Abstracts and Biographies
‘Perverted Punishments: Alice Perrin and the Consequences of Colonial Travel’
Éadaoin Agnew

After the First War of Indian Independence, the drive to create an entirely separate, and superior, colonial community in India gathered force. There was a call for more and more British women to travel to India, alongside their husbands, as part of this mission. Women’s non-fiction writing generally attests to the successes of this practice. However, in Anglo-Indian popular fiction, a different story emerges. For example, Alice Perrin’s depictions of colonial travel actually explored the constant contradictions and irresolutions of imperial discourse, and explored the tensions between England and India.

This paper will look at Perrin’s short story collection, *East of Suez* (1901) through Homi Bhabha’s ideas about affective ambivalence and discursive disturbance; it will show how she depicts the colonial home, as a metaphor for empire, as a place of disruption and disturbance. In these fictional domestic spaces, British men and women in India are haunted by ghostly babies, uncanny servants, and failed relationships. Thus, Perrin’s characters experience forms of indigenous resistance to their colonial presence. She expresses a kind of imperial guilt by reminding her readers that Britain will suffer, physically and psychologically, for its colonial aggression. Thus, she ultimately resists dominant narratives that encouraged women’s travel to India.

Until recently, Perrin and her female peers have received little critical attention. Anglo-Indian women’s writing was seen to have little to offer, aesthetically or politically. This perspective emerges from a persistent bias that denigrates women’s genre fiction and erroneously separates domestic and political life. In actual fact, as Alison Sainsbury suggests, female authors, like Perrin, often wrote about domestic matters in order to negotiate women’s imperial identities, and to show the far-reaching repercussions of colonial practices.

**Biography**
Éadaoin Agnew is a Senior Lecturer at Kingston University, London. She is the author of *Imperial Women Writers in Victorian India: Representing Colonial Life, 1850-1910* (Palgrave 2017) and has also published a number of articles on Victorian women’s writing about India. She is currently working on a new edition of Julia Maitland’s and Mrs A. Deane’s travel writing (Taylor and Francis).
“China-hunters” at Home and Abroad c. 1870-1920
Anne Anderson

Major Herbert Byng Hall The Bric-à-Brac Hunter or Chapters on Chinamania (1875) can be seen as initiating a new literary genre: an autobiographical travelogue recording his adventures ‘china hunting’. This was not a conventional collector’s manual; rather it offered the reader a sequence of adventures that reads like a ‘ripping yarn’. As a diplomat, an ‘official wanderer over the face of the earth’, Byng Hall had ‘followed the pursuit of a collector throughout the length and breadth of Europe’. The ‘old china’ he found along the way rekindled his experiences, being at ‘one moment’ in Florence, then Vienna or Madrid. The amateur was lured by the romance of the chase; finding a bargain or outwitting rivals was thrilling. Unlike the museum professional, china hunters rarely pursued a systematic programme; their motivation was pleasure. The hunt was even an ‘end’ in itself. They enjoyed poking about dusty second-hand and curio shops packed with all sorts of things in the hope of finding something that caught the eye; the hunter’s instincts would be aroused and the eye arrested by an Old Blue Staffordshire plate or a Chelsea figure that made a personal appeal. As literary scholar Talia Schaffer asserts, each discovery was ‘mystified into a moment of aesthetic and sentimental affirmation’ becoming a means to demonstrate individual taste and inscribe a personal history. Valuable works of art now became souvenirs and mementoes, as well as tangible links to a more distant past. Soon American tourists were hot on the trail of both Colonial mementoes and souvenirs of the Old World, aided and abetted by the advent of the automobile. The market for volumes on bric-a-brac hunting continued unabated until the Great Depression: personal accounts and handbooks for the uninitiated bear evocative titles such as By-paths in Collecting, The Quest of the Quaint and Collector’s Luck in France. Such memoirs reveal china hunting to be a way of materialising the ‘tourist’ experience into ‘things’.

Biography
Anne Anderson is a writer, lecturer and broadcaster currently engaged in curating Pre-Raphaelite Threads, an exhibition for Southampton City Art Gallery and the Russell-Cotes Art Gallery and Museum, Bournemouth. Her doctorial thesis was on the Aesthetic Movement. Anne’s position as exhibition curator at Southampton City Art Gallery saw her oversee Ancient Landscapes, Pastoral Visions (2008) and The Truth About Faeries (2009). During 2009-2010, Anne worked on Closer to Home the reopening exhibition at Leighton House Museum, Kensington. Anne also curated Under the Greenwood: Picturing the British Tree for St Barbe Museum and Art Gallery, Lymington (2013). She has lectured for many art institutions including the Art Fund, the National Trust and NADFAS. She has also held several prestigious fellowships including Fellow of the Huntington Library, CA. and Fellow of the Henry Francis DuPont Winterthur Library and Museum. Anne’s career as an international speaker has taken her all over the world, including Spain, Germany, Australia, New Zealand, Canada and the USA.
‘Dressed to Ride: Women’s Cycling in Jackson, Doyle, & Gissing’
Robin Barrow-Nichols

In City of Dreadful Delight, Judith Walkowitz writes, “An ability to get around and self-confidence in public places became the hallmarks of the modern woman” (68). Though she refers to women’s presence on the railways, the same statement could be applied to bicycling. Cycling was a very public pastime, and it was not uncommon to witness dozens of female cyclists riding together as members of a social club such as the Lady Cyclists’ Association, the Mowbray House Cycling Association, the Trafalgar Bicycle Club, and the Wheel Club. Cycling in company was safer in the event of accidents but also as protection against bystanders, some of whom took offense to their practical dress.

Cycling in a long skirt was difficult and potentially dangerous. Instead, cycling guidebooks advocated the wearing of knickerbockers or the tailored split skirt championed by the Rational Dress Society. Lady cyclists’ costume was perceived as overly masculine and shocking, which led to verbal and physical abuse (Griffin 240). Cycling clubs strengthened the courage of women against explicit and implicit cultural messages about proper clothing and comportment. In this paper, I examine lessons about women’s clothing costume in advice columns and etiquette guides, and the role the bicycle plays in three late-century short stories: Jackson’s “Woman and the Bicycle” (1895), Arthur Conan Doyle’s “The Adventure of the Solitary Cyclist” (1903), and George Gissing’s “A Daughter of the Lodge” (1906).

Biography
Dr. Robin Barrow-Nichols is a Senior Lecturer in the English Department at the University of Tennessee, Knoxville, USA. Her research interests include sexual violence, costume history, popular fiction, and the periodical press. She has a chapter in an edited collection, Service Learning and Literary Studies in English (MLA, 2015), and she has previously published on Mary Elizabeth Braddon in Women’s Writing (2006). Her most recent publication is ”Rape on the Railway: Women, Safety, and Moral Panic in Victorian Newspapers” in the Journal of Victorian Culture (2015).
‘Opera, Travel and Place in Victorian Fiction’
Anna Maria Barry

In *Moths*, her novel of 1880, Ouida wrote of a great opera singer:

> There is no fame on earth so intoxicating, so universal, so enervating, as the fame of a great singer [...] it is the most delightful and the most gorgeous; rouses the multitude to a height of rapture as no other art can do, and makes the dull and vapid crowds of modern life hang breathless on one voice [...].

Ouida was not the only author who recognised the intoxicating quality of opera. This form of music and its singers featured in a number of popular Victorian novels. However, while scholars have examined representations of the female opera singer in such works, her male counterpart is yet to be considered. This is particularly surprising, as male singers featured prominently in popular novels by authors such as Braddon and Ouida. As this paper will demonstrate, an analysis of these fictional divos can tell us much about travel, place and national identity within these novels.

These singers, who were almost always French or Italian, reflected stereotypical views about southern European men; they were often depicted as brave heroes, passionate lovers or devilish villains. The operatic works they performed were often selected to reflect or foreshadow the plot of a novel, suggesting much about their author’s knowledge of opera. The opera house was imagined as a particularly appropriate site for melodrama, also acting as a relatively ‘safe space’ where controversial themes might safely be transposed. The touring schedules of singers allowed a plot to move from city to city, and enabled a cast of exotic supporting characters to be introduced.

This paper will discuss the emergence of these operatic tropes and themes in four Victorian novels: *The Young Prima Donna: A Romance of the Opera* (1840) and *Aline: An Old Friend’s Story* (1848) by lesser-known novelist Catherine Maria Grey, Mary Elizabeth Braddon’s *The Trail of The Serpent* (originally published as *Three Times Dead*, 1860) and Ouida’s *Moths* (1880). The paper will demonstrate that a consideration of operatic contexts can add much to our understanding of these novels.

**Biography**
Anna Maria Barry is in the final stages of her PhD at Oxford Brookes University, where she also works as a Lecturer in Musicology. Her work concerns the intersections between opera, literature and celebrity culture in the nineteenth century. She also works as a freelance journalist, regularly contributing to magazines including *BBC Music* and *BBC History*. Anna has recently curated two exhibitions: *Sir Charles Santley: A Victorian Celebrity* (Liverpool Central Library, 2016) and *Opera In the East End* (QMUL, 2017).
“Interrogating Influence: Mary Elizabeth Braddon, French Fiction, and Victorian Translation”
Anne-Marie Beller

“I owe so much to French literature and I am such an ardent admirer of the great French novelists that to depreciate their work would be to turn upon my chief benefactors” - Letter from M. E. Braddon to T. H. Escott, 6 Dec. 1879.

“[The sensation novel] is a plant of foreign growth. It comes to us from France, and it can only be imported in a mutilated condition” - Unsigned review, Reader, 3 January 1863

“Translation has to do with authority and legitimacy and, ultimately, with power, which is precisely why it has been and continues to be the subject of so many acrimonious debates” - André Lefevere, Translation/History/Culture (1992)

Although it has long been recognised that nineteenth-century French literature was a key influence on the mid-Victorian sensation novel, little research has actually been undertaken which interrogates the nature, extent, and significance of this relationship. Similarly, despite the large body of scholarship on translation, no comprehensive study of translation and translators in Victorian Britain has yet been carried out and, such work that does exist, remains dispersed and piecemeal, preventing an authoritative overview.

Of all the sensation novelists of the period, Mary Elizabeth Braddon had the most significant and complex relationship with contemporary French fiction. She acknowledged the great French novelists as her “chief benefactors” and consistently sought to emulate their techniques and ideas in her own fiction throughout her career. Braddon’s use of French fiction and drama was varied though and includes every kind of interaction from influence, adaptation, translation, to alleged plagiarism. My discussion focuses on key examples from Braddon’s oeuvre, including The Doctor’s Wife, Birds of Prey, Circe, The Cloven Foot, and The Octoroon, and explores her appropriation of French drama and fiction by Balzac, Flaubert, Octave Feuillet, Frédéric Soulié, Jules Barbier, and Zola. In this paper, I want to interrogate these interactions with French literature with a view to problematizing the, arguably permeable, boundaries between influence, homage, intertextuality, translation, and plagiarism. Through theoretical and historical approaches to translation and literary influence, this paper uses Braddon as a case-study for thinking about the place of French fiction in Victorian literary culture and the nature of literary inter-cultural exchange.

Biography
Anne-Marie Beller is Senior Lecturer in Victorian Literature at Loughborough University. She has published widely on the sensation novel, crime fiction and 19th century women’s writing. Anne-Marie is the author of Mary Elizabeth Braddon: A Companion to the Mystery Fiction (2012) and co-editor (with Tara MacDonald) of Rediscovering Victorian Women Sensation Writers (Routledge 2014). Her monograph, Mary Elizabeth Braddon: Writing in the Margins, is forthcoming with Routledge and she has just completed a critical edition of Geraldine Jewsbury’s Athenaeum reviews for Edinburgh University Press. Key articles and chapters include two essays (on Braddon and Amelia B. Edwards) for Blackwell’s A Companion to Sensation Fiction (2011), a chapter on sensation in the 1850s for The Cambridge Companion to Sensation Fiction (2012), ‘Sensationalizing Otherness: The Italian Male body in Mary Elizabeth Braddon’s Olivia and Garibaldi’, in The Male Body in Victorian Literature and Culture (forthcoming with EUP), and ‘Popularity and Proliferation: Shifting Modes of Authorship in Mary Elizabeth Braddon’s The Doctor’s Wife and Vixen’, Women’s Writing (2016). Anne-Marie is currently co-editing two special issues of Women’s Writing based on papers presented at her 2015 conference, ‘Sensational Influences: Mary Elizabeth Braddon’s Literary Legacies’.
‘Railway Spaces: Fiction and Reality’
Oliver Betts

“Halloa! Below there!...Halloa! Below!” – the opening lines of Charles Dickens’s 1866 ghost story, ‘The Signalman’, amply convey the distance between the working of the railway and the passenger experience. The gulf, physical, cultural, social, and even spiritual, between the anonymous narrator and the unnamed Signalman is emblematic of how, during the nineteenth century, the realities of rail travel and their fictional treatment across a wide variety of mediums varied quite profoundly. Whilst much scholarship has been devoted to the extraordinary, such as the anxieties of female travellers or the agonies of the railway accident, the remarkable yet everyday experience of railway travel for the Victorians has been less thoroughly examined. This paper, making use of the wide archival and object collections of the National Railway Museum and showcasing them for scholars, will move from carriage to waiting room to sitting room as it compares the realities of railway travel with its presentation in the popular arts and fiction of the time, asking ultimately if, as one exacerbated station porter claimed in 1900, people by the end of the century knew “altogether too much about railways”.

Biography
Dr. Oli Betts is the Research Fellow at the National Railway Museum in York. His PhD compared the reality and perceptions of poverty in the late Victorian and Edwardian city, attempting to move beyond slum fiction and reformist literature to the lived experience of the working-class home. He is currently researching the social and cultural legacies of the static railway network, the Permanent Way, whilst helping lead work on the NRM’s upcoming Masterplan redesign. You can follow him on Twitter @DrOliBetts.
‘The Burdens of Proximity in Charles Allston Collins’s New Sentimental Journey’
Richard Bonfiglio

In 1859, Charles Dickens helped his future son-in-law transition from a career in painting, as an unofficial member of the Pre-Raphaelite circle, to one in writing, by publishing Charles Allston Collins’s New Sentimental Journey alongside A Tale of Two Cities in All the Year Round. Explicitly resisting inevitable comparisons to Laurence Sterne’s novel and professing an interest in the “human” rather than “local” aspects of his journey, Collins’s travel narrative engages in forms of “antitourism” (James Buzard, The Beaten Track) that not only frame his own travels against the pejorative, passive figure of the “tourist” but, moreover, eschew any effort to represent Paris itself for fear of boring readers with geographical and cultural details they must already know. In this paper I examine how the growing sense of proximity between London and Paris, made possible by new forms of transportation and communication in the mid-nineteenth century, shapes the narrative into a misanthropic account of solitary travel that both seeks freedom from coercive social and touristic expectations but also laments the absence of companionship and meaningful encounters abroad. Rather than representing gentlemanly politeness, sociability, or cultural capital associated with the Grand Tour, Collins’s “new” notion redefines the “sentimental” in terms of speed, proximity, and alienation at the heart of the modern metropolis. I conclude the paper by using the anxiety of geographical, cultural, and social proximity in Collins’s narrative to rethink the humanitarian plot of A Tale of Two Cities through the figure of the modern tourist and the logic of antitourism, analyzing how Dickens’s novel displaces the burdens of proximity in modern travel onto its historical setting and socially estranged protagonist.

Biography
Richard Bonfiglio is Associate Professor of English Literature at Sogang University in Seoul, South Korea. He teaches Victorian literature and culture, and his research interests include cosmopolitanism, travel literature, and gender and sexuality.
‘Arry Beyond *Punch*: English Tourism in Braddon, Marryat and Corelli’
Anna J Brecke

Satirical *Punch* figure ‘Arry began his life in the magazine’s pages as a Cockney mouthpiece criticizing Tory politics, but by the late 1870s he and his sometimes companion ‘Arriet appear in travel literature and popular fiction as representations of ubiquitous lower class tourists. By the latter half of the century, the combination of affordable travel and working class holiday packages led to a democratization of travel that would have allowed real world ‘Arrys and ‘Arriets access to destinations previously denied them by class and economic limitations. This talk examines the historic trajectory of ‘Arry and ‘Arriet from their origins in *Punch* to their lives as a Victorian proto-meme, indicating the cultural phenomenon of increased access to tourism in the lower classes and negative reactions to the presence of a new class of tourists abroad. Within this context, I will discuss passages from Mary Elizabeth Braddon’s 1881 novel *Asphodel*, Marie Corelli’s 1896 short story “The Withering of a Rose,” and Florence Marryat’s 1897 *The Blood of the Vampire* in which ‘Arry and ‘Arriet represent class tensions experienced by English tourists in European locations. Existing as a shorthand reference to lower class travellers in popular fiction, ‘Arry and ‘Arriet continue to do the type of work they were intended for as political and social satire figures in *Punch*, but their symbolic meaning expands meme-like to provide broader social commentary.

**Biography**
Anna Brecke is finishing her PhD at the University of Rhode Island in Literature and Cultural studies. She is a co-organizer of the Mary Elizabeth Braddon Association and an Executive Board member and Women’s Studies area chair for the Mid-Atlantic Popular and American Culture Association. Her work has appeared in *The Victorian* and * Vij Digital Annex.*
‘Travel, Transition, and Girlhood: Journeys of Development in Late Victorian Irish Writing for Girls’
Susan Cahill

Nineteenth-century Irish writer Rosa Mulholland’s novels for young girls frequently feature a protagonist who is born abroad but has Irish heritage, and who must travel to Ireland to achieve maturity. The novels often position Ireland as a space in which maturity is realised, through both its urban and rural spaces. In contrast, Mulholland’s contemporary, and extraordinarily popular Irish children’s writer L.T. Meade, tends to position Ireland as a space associated with childhood and the rural, a space that must be moved away from in order to achieve adulthood. In one of her novels, The Children’s Kingdom (1878), the family’s loss of fortune and move from Ireland to London, from the rural idyll of the Irish “kingdom” to a London represented as gloomy, crowded, dirty, and dark is for the children, a move into adulthood and, particularly for Molly, the narrator/protagonist, it is a move from the freedom of outside into the confined space of the domestic interior.

By tracing these associations between places and the psychological development of the young girl as she traverses both rural Ireland and the urban spaces of Dublin and London, this paper will explore the tensions that the novels articulate between Ireland, Britain and Europe in terms of cultural, economic and social exchanges, tensions which are often conceived in terms of formulating a socially engaged femininity as well as negotiating particular constructions of Irishness. The paper will also consider the relationships between travel, transition, and transformation and the category of the “girl” who is often defined in terms of her transitional status – no longer child, not yet woman.

Biography
Dr Susan Cahill is an Associate Professor in the School of Irish Studies, Concordia University, Montréal. Her research interests include Irish girls’ literary cultures, children’s and YA fiction, and contemporary Irish literature, particularly women’s writing. Her monograph, Irish Literature in the Celtic Tiger Years: Gender, Bodies, Memory, was published by Continuum in 2011. In the spring of 2013, Dr. Cahill was awarded a three-year FRQSC grant for her project, “Ireland’s Daughters: The Literary Cultures of the Irish Girl, 1870-1922” and is currently working on a monograph based on this research.
‘Speed, Bicycling and the Modern Body in H. G. Wells’
Eva Chen

By examining the portrayal of the bicycling experience in H. G. Wells’s The Wheels of Chance (1896), my paper situates the bicycle in late Victorian discourses on mobility, recreation and techno-aided travel. It argues that as a symbol of escape from industrial modernity and also a sublime expression of its very essence, the bicycle functions to retrain the human subject to better adjust to the shocks of industrial modernity, and re-interpret the human-machine encounter as fun/adventure. The bicycle also offers an interesting point of interception to examine the human-machine complex in a way that does not emphasize stark polarization, but rather mutual structuring and dynamic inter-shaping.

Biography
Professor Eva Chen teaches at the English department of National Cheng-Chi University in Taipei, Taiwan. She is the author of three books and numerous journal papers on women and urban modernity. Her work has appeared in Victorian Literature and Culture, MFS: Modern Fiction Studies, The European Journal of Cultural Studies, Women’s Studies: An Interdisciplinary Journal, The Victorians: A Journal of Culture and Literature, Fashion Theory, Feminist Media Studies and others.
‘Reading a Punch Cartoonist’s Parisian Travelogue’
Jian Choe

The 1889 journal of Linley Sambourne, the celebrated cartoonist of the Punch, contains entries on his travels and holiday-making in Paris. It affords a glimpse into an English middle-class man’s leisure experience, particularly, in the world of bourgeois recreation in the late nineteenth-century Paris. It thus serves as a reference point in considering the rise of modern consumer culture in contemporary France. The diary coincided with the period in which the informally organised forms of leisure shifted into a professionally structured industry. The transition resulted from increasingly extended capital investment in this sphere as well as augmented affluence on the French bourgeoisie over the course of the century. At a deeper level, however, the diary charts a crucial symptom of capitalist society which began to be overtly externalised during this period. That is, the everyday life of the Parisian middle-class, by the last quarter of the nineteenth century, was being restructured in completely new terms. Even the spheres of the most private life, including free time, leisure pursuits and personal experiences, were gradually invaded and dominated by a massive extension of the capitalist market and came under the pressure of accompanying provision of consumer goods and services. Sambourne’s tantalising travelogue, however, while illustrating a wide range of venues, omits detailed description or sustained commentary upon the nature of French consumer society, rarely revealing any of its underlying psychological or social complexities. They leave unanswered the feasible quests into what it was really like to be engaged in urban entertainment in the milieu of increasingly commercialised French modern culture. In conclusion, the journal prominently features the rise of modern consumerism in turn-of-the-century Paris, but the destabilising junctures of the phenomenon is intriguingly downplayed without being open to any critical scrutiny, which ultimately indicates a peculiarly conservative outlook on consumer-oriented Parisian culture of the day on the author’s part.

Biography
Jian Choe did a PhD in English at King’s College, University of London. Her research interests are late 19th- and early 20th-century fiction, urbanism, and the visual arts. Publications include: ‘All Glittering with Broken Light’: Katherine Mansfield and Impressionism’; ‘Villette Revisited: Lucy Snowe’s Urban Experience’; ‘Haunting the London Streets: Virginia Woolf’s Urban Travelogues Re-appraised’. She teaches at Kyung Hee University, Korea.
matisse2177@yahoo.com
‘Crossing The Bounds of Decorum and Travelling in the First Ages: Transformation and Travel in Conrad’s Heart of Darkness and Kipling’s “The Mark of the Beast”’
Matthew Crofts

In the Victorian popular imagination journeys undertaken on the business of the Empire could have devastating effects. Most famous is the transformation of Kurtz and Marlow in Heart of Darkness (1899). The text is taught frequently on the basis of Conrad’s nuanced yet unflinching conflation of ‘robbery with violence, aggravated murder of a great scale’ with the commonly stated goals of ‘weaning those ignorant millions from their horrid ways’. Like many late-nineteenth century gothic-adventure hybrids, the text makes it clear that ‘horrid ways’ are just as frequently Western traits, and Marlow’s journey is not merely one of geography and psychology, but back in time as he speaks of ‘travelling back to the earliest beginnings of the world’ – a suggestion that helps establish Kurtz’s savagery as Gothic. Kurtz’s psychological transformation finds a physical parallel in Kipling’s 1890 short story ‘The Mark of the Beast’. Often regarded as a pseudo-werewolf short story, Fleete suffers a degeneration akin to the cultural deterioration his society was so anxious of, but his skin is marked in a way seemingly analogous to how he defaced a native temple. This paper explores how these two texts held an uncomfortable light onto the Victorian colonial psyche as the nineteenth century came to a close. Rather than simply crossing borders, such texts crossed boundaries of taste and disturbed cosy notions of Otherness throughout.

Biography
Matthew Crofts is a PhD candidate at the University of Hull, as well as being a board member for the University’s Centre of Nineteenth-Century Studies. Matthew’s thesis examines the reoccurring elements of tyranny and torture across a range of Gothic novels and historical backgrounds. These include classic Gothic subjects such as the Spanish Inquisition, through to Victorian imperialism, to modern Gothic forms and science fiction hybrids.
“[h]orrible devices” and “weary iteration”: Margaret Denzil’s History in Cornhill Magazine

Catherine Delafield

Margaret Denzil’s History was serialized in Cornhill Magazine between November 1863 and October 1864. It is effectively a case study of how to write a sensation novel using the regular building blocks of harassed heroine, scheming seducer and unexplained family history. It is regularly dismissed as a ‘bigamy novel’ and an anomaly in the context of the magazine but a reinvestigation of the serial and volume versions of the novel reveals the more complex interplay of reading, textual travel and serialization.

The author of the novel, Frederick Greenwood, was also editor of the Cornhill with direct influence on the ways in which a text could be embedded and with responsibilities for populating each issue and retaining readership. Margaret Denzil’s History overlapped with Cousin Phillis and Wives and Daughters and with the conclusion of The Small House at Allington which are ostensibly more traditional domestic reading. The novel also acted as a bridge into the long-postponed Armadale which began to appear from November 1864. It could not, however, compensate for the loss of Thackeray’s contributions to the magazine nor immure the Cornhill from falling sales and the overwhelming condemnation of Collins’s serial and its heroine.

This paper seeks to examine the origins and placement of Margaret Denzil’s History as a text and to reread the novel evolving from the magazine. Its impact as a serial was affected by the circumstances of its composition and production, and the novel was then designedly reorganized for the two-volume edition. The ‘[h]orrible devices’ and ‘weary iteration’ of the wallpaper in Margaret’s childhood home represent a stage in the development of both novel and magazine which has influence beyond the dismissal of the work as a sensation identikit.

Biography

Catherine Delafield is an independent scholar who has previously taught at the University of Leicester. She is the author of Women’s Diaries as Narrative in the Nineteenth-Century Novel (2009; Routledge, 2016) and Serialization and the Novel in Mid-Victorian Magazines (Ashgate, 2015). She has also published on Good Words and on the serialization of The Law and the Lady.
“A Blameless and Open Friend”: Frances Eleanor Trollope’s Communication and Correspondence with Charles Dickens’ 
Eleanor Dumbill

On the occasion of Thomas Adolphous Trollope’s marriage to Frances Eleanor Ternan, Charles Dickens wrote to his friend “I have not the least doubt of her power to make herself famous.” Dickens had been instrumental in bringing the two together with his recommendation of Frances as governess to the recently-widowed Thomas’s children. He also provided Frances’s first entrance into the periodical press in 1866, publishing her novella *Aunt Margaret’s Trouble* in *All the Year Round*. Frances went on to publish three more novels in the magazine, the fourth of which was published with her name, a rare distinction and sign of the esteem in which Dickens’s son, Charley, held her.

This paper examines the communication and correspondence between Trollope, her editor, Dickens, and husband T. A. Trollope. It explores the business relationship between Frances and Dickens, as they negotiate the publication of her work and considers the potential of a gendered difference in the way Dickens writes to the two Trollopes. I then comment on the personal relationship between Frances and Dickens, examining the reasons behind an apparent cooling off in their once warm relations. I question Trollope’s need to preserve her reputation, and distance her work as an author from her past as an actor and singer as well as from her sister, Nelly’s, affair with Dickens and Dickens’s sense of Trollope’s ingratitude.

From this correspondence, I argue, Trollope appears as a confident businesswoman, not afraid to argue on her own behalf and eager to be valued for her merits and not for her famous male relations. Trollope’s fiction is critically neglected today, yet she merits scholarly attention, not only as a successful woman writer in her own day, but also for the insights she affords of Victorian women writers’ involvement in the management of their own publishing careers.

**Biography**
I am a PhD student at Loughborough University, supervised by Drs Anne-Marie Beller, Wim Van-Mierlo and Sarah Parker. My thesis explores the relationships of George Eliot, Frances Milton Trollope, and Frances Eleanor Trollope with their peers and publishers, and the effect of this on the reception of their work.
‘From Travel Fact to Travel Fiction: A Means to European Transcultural Understanding through Literary Cultural Transfer’
Rachel Margaret Egloff

*It is daily more and more affirmed, that in England we care nothing for what passes upon the Continent; that the more grave events become, the more we seem to find a sort of proud pleasure in announcing to the world our satisfaction at our own ignorance, and our utter indifference to whatever may happen to our neighbors.*

This passage, which could have been printed during and in the aftermath of the 2016 British EU referendum debates, was in fact written by the understudied nineteenth-century author Rose Blaze de Bury in her book published in 1850 called *Germania: its Courts, Camps and People* (p. ix). Though packaged as a piece of travel writing *Germania* is actually a non-fiction political commentary on the German-speaking and, more broadly, European affairs intended to educate the ‘ignorant’ British reader. Only a year later Blaze de Bury published a book of fiction, namely her novel *Falkenburg: A Tale of the Rhine* (1851), in which she describes the travels of a British group down the Rhine and their interactions, or lack thereof, with the locals. This paper looks at how, in both texts, Blaze de Bury strives to further transcultural understanding. Furthermore, it explores how she employs different textual strategies to promote cultural transfer in the different genres. I will argue, with the aid of textual analysis as well as exploratory archival work, that Blaze de Bury strategically makes use of the different genres as a means to furthering her goal of a better transcultural understanding in Europe, especially between the German- and English-speaking world. In this way, her writing evolved from the reporting of travel fact to the creation of popular travel fiction.

**Biography**
Rachel is studying toward a PhD in English at Oxford Brookes University. She holds a combined BA in English and Psychology from Oxford Brookes with transferred credit from the University of Zurich. Her research presents evidence of female participation in nineteenth-century discourses on (trans)national identity in the context of European international politics, focusing on writer Blaze de Bury (1813-1894).
“Tired of England”: Women Travelling to a Better Future in the Work of Harkness and Schreiner’
Angharad Eyre

In Olive Schreiner’s short fiction of the late 1880s and 1890s, English women characters can most often be found wandering in deserts or setting off for unknown lands. In Margaret Harkness’s more realistic novel of 1889, *In Darkest London*, women characters wander the streets of London or set off on an emigrant ship to Australia.

In this paper I argue that both writers use the image of women moving spatially to metaphorically suggest their advancement in time, towards a better future. Emigration here signifies impatience with England and the shrinking prospect of an English Socialist revolution; impatience with the unchanging relations between men and women; and impatience with the continued miscommunication between the classes and sexes. It is impatience on the part of the characters — explicitly in *In Darkest London* — and on the part of Schreiner and Harkness.

Schreiner and Harkness saw themselves as workers for the Socialist cause. They were inspired by the utopian visions of Socialist writers in the early 1880s and the promise of revolution held forth by the events leading up to the London Dock Strike of 1889. For both writers, Socialism was intertwined with feminism: their economic and political commentary considered how unequal relations between men and women produced or exacerbated market failures, and their own depictions of Socialist utopias showed how the advancement of women (or subjection of men) would be required to bring about such a future. In some of these depictions men must suffer through a form of hell; in others, women must painfully pioneer a path to a new world they will never live to see.

Schreiner and Harkness could not temporally accelerate the coming of this new world. However, their travelling women characters allowed them, and their women activist readers, to advance — if only in imagination — a few steps closer.

**Biography**
Angharad Eyre is a Teaching Associate at Queen Mary, University of London. She received her PhD in 2014 with a thesis focusing on the impact of the female missionary figure on women’s writing in the nineteenth century. She is currently working on religion and emotion in New Woman writing.
‘Nonsense in Motion: How Victorian Experiences of Travel Shaped the Narratives of Lewis Carroll and Edward Lear’
Alina Ghimpu-Hague

Both popular accounts and scholarly analyses of Victorian Nonsense tend to focus on the humour of Lear’s limericks, the dream-logic otherness of Carroll’s Wonderland, or the linguistic playfulness of both; when travel is discussed, it is usually for its effectiveness as a plot device or for its power as a metaphor. Yet it may well be that neither these limericks nor Alice’s adventures would have been created in the absence of their authors’ own experiences of travel, and that their reception might have been very different in a century without railways and steamships. This paper aims to publicise the crucial role played by travel in the genesis and the consumption of the aforementioned Nonsense narratives, and will argue that their success is due not only to a literary link to the world of nursery rhymes and fairy tales, but also to a real-world connection to the rapidly expanding mid-Victorian interest in tourism and popular narratives of exploration.

Keywords: Victorian Nonsense; Edward Lear; Lewis Carroll; travel; tourism; exploration; mid-Victorian trends; popular reception

Biography
Alina Ghimpu-Hague is a postgraduate researcher in Victorian Studies at Royal Holloway, University of London, where she also teaches Critical Thinking and Academic Writing Skills. Her research interests include readers, reading and reception, the evolution of genre, and multi-modal narratives from the nineteenth century to the present.
‘The Impress of the Visual and Scenic Arts on the Fiction of Bram Stoker’
Matthew Gibson

This paper starts with the premise that Stoker, through his work, was inevitably influenced by the visual arts in terms of orthodox picture-painting and stage-design, both in the way he describes and depicts scenes and characters in his novels, and also in his portrayal of the painter or sketcher as a character. Confining itself to The Man, The Mystery of the Sea and The Jewel of Seven Stars, the paper will argue that 1) paintings, and those of the great masters in particular, create a form of visual referentiality in his novels, both in terms of the portrayal of certain scenes and characters, and the description of the Pre-Raphaelite heroine in works like Miss Betty and The Man; and 2) that Stoker’s understanding of the artificial and symbolic use of colour on the stage, which he frequently explains in his theater criticism, also affects the very allegorical way in which he develops unnaturalistic forms of colour to depict character in works like The Mystery of the Sea and The Man, such that its use is sensational and melodramatic rather than related to the characters’ psychologically plausible choices, but also akin to the innovations of Symbolists and Modernists. Finally, the paper will consider Stoker’s movement from Romantic and Pre-Raphaelite to more minimalist, fin-de-siecle descriptions of scene and character, since it will be argued that the aesthetic qualities of The Jewel of Seven Stars correspond to the incorporation of Worringer–inspired and Hegelian aesthetics: a movement which parallels the turn from the earlier Turneresque style sets of Telbin at the Lyceum to the non-representational, proto-Modernist scenes of Edward Gordon Craig in the Purcell Operatic Society.

Biography
Matthew Gibson is associate professor of English Literature at the University of Macau. He is the author of three scholarly monographs on themes such as Yeats, Vampire novels and the European Fantastic, and is currently collecting up Bram Stoker’s correspondence with a view to producing a Selected Correspondence.
‘Mind Travel at the Seaside: Submarine Worlds, the Deep Past and Possible Futures’
Silvia Granata

Seaside tourism dramatically increased during the Victorian era, generating widespread enthusiasm, but also concerns about the best way to enjoy a vacation by the sea. Catering on the growing popularity of amateur science and on the recent fad for saltwater tanks, many texts in the 1850s encouraged tourists to embrace educative pursuits such as the study of marine biology, instead of just swelling the ranks of the “many thousands at the sea-side” who “saunter listlessly about upon the beach, or yawn over silly novels” (Harper, 1858). Crucially, authors argued that an interest in natural history could improve one’s vacation far more than novel-reading ever would, because it was healthier and more instructive, but also because it offered excitement, pathos and ample room for the imagination. In fact, the marine tank provided an opportunity to bring home ‘a piece of the sea’, and even to delve into it, travelling (at least with the imagination) to places otherwise inaccessible. Looking at their tanks, Victorian aquarists imagined the submarine world and depicted it – through both words and images – more vividly than ever before. Adopting specific narrative techniques that emphasised a sense of immersion, they took readers to surprising locations, both in place and time.

My paper focuses on the two kinds of mental travel most frequently encouraged in these texts. On the one hand, they described exciting trips to the bottom of the sea that incorporated and popularized recent theories about the submarine environment. On the other hand though, since the ocean was increasingly regarded as the source of all life on earth, they often combined these imaginative visions with speculations on deep time. This stimulated reflections of progress and evolution, turning the tank into a kind of time-machine that prompted aquarists to imagine a distant past, or to fantasise on possible futures.

Biography
Silvia Granata is tenured lecturer at the University of Pavia, where she teaches 18th and 19th century English literature. Her research interests focus on literary and visual representations of animals during the Victorian era. She is currently working on a book project on 19th century aquaria.
“The Desire for Complete Extinction”: Evolution and the Individual in Rhoda Broughton’s *Not Wisely, but Too Well*’

James Green

In *The Antiquity of Man* (1863), the geologist Charles Lyell appraised the unique contribution made by his associate Charles Darwin to existing evolutionary theory: ‘Progression … is not a necessary accompaniment of variation and natural selection [… Darwin’s theory accounts] equally well for what is called degradation, or a retrograde movement towards a simple structure’. In Rhoda Broughton’s *Not Wisely, but Too Well*, written in the same year as Lyell’s work, contemplation of that monument to progress, the Crystal Palace, prompts thoughts about the potential for mid-Victorian society to ‘retrograde’, and its likelihood for ‘advance or retreat’. Taking such enticing intersections as its cue, this paper posits Broughton’s novel within the evolutionary debate prompted by Darwin’s landmark study, *On the Origin of Species* (1859). In contrast to perennial claims that the novel—like other works of sentimental fiction—makes little or no engagement with intellectual contexts, I claim that *Not Wisely, but Too Well* should be understood as a vital contribution to efforts made throughout the 1860s to relate ‘Darwin’s hypothesis’ to the evolutionary placement of humanity. Specifically, I see Broughton’s novel as concerned with the seeming indifference of Darwinism to the individual and their potential for contributing to society and the species. As scientific thinkers, including Darwin and Lyell, ‘used narrative to plot out the workings of different natural laws’ (Amigoni and Elwick), so, I claim, does Broughton use a work of imaginative fiction to consider the impact of evolution on the individual. Ultimately, *Not Wisely, but Too Well* does not so much make a generic crossing as it does reveal how frequently permeable was the divide between science and literature in Victorian Britain.

**Biography**

James Green is an AHRC-funded doctoral candidate based at the University of Exeter, working on a thesis that explores the links between the Victorian sensation novel, temporality, and physiology, in the context of mid-century modernity.
‘Journeys of the Mind: Reading while Traveling in the Nineteenth Century’
Mary Hammond

In a letter to her daughters one Saturday morning late in 1855, Elizabeth Gaskell describes riding across town in the horse-drawn omnibus and passing the time by surreptitiously reading Dickens’s *Little Dorrit* over the shoulder of the person next to her. ‘Oh Polly!’ she exclaims, ‘He was such a slow reader, you’ll sympathise, Meta won’t, [with] my impatience at his never getting to the bottom of the page … We only read the first two chapters, so I never found out who “Little Dorrit” is.’

This experience raises some intriguing questions about the journeys taken by Victorian bodies while their minds were journeying elsewhere, through the medium of print. It is not, of course, unique: numerous letters, memoirs, autobiographies, fictional plots and publisher and distributor records testify to the fact that reading has always taken place on and in many different modes of transport, and that certain types of reading such as George Newnes’ *Tit-Bits* and Routledge and W.H. Smith’s railway ‘Yellowbacks’ were tailored to this specific mode of consumption. The topic has also been written about by several historians of culture, technology and reading, from Schivelbusch (1986) to Kate Flint (1993) and Stephen Colclough (2005). This paper contends that there is more to say. Drawing on reader testimony from the Reading Experience Database to interrogate anew some of the images, fictional representations, and business records which have previously been used to reconstruct the historical mobile reader, I argue here that the steam age did not so much create new mobile reading habits as perform an adjustment to previous ones, that reading on the move in the Victorian period served many functions from the professional to the illicit to the medicinal, and that this rich and surprisingly well-documented history might even be able to reveal some of the cultural and physical effects of both reading and travelling which are otherwise often invisible to us.

**Biography**

Mary Hammond is Professor of English and Book History at the University of Southampton, UK. Her books include *Reading, Publishing and the Formation of Literary Taste in England, 1880-1914* (2006), *Charles Dickens’s Great Expectations: A Cultural Life 1860-2012* (2016) and a number of co-edited collections on Victorian print culture. She is founding Director of the Southampton Centre for Nineteenth-Century Research, and a former Project Manager of the AHRC-funded Reading Experience Database 1450-1945.
The most charitably disposed person could not say that Miss Braddon ever wears nice clothes. She likes solid colours, and affects velvet. Her gowns have many furbelows about them. (‘How Literary Women Dress’ 1896: 192)

As this account of the (in)famous sensation fiction author Mary Braddon reveals, Braddon was not only attacked by critics for her ‘immoral’ female protagonists, her depiction of crime, or for her own equally unconventional personal life, but for the fashions in which she chose to dress as well. Her choice of ‘solid colours’ with ‘furbelows’ indicates her own bold, daring and unique style – a style that she continually fashioned into her fiction. As Beth Palmer argues, Braddon produced her own London-based magazine, Belgravia, in order to legitimise herself as an author through the periodical’s house style in which her name was blazoned on the front cover, the contributors were named and well-produced illustrations were printed on glossy pages; it was a fashion item in its own right to be consumed.

Nevertheless, Braddon’s own fiction within Belgravia engages with fashion on a deeper level as she is credited with coining certain words, notably ‘fashion magazine’, ‘chic’ and ‘fad’ (Anne Brecke). Furthermore, as this paper will argue, Belgravia’s illustrations depict both female and male fashion and the adverts promote beauty products, allowing Braddon to communicate fashion, and her buyers to consume fashion, on multiple levels: characters’ fashions, contemporary fashion and the fashionable item of the periodical itself. These multiple layers of consumption indicate the varying ways Braddon utilised her agency as an editor and author to communicate to her readers and the wider public how her work was to be consumed.

Biography
Janine Hatter is one of the VPFA’s Co-Organisers and her research interests centre on nineteenth-century literature, art and culture, with particular emphasis on popular fiction. She has published on Mary Braddon, Bram Stoker, the theatre and identity, and Victorian women’s life writing.
‘Images of Cataclysm and Communication: The Eruption of Krakatoa and The Intrusion of the Periodical into M.P. Shiel’s *The Purple Cloud*’

Elizabeth Howard

This paper argues that Victorian fiction’s mimicry of “letters to the editor” demonstrates the power of persuasion that newspapers and weekly periodicals wielded over public opinion as vehicles for conveying fact in the form of opinion. In particular this paper examines M. P. Shiel’s adaptation and modification of the Krakatoa conversation in his novel *The Purple Cloud* (1901).

On August 26, 1883 Krakatoa’s eruption sent debris, waves, and tremors, quite literally, around the globe. As cataclysmic reimagining of the eruption proliferated in poetry and fiction at the end of the century, M. P. Shiel’s *The Purple Cloud* explores the Krakatoa-like global impact of a volcano many times Krakatoa’s size and scale. More menacing than months of lurid Krakatoa sunsets, Shiel’s reimagined apocalyptic volcano wipes out the entire human race, save Adam Jefferson, who must figure out the cause of the mass extinction in order to save himself and humanity. In Jefferson’s quest, Shiel converts an extended debate on the global implications of Krakatoa into a commentary on the periodical as the principle vehicle for communicating fact, particularly in the wake of a fictional, international disaster.

By examining the changes Shiel made to the text of *The Purple Cloud* between its serial publication in *Royal Magazine* from January to July of 1901 and its release as a stand-alone novel in September 1901, this paper seeks to bring the novel and the periodical into conversation as modes of truth-telling, concluding that Shiel subverts the novel as the vehicle for narrative authority by placing the exchange from the *Times* at the novel’s climax. The reappearance of the modified Krakatoa conversation in Shiel’s *The Purple Cloud* clarifies periodical’s role in the novel as an external authority over the narrator’s voice.

**Biography**

Elizabeth Howard is a PhD student in Victorian Poetry at the University of Minnesota where her research interests include late-nineteenth-century impressions of urban spaces and modes of mapping as well as the interactions between poetry, the novel, and the Victorian periodical.
“I’m not by myself exactly!”: Female Tourists in Florence Marryat’s *The Blood of the Vampire*
Helena Ifill

Florence Marryat’s *The Blood of the Vampire* begins with four fin-de-siècle female travellers: an orphan heiress with a bed-ridden female companion; a young mother with no husband; a betrothed woman with an absent fiancé; a baroness who so dominates her husband and son that she essentially has no male influence acting upon her. Meeting in a European hotel, these women reveal and experience different types of vulnerability and desire, and build difficult, strained relationships. This paper will discuss how their unchaperoned condition in a foreign environment seems to be dangerously liberating, in the light of new travelling opportunities for women and of the phenomenon of the New Woman. Caught between a self-policing conformity, and the horrifying supernatural element within the novel, these women are unable to act for their own (or their loved-ones) protection. The arrival of the male “protectors” however, does not solve, but escalates the difficulties the women encounter.

Biography
Helena Ifill is based at the University of Sheffield. Her research interests include sensation fiction, the Gothic, the popular press and literary engagements with science and medicine. Her monograph, *Creating Character: Theories of Nature and Nurture in Victorian Sensation Fiction* (MUP) is due out in February 2018. She is one of the co-organisers for the VPFA annual conference.
The term ‘omnibus’ came into English from the French ‘voiture omnibus’ in 1838, when George Shillibear, who had pioneered similar horse-drawn public transport in Paris, opened the first public London city transport service along Paddington Road. By 1840 some 700 omnibuses plied within ten miles of the General Post Office, and by the end of the century, the London General Omnibus Company annually carried some sixteen million passengers over more than a hundred million route miles.

Omnibus travel served a London whose population doubled in size in the first forty years of the nineteenth century, from approximately one million to two, and reflected the conditions of city life. The earliest three-horse, four-wheeled carriages crowded twenty-two people, with their coats and baggage, into its single compartment: in 1849 smaller, more mobile vehicles were introduced, but each still carried fourteen passengers. There was no provision for class distinctions or individual preference. All occupations, ages, and social types sat crammed side by side, bound together only by their common destination.

In 1846 George William McArthur Reynolds opened chapter 37 of his best-selling serial The Mysteries of London, by declaring “Shakespeare said ‘All the world’s a stage:’ We say, all the world is an omnibus.” He went on to indicate parallels between this mode of travel, city life, and the new form of his own fiction. In an omnibus, passengers travelled to their destination by routes dictated by neither beauty nor preference, but by a commercial organisation. Even if passengers chose their seats, the journey was likely to create discomfort and dissatisfaction with them. ‘But so goes the World’s omnibus!’ Likewise, in Reynolds’s fiction, characters were bound together not by choice, or by traditional plotting, but by travelling together trapped in a metaphorical omnibus - the city.

This paper will explore omnibus travel as a metaphor for the urban ‘Mysteries’ fiction created by Reynolds, and by others, in the nineteen-forties and fifties.

Biography
Louis James is Emeritus Professor of Victorian and Modern Fiction at the University of Kent. Two of his early works, Fiction for the Working Man (1973), and Print and the People (1976), are shortly to be reissued, with new material, by Edward Everett Root Publishers Co. Ltd., in their series ‘Classics in Social and Economic History’.
“I thought that I would see what was likely to come of it”: Margaret Harkness’s Political Journeys in the *Pall Mall Gazette*

Flore Janssen

In July 1890, the *Blackburn Standard* reported that ‘Miss Margaret Harkness’ ‘is now studying the labour movement on the Continent, and writing for the *Pall Mall Gazette*’. Harkness, under her pseudonym, John Law, had by this time become well known for her publications on urban poverty, which included four novels as well as numerous pieces of investigative journalism.

The *Pall Mall Gazette* (*PMG*) itself reported on 7 June 1890 that ‘John Law’ ‘is going to the Continent to report on the position and prospects of labour in various European countries, beginning with Germany’, and that ‘[t]he results of her researches […] are likely to be first given to the world in journalistic form’. There is no indication at this stage, however, that the *PMG* intended to publish Harkness’s reports of her travels itself.

The articles Harkness published in the *PMG* during the summer of 1890, when she was travelling in Germany and Austria, are difficult to trace, as they are rarely signed; but during the time of her stay, a number of articles appear on the subject of poverty and unemployment, and socialist organisation in these countries — topics on which Harkness had published frequently in Britain.

Discussing her travels in the *New Review* the following year, Harkness made clear that she decided to study the conditions of working people across Europe in order to improve her own political knowledge and become a more effective political activist herself. This suggests that her reports of her travels were a by-product of her own investigations that she shared with her reading public in Britain. This paper explores the insights that Harkness’s work as a political travel correspondent give into her own priorities in investigating international political conditions with the aim of bringing back her experiences to benefit her activism in Britain.

**Biography**

Flore Janssen is a research student at Birkbeck, University of London. Her PhD thesis explores women’s work, writing, and activism through the work of Margaret Harkness and Clementina Black. With Lisa C. Robertson, Flore edits the Harkives, an online open access repository of archival resources on Harkness.
‘The Surgeon Holds the Key: Trephination, Craniectomy, and Communication in L. T. Meade’s Strand Magazine Stories’
Jennifer Jones

In four stories written for the Strand Magazine, L. T. Meade explores the ethical concerns raised by recent developments in brain surgery. These stories demonstrate that for Meade medicine must do more than preserve life in its most basic sense; it must also preserve the patient’s ability to communicate with others, as in all of these stories patients are either cured of ailments that prevent such communication or have such abilities hindered through nefarious surgical intervention. Yet the preservation of communicative ability is treated differentially according to gender. While previous Meade criticism (including that by Elizabeth C. Miller and Chris Willis) focuses on her medical female criminals as quacks encroaching on masculine scientific authority, this paper considers the previously underexplored gender issues surrounding patients in Meade’s stories.

In her first series of short stories for the Strand, Stories from the Diary of a Doctor, Meade twice considers the implications of brain surgery for young male characters. In ‘The Heir of Chartelpool’ and ‘Creating a Mind’, Dr Halifax saves his patients from what was then called idiocy and both patients are able to communicate with the outside world, and go on to inherit large fortunes. However, when Meade depicts female patients undergoing brain surgery, the potential abuses of such procedures are highlighted as she views them through a proto-feminist lens. In both ‘Silenced’ and in Stories of the Sanctuary Club men attempt to control women through brain surgery. ‘Silenced’ is narrated by a nurse whose employer uses cerebral localisation and trephination to temporarily destroy the part of her brain responsible for speech and writing to keep her from telling his fiancée a secret that would stop their wedding. In Sanctuary Club, an unscrupulous doctor removes part of his wife’s skull, rendering her unable to communicate with others unless she stays in a pressure controlled room. In both cases, the women overcome the attempts of their would be silencers and reclaim their personal agency; health is equated not only with biological life, but with the ability to narrate.

Biography
Dr Jennifer Diann Jones is a lecturer at the University of Portsmouth. Her current research focuses on the representation of medicine in nineteenth-century fiction. She is currently working on a book-length study on representations of anaesthesia, and has had work published/forthcoming in Studies in the Novel, Victorographies, The George Eliot Review, and Peer English.
‘The Rise and Rise of the Stage Vivandière: British and American Theatrical Adaptations of Ouida’s Under Two Flags (1867)’

Jane Jordan

At the Daily Mirror Ouida Memorial Fund matinée at the Lyceum Theatre, London, on 10 March 1908, actress Ida Molesworth performed a condensed version of Ouida’s bestseller, Under Two Flags, set during the early years of the French occupation of Algeria. Molesworth had acquired the British rights to this new American adaptation by Edward Elsner back in 1902. Elsner himself wrote the play on the back of fellow American Paul Potter’s successful adaptation which opened at the Garden Theatre, New York, February 1901, starring Blanche Bates, and which became famous for its sensational effects—notably, a ‘real’ sandstorm which allows the camp vivandière Cigarette to escape from marauding Arabs, and the heroine’s daring ‘Mazeppa ride’ up a steep rocky incline into the wings (two elements plagiarised by Elsner). There was in fact a long tradition of theatrical adaptations of Ouida’s novel on both sides of the Atlantic: the first equestrian version opened at the Surrey Theatre, London, in May 1869, itself inspired by the first American adaptation by visiting Irish playwright Edward Falconer as a vehicle for the US star Lotta Crabtree in 1868. My paper examines the fluid and creative relationship between the various British and American dramatisations of Ouida’s novel within the context of the changing cultural significance of the vivandière, first photographed by Roger Fenton during the Crimean War and subsequently adopted by troops serving in the American Civil War and by volunteer regiments in Britain.

Biography
Dr Jane Jordan is a Senior Lecturer in the English Department at Kingston University where she teaches Victorian Literature; she co-founded the Victorian Popular Fiction Association in 2009, and has published widely on the Victorian popular novelist Ouida. Jane co-edited Ouida and Victorian Popular Culture with Andrew King (Ashgate, 2013); more recently she has traced the relationship between Ouida’s anti-censorship campaign and that of George Moore—in George Moore: Influence and Collaboration, ed. Ann Heilmann and Mark Llewellyn (University of Delaware Press, 2014). Jane’s current research project re-examines W.T.Stead’s notorious exposé of the organised trade in child prostitution published in the Pall Mall Gazette, July 1885.
As a challenge for explorers and travellers, the mountain wilderness between India and Inner Asia was unique - no comparable region aroused such intense interest behind a dense screen of secrecy and rivalry during the 19th century. Victorian traders, explorers, adventurers and missionaries laid the foundations and began to shape the contours of these distant places. They also established the routes – both imaginary and geographical – by which these places could be approached. They recorded and systematized the human and non-human encounters in part influenced by Darwin’s ideas hovering inescapably over the whole Victorian era. Mountain Romanticism still flowering, the Pamirs came to symbolize something very special – an ancestral source of the Aryan race, evoking a vignette of fantasies, hopes, fears and expectations. However, this “Roof of the world” had never become a simple mirror to the Victorian desires.

Invariably and for good reason when one reads these Victorians, one’s attention is drawn toward the struggles for British control of certain regions. But what gets lost in this inevitable concentration upon conquest and control, or upon British, Chinese or Russian imperial projects in the Pamirs and further in the Himalaya, is the aesthetic sensibility that accompanied it. Forgotten is the reality that these travellers were frequently overwhelmed by the sheer sublimity of their surroundings.

Our communication will try to illustrate three discursive consequences of deploying human and non-human synecdoche in these Victorian travelogues: the slippage from the literal to the symbolic; the assertion of an internal cultural dynamic of the Pamir nomad societies and the imperial necessity to subjugate them.

**Biography**
Dr. Irina Kantarbaeva-Bill is a member of research centres CAS (Cultures Anglo-Saxonnes) and LLA (Lettres, Langages et Arts) at the University of Toulouse, France. Her doctoral thesis about British travel writing in Central Asia in the 19th century was submitted with honours at the University of Toulouse in 2011. She is currently working on a new edition of Henry Lansdell’s *Chinese Central Asia* (I.B. Tauris).
‘Trollope’s Junctions: Mechanical Plots in the Palliser Novels’
Nicola Kirkby

In his 1876 novel, *The Prime Minister*, Anthony Trollope describes Tenway Railway Junction as ‘a marvellous place, quite unintelligible to the uninitiated, and yet daily used by thousands’. Trollope’s literary works were produced to a gruelling timetable and were similarly ‘unintelligible’ to those unfamiliar with their extensively sprawling plotlines and vast ensemble of characters. Though Trollope’s works have been widely read, they are often critically dismissed for their repetitiveness. This is particularly prominent in the six-novel Palliser series, which reruns the same dilemmas repeatedly with minor adjustments. This paper reassesses Trollope’s critical importance, using such repetitiveness as a starting point to examine the ‘mechanically written’ Palliser series as a system in progress.

Using railway infrastructure as a conceptual framework, this paper works through examples from two of Trollope’s multiplot Palliser novels, *Phineas Finn* (1869) and *Phineas Redux* (1874), to formally interrogate the challenges involved in producing and managing intricately networked narratives. Narrative junctions – switch points when the story pauses, splits into separate branches, changes direction, or derails altogether – become reference points that Trollope uses to articulate the links between simultaneously running plotlines. Such a reading challenges George Levine’s and Carolyn Dever’s claims that Trollope’s works follow a pattern of Darwinian branches, and proposes an alternative model: one much closer to the author’s experience. As a post-master, Trollope worked relentlessly to integrate railways into mailing infrastructure; indeed, Susan Zieger has lately lauded him as a ‘masterful logistician’.

Victorian transport infrastructures can help us unpack the plotting mechanisms that underpin the multiplot genre more broadly. Indeed, George Eliot reportedly lauded Trollope for his ability to write with consistent rapidity. By examining the logistical patterns in Trollope’s overtly ‘mechanical’ prose, this paper begins to show how this middlebrow writer accomplished this.

**Biography**
Nicola Kirkby is currently writing up her PhD at King’s College London, and her research explores the relationship between railway infrastructure and nineteenth-century fiction. She has also held a fellowship at the Huntington Library, CA, and has consulted for the Science Museum on its collection of online stories.
'Transporting Exoticism: Braddon’s Rare Orchids and Ambitious Estates'
Joanne Knowles

In Mary Elizabeth Braddon’s *The Lovels of Arden* (1871-2) the upwardly mobile Lady Laura is described thus: ‘To have the first peaches and the last grapes in the county of York, to decorate her table with the latest marvel in pitcher plants and rare butterfly-shaped orchids, was Lady Laura’s ambition; to astonish morning visitors with new effects in the garden her unceasing desire’ (ch. 11). This fashionable status via exotic plants and blooms, however, is only possible because of the increasing ability to transport flowers and cuttings across the globe, which proliferated during the Victorian era. The invention of the Wardian case in 1833 – a kind of mini glasshouse carrying case allowing young exotic plants to be transported to Britain while kept at hospitable temperatures – was hugely important in this, and in its wake there was an influx of exoticism into British gardens, which features in Braddon’s fictions as a way of configuring social aspirations and new cultural identities. This paper would examine the presence of well-travelled blooms in popular fictions like Braddon’s by focusing on the orchid, which Margaret Willes identifies as one of the ‘wildly fashionable florist’s flowers’ (2014: 108) and its ability to evoke a sense of travel beyond British borders and likewise British social and cultural mores for Braddon’s protagonists and for Victorian gardens.

**Biography**
Joanne Knowles is Senior Lecturer in Media, Culture, Communication at Liverpool John Moores University. She has published on M. E Braddon, Henry James and Dickens and current/forthcoming projects include articles on Braddon, Mary Kingsley, the BBC’s approaches to documentary/drama on Victorian culture. She is currently leading a project to digitise and curate animal images from the LJMU Special Collections archive of nineteenth-century periodicals.
'Black Forest Tales in the Illustrated London News: A Case of German-British Cultural Translation'
Barbara Korte

When the German writer Berthold Auerbach died in 1882, obituaries appeared in several British periodicals. Portraits of Auerbach and his work had appeared earlier in magazines like *The Englishwoman’s Domestic Magazine* and attest the author’s popular reputation in Victorian Britain. This reputation was largely based on the translation of Auerbach’s *Village Tales from the Black Forest* (*Schwarzwälder Dorfgeschichten* 1842). The first English translation was published in 1847, and English reviewers praised the tales for their fresh look at German rural life in the realist mode. The tales and their author remained well-known in Britain, and their continued popularity during the later decades of the nineteenth century can be connected with a growing interest in the Black Forest as a destination for British travellers. My paper would focus on Auerbach’s early celebrity in Britain, and specifically on a the publication of one of his German village tales in a distinctly urban British periodical: one story included in the second volume of the *Dorfgeschichten*, “Die Frau Professorin”, was originally published in 1846, and was immediately translated by Mary Elizabeth Howitt. “The Professor’s Lady” was serialised in the *Illustrated London News* in 1847. The paper would ask what aspects made this tale attractive for readers of the *ILN*, and how the migration of the tale into a British metropolitan periodical created new contexts of cultural interpretation.

**Biography**
Barbara Korte is Professor of English Literature at the University of Freiburg, Germany. Her book publications include *English Travel Writing: From Pilgrimages to Postcolonial Explorations* (Macmillan, 2000), *The Penguin Book of First World War Stories* (Penguin, 2007), and most recently *Heroes and Heroism in British Fiction since 1800* (Palgrave, 2016).
‘David Copperfield, the Bildungsroman, and the Mobile Forces of Modernity’
Julia Kuehn

David Copperfield (1849-50) is much more than just Dickens’s self-proclaimed ‘favourite child’: for the English-speaking world it was, arguably, a game-shifter in terms of the genre that Goethe’s Wilhelm Meister’s Apprenticeship had initiated a few decades earlier – the Bildungsroman. The Bildungsroman – a story of the individual’s growing up via a journey that entails various crises which, in the end and after a learning process, allow the now mature individual to become a valuable part of society – is two things, as Franco Moretti has persuasively argued: a story of geographical and social mobility and, linked with this, a story of the exploration of an individual’s mind. These two interlinked movements, concludes Moretti, are essentially modern: the age placed a new emphasis on the stage of youth as it looked for a narrative and meaning for its own mobility, dynamism, restlessness and what Marx’s called its ‘state of permanent revolution’. The modern age found in the Bildungsroman its symbolic form.

This paper is about David Copperfield – one of two Bildungsromane in Dickens’s oeuvre, the other being Great Expectations (1860) – and travelling and movement on a smaller scale (as a constitutive part of the journey of an ‘apprentice’ in the bildungsroman) and on a larger scale (mobility as constitutive of modernity). It looks at how the novel fits into the history of the genre – how it helped translate the German Bildungsroman into a British context, together with Pendennis, Thackeray’s novel which was published at exactly the same time – and how it helped shaped the narrative of modernity of a struggling individual disoriented by the forces of a changing society and changing world.

Biography
Julia Kuehn is Professor of English at the University of Hong Kong. She has published on Marie Corelli, popular Anglo-Indian novelists and desert romancers and also contributed to the field of travel writing. Julia is currently working on a book on Anglo-German realism in the nineteenth century, and Dickens is one of the authors who has surprising connections with the popular scene in Germany.
'Transmission of Knowledge and Professionalism in Wilkie Collins’s *The Moonstone*'
Wen-lin Lan

Considered as “the first and greatest of English detective novels” by T. S. Eliot (464), Wilkie Collins’s *The Moonstone* (1868) demonstrates a moving process from mystery to truth. Distinct from the classical detective fiction, this novel employs laudanum, the alcoholic tincture of opium, as the answering key and thus requires a medical professional to disclose the answer. In this way, the access to the truth can be regarded as a transmission of professional knowledge: the medical professional Ezra Jennings tells the layman Franklin Blake about the exact action of opium and proposes an experiment to verify his presumption of Blake’s theft in an opium-influenced trance. The transmission of knowledge, however, does not follow the progressive imagination of knowledge by representing a linear-forward illumination. Rather, it indicates a self-referential circle under the control of professionalism without necessarily involving any knowledge progression. This paper focuses on the medical substance laudanum/opium and the two doctor roles—the British doctor Thomas Candy and his mixed-blood assistant Ezra Jennings—to probe the non-progressive power of medicine, the substance as well as the discipline. The knowledge object laudanum/opium maintains a phantasm of knowledge advancement via an almost outdated substance. Both employing this substance, Candy and Jennings form a complicit relationship that enables a transmission of knowledge to establish the authority of medicine and professionalism.

**Biography**

Wen-lin Lan is a Ph.D. candidate in the Department of English in National Chengchi University, Taiwan. Her major study focuses on Victorian literature, and now she works on the sensation novelist Wilkie Collins. Her MA thesis is *The Male Narrators in Robert Browning’s Dramatic Monologues*, which is available through the library website of National Sun Yat-sen University.
In this paper, I will explore how the popular publication format for literature in Victorian England—the literary periodicals or magazines, as popularized by writers such as Charles Dickens (1812-1870)—were adopted by journalists, writers and colonists in Hong Kong in late nineteenth and early twentieth centuries in their attempt to develop the local English literary culture as well as create the ‘imagined communities’, in Benedict Anderson’s terms, between those who lived in the colonial Fast East and the metropolitan centre of London. Yet, as my paper will demonstrate, such a ‘popular’ form of publication in the colonial context had become an elite mode of expression because of the changing readership: from the mass readership, or the ‘common readers’ in Victorian England, to the bilingual local elites and English-speaking expatriates in Hong Kong, who enjoyed prestigious position in the crown colony. As I shall further discuss, the change in the publication context, especially the target readership, has the effect of undermining or containing the subversive potential of the spatial aesthetics, in terms of the possibility of contesting the racial and spatial boundaries of the colonial society, in selected short fiction as appeared in publications such as *South China Weekly Post* (1903-4) and *Odds and Ends: An Illustrated Journal* (1896-1897) in Hong Kong.

**Biography**

Dr Klaudia Lee is an assistant professor at the Department of English, City University of Hong Kong. Her research interests are Victorian literature and culture, Charles Dickens, spatiality, adaptation, appropriation and translation. Her first monograph, *Charles Dickens and China: Cross-Cultural Encounters (1895-1915)* (Routledge 2017), investigates the adaptation, transformation and subversion of the politics and ideologies of Dickensian texts during the cross-cultural transfer from Britain to China. Other research articles have appeared in *Journal of Victorian Culture, Victorian Periodicals Review* and *Victorians: A Journal of Culture and Literature*. 
‘A New War of Roses: Yorkshire, Lancashire and Elizabeth Gaskell’s Stories of Famine’
Andrew Mangham

In Gaskell’s 1863 novel *Sylvia’s Lovers*, the author turned away from her industrial muse of Manchester and developed her story’s events in a fictional whaling town based on Whitby. *Sylvia’s Lovers* was set in 1800, a time when the whaling industry was still booming, yet northern towns were beginning to feel the effects of the new challenges posed by mechanical manufacture. 1800 was also a year of famine for the north of England; bad harvests, strict corn laws and the Revolutionary War had driven the price of bread beyond the reach of most pauper families.

During the writing of *Sylvia’s Lovers* Gaskell was busily involved with the relief efforts during the Lancashire Cotton Famine. Built on the wealth generated from the cotton trade, Lancashire suffered heavily during the American blockade on foreign exports imposed during their Civil War.

What my paper will argue is that several juxtapositions (Yorkshire vs. Lancashire, the past vs. the present) allowed Gaskell to explore the value of her realist mode against older folkloric ways of interpreting social disasters like famine. This exploration forms part of a larger move, in Gaskell’s work, to highlight how materialism and detailism offer vital antidotes to the benighted and hasty interpretations of political economy, which had been popularised by T.R. Malthus in 1798, and had driven the harsh aspects of the New Poor Law in 1834. For Gaskell, 1800 Whitby was a preface to the epistemological, social and political challenges of her own troubled times, and her historical mode of writing allowed for some vital additions to the realist insights of her Manchester novels.

**Biography**
Andrew Mangham is Associate Professor at the University of Reading. He is the author of *Violent Women and Sensation Fiction* and *Dickens’s Forensic Realism*; he is also editor of *The Cambridge Companion to Sensation Fiction*. 
‘Restless Travellers: Crossing National Boundaries in Dickens’ *Little Dorrit*’

Yael Maurer

In the opening chapters of Dickens’s *Little Dorrit*, we meet British “fellow travelers” in Marseilles, quarantined for fear of a plague, who meet and disperse again only to be reunited in the course of the novel. These restless travellers who”[move] through the pilgrimage of life” are the focal point of Dickens’ novel. The travel metaphor takes center stage in the novel which engages with the Victorian lust for travel while exposing the ways in which this practice is implicated in the history of Empire. This paper examines Dickens’ fascination/repulsion with the idea of the foreign as it comes into contact with “Englishness”, a national trait both critiqued and admired by Dickens, a “restless traveller” in his own right. The striking opening passage enacts the fear of foreign “contagion” but at one and the same time also encapsulates the fascination with the idea of the foreign as an alternative to Englishness. *Little Dorrit* examines and rethinks the idea of nation and national character via the trope of travel. Thus, the novel’s most melodramatic villain, Rigaud/Blandois, is an epitome of the cosmopolitan, a man who refuses to “own” a nation and whose rootlessness is seen as the cause of his undoing. The cosmopolitan option is not embraced by the author, yet he also critiques the insulated and xenophobic Englishmen abroad. Dickens’ harsh critique of many aspects of English life, epitomised in *Little Dorrit* by the infamous Circumlocution Office, is very evident. But the belief in another kind of “England” and a different form of “Englishness” still prevails. It resides in Daniel Doyce, Amy Dorrit and Arthur Clennam, the characters in the novel representing hope for a different kind of engagement with others in the public and private spheres alike.

**Biography**

Dr. Yael Maurer is a lecturer at the English and American Studies department at Tel Aviv University. Her book, *The Science Fiction Dimensions of Salman Rushdie*, examines Rushdie’s alternative histories of nation. Research interests include film and popular culture, the Gothic mode in literature and film, and Neo Victorianism.
For the reader either adventure, or travel, or history, without the help of a map is both task and pleasure half-wasted’, the narrator remarks in James Cobban’s *The Tyrants of Kool-Sim* (1896). Many popular boys’ adventure novels from the later nineteenth century featured illustrated maps, which symbolized spatially the intangible frontiers implied by the term *adventure*, an act of throwing oneself bravely into the ‘blank spaces’ of the uncertain and risky future. However, these texts also repeatedly foregrounded the inadequacy of maps, effecting a systematic unmapping of adventurous topographies that emphasized their lack of stability and their mutable position in both space and time. These unstable spaces are contiguous with a model of ‘hypothetical masculinity’, a manliness that is perpetually fluctuant and is constituted primarily through preparedness to deal with the vicissitudes of circumstance, finding its fullest expression in Baden-Powell’s Boy Scout movement in the early 1900s.

Richard Phillips has argued persuasively that masculinities are spatially constructed; those ‘mapped in the geography of adventure reflect the characteristics of that geography’.¹ This paper argues that the settings of nineteenth-century imperial romance are geographies of time more than space, rich in ‘events’ rather than physical resources, and reflect a paradigm of adventure characterized by repetitive non-linearity and a capacity to extend in an infinite trajectory, independent of geographical limits. Focusing particularly on the peculiarly extra-temporal landscapes of ‘lost world’ novels for boys – Rider Haggard’s *King Solomon’s Mines* (1885) and *Allan Quatermain* (1887), Cobban’s *Tyrants of Kool-Sim* and James Aubrey’s *The Devil-Tree of El Dorado* (1897) – I will demonstrate how these landscapes, actively resistant to traditional discourses of ‘mappable’ knowledge, embody random contingency and are thus the perfect arena for the performance of protean masculinities.

**Biography**

Elly McCausland is a Postdoctoral Fellow at Aarhus University whose research contributes to the work of the Trust and Risk in Literature Network, also based at Aarhus. Her project focuses on representations of adventure in children’s literature from the nineteenth century to the present day.

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‘Slaying the “lions”: Irreverence in Victorian Travel Narratives’
Alan McNee

This paper begins by introducing the work of Albert Smith (1816-1860), a hugely popular comic novelist, journalist, showman, travel writer, and theatrical impresario. It then moves on to discuss the very different genre of hotel visitors’ books, suggesting that these two seemingly unrelated bodies of writing are linked by a common sensibility.

Albert Smith’s writing displays a considerable degree of irreverence and scepticism towards the conventions of travel narratives, expressed in a debunking style that uses bathos and mockery to subvert his readers’ expectations. I will suggest that Smith helped to usher in a new style of writing about travel and tourism, one that became increasingly widespread in the second half of the century. The tone of irreverence and debunking is especially common in one specific sub-genre of travel writing; the visitors’ books of hotels and inns where ordinary tourists stayed on their travels. These documents were largely exempt from editorial control, allowing tourists an unmediated and uncensored space in which to express a whole range of reactions to their experiences.

Both Albert Smith and the many anonymous or semi-anonymous writers who came after him share a common suspicion of what were known as the ‘lions’ of a particular country – in other words, the ‘must see’ sights that every tourist was expected to revere. By debunking and mocking these sights, Smith and his successors were being not only irreverent but also subtly subversive. This paper will form a summary of my research to date on a wider project on irreverence in Victorian writing and culture, which I will be continuing during my Visiting Research Fellowship at the Institute of English Studies over the coming academic year.

Biography
Alan McNee completed his PhD at Birkbeck in 2013. His first book was *The Cockney Who Sold the Alps: Albert Smith and the Ascent of Mont Blanc* (2015). His second, *The New Mountaineer in Late Victorian Britain*, will be published this May by Palgrave Macmillan. From October he will be a Visiting Research Fellow at the Institute of English Studies, part of the University of London’s School of Advanced Study.
‘On Heroes, Horses and Mesmerized Sorceress: Performing Epic at Astley’s Amphitheatre’
Laura Monrós-Gaspar

The circus and the minor burlesque theatres of the early nineteenth century accommodated performances which transplanted ancient images and mythologies to a new *mise-en-scene* which extolled the demotic in order to appeal to the popular audiences in Victorian London. This was achieved by selecting the pre-existing images of the classical past in dialogue with a particular contemporary aesthetic texture which put in the foreground unorthodox refigurations of classical myths.

In 1795 John O’Keeffe put on his own pantomimic adaptation of Elkanah Settle’s fair spectacle *The Siege of Troy* at Astley’s Amphitheatre. Following the 1795 production, almost every manager who took on the running of Astley’s Amphitheatre left his own imprint on its stage and circus with a revival of *The Siege of Troy* until 1854. Taking as a case study the performance history of the Iliupersis (or the siege of Troy) on the popular stage I trace in this paper the images which rise out of genre-crossing at Astley’s with a particular emphasis on the depiction of female characters. As I shall contend, the journey of turning epic into equestrian burlesque paradoxically brought the classical myths closer to nineteenth-century audiences and transformed the once heroic Troy episode into a cultural commodity.

**Biography**
Laura Monrós-Gaspar is senior lecturer at the Universitat de València in Spain and Honorary Research Associate at the APGRD (Archive of Performances of Greek and Roman Drama) at the University of Oxford. Her main research interest is the reception of classical mythology in nineteenth-century literature in Britain. She is the author of *Victorian Classical Burlesques* (Bloomsbury, 2015).
'The Portrayal of Emigrants and Emigration in the Fiction Writing of Isabella Fyvie Mayo'
Lindy Moore

Isabella Fyvie Mayo (1847-1914) was a very minor Victorian writer, but her work is nevertheless of interest on several accounts, not least for her longevity, as she wrote popular fiction for more than forty years. Most of this appeared in the then widely-read, but currently less popular and under-researched periodicals of the religious press, such as *The Quiver, The Sunday Magazine* and *Home Words for Heart and Hearth*, as well as many penny weeklies. As an intensely spiritual woman, her writing reflected the ethos of nineteenth-century evangelical Christianity, with its emphasis on personal change and conversion and an avoidance of sensationalism. She was initially a strong supporter of emigration, based on an ideal of the British coloniser in a kind of pre-industrial Eden making rural parts of the globe productive for God and, by interacting with any indigenous peoples in a respectful and brotherly fashion, providing an irresistible example of Christianity in practice. Motivated by her religious conviction of the ‘brotherhood of man’, in the late nineteenth century Isabella became a pioneering anti-racism campaigner, co-founding an anti-racism society and corresponding with, and supporting, radical African-Americans and proto Pan-Africanists, as well as promoting the radical political and philosophical works of Leo Tolstoy and the anti-imperialist writing of the future Mahatma Gandhi. As her understanding of the realities of Western emigration, and its impact on colonised peoples developed, she became more critical of the way in which emigrants failed to practise a truly Christian way of life.

**Biography**
Lindy Moore is an independent scholar. She has written on Scottish women’s history, and on the anti-racism movement as seen through the life of Scottish author, Isabella Fyvie Mayo. A forthcoming chapter is ‘Opposing Racism and Imperialism: Isabella Fyvie Mayo’s search for literary space(s) (1880-1914)’, in *Empires and Revolutions: Cunninghame Graham and His Contemporaries*, published by Scottish Literature International.
‘Around the World on the Victorian Pantomime Stage’
Kate Newey

Remember the 2012 London Olympics? The world before austerity and Brexit? This paper starts with a reflection on Caliban’s words from *The Tempest*, spoken by Kenneth Branagh playing Isambard Kingdom Brunel at the opening ceremony of the London Olympics, 2012. There are many alternatives in the Shakespearean canon which Danny Boyle and Frank Boyce might have chosen: iconic speeches more public, less intimate - less ironic, indeed. Caliban’s speech was, either deliberately or serendipitously, an interesting choice. For the United Kingdom is a nation of several islands, and this geography has shaped British history and cultural memory. Yet British isolation is a fantasy. The British Isles are not, nor ever have been, immune and inviolate, nor have the British stayed within their bounds.

In this paper I want to use the example of late nineteenth-century versions of the pantomime *Dick Whittington* to explore this imperial island fantasy. *Dick Whittington* plays with the local and the global in a mapping of the world which shrinks and expands the globe at will and all within 3 hours. Pantomime occupied a fluid and doubled space in English popular culture of the nineteenth century. It flourished in the overlapping of nostalgia for a lost Golden Age, and the spectacular modernity of staging. It engaged a popular audience in riotous demotic satire, while simultaneously emphasising hierarchy and hegemony, through its appeal to a past Golden Age of human social relations. This appeal was made through the use of mythical plots, framed by satire and ridicule of contemporary events and personalities. It was also made by mapping the world, travelling to exotic and imagined other worlds, to bring them all back to the compass of the stage, the ‘wooden O’ which imagines brave new worlds as consolatory fantasies for those of us stuck in this one.

**Biography**
Prof Newey is an historian of nineteenth-century British literature and culture, specialising in teaching and research in theatre history and women's writing. She has published on *Frankenstein*, Jane Austen, Victorian women playwrights, Fanny Kemble, Australian theatre, Victorian theatre and popular culture, and John Ruskin. She is currently leading an AHRC-funded project on Victorian Pantomime, entitled: ‘A Cultural History of English Pantomime, 1837 – 1901.’
'Reading, Ephemera and the Seaside Library'
Carolyn W. de la L. Oulton

In the pages of the Victorian seaside guidebook seeking to tempt visitors with unique local attractions the town library may not seem an obvious draw. But at the height of the season the Folkestone Public Library provided a model for integrated reading in the context of the extended holiday. Not only did it hold light fiction, guides to the town and a place to read them; it also took in the weekly *Folkestone Visitors’ List and Society Journal* (renamed *Holbein Visitors’ List and Folkestone Journal* in 1887).

With a magazine room and a general reading room that was twice the size of the lending library,¹ the building offered a space for residents to mix with visitors and a periodical that was self-consciously aimed at both. Postcards of summer crowds strongly suggest that visitors were less likely to read on the beach than on the Leas promenade above (an impression that is confirmed by a sketch in *Holbein’s*) or in the library.

*Holbein’s* carefully positioned itself as a point of connection between Folkestone and London; reporting on the ‘Is marriage a failure?’ debate in August 1888, at the same time it included local gossip and commentary on the tourist season. It reviewed local guides and carried advertisements for Jaegar sanitary bathing dresses and local shops selling postcards and views. Visitors were only given borrowing rights in 1894, but like the periodical, extant library catalogues include clearly targeted advertisements for horse hire and local produce.

While library reports from this period reflect the difficulty of building up a credible stock of fashionable novels, it seems likely that visitors used ephemera to position themselves as ‘local’ for the season.

**Biography**
Carolyn Oulton is a Professor of Victorian Literature, and Co-Founder and Director of the International Centre for Victorian Women Writers (ICVWW) at Canterbury Christ Church University. Her most recent monograph is *Dickens and the Myth of the Reader* (Routledge) and her current project is on seaside reading from the 1840s to the 1930s.

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‘Crossing Boundaries: Wilkie Collins and The New Magdalen’
Beth Palmer

Wilkie Collins offers a very useful case study for exploring the status of sensation as an example of a trans-media or cross-formal genre at work in the nineteenth century. Richard Pearson and Janice Norwood – among others – have written about the ways in which Collins sometimes conceived of the serial and play version of a story simultaneously. This article focusses particularly on one such text, *The New Magdalen*. It began serialisation in *Temple Bar* in the UK and *Harper’s Weekly* in the USA in October 1872 and opening nights of the play version in London and Boston were timed to coincide with the final serial instalment and publication of the two-volume edition in May 1873. In terms of content, the plot of *The New Magdalen* thematises the crossing of boundaries through its central character, Mercy Merrick, a fallen woman who steals the identity of the reputable but un-likeable Grace Roseberry. But the modes of its transmission importantly also allow us to think about Collins’s crossing of formal boundaries. In inviting an actor to take on the male lead in the play version, Collins wrote to his agent, ‘I will send him the Temple Bar, if he fancies the idea. The play is there.’ Referring the actor to the serial text rather than a draft script, seems to erase boundaries between serial novel and play, and reveals that Collins was considering the ways in which his writing might be received as transmedia as well as conceived as such. However, this quote also elides some of the complexities Collins faced in simultaneously co-writing the play and novel, complexities that this paper will seek to elaborate and explore. Comparing variant archival texts with printed editions of the play and novel sheds light on the ways that *The New Magdalen*, and the character of Mercy in particular, defy fixity and cross boundaries.

Biography
Beth Palmer is Senior Lecturer in English Literature at the University of Surrey. Her published work includes a monograph, *Women’s Authorship and Editorship in Victorian Culture*, and articles on aspects of nineteenth-century print culture and women’s writing. She is currently writing a second book on the relationship between the sensation novel and the stage in the nineteenth century.
‘Writing to Save Their Souls: R. M. Ballantyne’s Stories of the Sea’
Jochen Petzold

Robert Michael Ballantyne, immensely popular writer of boys’ adventure tales in the second half of the nineteenth century, was a writer with various missions – for example, propagation of the gospel and support for the temperance movement are easily discernible in many of his texts. As a young man, Ballantyne had travelled to America to work for the Hudson’s Bay Company; and travelling, particularly travelling over rivers, lakes or oceans, is a recurring motif in his novels. Hence it is maybe not surprising that the sinking of the Royal Charter (and many other ships) in a disastrous gale in October 1859 added a new concern: helping to save lives at sea. This interest led to the publication of three novels in short succession: The Lifeboat (1864), The Lighthouse (1865) and Shifting Winds (1866). My paper will examine how Ballantyne uses formulaic patterns of his adventure tales to generate awareness of and sympathy for institutions concerned with safety at sea. Up to this point, Ballantyne’s tales had been set in exotic locations like the Americas, the South Sea or Africa. I will argue that in the 1860s, Ballantyne shifted his focus and was now concerned with establishing British seamen as what could be termed ‘domestic heroes’ who show their heroism not by fighting with wild animals or natives, but by fighting the elements and by performing altruistic deeds. Furthermore, I will show that this glorification of the ‘British tar’ forms part of a larger pattern in Ballantyne’s oeuvre in which ‘domestic heroes’ are set beside the heroes of his exotic tales.

Biography
Jochen Petzold is Professor of British Studies at the University of Regensburg. Victorian popular culture is paramount among his research interests and he has published repeatedly on Victorian adventure fiction in general, on Robert Michal Ballantyne in particular, and on juvenile magazines.
“Who was the plagiarist?” Travel, Intellectual Property, and Boundary Crossings in Victorian Conjuror Biography
Christopher Pittard

The popularity of mid-Victorian conjuring performances led to the creation of an equally popular literary subgenre: conjuror biography, including Eugene Robert-Houdin’s Memoirs (1859), John Henry Anderson’s Professor Anderson’s Note Book (1860) and Signor Blitz’s Fifty Years in the Magic Circle (1871). Critical readings of these texts (by, among others, Michael Mangan and Graham Jones) focus on their highly fictionalised status as destabilising biographical conventions, and their presentation of secular magic history as a kind of Freudian family romance. However, I suggest that conjuror biographies arise not only from the popularity of their authors on stage, but also from a Victorian literary tradition in which the performance conjuror becomes a privileged figure for articulating problems of authorship and intellectual property. Texts such as Robert-Houdin’s Memoirs explicitly dramatise the scene of writing and address questions of textual production, intellectual property, and plagiarism.

Yet whereas fictional representations of conjurors focused on the incursion of the (pseudo)-exotic into the domestic, biographical representations reversed this boundary crossing; conjuror autobiographies are also travel writing, detailing international tours and local audiences (indeed, Memoirs itself presents another form of travel, as a translation from the French Confidences d’un Prestidigitateur). Such writings often found themselves in a dilemma. On one hand, they often recapitulated imperial narratives of the uncivilised other (most notoriously where Robert-Houdin travels to Algeria at the request of the French government to demystify the acts of the Marabout, who used conjuring as a form of tribal control). But on the other, they also sought to uphold secular magic as art, meaning that the audiences of such performances could not easily be characterised as atavistic or gullible. In these magical accounts, questions of deception become deflected onto questions of originality and copying. The travels and biographies of these magicians depict audiences who are amazed by performed wonders, but who are also trained to identify intellectual thefts.

Biography
Dr Christopher Pittard is Senior Lecturer in English Literature at the University of Portsmouth. He has published widely on Victorian literature and popular culture, including articles in Studies in the Novel, Victorian Periodicals Review, and Women: A Cultural Review. His books include Purity and Contamination in Late Victorian Detective Fiction (2011) and the co-edited Cambridge Companion to Sherlock Holmes (2018).
‘Translating Russia: Olive Garnett and Petersburg Tales’
Frances Reading

In the Oxford Companion to Edwardian Literature Olivia Rayne Garnett (more commonly known as Olive Garnett) has a rather underwhelming entry. Indeed the reader seems to glean more about her brother and his wife, Edward and Constance Garnett. Edward was a writer, critic and editor who counted Joseph Conrad, D. H. Lawrence, Dorothy Richardson, E. M. Forster, and W. H. Hudson among his closest friends, while Constance is one of the most important translators of Russian literature in literary history. What is missing from Olive’s entry is her own coterie of Russian émigrés, including Sergei Stepaniak, Petr Kropotkin and Felix Volkovsky, all of whom encouraged Olive to travel to Russia and write about their homeland from a British perspective.

After staying in Russia between 1896 and 1897, Garnett published a collection of short stories under the collective title Petersburg Tales (1900). In this work Garnett attempts to present Russia and Russian revolutionaries in a knowable and sympathetic way to the British readership in order to counter the stereotypical images of mysterious and dangerous Russia(ns) – inclusive of the Empire, the revolutionaries and the state - as seen in the works of her peers, the press and periodicals. This paper will draw attention to the cultural and literary significance of Garnett’s work, using the first short story in Petersburg Tales, ‘The Case of Vetrova’, as a case study to demonstrate how Garnett contributed towards the discourse surrounding Russia in Britain during the fin-de-siècle period. The short story itself presents a fictionalised account of the arrest and suspicious death of a female Russian radical, Maria Vetrova, and the Russian public’s reaction to it. The incident and subsequent protests captured the imagination of the British press at the time. The incident occurred while Garnett was travelling in Russia and translates the Russian reaction and makes the event ‘knowable’ to the British reader, allowing them to gain a better understanding of Russian culture, attitude and politics.

Biography
Frances Reading is a PhD student and Assistant Lecturer in the School of English at the University of Kent. Frances’ thesis is titled ‘Olive Garnett and Anglo-Russian Cultural Relations from the Crimean War to the Russian Revolutions’. This interdisciplinary research aims to bring little-studied author, Olive Garnett, to the forefront of literary criticism.
‘Cycling as Protest and Pilgrimage in the Pennells’ An Italian Pilgrimage’
Heidi Rennert

In 1884, American expatriates and journalists Joseph and Elizabeth Pennell rode across Italy on a tandem tricycle, later published in An Italian Pilgrimage (1886), the second of several cycling “pilgrimages” that gained widespread success in both England and America. Illustrated by Joseph and written by Elizabeth, An Italian Pilgrimage capitalizes on the bicycle’s controversial status as public spectacle, as well as its exclusive appropriation by a young, upper-class male elite, to argue for cycling as a fundamentally aesthetic and political form of travel. Cycling, most fundamentally, mediates for the Pennells a distinctive aesthetic and literary sensitivity that is both satirical and sentimental, notably in the Pennells’ nod to other famous pilgrimages such as Chaucer’s Canterbury Tales, John Bunyan’s A Pilgrim’s Progress, and Laurence Sterne’s A Sentimental Journey through Italy and France. As Elizabeth argues, cycling is “[by] far the best way to see Italy” (228), because it offers an immediacy to the Italian landscape and culture no longer possible by railroad or guided tour.

During the 1880s, the Victorian bicycle was a paradoxical symbol of progressive, technological enterprise as well as a nostalgic return to a slower time of travel before the railroad and popularized travel. In this way, the bicycle for the Pennells is a fundamentally disruptive symbol that satirizes Victorian tourism but also recuperates, more than other forms of travel, the aesthetic and spiritual dimensions of traditional pilgrimages. This paper will consider how the Pennells use the tricycle to disrupt conventions of tourism and access a more “authentic” and immediate experience of Italy. These literary and aesthetic dimensions of cycling, achieved through its disruptive status, ultimately forms a social critique of tourism and elitist cycling practices.

Biography
Heidi Rennert is pursuing an M.A. in English Literature at University of Victoria, British Columbia. Her current interests include Victorian cycling and sports literature, nineteenth-century travel and tourism, and pilgrimages in literature.
“And so you are resolved to be my travelling companion this morning; eh?”: Narrative Geography and Sanitary Reform in *Oliver Twist*
Terry Scarborough

Nineteenth-century sanitarians vigorously probed correlations between urban squalor, disease, and poverty. Graphic depictions of slums and other deplorable conditions within and around London became commonplace in the literature of reform, often with direct connections to contemporary disputes over removable causes of disease such as animal waste and tainted water. One such site of contention during the early and mid-century was the infamous locale of Jacob’s Island, which was home to perhaps the worst of the London slums. As an active participant in the sanitary debates of the age, Charles Dickens engaged with such matters through intricately detailed narrative travel within infamous urban localities, often involving water as a possible catalyst for social change. Through prolonged and detailed descriptions of characters’ travel throughout the metropolis and its surrounding districts, Dickens revealed to a largely ignorant readership the horrific realities—and proximity—of unsanitary conditions and their direct effects on the general populous. This paper examines descriptive narrative travel in *Oliver Twist* and its relevance to early sanitary debates, which were often concerned with the ubiquity of poverty within the urban environments of London and its resulting iniquities. Reading the cultural significance of such sites as Smithfield’s Market and Folly Ditch, I explore Oliver’s journey from Fagin’s den to the site of the attempted burglary in Chertsey, and Sikes’s arrival to the slums in and around Jacob’s Island, in light of contemporary debates on relocation or clearance of harmful social conditions. I contend that Dickens, in what would become one of his characteristic narrative practices, amplifies travel between iconic geographic spaces in a highly allusive narrative exploration of London’s historic and symbolic topographies and their integral role in nineteenth-century sanitary reform.

**Biography**
Terry Scarborough has taught literature and composition in the Department of English at Okanagan College, Kelowna BC, Canada since 2006. His research interests include Dickens, the urban Gothic, the ghost story, vampires, Sherlock Holmes, nineteenth-century animals, the Victorian city, and narratives of urban exploration.
In this paper, I examine how the reincarnative plot in Marie Corelli’s lesser-known novel *Ziska* (1897) offers us a new mode of thinking about travel and cosmopolitanism in the fin-de-siècle. Besides highlighting Corelli’s commentary on cosmopolitanism, the paper also treats her model of reincarnation—the transition of soul between lives—as revealing something crucial about her views on race and identity. In *Ziska*, Corelli depicts the reincarnation of an ancient Egyptian dancer, Ziska who returns to avenge her murder by an Egyptian warrior, Araxes, now reincarnated as the French artist, Armand Gervase. The paper discusses how Ziska and Gervase’s soul ‘travels’ with a latent unconscious memory across different incarnations—a spiritual memory that doubles up as a dossier of their sins and actively nags the characters to abstain from sensual pleasure. The paper argues that Corelli uses the unique theological logic underpinning this memory to question the materialistic premise of cosmopolitanism and the loss of ‘spiritual energy’ that such a movement entails. Building on this inference, the paper further argues that the free-flowing movement of the soul between lives (Gervase is Egyptian in one life and French in another) forms the basis of Corelli’s own unique notion of race and heredity which challenges the evolutionary model of race prevalent in this period. As an orientalist text located in Egypt, *Ziska* then not only questions the typical orientalist gaze of the tourist but also complicates the notion of race itself.

**Biography**
Niyati Sharma is a PhD scholar at the Department of English, University of Oxford. Her research explores the literary conception of the unconscious mind and its relationship with race in late-nineteenth-century popular fiction.
‘Anthony Trollope’s Postal Travel and Rural Mobilities’
Eleanor Shipton

This paper will examine the postal travel of Anthony Trollope, arguing that the rural postal network, both in Britain and its colonies, becomes intimately tied to the body and transport. It will examine both the largely understudied details of Trollope’s work as a Postal Surveyor and fictions written on route in order to establish a ‘postally’ embodied experience of travel. From 1841 to 1867, Anthony Trollope travelled as a Postal Surveyor to and through rural areas of Ireland, Britain, Egypt and the West Indies. During this period, he was responsible for developing the efficient transportation of the postal communication in rural localities both ‘at home’ and overseas - a task that involved thinking specifically about bodies and transportation. He also wrote prolifically – from 5.30-8.30 every day to strict quota, and travelled by rail and steamship with writing-desk in tow.

Trollope’s writing, I will argue, becomes an extension of his postal work: it is efficient, speedy, circulating, and mobile. Drawing upon mobility theory, and archival research undertaken at the Postal Museum, this paper will argue that Trollope’s work as a Postal Surveyor demonstrates his knowledge of the ways in which the postal network remade rural landscapes - both linking them to a globalised communications network, whilst making them reliant on runners and emphasising their rural-ity. Furthermore, it will begin to analyse the circulation of Trollope’s own body, and unpick the ways in which his travel disrupts the efficient circulation of ‘postal’ travel. This paper will aim to open new perspectives on Trollope: his travel and writing creates a postal ‘body,’ whose circulation is entangled with the globalised network of the General Post Office.

Biography
Eleanor Shipton is a first year doctoral student funded by the SWW DTP, with a specialisation in nineteenth-century literature, technology and the body. She is currently working with Professor John Plunkett (University of Exeter) and Professor Mary Hammond (University of Southampton) on a thesis centred on the concept of the ‘postal body’ in nineteenth-century literature. More specifically, this work will use mobility theory as a foundation with which to understand the simultaneous development of postal and transport networks in the nineteenth century. As people were literally ‘posted’ between places by public transport, the process and character of travel was made analogous with postal communication. My project examines what it meant for imagined and authorial bodies, and bodies of work, to become postal.
Exhibition: ‘Picturing the Mass Market, from the 1880s, in Britain’
John Spiers

This year’s special exhibit is titled Picturing The Mass Market, From the 1880s, in Britain. It offers the opportunity to see 41 original copies both of the leading and some of the obscure cheap popular illustrated periodicals of the 1880s and 1890s, together with 2 popular predecessors of novelette periodicals. Many of the periodicals shown are not commonly seen.

Adaptive evolution by risk-taking entrepreneurs was the mark of all 19th-century publishing. The 1880s onwards were the years of the introduction of many new illustrated periodicals in a new ‘mass’ market. The exhibit particularly features the mass market popular publications issued by George Newnes, Alfred Harmsworth, W.T. Stead, and C. Arthur Pearson. They specialized in the production and widest sale of penny and half-penny publications offering new illustrated fiction, other entertainments, and educational content too.

These publishers were among the greatest influences on British publishing, then and since. They created illustrated, popular, lively, appealing, and very new looking cheap new periodicals, which sold in large quantities. A different cultural status emerged with such publications. Stead it was who capitalised the words the New Journalism. He, too, became an important campaigner against sexual exploitations of young children, and also in favour women’s rights and opportunities. He was an important advocate of changes in employment practices and employments, and for women’s suffrage. He popularised feminist causes.

Biography
Professor John Spiers is a social historian who has also been a successful and distinguished publisher, and an advisor to government on public policy. He has held academic posts at the Universities of Glamorgan, Lancaster, London Metropolitan University, and at the Institute of English Studies, University of London, where since 2003 he has been a Senior Research Fellow. He founded The Harvester Press, where he published some 2,000 titles, and which he ran for 20 years. He is now the founder/owner of Edward Everett Root, the scholarly book publisher. His earlier firm won the Queen's Award for Export Achievement. He is the author of 9 published books, and has three others forthcoming.
‘Seaside Sights: Fashionable Modes of the Mid-Victorian Coast’
Kara Tennant

This paper will examine the fascinating phenomenon of ‘seaside dress’ during the mid-Victorian period, analysing its idiosyncratic conventions, iconographies and cultural meanings. Indeed, as the fashionable appeal of the seaside grew, so too did a mode of dress that was specifically linked with this location.¹

Yet, seaside dress often took several styles and forms, as the work of curator and scholar Deidre Murphy has compellingly revealed.² While some garments seemed hardly to deviate from everyday outdoor wear, others were specifically modified to allow the wearer to walk the sands with style and comparative ease. By the 1870s, the Englishwoman’s Domestic Magazine was even representing bathing-costumes within the format of the fashion-plate, which implicitly sanctioned sea-swimming as a fashionable and socially-acceptable female pastime. Other fashionable costumes suggest a winsome allure, such as the so-called ‘Scarborough Frou-Frou Costume’, featured in the same publication in 1870.

The seaside also often provides the location for courtship narratives in which clothing communicates a sense of eroticism as well as modish style. In some writings, such as the London Society story ‘Who Wins Miss Burton?’ (July 1866), and fashion-journalism of the period, I argue that seaside costume actually worked to revive and refigure the earlier aesthetic known as the picturesque. But despite these differences within the fashionable seaside genre, what emerges overall is a growing interest in the seaside within print and visual culture of the period, which was both reflected in, and enriched by, popular fiction, illustration and paintings.

Biography
Kara Tennant currently teaches Fashion Theory and Contextual Studies at the University of South Wales. Her research interests include the Victorian dressmaker (or milliner), the fashionable home, the ladies’ periodical and the fashion-plate, as well as the ‘translation’ of the Victorian period for the modern film and television audience.

¹ See Avril Lansdell, Seaside Fashions 1860-1939: A Study of Clothes Worn In or Beside the Sea (Princes Risborough: Shire, 1980).
‘Harkness at the Museum’
Amara Thornton

In October 1882 the Birmingham Daily Post noted that ‘A lady lecturer, Miss Harkness’ had given her first lecture for women on ‘Assyrian History and Art’. Harkness was one of a number of women delivering lectures at the British Museum using British Museum collections in the 1880s and 1890s.

This paper will explore the phenomenon of the lady lecturer exploring the museum and connecting to a wider network of archaeologists excavating and promoting archaeological research at this time, as well as to the emergence of ‘lady guides’. It will situate Harkness within this network of women public scholars, who were noted for their scholarship and public visibility at the time in newspapers and magazines across the country, and particularly in women’s periodicals.

During the early 1880s Harkness published two books drawing on her familiarity with the British Museum collections in the Religious Tract Society’s newly established series ‘By-Paths of Bible Knowledge’. She was the only woman whose work featured in this series, and by the 1890s the series was renumbered and her books removed from the list advertisements. However, her presence in this series at its early stages highlights the relevance of women to the popular awareness and appreciation of archaeology during this period, and reveals an overlooked history of exploration — at the Museum.

Biography
Amara Thornton is an Honorary Research Associate at the UCL Institute of Archaeology. In autumn 2016 she completed a three-year British Academy funded postdoctoral fellowship on popular publishing in archaeology. Her PhD thesis (2011) examined the social history of British archaeologists in the Eastern Mediterranean and Middle East 1870–1939.
‘A “woman-comrade upon the bleak and barren heights before Sebastopol”: Mary Seacole and the Affective, Feminine Modelling of Wartime British Identity’
Alisha Walters

Mary Seacole’s best-selling Wonderful Adventures of Mrs Seacole in Many Lands (1857) has been under-theorized for how Seacole’s travel narrative translates British national identity into an affective phenomenon, and not an ideal embodied strictly in terms of race or place. In her travel text, Mary Seacole, the popular mixed-race, Jamaican-born nurse and sutler, re-forms the conceptual parameters of British identity as a travelling subject abroad. ¹ In my paper, I argue that Seacole’s well-read work constructs a primarily emotive ideal of imperial Britishness that depends upon neither birth in England nor white skin for cohesion, but, rather, upon an imperial ideal of active and affective femininity. I claim that in Seacole’s text, where “the ‘blood-line’ [she] acknowledges is gendered rather than racial,” the imperial, the feminine, and the affective collude to enact new, and in some respects presciently modern, forms of British identity that are not exclusively tied to place, or even race, but to feeling.² Moreover, this English feeling is gendered feminine—actively feminine and imperial. In the text, for instance, Seacole describes her empathy with the solider leaving the war front, “taking no interest in the bustle of departure”; she continues: “with him I acknowledged to have more fellowship than with the others, for he, as well as I had no home to go to.”³ Here, as elsewhere, I argue that Seacole, because of her own inconsistent allegiances to a stable homeland, de-emphasizes Britishness as something linked strictly to place. Home is, instead, made tangible when allied to a feeling specifically enabled by her model, motherly, wartime persona. The assumed coherences of a stable, unitary idea of “home” are thus challenged by Seacole who, instead, positions female, emotive, bodies, such as her own, as the most suitable curators of imagined nationality. My argument re-evaluates how nineteenth-century national identities were created and simultaneously recreated in war and travel narratives—through surprising allegiances with femininity and affect. My paper, taken from my current book-length project on race and affect in the Victorian period, contributes to Victorian scholarship on racial identity, affect, gender, and nationality.

Biography
Alisha Walters is an Assistant Professor of Victorian literature at Penn State, Abington College. Her work examines representations of race and racial mixture in the nineteenth century, and she is concerned with the ideological anxieties that underpin popular and scientific conceptions of race in the Victorian period. She has published on race and emotion, and her in-progress book manuscript focuses on the tensions between empiric and affective ideas of race, particularly as they are focalized through representations of people of colour in Victorian fiction.

¹ While Seacole nursed soldiers, she went to Crimea in the capacity of a sutler, which is defined as one “who follows an army or lives in a garrison town and sells provisions to the soldiers.” See “Sutler,” Def. A, Oxford English Dictionary, 1989 ed.
‘Lady Butler in Egypt, 1885-86: Public and Private Views’
Catherine Wynne

In mid-November 1885, the war artist Elizabeth Butler travelled to Egypt with two of her children and a female friend, to explore the Nile and join her officer husband in an army outpost on the Egyptian-Sudanese border. Celebrated in the 1870s for her paintings which focused on the suffering of ordinary soldiers in war, by the 1880s, however, Butler required new vistas for her art. Egypt, she records, was almost deserted of tourists at this time. The campaign, in which Butler’s husband had been a key figure, to rescue Charles Gordon entrenched in Khartoum by the forces of the Mahdi who had established an Islamic state in the region, had ended in failure with Gordon executed. This and news of the ongoing fighting on the border shape Butler’s engagement with Egypt which fuses military occupation and conflict with sightseeing. As a war artist, Elizabeth’s interest in Egypt is framed by the landscape, the people, the British military presence and the Pharaonic past, as witnessed above the ground. Unlike most Victorian travellers to Egypt, however, she shows little interest in the contents of tombs. At the same time, she is conscious that Egypt provides a new subject for her art and the opportunity to produce illustrated travel accounts. In 1909, she published From Sketch Book and Diary recording her time in Egypt, but accounts and illustrations of her Egyptian travels had appeared much earlier in The Graphic. These published accounts were derived from letters to her mother and sister. This paper focuses on Butler’s unique interpretation of Egypt in the mid-1880s, ranging from her descriptions of ordinary Egyptian life over which she is conscious of a dominating foreign military and tourist presence. I examine how Butler manages her public persona as a war artist, writes copious private letters with a view to later publication, and then reshapes and repackages these letters for public consumption. Her encounter with Egypt reveals a figure who was aware that she was one of the ‘people in possession’, but being in possession enabled her to draw and to take control of Egypt as an artist and writer. As a traveller in Egypt, this paper explores a figure simultaneously subsumed into and at odds with the climate of imperial expansion.

Biography
Dr Catherine Wynne is senior lecture in English at the University of Hull, specializing in the Victorian period and early twentieth century. She has recently completed a biography of the Victorian war artist, Lady Butler, which will be published by Four Courts press in 2018. It is entitled Lady Butler: Painting, Travel and War. Her current project is a scholarly edition of the unpublished letters of Lady Butler. Catherine has published extensively in the late nineteenth century and has particular interests in notions of empire and colonialism, the Gothic and the Victorian stage. Her previous monographs include: Bram Stoker, Dracula and the Victorian Gothic Stage and The Colonial Conan Doyle: British Imperialism, Irish Nationalism and the Gothic. She was recently an ‘expert’ guest on a programme on BBC World Service on Arthur Conan Doyle. ‘Arthur Conan Doyle: The Man Behind Sherlock Holmes’ was hosted by Bridget Kendall.