



British Association
for
VICTORIAN
STUDIES

Spring 2006

Welcome to the Spring 2006 edition of the BAVS newsletter. This edition highlights current interest in Victorian visual culture, with discussion of two Birmingham-based exhibitions. Laura MacCulloch introduces a fascinating exhibition, still showing at the city's art gallery, which raises questions about race-consciousness in the British nineteenth-century in *Black Victorians: Black People in British Art 1800-1900*. Meanwhile, Elizabeth Ludlow reflects on an exhibition of work by Simeon Solomon, sometime association of the pre-Raphaelite Brotherhood, which showed earlier this year. In addition, we draw your attention to an notice from Ashgate publishers, who are offering an additional 10% discount for BAVS members on their 50% discounted selected Art History titles - please download the offer (in PDF), along with the newsletter, from the BAVS website. We also have notice of the ProQuest release of *British Periodicals* and the Nineteenth Century Serials Edition (ncse) website launch. Please note too our call for papers for next year's conference, 'Victorian Cultures in Conflict', to be held at the University of Liverpool (including details of bursaries) and several BAVS-funded conferences and seminars that are forthcoming. We 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.

BAVS Notices:

**BRITISH ASSOCIATION OF VICTORIAN STUDIES
7TH ANNUAL CONFERENCE
VICTORIAN CULTURES IN CONFLICT
7-9 SEPTEMBER 2006, UNIVERSITY OF LIVERPOOL**

Plenary Speakers:
Caroline Arcsott
John Belchem
Helen Small

Victorian cultures of every kind were shaped by a range of conflicts - intellectual, political, ideological, and spiritual. This conference will investigate the origins, nature and influence of these disputes. Some areas that papers might address are suggested below, but proposals considering other relevant issues will be very welcome.

- Gender conflicts: despite the recent prominence of gender studies, do we still under-estimate the consequences of differing interpretations of femininity and masculinity, with their distinct and sometimes incompatible values?
- Religious conflicts: Victorian religious cultures were diverse and argumentative: was their influence more pervasive than we have yet recognized?
- Generational and domestic conflicts: the old and the young, parents and children, brothers and sisters, would often contend for authority within Victorian culture. What can we learn from exploring these sites of conflict?
- Class conflicts: is it time to re-examine patterns of economic and cultural power in terms of tensions between social classes?
- Regional conflicts: were the cultures of London at odds with those of other regions within Victorian Britain? And were those regional cultures at odds with themselves?
- Aesthetic conflicts: paintings, poetry, and fiction reflect deep divisions in the ways in which Victorians defined aesthetic value. What drove such disagreements, and why were they debated with such intensity?
- Scholarly conflicts: how did scholars and historians understand the evidence of the past, and what do different interpretations of its value teach us about Victorian culture?
- Scientific conflicts: What do disputed theories in the biological, geological, physical or medical sciences reveal about the deepest preoccupations within Victorian culture?

Proposals for papers (300 words) should reach Professor Dinah Birch, dlbirch@liv.ac.uk, by Friday **14th April 2006**

Professor Dinah Birch, School of English, Modern Languages Building, University of Liverpool, Chatham Street, Liverpool, L69 7ZR

Telephone: (+44) 0151 794 2704; Fax: (+44) 0151 794 2730

BURSARIES:

There are 10 postgraduate bursaries of £100 available for the 2006 BAVS conference in Liverpool, Victorian Cultures in Conflict. Applicants should

send a CV and a proposal of no more than 500 words, by 31 March 2006, to Professor Birch at the above address.

We are looking for two observers who will report on the conference for the BAVS newsletter, and 8 paper presenters. If you want to be an observer, say what interests you about the conference and what makes you a suitable observer. If you want to apply to give a paper, give an account of your paper and say how it relates to the theme of the conference. Applications will be assessed by a panel that includes the President of BAVS, Professor Isobel Armstrong, one committee member, and the chair of the conference organising committee, Professor Dinah Birch. The criteria for selection are the relevance of your proposal to the conference theme, the originality of your ideas and the presentation of your argument. We are looking for fresh and intellectually gripping work. The paper will be presented in a panel that includes experienced scholars and should be capable of being read side by side with those whose authors have been some years in the academic profession. Bursary-holders will be expected to pay all registration and other fees for the conference in advance, and will receive their bursary cheques at the conference.

In addition, three bursaries of £100 are available for those who have recently submitted doctoral theses, but do not hold an academic post. These are open to paper presenters. Applicants should send a CV and a proposal of no more than 500 words, by 31 March 2006. The criteria for selection, and arrangements for assessment, are as given above.

Preference will be given to those who have not previously held a BAVS conference bursary. It is hoped that applicants will be informed of the outcome of the competition by 14th July 2006.

BAVS funding opportunities:

Conference Grants

The British Association of Victorian Studies offers grants annually towards the expenses of running a conference on Victorian Studies in the UK.

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 31 January (from 2006 30 November) and **31 May** each year.

Postgraduate conference grant

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

Full details of the application processes, and the criteria on which applications will be judged are available on the Association website

www.bavsuk.org

Completed applications should be sent to Martin Hewitt, Secretary, Leeds Centre for Victorian Studies, Trinity and All Saints, Brownberrie Lane, Horsforth, Leeds, LS18 5HD.

DISCUSSIONS:

Black Victorians: Black People in British Art 1800-1900

Manchester City Art Gallery: 1 October 2005-6 January 2006

Birmingham Museum and Art Gallery: 28 January-2 April 2006

Seven years ago in a seminar on Victorian women artists, I saw a slide of the painting *Mrs Eaton* by Joanna Boyce Wells (1860, cat. No. 99). What struck me was the regal pose of what, I thought at the time, was an unusual sitter: a black woman. Since then, the image has continued to arouse my curiosity. The research I did on both the artist and the sitter only told me the painting used to be known as *Head of a Mulatto Woman*. This did little to solve the mystery of who Mrs Eaton was and why the artist had chosen to paint a portrait of her. As you can imagine, I was delighted to see the original picture, much smaller and more precise than I had imagined, in the exhibition *Black Victorians: Black People in British Art 1800-1900*. For the first time the sitter's identity is fully revealed: she was Mrs Fanny Eaton, a Jamaican by birth, married to a white Englishman, working as a charwoman and model not only to Boyce Wells but to a number of artists. These included Rossetti, Millais, Moore and Sandys, all of whose depictions of her are represented in the exhibition.

I have begun with the story of my interest Mrs Eaton because it seems to encapsulate the logic behind this seminal show, whose aim is to cast light on a much overlooked facet of Victorian studies: the identity of black Victorians. It is unnerving to realise how overdue this exhibition is. While most other aspects of Victorian society have been scrutinised, the presence of those of African descent in Britain in the nineteenth century has been ignored. This is not helped by the demographic evidence in which black people have remained hidden largely because, in the nineteenth century, the censuses did not record ethnic background (a fact which in itself challenges our perceived notions of racial prejudice in the nineteenth century). Through the visual

medium, the show reveals what the statistics cannot: that there was a marked black presence in Victorian Britain.

The exhibition is arranged in themes with relevant, but not overbearing, text to accompany them. However, the layout in Birmingham and looseness of the themes makes it easy for visitors to pick their own route through the exhibition and come back several times without feeling saturated. The range and variety of images show that black Victorians were not just servants or seafarers, as is commonly believed. In the first section, entitled 'Portraits,' we are introduced to unknown sitters as well as black celebrities including Ira Aldridge (1826, cat. no. 77), an actor famed for his role as Othello, Arthur Wharton, the first black professional footballer (1895, cat. no. 94) and Mary Seacole (1869, cat. no. 104), the famous Crimean nurse. Particularly exciting is the photograph of Miss LaLa (c. 1880, cat. no. 36), exhibited alongside Degas's dazzling portrait of the trapeze artist (1879, cat. no. 35). It was discovered only a month before the opening of the exhibition and gives us the face of the woman who wowed audiences by being suspended from the ceiling of the Cirque Fernando by her mouth.

The second theme 'In and Out of Africa' deals with the people travelling to Africa from Britain, and Africans coming to Britain as envoys, students, political refugees and churchmen. It includes the huge, gleaming canvas *The Secret of England's Greatness* (1863, cat no. 13). As a result of its depiction of Queen Victoria presenting a bible to a kneeling African ambassador, many viewers see this as symbolic of nineteenth-century Britain's notion of superiority over its colonies. The Victorian manipulation of the historical event is highlighted by a lithograph next to the painting in which the envoy stands to receive the gift in a more realistic visual record of the event.

The roles Black people assumed in nineteenth-century visual culture is examined in the smallest section: 'Fiction.' In particular the viewer is invited to look at advertising and caricatures from the Victorian era including the famous Pears' soap adverts. The last theme, 'Artist's Models,' includes a variety of figures used by British artists in the nineteenth century such as Mrs Eaton and the two children used by Rossetti for the black figure in *The Beloved* (1865, cat. no.s 84 and 85). In fact there are no British black artists in the exhibition. Despite all her research curator Jan Marsh (as she acknowledges in the catalogue) has been unable to find any practising in the nineteenth century.

The greatest strength of the exhibition is that it raises our awareness of the black presence in Victorian Britain and suggests many areas ripe for further research. The show benefits from having both showstoppers - such as Hunt's *The Afterglow in Africa* (1854-63, cat. no. 63) - and a wealth of lesser and unknown works

in a range of media. The eye is kept in constant delight as it roves from books, to prints, to sculptures. My only regret is that this highly important exhibition was only able to visit two venues, Manchester City Art Gallery and Birmingham Museum and Art Gallery. The dispersal of the works will be a sad event. To make sure they do not fall back into obscurity it is up to us to build upon the Jan Marsh's pioneering research. We need to take up her challenge and discover more of the black people who played a larger role in Victorian society than has ever been acknowledged.

Birmingham Museum and Art Gallery is open 10am-5pm Monday-Thursday, 10.30am-5pm on Friday, 10am-5pm on Saturday and 12.30pm-5pm on Sunday. The exhibition is closes on 2 April 2006.

Laura MacCulloch

Birmingham Museum & Art Gallery

Please note that the catalogue for the *Black Victorians* exhibition is currently available with a 20% discount from Lund Humphries. For more information and ordering please [click here](#)

'Love Revealed: Simeon Solomon and the Pre-Raphaelites.' An Exhibition at the Birmingham Museum and Art Gallery

After a trip to this exhibition, it wasn't hard to see why Edward Burne-Jones claimed that 'Solomon was the greatest artist of us all.' Including paintings not seen in public since his own lifetime as well as works by his contemporaries, this exhibition illuminated aspects of Solomon's diverse life as well as establishing him as a major influence upon later Pre-Raphaelite and Symbolist art.

The exhibition was organised into six sections, moving through Solomon's work thematically and chronologically. The first, entitled 'Childhood and First Exhibitions', contained drawings Solomon made from the age of thirteen. Mostly depicting characters from the Old Testament and aspects of Jewish custom, these drawings hinted very strongly at his Jewish upbringing as well at the talent that was to emerge in his later paintings. Other drawings in this section displayed Solomon's early interest in medieval literary subjects, such as the story of Sir Galahad, which he shared with members of the Pre-Raphaelite brotherhood. Placed among his early work were paintings and drawings by two of Solomon's eight older siblings; Rebecca and Abraham. Both were established artists by the time Solomon started his artistic career and undoubtedly they had a major influence in his early life. Perhaps his idiosyncratic interpretations of various subjects and his decision to follow a somewhat unconventional life can be attributed to his desire to stand apart as an artist in his own right?

Moving through the following few sections of the gallery, the influence of the Pre-Raphaelites becomes more and more evident. Solomon seems to have engaged in their 'truth to life' approach to nature as well as their choice of subject matter. A few of his paintings reflect their concern with artists and their models, such as the detailed but yet dream-like painting 'The Painter's Pleasance.' Solomon's involvement with producing woodblocks, from which illustrations for the Dalziel brothers' Bible Gallery could be printed, served to align him with some of the prominent members of the Brotherhood such as Holman Hunt and Maddox Brown.

However, Solomon's depictions of same sex desire and longing have, up until now, rendered him as an elusive outsider to the Pre-Raphaelite movement. His arrest in 1873 for public sexual misbehaviour estranged him from his mentor Rossetti among other prominent figures of the Brotherhood. It also caused him to lose his public esteem. Looking at his paintings, it is evident that Solomon embraced his new-found rebellious image and became more daring in his subject matter as he grew older. This can particularly be seen in his painting 'Sappho and Erinna in a Garden at Mytilene.' In this, two women draped in silk drowsily recline towards one another. The melancholy that undercuts their expressions can perhaps be linked to Solomon's own sadness at his exclusion from Victorian society.

Solomon's portrayal of emotive mental states can be seen at its most striking in his painting 'Habet!' Set in ancient Rome, the picture depicts a group of women watching a gladiatorial combat. One faints, another, dressed in bright red garments which perhaps indicate her inclination towards violence, watches on calmly, and others look on with anxiety and concern. The most disarming portrait, however, is of a young girl who looks on wide-eyed, seemingly numb to the whole scene.

In his later drawings it was interesting to see Solomon's personifications of seasons, time, and emotion. I found 'Dawn' a particularly memorable image. In it, an androgynous figure, naked but endowed with a pair of feathery red wings, sits on a cliff edge absently waving what looks like a giant piece of black silk in the sky over the sea. Another striking allegorical image was the chalk drawing of 'Night and Sleep.' In this, a male head representing night leans towards, and is covered by, a female head which represents sleep. Both remain absorbed by their own thoughts.

Simeon Solomon is an fascinating figure to contemplate. As a Jew and a promiscuous homosexual, he was confined to the margins of mainstream society for most of his life. Nevertheless, his determination to draw never seems to have faltered. Throughout the harsh conditions of his later life until his death as a workhouse pauper in 1905, Solomon continued producing fascinating

and admirable work. I have never seen such impressive crayon sketches, which contain so much artistic merit. Sometimes, only using one colour, he manages to evoke emotion and install in the viewer a sense of wonder as well as bewilderment.

Although this exhibition has now finished, the Birmingham Museum and Art Gallery is still well worth a visit as it is home to an impressive collection of Pre-Raphaelite art including John Everett Millais' 'The Blind Girl' and some of Dante Gabriel Rossetti's depictions of classical subjects.

Elizabeth Ludlow
University of Warwick

ANNOUNCEMENTS:

ProQuest launches *British Periodicals*, containing landmark British texts from across four centuries

In May, ProQuest Information and Learning launches the first phase of *British Periodicals*, a suite of new digital collections that will ultimately offer researchers facsimile page images and searchable full text for nearly 500 British periodicals published from the late 17th century to early 20th - a total of around six million pages.

British Periodicals Collection I will consist of over 160 periodicals from the UMI® *Early British Periodicals* collection that detail life between the late 17th and early 20th centuries. These titles support the research needs of multiple departments, touching on diverse topics like history, literature, slavery, psychology, popular science, Celtic folklore, and religion.

British Periodicals will be accessible via ProQuest's acclaimed *Periodicals Archive Online* interface, where it is fully cross-searchable with other *Periodicals Archive Online* content in institutions with access to both resources. From September 2006 users of *British Periodicals* will also have the option of accessing the collection via its own dedicated standalone interface, which will feature additional functionality designed to enhance the experience of searching and browsing historical periodicals.

Institutions with access to ProQuest Information and Learning's edition of the *Wellesley Index to Victorian Periodicals* will be able to cross-search *Wellesley* indexing with *British Periodicals* full text using this standalone interface. Crucially, the addition of *Wellesley* will make it possible to search for instances of a word or phrase in a given author's contributions

to periodicals even where these originally appeared unsigned or over a pseudonym.

All of this content will be available in full page image with searchable full text. Users can filter results down to article type and download articles in either PDF or TIFF. Each facsimile page will be available in both a high resolution bitonal version, for ease of on-screen reading, and in a high resolution grayscale version, providing scholars with an authentic and detailed record of the printed source.

British Periodicals consists of two separate collections, *British Periodicals Collection I* and *British Periodicals Collection II*.

- *British Periodicals Collection I* consists of more than 160 journals that comprise the UMI microfilm collection *Early British Periodicals*, the equivalent of 5,238 printed volumes containing approximately 3.1 million pages. Topics covered include literature, philosophy, history, science, the fine arts and the social sciences.
- *British Periodicals Collection II*, scheduled for release in 2007, will consist of more than 300 journals from the UMI microfilm collections *English Literary Periodicals* and *British Periodicals in the Creative Arts* together with additional titles, amounting to almost 3 million pages. Topics covered will include literature, music, art, drama, archaeology and architecture.

By providing digital access to the key titles from this time period, *British Periodicals* opens up research to a much wider audience. This uniquely powerful multidisciplinary database finally gives students and researchers a clear pathway to detailed and exhaustive content previously unavailable online.

British Periodicals also offers a level of access not available from print and microfilm, making it easy for them to relive discoveries in art, history, literature, philosophy, and science, all with the much-needed context only first-hand accounts can provide.

If you would like further product information please e-mail marketing@proquest.co.uk

For all media enquiries contact gina.ghensi@proquest.co.uk or sara.austen@proquest.co.uk

THE NINETEENTH-CENTURY SERIALS EDITION (ncse): Web-site launch

ncse is pleased to announce the launch of our new project website at: <http://www.ncse.kcl.ac.uk/>.

ncse (The Nineteenth-Century Serials Edition) is a three year AHRC sponsored project. In partnership with Birkbeck College, the British Library, King's College London - including CCH, its Centre for Computing in the Humanities, and Olive Software, ncse will create a full-text, digital edition of six nineteenth-century journals, with concept maps and advanced metadata. The journals include:

/English Woman's Journal/ (1858-1864) an early woman's magazine//
/Leader/ (1850-1859) a reformist weekly with an interest in science as well as politics//
/Monthly Repository /(1806-1838) a non-conformist religious journal//
/Northern Star /(1838-1852) a Chartist newspaper//
/Publishers' Circular /(1880-1890) a publishing trade paper//
/Tomahawk /(1867-1870) an illustrated satiric weekly, a radical parallel to /Punch//

Our site, which will eventually host the full *ncse* resource, is intended to act as an information portal on all aspects of our activities as the project progresses. Here you will find full details of the *project's scope and objectives*, as well as *profiles* of those involved with it. It contains full details of *conference papers and publications*, many of which are available to download, and a wide range of *reference resources* including our working bibliography and a host of links that will be of interest to scholars and the general public alike. The site also contains our *'works in progress'* and documents the approaches and processes we are using to create the *ncse* resource.

The *ncse* resource itself will be launched in two stages. We currently plan the first release (c.110,000 of unprocessed pages with searchable OCR) for September 2006. The second launch of the full *ncse* resource, with concept maps and advanced metadata and historical and critical apparatus, will be launched at the end of the project in December 2007.

It is anticipated that the *ncse* resource will be of use and interest to those in higher and secondary education, librarians, and interested members of the public generally. Consultations with these user groups will be held as part of the development of the resource. If you would like to take part in one of these consultations or if you would like to discuss the project with a team member, with a view to considering how *ncse* might be used in your organization, please do not hesitate to contact us <<http://www.ncse.kcl.ac.uk/content/contact/contact.html>>.

We hope that you will find it useful and interesting. Please distribute this notice freely and place links to our site on other sites as appropriate.

Cambridge Victorian Studies Group - Postdoctoral Fellowships

We're very pleased to announce that we've made the first three appointments of postdoctoral fellows for the Leverhulme Trust funded interdisciplinary project, 'Past vs. Present: Abandoning the Past in an Age of Progress'. They are:

SADIAH QURESHI. Sadiah finished her PhD on 'Living Curiosities: Human Ethnological Exhibitions in London, 1800-1855', last year, at Christ's College, Cambridge. She has been teaching History and Philosophy of Science at Cambridge since 2002. Her own postdoctoral research will focus on British debates over the conservation and extinction of endangered peoples in the Victorian period.

ASTRID SWENSON. Astrid is completing this spring her Ph.D. at St. John's College, Cambridge, on 'Conceptualising "Heritage" in 19th-century France, Germany and England'. She was a junior visiting fellow last year at the Institute for Human Sciences in Vienna. Her postdoctoral research will consider 'Imperial and European perspectives on Victorian attitudes to preservation'.

ANNA VANINSKAYA. Anna is completing her D.Phil. this year at Hertford College, Oxford, on 'Romance, History and Propaganda: William Morris and the Socialist Community, 1880-1914'. She has also been teaching English literature of the 19th and 20th centuries this past year in the Oxford English Faculty. Her postdoctoral research will address 'The Education of the Past: Socialist Constructions of History, Citizenship and Empire in Late-Victorian Britain'.

We had a very high quality pool of about 60 applicants from many disciplines for this first round, and found the choice very hard to make; at the same time, we have ended up with a well-rounded team of three brilliant scholars, all well suited and inclined to interdisciplinary work, offering genuinely global perspectives on our subject. Their fellowships will run from 2006-11. Three further postdoctoral fellowships, and three doctoral studentships, will be advertised next year.

Peter Mandler, on behalf of Mary Beard, Simon Goldhill, Clare Pettitt and Jim Secord

The Return Of The Oscholars

We have been away for longer than anticipated, but I am very happy to announce that a new website has been found for THE OSCHOLARS and my personal circumstances, for a long time somewhat

disrupted by the gale of the world, seem to have stabilised sufficiently for me to be able to resume work upon it. After a number of false dawns, web space has been very generously offered by Patrick O'Sullivan of Irish Diaspora Net and I have begun transferring the archived issues. This is a very laborious business as each has to be reformatted, links re-forged and the opportunity taken to improve layout, navigation and design. When all the issues are on the site, I will have time for restarting monthly publication.

Our web address is now www.irishdiaspora.net with an easy system of links to be followed to penetrate the recesses. Issues 1 to 7 are now on site. Once all are established there we may be able further to simplify access and navigation. The e-mail address is Melmoth@aliceadsl.fr for THE OSCHOLARS and musard@tiscali.fr for me personally.

Once all is re-established and teething problems resolved, I will need very carefully to consider making some small charge, in order to permit me to work full time at improving and extending the journal, investing in superior software and so on. This is because I no longer have institutional financial support. The sum in mind is £10 / 15 ? / \$ 15 for a year (twelve issues), which is quite a small monthly figure, and a fraction of that charged by the scholarly print journals for far fewer issues. We hope that this will be acceptable, as guaranteeing the future of the journal. Your views will be taken into consideration.

We hope to attract scholarly articles that will be blind peer-reviewed before publication.

Melmoth@aliceadsl.fr is also the e-mail address of the newly founded French branch of The Oscar Wilde Society, Société Oscar Wilde (Paris). This is intended to extend the understanding and appreciation of Wilde in France, and to act as a forum for French / francophone Wilde and fin-de-siècle scholars. It will publish its own newsletter (in French and English), rue des beaux arts, and membership is free to all who apply, though members will be encouraged to join the parent body, details of which may be found at www.oscarwildesociety.co.uk. A French-language website is under construction. Wilde scholars who visit Paris will be entertained.

With best wishes,
David Rose
1 rue Gutenberg
76005 Paris.

JOURNALS NEWS:

Victorians Institute Journal

The Victorians Institute announces the publication of *Victorians Institute Journal* 33 (2005), "Political Matters" (272pp; ISSN 0886-3865; ISBN 0-9747726-2-3). This volume contains essays on George Eliot, Elizabeth Gaskell, Elizabeth Barrett Browning, George Grote, Robert Curzon and Marie Corelli. The "Texts" section includes a first translation of a tract used to explain the English to Qing China, and a transcription of Wilkie Collins's Diary for 1868. Plus there are eleven reviews by distinguished scholars such as Frank Turner, John Maynard, Karen Chase and Lesley Hall. For information about the journal and the Institute, please go to www.vcu.edu/vij, or e-mail David Latane, editor at vij@vcu.edu

Visual Resources

An International Journal of Documentation
Vol. XXII, No. 1, 2006
A Special Issue on
Nineteenth-Century Popular Arts
Guest Editor: Ann Bermingham

Contents:

Ann Bermingham, Introduction: Nineteenth Century Popular Arts.

Romita Ray, *The Beast in a Box: Playing with Empire in Early 19th-century Britain.*

Daniel Harkett, *Illusions of Power: The Diorama and the Royalist Press in Restoration Paris.*

Michael Leja, *Art and Class in the Era of Barnum.*

Alison Fraunhar, *Picturing the Nation: Marquillas Cigarerras Cubanas and the Plantation.*

Vanessa R. Schwartz, *Afterword: The Promise and Perils of Visual Culture's Big Tent.*

Reviews:

Carla Williams, *Photography on the Color Line: W.E.B. Du Bois, Race, and Visual Culture*, by Shawn Michelle Smith.

Sandria B. Freitag, *'Photos of the Gods': The Printed Image and Political Struggle in India*, by Christopher Pinney

Thomas J. Jacoby, *Guide to the Literature of Art History 2*, edited by Max Marmor and Alex Ross.

Richard Rinehart, *Refresh: First International Conference on the Histories of Media, Art, Science and Technology, Sept. 28 - Oct. 1, 2005*

Information about contributing or subscribing to Visual Resources can be accessed through the Routledge or Taylor & Francis Web sites for Visual Resources:

<http://www.tandf.co.uk/journals/titles/01973762.asp>

Issue Two: April 2006

www.19.bbk.ac.uk

19 is the first scholarly, refereed web journal dedicated to advancing interdisciplinary study in the long nineteenth century. Based at Birkbeck College, under the general editorship of Professor Hilary Fraser (Geoffrey Tillotson Chair, Birkbeck College, University of London), **19** aims to extend the activities of the Centre for Nineteenth-Century Studies by making the high quality, original scholarship presented at its regular conferences, symposia and other events available to an international audience. We will publish two themed issues annually, each consisting of six peer-reviewed articles that will showcase the broadest range of new research in nineteenth-century studies.

The second issue of **19** will be online in April 2006. It will draw from the November 2005 conference 'The Long Nineteenth Century: The Future for Victorian Studies?'. Co-organised by David Feldman for the Centre for Nineteenth-Century Studies this conference featured papers by Margot Finn, Cora Kaplan, Iwan Morus, Gareth Stedman Jones, Elizabeth Prettejohn and Daniel Pick. The articles will cover a range of disciplines including history of art, history of science, literary studies and history. We are confident that the exciting new material presented in this issue will stimulate, inform and provoke debate.

Victorian Review is moving!

The editors of Victorian Review are delighted to announce that the journal will now be based in the Department of English, University of Victoria, Canada. We invite scholarly papers on all aspects of Victorian culture, including literature, fine arts, history, politics, law, science, economics, sport, and music. Essays should be 5000-8000 words in length and be written in MLA style. The editors welcome a wide variety of topics and theoretical approaches.

EDITORS: Alison Chapman and Lisa Surridge

SUBMISSIONS EDITOR: Mary Elizabeth Leighton

BOOK REVIEW EDITOR: Judith Mitchell

COPY EDITOR: Susan Doyle

Submissions and book review guidelines available online at

<http://web.uvic.ca/victorianreview/journal.html>

North Wind:

A Journal Of George Macdonald Studies

Beginning with number 25 for 2006 this journal will be published by St Norbert College, Wisconsin. Information will shortly be available from John Pennington - john.pennington@snc.edu

North Wind has published the majority of the important papers on George MacDonald that have appeared in the past 24 years. Editorial policy has always been to encourage close reading of texts, an essential approach with MacDonald's multi-layered texts where covert sub-plots are almost always as or more important than the overt ones.

The 2005 celebrations of the centenary of MacDonald's death have delayed the publication of *North Wind* 24 but it will appear in April. There will be papers by:

Thomas Amos: "I Turn the Picture's Face" - George MacDonald's Poem "The Haunted House."

John Docherty: Fairy Imaginations and Dryad Fancies: A Close Reading of the Flower-Fairy Allusions in *Phantastes*.

Bonnie Gaarden: *Die Aufhebung* in George MacDonald.

Adelheid Kegler: Below in the Depths: The Symbolic Language of George MacDonald.

Colin Manlove: Did William Morris Start MacDonald Writing Fantasy?

Ginger Stelle: The Exemplary Deviant: Wynnie as a Symbol of Victorian Womanhood in *The Vicar's Daughter*.

Copies at \$18 may be obtained from Dr Bonnie Gaarden, 26515 Miller Hill Rd. Cambridge Springs, PA 16403. bgaarden@edinboro.edu

or at £10 from Roger Bardett, 10 Appian Ct, Parnell Rd, LONDON, E3 2RS. Tel. [0]2089 800083.

Back numbers of the journal may be obtained Rachel Johnson, 30 Fir Tree Rd. Fernhill Hth. WORCESTER WR3 8RE. Tel. [0]1905 453214
The cost may vary with different issues, please enquire.

Racism, Perspective and Maritime History

Last December I gave a paper on the above theme, at the Institut du Monde Anglophone, Sorbonne Nouvelle (Paris III). Since then there has been very welcome correspondence from, among others, Professor John B. Hattendorf, US Naval War College, and Professor H.-J. Müllenbrock of Göttingen. Although my paper was centred on the maritime consequences of Revolutionary France's abolition of slavery by the Decree of 16 Pluviôse Year II (early 1794), it is plain that some of the aspects explored continued to have surprising significance until far into Victorian times, and even later. I would be very glad to hear from any other BAVS member who may be interested in this matter.

H.J.K. JENKINS
Society for Nautical Research
Emails: hjkpkjenkins@yahoo.co.uk

FUNDED POSITIONS:

**University of Leeds & Thackray Museum AHRC Collaborative PhD
Studentship**

An AHRC-funded PhD studentship is available from 1 October 2006 for a collaborative research project between the Division of History & Philosophy of Science, University of Leeds and the Thackray Museum in Leeds, the UK's largest medical museum.

The successful applicant will use the museum's extensive collection of medical trade catalogues and medical equipment to document and analyse the changing technologies of healthcare in Britain, c.1880-1914. Selected results of this research project will be displayed in a dedicated Thackray museum exhibit and used in the museum's outreach activities.

The PhD project will be supervised by Graeme Gooday and Jonathan Topham (HPS Division) and by Fiona Elliott and Joanne Stewardson (Thackray Museum).

Applicants must be either UK residents (full studentship) or EU nationals (fees only). They should normally have, or expect soon to be awarded, a Masters degree preferably EITHER in the history of science, technology and/or medicine, OR in a relevant area of museum studies. The studentship can be taken up on either a full-time or a part-time basis.

The closing date for applications is Friday **28 April 2006**.

Application forms and further details are available from:
Katy Lanceley, School of Philosophy, University of Leeds, Leeds,
LS2 9JT
Email: K.M.Lanceley@leeds.ac.uk Tel: 0113 343 3263

Enquiries about the PhD project may be directed to Jonathan Topham, j.r.topham@leeds.ac.uk and Graeme Gooday, g.j.n.gooday@leeds.ac.uk
Leeds History & Philosophy of Science website:
<http://www.hps.leeds.ac.uk/>
Enquiries about the museum's resources may be directed to the Thackray's librarian, Alan Humphries, alan@thackraymuseum.org
Thackray Museum website: <http://www.thackraymuseum.org/>

Scholarships For MA In Nineteenth-Century Literature And Culture

The University of York is offering two masters scholarships for the Department's new MA in Nineteenth-Century Literature and Culture, comprising a tuition fee waiver at the home/EU rate (though overseas students are welcome to apply). For further details of this and other awards available to students applying to do postgraduate work at York, see:

<http://www.york.ac.uk/depts/engl/gsp/awards.htm>

For further details of the MA in Nineteenth-Century Literature, see

<http://www.york.ac.uk/depts/engl/gsp/taughtma/19thC.htm>.

The closing date for scholarship applications is **30 April 2006**

CALLS FOR PAPERS:

**Citizenship, Nation And Identity In The Long Nineteenth Century
Postgraduate conference
17 - 18 June 2006**

Building on the success of last year's postgraduate conference at St. Deiniol's this event will focus broadly on citizenship and national identity in the long Nineteenth-Century (1800-1914). Proposed themes include though other topics warmly welcomed; definitions of Nation, Nationality and Nationhood within Britain and abroad, relationships between the community and the individual, expressions of gender, race and sexuality and religious and secular identities. Speakers: Eugenio Biagini (Cambridge), Jeremy Tambling (Hong Kong), Brian Maidment (Salford) and Bertrand Taithe (Manchester). We are now welcoming abstracts. Proposals should outline content of the paper, and should be no

longer than 300 words in length. Conference organisers: Lucinda Matthews-Jones and Giles Whitely.

Venue: St. Deiniol's Library, Hawarden. Accommodation available through them see

<http://www.st-deiniols.org/> Contact: Janet Meredith,
janet.meredith@manchester.ac.uk

Address: G35 Martin Harris Building, University of Manchester,
Oxford Road,
Manchester, M19 9PL

Tel: 0161 2758950

Deadlines: submission of papers (call for papers): **31 March 2006**;
registration for conference place: 30 April 2006

John Ruskin (Journal Issue)

**Updated Call For Papers: Nineteenth-Century Prose Special Issue
On John Ruskin**

NINETEENTH-CENTURY PROSE seeks essays on John Ruskin for a special issue for Fall 2007. Articles of any critical approach are of interest.

Inquiries are welcome. Please send your completed essay of 20-25 pages by **March 31, 2006** to guest editor Sharon Aronofsky Weltman at the address below. Essays should follow MLA style.

Dr. Sharon Aronofsky Weltman
Associate Professor of English
Louisiana State University
Baton Rouge, LA 70803-5001
enwelt@lsu.edu
225-578-2857

***The Annual Conference Of The Joseph Conrad Society
(UK) 2006***

The Joseph Conrad Society's 2006 Annual International Conference, its 32nd, will be held at The Polish Social and Cultural Association (POSK) at 238-246 King Street in Hammersmith, London, on 6-8 July (dates to be confirmed). Details, including the conference schedule, will be posted here when they become available.

You are cordially invited to attend. Participants who are not already members of The Society are required to take out membership for one year.

There will be two special sessions, for which papers and panels are particularly invited: Conrad's /Letters/ and /The Secret Agent/. The latter theme anticipates the centenary of the novel's publication in 2007. Papers will be considered for publication in the special issue of /The Conradian/:/ The Secret Agent: Centennial Essays/, which will also be published as a monograph by Rodopi of Amsterdam.

Proposals for papers, approximately 100-150 words in length, should be sent to Dr Keith Carabine, Chair: kc4@kent.ac.uk <mailto:kc4@kent.ac.uk> no later than **31 March 2006**. Proposals for panels are also welcome. Please provide contact details.

JULIET MCLAUHLAN PRIZE: 2006

An annual prize is awarded by The Joseph Conrad Society (UK) for an essay on any aspect of the works and/or life of Joseph Conrad. The prize is dedicated to the memory of Juliet McLauchlan, a much loved Conradian and The Society's original and long-serving chair, by encouraging writing from new Conradians. The value of the prize is £200.

The essay competition is designed to foster work by new Conradians and emerging scholars, including undergraduates, postgraduates, and independent scholars of any age, subject to the proviso that entrants should not have held a full-time academic appointment for more than three years.

Essays must be original, not previously published, and between 5,000 and 7,000 words in length. The essay must be in English and should be typed double-spaced. The final date for acceptance of entries is **15 April 2006**.

The essays will be judged by a panel of The Joseph Conrad Society Executive Committee, and the winning entry announced at The Society's Annual Conference in July. Winning and commended essays will be considered for publication in /The Conradian/, although in neither case does the award of the prize or receipt of a commendation automatically guarantee publication.

Entries, accompanied by a brief /curriculum vitae/ and current address, should be sent to:

The Honorary Secretary
The Joseph Conrad Society (UK)
c/o The Polish Social and Cultural Association (POSK)
238-246 King Street
London W6 ORF United Kingdom

Should you wish your essay to be returned, please send a self-addressed stamped envelope or international reply coupons.

Speaking Of Women: Womanhood In Literary Culture (collection)

Submissions are invited for a collection of essays on women's literary culture in 19th and 20th century literature. This book will pay specific attention to the various ways in which women writers "speak" by confronting, connecting, embracing, challenging, and defining identities of womanhood. Special considerations include, but are not limited to: domesticity, mothering, sexuality, representations of historical women, women of color, displaced women, mythological and/or ideological representations of womanhood, communities of women writers, the literary marketplace.

Each chapter will be approximately 6,000 words in length. Please email inquiries, papers or proposals of 250-500 words and a brief vita by **15 April** to:

Robin Hammerman, Department of Humanities, Stevens Institute of Technology (email: rhammerm@stevens.edu)

Aesthetics And Victorian/Edwardian Detective Fiction (Collection)

In recent years there has been a growing critical interest in the literary detective, and a number of recent studies have examined the late nineteenth- and early twentieth-century sleuth from a variety of theoretical perspectives: Foucauldian, feminist, post-colonial and post-structuralist. Cultural historians examine the period and the detective in terms of empire, gender, social authority and scientific developments in criminology. Little is said of the relationship between late Victorian and Edwardian detective fiction in terms of style, the art of detection and the question of contemporary aesthetic theory. Please send essays for a book collection which examines detective/mystery fiction in terms of form, style and aestheticism: the basic relationship between the detective's art and the contemporary aesthetic culture. The period under study would be 1878 (the date of the publication of R. L. Stevenson's *The Suicide Club*) to 1911 (the publication date of G. K. Chesterton's first *Father Brown* collection.) This period covers such mystery writers as Shiel, Machen, Blackwood, Hornung and, of course, Conan Doyle. Possible general topics of consideration:

* Aestheticism and the detective * The intersection of art and science in criminology * The formal art and style of mystery fiction * Crime as an art (as suggested by Wilde's "Pen, Pencil and Poison") * The journalistic art of reporting crime (The *Yellow Press*, W. T. Stead etc.) * Renditions of "decadence" as social, as artistic, as criminal

The collection will be published by Ibidem Press as part of their *Studies in English Literatures* series. All theoretical positions are welcome. Authors must hold PhDs. Essays are expected to be maximally 20 pages in length excluding footnotes. Secondary source material is expected.

Please send 2-3 pp. abstracts and an additional writing sample (article, book chapter, dissertation extract) by **April 23rd** to Paul Fox at pwreynard_at_yahoo.com.

Leiden October Conference 2006
THE LITERARY UTOPIAS OF CULTURAL COMMUNITIES, 1790-1945
English Department, University of Leiden
The Netherlands
25 - 27 October 2006

Writing literature is often deemed a solitary enterprise. Literary history, however, has proven that, next to famous literary recluses such as Thomas Pynchon, there have always existed communities of writers, often joined by artists working

in different media. From the Shelley-Circle to the Bloomsbury group, many of these cultural communities engaged with utopian schemes and philosophies in their work.

The conference organisers would like to invite scholars to submit 500-word abstracts for 20 minute conference papers that investigate various aspects of the literary utopias of cultural communities from the period 1790-1945. We would like to encourage papers that explore the intertextual relationships and/or socio-historical links between the cultural productions of the following communities and or individual authors/artists working within these communities, such as, for instance, the Shelley-Circle, Transcendentalists, the Pre-Raphaelites and the Bloomsbury Group. Papers on lesser known communities, or individuals whose work can be fruitfully linked to any of these or other cultural communities and who engage with utopian ideas are of course also welcome.

The deadline for conference-paper abstracts is **15 May 2006**. Email submissions should be sent to either Margu rite Corporaal: m.c.m.corporaal@let.leidenuniv.nl; or, Evert Jan van Leeuwen: e.j.van.leeuwen@let.leidenuniv.nl

Posted submissions should be sent to the following address:

Dr. Margu rite Corporaal
English Department
University of Leiden
Postbus 9515
2300 RA, Leiden
The Netherlands

Successful candidate-speakers will be notified of their success by 1 June 2006.

**International Symposium: Faith, Myth & Literary Creation since
1850**

Lille Catholic University, Lille, France 18th/19th May 2007

Religious faith, myths and legends have always been present in literature. However, their role has changed over time. Since the middle of the 19th century, with the diminishing role of religion in European society, writers with some kind of belief system, whether religious or political, have tended to use myth in two different ways. They have either retold the old, familiar myths of the past (classical, Nordic, Arthurian, medieval etc.) so that they carry a new message to their own generation or created their own, new myths as modern vehicles of traditional truths. Many writers have combined the two techniques.

We are seeking papers which explore either of these uses of faith and myth in English, French or other European literature since 1850. Contributors may wish to concentrate on a single author or compare two or three authors' treatment of the same theme. Papers may be delivered in English or French.

Academic panel: Suzanne Bray (Lille Catholic University), Christine Fletcher (University of Maryland University College), Adrienne Gavin (Canterbury Christ Church University), Emmanuel Godo (Lille Catholic University), Daniel Warzecha (Lille III University)

Please send any questions and propositions for papers (250 to 300 words) to suzanne.bray@icl-lille.fr by **May 31st 2006**

Nineteenth-Century Gender Studies: The New Woman
(journal issue)

Nineteenth-Century Gender Studies is currently accepting submissions for a special Summer 2006 issue on "The New Woman and Sexuality." The New Woman of the fin de siècle challenged gender norms by pushing for greater career and educational opportunities, by arguing for the necessity of marriage reform and by frankly acknowledging women's sexuality. Some, like Sarah Grand, were proponents of sexual purity while others like Victoria Cross repeatedly pushed the boundaries. In this special issue we hope to spark discussion on this fascinating aspect of New Woman literature that has not yet been fully explored.

Possible topics include, but are certainly not limited to:

* Portrayals of female sexual desire * The New Woman on sexual double-standards * New Women challenging Victorian sexual ideology * Cross-dressing in New Woman literature * The reception of New Woman literature (charges of "sex-mania" or "erotomania") * The New Woman on sexually transmitted diseases * "Punishment" for sexual relationships in NW literature * Sexuality and the female body * Interracial relationships in New Woman literature * The New Woman on marriage * Sexuality as maternal instinct * The New Woman and homosexuality

We look forward to submissions on a wide variety of New Woman writers, though submissions on the work of Victoria Cross, George Egerton, Menie Muriel Dowie or Netta Syrett are particularly welcome.

Nineteenth-Century Gender Studies is committed to publishing insightful and innovative scholarship on gender studies and nineteenth-century British literature, art and culture. The journal is a collaborative effort that brings together advanced

graduate students and scholars from a variety of universities to create a unique voice in the field. We endorse a broad definition of gender studies and welcome submissions that consider gender and sexuality in conjunction with race, class, place and nationality.

To be considered for this special issue, submissions must be received before **June 1st**.

Please send an electronic version of your submission in Word to: Stacey Floyd (sefloy2@uky.edu) and Melissa Purdue (mpurd2@uky.edu). To facilitate the peer review process, please send two files—one with your article absent of all identifying information and another with your brief biographical note.

Harriet Martineau: Subjects and Subjectivities
21 April 2007
Institute of English Studies, University of London

This interdisciplinary one-day conference considers the making of political, imperial and individual identities in the work of Harriet Martineau (1802-1876). Organized by Cora Kaplan (Queen Mary) and Ella Dzelzainis (Birkbeck) in association with the University of London's Institute of English Studies, it will be held at the Senate House, Bloomsbury on Saturday 21 April 2007. Confirmed speakers include the leading scholars Catherine Hall (UCL), Deborah Anna Logan (Western Kentucky) and Linda Peterson (Yale).

We are now seeking proposals for 20-minute papers on panels arranged along three broad themes: Politics; Empire; Mind and Body. Possible topics include tyranny and slavery; the politico-economic subject; mesmerism; Liberalism; racial thinking; the imperial subject; worker and machine; positivism; sickness and health; utopianism; feminism. Papers which explore Martineau's role as a popularizer of ideas under any of these rubrics are also welcome.

Please send an abstract (300 words maximum) to Ella Dzelzainis (e.dzelzainis@bbk.ac.uk) by **1 June 2006**.

Further queries to either Cora Kaplan (c.l.kaplan@qmul.ac.uk) or Ella Dzelzainis (as above).

Neurology and Modernity (collection)

While psychoanalysis has been one of the most dominating discourses within accounts of modernity, offering explanations of the modern as a fundamentally nervous state, what has been less examined is the influence of its parent discipline, neurology.

Continuing its own account of nerve force and brain function alongside the psychoanalytic notion of the unconscious, neurology was largely simultaneous with what we refer to as modernity.

We are seeking essays for the collection *Neurology and Modernity* which will engage broadly with the following sorts of questions: To what extent can the philosophical and cultural discourse of modernity be related to the emergence and development of the medical discourse of neurology? What truths inaugurated by neurology were fundamental to the Western self-perception as modern? What peculiarities of medical discourse reveal the predisposition towards perceiving history as schismic? What modern states, modern technologies and modern practices originated the concept of nerve force? To what extent are technological discourses of the period subtended by a neurological reframing of the perceiving body? What is the place of the concept of the body moved by brain function in the various widespread definitions of modernity? How have nerves and brain function been classed, sexed, gendered and raced?

Possible Topics: Academic orthodoxies * Fashionable diseases * Speed and time * Projecting western mindscapes * Neurology and psychophysics * Neurology and popular culture * Literature and the mind/brain * Body of brain science * Visual culture * Nervous disorder as order * Cinematic neurologies * The evolved brain * Neurology, brain injury and war * Aphasia and modernist language * Brain surgery and subjectivity * Reflex arcs * Neurologist as modern artist * Freud and neurology

Deadline

Please send a 300-word abstract and 1-page CV to both editors by
1 June 2006.

Editors

Andrew Shail, University of Oxford (andrew.shail@st-annes.ox.ac.uk)

Laura Salisbury, Birkbeck College (l.salisbury@bbk.ac.uk)

Elizabeth Barrett Browning: History, Culture And Politics (Victorian Review issue)

The journal *Victorian Review* is publishing a January 2007 special issue on interdisciplinary approaches to Elizabeth Barrett Browning. The editor is seeking 5000-8000 word essays that introduce new methodologies and approaches to the study of EBB's poetry, correspondence or other writing. Topics might include political thought, historiography, theology, science, psychology, legal theory, economics, visual culture, history of sexuality, transatlanticism, abolitionism, immigration/emigration, feminist activism/networks, national identities/nationalisms, etc. The submission deadline for complete papers is Friday, **June 16, 2006.**

Please direct all inquiries and submissions to mcmartin@fas.harvard.edu or Dr. Michele Martinez, Harvard University, Department of English, Barker Center, 12 Quincy Street, Cambridge, MA 02138. If possible, please format your essay in MLA style.

Literature Compass Graduate Essay Prize

Submissions are invited for the 2006 Literature Compass Graduate Essay Prize. Literature Compass publishes peer reviewed survey articles from across the entire discipline. Experienced researchers, teaching faculty, and advanced students will all benefit from the accessible, informative articles that provide overviews of current research.

Entries for the 2006 Graduate Essay Prize should contain a survey element which ensures the essay remains accessible to the non-specialist. The incorporation of advanced graduate work is strongly encouraged.

There will be a prize awarded for each of the 9 sections on Literature Compass, including 'The Victorians'.

Each section winner will receive \$200/£100 of free Blackwell books and have their article published on Literature Compass (<http://www.literature-compass.com>).

Those entering can choose their own topic; however, as with Compass articles already published on Literature Compass, submitted essays should have a survey element, putting the chosen topic in context for the non-specialist.

The upper word limit is 5000 words, including endnotes and bibliography. The deadline for submissions is **September 1st 2006**.

Essays should be submitted by email as a Word document to **LICOeditorial@oxon.blackwellpublishing.com**. Graduates must specify which section they are entering their essay for, and give details of their affiliation, and their supervisor's name and email address.

The Review Panel for each section will comprise the relevant Section Editor(s) and three Editorial Board members. All submissions will be read 'blind'. The winners will be announced at the 2006 MLA Convention.

Kivmars Bowling, Associate Managing Editor, Literature Compass and Philosophy Compass
9600 Garsington Rd, Oxford, OX4 2DQ, UK

**Eighteenth Northern Victorian Studies Colloquium
17th March 2007 at Trinity and All Saints, Leeds**

Victorian Soundscapes

Over the last two decades there has been a resurgence of interest in aspects of the 'sensory economies' of Victorian Britain. Particular attention has been given to the optical cultures, the influence of changing theories of perception, the impact of new glass technologies and its spin-offs, such as the microscope and the telescope. The study of Victorian aural cultures, notwithstanding the continued attention to aspects of the musical history of the period, have until recently remained relatively neglected. However, not least with the appearance of John Picker's *Victorian Soundscapes* (2003), new questions about the nature of Victorian aural cultures are beginning to be asked, and new ways of considering the histories of sound in this period being developed. This colloquium hopes to contribute to this trajectory, by bringing together musicologists, literary scholars, social and cultural historians, to engage in interdisciplinary debate. Offers are invited of papers on any topic which might address these themes. Questions which might be addressed include (but are in no sense confined to): In what ways did contemporaries see themselves as living in a new aural culture? In what ways did the place of music in British culture change over the period? What significance did silence have for the Victorians? How did the functions of the spoken word change in an increasingly literate society? Did later Victorian technological developments, especially the telephone, alter contemporary perceptions of the nature and place of sound? What forms of 'aural anxiety' were particularly prevalent in the Victorian period?

Deadline for proposals: **1st July 2006.**

A selection of the papers will be published as Volume 9 of the *Leeds Working Papers in Victorian Studies* and distributed to all participants.

Send proposals to:

Martin Hewitt, Leeds Centre for Victorian Studies, Trinity and All Saints, Brownberrie Lane, Leeds, LS18 5HD; e-mail m.hewitt@leedstrinity.ac.uk; % 0113283 7231; or Rachel Cowgill, School of Music, University of Leeds, LS2 9JT; e-mail: r.e.cowgill@leeds.ac.uk.

Victorian Beginnings

Australasian Victorian Studies Association Conference 2007

The Australasian Victorian Studies Association 2007 Conference, 'Victorian Beginnings' (celebrating 170 years since Victoria ascended the throne) will be held at the University of Western Australia February 7-11 2007. Our key-note speaker will be renowned scholar Lyn Pykett. AVSA is an interdisciplinary association and welcomes historians, fine art specialists, musicologists, architectural historians, as well as cultural studies and literary specialists, and all who do research in the field of Victorian Studies. There will be a session dedicated to the topic 'Travel and Translation'. Information about the conference and submission of abstracts (deadline **31 October 2006**) will be available closer to the time: please contact: A/Prof. Judith Johnston on judithj@cyllene.uwa.edu.au.

Browning Society: The Nineteenth Century Literary Woman

Call for papers: 'Thou strong-brained woman': The Nineteenth Century Literary Woman: Anglo/French Perspectives International, interdisciplinary conference **November 11 2006**
University College London
Proposals Deadline: **July 1 2006**
contact: Dr. Berry Chevasco, Chairman Browning Society
b.chev@virgin.net

The Victorians And The Arab World: Creative Connections Friday 13-Saturday 14 April 2007 School of English, University of Leeds, UK

Proposals are invited (up to 300 words) for an inter-disciplinary conference on The Victorians and the Arab World: Creative Connections to be held in the School of English, University of Leeds, UK, on 13-14 April 2007. The aim of the conference is to examine ways in which the Arab world-broadly defined-had some form of creative role to play in the formation of aspects of Victorian culture (literary, visual, plastic, musical). The conference hopes to move beyond stereotypes and the problematic politics described in now familiar views of the nineteenth-century. It does not seek simply to forget such problems, but to refocus debate on more affirmative, generative, and productive connections with the Arab world as expressed in writing and the non-verbal arts. The conference aims to open up, in a new and distinctive manner, complex formations of Victorian internationalism, and to examine a crucial element of the genealogy of modern cultural pluralism.

Proposals should be received by **1 December 2006** and sent to

Dr Francis O'Gorman
Reader in Victorian Literature
The School of English
University of Leeds
LEEDS, LS2 9JT, UK
Email: f.j.o'gorman@leeds.ac.uk

Hardy At Yale (June 14-17, 2007)
Conference organized by The Thomas Hardy Association
Yale University, New Haven, CT.

Papers and proposals are solicited on any aspect of the poetry, fiction, drama, or prose writings of Thomas Hardy. Possible topics might include (but are not limited to):

* Hardy, Time, and Memory * Hardy and Music * Hardy and Electronic/Visual Media * Hardy and Women * Hardy and Masculinity * Hardy and Trauma * Hardy and the *Fin de Siècle* * Hardy and Religion * Hardy and Psychology * Hardy and Modernism * Hardy and Realism/Naturalism * Hardy and Contemporary Literary Theory * Nature and Culture in Hardy

Proposals should be 300-500 words in length, completed papers should be no longer than 10 double-spaced pages (delivery time maximum of 20 minutes). Electronic submissions are encouraged.

"A Phantom of His Own Figuring": Thomas Hardy and Fetishism

In his critique and qualification of Marxist constructions of commodity fetishism Jean Baudrillard argues that "if fetishism exists it is...not a fetishism of the signified, a fetishism of substances and values...it is a *fetishism of the signifier*...It is not the passion (whether of objects or subjects) for substances that speaks in fetishism, it is the *passion for the code*, which, by governing both objects and subjects, and by subordinating them to itself, delivers them up to abstract manipulation." Hardy's poetry and fiction provide numerous instances in which such a process is both revealed and reproduced through explorations of the abstracted desires that fixate his characters and, at times, Hardy himself. Baudrillard's decision to use "the [female] body and beauty" to illustrate his theory, and his insistence that the "fascination of this fetishized beauty is the result of this extended process of abstraction, and derives from what it negates and censors through its own character as a system," connects neatly with some feminist analyses of Hardy which assert the scopophilic quality of his writing, but it is also possible to contend that he employs the tropes of fetishism to expose the "codes" and "systems" which act as the ideological drives behind late Victorian culture.

Papers and proposals are invited exploring the ways in which conceptualizations of fetishism contribute to the understanding of Hardy and his works. Possible topics might include (but are not limited to):

Fetishism and obsession in *Far From the Madding Crowd* * Tess Durbeyfield as fetish * Class aspiration as fetishism in the novels and short stories * The fetishized female body in the novels and short stories * The fetishized male body in the novels and short stories * Emma Gifford as fetish in *Poems of 1912-1913* * Fetishized historical figures (Napoleon, Nelson, Wellington) * Artistic/sexual fetishism in *The Well-Beloved* * Phantoms and specters as fetishized loss in the short stories and poems * "Thomas Hardy" as cultural fetish

Proposals should be 300-500 words in length, completed papers should be no longer than 10 double-spaced pages (delivery time maximum of 20 minutes). Electronic submissions are encouraged.

Papers or proposals should be received by **December 15, 2006**, and sent to: Richard Nemesvari, Department of English, St. Francis Xavier University, Antigonish, Nova Scotia, Canada B2G 2W5, rnemesva@stfx.ca

Hardy and Science—Graduate/Postdoctoral Student Panel

Thomas Hardy asserted that he was one of the earliest acclaimers of Darwin, took pride in his "astronomical passages... quoted in both England and America" and claimed that his "pages show harmony of view with Darwin, Huxley, Spencer." This panel, which solicits papers from graduate and postdoctoral students, will consider Hardy's relationship to science. How does his fiction and poetry incorporate, represent, misrepresent, resist, challenge, reconfigure or otherwise interact with contemporary developments in astronomy, biology, psychology, thermodynamics? Can we see his works as reacting or contributing to contemporary discussions about the role of science in society or the proper way scientific research should be conducted? 500 word proposals for papers 15-20 minutes long should be sent to anne.dewitt@yale.edu in the body of the text. Proposals are due by **December 15, 2006**.

Thomas Hardy Association Website: www.yale.edu/hardysoc/

Victorian Poetry: Swinburne Special Issue Spring 2009

To commemorate the centenary of the death of Algernon Charles Swinburne (1837-1909), Terry Meyers and Rikky Rooksby will edit a

special issue (Spring 2009) of Victorian Poetry dedicated to the life and works of the poet. The editors seek for consideration essays of every sort, critical, biographical, and bibliographic. They set no particular requirements beyond lucidity and interest.

Deadline: **April 5, 2007**. Direct inquiries and other correspondence to Terry Meyers <tlmeyer@wm.edu> or Rikky Rooksby <rikky@oceanview.free-online.co.uk>.

REVELS

REVELS is the University of Sussex's 'Romantic, Eighteenth-Century and Victorian English Literature Seminar'. It is a small, relaxed, postgraduate-orientated event held fortnightly, and aims to raise the profile of 18th and 19th century studies at the university.

This year, we have had speakers (both doctoral students and academics) from both Sussex, and other universities including Brighton, KCL, and Birkbeck.

If anyone, particularly doctoral students, would be interested in giving a 20-30 minute paper here for next term's programme, or in the future, please get in touch. We have funds available to offset your costs, and always retire to the bar after the paper and discussion (which is always friendly, articulate, and dialogic).

Christopher Stokes
c.r.stokes@sussex.ac.uk

FORTHCOMING EVENTS:

Victorian Masculinities Conference
A two-day interdisciplinary postgraduate conference
Keele University
20th-21st April 2006

Guest Speaker: Dr Colin Cruise (Staffordshire University)

This conference aims to bring together research students from across the humanities who are working on the topic of masculinity in the Victorian period. This could include the construction, representation or discussion of masculinity in visual art,

design or literature of the period.

There will also be a workshop on publishing offering students essential advice on how to get their first academic piece published led by Professor David Amigoni (Keele University) and Philippa Joseph (Blackwell Publishing).

This conference is organised by the University of Birmingham and the University of Keele and is generously supported by the AHRC, The Paul Mellon Centre for Studies in British Art and BAVS.

For further information, please visit
www.masculinities.bham.ac.uk

Frank Brangwyn Symposium
29-30 April 2006
Leeds City Art Gallery
The Headrow
Leeds LS1 3AA

A symposium to coincide with a major retrospective of the work of Frank Brangwyn at the Leeds City Art Gallery. Half a century after his death, Brangwyn has become a marginal figure in British art, despite the great celebrity he enjoyed during his lifetime. Difficult to categorise, in spite of - or perhaps because of - voluminous and conflicting documentation, Brangwyn's prolific production and wide-ranging practice nonetheless provide a fertile ground to explore British society and attitudes during the tumultuous era of 1880-1950.

Please contact Senior Curator Corinne Miller, on 0113 247 8248 or corinne.miller@leeds.gov.uk, for more information.

Ruskin and the Idea of Influence (update)

Date: Saturday, 13 May 2006.

Time: 10.00 to 16.30

Venue: Adelphi House, The Crescent, University of Salford.

Host: Brian Maidment, the Communication, Cultural and Media Studies Research Centre, University of Salford.

Opening Plenary: Keith Hanley on ' "A Common Treasury": Ruskin and the Values of Art'.

Speakers Include: John Batchelor, Dinah Birch, Malcolm Hardman.

Description: Organised to encourage a collegial sharing of ideas, the day will culminate in 'Ruskin, Access and Influence - A Discussion' and should appeal to anyone with an interest in

considering Ruskin or Victorian culture from a variety of perspectives: historical, cultural, social, literary, or arts management. All are welcome, and we particularly encourage students and junior academics to take part in the day's discussions.

Background: This is the first of three, linked, annual, one-day symposia stemming from the collaborative, AHRC-funded project on 'Ruskin, Cultural Tourism and Popular Access', involving Professors Keith Hanley (Lancaster), Brian Maidment (Salford) and John Walton (Central Lancashire).

Fees: £20 (waged) or £5 (student & unwaged), including lunch and coffee breaks.

Contact: for more information or to book a place, contact the project's Research Associate, Dr. Rachel Dickinson, Ruskin Programme, Bowland College, Lancaster University, LA1 4YT, UK; 01524 593317; r.dickinson@lancs.ac.uk.

The Professionalisation of Decoration, Design and the Modern Interior,

1870 to the present

Dorich House 8th Annual Conference

Thursday 18th and Friday 19th May 2006

Organised by *The Centre for the Study of the Design of the Modern Interior* and hosted by the Faculty of Art, Design & Architecture at Kingston University, London

Key Note Speaker: Joel Sanders, Associate Professor, Yale School of Architecture

Through selected papers presented by both theorists and practitioners of interior design, the 8th annual Dorich House Conference seeks to explore the history and contemporary practice of the making of the modern interior.

Further details can be found at www.kingston.ac.uk/dorich

To book contact: Nina Hunt, Short Courses Design, Kingston University

T: +44 (0)20 8547 7066 E: shortcourse.design@kingston.ac.uk

**Internationalism And The Arts:
Anglo-European Cultural Exchange at the Fin de Siècle**

A three-day international conference,
Magdalene College, Cambridge, 3 - 5 July 2006

This conference addresses two interrelated issues which are central to our understanding of European cultural and national identities, past and present: the nature and extent of artistic and intellectual exchange between Britain and Europe at the turn of the nineteenth century; and the rise of a (Eurocentric) internationalist cultural identity in an era of competing nationalisms. Flanked by the Franco-Prussian war (1870-71) and the Great War, the fin de siècle stands out as an epoch of rising European militarism. Themes of national consolidation, isolation and aggression have become key to any analysis of the period. What this conference seeks to explore is the concomitant drive toward an international political and cultural identity. Interdisciplinary panels will examine how artistic and intellectual exchange contributed to a sense of a common European, even world culture, and to a counter-current of political, internationalist optimism.

To make further enquiries, please contact Dr Grace Brockington, Clare Hall, Herschel Rd, Cambridge CB3 9AL, UK. Tel.: (0)1223 767 294, email geb23@cam.ac.uk.

Bookings must be made by **16 June 2006**
www.clarehall.cam.ac.uk/internationalism/arts/

**The Seventeenth International
Thomas Hardy Conference & Festival
Dorchester
22 - 29 July 2006**

The Seventeenth International Thomas Hardy Conference & Festival in 2006 will offer an exciting programme of lectures, seminars, talks, poetry readings, excursions, walks and entertainments.

The Conference and Festival will be launched with a reception at the Corn Exchange followed by a lecture from John Sutherland, Chairman of the Man Booker prize committee 2005, who is the author of *So You Think You Know Thomas Hardy*. As always, there will be a core of invited speakers and these include Gillian Beer, Mary Rimmer, Dennis Taylor, Simon Gatrell, Keith Wilson, Michael Herbert, Claire Seymour, Nicola LeFanu and Jane Thomas but this Conference will also give the opportunity for new Hardy Scholars to make their mark; there will be speakers who have responded to a 'call for papers' from established academics and post graduate students.

**For further information, please visit
www.hardysociety.org/conference**

SEMINAR SERIES:

Oxford Fin de Siècle seminar

27 April: 'A Jewish "Robert Elsmere"? Amy Levy, Israel Zangwill and the post-emancipation Anglo-Jewish novel' Dr. Naomi Hetherington (University of Cambridge)

11 May: 'Trouble-making in fiction with Wagner, Schopenhauer and religion' Dr. Mary S. Pierse (University College Cork)

18 May: 'The Nasal Renaissance: The Aesthetics of Smell c.1890-1905' Christina Bradstreet (Birkbeck)

25 May: Religion, Science, and Romance: ideological influences on the formation of modern Egyptology David Gange (Trinity College, Cambridge)

Seminars take place on Thursdays at 5.15pm, in the Meyerstein Room (R11) of the English Faculty at the University of Oxford, St. Cross Building, Manor Road. All welcome. Enquiries: anthony.cummins@st-hughs.ox.ac.uk

RECENT PUBLICATIONS:

Frankie Morris, *Artist of Wonderland: The Life, Political Cartoons, and Illustrations of Tenniel* (University of Virginia Press, 2005)

Best known today as the illustrator for Lewis Carroll's Alice books, John Tenniel was the Victorian Era's chief political cartoonist. Lavishly illustrated with over 200 images, this volume will delight not only scholars and collectors, but also readers interested in Victorian life and art, social history, journalism and political cartoons, and illustrated books. Richard Maxwell, of Yale University, and editor of *The Victorian Illustrated Book* writes, "The book can claim to be the standard work on Tenniel."

Frankie Morris begins her study with a portrait of Tenniel the man. In a biography stretching from his early childhood to his fifty years writing for the London journal *Punch*, Morris shows Tenniel to be the sociable and urbane humorist revealed in his drawings. Thirteen independent essays follow this biography; in them every aspect of Tenniel's work from the technicalities of his craft to his Alice illustration and from his early book illustrations to his *Punch* cartoons is explored. In five probing studies, Morris demonstrates how Tenniel's cartoons depicted the key political questions of his day—from the Eastern Question to Lincoln and the American Civil War—examining their assumptions, devices, and evolving strategies. The definitive study of both the man and the work, *Artist of Wonderland* gives an unprecedented

view of the cartoonist who mythologized the world for generations of Britons.

For more information, [click here](#)

**Daniel Hack, *The Material Interests of the Victorian Novel*
(University of Virginia Press, 2005)**

Drawing on the works of such leading novelists as Dickens, Eliot, Thackeray, and Collins, Daniel Hack argues that the Victorian novel is best understood as a simultaneously verbal, physical, and economic object. Rather than ignoring or obscuring the material components and contexts of writing, as is often claimed, these writers treated these elements as formal resources, and in doing so they found them to be potential sources of literary and cultural authority. Following the Victorians' own lead, then, Hack reveals the interplay of novelistic practices and properties—including the description of documents, the cultivation of sympathy, and the fictionality of characters—with materials ranging from publication formats and advertisements to efforts to aid struggling authors and theories of labor and exchange. Changing what we see when we look at the Victorian novel by changing what we look at, Hack's innovative combination of textualist and contextualist critical methods produces new insight into the way the Victorians addressed the boundaries and relations between the word and the world.

For further information, [click here](#)

**Constance Hassett, *Christina Rossetti: The Patience of Style*
(University of Virginia Press, 2005)**

For critics and readers who have ever thought that Christina Rossetti lacked ambition, remaining throughout her career in the goblin-infested glen she invokes in her earliest work, or those who minimize her relevance to being dependent on her relationships with well-known Victorian literary figures, Constance Hassett's new book *Christina Rossetti: The Patience of Style* offers a challenge: to trade in this misimpression for a patient and active scrutiny of the poet's entire body of work. In her analysis of all five of Rossetti's poetry collections, Hassett reveals the strengths and failures of Rossetti's poetry, its attention to the resources of rhythm and the shifts of diction, its momentum and reserve, and the rationale for its revision.

Keeping her primary focus on the poems themselves, Hassett also explores Rossetti's innovative poetry for children, her daring reconfiguration of religion and poetry in a late-life commentary

on the Apocalypse, and the influences both of female precursors she admired and outgrew and of the male circle of Pre-Raphaelite poets. For art historians of the Pre-Raphaelites, scholars of women's writing and gender studies, students of children's literature, and researchers in religious studies, not to mention readers in Victorian poetry, *Christina Rossetti: The Patience of Style* will serve as an indispensable and eye-opening guide.

For further information, [click here](#)

Judith Wilt, *Behind Her Times: Transition England in the Novels of Mary Arnold Ward* (University of Virginia Press, 2005)

From 1890 to 1905, Mary Arnold Ward was the best-selling novelist in the English language—but as the Edwardian age came to an end, Ward became a target of scorn for modernists like Virginia Woolf. Today, most of her books have fallen out of print, but in her novels we can vividly experience the long transition from Victorian to modern England, witnessing the high melodrama of science's challenge to Christianity, of political socialism and the social gospel, and of women's suffrage and the First World War.

In *Behind Her Times*, Judith Wilt offers a vital new critical examination of Ward's place in Victorian and Modernist culture. A largely self-taught novelist, Ward overcame obstacles in the male-dominated world of letters to play a crucial role in the shift to the copyright-centered mass-market readership culture that would mark the new century. She was the first Englishwoman to report on World War I, both at home and on the front, and she approached the social issues of her day, such as urban settlement and child care, with the vigor of a progressive. Despite her commitment to social activism and her role as a pioneer in the literary world, Ward ultimately held an ambivalent position as an early feminist when she famously opposed the suffragist movement; her multi-faceted position in the society of her time is exemplified by the fact that she published her enormously popular novels under her married name, Mrs. Humphry Ward.

Behind Her Times is a definitive study of this productive public woman, using Ward's novels as a lens through which to view the political, religious, and psycho-sexual transitions of the era. Wilt argues that Ward's defense of her evolving era's achievements and intentions, coupled with her wariness of the advance of time and of the violence of change, indicates both a welcome of and a resistance to modernity—an adherence to romantic fantasy that nonetheless feels the pull of the realist alternative. In *Behind Her Times*, Wilt provides a sensitive portrayal of an author who in celebrating one era helped usher in the next.

For further information, [click here](#)

Brenda Assael, *The Circus and Victorian Society* (University of Virginia Press, 2005)

It was during the Victorian era that the circus, whose origins lay in the fairground world, emerged as a commercialized entertainment that we would recognize today. This development was intricately tied to a widespread demand for circus acts by a broad range of classes. In *The Circus and Victorian Society*, Brenda Assael examines this interest in the circus as an artistic form within the context of a vibrant, and sometimes not so respectable, consumer market. In doing so, she provides not only the first scholarly history of the Victorian circus but also a new view of nineteenth-century popular culture, which has usually been seen as the preserve only of the working class.

The Victorian circus ring was a showcase for equestrian battle scenes, Chinese jugglers, clowns, female acrobats, and child performers. Although such acts exhibited wondrous qualities, unabashed displays of physical power, and occasionally subversive humor, Assael reveals how they were also rendered as grotesque, lewd, or dangerous.

The consuming public's desire to see the very kinds of displays that reformers wished to regulate put the circus establishment in a difficult position. Wishing to create a respectable reputation for itself while also functioning as a successful business, the industry was engaged in a struggle that required the appeasement of both the regulator and the consumer. This conflict not only informs us of the complicated role that the circus played in Victorian society but also provides a unique view into a collective psyche fraught by contradiction anxiety.

For further information, [click here](#)

Andrew King and John Plunkett, eds., *Victorian Print Media: a Reader*, (Oxford University Press, 2005)

Victorian Print Media: A Reader collects primary sources from nineteenth century journals, newspapers, and periodicals into an anthology that can be used for teaching purposes, but is also intended to complement and encourage ongoing research. The extracts are organised into nine themed sections. Each section addresses a specific conceptual or historical issue, such as reading practices; graphic media; legal regulation; the conceptualisation of print "influence"; newspapers; authorship and so on. The themed sections demonstrate the multiple factors

upon which the aesthetics of print media depended, making this anthology of use to all researchers, teachers, and students of the period.

For further information, [click here](#)

The Collected Short Stories of George Moore: Gender and Genre (Pickering & Chatto) General Editors: Ann Heilmann and Mark Llewellyn; Consulting Editor: Adrian Frazier

George Moore (1852-1933) was one of the most influential and versatile writers and journalists of the turn of the century. Bridging movements as disparate as high realism/naturalism and mysticism, his narrative work is also significant for its concern with emerging psychoanalytical approaches. Much of his writing crossed boundaries: generically, thematically, psychologically and conceptually - between autobiography, fiction and folklore, hysteria, sex and gender. Despite his significant impact on fin-de-siècle culture and literature, Moore's works have not been readily available.

This five-volume, reset critical edition addresses current scholarly interest in Moore, making available his generally 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; plus editorial notes; textual variants; an appendix of Moore's revisions to the texts; and reviews to illustrate contemporary reactions to Moore's writings.

For further information, [click here](#)

Diana Maltz, British Aestheticism and the Urban Working Classes, 1870-1900: Beauty for the People (Palgrave Macmillan, 2005)

This cultural study reveals the interdependence between British Aestheticism and late-Victorian social-reform movements. Following their mentor John Ruskin who believed in art's power to civilize the poor, cultural philanthropists promulgated a Religion of Beauty as they advocated practical schemes for tenement reform, university-settlement education, Sunday museum opening, and High Anglican revival. Although subject to novelist's ambivalent, even satirical, representations, missionary aesthetes nevertheless constituted an influential social network, imbuing *fin-de-siècle* artistic communities with political purpose and political lobbies with aesthetic sensibility.

For further information, [click here](#)

Ian St John, *Disraeli and the Art of Victorian Politics* (Anthem Press, 2005)

This book is a comprehensive review of the political career of Benjamin Disraeli, providing a thorough critical analysis of one of the most ambitious and controversial leaders in British history. *Disraeli and the Art of Victorian Politics* explores the political journey of a man propelled by a tremendous and sometimes all-consuming self-belief.

Dr St John discusses Disraeli's driving ideology and the extent to which he was able to stay true to these ideals in the face of fierce opposition during his six-year Premiership. The author uniquely recreates the atmosphere of lively debate by introducing competing arguments to punctuate each chapter, a novel and effective way in which to understand the political and social context for both the student and general reader alike.

Disraeli retains a powerful presence in contemporary political discourse - whether in terms of current debates concerning the unsure direction and leadership within the Conservative Party or in more general areas of social and political life such as the role and nature of imperialism, the declining presence of the monarchy and the meaning of Judaism in British life. This title will be a major addition to our understanding of the dynamics of nineteenth-century politics.

For further information, [click here](#)

Kate Lawson, ed., *Charlotte Brontë Vilette* (Broadview Press, 2005)

Charlotte Brontë's contemporary George Eliot wrote of *Vilette*, "There is something almost preternatural in its power." The deceptive stillness and security of a girls' school provide the setting for this 1853 novel, Brontë's last. Modelled on Brontë's own experiences as a student and teacher in Brussels, *Vilette* is the sombre but engrossing story of Lucy Snowe, an unmarried Englishwoman making her way in a culture deeply foreign to her. The heroine's relationships with the fiery professor M. Paul, the cool Englishman Dr. John, and the school's powerful headmistress, Madame Beck, are described in her compelling and enigmatic first-person narration.

This Broadview edition includes a critical introduction by Kate Lawson and Lynn Shakinovsky. The many contextual documents include contemporary writings on surveillance and espionage,

anti-Catholicism, and working women, as well as letters describing Brontë's own time in Brussels.

For further information, [click here](#)

Gerlinde Röder-Bolton, *George Eliot in Germany, 1854-55: Cherished Memories* (Ashgate Publishing, March 2006)

From 1854 to 1855, George Eliot spent eight months in Germany, a period that marked the start of her life with George Lewes. Though Eliot documented this journey more extensively than any other, it has remained an under-researched part of Eliot's biography. In her meticulously documented and engaging book, Gerlinde Röder-Bolton draws on Eliot's own writings, as well as on extensive original research in German archives and libraries, to provide the most thorough account yet published of the couple's visit. Rich in historical, social, and cultural detail, *George Eliot in Germany, 1854-55* not only records the couple's travels but supplies a context for their encounters with people and places. In the process, Röder-Bolton shows how the crossing of geographical boundaries may be read as symbolic of Eliot's transition from single woman to social outcast and from translator and critic to writer of fiction.

For further information, [click here](#)

Jonathan Smith, *Charles Darwin and Victorian Visual Culture* (Cambridge University Press, 2006)

Although *The Origin of Species* contained just a single visual illustration, Charles Darwin's other books, from his monograph on barnacles in the early 1850s to his volume on earthworms in 1881, were copiously illustrated by well-known artists and engravers. Jonathan Smith explains how Darwin managed to illustrate the unillustratable - his theories of natural selection - by manipulating and modifying the visual conventions of natural history, using images to support the claims made in his texts. Moreover, Smith looks outward to analyse the relationships between Darwin's illustrations and Victorian visual culture, especially the late-Victorian debates about aesthetics, and shows how Darwin's evolutionary explanation of beauty, based on his observations of colour and the visual in nature, were a direct challenge to the aesthetics of John Ruskin. The many illustrations reproduced here enhance this fascinating study of a little known aspect of Darwin's lasting influence on literature, art and culture.

For further information, [click here](#)

Kirsten MacLeod, *Fictions of British Decadence: High Art, Popular Writing and the Fin De Siècle* (Palgrave Macmillan, April 2006)

Fictions of British Decadence is a fresh account of the emergence, development and legacy of fiction written in the era of Oscar Wilde. It examines a broad range of texts by a diverse array of Decadent writers, from familiar figures such as Ernest Dowson and John Davidson to lesser-known innovators such as Arthur Machen and M.P. Shiel. MacLeod fills a large gap in understanding the movement that helped negotiate transition from the Victorian triple-decker to experimental Modernist fiction.

For further information, [click here](#)

Ann M. Ridler with Kathleen Cann, *Sir Angus Fraser: Books and Articles 1951-2001* (George Borrow Society, 2006)

The George Borrow Society has just published a checklist of the writings of its late President, Sir Angus Fraser, covering work on the Gypsies, George Borrow, Customs and Excise, the House of John Murray and other topics reflecting the range of his interests, predominantly focused on the nineteenth century. We hope that it will constitute a useful finding aid for anyone conducting research in these areas. It includes some 115 articles published over 50 years, as well as books and contributions to books, unpublished papers and selected reviews:

This is available as a 24 pp. booklet, price £2.00 to members of the Society and £5.00 to non-members, from Dr Ann M. Ridler, 61 Thame Road, Warborough, Wallingford, Oxon OX10 7EA (post-free within the UK; post extra by airmail). Cheques in sterling should be made payable to The George Borrow Society. Payments from overseas may be made by Visa or Mastercard through Dr Ridler (e-mail: annridlersoutter@warboro.fsnet.co.uk).

Neil Davie, *Tracing the Criminal: The Rise of Scientific Criminology in Britain, 1860 - 1918*, with a foreword by Bryan S. Turner (Bardwell Press, 2006)

Tracing the Criminal recounts the history of the emergence of 'scientific' - criminology in Britain during the period 1860-1918. It shows how it developed from the prevalent view that criminals constituted a sub-category of the Human Race who differed from the law-abiding majority in other ways than simply

by their lawbreaking, and that those differences were accessible to scientific investigation.

For further information, [click here](#)

Rachel Cowgill and Julian Rushton, *Europe, Empire, and Spectacle in Nineteenth-Century British Music* (Ashgate, June 2006)

This volume illuminates musical connections between Britain and the continent of Europe, and Britain and its Empire. The seldom-recognized vitality of musical theatre and other kinds of spectacle in Britain itself, and also the flourishing concert life of the period, indicates a means of defining tradition and identity within nineteenth-century British musical culture. The objective of the volume has been to add significantly to the growing literature on these topics. It benefits not only from new archival research, but also from fresh musicological approaches and interdisciplinary methods that recognize the integral role of music within a wider culture, including religious, political and social life. The essays are by scholars from the USA, Britain, and Europe, covering a wide range of experience. Topics range from the reception of Bach, Mozart, and Liszt in England, a musical response to Shakespeare, Italian opera in Dublin, exoticism, gender, black musical identities, British musicians in Canada, and uses of music in various theatrical genres and state ceremony, and in articulating the politics of the Union and Empire.

For further information, [click here](#)

Andrew Graham Dakyns and Belinda Robinson, eds., *Newly Discovered Letters of T. E. Brown* (Manx Heritage Foundation, 2006)

T. E. Brown, Second Master at Clifton to John Percival and James Wilson, is now recognised as the Isle of Man's national poet. But he has a further claim to fame: he was a prolific letter writer, and this two-volume set contains letters spanning four decades that have never previously been published. Earlier collections of Brown's correspondence, although heavily censored, were received enthusiastically by leading writers of the day. Many have felt a longing for more of the real Brown. Buried for over a hundred years, this treasure-trove of letters to two of his closest friends will delight lovers of the Poet far beyond his native Isle.

For further information, and to purchase volume 1 (£16.99) please contact Andrew Dakyns, 1 Holywell Close, Eastbourne, East Sussex, BN20 7RX; email: adakyns@yahoo.co.uk

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