Janice M Allan, 'Ambivalent Femininities in Dora Russell's *Footprints in the Snow* (1876)'

Despite the ongoing recovery work of ‘lost’ authors fuelled by the recent resurgence of interest in nineteenth-century popular fiction, Dora Russell (1830-1905) remains largely forgotten and ignored. Yet in the final quarter of the nineteenth century, Russell was one of England’s most popular and prolific serial novelists. Deemed ‘the sole heir of Miss Braddon’ (George Sainsbury, ‘New Novels’, 64), she published more than thirty novels incorporating a range of sensational motifs.

Concentrating on Russell’s 1876 novel, *Footprints in the Snow*, this paper will explore the figure of the ‘flawed’ heroine. Neither a self-sacrificing paragon of feminine virtue nor a demonic fiend, such characters embody Russell’s belief that the ‘best woman is not an angel; and if she were I don’t suppose we faulty mortals would like her’ (*Beneath the Wave*, 56). While these characters may not be as obviously or immediately threatening as a murderous Lady Audley or the overtly sexualised heroines of Rhoda Broughton, their more life-like proportions brings them into much closer proximity to the female reader. Recognisably human, they are actually much harder to dismiss than a ‘monster.’ Moving us beyond a dualistic understanding of gender and genre – pure or fallen, conservative or radical – Russell’s ‘flawed’ heroines warrant greater attention than they have hitherto received.

Juliette Atkinson, ‘The Taming of Salammbô: English popular adaptations of Flaubert’s Carthaginian Novel’

In 1863, reports flooded the English press that, in Paris, the Countess de Castiglione had attended a ball at the Tuileries, dressed as the heroine of Gustave Flaubert’s novel *Salammbô* (1862). For many English readers, this marked the first time that they had encountered Flaubert, whose *Madame Bovary* had passed almost unnoticed by the British press.

Given the extent to which Salammbô has been overshadowed by Emma Bovary, it is surprising to discover that, until the very end of the nineteenth century, it was in fact the Carthaginian heroine who captured the attention of the Victorian public. Reflecting their fascinated response to the Tuileries ball, English allusions to, and both adaptations and translations of, *Salammbô* offered readers a heavily mediated version of the novel that seemingly embodied the very values that Flaubert abhorred: versions of the novel – including vaudevilles and short stories published in popular magazines – that embraced popular culture, and also targeted a female market.

My paper will explore how and why the French spokesman for ‘high culture’ became popularized and feminized for an English public. It will argue that adaptations achieved through popular culture enabled writers to manage their anxieties about the invasion of foreign literature in general, and literary representations of femininity in particular, by repackaging French works for a very different market than that for which it had been originally intended.
Kirsten Banks, ‘“Cheap Literature for all Classes”: John Murray’s Colonial and Home Library and the Colonisation of the Field of Cultural Production in 1840s London’

In 1843 John Murray launched his career at 50 Albemarle Street, the home of his fore-fathers’ publishing dynasty, with a series titled The Colonial and Home Library. The library’s accompanying subtitle, ‘cheap literature for all classes’, suggested that the series was to be accessible to a larger and more culturally diverse readership (although this is, itself, a point of contention). For the potential Colonial and Home library author, however, both their class and gender is evidenced to have influenced John Murray’s decision to publish their work, and his subsequent dealings with them.

By looking in particular at John Murray’s correspondence with Sir John Barrow and Lady Elizabeth Eastlake respectively, I will explore how the author’s class, gender and societal standing (in other words, their potential cultural capital) influenced the production and publication of texts that were supposedly available to all. Arguably, it is through the Colonial and Home Library that we can see how John Murray’s position in the field of cultural production strengthened, from foreign to coloniser, during the 1840s, as his ‘lady’ authors were pushed out of the field, becoming habitual inhabitants of the bottom line.

Anne-Marie Beller, ‘“Far above the Miss Braddon school”: Amelia B Edwards, Barbara’s History, and Sensation Narrative’

Despite the recent recovery of many neglected authors of the Victorian period, Amelia B. Edwards has received surprisingly little attention, despite immense popularity and critical acclaim in her own lifetime. Within the body of scholarly work on sensation fiction, produced over the last twenty five years or so, Edwards has occasionally been alluded to as a ‘sensation novelist’, although this claim has rarely been substantiated through any significant engagement with her work. In fact, Edwards’s relationship to sensationalism is a fascinatingly ambiguous one, and this is reflected in the often contradictory contemporary reception of her work. Many reviewers deliberately dissociated her fiction from the general run of sensation novels, sometimes on rather tenuous grounds. The judgment of a reviewer for the Standard, that Edwards’s work was “far above the Miss Braddon school” (Standard, 1866: 6), was widely shared, with critics tending to focus on what they perceived to be the superior “tone” and erudition of Edwards’s novels as evidence of her elevation above the contemporary scourge of sensationalist literature. The proposed paper aims to examine the nature of Edwards’s sensationalism, primarily through a reading of her 1864 novel, Barbara’s History, and consider how issues such as her ‘erudition’, her reworking of earlier novels by Brontë and Dickens, and her use of the popular theme of bigamy, work to position her in terms of accepted definitions of literary sensation.

Ana Clara Birrento, ‘Margaret Oliphant and her art: an appreciation’

In 1883, Margaret Oliphant wrote about Anthony Trollope:

“Our opinion is that every artist finds the natural conditions of his working, and that in doing what he has to do according to his natural lights he is doing the best which can be got from him. But it is hopeless to expect from the reader either the same attention or the same faith for twenty or thirty literary productions which he gives to four or five. The instinct of nature is against the prolific writer. In this way a short life, a limited period of activity, are much the best for art; and a long period of labour, occupied by an active mind and fertile faculties, tell against, and not for, the
writer. It is a sort of forgone conclusion that the man who does little is likely to do that little better then the man who does much” *(Good Words)*.

But these words seem to refer to herself, to her fictional and critical production in the Victorian literary market; they echo irritation and reluctance as far as coeval critical patterns are concerned.

Grounded on the analysis of the 4 major areas which delineate critique on Oliphant’s work – biographical and autobiographical studies, studies on the fictional writings, and on her role as a powerful cultural voice in the Victorian editorial market - the paper considers the conditions and developments of such critical process, tracing a history of Oliphant’s reception, and of her role in the reproduction and consolidation of the critical, cultural and literary mentality of the time.

**Julie Bizzotto, ‘Sensational Sermonizing: Ellen Wood, Good Words, and the Conversion of the Popular’**

In January 1864 *Good Words*, a religious monthly periodical, published the first installment of Ellen Wood’s *Oswald Cray*. Wood’s publication of *East Lynne* in 1861 had created a critical backlash, being definitively categorized as one of the original “sensation” novels. *Oswald Cray*, however, sits snuggly among the sermons, parables and social mission essays that fill the pages of *Good Words*. How was Wood able, in just a few short years, to manipulate her public persona and adapt her narrative techniques in order to be welcomed in the pages of a conservative, religious magazine? And what does her placement in such a journal tell us about the dynamic elements of sensation as a genre? By answering these questions, this paper argues for a concrete relationship between the sensational elements and techniques that pervaded literary culture in the 1860s and a concurrent Evangelical movement to recapture the public’s interest in their religious manifesto. Specifically, by examining the serialization of *Oswald Cray* within *Good Words* I endeavor to delineate how two seemingly opposing discourses – sensation and Evangelical rhetoric – in fact influenced and emulated one other during the 1860s. Wood’s distinct style of fiction and the didactic Evangelical message are thus situated within a single, sensationalized narrative strain.

**Jenny Bloodworth, ‘Adapting the Self: Clotilde Graves to Richard Dehan. (Re)Telling tales as novelist and playwright’**

Clotilde Graves: journalist, dramatist and novelist, and New Woman who lived by her pen, struggled continually, right up until her death in a Catholic convent in 1932, to afford every pecuniary advantage that could be made from adapting and reworking her various literary outpourings - she also composed numerous letters in her attempts to promote and sell her work - is a fine example of the Victorian woman writer who adapted herself, and her work, in order to achieve recognition as an accomplished writer. Although extremely prolific - her output includes song lyrics, articles, short stories, novels and plays – and achieving varied success with adaptations of her own work and that of other writers, she has since been virtually forgotten. A point of much regret for Graves was the Colonial office’s banning, in 1915, due to its ‘anti-Boer’ inclinations, of a filmed version of her seminal text, *The Dop Doctor*.

The paper will provide an overview of a career which was founded on a burlesque adaptation of a Mayne Reid novel and included: dramatic stage adaptations of Rider Haggard’s *She* (1888); the fallen woman play *Katherine Kavanagh* (1893) - drawn from Graves’ sensation novel, *Dragon’s Teeth* (1891) and a reworking of another of her fictions into the three act farce *A Matchmaker*, which
explored the Victorian preoccupation with matrimony and the wider implications of marriage as prostitution.

Hayley Bradley, ‘“It may not be Dumas, but it derives from that matter”: A Victorian epidemic of Musketeers’

‘“Twas ever the fault of the English’ says an old adage, ‘that having a good thing they made too much of it.”’ A verdict passed by The Academy periodical upon yet another London production of Alexandre Dumas The Three Musketeers, (1947).

Between September and November 1898, four different adaptations of Alexandre Dumas The Three Musketeers (1847) were staged in London. Amongst these adaptations were dramatisations from Henry Hamilton and Sydney Grundy, both of whom were respected, accomplished and well-known adaptors. Where Hamilton’s play had drama, Grundy’s had spectacle and my paper will draw primarily from both their adaptations and the reception/popularity with which they were met, in order to examine further the profession of the Victorian adaptor and the process of adapting the Victorian novel for the popular stage - an occupation which Hamilton himself described as ‘an infernally difficult job’!

Anna Brecke, ‘Eye of the Camera, Eye of the Reader: Cinematic point of view as a way of seeing narratorial authority in No Name’

It is possible to follow perspective shifts in serialized narrative that appear to be not an omniscient narratorial voice following a narrative arc, but are instead a series of individual, subjective narrative voices that change with installment, scene or segment breaks and follow shorter, closed narratives. This serves to heighten suspense and pleasure taken from the text as information is withheld or revealed but it also calls into question the integrity of the narratorial voice. In No Name, a novel Collins intended to be adapted for the stage, the use of theatrical and cinematic understandings of perspective as a lens through which to read the narrative can help a reader/viewer distinguish when these subtle perspective shifts occur and create a greater understanding of the fragmented narratorial voice of the novel. If the omniscient narrator is unreliable, the question of what we see as a reader (or viewer) becomes one of identifying the point of view shifts orchestrated by the author between subjective narratorial voices. Exploring examples from the first three installments of No Name to investigate the internal perspective shifts, what can be distinguished is a cinematic subjective point of view at work in the serialized novel.

Anna Brown, ‘The Drama on Trial’

The Select Committee ‘to inquire into the Laws affecting Dramatic Literature’ was appointed in 1832 under the chairmanship of Edward Bulwer. Its brief was to examine the causes of the perceived decline of the theatre; these proceedings were the culmination of many years of discontent reflecting the restrictions limiting the free performance of the drama in London, and which had been manifested in various ways and on numerous occasions during the first three decades of the 19th century.

The Committee’s conclusions, published in a Report, were less than reliable for several reasons not least of which was that they were based on the assumption that the theatre was actually in decline.
On close examination of the evidence it can be argued that the drama was not so much in decline but undergoing a radical transformation, caused, in part, by the many anomalies of the contemporary laws to which it was subjected. It can also be argued that the Report’s true significance was to provide a comprehensive ‘snapshot’ of all aspects of the early 19th century stage and the evidence of the witnesses reveals much about the attitudes of the actors, managers and playwrights who took part in the proceedings.

The evidence of George Colman is a good example. He was a popular, and very bawdy playwright, who on taking office as the Licensor of Plays responsible to the Lord Chamberlain, became extremely sanctimonious and refused to allow words such as ‘angel’ in a script because they could be seen as blasphemous! What this shows is that not only were the laws archaic but their interpretation was often equally illogical. I will argue that the course of 19th century drama was, of course, affected by the out of date legislation and various interpretations of it but the many ingenious ways found to circumvent these laws led eventually through ‘burlesque’, ‘melodrama’ and ‘spectacular’ to the thriving music hall.


While Charles Dickens cannot be regarded as an understudied author, his edited memoirs of the pantomime clown Joseph Grimaldi can certainly be regarded as an understudied, or even neglected, text. Taking their cue from Dickens’s ostensibly dismissive attitude of the text, very few critics have considered The Memoirs in their work. Apart from brief mentions in biographies of Dickens, the principal critical engagement is that of Grimaldi’s biographer Richard Findlater, who dismisses The Memoirs as ‘a literary misalliance’ and ‘among the most disappointing reminiscences in our theatrical literature’.

However, this paper will attempt to redress the balance, by reconsidering The Memoirs in the context of Dickens’s theatrical sensibility. Through a close reading of The Memoirs alongside Dickens’s essay ‘The Pantomime of Life’, which was published in Bentley's Miscellany the previous March, this paper will demonstrate how The Memoirs represents a practical examination of the nature of role-playing and the theatrical model of actor and audience in life and art. Furthermore, I shall draw The Memoirs a small step closer towards the Dickens canon by suggesting how he was interrogating similar themes in his other, more popular works of the same time, The Pickwick Papers and Oliver Twist.

Mark Cohen, ‘"By the Express Permission of the Author": Intellectual Property and the Authorized Adaptations of Charles Dickens’

In early Victorian England, the British theater industry could, without legal restraint, adapt any literary work for the stage without procuring the rights from the author. One author whose works were regularly appropriated was Charles Dickens. Resentful of these adaptations, which he felt misrepresented his novels and damaged his artistic reputation, Dickens put his mind to the problem: How could he take control of the Dickens adaptation industry in a context where he had no legal recourse?

This paper argues that Dickens’s ingenious solution was to create a commodity—the authorized theatrical adaptations of Charles Dickens—which, every time he was about to publish a book, he
would market to select members of the adaptation industry for a price. Dickens would award his authorization to the manager-and-playwright team whom he felt assured would deliver an adaptation that showed fidelity to the book, protected his reputation, and increased book sales. Although it would appear that Dickens's strategy gave him control of one adaptation per book, it in fact gave him influence over other adaptations as well by making it clear that all playwrights who adapted according to his rules would be considered candidates for the grant of a future authorized adaptation.

Valerie Fehlbaum, 'Soaps, Serials and Seminars, or How to make popular Victorian fiction palatable to a generation of twitterers and txtrs'

With particular reference to The Woman in White I would like to examine ways in which a twenty-first century zapping reader can be persuaded to enter a world of 600-700 pages - and beg for more. Plot summaries and character sketches are all too readily available, and many people feel they know the story without having read a single page of the text. Recently, in order to slow down an increasingly fastfood-style consumption of fiction it proved exciting and enlightening for students and for me to attempt to appreciate a Victorian novel such as Middlemarch or Vanity Fair more-or-less as its contemporary readers would have done: in installments, taking time to savour both style and content as well as trying to guess what would happen next. After that we examined various filmic versions, for the big and the small screen, using such interpretations to sharpen our own (re)reading of the texts. I have a feeling that this approach will work even better with Collins' masterpiece. With its multiple narrators and points of view is it so very different from watching weekly episodes of Lost? Moreover, could we imagine, for example, Walther Hartright or Marian Halcombe on Facebook? And will students now buy the box-set/one volume version to absorb at one sitting?

Judith Flanders, 'The Hunt for Andrew Forrester'

In 1863 or 1864, two female detectives appeared in short-story volumes - in Andrew Forrester Jr.'s Revelations of a Female Detective and in the anonymous The Revelations of a Lady Detective. The author of this latter collection has been credibly identified as the journalist William Stephen Hayward. Until now, however, 'Andrew Forrester Jr.' has remained a mystery.

This paper will look at the publication histories of these 'first' female detectives, and will discuss how these middle-class publications have obscured the earlier appearance of a female detective whose preceding, but working-class, publication has until now been overlooked. It will then proceed to identify the previously unidentified person behind the pseudonym 'Andrew Forrester', and provide the bibliographical evidence that makes such identification certain. A short biographical outline of the life and career of the 'real' Andrew Forrester will then follow.

Ross Forman, 'Bring Brazil to Britain: The Circulation of Foreign Popular Fiction in the Late Nineteenth Century'

This paper broaches questions of adaptation and the Victorian popular novel from the point of view of translation and cultural exchange. Focusing on Brazilian novelist José de Alencar's "foundational fiction" Iracema (1865), it considers the reception and circulation of the 1886 translation, Iracema, the Honey-Lips. This English version was produced by Isabella Burton and her husband Richard Francis Burton, one of the Victorian era's most famous explorers and a
consular officer at Santos, the main port for Brazil’s burgeoning coffee trade. The paper asks how are the conceits of the Brazilian novel, which was engaged in an intense project of nation-building (and whose conventions were heavily influenced both by contemporary French and North American fiction) rendered into an imperial British context. What strategies were used, including footnotes, to explain cultural terms—especially those relating to Brazil’s “aborigines”—to frame this tale for a British market? The talk will also look at reviews and other notices about this title in an effort to gauge to what degree readers of Victorian popular fiction could expand their worldview beyond the parameters of British and French fiction—and to what ends. The accompanying translation of João Manuel Pereira da Silva’s *Manuel de Moraes* will also be discussed.

Helen Forster, ‘“But it is not a pleasant room to linger in, so we will all leave”: exploring the absence of the sense of smell in sensation fiction’

Sensation fiction abounds with the senses: the sense of sight dominates as people disguise themselves to trick others; crucial conversations are overheard; people thrill to the touch. While these senses both drive the plot and provide moments of tension and excitement for the audience, the sense of smell is surprisingly absent from the sensation novel.

This paper will examine instances when the sense of smell does feature within the works of sensation fiction and consider when and why the sense of smell is so frequently avoided. A sense reliant on proximity, smell is suggestive of dangers from disease, the lower classes and the female gender. Considering the context of such contemporary Victorian cultural concerns as public health and the need for appropriate female behaviour, I will explore reasons for the decline of olfaction within sensation fiction of the 1860s.

Adrienne Gavin, ‘“That remarkable and eminently disagreeable fiction”: Caroline Clive’s *Paul Ferroll*’

‘Have you ever read Paul Ferroll?’ George Augustus Sala wrote in 1874: ‘Of course you have. All novel-readers have perused that remarkable and eminently disagreeable fiction.’ Bold in its portrayal of a gentleman hero who stabs his first wife to death as she lies sleeping and without qualm shoots dead a worker he has previously befriended, Caroline Clive’s *Paul Ferroll* (1855) was praised by early reviewers for its power and originality but condemned for its subject matter and lack of moral comment. The novel’s lack of textual judgement upon its eponymous protagonist—who escapes legal and poetic justice for his crimes—led contemporary critics to object to what Keith Hollingsworth terms “the author’s chilling amorality.” Published to success and notoriety, *Paul Ferroll* remains a surprisingly neglected text that is largely absent from studies of crime writing, sensation fiction, and Victorian women’s writing. Yet Clive’s tale of a gentleman psychopath was, as Eric Partridge wrote in 1927, “in certain respects, revolutionary.” Its revolutionariness lies, as this paper discusses, in its being forerunning sensation novel, in its enigmatic take on a gentleman criminal, and in its intriguing, singular, and very modern vision which stretched boundaries for both nineteenth-century crime fiction and Victorian women’s writing.
Pamela Gilbert, ‘Sensation Fiction and the Past’

Nicholas Daly's recent book provides a brilliant reading of the modernity of sensation fiction: its themes and even its form. One characteristic of modernity, however, is its vexed relationship with the past. The past is both treasured nostalgically as a lost eden and rejected as backwards and barbarous—sometimes at the same moment. Although there is a great deal of work that targets characters' (often repressed) pasts, there is less that focuses on larger historical events (Tamara Wagner's article on the Regency in Braddon's novel Eleanor's Victory being a notable exception.) This paper proposes to read the relation of some exemplary sensational characters, probably including Braddon's Lady Audley and Collins's Miserrimus Dexter, and the forms of the novels which contain them to formative historical events such as the French Revolution and the expropriation of the Catholic church. The paper will then connect these readings to the larger framework of recent criticism on form and modernity.

Marty Gould, ‘Recasting Copperfield’

In the 1870s, David Copperfield, Dickens's strongly autobiographical, first-person novel was transformed by several dramatizations that demoted David from narrator and hero by shifting scenic focus and inventing dialogue that brought the little Emily plot to the center of dramatic action. On stage, Emily was the emotional enter of the play as well as the source of its dramatic resolution.

How did David Copperfield come to be the story of little Emily's abduction and recovery? The answer to this question lies, surprisingly enough, with novel's own title page. Though the text declares “David Copperfield” across the sky, Little Emily is the sole inhabitant of the scene below. The story of David's life begins with an image of Emily, an image that also stands at the end of the novel, where it hangs upon David's parlour wall. So the novel begins and ends with images of Emily, alone and outside the ark that was but will no longer be her home. In translating the novel to the stage, Victorian playwrights did what Dickens couldn't or wouldn't: they made the novel's visual frame its sympathetic and dramatic center, revealing what attentive readers already knew: David Copperfield was really about Little Emily all along.

Maggie Gover, ‘Looking at Alice Through a Looking Glass’

Since before their first publications Lewis Carroll's Alice's Adventures in Wonderland and Through the Looking Glass and What Alice Found There have been wildly popular and there have been a stunning number of adaptations from the original texts. This paper explores the visual qualities of the literary character of Alice in cultural context. The first of the Alice texts foregrounds the changing body as the site of tension in Wonderland. However, the Looking Glass text shifts the focus to Alice's unreliable vision. She has trouble focusing on objects and when she does focus on a single object it often morphs into something entirely different. This second text offers an insight into the first book and suggests that Alice's changing body is a function of the reader's unstable "eye." While change and sexuality in the story are often read as a metaphor for a girl growing into womanhood, contemporaneous developments understandings of sight suggest that women who could change so profoundly were threatening to society. Alice illustrates the frightening ability of the ingénue to change to the femme fatale at any moment. In my larger project I use this to analyze the earliest film version of Alice, which also fetishizes her changing body.
Tamar Heller, ‘Adapting Corinne: Romantic Feminism in Rhoda Broughton’s Good-Bye, Sweetheart?’

Germaine de Staël’s Corinne (1807) is the premier, highly influential, nineteenth-century tale of the female artist. In keeping with this conference’s theme of adaptation, in this paper I examine Rhoda Broughton’s revision of Corinne in her fourth novel Good-bye, Sweetheart! (1872), a work whose plot, like de Staël’s, focuses on a spirited woman’s choice between marriage and independence. While my paper will contribute to the ongoing reevaluation of Broughton—one of the most popular nineteenth-century writers but hitherto critically neglected—I will also address the relevance of an earlier version of feminism to a late-Victorian context. Lenore Herrick, Broughton’s updated version of Corinne, is compared by the man with whom she falls in love to “The Girl of the Period,” Eliza Lynn Linton’s antifeminist stereotype of the rebellious young woman of the 1860s; when Lenore’s fiancé, like Corinne’s, discards her in favor of a demure girl, he not only proves that powerful women still threaten men, but that in certain ways the unconventional late-Victorian heroine is even more disempowered than her Romantic predecessor. Whereas Corinne has an artistic career, the “Bohemian” Lenore is a rebel without a cause, an artist manqué whose sole form of creativity, in the aftermath of romantic disappointment, is the anorexic wasting of her body prior to her death from consumption.

Theresa Jamieson, ‘Richard Pryce: Victorian Novelist or Twentieth Century Dramatist?’

According America’s Atlantic Monthly, Richard Pryce was a writer of ‘unique charm’ admired by critics and readers alike. However, while in America Pryce was certainly ‘a popular English novelist,’ he was not always considered a popular novelist in England. A writer of popular fiction, Pryce had some early success with novels such as An Evil Spirit (1887) and The Ugly Story of Miss Wetherby (1889). Indeed, Grant Richards recalled that, after reading the latter, he “went about begging people to read Pryce.” Unfortunately, Richards concluded that, as a novelist, Pryce “has had no success at all commensurate with his promise and his merit.” However, the fortunes of this beleaguered writer underwent a dramatic change at the turn of the century when, “discouraged by the lack of public interest in his work,” Pryce abandoned the novel and began to write for the stage. Success soon followed with plays such as Op ‘o Me Thumb (1904) and Helen with the High Hand (1910) garnering particular public attention and critical acclaim. Significantly, Helen with the High Hand, adapted from the novel by Arnold Bennett, was just one of Pryce’s many plays to have been adapted from the prose works of other nineteenth and twentieth century authors. This paper will seek to account for Pryce’s changing fortunes: Was he simply a more skilful adapter than he was a novelist? Or, is it the case that Pryce’s artistic vision was more amenable to twentieth century audiences than it had been to Victorian readers?

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1 Atlantic Monthly, 112 (1913), p.878.
2 Ibid.
4 Ibid.
Ingrid Jendrzewski, 'When Science takes the Stage: Representations of Dr Frankenstein in nineteenth-century dramatisations of Frankenstein'

Examining the way science and scientists have been portrayed in stage plays has much to tell us about the history of public engagement with the sciences, the developing role of the scientist in society and the cultural effects of advancements in science and technology.

One of the most popular characterisations of a practitioner of science that appeared regularly on the Victorian stage was the character of Victor Frankenstein. In 1823, only five years after the first edition of Mary Shelley's Frankenstein; or, The Modern Prometheus was published, Richard Brinsley Peake's melodrama Presumption; or, the Fate of Frankenstein was produced at the English Opera House. Not only did this production lead to the publication of the 1823 version of the novel, but it was the first in a long line of subsequent adaptations and re- renderings of the Frankenstein story. Attempts to popularise the subject matter often resulted in theatrical productions that departed quite radically from the original text.

In this paper, I am interested in exploring how such adaptations engage with Victor Frankenstein and his work. In particular, I will examine how his role as a practitioner of science was revised and reinterpreted for the Victorian stage.

Jane Jordan, 'Ouida's Under Two Flags: History of a Bestseller, from periodical fiction to Equestrian Spectacle'

Ouida's fifth and most enduringly popular novel, Under Two Flags (1867), got off to an unpromising start. Its serialisation in the monthly periodical, the British Army & Navy Review (August 1865 to June 1866) came to an abrupt end when the magazine folded. Followers of the serial were thus denied virtually the whole of the third volume of the novel and were, according to Ouida, 'intensely impatient [for it] to be ended'. The complete novel was eventually published by Chapman & Hall in December 1867, but I want to take up that idea of the novel's suspended ending as a useful way of thinking about the various forms in which Under Two Flags appeared, and the very different audiences to whom it appealed: the different editions of the printed text, and the various stage and film adaptations in Britain and the US, from the first silent film in 1912 to the Hollywood 'desert romance' of 1936, starring Ronald Colman and Claudette Colbert. Chiefly, this paper will focus on the 1869 dramatisation, Firefly, by the actress and equestrienne Edith Sandford which did radically re-write the ending of Ouida's Under Two Flags.

Andrew King, 'Popular Fiction = Selling Audiences? The Family Herald Supplements 1877-1900: a case study in the Penny Fiction Weekly Market'

In 1877 the Family Herald (1842-1940), one of the most popular penny weeklies of nineteenth- century Britain, began to issue a regular Supplement which cost an additional penny. At first the Supplement came out monthly, then fortnightly, and finally weekly. Like its parent periodical, each issue comprised 16 pages, but unlike its parent, which had its roots in 1820s miscellanies, each issue consisted of a complete story, 12 pages long, accompanied by 4 pages of adverts. I shall argue that the Supplement was a venture set up under the guidance of an enterprising Australian advertising agent, Gordon and Gotch, operating in London designed to target a specific demographic of working women so that they would be brought into contact with the Supplement's regular advertisers. While its reader believed they were buying fiction and no doubt derived enormous pleasure from the intricate decoding activities they could use the text for, the
reality was that they themselves were being sold to advertisers. This was a relatively new business model for the penny fiction market and one that it, in the nineteenth-century, more associated with high-status newspapers whose readers had disposable incomes.

Tatiana Kontou, ‘Florence Marryat’s materializing selves: autobiography and spiritualism’
Besides being a prolific author of sensation fiction, actress, dramatist, operatic singer, magazine editor and public orator, Florence Marryat was also an avid spiritualist. She is chiefly remembered today for her memoirs There is No Death (1894) and The Spirit World (1897). Spiritualism for Marryat was not only a consolation for loss but also a way, as she said, to examine ‘human nature’. Focusing on various episodes included in these memoirs, I examine the ways that Marryat used her literary and theatrical skills to argue for the veracity of the phenomena by invoking in her readers a powerful emotive response. I read the two memoirs that are interspersed with details about Marryat’s life as a way of inventing herself for her public. By reading her séance experiences alongside her autobiographical novel, The Nobler Sex (1892), I argue that Marryat’s record of Victorian spiritualism becomes a disordered, ghostly archive through which she fashions herself as an author, literary businesswoman, wife and mother.

Julia Kuehn, ‘Marie Corelli’s The Sorrows of Satan: Novelistic Bestseller, Dramatic Failure’
With this paper I return to Marie Corelli, the first English bestselling author of the one-volume novel. Delineating the genesis of her sixth novel, The Sorrows of Satan (1895), the first to be published in the new format, I discuss the decline of the three-decker, the publishing crisis of 1894-95, Corelli’s ingenious PR strategies to promote this novel, her negotiations with Methuen, and her war with the literary reviewers. However, as much as in the socio-historical context of this popular and populist piece of fiction, I am interested in its afterlife: the contemporary assessments (by people as famous and as varied as Canon Wilberforce and Oscar Wilde), the many reprints of the text over the twenty years following the novel’s first publication, and various current attempts to reissue critical editions (e.g. Oxford World’s Classics and Valancourt).

Specifically, and in response to the conference theme, I will elaborate on the failed 1896 stage adaptation of The Sorrows of Satan, to show how the text travelled, or rather did not travel, to the stage. Initial research shows that documentation is somewhat scarce here, but I am hoping to open up questions about how Victorian bestsellers sometimes did not equal their success in stage adaptations.

Marie Léger-St-Jean, ‘Crossing the Channel in penny numbers: publisher George Peirce’s adaptation of popular French literature for the English working classes?’
From his 310 Strand office in London, George Peirce participated in the eager diffusion of middle-class French literature within working-class Britain from 1844 to 1849. As most actors of the cheap book trade, his existence has eluded scholarly interest up until now. Peirce translated French titles at an astonishing speed, with the publication of penny numbers such as The Mysteries of the Inquisition (1845), The Midnight Reckoning (1846), and Piquillo Alliaga (1846) starting before the original serialization had come to its close. More than three fifths of Peirce’s forty-one penny publications were adapted from across the Channel. Of that number, Alexandre Dumas had penned nearly half. Other authors include Victor Hugo, Paul Féval, Eugène Scribe, and Frédéric Soulié. In France, these writers published in daily feuilletons or lengthy volumes for a middle-class readership. Centring on a case-study of The Mysteries of the Inquisition, my paper will investigate
how word choices, textual excisions and condensations as well as transformations in illustration reveal cultural and class-based adaptation.

Keith Linley, 'Subverting the “Silver Fork”: the novels of Mrs Gore'
Prolific and popular in her time, Mrs Gore worked mainly in the sub-type of the derided fashionable novel. She has recently been annexed by the discourse between critics who see her as expressing the ‘womanly ideology’ of domestic realism and those who see her as exposing the injustices of the so-called patriarchal hegemony. The struggle to claim her for one side or the other has meant that a crucial dimension has been missed. Gore is a link between the ideology of the Jacobin novels of the 1790s and the socially committed classic Victorian novelists. Her social politics tie her to the growing body of fiction that eventually gave rise to the ‘political’ or ‘social problem’ novel. Her sparkling, witty satire, persistently criticises what Carlyle called the ‘do-nothing aristocracy,’ while introducing a range of other relevant contemporary issues. This paper aims to reveal that her constant emphasis upon the shallow, futile lives of metropolitan high society and her belief in the need for the ruling elite and the rural gentry to re-assume their traditional roles as responsible leaders of their communities, are recurring themes throughout the nineteenth century.

Chris Louttit, 'Popular Dickens: Staging Bleak House in the East End'
Deborah Vlock’s Dickens, Novel Reading, and the Victorian Popular Theatre (1998) pays attention to how Dickens influenced and was in turn influenced by the popular Victorian stage. Philip Bolton’s Dickens Dramatized (1987) has also provided a useful guide to dramatic adaptations of Dickens. Critics have, nevertheless, paid little attention to individual contemporary adaptations of his works, and to what they tell us about his popular reception. My paper focuses closely on two early adaptations of Dickens’s Bleak House, staged at different East End theatres before the novel finished its serial run in 1853. It proposes that, despite their current obscurity, these plays reward further investigation for a number of reasons. Richard D. Altick and Jonathan Rose have done important research into the activities of the Victorian common reader; paying close attention to the strategies and emphases of these dramatic adaptations provides an insight, from another perspective, into the tastes and interests of Dickens’s popular Victorian audience. More specifically, close readings of these texts will contribute to recent discussions of Dickens’s radicalism. Within this context the paper will consider the extent to which the popular stage perceived Dickens as a radical writer, as well as asking what it might have been, more precisely, that shaped his reputation as a great popular entertainer.

Erin Louttit, 'Victorian Buddhist Cultures and Olive Schreiner’s “The Buddhist Priest’s Wife”'
The paper will concern itself with Olive Schreiner’s posthumously published short story ‘The Buddhist Priest’s Wife’ and late-nineteenth-century religious discourse. It will suggest a previously unexplored approach to the text, combining close reading with aspects from the expanding academic field of Victorian Buddhism. Christopher Clausen, Charles Allen and J. Jeffrey Franklin have already considered Buddhism’s importance in and influence on the works of H. Rider Haggard, Marie Corelli, Madame Blavatsky, Edwin Arnold, D. H. Lawrence and Rudyard Kipling; many authors, including Schreiner, have yet to be reassessed according to this aspect of popular culture. Aiming to supplement readings of the short story that are biographical in nature or relate to women’s writing, the paper will offer a new view of Schreiner’s work while simultaneously
placing her in the wider context of nineteenth-century interpretations and rewritings of Buddhism and Buddhist cultures.

Tara MacDonald, 'Sensation and the Female Author in Florence Wilford’s Nigel Bartram’s Ideal'
The sensation craze of the 1860s saw many literary responses critical of the genre, but few as extended and complex as Florence Wilford’s Nigel Bartram’s Ideal (1869). In this little-known novel, the heroine, Marion Bartram, tries to hide her sensational past from her new husband. She was not previously married nor did she have a child out of wedlock: Marion’s secret is that she penned a wildly popular sensation novel, one that her husband Nigel, also a writer, reviewed harshly upon its publication. Wilford is critical of sensation fiction, showing how Marion moves from such “morbid” influences and tastes to loftier ideals upon her marriage. In its depiction of the heroine’s pull between her wifely role and her artistic desires, however, the novel is more complex.

Nigel Bartram’s Ideal prefigures New Women fiction of the later century in its focus on the social pressures that encourage Marion to stifle her genius. Yet unlike many New Women heroines, Wilford’s heroine submits to her husband’s will: agreeing to forgo writing when he insists and, later, to take it up when their financial needs demand it. While the novel is conservative in its valorisation of wifely submission, Wilford simultaneously shows the challenges inherent in being a “clever,” “unconventional” woman writer.

Sarah E. Maier, ‘(Re)Inventing Woman in Wilkie Collin’s Basil’
Basil (1852) was published to scandalous reviews which claimed that it demonstrated “that weird imagination” (Yates in Celebrities at Home, 1879) of Wilkie Collins which was responsible for this novel, “crude in some parts and coarse in others” (Athenaeum, 28 Sept 1889), and which was “violent and unlovely” as well as full of “violence and cruelty” (Swinburne, Fortnightly Review, 1 Nov 1889). On the whole, it was thought to be “a tale of criminality, almost revolting from its domestic horrors. The vicious atmosphere in which the drama of the tale is enveloped, weighs on us like a nightmare” with its “subject...faulty and unwholesome” (Maddyn, Athenaeum, 4 Dec 1852). Indeed, the nineteenth-century reviewers are correct in that there is much in Basil to offend the mid-Victorian convention sensibility; however, it is also these elements which anticipate the sensation genre by a decade, and which make for a compelling revisioning of the text in the 1997 film adaptation by Radha Bharadwaj starring Christian Slater (Mannion), Derek Jacobi (Frederick), Claire Forlani (Julia a.k.a. Margaret) and Jared Leto (Basil).

Very little has been done on Collin’s text, and there is no existing scholarship on the film. To that end, I propose to consider how it is not necessary for only the question of fidelity to be raised when considering an adaptation of a classic novel into the genre of film; rather, in the case of this “doubling” of Basil, the changes allow for a reading of the text which demonstrates the strengths of the novel to us while acknowledging the (re)invention of the narrative for a screenplay that is in kind with the text’s foregrounding of the combination of realism and romance which came to be distinctive of Collin’s writing. While some main considerations stay the same, the compelling doubling of characters so prevalent in the text are further complicated on the screen. The precocious Margaret, the centre of so much longing in the text becomes a scarlet woman surrounded by peacocks named Julia on film; the virginal, pale Clara is further doubled in a girl-child created for Mannion and Julia, and the long-dead mother of Basil is reincarnated in the film as his early protector and spectral comfort. This begs the question: to what end are these women
Beth Palmer, ‘Florence Marryat’s adaptations: Love’s Conflict, The Gamekeeper, and Her World Against A Lie’

This paper looks closely at the ways in which the prolific popular novelist Florence Marryat adapted her own work for the stage. It argues against the idea that successful authors submitted adaptations of their own novels to the Lord Chamberlain only in order to exercise some control over a text’s theatrical afterlife, and that these adaptations were often speedily and shabbily written.

The paper examines the changes Marryat makes between the novel Love’s Conflict and its stage version The Gamekeeper and between the literary and theatrical versions of Her World Against A Lie. It sees Marryat’s understanding of stagecraft and dramatic construction as contingent upon both her novelistic practices and her own career as an actor rather than motivated by censoring or toning down her work for approval by the Lord Chamberlain’s office. It also seeks to explore some of the popular cultural collaborations facilitated by Marryat’s adaptations with Sir Charles Young, Henry McPherson and others.

Richard Pearson, ‘“partner secured”: the simultaneous release in prose and drama of Dickens’ and Collins’ No Thoroughfare’

No Thoroughfare (1867) was planned to achieve the ultimate in popularity. Story and play were jointly composed, hybridising Dickens’ idiosyncratic imagination with Collins’ successful sensationalism. It was a ‘sensation’ tale, a Christmas Book for Dickens’ All the Year Round. The melodramatic play version was simultaneously launched on Boxing Day as the Christmas spectacle at the Adelphi Theatre, competing on the night when theatres launched their festive pantomime extravaganzas.

‘Partnership’ is a theme at the heart of the story, revealing both the mutual and the parasitic nature of such hybridity. The fictional version was divided into a ‘Prologue’ and four ‘Acts’ to mimic the stage play, whilst the narrative with its focus on the confused ‘identity’ of two orphans with the same name, who become business ‘partners’, appears self-consciously to explore joint-authorship and what Collins referred to as the ‘twins’ of creative activity (novel and play). Can both texts and both authors succeed? Is this a symbiosis of mutual benefit to story/play and Dickens/Collins? This paper will explore the writers’ engagement with the very process of convergent adaptation and their exploration of the anxieties it provokes.

Catherine Pope, ‘Woman Against Woman – Geraldine Jewsbury vs Florence Marryat’

Florence Marryat (1833–99) was a novelist, editor, playwright, spiritualist, singer and actress. She wrote nearly seventy novels during her varied career, most of which were dismissed by critics but loved by her reading public. Much of the opprobrium aimed at her originated from fellow women authors such as Eliza Lynn Linton and Marie Corelli, but it was Geraldine Jewsbury who launched the strongest attack on Marryat’s “shocking violations of good taste”.

This paper will look at Jewsbury’s role as publisher’s reader for Bentley & Son in which she substantially revised the text of Marryat’s first novel, Love’s Conflict (1865). Shocked by its themes of prostitution, alcoholism, murder, extra-marital sex and domestic violence, Jewsbury convinced Richard Bentley that the novel would cause outrage unless her changes were implemented. Although Marryat compromised on many of the suggestions, I will argue that in subsequent early
novels she resisted critics’ attempts to shape her work and also retracted the concessions she had made to Jewsbury.

Elsa Richardson, ‘Popular Fiction and the Victorian Unconscious: Experimental Psychology in Marie Corelli’s A Romance of Two Worlds and The Soul of Lilith’

In a letter to her publisher in 1886, Marie Corelli asked, ‘Do you notice what an immense eagerness there is at the present day to read anything connected with religion and psychology?’ The author’s best-selling novels—which synthesise a vast array of social, religious, evolutionary and occult themes—suggest that she had already taken note of the period’s intellectual and cultural climate. However, the extraordinary commercial success of Corelli’s metaphysical moral fables was set in sharp relief by the critical mauling that greeted each new publication. Condemned as sentimental trash by contemporary commentators, Corelli nonetheless garnered a broad and loyal readership, and in this paper I would like to consider the role of psychiatric discourse in securing this popularity. Focusing on two of the author’s earliest novels, A Romance of Two Worlds (1886) and The Soul of Lilith (1892), my paper will investigate Corelli’s incorporation of experimental psychology’s tropes—hypnotic states, buried consciousness, collective memory and extrasensory powers—into a unique vision that attempted to answer the moral and religious concerns of her readers.

Mindy Rubin, ‘Victorian Versions of Ivanhoe: The Role of Adaptation in Nineteenth-Century Semitic Discourse’

Walter Scott’s Ivanhoe (1819) was a popular novel for dramatisation throughout the nineteenth century. The majority of the first adaptations altered the story for dramatic effect by placing the Jewish characters, Isaac and Rebecca, centre stage. However, between 1829 and 1862 dramatists used Ivanhoe to promote or satirize medievalism, a phenomenon that placed Jews low in England’s social hierarchy. Two operas, The Maid of Judah (1829) and The Templar and the Jewess (1841), maintained the obsession with medievalism by appealing to the audience’s fascination with chivalry. On the other hand, the Ivanhoe burlesques, The Last Edition of Ivanhoe (1850) and Ivanhoe, In Accordance with the Spirit of the Times (1862), as well as Thackeray’s sequel to Ivanhoe, Rebecca and Rowena (1850), satirized medievalism by demonstrating its effects on the Jewish characters.

The early Victorian Ivanhoe adaptations provide a powerful illustration of the relationship between the novel, the stage, and contemporary attitudes concerning the role of the Jews in English society. This paper will explore the evolution of the Ivanhoe dramas from proponents to critics of medievalism, and how the evolution reflected developments in the theatre (such as the Theatre Regulation Act of 1843) and the Jewish Emancipation debates (1830-1858).

Hazel Waters, ‘Beecher Stowe’s Other Novel – Dred on the London Stage’

Both Uncle Tom and Dred were adapted, with varying degrees of success, for the stage. The former was a major and fairly long-lasting ‘hit’; the latter, while briefly popular, was by no means as long-lived a success. And, while Uncle Tom is still familiar, if not widely read, to the novel-reading public, the latter is virtually unknown except to students and scholars. This paper will examine some of the ways that these novels were translated on to the nineteenth-century stage, what this reveals about the way that dramatists interpreted their fundamental messages and how, despite Dred’s more politically radical orientation, the dramatisations largely blunted this through a resort to the stereotypes of blackface minstrelsy.
Biographical details

Janice Allan
Janice Allan is a Senior Lecturer in English at the University of Salford. She is the editor of Bleak House: a Sourcebook (2004), sits on the Editorial Board of Clues: a Journal of Detection and has published a number of pieces on sensation fiction and its critical reception. Recent publications include: 'The Canon: Mapping Writers and their Works' in A. Maunder and J. Phegley's Teaching Nineteenth-Century Fiction (2010) and "Conversing with Monstrosities": evolutionary theory and the contemporary response to the novels of Wilkie Collins' in M. Llewellyn and D. Birch's Conflict and Difference in Nineteenth-Century Literature (2010). She is currently working on The Sensation Novel Sourcebook for Liverpool University Press.

Juliette Atkinson
Juliette Atkinson was raised in France and educated at Oxford and UCL. Her book Victorian Biography Reconsidered: a Study of Nineteenth-century 'Hidden' Lives will be published by OUP in July. In 1939, Virginia Woolf challenged contemporary biographers to rescue hidden lives, who were deemed to have been ignored by her Victorian predecessors. In fact, Victorian biographers frequently did pay tribute to such lives. The book considers the nineteenth-century fascination with hero-worship before scrutinising Victorian biographies of humble lives, the lives of failures, celebrations of women's lives, recoveries of neglected poets, and the lesser luminaries of the DNB. Juliette is currently a British Academy Postdoctoral Fellow at UCL, where she is preparing a new book, 'Immortal Improperities': The Reception and Dissemination of Controversial French Literature in Victorian Britain. The book will explore Anglo-French literary relations during the second half of the nineteenth century, with a particular emphasis on four French writers whose works were the subject of intense controversy: Balzac, Sand, Flaubert, and Zola. Other publications include a volume of criticism on George Eliot (Bloom's Classic Critical Views: George Eliot), articles on Thomas Carlyle, Mary Robinson, and reviews in the TLS.

Kirsten Banks
After completing a BA and MA in English Literature at Cardiff University, Kirsten Banks moved to The University of Edinburgh in September 2009 to take up an AHRC funded Collaborative Doctoral Award in partnership with the National Library of Scotland. Her thesis is on The John Murray Archive: Author-Publisher Relations in the Nineteenth Century, with a particular focus on constructions of female authorship from 1840-1890.

Anne-Marie Beller
Anne-Marie Beller is a lecturer in English at Loughborough University and she has research interests in Victorian popular fiction, particularly the sensation novel and crime fiction, and nineteenth century constructions of gender and sexuality. Anne-Marie is in the final stages of completing a monograph on Braddon for Ashgate's 19th Century series, and recently completed work includes A Mary Elizabeth Braddon Companion, a new critical edition of Braddon's Henry Dunbar, and 2 chapters for the Blackwell Companion to Sensation Fiction. She has published on
Wilkie Collins, Mrs. Henry Wood, and Amelia B. Edwards, as well as Braddon, and is contributing a chapter to the forthcoming *Cambridge Companion to Sensation Fiction*.

**Ana Clara Birrento**

**Julie Bizzotto**
Julie Bizzotto is a PhD candidate at Royal Holloway, University of London. She was awarded a Bradley de Glenhn Award as well as a College Overseas Research Grant to fund her PhD study. Her research focuses on nineteenth-century periodicals, particularly the serialization of full-length texts and the emergence of sensation literature in the pages of Victorian journals. She completed her MA in Victorian Studies at Birkbeck College in 2007.

**Jenny Bloodworth**
Jenny Bloodworth is at the end of her second year of PhD research on the work of the nineteenth-century journalist, playwright and novelist Clotilde Graves (1863-1932). She is being supervised by Professor Richard Foulkes, Emeritus Professor of Theatre History at the University of Leicester. Having delivered a paper at the Ellen Terry and Edith Craig conference at Hull University in 2009, Jenny is now completing a chapter for the forthcoming publication on the Victorian actress, Ellen Terry.

**Anna Brecke**
Anna Brecke is an administrative faculty member in English and Writing at Eastern Nazarene College in Boston, Massachusetts. She holds an M.A. in English from Simmons College and is currently pursing an M.A. in Gender/Cultural Studies from the same. Recent projects include work on serialized fiction, gender identity and narrative voice.

**Anna Brown**
Anna Brown teaches history, mainly 19th century, at Kingston University. However, her main area of interest is in 19th century Theatre History which was also the subject of her PhD on 19th century theatrical legislation. She has given papers on Sir Edward Bulwer Lytton and Alexis Soyer and is currently researching on the role of the censor.

**Jonathan Buckmaster**
Jonathan Buckmaster is a 2nd-year PhD student at Royal Holloway, University of London. His project centres around Dickens's understudied text 'The Memoirs of Joseph Grimaldi', and the figure of the pantomime clown. His other research interests include interpretations of Dickens's work in TV, films and radio, as well as the affinities between his work and that of Salman Rushdie.
Marc Cohen
Marc Cohen is a former Hollywood story editor who, during his tenure, worked for a variety of filmmakers including Frank Oz of the Muppets. He is now a Ph.D. candidate in the Department of English & Comparative Literature at the University of North Carolina at Chapel Hill. This December he will defend his dissertation on the subject of the authorized theatrical adaptations of Charles Dickens.

Valerie Fehlbaum
After obtaining her B.A. at St Hilda’s College, Oxford, Valerie Fehlbaum moved to Switzerland where she taught English as a Foreign language for a few years before joining the English Department at the University of Geneva. She then went on to obtain an M.A. in Gender Studies and a Ph.d on the New Woman at the University of Wales, Aberystwyth. Her subsequent monograph on Ella Hepworth Dixon was published by Ashgate in 2005. She has also lectured at the University of Neuchatel, and tutored with the Open University. Her primary interests are the nineteenth century, especially Victorian Periodicals and fin de siècle literature. She was invited to contribute to the recently published Dictionary of Nineteenth Century Journalism, and is currently working on a project about Women and Urban Space with colleagues in Spain and Greece.

Judith Flanders
Judith Flanders is the author of A Circle of Sisters, a biography of Alice Kipling, Louisa Baldwin, Agnes Poynter and Georgiana Burne-Jones, nominated for the Guardian First Book Award (2001), The Victorian House: Domestic Life from Childbirth to Deathbed, nominated for the British Book Awards History Book of the Year (2003), and Consuming Passions: Leisure and Pleasure in Victorian England. Her new book, The Invention of Murder, which looks at the nineteenth-century transformation of murder into entertainment, as broadsides, fiction, theatre and more, will be published in January 2011.

Ross G. Forman
Ross G. Forman is Assistant Professor in the Department of English Language and Literature at the National University of Singapore. He is a specialist in the literature of British imperialism and nineteenth-century sexuality. He is completing a book on British representations of China and the Chinese during the long nineteenth century. Recent publications include a contribution on "Hong Kong, 1898" for the Victorian Review's special issue "Beyond Britain" (2010) and a forthcoming article on Arthur Conan Doyle's The Lost World for Genre (Spring/Summer 2010).

Helen Forster
Helen Forster is a PhD student at the University of Glasgow. She is studying the representation of the senses in sensation fiction to examine the features of 'physical sensation' so disapproved of by Margaret Oliphant.

Adrienne Gavin
Adrienne Gavin is a Reader in English at Canterbury Christ Church University where she convenes the MA and PhD programmes in English. Her research interests lie in Victorian and Edwardian Literature, Crime Fiction, Biography, Women's Writing, and Children's Literature. She is author of Dark Horse: A Life of Anna Sewell (2004), has produced critical editions of Caroline Clive’s Paul Ferroll (2008) and Henry de Vere Stacpoole’s The Blue Lagoon (2010), and is co-editor of Mystery in Children’s Literature (2001) and Childhood in Edwardian Fiction (2009). Her edition of C. L. Pirkis’s The Experiences of Loveday Brooke, Lady Detective is forthcoming in 2010 and she is currently
editing the collection *The Child in British Literature*. She has ongoing research interests in Caroline Clive, Anna and Mary Sewell, and *Black Beauty*.

**Pamela Gilbert**
Pamela K. Gilbert currently chairs the Department of English at the University of Florida, where she is the Albert Brick Professor. She has published widely in the areas of Victorian literature, cultural studies and the history of medicine. Her books include *Disease, Desire and the Body in Victorian Women’s Popular Novels, Mapping the Victorian Social Body, The Citizen’s Body, and Cholera and Nation*. She has edited a collection entitled *Imagined London*, and co-edited *Beyond Sensation: Mary Elizabeth Braddon in Context*. She has just published a teaching edition of Rhoda Broughton’s *Cometh Up as a Flower* with Broadview Press. Her articles include “Ouida and the Other New Woman” in *Victorian Woman Writers and the Woman Question*; “Feminism and the Canon: Recovery and Reconsideration of Popular Novelists” in *Antifeminism and the Victorian Novel: Rereading Nineteenth Century Women Writers*; “History and its Ends in Chartist Epic” in *Victorian Literature and Culture*; “Interdisciplinarity and the Body” in *Romanticism and Victorianism on the Net*; “Dangers Lurking Everywhere: Sex Offenders as Pollution,” in *Dirt: New Geographies of Cleanliness and Contamination*; and “Islands in A Filthy Stream: Medical Mapping, The Thames, and the Body in *Our Mutual Friend*,” published in the edited collection *Filth* and “M.E. Braddon and Victorian Realism: Joshua Haggard’s Daughter” in *Mary Elizabeth Braddon In Context*. Her research interests include gender, the Victorian novel, genre, the body, and Victorian cultural and medical history. She is currently working on the history of the body in nineteenth century Britain, and on editing Blackwell’s *a Companion to Sensation Fiction*.

**Marty Gould**
Marty Gould received his PhD from the University of Iowa in 2005 and is now an assistant professor of English at the University of South Florida, where he teaches courses on Victorian literature, empire, and adaptation studies. His primary interest is the convergence of literature and popular culture. His first book, *Nineteenth-Century Theatre and the Imperial Encounter* (Routledge, forthcoming) examines the intersection of global politics, imperial ideology, and popular entertainment in the nineteenth century. He has also contributed an essay on “Dickens and Theatre” for the forthcoming volume, *Dickens in Context* (Cambridge U P). His work on England’s Dickens World theme park can be seen in the March 2010 issue of *Victorian Literature and Culture* and, this fall, in the online journal *Neo-Victorian Studies*.

**Maggie Gover**
Maggie Gover is a doctoral candidate at the University of California, Riverside. She received her Masters’ Degree from the University of Oxford in English Literature 1780-1900 in 2005, and her Bachelors Degrees in English Literature and in Cinema-Television Critical Studies in 2004. Maggie is currently working on her dissertation, provisionally titled “Seeing Double: The Duality of Perception and the Norming of Gender in 19th and 20th Century Visual Culture.” This project explores the 19th century scientific understandings of the eye and developments in visual technologies, including but not limited to the microscope and the camera, which impacted an emerging visual culture that privileged male sight, but still prescribed a very specific female gaze. Terms developed in relation to visual technologies were deployed in the culture at large, as is evident in the literature, creating a gendered visual politics. The work she is presenting here is from her second chapter which examines the interaction between the visual technology of the microscope and Lewis Carroll’s *Alice’s Adventures in Wonderland* and *Through the Looking Glass*. Visual metaphors derived from microscopy are used to describe Alice and her frightening ability
to transform from ingénue to femme fatale. In the larger project, this analysis will provide an entry into an analysis of the earliest film adaptation of the novel in 1903.

Tamar Heller
Tamar Heller, associate professor of English and Comparative Literature at the University of Cincinnati, is the author of Dead Secrets: Wilkie Collins and the Female Gothic (Yale University Press, 1992), as well as co-editor of Teaching Gothic Fiction: The British and American Traditions (MLA Press, 2003) and Scenes of the Apple: Food and the Female Body in Nineteenth- and Twentieth-Century Women’s Writing (SUNY Press, 2003). The editor of Rhoda Broughton’s Cometh Up as a Flower for the Pickering and Chatto series Varieties of Women’s Sensation Fiction: 1855-1890 (2004), she is currently editing Broughton’s Not Wisely but Too Well for Valancourt Press, as well as working on a book entitled A Plot of Her Own: Rhoda Broughton and English Fiction.

Theresa Jamieson
Theresa Jamieson is in the second year of a PhD at the University of Hull. Her thesis focuses on representations of female imprisonment in the neo-Victorian novel, and is a perfect opportunity to combine her passion for Victorian literature with her other great research interests: contemporary women’s writing and the Gothic. When not occupied with the exploits of hysterical ladies and sinister patriarchs, she spends her time searching for information on 'lost' nineteenth century author Richard Pryce.

Ingrid Jendrzejewski
Ingrid Jendrzejewski has a BA in English literature (University of Evansville, USA) and a BS/MSci in Natural Science (Physics, University of Cambridge) and is currently considering a PhD exploring the intersections between science and theatre.

Jane Jordan
Jane Jordan is a Senior Lecturer in English Literature at Kingston University where she teaches a Special Study in Victorian Popular Fiction. Recent books include Josephine Butler (John Murray, 2001; Continuum, 2007), Josephine Butler and the Prostitution Campaigns, 5 vols, co-edited with Ingrid Sharp (Routledge, 2003), and Life Writing, co-edited with Meg Jensen (Cambridge Scholars Press, 2009). Jane co-founded the Victorian Popular Fiction Association with Greta Depledge in 2009, and is currently working with Andrew King on a collection of essays on Ouida for Ashgate (2011).

Andrew King
Andrew King is a Reader in Print History at Canterbury Christ Church University. He has published widely on Victorian periodicals, especially on those that were read by hundreds of thousands every week. Books include The London Journal 1845-1883 (2004), Victorian Print Media (with John Plunkett, 2005). He is currently editing a volume of essays for Ashgate on Ouida with Jane Jordan and also Ouida’s last completed novel The Massarenes (1897) for Pickering and Chatto.

Tatiana Kontou
Tatiana Kontou is currently working on a monograph titled The Life and Works of Florence Marryat: ‘Peersess and Player’ for Edinburgh University Press. She has previously published Victorian Spiritualism and Women’s Writing: from the fin de siècle to the neo-Victorian (Palgrave, 2009), and is co-editor with Sarah Wilburn of The Ashgate Research Companion to Nineteenth-Century Spiritualism and the Occult (2011). She has guest-edited ‘Women and the Victorian Occult’ for Women’s Writing, and has contributed to collections on sensation fiction, Wilkie Collins and Victorian materialities.
Julia Kuehn
Julia Kuehn is Assistant Professor of English at the University of Hong Kong. Her research interests lie in 19th and early 20th century literature and culture, with particular focus on popular and travel writing. Her publications include Glorious Vulgarity: Marie Corelli's Feminine Sublime in a Popular Context (2004), and the edited collections A Century of Travels in China (2007), Travel Writing, Form, and Empire (2008), and China Abroad: Travels, Subjects, Spaces (2009). Julia is currently working on a monograph on representations of the exotic in canonical and popular women's writing published between 1880 and 1920.

Marie Léger-St-Jean
Marie Léger-St-Jean is interested in popular culture and adaptation across the ages, from seventeenth- and eighteenth-century British broadside criminal biographies to the reality-TV show America’s Next Top Model. She is finishing her first year in the doctoral program at Cambridge, where she is writing a thesis on ‘Penny Bloods: Circulating Stories in 1840s and 1850s London Popular Culture’. She is currently editing the *London Journal* serialized translation ‘The Mysteries of the Inquisition’.

Keith Linley
As a Visiting Tutor at Bishop Grosseteste University College, Lincoln, Dr. Keith Linley has taught Creative Writing, and modules on The Rise of the Novel, Modern Fiction, Modernism and the Victorians. He has given talks on Austen and Charlotte Bronte at the Lincoln Book Festival and is expecting the imminent publication of an article entitled ‘From Composition to Calumny: the History of Disraeli’s First Novel’ to be printed in a collection of papers from the 2008 Print Networks Conference. His area of special interest is in fiction between 1820 and 1840 and he is currently working on a book, *Sybil’s Ancestors*, a study of the growing emergence of politics in the novel in that period.

Chris Louttit
Chris Louttit teaches at Radboud University Nijmegen in the Netherlands. He has published *Dickens’s Secular Gospel: Work, Gender, and Personality* (Routledge, 2009) and several articles on Dickens, Gaskell and Neo-Victorian fiction. Current projects include a book chapter on working-class masculinity in the Victorian novel and an electronic edition of an 1853 stage adaptation of Dickens’s *Bleak House*.

Erin Louttit
Erin Louttit is reading for her Ph.D. part-time at the University of St. Andrews. Her research interests include Victorian literature and culture, children’s literature and the history of the book. She contributed entries to the *Oxford Companion to the Book* and is teaching 19th-century literature this term at Radboud Universiteit, Nijmegen.

Tara MacDonald
Tara MacDonald is a post-doctoral fellow in the Department of English at the University of Toronto, Canada and a visiting research fellow at the Institute of English Studies, University of London. She obtained her PhD at McGill University where she completed a thesis on male sexuality in the Victorian novel. She has published in *Critical Survey* and the *Encyclopedia of Men and Masculinities*, and has articles forthcoming on the New Man in Gissing’s novels and sensation fiction and gossip. Her current project examines metafictional moments in domestic sensation novels.
Sarah E. Maier
Sarah Maier has a PhD from the University of Alberta (Comparative Literature & Film Studies), and is a Graduate of The School of Criticism and Theory (Dartmouth/Cornell). Sarah joined Faculty of Arts, Department of Humanities & Languages (Discipline of English) at the University of New Brunswick Saint John in 1998, where she teaches English and Comparative Literature. She is the recipient of the Dr. Allan P. Stuart Award for Excellence in Teaching (2003) and was appointed University Teaching Scholar (2006). Sarah has published scholarly editions of Thomas Hardy's *Tess of the D'Urbervilles*, Bram Stoker's *The Lady of the Shroud* as well as articles on the work of J. M. Barrie, C. Bronte, E. D'Arcy, G. Eliot, J.K. Rowling, M. Wollstonecraft and others. Research interests include decadents/ce and the 1880s/1890s, the New Woman, Marie Corelli, adaptations of Victorian texts to film, children's literature, Thomas Hardy, Jack the Ripper, Vampires, gothic fiction, Neo/Victorianism, fictional representations of serial killers and forensic science in film/TV.

Anna Marshall
Anna Marshall is a second year PhD student at Queen University Belfast. Her PhD research explores Charlotte Riddell’s relationship with the nineteenth century literary marketplace. Other areas of the project include an examination of Riddell’s Irish novels and short fiction, London business novels and Christmas ghost stories.

Sue Matoff
In 1983 Susan Matoff was awarded a B.A.(Hons) Humanities degree, First Class Honours, at Middlesex Polytechnic (now University). In 1984 she graduated with an M.A. in English Literature at Queen Mary College, University of London with a dissertation on George Gissing. In 199 Susan achieved a Distinction in an Open University course in Family and Community History Studies, her examination essay being published as a model for subsequent students. She has been company director for a group of retail shops, and marketing and conference manager of a professional institution. For ten years she was sole Administrator/Manager of a mental health charity. During 2003-2006 Susan completed three local history studies, published in the Journal of Bushley Museum. These investigations led to the discovery of William Jerden and the inspiration for writing his biography.

Nickianne Moody
Nickianne Moody is Principal Lecturer in Media and Cultural Studies at Liverpool John Moores University. She acts as the Convenor for the Association for Research in Popular Fictions and edits the journal *Popular Narrative Media*. Publications include work on most popular genres, nineteenth- and twentieth-century fiction, popular culture and more specifically cultures of reading. Her most recent publications include *Children’s Fantasy Fiction Debates for the 21st Century, Reading the Popular in Contemporary Spanish Texts, and Judging a Book by its Cover*. Current research includes a survey of method and theory for the study of *Popular Narrative Media: Analysing Print, Play, Film and Television* to be published by Liverpool University Press.

Lindy Moore
Lindy Moore is a retired librarian and independent researcher. She has written on various aspects of Scottish women’s and gender history relating to education and women’s suffrage. She has researched the history of women as library users and is a contributor to the *Oxford DNB*. She is currently researching the life and writing of novelist, evangelical and anti-racism campaigner, Isabella Fyvie Mayo (1843-1914). Her most recent article, exploring Mayo’s posthumous reputation(s), was published in *Women’s History Review*, February 2010.
Kate Newey
Kate Newey is Professor of Drama and Theatre Arts at the University of Birmingham. She is the author of *Women’s Theatre Writing in Victorian Britain* (Palgrave, 2005), the first book to chart the work of women writers in Victorian theatre. She has published widely on the Victorian theatre, popular culture, and women’s writing, and edited and co-authored two books on the work of John Ruskin (Palgrave, 2009 & 2010). She is Co-editor of the journal *Nineteenth Century Theatre and Film*. Kate is currently leading the AHRC-funded project ‘A Cultural History of English Pantomine, 1837-1901’, a collaboration between Birmingham and Lancaster Universities.

Jennifer Nicholson
Jennifer Nicholson graduated with a BA in Jurisprudence from St. Edmund Hall, Oxford University in 2004. From 2004-2006 she remained at Oxford University, studying English Language and Literature at undergraduate level. From 2007-2008 she studied for an MA in Victorian Literature, Media and Culture at Royal Holloway, University of London. Jennifer is now in the second year of her PhD at Royal Holloway. Her thesis examines how changes in the representational practices employed in nineteenth-century criminal jury trials influenced nineteenth-century literary representational practices, with special emphasis on the development of sensation fiction.

Georgina O’Brien Hill
Georgina O’Brien Hill recently gained her doctorate from the University of Chester and her book, *The Woman Editor and the Negotiation of Professional Identity, 1840-1890*, is currently being considered for publication. Her research interests include the periodical press, women professionals, popular fiction and spiritualism. Gina has published on the work of Florence Marryat and has forthcoming publications on mourning in Marryat’s fiction and on Charles Reade and masculinity. Gina is currently planning her next research project on Victorian fashion.

Beth Palmer
Beth Palmer has been a Teaching Fellow at the University of Leeds for two years and is taking up a Lectureship in English Literature at the University of Surrey in September. She is the author of *Guide to Victorian Literature* (York Press, 2010) and her monograph, *Women’s Authorship and Editorship in Victorian Culture*, will be published with Oxford University Press in early 2011.

Richard Pearson
Professor Richard Pearson lectures at the National University of Ireland, Galway, and is director of the Victorian Plays project, an archive of digital texts of plays from Lacy’s Acting Edition (1848-73) (victorian.worc.ac.uk). His publications include *Thackeray and the Mediated Text* (2000), and (ed.) *The Victorians and the Ancient World* (2006). Richard is currently working on a monograph on Victorian Writers and the Stage, and on the Plays of Wilkie Collins.

Catherine Pope
Catherine Pope is a PhD student at Birkbeck College, University of London. Her thesis title is “The Regulation of Female Sexuality in the Novels of Florence Marryat”. She maintains a website on Marryat (www.florencemarryat.org) and has also published several of her novels through Victorian Secrets (www.victoriansecrets.co.uk).

Elsa Richardson
Elsa Richardson is a first year PhD student from the History Department of Queen Mary University of London. Working under the provisional title, *The Performance of Female Madness and the Spectacle of Self in England 1880-1910*, her research is primarily concerned with the relationship
between emerging psychological discourses and shifting conceptions of what constituted an authentic or stable selfhood in the late nineteenth century. Moving across several disciplines, her work finds its focus in tracing the theatricalised 'mad woman' through photography, literature and medical discourse. Affiliated with the Centre for the History of the Emotions, run by Queen Mary, Elsa works under the supervision of Dr Rhodri Hayward and Dr Catherine Maxwell. Before beginning her PhD Elsa completed a BA in English Literature and an MLitt in Victorian Literature at the University of Glasgow.

Mindy Rubin
Mindy Rubin is a final year PhD student in English at Queen Mary, University of London. She earned her Bachelor of Arts with Special Honours in English at the University of Texas at Austin and her Master of Arts in English at the University of Houston. Mindy’s research interests include eighteenth- and nineteenth-century fiction and drama, popular culture and Jewish studies.

Hazel Waters