



British Association
for
VICTORIAN
STUDIES

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Welcome to the November 2004 edition of the BAVS newsletter, now edited by Rhian Williams, who takes the reins from the capable hands of Emma Mason. I would like to draw your attention to the reports of our recent annual conference, written by our bursary-funded postgraduate conference reporters, and to short reports of other recent one-day postgraduate conferences. We look forward to our 6th annual conference, – ‘Victorians in the Long View’ – to be held at the University of Gloucestershire next September: please see the call for papers below and details regarding postgraduate bursaries for attendance. In future editions, the BAVS newsletter will provide space for advertisement and discussion of research work in progress. We will be including short descriptions and notices of research projects in Victorian Studies that have recently been awarded funding. Further, we would like to feature short review articles that engage with Victorians and the nineteenth century in British cultural life. We would be happy to receive articles by academics and postgraduate students that review and 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 FUNDING NOTICE:

There are 10 postgraduate bursaries of £100 available for the 2005 BAVS conference. We are looking for two observers who will report on the conference for the BAVS newsletter, and 8 paper presenters. Applicants should send a CV and a proposal of no more than 500 words, by the conference deadline for paper proposals. 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 grows out of your research interests. 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 Simon Dentith. 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 be receive their bursary cheques at the conference.

REPORTS/REVIEWS OF RECENT CONFERENCES:

BAVS 5th Annual Conference, ‘Victorian Sensations’, Keele University, September 2004

ACADEMICS INDULGE IN WEEKEND OF SENSATION SHOCK!

Perhaps the report for the British Association of Victorian Studies Conference 2004 is not the place for sensation journalism. However, having attended the three days of papers, panels and discussion at Keele University this September, the question to which I keep returning is: what is the appropriate place for sensation in Victorian Studies?

The initial answer to this – one that the conference conclusively demonstrated – is that there is no one place. Sensation in the Victorian period was everywhere, manufactured and experienced in new ways within a great variety of areas. Sensation Fiction was just one of a number of 'sensation genres', including journalism, poetry, history and the visual arts, that panellists addressed, showing sensation to be part of the psychological, sexual, social, cultural and national makeup of the Victorians. By discussing what Victorian sensation is and examining how it works, the conference found new ways to think about Victorian modernity. By examining the ways in which sensation was understood, valued and used by the Victorians, the conference provided valuable insights to our own - in many ways Victorian - relationship to sensation, insights that engendered an equivocal call for change.

James Secord opened the conference by firmly establishing sensation as a particularly Victorian phenomenon. He traced the origins of sensation within the Romantic culture of sensibility, where it was understood in terms of the physiology and psychology of the individual, and described how, over the course of the nineteenth century, sensation was experienced on an increasingly communal level. Advances in the technology of communication meant that events and spectacles could create a sensation amongst the population as a whole. Sensation, he concluded came to form an important part of the way the Victorians defined themselves on a local, national and global level. His paper challenged delegates to reach a better understanding of Victorian identity through sensation, a challenge which was met again and again over the course of the conference as Victorian sensation was defined and redefined.

Perhaps the most useful definition of sensation, one that brings together the different kinds of sensation addressed in the various papers, came out of Steve Connor's lecture on the Victorian ether phenomenon, in which he described ether as a material nothing that occupied the spaces between people and things. Sensation seems to have been similarly characterised by its occupation of liminal spaces. One such space, suggested in Connor's description of ether as allowing the Victorians to 'see feelingly' and 'feel see-ingly', was the space between body and mind. Jenny Bourne Taylor identified another sensational space in her plenary paper on sensation and aesthetic pleasure, which located sensation between art and science by exploring the Victorian fascination with the way art works upon the physiology and psychology of the observer, reader or listener to give them pleasure. Papers dealing with Victorian supernaturalism commonly understood sensation as bridging the material and the spiritual, while those which focussed on sensational historical events often reflected upon the changing relationship between the private and public.

As well as these conceptual margins, sensation was commonly shown to occupy the margins of culture and art. It inspired delegates to delve into the weird and wonderful elements of Victorian cultural history. Events that had been far enough out of the ordinary to create a sensation during the Victorian period often proved capable of creating a similar sensation among ourselves. Certainly my own ideas about who the Victorians were and what they did were challenged by accounts of Victorian pornography (Leslie Ambedian, York University, Toronto), public executions (Anne Schwan, Birkbeck College), public morgues (Britta Martens, University of West England) and theatre riots (Susan Schyler, Stanford University). The panel entitled: 'Consuming Sensations: Shopping, Divorce and Murder' in which three Victorian scandals - the Whitley Murder, the O'Shea Divorce Scandal and the Murder of Francis Savile Kent - were examined by Lise Sanders (Hampshire College), Jane Jordan (Kingston University) and Andrew Maugham (University of Sheffield), was one of the most lively and eye-opening of the conference, generating an enjoyment and interest that showed us all to be guilty of a very Victorian desire for sensation.

Sensation, then, was easily and enjoyably experienced, but most papers also took up the challenge laid down by all three opening plenary speakers to explore how sensation operated, 'slowing down' sensation, as James Secord put it, in order to make these liminal, marginal moments into sites for observation and discussion. This was often done most effectively in papers that paid attention to the physiology, psychology, philosophy or technology of Victorian sensation. Kate Flint asked us to think about how the Victorians experienced the material world and how they interpreted each of their senses. Her historicisation of Victorian sensory perception was also

addressed by Kirstie Blair (St Peters, Oxford) in her paper, 'Nervous Hearts and Bloody Nerves: Locating Sensation in the Victorian Body', which argued convincingly for a new appreciation of the heart and circulatory system as sites of sensation within the Victorian body. Mike Davis's paper, 'The Possibilities of Sensation: George Eliot, Lewes and Spencer', was one of a number that suggested ways in which contemporary psychology influenced the representation of sensation within fiction and poetry. I was particularly struck by his examination of a passage in *Middlemarch*, in which Dorothea's speech communicates feelingly to Rosamund, her words themselves becoming agents of sensation. It was a timely reminder in a conference that often focussed on sensation represented and critiqued by literature and art, that literature and art are themselves often intrinsically sensational.

John Plunkett's plenary paper on Victorian optical toys, enabled us to experience the head-ache inducing visuals of Victorian optical entertainment for ourselves, demonstrating that the Victorians did quite literally see things differently. Matthew Bennett's (University of Reading) paper, 'The Hysterical Eye: *The Turn of the Screw* and the New Psychology' and Laura Rotunno's examination of 'The Sensational British Post Office' both demonstrated that developments in the technology of communication in the form of the modernised Post Office and the invention of the telegraph engendered, not only a new subject for sensational literature, but also a challenge to old literary conventions. In an interesting reversal of this, Paul Dobraszczyk (University of Reading) looked at how the conventions of the visual sublime were themselves applied to modern industry, in his examination of the engravings of London's sewers in the *Illustrated London News*. In the discussion following his paper it was asked whether the vocabulary of the sublime was appropriate to mass-produced images of modern industry. The question of how best to talk about the sensational elements of Victorian culture was one of the most fruitful to come out of the conference.

Another, related question that was brought up in a number of discussions over the weekend was about the value of Victorian Sensation. The conference conclusively demonstrated that sensation was highly commercially profitable for the Victorians. Victorian Britain was a nation of thrill-seekers with a consumer driven market that created sensation in order to meet the demands of those who could pay for it. Sonia Solicari's (Victoria and Albert Museum) discussion of *Palpitation*, a Victorian Narrative Painting by Charles West Cope showed how art was produced to suit the tastes of the market and feed the Victorian desire to be let in on the sensation of others in order to experience their own frisson of excitement. Another example of marketable sensation was provided by Martin Willis (University of Glamorgan), who looked at the growing popularity of magicians during the nineteenth century. His discussion of the antagonistic relationship between magicians and spiritualists (namely Houdini and Conan Doyle) crystalised the conflict of values surrounding sensation. A thrill that was paid for, experienced and then disposed of, was often felt to have no value beyond its monetary worth. As such, marketable sensation, although democratic, was arguably the product of a debased culture, one that had lost sight of anything beyond the material. The popularity of seances and spiritualists was symptomatic of the need to legitimise a desire for sensation by connecting it to an enduring truth. Alison Chapman's description of Elizabeth Kinney's ambivalent relationship with spiritualist Daniel Douglas Hume provided a pertinent example of the struggle between the desire for and the disapproval of sensation.

Delegates also identified a variety of methods used by the Victorians to deal with the moral ambiguity and questionable value of things sensational. Papers often showed them to be suppressers of sensation, looking at the ways in which art and literature were used to control and vanquish the immorality of the sensational world. Holly Furneaux (Birkbeck College) demonstrated how, both in fiction and in life, homosexual desire between close male friends was articulated, mediated and transferred through 'in-lawing' - the marriage of one man to a sister of the other. Speaking on the same panel, Valerie Sanders (University of Hull) looked at how women writers came to terms with their own elopements through letters, journals and, most interestingly, travel journals that transformed the scandal of an illicit marriage into an account of a cultural tour. Amelia Yeates (University of Central England) also showed sensation being edited

out, this time in Burne-Jones's *Pygmalion and the Image* series, which does not include a painting of Galatea coming to life under Pygmalion's touch.

But the Victorians were just as capable of dwelling on sensation and of moving beyond it. In her paper on 'The Folkloric and Medicalized Corpse in the Sensation Fictions of Dickens and Collins', Natalie Cole (Oakland University) showed how, in Victorian Fiction, the corpse functioned as a challenge to the conventions of sensation and realist fiction and as a site for the exploration of ideas about identity and materialism, that: 'with a corpse in the room you can talk about anything.' Muireann O'Conneide (Keble College, Oxford) turned our attention from the body to the soul in her paper on the ghost stories of Margaret Oliphant and Lanoe Falconer. The redemptive hauntings performed by the ghosts in the stories by these two women demonstrate how the sensational might be used as a means of moving beyond itself, beyond transitory, material entertainment, and towards something of more lasting value.

Discussion at the close of the conference demonstrated that questions about the value of sensation, struggles between a desire for and a disapproval of sensation, and thoughts about how best to deal with sensation had survived into the present. Attention was drawn to a need to consider the academic and pedagogical value of the sensational within Victorian Cultural studies. There was a general concern that we had been having rather too much fun. While it was all very well to enjoy the sensational elements of Victorian Britain, it was suggested that we should be careful about treating the Victorian Period as a sort of freak show, losing sight of its close relationship to ourselves and its defining influence on our understanding of the material world. We were asked to consider whether sensation could serve a purpose beyond that of attracting the attention and involving the interest of students of the period. Sensational subjects were very suitable to a conference paper seeking to make a point within a very short space of time and perhaps this contributed to concerns about the creation of a sort of pop academia. However, the thoughtful, balanced way in which these subjects were addressed in the papers and the worthwhile discussion that they generated suggest to me that things sensational were a potentially dynamic force within the field, offering the possibility of a newly felt understanding of Victorian Culture.

Anna Barton

Conference Report: BAVS Victorian Sensations conference, September 2004

Jim Secord's excellent keynote address was fundamental in establishing the remit of the **2004 BAVS Victorian Sensations** conference. By identifying the multiple and evolving definitions of the term 'sensation', he encouraged meditation upon the interrelations of these meanings. As such, he not only demonstrated the conference's potential for sophisticated interrogations of the concept(s) of sensation, but also the scope for consideration of the diversity of new work in Victorian studies generally.

For the Victorians, sensations could be private, Secord explained, referring to the physiological action of sensory impressions upon the individual nervous system. Alternatively, they could become public when the private neural reactions of individuals intensified to such a degree that they seemingly overwhelmed the body and brimmed over into the wider society. Thus public demonstrations, riots, crazes, celebrations or displays of grief were thought to be engendered in the individual nervous system. To borrow from the subtitle of Michael Diamond's book *Victorian Sensation* (2004), the term could also refer to 'the spectacular, the shocking and the scandalous'. New experiences were intense sensations that 'excited' the body. Thus train journeys jolted, vibrated and addled the senses whilst novels by the likes of Wilkie Collins, were 'thrilling' 'heartstoppers' that left one 'breathless'. As I listened to Secord's paper, I began to feel that within the context of the conference theme, some of the most thought-provoking papers might prove to be those that would draw together different aspects of the term. As such, I was immediately drawn to papers such as Jim Mussell's 'The fairy feminine touch,' an account of the legal tussle

and notorious trial of the Medical Battery Company whose electropathic belts, having been supplied without batteries, failed to emit the promised electric shocks!

Whilst speculating upon the possible approaches that a 'Victorian Sensations' conference might take, Jim Secord expressed his hope for a trans-disciplinary exchange of ideas as opposed to a retreat into distinct scholarly communities. His vision was for a conference in which sensation fiction specialists, researchers of spectacle or scandal and those with a more scientific interest in Victorian understandings of the mechanisms of the body and mind, would come together to augment understanding of this multi-faceted concept. He hungered for a conference that would 'slow down sensation and look at its parts' and in this, he was surely not disappointed. One such exemplary paper was Marie Banfield's 'Translucent Glorious Polypi: Sensation and the Psychology of George Meredith'. Banfield demonstrated the ways in which mid-Victorian ideas about the influence of sensations upon mental makeup and personality informed novels such as *The Ordeal of Richard Feverel* (1859). Whilst the framework of themed sessions inevitably created a degree of specialisation, I was impressed by the way that the open discussions weaved back and forth across the various elements of sensation, helping to solidify links and associations. As such, I felt that the conference offered a successful forum for both localised studies of sensation as well as general overviews of the field.

As Lyn Pykett observed in her admirable closing remarks, given the wealth of parallel sessions, every delegate can be thought of as having attended a different event. In the conference that I attended, the history and theory or reception and in particular the viewing experience and its bodily effects, was a concept drawn out in a number of papers. For example, in John Plunkett's plenary paper we were asked to think about how optical recreations produced sensations, and how these past, lived experiences can be studied, taught and recreated. As a representative of the Bill Douglas Centre for the History of Cinema and Popular Culture, Plunkett favoured where plausible, the handling and use of optical artefacts but also endorsed the wider access to fragile material through the implementation of new media techniques, designed to digitally simulate the viewing experience.

An outstanding paper with an ocular bias was Matthew Bennett's entertaining paper, *The Hysterical Eye*. Bennett convincingly demonstrated the relationship of Henry James' language in *The Turn of the Screw* to the late nineteenth-century psychology of vision. The modernity of this story, which was written at a time of burgeoning fascination with the cinema was highlighted through a comparison of the language used to describe the governess' sightings of the spectre of Peter Quint with the objectives of German experimental psychologists researching vision and time.

However, Sonia Solicari's paper was particularly thought-provoking in terms of the ways in which cultural historians might draw upon Victorian medical ideas about sensation, perception and the embodied act of looking. In her analysis of the Victorian narrative painting, *Palpitation* (V&A) by Charles West Cope, Solicari convincingly argued that, as in sensation novels, the 'heart-stopping moment' was achieved through the depiction of adultery, scandal and the disruption of the domestic dream. Viewers were invited to follow the pictorial clues and to speculate on the circumstances that led up to this intense emotional climax. Solicari regards the image as looking back to the eighteenth-century literature of sensibility as well as to popular and scientific discourses upon the workings of the female nervous system. The painting, she suggested, is intended to incite an immediate, emotive and perhaps even a comparable physical response in the viewer. Her approach to the painting seemed to point to a way of rethinking the gaze in Victorian physiological terms. By referring to physiological literature on the sensations and in particular the idea of 'sympathy', it would be possible to argue that this painting, with its references to the organic sensations, nervous tension and the pulsating, beating heart, not only invited the viewer (both male and female) to decipher the situation, but also to physically share her 'palpitations'. With such an approach one might revisit the critical responses to numerous works of Victorian art and literature.

The question of the integrity of the gaze was another recurring theme in a number of papers on the destabilisation of physiology as a reliable index of inner quality in sensation fiction. Laura Daniels paper '(Mis)Reading the Body', explored the subversion of 'sensational physiognomy' in the character descriptions in novels by Wilkie Collins and Mary Elizabeth Braddon. For example, Marion Fairlie's strong jaw and sharp chin symbolised the masculine determination of a woman frustrated by the limitations of, or imposed upon, her sex. Moreover, as Daniels indicated, the issue of who can and who cannot identify the protagonist's physiognomic masquerade becomes central to the plot of *Lady Audley's Secret*. In sensation fiction, Daniels argued, the body became a site of identity dispute. Such issues were also developed in Galia Ofek's paper 'Sensational Hair', which neatly demonstrated how the trope of golden hair as a symbol of purity was frequently subverted as a sign of corruption, licentiousness and material desire. Furthermore, Stefani Brusberg-Kiermeier dealt with the issue of beauty and ugliness in such texts. She argued that neither characters that seemingly conformed to nineteenth-century ideals of beauty, nor monstrous and malformed figures such as Rosanna Spearman in the *Moonstone*, could represent the ideal Victorian womanhood.

It could be argued that in recent years, Victorianists have become historians of 'dreadful delight'. I refer to the tendency to sensationalise the nineteenth-century by focusing upon the gruesome, violent, indecent or bizarre aspects of Victorian culture. Indeed, the market for books such as Michael Diamond's *Victorian Sensation, Or, the Spectacular, the Shocking and the Scandalous in Nineteenth-Century Britain* (2004) seems to demonstrate our taste for Victorian eccentricity. Yet as Kate Flint indicated in the closing discussion, there is a danger of the study of 'Victorian sensationalism' becoming a form of 'historical tourism'. She explained that the use of anecdote, quirkiness and weirdness to show that the Victorians are stranger, even, than already thought, is misleading and achieves little but the illumination of otherness. Nevertheless, Alison Chapman's thrilling account of the materialisation of spirit hands at Daniel Dunglas Hume's séances in Florence, Britta Martens' revelations of the 'sensational stiffs' of the Paris morgue or Greta Depledge's fascinating work on clitoridectomy demonstrated the richness and legitimacy of what might be judged as studies of the 'bizarre'. Nevertheless, Amelia Yeates' paper on 'The Sensations of Encounter in Burne-Jones's Pygmalion and the Image' struck me as particularly interesting. Her discussion of the possible reasons why Burne-Jones, in his series of paintings dated 1875 -78, chose not to represent the spell-binding moment when the statue came to life, came, I felt, as a timely reminder that the sensational and the dramatic were not always desired.

Steven Connor left us to mull over his keynote paper, 'Transported Shiver of Bodies' a captivating account of the Victorian cultural phenomenology of ether. By informing us with facts, he added mass, weight and form to our understanding of this ethereal, imaginary substance. One might say he almost achieved the impossible, enabling us to visualize and metaphorically 'bottle up' a mental understanding of this elusive phenomenon, transforming ether, described by Herbert Spencer as 'imponderable', into intellectually accessible matter. The Victorians understood ether, he argued, as a sign of the scientific imagination and as an extrapolation of the mind. It seems to me that likewise, the study of ether might be considered in terms of our own academic imagination (or lack of) and the directions available to us in Victorian studies today. Connor's paper set me wondering what topics are accessible to us and about the limits (self-imposed or perhaps culturally engrained) upon our academic pursuits.

In her introduction to Connor's paper, Isobel Armstrong led us to expect 'something wonderful from Steve' and to be left with a 'lightness of being'. We were certainly not disappointed. I was left with wonderful images of the levitation of Mrs Blavatsky (a dead weight apparently), of Coleridge stamping his feet during a nitrous oxide high, and the sense of an 'orgasmic thrill' running through Humphrey Davis' teeth. Though given a more vivid impression of ether than I had ever before entertained, I was left pondering the point of it all, and with a feeling of uncertainty about how to place its contribution to Victorian studies. Does such an approach entail more than a clear-cut reclamation of lost histories? Is it sufficient to carry out research for its own pleasurable sake or should this liberation from the ubiquitous framework of class, gender and racial issues be thought culturally irresponsible? Perhaps it is this lack of political purpose that makes Connor's approach look so intriguingly like fun. Whatever the case, his paper led to thought provoking

questions about what it means to 'do' cultural history and about the role of ethics in our field.

This year's conference can be seen to testify to the genuinely large body of scholars now researching the Victorian sensorium in its diverse and ever-changing forms. In her plenary paper, Kate Flint reflected upon the current scholarly commitment to the senses and sensations in works such as Janice Carlisle's *Uncommon Scents* (2004). This new direction within Victorianism, she argued, can be seen as a corrective response to the ocularcentric tendency of recent decades. However, I would suggest that despite the growing interest in the proximity senses, sensation scholarship remains dominated by the visual. Indeed, the ocular orientation of a large number of papers at the conference would seem to confirm this. Flint also traced this new direction to its roots in the emergent interest in commodity and material culture. Certainly, it is a short step, for example, from researching the photographic album to a consideration of the tactility of its handling and reception, or from a study of visual technology to a pursuit of the ocular sensations they produced. Flint also placed Connor's tendency to home in on substances, processes, and pattern of feelings as part of this interest in materialism and what he has termed the 'in the worldliness of all existence'. Flint made the exciting claim that an awareness of Victorian understandings of the physiology of sensation and perception can help achieve a more satisfactory picture of the ways in which the Victorians understood their material world. Indeed, it seems to me, that understanding Victorian ideas about the sensorial and mental functions behind ideas, dreams and memories, likewise, offers a useful approach to understanding perceptions of the immaterial world of the Victorian imagination.

As a postgraduate working on a specific physiological sensation, that of the sensation of smell and its representation in Victorian visual culture, I arrived at the 2004 BAVS Sensation conference brimming with curiosity. Three days later, I departed armed with references to look up and feeling inflated with enthusiasm for my PhD thesis on *Scented Visions: The Victorian Olfactory Imagination* and its place within current trends in scholarship. In particular, the rare opportunity to share a pint with a fellow student also fascinated by the works of Bain, Lewes and Carpenter was an incomparable treat! For perhaps the first time, I felt a sense of a belonging to the Victorian studies community and of having plenty to offer and much more to learn.

The 2004 BAVS conference proved an unrivalled opportunity for those with a strong research in 'sensation' to come together and share information. However, others were surely not excluded as the broad umbrella theme ensured that there were papers to suit all tastes. Sadly, however, the discussions often proved disappointingly brief due to the pressures of an over-packed programme. Some poor delegates were heard to complain that their intellect was bombarded to the point of headache and exhaustion, a sensation that no doubt, was not eased by the jolts of the Sunday train-ride home! Overall, however, this was a thoroughly successful conference and one that I greatly look forward to attending next year.

Finally, it was a delight to see Dinah Birch's career forum so well attended by the large postgraduate community present at the conference. Her talk on the pleasures and pains of getting a job in academia was a mixture of common sense, timely reminders and useful, new information that was both realistic and reassuring. **As the new postgraduate committee member, I would be pleased to hear from other students about their experiences of the conferences as well as ideas for next year's postgraduate talk. To contact me about postgraduate issues, or to be added to the BAVS student email network, please contact me at chrissie@arthistorians.co.uk.**

Chrissie Bradstreet

Conference report: "Dickens and Sex," a one-day conference at the Institute of English Studies, University of London, on 20 March 2004.

In affiliation with the Centre for Nineteenth Century Studies at Birkbeck College, with the generous support of BAVS and the School of English and Humanities at Birkbeck College.

This conference provided a lively, interdisciplinary forum for the exploration of all aspects of sexuality in the life and work of Charles Dickens. Papers explored the multiplicity of alternative sexual languages, practices and erotic impulses that diverge from those accounted for within a traditional paradigm of Dickens Studies, redressing the ongoing under-representation of the topic of Dickens and 'deviant' sexualities.

The event attracted a number of established and up-and-coming scholars from Britain and North America to discuss current trends in Dickens scholarship. William A. Cohen, Associate Professor at the University of Maryland and author of *Sex Scandal* (1996), opened the day with a provocative keynote lecture on "Interiors: Sex and the Body in Dickens" in which he recapitulated differences in reception of his book *Sex Scandal* in Britain and the US. He went on to combine a reading of interiors and bodily borders in a variety of Dickens novels with a discussion of recent methodological trends in nineteenth-century studies, particularly a turn away from the 'Foucaultian paradigm' and towards a cultural phenomenology.

In the following session on "Authorship and Sexual Knowledge," chaired by Michael Slater, Christine Crockett from the University of California at Riverside presented a paper on "The Writer as Masturbator in *David Copperfield*," Robert Giddings (Bournemouth University) facilitated an insight into the role of sex and secrecy in Dickens's own life and Jenny Hartley of Roehampton argued that the novelist's involvement with "Urania Cottage" – a home for 'fallen' women – was formative in his conception of *Little Dorrit's* narrative structure. Colleen Lannon (Boston College), Tara MacDonald (McGill University, Montreal) and Vincent McInerney explored the erotics of class and the racialisation of sexuality in *David Copperfield* and *Dombey and Son*. A session on "Female Sexualities," chaired by Ella Dzelzainis, focussed on overlapping representations of hysteria, female aging and dementia in cultural and literary discourses (Matthew Bennett, University of East Anglia, and Andrew Mangham, University of Sheffield). Kristina Aikens (Tufts University, Somerville, MA) drew attention to "The Daughter's Desire in *Dombey and Son*." The final session on "Queer Desires and the Policing of Boundaries" considered modes of expression for non-heteronormative sexuality in Dickens's novels. Sharon Kayfetz (University of Notre Dame) addressed the problem of evidence, law reform and Esther Summerson's polyvalent desire in *Bleak House*. Vybarr Cregan-Reid (University of Sussex) looked at the use of drowning as a homophobic metaphor in the Dickens canon.

The ensuing review of the day and plenary, led by Sally Ledger, pulled together some of the main strands of discussion – including questions of national differences in popular and scholarly interpretations of Dickens's life and work, and the extent of British investments in Dickens as a heritage figure – and controversies, for instance readings of Dickens's work as homophobic versus approaches attempting to identify more positive representations of same-sex desire in the novels. The final discussion also returned to some of the general methodological questions raised by Bill Cohen's keynote speech and the ensuing debate – in particular concerns over the potential political implications of the recent shift in nineteenth-century studies towards 'interiority.'

A selection of articles on "Dickens and Sex" will be published in a special issue of the journal *Critical Survey*, forthcoming in Summer 2005. The collection is edited by event organisers Holly Furneaux and Anne Schwan. For further details please email: h.furneaux@english.bbk.ac.uk and a.schwan@english.bbk.ac.uk.

Anne Schwan & Holly Furneaux

Conference report: Victorian Faiths and Doubts, Graduate Study-Day, Birmingham, 18 September 2004 (organised by Kirsty Bunting, Emma Carroll, Sara Clayson, and Rhian Williams)

This study-day was held in association with the Midlands Interdisciplinary Victorian Studies Seminar; an organisation sponsored by BAVS and the University of Wolverhampton, and which meets regularly in Birmingham to hear research papers from academics working in the Victorian period. *Victorian Faiths and Doubts*, a special session of the group sponsored by the University of Birmingham, was organised by and for postgraduates as a forum for presenting and discussing postgraduate research, and as a means of forging and securing research communities. We were delighted to find that the study-day proposal met with great interest and that, in the event, delegates travelled to Birmingham from as far as Finland in order to contribute to our exploration of Victorian manifestations of faith and doubt. Our lively academic discussions, which filled the morning, were then captivatingly illustrated and developed by the afternoon's tour of the city's Victorian past, including a viewing of Burne-Jones' stained-glass windows in Birmingham's Cathedral and a guided tour of the Museum and Art Gallery's pre-Raphaelite collection.

The organisers intended this study-day to examine how technological, scientific, religious and cultural change and advance presented enormous and various challenges to Victorian social, literary, artistic and philosophical practice, and to view these developments through the lens of faith- and doubt-based narratives, seeking to chart their confirmatory or unsettling relationships with accepted religious or political ideals. We were gratified to find that the exciting range of topics and discourses discussed by those who presented their research proved exquisitely sympathetic to the day's broad concern with finding vocabularies, material, and methods by which to measure the elusive nature of faith or doubt.

The morning's academic session opened with Ilona Salomaa's discussion of the London Missionary Society's work in British Guiana, illustrating how experiences of other cultures reflected back onto assumptions and aspirations back home. Continuing to look across the seas to find ways of making the familiar usefully strange and unsettling, Vicky Greenaway's engaging readings of Elizabeth Barrett Browning and Arthur Hugh Clough's poetic responses to Rome, Europe, revolution, and republicanism sought to illustrate an acutely Victorian crisis of knowledge, and to speculate on the myriad reverberations stemming from a loss of faith in the ideal. The first academic panel then closed with Rebecca Styler-Shaw's research into Victorian women's facility at using Biblical exegesis as a means of raising both their own profiles and those of women from the Bible, whose biographies they took to writing with enthusiasm. In response to the morning's papers, delegates participated in a lively discussion of the uses of religious action and knowledge; notions that brought the concerns of the diverse papers into illuminating conjunction.

The second panel looked to trace the Victorian domestic landscape, addressing engagements between religious control, ideal, and practice and child-centred morality. Kristen Sipper began with a discussion of the vogue for producing books for children that featured the child-as-redeemer. Her talk was well-illustrated with examples of these eccentric and doleful tales that featured elaborately put-upon adolescents. Lana Dalley's paper developed this theme by considering ways in which attempts were made to mobilise religion as an idealised, enlightened, and morally and socially progressive paradigm enacted in adults' understanding and fulfilment of their duty of care towards children. Anna Philpott's paper then proceeded to suggest a fascinating reconsideration of the religious philosophy of social reformer, Annie Besant – including her views on birth control – by re-mapping the religious grounds of Besant's free-thinking radicalism with reference to the growing Victorian fascination with spiritualism.

Debate and discussion proved so fruitful and forthcoming that we were grateful for lunch at the Museum's Edwardian Tea-Rooms as an accompaniment to further chat. The morning's proceedings raised issues not only related to the Victorians, but also to our own research methods. The ways in which we as researchers and commentators treat and contextualise the more outlandish, or just exuberant, manifestations of religious fervour shape the quality of careful and empathetic investigation into the variations and controversies in Victorian ideology and practice either overtly or more tangentially related to religion. Indeed, questions were raised with regard to the parameters of Victorian faith and doubt, and were found to permeate well beyond

the boundaries of conventional or organised religion. The afternoon's exploration of Victorian devotional, municipal, and artistic production was then an apposite illustration not only of the variety of Victorian questioning of tradition, religion, and convention, but also of our own interdisciplinary approaches to the study of Victorian culture. Further, the day's various activities proved sympathetic to the fostering of research communities amongst postgraduate researchers. Research presentation had moved from the generously discursive, to the tentatively experimental, and on to the professionally polished. Further, in preparation for the study-day, various organisational and technological skills were tried and tested, in particular in the development of a study-day website. This study-day, therefore, provided both an informing and informed examination of the Victorian past and also an opportunity for postgraduate researchers to demonstrate, unpick, question, and challenge their research methods and findings in a sympathetic and engaging forum. This exchange of ideas and experience thus went some considerable way to developing and confirming communities within Victorian Studies: an outcome with which the organisers were more than pleased.

Rhian Williams

Conference Report: Victorian Visions, One-Day Graduate Conference, Clare College, Cambridge, 1 October 2004 (organised by Jane Wright, R. J. Jenkins, and David McAllister)

It is not easy being a graduate student and it is not always easy to feel supported as a graduate. The demands on academics and academic institutions seem to continue to accrue before our eyes. Shifting government requirements, structures of funding, changing demands for monitoring and assessment (mooted and realised) put pressure on academics but also seem to be producing a generation of graduates increasingly conscious of these demands, of the nature of the academic job-market, and of what it means now to be doing graduate research. Usefully, importantly, one pauses to consider: "What am I doing here? And why, exactly, am I committed to doing it?"

Days like the one I had at this conference serve to remind me of some of the answers to these questions. Many of the debates about Higher Education in which we are necessarily embroiled today were rehearsed in strikingly similar terms in the nineteenth century by, among others, Newman, Matthew Arnold, and Thomas Huxley. Opening 'Victorian Visions', I wondered whether Arnold could offer us a vision of education and of an academy still apt for consideration, insofar as he looks to a system of education that will work to find a balance between the professionalisation and standardisation of academic institutions and what he sometimes calls the 'honesty' and 'energy' of people prepared, beyond these rules and demands, to think. In so doing Arnold laments the fact that the word 'conscience' has 'become almost confined ... to the moral sphere, because this lively susceptibility of feeling is, in the moral sphere, so far more common than in the intellectual sphere.' The late-nineteenth-century educationalist, Charlotte Mason, quoted Arnold when she looked with hope to an education system that would aim, in Arnold's own words, to 'give [us] knowledge touched with emotion'. As this conference was not only about 'Victorian Visions' but also, and as importantly, about graduates getting together in support of one another, I wanted to reflect on whether Arnold's 'Victorian Vision' of an academy could in any way speak to our own visions of academic futures.

David Trotter and Rebecca Stott had kindly agreed to be keynote speakers, and the day began with David's excellent talk, 'Space, Movement, and Sexual Feeling in *Middlemarch*', before twelve graduate papers ran in six sessions from 10.40 to 18.30, when Rebecca closed the conference with a wonderful consideration of 'Spectres and Speculation' in Darwin's life and work. Darwin's concerns about the dangers of speculating and constructing expansive theories too soon, publishing before the time or documented evidence was ripe fell as a cautionary tale on graduate ears.

In the build-up to this conference we were delighted by the huge response we had to the call for papers, and successful submissions had been narrowed down from a large number. We decided to have no parallel sessions, but instead ran six hour-long panels, each consisting of two twenty-minute papers with twenty minutes for questions, and each session followed by a short

break for refreshments. Breaking up the day like this seemed to work very well – and we were certainly grateful to everyone for being such lively audience members throughout such a long day.

The range of topics discussed was extensive and produced some exciting and unexpected connections. The papers covered work on types and uses of the Victorian Turkish bath; the importance of polychromy to Owen Jones's architectural and design visions; we heard about working-class experience at the theatre, and sensational theatrical representations of the (so-called) Indian Mutiny. After a lunch-time of wondering round Cambridge, papers looked at eugenics and portraiture, criminology and composite photography; we discussed Ruskin's ecological vision; the therapeutic role of landscape in lunatic asylums; and by twenty past four, with two graduate panels to go, the impressive stamina, enthusiasm, and generous support of the audience was still strongly in evidence. The last two sessions explored the Victorian olfactory imagination; haunted selves and female writers at the *fin de siècle*; Yeats's *fin de siècle* poetry; and Anna Jameson's images of Godly women and a womanly God in her revisionary theology. To our joy and relief as organisers, not once was there a horrible silence in which no one had a question to ask. On the contrary, speakers on the same panels, having taken questions from the audience, had questions for one another, and discussion continued throughout the refreshment breaks.

R.J., David, and I are indebted to delegates (around thirty-five in number), many of whom had travelled long distances, and who came, in total, from eighteen different institutions and a variety of discipline and research backgrounds. At the end of the day a sizable crowd enjoyed dinner into the evening. Thanks to the generosity of BAVS, and support from the Cambridge English Faculty, expense to graduates for this event was very low; also, to those supervisors who took time at such a busy point in the year – David and Rebecca in particular: thank you. The day's programme, listing speakers, and a link to abstracts for the papers can still be found at <http://people.pwf.cam.ac.uk/jew36/Victorian/Visions.html>.

Jane Wright

CALLS FOR PAPERS
Conferences:

BRITISH ASSOCIATION OF VICTORIAN STUDIES
6TH ANNUAL CONFERENCE
VICTORIANS IN THE LONG VIEW: CONTRASTS AND CONTINUITIES
5-7 SEPTEMBER 2005, UNIVERSITY OF GLOUCESTERSHIRE



This conference presupposes that an important way of understanding the Victorian period is by comparison with what came before and after it. Victorian culture, society, economy, literature

and art are of course historically specific, but we can best get them into focus by considering them within the longer continuities in which they occur, and by contrast to other related phenomena by which they are preceded or succeeded. We are thus calling for papers which consider Victorian topics comparatively, looking back to the world which came before the later two thirds of the nineteenth century, or forward to the world that followed in the twentieth.

These themes will feature as aspects of the conference topic:

The long nineteenth century. How true is it that the real continuities of nineteenth-century history and culture run from the economic and political transformations of the late eighteenth century to the cataclysm of the First World War? Still more generally, how satisfactory is the current periodisation of the 'Victorian'?

Changing interpretations of Victorian Britain. How do the culture and history of the nineteenth century bear up under the repeated renegotiations of their meaning in the twentieth?

Victorian memories. How far can we describe popular memories of the Victorian past, and the continuities these suggest in the culture and politics of the twentieth century?

Romantics and Victorians; Victorians and Modernists. What continuities and contrasts can be made using these traditional categories of literary and cultural history?

National and international comparisons with Victorian Britain. How can the specificity of Victorian Britain be illuminated by comparison with other societies at other times?

Keynote speakers:

Regnia Gagnier
Peter Mandler
Lynda Nead

Plenary speakers:

Philip Davis
Martin Hewitt
Anne Janowitz
Brian Young

Proposals are invited for papers (300 words) which consider any aspect of Victorian history or culture in relation to longer or wider continuities or contrasts, or which address the periodisation of the 'Victorian'.

The deadline for the call for papers (20 minutes duration) is 18th March 2005 .

Proposals to be sent to
Professor Simon Dentith, sdentith@glos.ac.uk
School of Humanities
University of Gloucestershire
The Park
Cheltenham
Gloucestershire GL51 2QF
Tel: +44 (0) 1242 536243/532791
Fax: +44 (0) 1242 532725

Wilkie Collins

One Day Conference



Hosted by The University of Sheffield
March 19th 2005

Keynote Panel features Jenny Bourne Taylor

The Department of English Literature at the University of Sheffield invites scholars to submit papers on any aspect of Wilkie Collins's life and works. Possible subjects include (though are not limited to): Collins's early writings, Collins's journalism, Collins's letters, Collins's dramatic works, the Dickens-Collins connection, Collins and science, Collins and the law, Collins's later writings, Collins and women, Collins and colonialism, Collins and the Sensation genre, Collins and Gothicism.

If you are interested in speaking, please submit an abstract of around 300 words to Andrew Mangham by email to: egpo2asm@sheffield.ac.uk or by post to: Department of English Literature, University of Sheffield, Sheffield, S10 2TN.

Deadline for Abstracts: November 30th 2004

The Victorians in the Twentieth Century

A major international conference at the Leeds Centre for Victorian Studies, 11th-13th July 2005.

Did the modernist era overturn and discard all that the Victorians had thought and done? Or, with hindsight can we see it to be more indebted to the Victorians than contemporaries cared to admit? Why did debates about Victorian values continue to rage into the late twentieth century? Why does the Victorian era continue to have such a hold on our culture, in revivals of its literature, in its use as a setting?

As the twentieth century itself becomes history perhaps the time has come to have one more go at rethinking its relationship with its Victorian past. This international conference, to be hosted by the Leeds Centre for Victorian Studies aims to re-evaluate the relationship between the Victorians and their successors across all areas of culture and society, including literature and literary criticism, cultural studies, art history, gender relations, labour, transport, medicine, religion, philosophy, politics, etc.

Plenary Speakers will include Stephen Kern and Cora Kaplan
Papers are welcome on themes such as:

- the legacy of the Victorians
- the changing reputation of particular Victorian figures
- the adoption and adaptation of Victorian practices, codes and fashions
- the boundaries between the 'Victorian' and the 'Modern'
- the influence of the Victorians on the twentieth century
- twentieth-century deployments of the Victorian by writers, artists, film-makers, politicians

To express an interest or offer a paper please contact (by **1st December** (first round), or **1st February** (second round)), Professor Martin Hewitt, Director, Leeds Centre for Victorian Studies, Trinity and All Saints, Brownberrie Lane, Horsforth, Leeds, LS18 5HD, UK.
 m_hewitt@tasc.ac.uk; ☎(+44)(0)113 2837231; fax (+44)(0)113 2837200.

"Victorian Criminalities"
University of Exeter, 18-19th April 2005

Keynote Speakers

Professor Mark Jackson (University of Exeter)

Professor Stephen Knight (Cardiff University)

The School of English at the University of Exeter will be holding a two day conference examining the representation of criminality in the Victorian period. The conference is interdisciplinary in nature, and will provide scholars from a variety of disciplines with the opportunity to share their interests and expertise.

Papers should be between 15 and 20 minutes in length and topics under consideration may include the following: descriptions of the criminal in a range of literary genres, either canonical or non-canonical (such as penny dreadfuls, mystery novels or sensation and detective fictions); journalistic accounts of crime; medical or legal explanations of criminality. Proposals for papers should be 200-300 words and should be sent by **3rd December 2004** to C.A.Pittard@exeter.ac.uk

For further details or enquiries please contact the conference organizers:

Laura Daniels: L.A.Daniels@exeter.ac.uk

Christopher Pittard: C.A.Pittard@exeter.ac.uk

School of English, Queens Building, The Queens Drive, University of Exeter, Exeter, EX4 4QH.

<http://www.ex.ac.uk/english/conferences/victorian-criminalities.shtml>

Jews, Empire and Race
International Conference, 27-29 July 2005, Southampton
 Call for papers

A three-day conference organized by the AHRB Parkes Centre for the Study of Jewish/ non-Jewish Relations, University of Southampton, UK

Conference organisers: Professor Tony Kushner, Dr Nadia Valman (University of Southampton) and Dr Eitan Bar-Yosef (Ben-Gurion University of the Negev, Israel)

This international conference has two parts:

I. Jews and Empire

The first two days of the conference will aim to develop literary, historical and theoretical

approaches to the study of the various roles played by both Jews and 'the Jew' in the rise and fall of European empires, from the early modern period to decolonization. While recent years have seen a burgeoning critical literature on European imperial cultures, as well as some important work on the history, culture and representation of the Jewish minorities in Europe, there has been little attempt to connect these two fields of enquiry. The conference will bring together scholars working in both fields to study the representation and self-representation of Jews and Judaism as actors in the imperial apparatus as well as objects in the imperial imaginary.

Possible themes could include:

- o Jews and the Black Atlantic
- o Evangelicalism, Millennialism and Missions to the Jews
- o Imperialism and the imagery of "Chosen People"
- o Jewish emigrants and immigrants
- o Global networks of communication
- o Jewish and imperial historiographies
- o Semitism and Orientalism
- o 'The Jew' in Imperial Gothic narratives
- o Zionism and imperial culture
- o Anti-Semitism and imperialism
- o Representations of the Wandering Jew
- o Jews as colonists, colonial administrators or colonized people
- o Diaspora, globalization and the Jews

II. Jews, Racialisation and the Anglo-American World

The third day of the conference will develop further, through theoretical work and case studies, considerations of how Jews have been subjected and responded to processes of racialisation from the late eighteenth century onwards. In particular, it will focus on the role of 'race science' and how it confronted/constructed Jewish 'difference'. The geographical scope will be Britain (including the British Empire and Commonwealth) and America. Papers are particularly welcome from those working in a comparative framework, situating the construction of 'the Jew' in relation to other minority groups. We seek to encourage multi- and inter-disciplinary approaches. Strands will include:

- o theories of racialisation
- o Jews and Afro-Caribbeans/Afro-Americans
- o Jews and other minorities
- o contemporary asylum seekers and processes of racialisation'
- o the continuation of 'race science' through genetic mapping?
- o self-construction of minorities and processes of racialisation
- o the impact of Empire and its aftermath

Sponsored by the 'Jews and Literary Representation' and the 'Race, Ethnicity and Memory' projects of the Parkes-AHRB Research Centre for the Study of Jewish/non-Jewish relations, University of Southampton and the journal *Patterns of Prejudice*.

Please send 200 word proposals for papers for either part of the conference, with a brief CV, by **10 December 2004** to:

Dr Steve Taverner
AHRB Parkes Centre
Department of History
University of Southampton
Southampton, SO17 1BJ
United Kingdom
taverner@soton.ac.uk

MORRIS IN THE 21st CENTURY

THE FIFTIETH ANNIVERSARY CONFERENCE OF THE WILLIAM MORRIS SOCIETY

7-10 JULY, DIGBY STUART COLLEGE, LONDON, UK

Papers of 20 minutes duration are invited on any aspect of William Morris's life, work, circle and influence in Britain and elsewhere. In particular papers are encouraged which address the Conference title and consider Morris's ideas in relation to 21st-century theories, technologies, politics and aesthetics. Please send a 300-word abstract by **31 January 2005** to:

'Morris in the 21st Century',
The William Morris Society,
Kelmscott House,
26 Upper Mall,
Hammersmith,
London, UK.

or: email to R.Miles@wlv.ac.uk

North American Victorian Studies Association Annual Conference

The third annual conference of the North American Victorian Studies Association will be held 30 September - 2 October 2005 at the University of Virginia in Charlottesville, site of Thomas Jefferson's Monticello in the foothills of the Blue Ridge. The conference will feature plenary addresses by George Levine and by Mary Poovey. Seminars on work in progress will be offered by Jay Clayton, Linda Colley, Helena Michie, and Anthony Wohl. In addition, and as a new conference development, Isobel Armstrong, Neil Hertz, and U. C. Knoepfelmacher will each conduct a master class on an assigned Victorian text. To participate in the conference, one must be a member of NAVSA.

NAVSA 2005 welcomes submission of paper proposals, for delivery as 20-minute conference talks, on any topic in Victorian literature, history, and culture, with a view to showcasing the best of current work in the intersecting fields that make up Victorian studies. Any topic of interest within the NAVSA compass is eligible.

Proposals, 2 pages in length (500 words) with a 1-page curriculum vitae, should be submitted electronically in attachment form to submissions@navsa2005.org by **1 February 2005**.

<http://www.navsa2005.org/>

School of English
One Day Colloquium
14th May, 2005 (Saturday)

Darwin, Sexuality and Literary Representation
Call For Papers

Keynote Speakers:

- **Angelique Richardson** (Exeter University)
- **Carolyn Burdett** (London Metropolitan University)

Papers (20m duration) should address the topic of Darwin's theory of Sexual Selection and its influence on Victorian writers. Do Darwin's theories of Sexual Selection and sexual reproduction simply reaffirm gender stereotypes, or do they open the way to other interpretations?

Proposals (around 200 to 250 words) and further enquiries should be sent to:

Sara Graça da Silva
School of English
Keele University
Keele, Staffordshire, ST5 5BG UK

Or email

Email: saragsilva@hotmail.com and end15@engl.keele.ac.uk

Proposals deadline: 10th February 2005

Shaping Belief: Culture, Politics, and Religion in Nineteenth-Century Writing

**GLADSTONE CENTRE FOR VICTORIAN STUDIES IN WALES AND THE NORTH
WEST**

A CONFERENCE TO BE HELD ON 11th-12th JUNE 2005

Guest speakers include Professor Philip Davis (University of Liverpool), Professor Cora Kaplan (University of Southampton), and Professor Brian Maidment (University of Salford)

*Mind, mind alone
Is light, and hope, and life, and power!
The night of minds is gone!
'The Press!' all lands shall sing;
The Press, the Press we bring,
All lands to bless:
O pallid Want! O labour stark!
Behold, we bring the second ark!
The Press! The Press! The Press!*

Ebenezer Elliott, 'The Press' (1840)

The Gladstone Centre for Victorian Studies in Wales and the North West would like to welcome papers for its inaugural postgraduate conference *Shaping Belief: Culture, Politics and Religion in Nineteenth-Century Writing*. The interdisciplinary conference will be a memorable event that will mark the opening of the centre, as well as providing an exciting opportunity to expand and enrich the Victorian studies community within the north-west.

The conference aims to explore the dialogic interplay between the different forms of cultural, political, and religious belief that were developing during the nineteenth century. Throughout society, the era was consciously experiencing a lack of a genuinely satisfying framework of belief. The difficulty of maintaining forms of faith that were dependent upon religious orthodoxy became increasingly exacerbated not only by the technological advancements of the Industrial Age, but also by the wider consequences of economic, geographical, social, and cultural upheavals that further intensified crises in class conflict and social struggle. In an effort to fill the widening religious void and to cope with the new social, cultural, and political pressures of the period, alternative forms of belief were sought out in alternative ideas about religion, politics, and culture. As different social classes constructed varying systems of faith both within and across class boundaries, the result was a proliferation of contending and competing beliefs. However, despite such dialogic diversification, all social groups were faced with the same problem: how to find a framework of belief that would be enough? The period was not only one which shaped and reshaped alternative forms of belief, but also one which had to watch the deflation and collapse of beliefs it had created. The conference provides the opportunity for discussing both the potential and limitations of the different forms of belief that evolved during the nineteenth century.

We welcome contributions from postgraduates and academics which are comparative or interdisciplinary in approach, and candidates should feel free to look at the different forms of on an individual or/and dialogic level. Possible themes for papers include but are not limited to the following:

- The competing cultural visions that were centred around the notions of an organic rural past and/or a mechanical urban present
- The idea that culture could in itself become the New Religion of the Age
- The constructions and implications of utopian visions political, cultural, and religious writings
- Belief as a tool of resistance and/or oppression
- Emergent sects, groups, and parties, such as Tractarianism, Chartism, Evangelicalism, Revivalism, Spiritualism and the Occult.
- Women's movements, writing, and spirituality in the nineteenth century
- The impact of scientific advancements, and their effect upon literary and cultural productions of belief.
- Transatlantic influences in terms of the religious, cultural, and political interrelations between nineteenth-century Britain and America
- The deflation and/or collapse of alternative forms of belief and the consequent aftermath of cultural, political, and religious disillusionment
- Past and Present: The legacy of the nineteenth century beliefs and what they mean today.

Please send abstracts of papers (approx. 500 words) to Vicki Morgan and Clare Williams, School of English, Modern Languages Building, The University of Liverpool, Chatham Street, Liverpool, L69 7ZR. Or email: shapingbelief@hotmail.com

For further information see our website: <http://shapingbelief.mysite.wanadoo-members.co.uk>

Deadline for submission: 14 February 2005

**Research Society for Victorian Periodicals
2005 Annual Conference
George Washington University
Washington, D.C.
USA**

September 16-18, 2005

CALL FOR PAPERS: VICTORIAN PERIODICALS AND POLITICS

RSVP will hold its annual conference in Washington, DC, in September of 2005. While papers addressing any aspect of Victorian periodicals will be considered, RSVP particularly welcomes proposals for papers on the topic of politics, broadly construed. RSVP hopes to attract work on such wide-ranging issues as the politics of periodical production and management; the association of particular periodicals with political parties and leanings; the representation of local, national, and international issues and/or legislation within periodicals; the role and relationship of editors (both real and nominal), sub-editors, editorial boards, publishers, and advertisers; periodicals and the ideal of social and/or political reform; periodicals and the concepts of influence, power, and prestige; the politics of writing for periodicals (allegiances, the role of celebrity authors, anonymity); censorship and the press.

Two-page (maximum) proposals (either for individual presentations or for panels of three) should be sent to Professor Linda Peterson, Program Chair, by email to Linda.Peterson@yale.edu ; if you prefer to send hardcopy, send to Dr. Peterson at English Department; P.O. Box 208302; Yale University; New Haven, CT; 06520-8320. Please also include a one-page c.v., with relevant publications, teaching experience, and/or coursework. **The deadline for submission of proposals is February 1, 2005.** Final papers should take 15 minutes (20 minutes maximum) to present.

The program will also include a roundtable devoted to teaching periodicals. If you would like to participate in this roundtable discussion, please submit a one-page proposal to Linda Peterson at the addresses above.

RSVP is pleased to be able to award three grants of \$100 each to graduate students presenting papers at the conference. If you would like to be considered for such an award, please indicate so on a cover letter attached to your proposal. Recipients will be notified in early spring of 2005.

Please check the RSVP website at <http://www.rs4vp.org> for further information on conference registration, plenary and keynote speakers, and related activities as it becomes available. Questions about local arrangements should be directed to Maria Frawley (MFrawley@gwu.edu).

**Narratives of the Sea Colloquium
June 25th and 26th 2005 at Liverpool John Moores University**

To mark Liverpool's Capital of Culture, Year of the Sea 2005, the Association for Research in Popular Fictions, with Liverpool John Moores University, announces their tenth colloquium. Lectures, seminars and panel presentations are invited on all aspects related to narratives of the sea and sea travel, particularly cruising. The colloquium encourages submissions intended for a variety of audiences; academic and literary critical contributions are welcome, as are responses aimed more broadly at understanding the cultural significance of sea travel.

Topics might address:

narratives in popular fiction across any medium (e.g television, film, radio, print fiction, periodicals, paintings, graphic novels, advertising, computer games and animation) or genre from

any historical period; empirical or theoretical considerations; music; popular biography; docudrama; travel fiction.

We particularly welcome those papers which examine cultural practices associated with sea travel.

Abstracts of 250 words are invited by **1st March 2005**.

Please contact Clare Horrocks, MCCA, Liverpool John Moores University, Dean Walters Building, St James Road, Liverpool L1 7BR

E-Mail: MCACHorr@livjm.ac.uk

Tel: 0151 231 5037

Call For Papers

Midwest Modern Language Association Conference 2005

English Literature 1800-1900

Milwaukee, Wisconsin

November 10-13, 2005

Heavenly Genes: Reform, Degeneration, and National Identity in Victorian Culture

Evolutionary theory had a profound impact on the Victorians, building upon previous debates between medical science and moral/theological approaches to social issues. This panel will explore the intersections and the impact of representations of evolutionary theories and scientific rhetoric on discourse about national reform and national identity from a variety of cultural texts and contexts—literary, religious, medical, political, philosophical, theatrical, military, colonial, imperial, and social.

Possible Topics:

- * Women's Roles in Urban and/or National Reform: Women in public spaces; women as educators, Women's bodies as regenerative forces
- * Ideas and Representations of a diseased social body
- * Criminality and Atavism
- * Representations of Time and Space in an Evolutionary Schema
- * Ideas of self-hood; ideas of nation-hood
- * Adaptation, Mutation, Degeneration, and Anachronism
- * Hereditary Madness, Alcoholism, Melancholia, and Nervousness
- * Urban Slums: Medical Acts, Reform Acts, Scientific Representations of the Urban Poor
- * Imperial Space: Scientific Representations of Race, Space, Gender, and Reproduction
- * Eugenics
- * Domestic Issues Abroad: Representations of Reform and Regeneration through and in imperial and colonial spaces.
- * Representations of Women's Roles in Regeneration, (National, Racial, etc.)
- * Public Reform: Biological Approaches to Social Issues
- * Rhetorics of Science, of Medicine, of Reform
- * The role of the New Woman in late Victorian London: Representations of Civic Duty, Public Reform through selective breeding, Public Duty through Political Action
- * The Men & Woman's Club; the Salvation Army

Deadline: Post-Marked by **March 17, 2005**. (Electronic submissions preferred). Please send an abstract (one page single-spaced typed), including your contact information, to Jane Rago, Department of English, 230 Stansbury Hall, P.O. Box 6296, West Virginia University, Morgantown, WV 26506-6296.

For questions, or electronic submissions, contact Jane Rago at Jvrago5@aol.com.

**14th Conference of the Women's History Network
Women, Art and Culture:
Historical Perspectives
September 2nd – 4th 2005 Southampton**

Southampton Institute, Sir James Matthews Conference Centre, Southampton, Hants.

Papers are welcomed on the following themes:

Women and the visual arts; painting, sculpture, architecture, and the decorative arts.

Women and the Arts and Crafts Movement/Home Decorating.

Women and the performing arts.

Women and the literary arts.

Women as art objects/images of women.

Women as mediators of culture.

Women as collectors and benefactors.

Plenary Speakers:

Frances Borzello on 'Women Artists: Self Portraits'

Marina Vaizey on '20th Century Women Collectors'

Speakers, papers and a provisional programme will be posted at www.womenshistorynetwork.org as soon as they become available. Papers will be considered for special issues of:

Women's History Magazine & Women's History Review.

Abstracts of 200-300 words should be sent by **30/03/05** to: Dr Anne Anderson, FMAS, Southampton Institute, Southampton, SO14 ORF.

conference2005@womenshistorynetwork.org

**Victorian Life Writing: Sources and Resources
The Ruskin Research Programme,
Lancaster University
21 – 23 July 2005.**

Plenary Speakers

Philip Davis, Kate Flint, Robert Hewison, George Landow, and Jeffrey Richards.

Discussions and presentations will cover the records of Victorian writers' lives, written both by themselves and others. As well as various kinds of biography, we aim to consider more marginal forms of textuality, including journals, diaries, and letters. The presentation and editing of these materials is also of major interest. Paper streams are to address the following topics: *Constructing Victorian Life Histories; Ruskinian Theatre; Recording Venice; Victorian Writers' Afterlives; Electronic Heaven and Virtual Lives.*

Proposals for 25-minute papers are invited on any aspect of the conference topics. Please send an abstract of 300 words to the Conference Organising Committee at the address below by **1 March 2005:**

Lindsey Walker

Ruskin Programme Secretary

Bowland College

Lancaster University

Lancaster, LA1 4YT

Tel: 01524 592450

Fax: 01524 594247

Email: Lindsey.walker@lancaster.ac.uk

<http://www.lancs.ac.uk/depts/ruskin/conf.htm>

University College Worcester
International Centre for Research in Primary English and Children's Literature
George MacDonald Centenary Conference

July 23rd, 2005

Keynote speakers:

Prof Rod McGillis, Calgary
Prof Maria Nikolajeva, Stockholm
Prof David Neuhouser, Indiana

A ONE DAY CONFERENCE: £50 INCL. LUNCH

Call for papers

Papers/presentations 20 minutes in length.

*500 Word outline on any subject connected with George MacDonald: e.g. his life; work - writing for children and/or adults; the Victorian context; contemporary and current reception. Closing date: **March 31st 2005.***

To: Dr. Jean Webb, Graduate School, University College Worcester, Henwick Grove, Worcester, WR2 6AJ, UK.

or e-mail: j.webb@worc.ac.uk

Papers for edited collections & journals:

The Greenwood *Encyclopedia of Sex, Love, and Culture* is seeking contributors for its volume on *The Nineteenth Century and the Victorian Age*. While some topics have been assigned, contributors are still sought for a very wide range of topics, and the deadline for completed entries is **Dec. 2005**. Remuneration is a choice of a small cash payment or a copy of the volume. For more information, please contact:

Dr. Susan Mumm
Faculty of Arts
The Open University
Walton Hall
Milton Keynes
MK7 6AA
S.Mumm@open.ac.uk

'A Century of Travels in China: A Collection of Critical Essays on Travel Writing from the 1840s to the 1940s'

A collection of critical essays is planned which will centre upon travel accounts dealing with China, written in the English language between the 1840s and 1949. The volume will not deal primarily with the work of Orientalist and Sinological scholars, but with a variety of writing produced by travellers to China, in the form of diaries, letters, travelogues, poetry, fiction and journalism. One aim of this collection is to bring neglected texts and travel writers to the fore and document their representations of Chinese landscapes, customs, and people. Another aim is to provide fresh theoretical approaches to the travel genre. The project is still in its planning phase, but Hong Kong University Press is interested in publishing this volume.

Potential contributors are invited to email Dr Douglas Kerr <kerrdw@hkucc.hku.hk>, or Dr Julia Kuehn <jkuehn@hkucc.hku.hk> for further information. The deadline for abstracts (300 words)

will be **31 December 2004**, and completed essays (7,000-8,000 words) are likely to be expected by **September 2005**.

Women's Writing
Special issue call for papers
'Revisiting the Brontës'

This special issue will be devoted to Anne, Charlotte and Emily Brontë. Papers are invited on all aspects of the lives and work of the Brontës, although contributions considering relatively neglected aspects of their writings, especially those of Anne, as well as those adopting new approaches will be particularly welcomed. Completed articles should follow the journal's usual house style (see <http://www.triangle.co.uk>), and should not exceed 7,000 words. Please submit inquiries, abstracts and essays to the special issue co-editor Dr Gillian Ballinger at the address below, confirming that the submission has been sent by email:

University of the West of England, Bristol
St Matthias Campus
Oldbury Court Road
Fishponds
Bristol
BS16 2JP
gj-ballinger@uwe.ac.uk

IMPRISONMENT IN VICTORIAN FICTION
A proposed collection of essays

Submissions are invited for a collection of original essays exploring the representation of prisons and imprisonment in British fiction of the Victorian period. This volume intends to explore new ways of investigating how imprisonment is textualized in and through narrative fiction and how prison literature supports, complicates, or questions the construction of discursive subject positions. Prison fiction is here understood to encompass both the literary expression of a prisoner's own inside experience and any depiction of incarceration by outside observers. While any approach is welcome, contributions that engage theoretical or historical issues or re-assess existing (Foucauldian or post-Foucauldian) paradigms are particularly encouraged.

Possible topics could include, but are not limited to:

- Literary representations or classifications of prisoners, e.g. of their bodies, psychological states of mind, imaginative faculties, etc.
- Portrayals of prisoners' identities in terms of class, ethnic, national, gender, queer, denominational, religious, etc. discourses.
- Specific functions of carceral discourse and prison imagery for women and minorities (as victims, narrators, commentators, critics).
- Depictions of physical space (cells, hallways, courtyards, etc.) and liminal areas (walls, gates, windows, etc.), or of moments in a prisoner's life (arrest, daily routine, boredom, violence, release, etc.).
- Perceptions of the prison staff (wardens, officers, doctors, chaplains, etc.) and their role within the penal system, or of the administrative regime and prison economy at large.
- Explorations of the possibilities and limitations of "transcending" imprisonment.
- Connections between narrative techniques or the novel as genre and the (re)presentation of imprisonment, esp. the possibility—or impossibility—of panoptic narrative structures (e.g. in form of an application, extension, or critique of John Bender, D.A. Miller, and others).
- Possible relationships, if any, between literary conceptions of imprisonment, the realities of incarceration, and Victorian penal reforms (in theory or practice) or between inside and outside perceptions of the prison.

- Metaphorical treatments of imprisonment (and their potential affinity with or difference from the representation of actual penal institutions).
- Factors that contributed to the importance of prison literature and carceral imagery during the nineteenth century (as opposed to earlier or later periods).
- Comparative readings (such as comparisons with contemporaneous texts from the British Empire, Europe, or the Americas; the later reception of Victorian prison literature; re-writings of metropolitan Victorian works from the (former) colonial periphery; or the relationship between prison fiction and the depiction of imprisonment in other genres or media).
- The significance of Victorian prisons and their literary representations for a 21st-century audience and present penological debates.

Papers should be approximately 6,000-9,000 words in length.

Please send all inquiries, abstracts, or final papers by **April 30, 2005** to:
Frank Lauterbach <flauter@gwdg.de> or Jan Alber <jan.alber@web.de>

CLUES: A Journal of Detection

After a short hiatus, CLUES, the only U.S. academic journal on mystery and detective fiction, has returned under new management. Published for 22 years by Popular Press at Bowling Green State University, *CLUES: A Journal of Detection* is now owned and operated by Heldref Publications in Washington, DC.

Executive Editor: Margaret Kinsman, London South Bank University, UK

Submission Details. CLUES welcomes scholarly articles on all aspects of mystery and detective material in print, television, and film without limit to period or country covered. All articles in languages other than English must be accompanied by a short paragraph describing their contents. Submissions should include a short (50-word) abstract and be between 15 to 20 double-spaced, typed pages (approximately 3,300 to 6,000 words) in Microsoft Word or WordPerfect with minimal formatting. Manuscripts should follow the *MLA Style Manual* by Joseph Gibaldi (2nd ed., 1998), including parenthetical citations in text and an alphabetized list of Works Cited; and should be accompanied by a stamped return envelope if return of manuscript is desired.

Send all submissions to:

Elizabeth Foxwell
Managing Editor, CLUES: A Journal of Detection
Heldref Publications
1319 Eighteenth St, NW
Washington, DC 20036-1802 USA
Email: clu@heldref.org

Visit CLUES online at <http://www.heldref.org/clues.php>

**FORTHCOMING EVENTS:
Seminar Series:**

Faculty of English Language and Literature
University of Oxford
Fin de Siècle Seminar Series
2004-5 Programme

The seminar meets Thursdays in term at 5.00 p.m. in the Meyerstein Room (11), St. Cross Building, Manor Road, Oxford.
Following the seminar wine and soft drinks will be served in the Graduate Common Room. All are invited to attend.

Convenor

Anna Vaninskaya (Hertford)
anna.vaninskaya@hertford.ox.ac.uk

2 December:

Prof. Hans-Peter Söder (Wayne State University/Universität München)
“Historical Pessimism and the Boundaries of a Cultural History of the *Fin de Siècle*”

20 January:

Dr. Sally Ledger (Birkbeck)
“Women, ‘The Yellow Book’, and the Sexual Politics of the Decadence”

3 February:

Dr. Lucy Hartley (Southampton)
“‘But Can We Be Sure That Things Are At All Like Our Feelings?’ Walter Pater and the Language of Inner Sense”

10 February:

Pippa Bennett (Birkbeck)
“‘A New Land At Last To Be Seen’ Reclaiming Iceland: William Morris and the Revival of the Great Old North”
Anna Vaninskaya (Hertford, Oxford)
“Generic Revolutions: William Morris in the Realm of Romance”

24 February:

Prof. Barbara Leckie (Carleton University)
“Protest Prefaces: The Role of the Novel Preface in *Fin de Siècle* Print Censorship Debates”

10 March:

Dr. Jamieson Ridenhour (University of South Carolina)
“In Darkest London: The Gothic Cityscape in the *Fin de Siècle*”

5 May:

Dr. Stephen Donovan (Blekinge Institute of Technology, Sweden)
“Colonialism, Limited: The British South Africa Company in British Culture at the *Fin de Siècle*”

12 May:

Dr. Emma Francis (Warwick)
“Why Wasn't Amy Levy More of a Socialist? Amy Levy, Clementina Black and Liza of Lambeth”

19 May:

Dr. Katharine Cockin (University of Hull)
“Ellen Terry and her Paper Lovers”

2 June:

Tatiana Kontou (University of Sussex)
“Spectral Theatricals: Performativity in Sensation Fiction and the Séance”
Prof. Jill Galvan (Ohio State University)
“Hypnosis, Modernity, and the Recording Unconscious at the *Fin de Siècle*”

16 June:

Dr. Christina Britzolakis (Warwick)
“Pathologies of the Imperial Metropolis: Impressionism as Traumatic Afterimage in Conrad and Ford”

Dr. Sukanya Banerjee (University of Wisconsin-Milwaukee)
"Of Numbers, Bodies, and Blood: Fin de Siècle Gothic, Indian Political Economy and the English Electorate"

Fin de Siècle is an interdisciplinary seminar series for discussion of literature and society in England between c.1870 and 1920. If you would like to join the mailing list, or to make further enquiries, please contact Anna Vaninskaya at Hertford College, email: anna.vaninskaya@hertford.ox.ac.uk

**Midlands Interdisciplinary Victorian Studies Seminar
Programme 2004/5**

*Sponsored by the British Association for Victorian Studies
and the University of Wolverhampton*

Saturday 11th December 2004

Kirstie Blair (St Peter's College, Oxford)

'Palpitation, Spasm and Shock: Victorian Poetry and the Rhythms of the Heart'.

Naomi Hetherington (Centre for the Study of Jewish Christian Relations, Cambridge)

'Could she be induced to write a Jewish "Robert Elsmere"? Female Sensibility and Religious Reform in Amy Levy's "Reuben Sachs" (1888)'

Saturday 26th February 2005

Gowan Dawson (University of Leicester)

'"Sentences Liable to the Imputation of Indecency": Charles Darwin's *The Descent of Man* and Obscenity in Victorian Britain'.

Christine Poulson (University of Sheffield)

'Cinderella Revisited: The Good Stepmother in Nineteenth Century Fiction'.

Saturday 18th June 2005

Richard Foulkes (University of Leicester)

'Theatricals in a Quiet Life: New Light on Lewis Carroll'

Emma Carroll (University of Birmingham)

'Firm Roots and Strong Shoots: Elizabeth Gaskell's Garden'

Seminars run from 2-5 pm and are held in the Shakespeare Memorial Room, Central Library, central Birmingham.

For further information, please contact:

Rhian Williams, University of Birmingham (rhianwilliams@blueyonder.co.uk)

Rosie Miles, University of Wolverhampton (R.Miles@wlv.ac.uk)

Richard Pearson, University College, Worcester (R.Pearson@worc.ac.uk)

LONDON NINETEENTH CENTURY STUDIES SEMINAR

Organised by the Centre for Nineteenth Century Studies and
the Royal Academy of Music

Domestic Interiors



Saturday 29 January 2005
3pm – 5pm. Wine served from 5pm.

Nicola Bown (Birkbeck, University of London): 'Death in the Drawing Room'.

Derek Scott (University of Salford): 'Rational Amusement in the Home: The Musical Soirée'.

Venue: Institute of English Studies, Room 248, 2nd Floor, Senate House, Malet Street, London WC1E 7HU; 020 7862 8675; www.sas.ac.uk; email ies@sas.ac.uk

Saturday 26th February 2005
3pm - 5pm. Wine served from 5pm, with an opportunity to visit the Royal Academy's Instrument Galleries after the seminar.

Michael Allis (Royal Academy of Music): 'Hidden Narratives: the case of Elgar, Bulwer Lytton, and the Piano Quintet Op 84'.

Anne Anderson (Southampton Institute): 'Like a Teapot: Men, Women and Teapots in the 'English Renaissance' c. 1860-1900'.

Venue: David Josefowitz Recital Hall, Royal Academy of Music, Marylebone Road, London NW1.
Event Enquiries: 020 7873 7300; www.ram.ac.uk; email g.biddlecombe@ram.ac.uk or m.allis@ram.ac.uk.

The seminars are convened by the Centre for Nineteenth Century Studies at Birkbeck and the Royal Academy of Music. For further details please contact Sally Ledger (s.ledger@bbk.ac.uk) or Philippa Bennett (pippa.bennett@english.bbk.ac.uk) School of English and Humanities, Birkbeck, University of London, Malet St., London WC1E 7HX

Conferences:

C.U.S.V.E. International Conference of Victorian Studies

Pescara University, 2-4 December 2004

“Victorian Literature and Means of Transport: from Ship to Spaceship”

The IVth C.U.S.V.E. Conference of Victorian Studies will be held at Pescara University, Italy and organized by the CUSVE (Centro Universitario di Studi Vittoriani e Edoardiani / University Center for Victorian and Edwardian Studies), directed since 1994 by Prof. Francesco Marroni. The conference will deal with topics connected to “travelling” in the Victorian age. Plenary speakers include Prof. Alan Shelston (Manchester University) and Prof. Roger Ebbatson (University of Loughborough). For any information and for further conference details, please contact segreteriaacusve@hotmail.com.

**BRITISH COMPARATIVE LITERATURE ASSOCIATION
SECOND GRADUATE CONFERENCE**

[boundaries]

Goldsmiths College, University of London 6 January 2005

From their historical designation as markers of separation to their more current determination as comparative sites of exchange and transgression, boundaries offer a diverse and productive opportunity to explore the points of relation and difference between such modes of discourse as literature, art, philosophy, politics and religion.

This one-day graduate conference, taking place at Goldsmiths College, University of London, seeks to provide a forum for interdisciplinary discussion regarding the ways boundaries inflect or complicate our understandings of subjectivity, culture and politics.

Please email enquiries to the conference co-ordinators, Mekella Broomberg and Nikolai Duffy, at: boundaries@gold.ac.uk. Attendance is free of charge; speakers, however, are asked to join the British and Comparative Literature Association. Further information can be accessed via the BCLA website: www.bcla.org/boundaries

**The Open University
The Charles Booth Centre for Study of Social History
The History of Social Investigation:
A Reconsideration**

14-15 January 2005

Speakers include:

Prof George Behlmer – University of Washington, Seattle

Prof Jose Harris – St. Catherine’s College, Oxford

Prof Martin Hewitt – Trinity and All Saints, Leeds

Prof Eileen Yeo – University of Strathclyde

Dr Sheila Blackburn – University of Liverpool

Dr Lawrence Goldman – St. Peter’s College, Oxford

Dr Mark Freeman – University of Hull

Dr Eddy Higgs – University of Essex

This conference, to be held at the Open University’s Milton Keynes campus, will explore and re-conceptualise the field of ‘social investigation’, concentrating on the period 1800-1914. Themes include; ‘The Origins of Scientific Social Work’, ‘Methods of Social Investigation’, ‘Social Investigation and Work’, ‘Charles Booth and Positivism’, ‘Class, Gender and Social Investigation’.

For further information contact Valerie Humphrey v.f.humphrey@open.ac.uk (01908-652477)

**Henry Irving: A Life in the Victorian Theatre
An International Conference at the University of Leicester
8-10th July 2005**

Conference director:
Richard Foulkes, Professor of Theatre History

The centenary of Henry Irving's death provides the opportunity to assess his achievements as an actor-manager and his importance in the cultural life of Victorian and Edwardian Britain and beyond.

For further information please see:
www.le.ac.uk/ee/irving/

or contact Professor Richard Foulkes at:
rf24@leicester.ac.uk

ELIZABETH GASKELL AND MANCHESTER:
IDENTITY, CULTURE AND THE MODERN CITY

**Manchester Centre for Regional History
Manchester Metropolitan University**

A CONFERENCE TO BE HELD ON 19/20/21 July 2005

Elizabeth Gaskell is the most important of the nineteenth century novelists of industrial society. She is Manchester's most significant literary figure, and her works are a reminder of the nineteenth century city's status as a cultural (and cosmopolitan) centre of international significance, also eminent in visual, dramatic and musical arts. Gaskell's writings are an entry, too, into the broader social problems of industrialisation and an urban revolution that was to spread around the globe. Although she chose a number of themes in her writing it is the industrial texts that are the intended focus here. Papers will make a broad interpretation of the conference title.

Gaskell's era was of considerable intellectual importance in the making of the modern world. In hearing papers which explore the broader intellectual and cultural context and significance of Gaskell and her era, this conference will take her literary legacy as a jumping off point for the consideration of cultural pasts and presents, for example, the construction of place identities and notions of cultural regeneration.

www.mcrh.mmu.ac.uk/gaskell

FORTHCOMING & RECENT PUBLICATIONS:

Uncollected letters of Algernon Charles Swinburne

Editor: **Terry L Meyers**

3 Volume Set ~ The Pickering Masters Pickering & Chatto

1 85196 774 5: 3 Volume Set: £295/\$475 November 2004

The three volumes of *Uncollected Letters of Algernon Charles Swinburne* adds more than 550

letters to the canon that were not available when Cecil Y Lang published his collection of Swinburne letters in the late 1950s and early 1960s. This new collection includes hundreds of unpublished letters addressed to Swinburne, as well as providing a number of accounts and descriptions of Swinburne either previously unknown or fallen from scholarly knowledge. In addition to the full texts of the letters and thorough annotations, the edition includes a major appendix updating Lang's earlier work – identifying where holographs then missing are now housed (and correcting the printed texts from the originals), identifying correspondents and allusions then uncertain or unknown, and correcting or narrowing mistaken or unknown dates. All letters definitively transcribed from the original manuscript texts or from the early printed versions when no manuscripts survive
All letters fully and expertly annotated
Almost 450 letters previously unpublished

<http://www.pickeringchatto.com/swinburne.htm>

Anti-Semitism and British Gothic Literature

Carol Margaret Davison

Palgrave Macmillan Hardback June 2004 0333929519 240 Pages £45.00

Anti-Semitism and British Gothic Literature examines the Gothic's engagement with the Jewish Question and British national identity over the course of a century. Beginning with an exploration of Jewish demonology from the Middle Ages to the Enlightenment, Davison interprets the changing significance of the trans-national Wandering Jew in classic Gothic fiction who later migrates into Victorian realism. What emerges is the elucidation of an anti-Semitic 'spectropoetics' that convey how the spectres of Jewish Otherness and Jewish assimilation haunt British literature.

<http://www.palgrave.com/products//Catalogue.aspx?is=0333929519>

The Culture of Property :The Crisis of Liberalism in Modern Britain

Jordanna Bailkin

University of Chicago Press, June 2004 \$35.00spec 0-226-03550-6

Drawing on court transcripts, gallery archives, exhibition reviews, private correspondence--and a striking series of cartoons and photographs-- *The Culture of Property* traverses the history of gender, material culture, urban life, colonialism, Irish and Scottish nationalism, and British citizenship from 1870s to 1920s. Bailkin investigates the vexed status of property within modern British politics as well as the often surprising origins of ongoing institutional practices. Bailkin's detailed account of these struggles illuminates the relationship between property and citizenship, which has constituted the heart of liberal politics as well as its greatest weakness.

<http://www.press.uchicago.edu/cgi-bin/hfs.cgi/00/16198.ctl>

Informal Empire: Mexico and Central America in Victorian Culture

Robert D. Aguirre

University of Minnesota Press 0-8166-4500-0 January 2005

Robert D. Aguirre draws on a wealth of previously untapped historical information to show how the British colonial experience in Africa and the Near East gave rise to an "informal imperialism" in Mexico and Central America. Aguirre's work helps us to understand what motivated the British to beg, borrow, buy, and steal from peripheral cultures they did not govern. With its original insights, *Informal Empire* points to a new way of thinking about British imperialism and, more generally, about the styles and forms of imperialism itself.

http://www.upress.umn.edu/Books/A/aguirre_informal.html

Portraits in Charcoal: George Gissing's Women

James Haydock

Lightning Source UK Ltd 316 pages July 2004 141845074X

This book is based on a careful study of the feminine characters in all of Gissing's novels. For further information please see:

www.home.earthlink.net/~jvhaydock/

The Life of Charles Dickens: His Life, Writings and Personality

Frederic G. Kitton

1-904995-02-0 540 pages, 25 photos

This long overdue republication, by F.G. Kitton from 1902, chronologically records the events in the life of the "Inimitable Boz".

Frederic George Kitton (1856-1904) was born in Norwich, England. At the age of seventeen he moved to London and joined the staff of the "Graphic" as an apprentice. He became a skilled etcher and contributed to artistic journals before becoming an author.

Kitton was one of the founders of the Dickens Fellowship and most of his publications relate to the life and works of Charles Dickens including "Dickensiana: A Bibliography of the Literature Relating to Charles Dickens and His Writings" as well as annotating the "Rochester" edition of "Dickens's Works."

Life of Lord Jeffrey

Lord Henry Cockburn

Volume 1 1-904995-00-4 436 pages

Volume 2 1-904995-01-2 476 pages

First published in 1852, this book tells how Lord Jeffrey came to be the most influential critic of his time and a man who turned the world of literary criticism upside-down. He famously criticised Wordsworth and Coleridge and one review even led to him meeting for a duel with Thomas Moore. He was not always a harsh critic however; he enjoyed Keats and Byron and towards the end of his life he became a great admirer and close friend of Charles Dickens. Volume 2 contains personal letters Jeffrey wrote to Dickens.

www.lexden-publishing.co.uk

(20% discount on orders placed with publishers directly)

Encounters in the Victorian Press: Editors, Authors and Readers

Editors: Laurel Brake & Julie F. Codell

November 2004 1403941777 288 Pages £45.00

Part of the Palgrave Studies in Nineteenth-Century Writing and Culture series.

A collection of essays on forms of debate in the 19C media, on a range of subjects from the role of the monarch to the politics of water in Birmingham. Articles treat the serialisation of fiction in newspapers; memory and tradition in the radical press; the third Reform Bill; 'government by journalism'; marriage and divorce in the *Westminster*; Islam, women and imperial administration; Florence Fenwick-Miller and her readers; gender, class and sexuality in *Eliza Cook's Journal*; urban encounters and visual play in the *Yellow Book*; Whistler vs Edmund Yates in the *World*; Contributors approach the press encounter from a variety of disciplines, and include historians, art historians, social scientists, and cultural and literary critics.

<http://www.palgrave.com/products/Catalogue.aspx?is=1403941777>

Figuring Animals: Essays on Animal Images in Art, Literature, Philosophy and Popular Culture

Editors: Mary Pollock and Catherine Rainwater

February 2005 1403965129 304 Pages £45.00

The volume contributes to current discussions of new ways of seeing the other inhabitants of this world and more effective ways of sharing the world with them. Of particular nineteenth-century interest are essays on H. G. Wells, Michael Field, and Ouida.

<http://www.palgrave.com/products//Catalogue.aspx?is=1403965129>

Our Daughters Must Be Wives: Marriageable Young Women in the Novels of Dickens, Eliot, and Hardy

Britta Zangen

Peter Lang, Frankfurt am Main, 2004 392 pp. 3-631-52976-7

US-ISBN 0-8204-7342-1

The study draws an extensive picture of the shifting debate regarding marriage as it was conducted in non-fictional texts and then compares the young fictional heroines in the novels of Dickens, Eliot, and Hardy to the ideals of femininity both with regard to the characteristics which constitute their marriageability, and with regard to the conditions under which the young women lived.

The Complete Works of George Gissing on Charles Dickens

Volume One: Essays, Introductions and Reviews

Contents: All ten Rochester Edition Introductions published together including first book publication of the Rochester Introduction to *David Copperfield*. The Introduction to the Autograph Edition of *David Copperfield*. Two Essays by Gissing on Dickens. Two book reviews by Gissing on Dickens. A 7500 word detailed introductory essay by Gissing authority Professor Pierre Coustillas. 5000 word Afterword by Alan Watts, a past President of The Dickens Fellowship. Comprehensive notes on Gissing's Introductions. Appendix 1: Temple Scott's 1924 Introduction to *Critical Studies of the Works of Charles Dickens*. Appendix 2: WB Matz's 1925 Introduction to *The Immortal Dickens*. Appendix 3: Three selected reviews to *The Immortal Dickens*. Appendix 4: First reprinting of 1925 essay by GK Chesterton 'From Dickens to Gissing'. Appendix 5: First reprinting of 4500 word, 1996 essay by Professor Pierre Coustillas 'Gissing's Two Essays on *David Copperfield*: Veracity in the *Bildungsroman*'
xii + 261pp including three illustrations.

Publication Date: February 2004.

ISBN: Cloth: 0-9546247-0-X £30 Paper: 0-9546247-1-8 £15

Volume Two: Charles Dickens: A Critical Study

Contents: First fully edited text to Gissing's critical study incorporating all his corrections and amendments. 5000 word Introduction by Gissing scholar Simon J. James of Durham University. Comprehensive and detailed notes on Gissing's text. 5000 word Afterword by David Parker, former Curator of The Dickens House Museum, London and Vice-President of The Dickens Society. Appendix 1: 'About Dickens', a review by Lionel Johnson from *The Academy* 1899. Appendix 2: First reprinting of the comprehensive 1986 essay 'Gissing and Chesterton as Critics of Dickens' by Professor David Derus. Appendix 3: Eight short contemporary reviews to

Charles Dickens: A Critical Study. Appendix 4: Four longer reviews including 3000 word review from *Longman's Magazine*, and reviews by W. E. Henley, William Archer and Andrew Lang. xii + 274pp including four illustrations.

Publication Date: August 2004.

ISBN: Cloth: 0-9546247-2-6 £30 Paper: 0-9546247-3-4 £15

Volume Three: Abridgment to Forster's Life of Dickens

Contents: Reprinting of full text from the last known publication in the 1920s. First full identification and annotation of all Gissing's incorporations to the Forster text. 7500 word Introduction by Gissing scholar Christine DeVine of the University of Louisiana, Lafayette. Comprehensive notes to the Forster/Gissing text. 6000 word Afterword by Forster biographer James A. Davies. Appendix 1: Selected contemporary reviews of Gissing's *Abridgment of Forster's Life of Dickens*. Appendix 2: First reprinting of G. K. Chesterton's 1927 Introduction to Forster's *The Life of Dickens*. Appendix 3: First reprinting of the 1978 *Dickens Studies Annual* essay 'Striving for Honesty: An Approach to Forster's Life' by James A. Davies.

xii + 296pp Including four illustrations.

Publication Date: February 2005.

ISBN: Cloth: 0-9546247-4-2 £30 Paper: 0-9546247-5-0 £15

Old House Books: Victorian and Edwardian facsimile reprints.

Bradshaw's Railway Map of Great Britain and Ireland 1907 shows the railway at its zenith. Baedeker's Guide to Great Britain 1890, surely the ultimate guidebook for the Victorian Tourist, describes 72 tours of the country in meticulous detail and is a companion volume to our Baedeker's London and its Environs 1900. Together these new titles demonstrate the remarkable advances of the Victorian age.

Baedeker's Guide to Great Britain 1890

With meticulous detail this book describes 72 tours to guide the Victorian holiday maker throughout the country. There is advice on money, travel, hotels, railways etc., coloured maps, street plans and fold out maps.

672 pages including 46 pages of coloured street plans and maps and fold out maps £15.99

Bradshaw's Railway Map of Great Britain and Ireland 1907

This map shows lines in England, Scotland, Wales and Ireland with detailed enlargements of the major conurbations. The great main lines with major stations and termini are marked as well as many small village halts on the humble country branch lines. The map bears witness to the culmination of the gargantuan engineering feat which produced 23,000 route miles in the 82 years since the first 25 miles of railway were completed between Stockton and Darlington in 1825. Available Folded in a wallet. 875 x 615mm (34" x 24") £9.99 or rolled with a printed 'mount' ready for framing £12.99.

www.OldHouseBooks.co.uk

Announcements:

The British Association for Romantic Studies (BARS) was set up in 1989 by academics to promote the study of the cultural history of the Romantic period. Since then, BARS has organised eight International conferences at various locations in the UK, has published the BARS Bulletin and Review twice-yearly, and developed and maintained a 300-strong membership of British and overseas academics.

BARS has also extended its activities into a number of important new fields: it supports a series of annual BARS postgraduate conferences, which offer postgraduates an informal arena in which to

give and listen to academic papers and discuss their work, and incorporates sessions given by experts on issues which concern postgrads in academia today, including publishing, writing cvs and applying for jobs. BARS also funds the Stephen Copley Postgraduate Bursaries: applicants can apply for help with their research expenses. There is an electronic mailbase for BARS members, informing them of worldwide conferences and events in the field as well as relevant new publications.

The BARS International Conference has a long history of successful four-day events attended by both eminent and new Romanticists from Britain and abroad. These conferences showcase the new work being done in the field of Romantic studies. They are held biennially, and have included *Romantic Conflicts* (University of Warwick, 2003), 'Sustaining Romanticism' (University of Liverpool, 2001) and 'Romantic Revelations' (University of Keele, 1999). We also sponsor a number of day conferences around the country and have fostered links with other Romantic associations, including conferences in association with the Centro di Studia Romanticisme in Bologna, Italy, and the North American Society for the Study of Romanticism. The next BARS International conference, 'Romanticism's Debateable Lands' is to be held at the University of Newcastle in 2005.

The BARS Bulletin is published twice-yearly and informs members of upcoming events, publications and notices relevant to their interests as well as offering an extensive reviews section, reflecting the research interests of BARS members.

To join BARS please contact Sharon Ruston (BARS Membership Secretary and Treasurer), English Department, University of Wales, Bangor, Gwynedd, Wales, LL57 2DG (email: s.ruston@bangor.ac.uk), or visit www.bars.ac.uk.

We are pleased to announce that the BARS website is now online at <http://www.bars.ac.uk>

The site features information about BARS conferences, calls for papers for other Romantic-period conferences, reviews from back issues of the BARS Bulletin & Review, a designated postgraduate section, information of BARS grants and bursaries, and as a list of useful links.

The site also includes a *For Members* section, which can only be accessed by BARS members by means of individual usernames and passwords. This section of the site contains details of current projects and publications in the field, a list of the research interests of BARS members, details of whether you are up-to-date with your BARS subs, and as a list of subject-specific resources.

There is also a downloadable application form for those who wish to join BARS on the site.

Please send any content you wish to appear on the website to the moderators Sharon Ruston s.ruston@bangor.ac.uk and Simon Kovesi skovesi@brookes.ac.uk.

The Imaginative Book Illustration Society

IBIS was formed in 1995 by Geoffrey Beare, a collector and Robin Greer, a dealer, each of whom has a wide-ranging interest in the art of imaginative book and magazine illustration. They recognised that as an art form, illustration is not receiving the attention it deserves, either from our national museums and galleries or from the academic community. They therefore decided to see whether there were sufficient like-minded people to form a society to promote interest in and further study of this neglected art form. A limited initial trawl elicited an enthusiastic response from potential members, both in the UK and abroad, and at a public meeting on 6th June 1995 the society was founded, its objectives agreed and an executive committee elected. The society now has some 250 members. Institutional members include the British Museum, the National Art Library and Princeton University Library.

IBIS aims to encourage research into, and exchange of information concerning, book and periodical illustrators and their publishers. Whilst IBIS embraces all aspects of illustrative art, the main emphasis is on the illustration of texts in English since the 1830s.

It organises exhibitions, lectures and study days, and arranges visits for members to both public and private collections of illustrated books and periodicals, and of original artwork. The Society has mounted four exhibitions of original artwork drawn from members' collections.

It issues a *Studies in Illustration* three times a year which informs members of events and publications of interest, reports on the activities of the Society and its members, and most importantly stimulates bibliographical research and serves as a vehicle for the exchange and pooling of information between members. The society has already published preliminary bibliographies of the book and magazine illustrations of a number of artists. They include C. H. Bennett, Harry Furniss, S H Sime, Arthur Rackham, William Heath Robinson, Willy Pogany, Alice B. Woodward, Frank Papé, Errol le Cain, Brian Wildsmith, RA Brandt, and Simon Brett. Members are invited to contribute additional information to these bibliographies.

The Society publishes an occasional Journal. The first, in 2000, was entitled 'Aspects of Illustration'. Finely printed and bound in attractive colour wrappers, it contains the completed bibliographies of Willy Pogány & Alice B Woodward together with an excellent long article by Lorraine Janzen Kooistra about the various published illustrations to Christina Rossetti's "Goblin Market". This was followed in 2002 by a second journal, 'Singular Visions', which included essays on EV Boyle, JE Millais, Florence Upton, Vera Willoughby and a survey of illustrated editions of 'The Ancient Mariner'.

The society also lobbies for greater emphasis to be given to illustration in public collections.

Readers interested in joining should contact the secretary, Robin Greer, at 434, Fulham Palace Road, London, SW6 6HX, or on e-mail at ibis995@yahoo.com. More details of the society and its publications can be found on bookillustration.org

Anglia Polytechnic University (Cambridge campus) offers an exciting inter-disciplinary Victorian Studies MA programme. Staff from the History, English, Geography and History of Art departments combine on courses that explore Victorian culture in a range of exciting aspects. Modules include:

Interdisciplinary Foundation Module
The Victorian Countryside
The Urban Environment
Politics and Society in Victorian Britain
A Victorian Decade

If you are interested contact Dr Rohan McWilliam, Department of History, Anglia Polytechnic University, East Road, Cambridge, CB1 1PT (email: r.a.mcwilliam@apu.ac.uk). Next intake: September 2005.

The **C.U.S.V.E.** (University Center for Victorian and Edwardian Studies; www.unich.it/dsll/sitocusve/inglese.html) of the Department of Linguistic and Literary Sciences, Pescara University (Italy), was established in 1994. It is directed by Prof. Francesco Marroni, who promoted its foundation. Every two years the C. U. S. V. E. organizes conferences on the Victorian period. The **C.U.S.V.E.** is also associated with the "**Associazione Italiana di Anglistica**" ("Italian Association for English Studies"), with which organized in March 2003 a conference titled "Victorian Studies Today: Methods and Perspectives" (Plenary speakers: Prof. Marion Shaw and Prof. Catherine Phillips). In the course of the academic year the **C. U. S. V. E.** also organizes

lectures and seminars; among the future topics: “Filming Victorian fiction”, “science and sensation novels”, “Victorian poetry and Romantic persistence”, “translating Victorian culture”. For any information: cusve@unich.it.

Since 1996 the “[Rivista di Studi Vittoriani](http://www.unich.it/paginarsv.html)” (“Journal of Victorian Studies”; www.unich.it/paginarsv.html) has been the scientific expression of the C. U. S. V. E. and of the Department of Linguistic and Literary Sciences at Pescara University. It was founded and it is directed by Prof. Francesco Marroni. The “[Rivista di Studi Vittoriani](http://www.unich.it/paginarsv.html)” is issued twice a year and it hosts essays, articles and reviews written by eminent Italian and International Victorianists. The latest issue (n.15, January 2003) includes essays on Jane Austen, Sarah Grand, Charlotte Brontë, Dante Gabriel Rossetti and Kipling. Future issues: monographic numbers on George Gissing (July 2004) and Robert Louis Stevenson (July 2005). For any information, write to “Segreteria Rivista di Studi Vittoriani”, Dipartimento di Scienze Linguistiche e Letterarie, Università “G. d’Annunzio”, viale Pindaro 42, 65100, Pescara, ITALY.

Victorian topics are also dealt with in the other journal of the Department of Linguistic and Scientific Studies at Pescara University, “**Merope**” (general editor Prof. Francesco Marroni; www.unich.it/paginamerope.html). A recent double issue of the journal (n. 35-36, January-May 2002) edited by Mariaconcetta Costantini and John Woolford, is devoted to the analysis of Victorian landscapes. The volume includes essays on Gerard Manley Hopkins, John Ruskin, Thomas Hardy, R. L. Stevenson, Rider Haggard and others, written by Italian, European and American scholars. For any information: merope@unich.it

For further information, you can also write to Prof. Francesco Marroni, Dipartimento di Scienze Linguistiche e Letterarie, Facoltà di Lingue, Università degli Studi “G ‘Annunzio”, viale Pindaro 42, 65100, Pescara (ITALY); f.marroni@unich.it

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