the *Neo-Victorian Bibliography On-Line*, compiling searchable lists of neo-Victorian literature and criticism, has been delayed until October. In conjunction, Marie-Luise Kohlke will set up a Neo-Victorian Network to facilitate collaboration and provide information on neo-Victorian related research projects and university courses dedicated to neo-Victorianism. (For enquiries, please contact Mel at m.l.kohlke@swansea.ac.uk.)

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The Victorian Interdisciplinary Studies Association of the Western United States (VISAWUS) Annual Meeting, 2-4 October 2008

VISAWUS will hold its annual meeting at the University of Washington, Seattle, October 2-4, 2008. The conference theme is the 'Public and Private Politics of Victorian England', and the plenary speaker is Antony Harrison, North Carolina State University, who will speak on "The Politics of Victorian Taste: Culture and Sensation in Mid-Victorian England." Information regarding registration and accommodations as well as the conference program may be found at the VISAWUS website: www.visawus.org.

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The Carlyle Conference 2008 University of Glasgow, Dumfries campus, 4-7 September 2008

The central theme or main contention of this conference is that, since Carlyle's work is of such great importance to the literature and culture of the 19th century, and since his responses to the intellectual legacy of the Enlightenment may be fruitfully related to more recent theoretical debates and concerns, his work deserves much greater attention within the wider academic community. For a schedule see:

<http://www.gla.ac.uk/departments/dumfriescampus/carlyleconferenceprogramme/>

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THE H.G. WELLS SOCIETY

APPRECIATION OF THE LIFE AND WORK OF
WELLS'S WRIT-HERBERT GEORGE WELLS, both fic-



WE WARMLY WELCOME MEMBERS INTERESTED IN WELLS AND THE
AREAS IN WHICH HE WORKED, INCLUDING SCIENCE FICTION,
LITERATURE, POLITICS, HISTORY AND PHILOSOPHY.

NEXT CONFERENCE: 'WELLS AND WAR', SEPTEMBER 2008

FOR SUBSCRIPTION DETAILS AND
SOCIETY INFORMATION, PLEASE VISIT:
www.hgwellsusa.50megs.com
or CONTACT
secretaryhgwellsociety@hotmail.com

The year 2008 marks the centenary of *The War in the Air* and is also the 110th anniversary of *The War of the Worlds*. As a result, this year's conference focuses on fiction and non-fiction, on conflict and peace. Among the topics we will be exploring are: Wells's political campaigning, his predictions of future wars and his views on the two World Wars. The conference will conclude with a paper on Wells and world peace given by Professor Bernard Loing.

For further details, please contact either Emelyne Godfrey (Publicity Officer) juststruckone@hotmail.com or Mark Egerton (Honorary General Secretary) secretaryhgwellsociety@hotmail.com.

Royal Holloway, University of London and The British Library

Invite you to

BURIED TREASURES A ONE- DAY SYMPOSIUM Saturday 27th September 2008 The Noh Studio, RHUL

How many remediated Elizas teetered simultaneously across the breaking ice on London stages?

When did the first English boxing champion appear in a pantomime? Why?

What had a greater cultural impact – the Crimean War or men in moustaches? Crinolines, bloomers or garroting?

Was Elizabeth Braddon's play really less successful than Lady Audley's Secret?

Who was the great, forgotten dramatist of the middle of the 19th century?

These and many other questions are raised – and maybe answered – by the thousands of mid-nineteenth-century plays (1853-1863) from the Lord Chamberlain's Collection in the British Library, recatalogued and key-worded in the Buried Treasure Project, which ends this year.

The Keynote address will be by Prof. Tracy C Davis, who is currently working on bringing the Victorian theatre repertoire back to currency. Prof. Jacky Bratton and Manuscript Curator Kathryn Johnson will introduce the Project, and papers will be given by, amongst others, its two Research Assistants, Dr Laurie Garrison and Dr Caroline Radcliffe. Prof. Jim Davis will sum up the potential of the new catalogue and survey potential uses of this and other newly accessible dramatic materials by scholars of the social and cultural history of the period.

Buried Treasures is an AHRC funded project.

The delegate cost for the symposium (including lunch and refreshments) is £25/ £15 (student)

For more information regarding the programme, registration and how to get to Royal Holloway please visit: <http://www.rhul.ac.uk/Drama/News-and-Events/BT.html>

For further information please contact the conference administrator Marissia Fragkou (M.Fragkou@rhul.ac.uk)



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