Global Victorians and the Long Nineteenth Century

The most significant transformations in the field of Victorian Studies have been to move beyond an island’s literature and culture to its global interdependence and beyond Victoria’s reign to its antecedents and legacies. The first includes postcolonial and globalization studies of the British empire and trade as well as Anglophone settler colonies and their interactions with indigenous and other imperial peoples. The second include a long history of modernization, from the industrial and democratic revolutions to liberal and neoliberal modernity. The panellists showcase work in the new world-literature and world-ecology areas.

Regenia Gagnier (Exeter, BAVS President 2009-2012),
The Transcultural Transformation of the Field
The intercultural transvaluation of actants and ideas often associated with Victorian Britain will be central to the development of Victorian Studies in global contexts made possible by new media. In addition to the global circulation of Victorian authors, works, genres, and movements, the actants include geopolitical ideologies such as individualism, socialism, nationalism, internationalism, and cosmopolitanism; geopolitical institutions and state apparatuses such as modes of government and trade, legal systems, and armed services; and geopolitical commodities and technologies like textiles, tea, railways and sanitation systems. Gagnier will discuss processes of transculturation with selected examples from her forthcoming book *Literatures of Liberalization: Global Circulation and the Long Nineteenth Century* (2018).

Nicholas Birns (NYU)
Where the Long Beach Runs to its Far North End: Patterns of the Global Australian at the Fin-Dé-Siècle
The 1890s saw the great flourishing of Australian nationalism and the preparation for Australian self-government. But, conversely, the end of the 19th century also saw an increasing enmeshment of Australia with the rest of the world, with modern transportation and communication reinforcing imperial ties, with the new geopolitical importance of the Pacific augured by the Spanish-American and Russo-Japanese Wars, and with manifestations of various modes of modernity. From the poems of the Mallarmé-influenced Christopher Brennan to the displaced autoethnography of Louise Mack and Ada Cambridge, from the aestheticism of the west Australian goldfields to the pastoral adjacency of the paintings of Sydney suburb of Cremorne, Australia of the late Victorian era embeds its complex relation to the rest of the world in a defined series of formal patterns.

Paul Young (Exeter)
Carnivorous Empire: Adventure Fiction and the Global Growth of Victorian Meat Markets
Advances in preservation and transportation technologies meant growing numbers of late nineteenth-century British meat-eaters devoured animals reared and slaughtered in the Americas and Australasia. At the same time increasingly popular forms of adventure fiction entertained Victorian readers with fantastic accounts of far-flung, mysterious and resource-rich regions of the earth. This paper proposes that such literature furnished a significant cultural context to the global growth of Victorian meat markets, working powerfully to unsettle as well as stimulate the carnivorous appetite of a nation looking more and more to distant parts of the planet to put meat on its tables. It ties adventure fiction to the voracious, violent processes of dietary change, agro-pastoral transformation, industrialized slaughter and imperial exploitation that marked the world-ecological development of meat-eating modernity.
Keynote Lecture Abstracts

Wednesday 29th August 5.35 – 6.35pm, Alumni Auditorium
Professor Stefano Evangelista (University of Oxford)
Victorian Crossings: Yakumo and his Kind

The Victorians thought of their age as a cosmopolitan one. And cosmopolitanism for them was not an abstract philosophical ideal but something that informed the actual, living practices of authors and readers as they found new ways of relating local and global identities in a world that they experienced as increasingly interconnected. Victorian cartographers illustrated the new global mobility of the age by marking out the sea routes that connected Britain to the rest of the world, which seemed to convey the ease of crossing into foreign space.

The writings and reputation of Lafcadio Hearn (1850-1904) provide a particularly extreme case study of Victorian mobility. A Greek-born Irish writer, Hearn spent his entire adult life away from metropolitan Europe and its networks of cultural privilege. He migrated first to the United States as a teenager, living and working in Cincinnati and New Orleans, before finally settling in Japan, where he wrote a series of popular books that changed British and American perceptions of that country. A marginal writer in our understanding of Victorian literature, Hearn enjoys a phenomenal reputation in Japan, where he is known as Koizumi Yakumo – the new name he assumed when he became a naturalised Japanese citizen.

My paper explores the aesthetic, ethical and political implications of Hearn’s act of ‘crossing’ into Japanese culture, both as he understood those implications at the time, and from the perspective of Victorian studies today. I will examine how Hearn’s geographical and cultural mobility affected his perception of himself as an author and British citizen abroad, and how it was negatively represented by his early critics. Should Hearn be seen as an eccentric or as an exemplary figure in a redrawn world map of Victorian studies? What new patterns of communication and exchange might emerge from a transnational re-orientation in our approach to Victorian literature?

Stefano Evangelista is Associate Professor in the English Faculty of Oxford University and Fellow of Trinity College, Oxford. He works on English and comparative literature, with a special interest in the nineteenth and early twentieth centuries. Together with Gesa Stedman, he founded the Writing 1900 network, which studies cross-national literary traffic in the late nineteenth and early twentieth century.

Thursday 30th August 5:10-6:10pm, Alumni Auditorium
Professor Grace Lees-Maffei (University of Hertfordshire)
Hand in Hand: Design History and Victorian Studies

Although industrialisation had gained momentum during the 17th and 18th centuries, it was during the C19th that the effects of the industrial revolution were most apparent throughout British society and culture. The successes of mass production in equipping a massively expanding Victorian population were accompanied by far-reaching failures ranging from inhumane labour conditions, and social inequality to compromised aesthetics and quality. These failings were lamented by the design reformers of the C19th in a relay race of aesthetic guardianship from A.W.N. Pugin, to John Ruskin, William Morris and his followers in the Arts and Crafts and Aesthetic Movements. This period is therefore hugely significant for the history of design, and for design history. (Indeed, industrialisation has been so central to the design historical project that those nations to have industrialised late, or little, have been neglected by design historians, who have preferred to focus on the first industrial nations, chiefly the UK, the USA, and Germany. This Western bias has only recently been challenged and addressed through efforts to internationalise design history.)
Design historians have much to learn from Victorian Studies, therefore, and vice versa. While Victorian Studies focuses on a period of study, and the various area studies explore geographical domains, design history is concerned with the history of design both as a practice and as a series of outputs. In using design to find out about the past, and in using various kinds of history to find out about design, design historians research inclusively across neighbouring fields including – in addition to Victorian Studies and area studies – heritage studies, material culture studies, cultural studies, the histories of technology, architecture, culture and craft, gender and women’s studies, and environmental humanities. Design history’s interface with some of these neighbouring fields has recently been considered, but the commonalities and distinctiveness of design history and Victorian Studies have yet to be comparatively explored.

In this talk, Lees-Maffei will reflect on the methodological and historiographic implications of a comparative, or collaborative, approach to and through these sister fields using the case study of hand making and machine manufacture in the Victorian age. This is drawn from current research on the hand in design history, including discourses on craft and mechanization, the Victorian design reformers, and modes of displaying industrial heritage, for publication in her forthcoming monograph *The Hand Book* (The MIT Press 2019).

Grace Lees-Maffei is Professor of Design History in the School of Creative Arts at the University of Hertfordshire. She is the author of many monographs on Design, most recently, “Reading Graphic Design in Cultural Context”. Lees-Maffei is also the Book Series Editor, with Prof Kjetil Fallan (University of Oslo), for Cultural Histories of Design (Bloomsbury Academic).

**Professor Marion Thain (NYU)**

**Cosmopolitan Forms: a Politics and Poetics of Decoration**

The highly patterned and decorative forms of the Victorian earned much scorn from twentieth-century modernizers who ostentatiously chucked out the chintz in favour of new minimalisms and brutally unadorned lines. In retrospect, it is difficult not to find some of the decorative aspects of Victorian literature and culture a little embarrassing — particularly when allied to literary rhetoric. Indeed, often the politics of content is abstracted from these forms when it is explored and lauded in current scholarship. Yet what affordances do these decorative patterns offer in and of themselves? How might we think about these patterns not as mere adornments, but as politically-charged forms? I answer that question in relation to histories of transnational formation, offering a global politics, as well as poetics, of pattern. This lecture will explore what that might mean for our reading of literature and culture from the second half of the nineteenth century by insisting that we spend time with some of the decorative literary forms that embarrass us most.

Marion Thain is a professor of Arts and Literature in New York University’s school of the interdisciplinary global liberal arts (Liberal Studies), and Director of Digital Humanities for NYU. She is the author of The Lyric Poem and Aestheticism: Forms of Modernity (Edinburgh University Press, 2016; issued in paperback, 2018). In Fall 2018 she is moving to take up a new position as Professor of Arts and Literature in the English department, and Dean of the Faculty of Arts and Humanities, at King's College London.
Panel Session A: 2.45pm-4.05pm

A1: Print Culture and the Transnational

Beth Gaskell (University of Greenwich)

News from the Edge of Empire: the Birth of the Regimental Journal and New Patterns of Imperial Communication

In 1860 the first issue of the *Lincoln Sphinx* was published, and it marked the beginning of a new genre of periodical: the regimental journal. It laid down a template for all of those publications that would follow, and like many later regimental journals, the *Sphinx* was founded to document the events of the regiments posting overseas. The first issue was begun while the regiment prepared for embarkation in Ireland, but not published until after they arrived in South Africa, and it spoke of providing a link between the regiment and their friends and family back home. The publications that followed became a central point of communication for communities dispersed across the empire, allowing the circulation of news between the metropolitan centres and the periphery. This paper will explore the explosion of regimental publications in the second half of the nineteenth century, and the impact they had on the networks of communication throughout the British Empire. It will examine the nature of the content produced, and what this tells us not only about the daily lives of Victorian soldiers abroad, but also the news they valued from back home. And finally it will discuss what the patterns of production of such regimental journals illustrate about the nineteenth century army, imperial warfare and the spread of technology and information.

Helena Goodwyn (University of St Andrews)

Building a Social ‘Nexus’: the Review of Reviews as Template for the Transnational Magazine

In 1890 George Newnes and W. T. Stead launched the *Review of Reviews*: ‘to establish a periodical circulating throughout the English-speaking world’.

By the end of the nineteenth century, advancements in printing, communication and transport technologies had created the conditions for such an attempt to establish a transnational, periodical reader community that would reflect a newly internationalised sense of the ‘English-speaking race’. Following the successful launch of the Review Stead quickly established the *American Review of Reviews* in 1891 and the *Australasian Review of Reviews* in 1892.

The aim of the Review was to form a template of aggregated journalism from which to create further branches of the periodical, linking each across geographical divides. This was a radical reimagining of the parameters of the periodical press, and evidence that Stead was beginning to conceive of the possibilities of print journalism as an unending narrative of world events, as well as an international forum for the sharing of knowledge and ideas. This paper considers the *Review of Reviews* as a periodical that attempted to create an international community of readers who saw themselves as part of Stead’s imperial ‘family’ project. In doing so it considers questions about the structuring of nationhood, globalisation, literary culture and reader communities through evaluation of the first attempt to establish a transnational magazine.

Alistair Robinson (University College London)

Trekking Westward: The Ideal and Aberrant Emigrant in Chambers’s Edinburgh Journal, 1833 - 1834

Patterns of emigration caused anxiety among British officials throughout the nineteenth century. A gentle pace and a predetermined route were the hallmarks of responsible emigration, while hasty and spasmodic movement signalled moral and social disorder.

Building on the recent work of settlement scholars, this paper explores the slippage between the ‘responsible emigrant’, who pioneered in the national interest, and the ‘colonial vagabond’, whose aberrant movement was a symptom of his/her selfishness and immorality.
With an emphasis on the United States, the most popular destination for British emigrants during the Victorian period, I examine how these two types coexisted within the pages of Chambers’s *Edinburgh Journal*. Published concurrently, I focus on the periodical’s serialised emigration guide *The Western States of America* (1833-34), and stories excerpted from collections of American literature edited by Mary Russell Mitford. I discuss how the periodical promoted and modelled the behaviour of the ideal emigrant through these texts, and how it simultaneously acknowledged, and even exaggerated, the dangers and thrills of vagabond life. I argue that this allowed the colonial vagabond, the wayward figure that the responsible emigrant always threatened to become, to surface through the interaction of these texts, and to offer an alternative model of movement that was both alluring and corruptive.

**A2: Patterns of Orientalism**

**Angela Coburn (University of Central Lancashire)**
**Ancient Egyptian Ornament and the Decoration of Victorian Publishers’ Cloth Bindings**

Whilst there is a considerable body of literature on ancient Egyptian art and ornament as a source of design inspiration in the Victorian fine and decorative arts in general, there is a dearth of research specifically relating to its use in book cover decoration. Traditionally, discourses on Victorian book cover decoration are descriptive rather than interpretive and do not consider the unique nature of the book as a complex, cultural and social construct, and how this may have directed and shaped the use of cover decoration.

This paper will consider how the potent symbolism of ancient Egyptian art and ornament, its perceived secondary status within the prevailing Eurocentric visual culture and contemporaneous calls to abandon historicist ornament interacted with genre-specific book content, specifically in the medium of cloth, to dictate both the nature and extent to which it was employed or referenced in mid to late Victorian publishers’ book cloth decoration.

To this end, an overview of the correlation between cover design, content and class will be explored using a broadly representative sample of both fiction and non-fiction book covers, including travelogues, history, archaeology and art titles, adventures stories, children’s books and the fin de siècle ancient Egypt-themed fiction subgenres of gothic and occult fiction.

This will facilitate an understanding of how the cloth covered book, as artefact, differs from other Victorian decorative art objects in terms of the form and extent of engagement with ancient Egypt as a source of ornamental design ideas.

**Katharina Herold (Pembroke College, Oxford)**
**Breaking the Victorian Pattern: Oriental Ornamentation in Wilde’s Literary Decadence**

This paper explores ‘Exotic’ patterns of ‘othering’ and fragmentation in Wilde’s Decadent poem ‘The Sphinx’ (1894) and lectures by Wilde from the 1880s. My talk investigates Decadence as a disruptive tendency in the late-Victorian literary canon. It will draw out the tensions between Victorian understandings of regular nationhood and anxieties of Oriental ‘chaotic’ influence that can be felt in Wilde’s poem and theories of cosmopolitan art. While visiting the Birmingham Midland Institute in March 1884, where he presented ‘The House Beautiful’, the *Birmingham Daily Post* reports that Wilde maintained that ‘there could be […] no exoticism in art, for what was a beautiful object at one time and in one country was equally pleasing to the eye centuries afterwards and in any other country’. Wilde’s lack of discrimination when it came to the national origins of art goes right to the core of the problematic proximity between Victorian cosmopolitanism and Orientalism. Not only are Oriental ornaments such as mosaics, kaleidoscopes and arabesques an irritation to Gothic forms and Christian morality as championed by Ruskin. In Decadent literature these patterns become political statements of opposition. Wilde, as the most prominent agent of British literary Decadence invites the foreign element into his literature to play with anxieties of a degeneration of English national culture. Decadence thus set out to ‘break the pattern’ of Victorian literature in the 1880s and 1890s by conducting a dialogue with Britain’s own contemporary colonial realities.
Moran Sheleg (University College London)
Without End: Owen Jones’s Alhambra Court
In his 1854 tract, *The Opening of the Crystal Palace: Considered in Some of its Relations to the Prospects of Art*, John Ruskin lamented the consequences of what he saw to be a disastrous new trend for the ‘arabesque’. Featuring four main pavilions designed by Owen Jones, each decorated in styles derived from exact architectural sites found in Egypt, Greece, Rome and Andalusia, Ruskin centered most of his critique on Jones’s recreation of the main court of the Alhambra Palace.
Although meant as a didactic display, Jones’s presentation of these structures in his account of the project as a rejection of the ‘local’ and ‘temporary’ in favour of the ‘eternal’ suggested his work as a threat to Ruskin’s redemptive vision of art as a social enterprise rooted in authenticity.
This paper reconsiders Jones’s Alhambra Court beyond Ruskin’s essay, asking what its contemporary popularity might suggest about ornamentation as a form of knowledge production, as well as spectacle, in Victorian London. Obviously riddled with Orientalist tendencies, when read as an attempt to create a kind of world atlas through pattern, Jones’s seminal publication, *The Grammar of Ornament* (1856), suggests another way to understand his structures – and, by extension, his wallpaper, textile and metalwork patterns – as the experience of a communal fantasy writ large. As such, I want to propose Jones’s work as itself constituting a pattern in whose symmetry we might discern a collective unconscious shaped by opposing forces, in which the reality of colonialism and the fantasy of futurity intertwined.

A3: The Supernatural and the Sensational

James Green (University of Exeter)
“The past [is] immutable [...] the future equally fixed and more dreadful”: Violent Repetitions in J. S. Le Fanu’s *Wylder’s Hand* (1864)
‘Once perpetuated [a wrong] can never be undone by chronological succession but is doomed ceaselessly to re-enact itself’. This characterization by Oliver MacDonagh of a ‘typically Irish view of history’ would seem pertinent to the fiction of the mid-Victorian Irish writer J. S. Le Fanu, and especially to his sensation novel *Wylder’s Hand* (1864). The novel commences with a marriage aimed at halting the endless feuding between the families of Brandon, Wylder, and Lake. But the groom’s sudden departure initiates an inexorable repetition of the violent past, performed as ‘ironical mimicry’ and ‘metaphysical frisson’: the heiress, Dorcas, re-enacts the consanguineous ‘madness’ of her matrilineal ancestors; the estate is stalked by a revenant of the families; and mythic ‘old tale[s] of wonder’ correspond uncannily with present situations.
*Wylder’s Hand*, I contend in this paper, engages with the incongruity of England’s modernity: ‘a configuration of extremely diverse and unresolved historical processes’, as Lynda Nead defines it. A common symbol for such a troubling influence of the past on the present, the ‘Dead Hand’, appears to resonate with the title and topic of Le Fanu’s text; yet this symbol is wholly subverted by the ending of *Wylder’s Hand*, and this subversion poses questions for agency, the beneficence of property and inheritance, and the potential to ‘undo’ or avert the criminal past. Through its novel treatment of such concerns, I assert that Le Fanu’s *Wylder’s Hand* occupies a vital, but as yet unrecognized, place in the genealogy of mid-Victorian popular fiction.

Ruth Heholt (Falmouth University)
Traces of Repetition in Catherine Crowe’s “Real” Ghost Tales
Patterns and repetitions are very familiar to the genre of the ghost story and there is a consistent thematic strain of repetition: something will rise up again. The ghost will come back, it will return, as it is the nature of ghosts to do so. Ghosts themselves are a repetition.

This paper examines the patterns of ghosts and hauntings in Catherine Crowe’s (once very famous) book: *The Night Side of Nature: or of Ghosts and Ghost Seers* (1848). In 1930 G. T. Clapton complained that in the text: ‘the repetitions [are] frequent and the whole is written in a deplorable style, packed with solecisms and even faults of spelling. Her narrative runs on interminably with a careless inconsequence betraying the worst aspects of feminine laxity and vagueness (290). Putting aside the question of the
laxity of females, it is true that the narrative is disjointed and repetitious and that the reported ghost sightings are very similar. Over the years the ghost story genre has often been criticised for its lack of originality; its ‘uncritical repetition’ (Freeman 2012: 98). This paper argues that far from this repetitious nature being a critical flaw, it can illuminate the idea of the ghost story and the figure of the ghost. Employing Derrida’s notion of the ‘trace’ I suggest that narratives about ghosts and the ghost figures themselves are formed of patterns and repetitions that tell and re-tell stories of life and death in a way that had deep significance and meaning for Victorian audiences.

Kurian Therakath Peter (University of British Columbia)
Ghosts and the Machine: Metaphors for neo-Victorianism

To the question “What is the neo-Victorian?”, critics have offered detailed and nuanced responses, but in their descriptions of the phenomenon, there is an almost ineluctable resort to metaphor. This paper will examine some of the most common metaphors deployed to describe neo-Victorianism. While registering the existence of a gamut of varied metaphors for the phenomenon, I argue that there is a preponderance of the metaphor of the ‘ghost’ and a coterie of associated terms that suggest the return of a dead or departed entity, to wit: revenant; haunting; afterlife; zombie; changeling. The repetition of many of these metaphors as central themes and subjects in both neo-Victorian and Victorian literature complicates this exercise, evincing the possibility that these patterns of description suggest themselves to Victorian scholars not only because they are fitting, but also because spectral elements recur so often in Victorian literature. I gauge the efficacy and appositeness of these ‘ghostly’ metaphors with an analysis of how they serve their function, and in what ways and to what degree they can be said to accurately describe neo-Victorianism. Critiquing the lack of current-day metaphors for a phenomenon that, for all its Victorian inspiration, is very much contemporary, I advance the metaphor of the ‘black box’ to fill this gap. With its long pedigree and its transmogrification from ‘Babbage’s Apparatus’ to its contemporary instantiations (including in Bruno Latour’s formulation or as professed anathema for steampunk aficionados), the ‘black box’ echoes neo-Victorianism’s mutations of the Victorian. I posit that this metaphor serves as a good descriptor for the hypostatization-through-repetition of the Victorian imaginary (that neo-Victorianism draws on), while suggesting that opening this ‘black box’ affords the opportunity for a critical analysis of the reified Victorian imaginary as well as the rhetoric of neo-Victorian Studies.

A4: Medical and Scientific Patterns

Marta Ferrer (Columbia University)
Alternative Science as Learning Technology: Codified Behavior in Mariano Cubí’s books of Phrenology

The following paper explores a series of phrenological narratives by the Spanish phrenologist and professor of English Language Mariano Cubí i Soler (1801-1875), who was widely known within English, French, and Spanish medical circles and who adapted phrenology to both Catholic dogma and mid-nineteenth century championing narratives of medical observation. Cubí’s investment in teaching to the popular classes made him collaborate with Samuel Pittman, the creator of shorthand writing in England and one of the main advocates for the use of a phonetic system in English Language. Cubí’s manuals and lessons replete with notions of individual improvement and language learning, echoing both Samuel Smiles’ seminal work of Self-Help (1859) and supporters of mass literacy, and nonetheless, his use of language and his articulation of metaphors concerning the body and mind orchestrated the main tenets of regulation of the body through nation building. Unraveling a transnational network of physiologists and authors in the mid-nineteenth century, I argue that Cubí’s popular lectures open the mid-nineteenth century paradox between state forms of control and individual assertion, in other words, between state orthodoxy and the seemingly unorthodox character of phrenology itself. This particular test-case helps us to see how victorian popular sciences such as phrenology worked transnationally in order to generate a series of patterns of behavior and forms of self-control related to the idea of nation building.
Isabelle Staniaszek (University of Roehampton)
“They manage these things better in France”: Mary Elizabeth Braddon and Foreign Medical Knowledge

France in the mid-nineteenth century was the source of many medical innovations, perhaps most notably the rapid expansion and reorganisation of hospitals in the post-revolutionary period. This reoriented the medical encounter from patient-focused bedside medicine, which had been the most common interaction between doctor and patient for centuries, towards a clinical, case-based approach which centred symptoms over patient testimony. The culturally and politically ambivalent status of France in the mid-nineteenth century can be contrasted with the eagerness with which doctors and medical students flocked to the teaching hospitals of Paris.

Sensation fiction, connected as it was with the popular press, offers an interesting insight into the cultural dissemination of medical developments. Medical plots offered exciting and titillating reading experiences, and authors frequently drew inspiration from the latest developments in medicine. In this talk I will investigate the ways that M. E. Braddon uses continental medicine, and particularly French-inspired medicine, in her sensation novels and her later supernatural stories. I will trace patterns of speech used to express cultural difference which connect fiction with medical journals and the popular press, exploring the dichotomies of cultural difference, national stereotypes and the extent to which it could be argued that they did ‘manage these things better in France’.

Heather Tilley (Birkbeck University of London)
Mapping the Paralysed Body, from Parkinson to Dickens

Spinal, nervous and motor disorders assumed an increasingly prominent place within nineteenth-century neurological research, as writers turned from hypothesis-based medicine to pathology to explain the normal functioning of the human nervous system. In this paper, I will focus on the strategies used by an early pioneering neurologist, James Parkinson, in his 1817 study of paralysis agitans, celebrated as a landmark in neurological writing. Notably, Parkinson advocated the ‘continuance of observation of the same case, or at least a correct history of its symptoms, even for several years’ in order to fully understand the pattern and progression of disease.

Yet Parkinson’s attempts to describe the pathognomonic symptoms of the disease are repeatedly articulated as a failure of the mind to direct the will, and he also links his patients’ character to their condition. This foregrounds an anxiety that would come to define neuroscientific and cultural debates on paralysis in the later part of the century. Neurologists struggled to demarcate physiological, psychological and social causes of neuromuscular disorders, constantly questioning the role that will and mental character played in their cause and progression. In conclusion, I will consider how neurological debate informed cultural depictions of paralysis through a brief analysis of Dickens’s literary work. I will suggest how Dickens created new patterns for imagining and representing paralysed bodies within an inherently suspicious framework, whereby motor impairment was indexically linked to moral corruption (Smallweed, Bleak House, and Mrs Clennam, Little Dorrit).

A5: New Women and New Reproductive Patterns

Emma Burris-Janssen (University of Connecticut)
Manly Men and New Women: Abortion and the (Re)Production of Britishness

This paper will consider the relationship between abortion and population patterning in late Victorian fiction. In essence, abortion disrupts established patterns of social reproduction, and this paper will argue that works by New Woman novelists Emma Frances Brooke and Ménie Muriel Dowie use abortion to envision new, eugenically-minded patterns for social reproduction. In A Superfluous Woman (1894), Emma Frances Brooke characterizes the patterns structuring London society as pathological. When Jessamine Halliday’s London life literally renders her “mortal sick of herself and her amusements,” she escapes to rural Scotland, only to return and conform to social expectations by marrying into the “effete and dissipated race” helmed by Lord
Heriot. After having two children with him, however, Jessamine finds that Lord Heriot’s degeneracy is contagious and that it has been–and will continue to be–passed to their children. In response, Jessamine pleads with her doctor to abort her current pregnancy. When he refuses, she responds that she will “cancel it–from within,” that she will refuse to repeat her earlier “crime” of reproducing a “degenerate race.”

While Brooke’s novel portrays abortion as a means of breaking a degenerative reproductive pattern, Dowie’s *Gallia* (1895) employs abortion as a means of engineering a eugenically “fit” population pattern. In *Gallia*, Young Lemuel, a woman insistently marked as “other,” aborts the pregnancy she conceives with Mark Gurdon, the narrative’s eugenically-fit male. This act foregrounds the novel’s framing of abortion as natural to and necessary for population control among the “lower orders.” In this eugenic romance, Lemuel’s abortion both establishes a new reproductive pattern by enabling Gallia and Mark Gurdon to marry for the explicit purpose of reproducing “fit” children, and it reinforces the expectation that Lemuel will not reproduce herself.

**Xinqiang Chang (University of Rhode Island)**

**Fantasizing Reproduction: Eugenics and the Imagination of a British Future in George du Maurier’s Trilby**

Situated in the bohemian Paris, George du Maurier’s *Trilby* initially envisions a possible future which champions cultural integration, racial hybridity, and gender / sexual ambiguity. However, towards the end of the novel, the vision of a culturally, racially, and sexually heterogeneous future is utterly shattered to make way for the preservation of the imaginary Britishness. This paper investigates the significations of the non-reproductiveness of Little Billee and the prolific reproductiveness of Taffy in George du Maurier’s *Trilby* in connection with the contemporaneous eugenic discourse and seeks to demonstrate how, in the Victorian age during which numerous pseudoscientific enterprises were conducted in pursuit of and in the guise of futuristic progress, reproduction, biologically and symbolically speaking, offers a focal but imaginary site where the Victorian desire for and projection of progress slip into and potently suffuse the politically, socially, and culturally controversial topics pertaining to social class, gender and sexuality, and race in the novel. Once social class, gender and sexuality, and race are imagined, understood, and studied in connection with a desire to seek progress in / for the future through the putatively natural practice of reproduction, the discussions concerning social class, gender and sexuality, and race become mundanely biological, culminating in an unprecedentedly discriminatory, exclusive, and pejorative narrative. Ultimately, this paper argues that reproduction or non-reproduction is conceived and offered in George du Maurier’s *Trilby* as a means to deliver a possibility of cultural homogeneity, racial purity, and gender / sexual difference.

**Asma Char (University of Exeter)**

**The New Woman in Britain and the Arab World at the Fin de Siècle: Middle-Class Women Invading the Public Sphere**

This paper explores the role and relevance of middle-class women in the emergence of the New Woman phenomenon and the challenge they carried out against traditional perceptions of femininity both in the Arab world and Britain at the end of the nineteenth century. I particularly study this challenge in relation to the separate-spheres ideology and the strategies employed by the New Woman to cross the boundaries of the private sphere and enter the realm of the public sphere. In both contexts, the fin de siècle (1880-1900) witnessed the writing and publication of several works, literary and otherwise, that were feminist and indicated that their authors were New Women par excellence. Writing, especially in the flourishing periodical press, was used by middle-class women as an effective tool to make women’s voices heard and respected. Along with writing, several other strategies proved their usefulness in the feminist struggle for the elimination of the sharp divide in gender roles in both societies. These included political activism and calls for suffrage, and the demand for reform in the fields of women’s access to work, formal education opportunities, and marriage and divorce laws. As such, this paper sheds light on women’s early struggle to enter the public sphere and relates to the theme of the BAVS conference 2018 by highlighting elements of
disruption of patriarchal patterns and circularity of ideas around the globe. My paper will also focus on transculturations of New Womanism in the Arab world and arguments of this phenomenon having indigenous origins.

A6: Visual Display and Dissemination

Jeremy Brooker (Magic lantern researcher and performer)
Chromotropes, Eidotropes, and Living Wallpaper
Chromotropes, otherwise known as ‘artificial fireworks’, were a staple of Victorian magic lantern performance; from grand theatrical entertainments at the Royal Polytechnic Institution to the humblest charitable shows aimed at the very poor. Even the most austere of lectures would be leavened with colourful effect slides of this kind. First developed commercially in the 1840s, chromotropes were soon available in an impressive array of designs, later supplemented by eidotropes and other ingenious variants. Unlike the randomized images found in the kaleidoscope these swirling abstract designs are based on geometric forms and endlessly repeated cycles; part of the vast panoply of ‘philosophical’ devices concerned with visual perception and the education of the eye. Above all, they were admired for their playful inventiveness and aesthetic beauty. By the 1890s ‘serpentine dancers’ in extravagant white dresses would become living screens, creating spectacular entertainments in which the appeal of the chromotrope was extended into the third dimension. These lantern slides speak to the nineteenth century visual obsession with pattern and also the centrality and ubiquity of the magic lantern as a visual spectacle in Victorian Britain.

Joe Kember (University of Exeter)
Reflections on Australia from Touring British and American Lantern Lecturers, 1880-1914
During the last decades of the Nineteenth Century, assisted by the operations of lecture agents and managers as much as by developments in global transportation, a new generation of lantern lecturers embarked upon global tours. The operations of such men and women were relatively complex: having evolved from an older model of lecturer whose summer tours provided the raw materials for winter lecture series ‘at home’, ‘big name’ lecturers such as H R Haweis and John Foster Fraser used lecturing tours as sources for new lectures and new lantern images, as well as for opinion pieces in the press and new publications. Drawing upon a selection of this material, this paper will focus upon the accounts given by such individuals of their Australian tours once they returned home to Britain or the US. It will also track the responses of the Australian press to some of these accounts, noting the controversies that sometimes emerged and the complexities these should introduce to our understanding of global networks in this period.

John Plunkett (University of Exeter)
Netflix circa 1850: Hiring, Habit and Consumption Patterns of Visual Media
This paper argues for the importance of patterns of consumption of popular visual media through detailing the emergence of one key distribution practise – the hiring out of optical devices and pictorial content. The success of circulating libraries such as Mudie’s Select Library (founded 1842) and W.H. Smith and Son (founded in 1860) is well known. Yet it has been completely overlooked that the burgeoning leisure market encouraged a similar hiring model for stereographs, lantern slides, and all manner of optical entertainments. Just as circulating libraries expanded the literary and musical fare available to those in provincial towns and cities, the hiring out of lantern slides and stereographs significantly increased the provision of pictorial content. There was a thriving culture of home entertainment whereby, rather than going to the pictures, the pictures would come to you. Particularly during the Christmas season, local opticians, photographers and fancy good retailers would invariably advertise lanterns, slide sets and other optical devices for hire. In the period from 1840-1880, when there were few touring magic lantern lecturers, local instrument makers, opticians and booksellers were instrumental in facilitating the provision of lantern shows and other optical entertainments. New visual formats would emerge and be assimilated into the familiar pattern of hiring. Indeed, herein emerged a distribution pattern that has been subsequently utilized by the
many businesses that rented out videos, DVDs and PC games, as well as contemporary streaming services like Netflix and Amazon Prime.

A7: Patterns of Victorian Material Culture

Emily Cuming (Liverpool John Moores University)

Ornamental Sailors: Surface Readings of the Victorian Seafarer

Sailors were key players in the nineteenth-century British global economy, serving as the labour force that moved goods across the world; but sailors also occupied a prominent and decorative role and visibility within material culture. The stock image of the ‘sailor’s return’, for example, was one of the best-selling prints sold on London streets in the mid-Victorian period, while the sailor’s likeness featured on a range of other decorative domestic items – including figurines, crockery, prints and needlework – that furnished homes of all classes. Sailors were furthermore frequently distinguished in cities by their distinctive and decorative dress, jewellery and tattoos, and through what was perceived to be their salty speech and propensity for telling embellished anecdotes – all of which served to make the sailor an apparently instantly ‘knowable’ figure within the urban environment.

With reference to journalistic and fictional portrayals of sailors in the Victorian city, this paper explores the significance of ornament in the seafarer’s life, as well as the mariner’s own ‘ornamental’ properties within Victorian material culture. Reading for ornament, in this context, may appear to have paradoxical resonance in its demand for a ‘surface reading’ of the life of the deep-sea sailor who, as the moniker suggests, was more commonly associated with the natural depths of the oceanic world. But this paper will suggest that the trope of ornament provides a revealing way with which to rethink the familiar figure of the sailor within the urban landscape of the watery Victorian city.

Melissa Gustin (University of York)

STOP! It’s Lizard Time

The vibrant green lizards that sun themselves on the ruins of Rome and piles of Pompeian rubble seem an odd detail to include on sculpture, so static, yet John Gibson and Harriet Hosmer both include these skittering creatures in their Arcadian and Roman subjects. Perhaps they are merely a reference to the various versions of the Praxitelian figure of Apollo Sauroctonos, one of which stood (and stands) in the Vatican Museums—or perhaps they are more complex than that. This paper will reconsider the use of reptilian imagery, especially the lizard, in two parts: first, as a wink and a nod for the knowledgeable tourist-viewer of their work, who would recognize the lizard as a natural and native inhabitant of the Roman campagna, and second, as a visual complication on the sculpture’s chronicity. The lizard, which pauses only for a moment when encountered in the living realm, and flickers into hiding when approached, is forever still; conversely, the lizard lazes, lounging like the pastoral subjects of the works on which it appears. It therefore suggests a link between the animal or liminal nature and location of the subjects—shepherds, fauns, the mischievous fairy Puck—as well as their anachronic antiquities. This paper will approach these sculpted animals as a visual pun on the Roman tourist experience and the nature of sculpture in time: eminently momentary, simultaneously eternal and fleeting, almost impossible to pin down and often fragmentary when caught. These complex chronicities, embodied in the scaly, slithering stone lizards, are not individual moments but part of a pattern in the use and reuse of antique forms and spaces. By addressing this animal detail within the larger works of art, this paper will address how artists like Gibson and Hosmer constructed time and timeliness in their sculpture.

Michael Meeuwis (University of Warwick)

Enameled Veins: The Object World of Nineteenth-Century Tragedy

When nineteenth-century dramatists considered the pattern of tragedy from the perspective of their own time, they found the stuff piling up in their houses getting in the way. New nineteenth-century stage tragedy is cluttered by domestic objects fated to outlast the action of the tragedy itself. Virginia, the daughter of a dead Roman nobleman, returns to the stage as an urn in Sheridan Knowles’ Virginius (1820), a repertory mainstay of the Victorian stage. The titular object of Leopold
Lewis’ *The Bells* (1874) functions as the guilt of its central character. An obstreperous lamp lights the tragic unveilings of Ibsen’s *Ghosts* (1882). Objects reframe these tragedy’s human elements, particularly with regards to tragic waste. For A.C. Bradley, one defining characteristic of classical tragedy is “the waste of good”: the irreconcilable loss or abjection of some positive element that is cast out of a society. Object culture makes nineteenth-century tragedy more efficient: less is lost when a tragedy occurs amidst a stable object-world, one based on the fashionable interiors of the city. Tragic events became less singular—a development I link to contemporary political theory. The tendency of nineteenth-century states to see populations as “a body of men existing in a social union” inflected stage tragedies and theories of tragedy alike. Neither tragedy nor political theory could no longer imagine human life existing separate from a central, normal body of others. These normal objects drive the weird, the idiosyncratic, and the extreme from tragedy, in the process depriving tragic protagonists of their singularity. The hero died; his stuff endured.
B1: Topographies

Helena Esser (Birkbeck College, University of London)

City Circuits: Fantastic Historical and Urban Patterns in Steampunk Fiction

Steampunk is a neo-Victorian aesthetic which infuses the nineteenth century with speculative, retro-futuristic anachronisms in order to re-assess, re-imagine, and re-signify the Victorian age in light of the present perspective. Mobilizing perceived affinities and parallels between the Victorian globalised society and rapid technological progress in the industrial era and our own evolving present, steampunk both illustrates popular reception of the nineteenth century, and provides creative strategies through with to (re-)negotiate the legacies of the Victorian age. In doing so, steampunk playfully disrupts and distorts familiar patterns of cultural memory and historically narrated identities to give new, fantastic impulses.

In my paper, I want to trace and examine such a creative re-signification in Bruce Sterling and William Gibson’s *The Difference Engine* (1991), often called steampunk’s seminal novel, which, in light of the dawning internet age, re-imagines Charles Babbage’s Analytical Engine as generator for information technology in an alternative Victorian age. Here, the urban topography of Victorian London is mobilised as a network of patterns of movements; the organic or mechanized patterns of traffic, telegraphy, and travel become information circuits as the Victorian city is being re-calibrated through allegories of mathematical algorithms whose origin is at once identified in Babbage’s invention, and newly relevant to the present. As I hope to show, Sterling and Gibson’s steampunk relies on imageries of circulation and repetition as well as disruption in order to re-imagine and re-negotiate past-present relationships through what we might term a ‘meta-Victorian’ vision.

Delphine Gatehouse (KCL)

Cross-hatching

The nineteenth century witnessed an explosion of cartographic presentational techniques. Map-making patterns, both of process – mechanical, chemical and manual repetitions – and of representation, were a locus of debate. This paper for BAVS 2018 conference discusses the importance of what I hold to be the most controversial representational pattern in the field: hachuring, or cross-hatching.

It was generally agreed that the basic hachuring of the eighteenth century had to be improved, but what constituted improvement varied across institutions. Hachuring was at odds with the mathematical precision of the now embedded practice of triangulation, having a tendency to either over- or under-emphasise features. Despite regular refinements, it was felt that the ‘system fails’, especially for the military, for whom the angle of a slope is no cosmetic concern. The Ordnance Survey pioneered a system of relief hachuring that presented a three-dimensional quality to the map. The system was deemed ‘picturesque’, ‘effective’, ‘beautiful’, ‘inaccurate’, ‘uneconomic’, and based on ‘taste, imagination and fancy’ and was, for many, anachronistic in this increasingly precise century. Until Van Gorkum’s contouring became common practice in the 1890s, cartographers across the country were still hoping for a scientifically-measured pattern that would realise Carmichael-Symth’s vision: ‘the map itself will explain the ground’. In light of the peculiarly narratorial quality of cartographers’ descriptions of hachuring’s achievements and failures, this paper will consider the pattern’s relation to mid-century fictional descriptions of altitude, with a particular emphasis on George Eliot’s ‘realist’ landscapes. The paper will propose that hachuring engages with dialogues about artistic and human limitation, concept formation and perceptual instability. After all, hachuring and novelists have a similar balancing act to perform: both are attempting to codify and interpret a landscape for the delight and guidance of a future reader.
B2: Reading and Writing the Victorian Character

Karin Koehler (Bangor University)

“we may at once state that no particular style of handwriting is peculiar to either sex”:
Gendered Patterns and Individual Character(s) in Late-Victorian Graphological Discourse

Victorian handwriting analysts insisted that each person’s handwriting is uniquely individual and, therefore, a privileged source of information about personal character. This central claim, however, consistently clashes with observations—both descriptive and prescriptive—about specific patterns of handwriting, considered to signal, for instance, class, nationality, and gender. This paper explores how nineteenth-century graphology constructs the relationship between handwriting, sex, and gender.

Most late-Victorian graphologists reject earlier claims about inherent differences between men’s and women’s handwriting, noting, in Henry Frith’s exemplary words, that ‘no particular style of handwriting is peculiar to either sex’. Thus, graphology manuals of the 1890s bear witness to changing gender dynamics and roles, emblematized in literary culture by the figure of the New Woman. White, for instance, notes in How to Read Character from Handwriting (1890) that, while sexual difference had once been easy to discern in handwriting, ‘the “mannish” pursuits that women have entered into have had a decided effect on their handwriting’, presenting the disappearance of what had once been considered essential biological differences as fact rather than possibility. Simultaneously, though, manuals, periodicals, and imaginative literature persistently remind readers that women especially should be writing in particular ways. They nostalgically celebrate ‘ladies’ hand’ as the ideal pattern. Moreover, samples of handwriting by women that display supposedly ‘unfeminine’ characteristics are represented as deviations from this pattern. Graphological discourse presents itself as an objective method with universal applicability, but, as this paper argues, it provides more insight into popular disseminations of cultural ideology than into human character.

Stephen Whiting (University of Leeds)

Women Reading and Unreadable Women in Thomas Hardy’s Jude the Obscure

From the tightly controlled narrative arc, which leads the protagonist’s various departures to become unexpected and rather circular arrivals, to Jude’s consistent return to the bottle, patterns are at work throughout Jude the Obscure. Perhaps most subtle though most palpable are those patterns of Victorian social norms that drive the nomadic patterns of movement and behaviour of the principal characters. This paper will focus in particular on the way in which these norms are both embedded within, and challenged through, characters’ relationship to reading. Whilst Hardy scholars have found “reading” a fruitful area of analysis, little work has been done to bring together this area with another substantial body of research: the novel’s engagement with masculinity. In addition, the focus of such research has generally focussed on Jude’s autodidactism, thereby neglecting a thorough consideration of the principal female character, Sue Bridehead, and her far more impressive literary study. Focussing on Sue’s reading in particular, this paper will explore how her critical engagement with the book allows her to “read between the lines” of patterns of Victorian gender discourse. Moreover, by placing in dialogue Sue’s sharp critical reading with Jude’s rather plodding rote-learning, the narrative ironically undermines the centrality of Jude’s readerly engagement within his own eponymous novel. Moving in this way between the macro and microcosmic, this paper will situate Sue amidst contemporaneous fin de siècle masculine anxieties by examining how the duality of Sue’s reading renders her fearfully unreadable to Victorian gender norms.
B3: Workshop: Wildely Curious: A Participative Exploration of Victorian Morality

Catherine Layton (Wollongong, Australia)
This session is built around the pattern of morality and its enforcement amongst the aristocracy in the late Victorian era. A prototype educational card game, Curiosity, is used to explore ‘the’ anticipated scandal of the 1890s, a Duke’s disputed will. Participants are issued with character cards primarily drawn from the Duke’s social networks and those of the commoner, Mrs. Blair, who had become his Duchess. The Duke and his family were close to the Queen. His marriage had broken down in the late 1870s but divorce was out of the question. Mrs. Blair was widowed in 1882 in what were seen as mysterious circumstances, and this was her second marriage of three. Following an ‘offense against propriety’ in 1887, the Duke and she were ostracised. When they married in 1889, his family rejected her, and bitter legal struggles over the ducal estates escalated when he died in 1892. She was jailed for contempt of court the week A Woman of No Importance was premiered. In addressing her final court battle with her powerful son-in-law in 1894, did the Dowager Duchess mimic Wilde’s plot in An Ideal Husband, or did Wilde pointedly satirise her situation in his play? The cards, which suggest many aspects of power in the Victorian era, become a trigger for a series of activities that culminate in a discussion of the potential usefulness of these cards, and of this type of session design, in Victorian Studies.


Workshop convenor: Dr Mike Sanders, University of Manchester
Co-convenors: Professor Kirstie Blair, Strathclyde University, and Dr Lauren Weiss, Strathclyde University.
This is a proposal for an experimental workshop which uses the St Stephen’s Literary Society Magazine (SSLSM) as a ‘text case’ to explore the role of hand-written magazines in Victorian Britain more generally. The title of the workshop takes it cue from an article in the SSLSM - ‘A few scattered remarks on our literature and how it is produced’ - are such manuscript magazines merely a collection of ‘scattered remarks’, or do they exhibit distinct patterns of production? Indeed, is it possible to see such magazines as providing a pattern for self-improvement? The workshop emerges out of the Literary Bonds project (funded by a field-development grant from the Research Society for Victorian Periodicals that focuses on manuscript magazines produced by mutual improvement societies from across Scotland and England in the long nineteenth century. In order to facilitate an informed discussion, we will make a copy of the St Stephen’s Literary Society Magazine available online prior to the workshop, so that attendees have an opportunity to read it in advance. We will also produce short discussion papers (maximum of 5 minutes) intended to prompt debate around the following questions?

- What analytical/theoretical frameworks are best suited to working with this kind of material?
- How might we make sense of manuscript journals in relation to: working-class culture, improving/respectable culture, Victorian periodical culture more broadly?
- What kinds of historical evidence do these manuscript journals provide?

Our hope is that the workshop will provide a forum for a productive, cross-disciplinary and collaborative.
B5: Workshop: COVE (The Central Online Victorian Educator): An Introduction for BAVS Members

Adrian S. Wisnicki (University of Nebraska, Lincoln), with support from Dino Felluga (Purdue University)

COVE (The Central Online Victorian Educator) is a scholar-driven, open access, and open source publishing platform developed by Dino Felluga in collaboration with an international range of scholars, students, and programmers. COVE is maintained and supported by BAVS and a number of other institutions and organizations (including NAVSA and AVSA); all members of these organizations have access to COVE, and their regular membership fees partly go to support COVE development.

COVE has been built for teaching and for publishing research, and is designed to be user-friendly so that even scholars with limited technical skills can engage the platform’s capabilities in full. During the last year, COVE has undergone a major phase of expansion. COVE now allows scholars to 1) create an online classroom space for students, 2) build custom timelines, maps, and image galleries, 3) upload texts and engage in collaborative annotation with other scholars and students, and 5) use the capabilities to create editions that can be submitted for formal peer review and editing. All COVE publications immediately become available for reuse by other COVE projects, thereby promoting robust knowledge dissemination and transfer.

This session will provide an introduction to COVE so that interested members of BAVS can begin using the platform to support their own research and teaching. The session will begin with a brief history of COVE and introduce some of COVE’s guiding principles, then continue to a survey of the platform’s capabilities, including review and discussion of a few representative publications drawn from COVE. The last part of the session will be devoted to Q&A and will also offer a chance for audience members to suggest features and capabilities that they’d like to see included in COVE in the future. [Note: Adrian S. Wisnicki will present on behalf of the project. Dino Felluga won’t be attending the session, but can be reached via email (felluga@purdue.edu).]

B6: Poetry, Biographical Writing, and Editorial Practices

Bysshe Inigo Coffey, (University of Exeter)

Cut out Quantities

Over the past two years I have assisted Nora Crook with volumes VII and VIII for the award-winning *The Complete Poetry of Percy Bysshe Shelley* (Johns Hopkins University Press). I have travelled from library to library consulting the Shelleys’ manuscript materials, and, in doing so, I have studied and participated in Shelley’s knotty editorial history. In my pursuit, I became fascinated by the legacies of two Victorian editors. Both ‘Harry’ Buxton Forman and William Michael Rossetti produced annotated and assiduous editions devoted to the restitution of Shelley’s poetry. In their respective editions they sought to correct what Algernon Charles Swinburne identified as the staggering gaps in Shelley’s text. But the editors have been unhelpfully characterised as either ‘conservative’ and ‘scholarly’ (Forman), or wildly ‘intuitive’ (Rossetti). Victorian editing, however, was far more interesting than this characterisation suggests. The paper explores the patterns that shape an edition.

Duncan Yeates (Falmouth University)

Patterning Parnassian Aspirations: Autobiographical Writings of the Miner Poet, John Harris (1820-1884)

John Harris (1820-1884) was a labouring class poet from Cornwall. A miner and a lay preacher, he published seventeen volumes of poetry, all of which received the attention of the national literary press. Harris published his autobiography in 1882.

The Victorian era saw the advent of the Dictionary of National Biography in 1885. General editor Leslie Stephen’s predilection for “mediocre, second-rate, and neglected lives” meant that, although an inclusive
attitude towards life writing was being introduced, many of the Victorian era’s ideas around gender, class and nationality were reflected in the treatment the subjects received. Unsurprisingly, the reading public’s expectations of the forms and themes of labouring class autobiographies in this era were specific. Humility and deference were vital as was a suitably “workman-like” style that reflected the class and social status of the author or subject. Formally, John Harris’s autobiography is distinct in this area. His decision to pattern the labouring class tropes of his life with a much more Parnassian writing style identifies his writing as an area of worthy critical investigation.

This paper investigates the thematic and formal tensions inherent in Harris’s autobiography. Specifically, Harris’s self-representation as a humble, dignified and highly religious labouring man in his autobiographical writing will be contrasted with the sophisticated and poetic language he used to tell his life story. The critical response to this autobiography will also be considered as a way of exploring Victorian notions of class, formal response and the meritocratic qualities that pattern a labouring class life.

B7: Ecology, Place, and Space

Lucy Morse (University of Exeter)
“Murder(ing) Trees”: Reforming Patterns of Gentlemanly Ethics and the Ecosocialist Aesthetic in William Morris’s News from Nowhere (1890) and Hopes and Fears for Art (1882)

In many ways, William Morris sought to reform the patterned thinking of middle-class gentlemen and simultaneously defend unstrictured environments. In the 1880s, Morris acted as a radical wandering figure in his street lecturing impeded by police and he portrayed similar nomadic characters in his socialist novels who reveal his ‘common’ aesthetic. Through his lectures, Morris reimagined the idea of the British gentleman as ecosocialist, similarly concerned with the degradation of the environment and the oppression of the working class unable to participate in the art of society and the enjoyment of the aesthetic landscape. After writing in his lecture, “Prospects of Architecture in Civilisation,” that “equality must be the answer to tyranny,” William Morris advises his audience designated as the “English middle-classes . . . the most powerful body of men that the world has ever seen” that “we should set ourselves, each one of us, to doing our best to guard the natural beauty of the earth; we ought to look upon it as a crime, an injury to our fellows, only excusable because of ignorance, to mar that natural beauty, which is the property of all men; and scarce less than a crime to look on and do nothing” (Hopes and Fears 193). Morris places environmental destruction on the same plane with injuries to fellow men, and at another point in the essay comments upon the reckless “murder [of] the trees” for architectural and estate aesthetics (Hopes and Fears 185). Transforming the failure to heed the call to protect the environment into a criminal act reforms the notion of gentlemanly behaviour and the notion of the criminal; indeed transgressing legal bounds is reconstructed as violating the environment rather than trespassing upon it. He continues his lecture pertinently calling for the “earnest support of such associations as the Kyrle Society and the Commons Preservation Societies” as he was a committee member of both, and it is clear that for Morris protecting open space was key to developing posthuman ‘common’ ideas of trans-class and human and nonhuman fellowship (Hopes and Fears 194).

This paper will explore the creation of the common as aesthetic state of mind in William Morris’s News from Nowhere and the role of nomadism in democratizing the common space. I will consider these issues in the context of Morris’s work in the Commons Preservation Society and other radical societies, his public street lecturing as discussed in his Socialist Diary and the Commonweal, and his early ecosocialist thought in his series of lectures such as Hopes and Fears for Art. Like The Dream of John Ball (1886-7), which explores the ideals of the Peasant Revolt of 1381, there is a reason that News from Nowhere is experienced as a dream, for Morris’s common is both an environmental haven and an aesthetic state of mind—a reformed way of thinking with new patterns—as is the nomadism which allows for the exploration of his central character, William Guest, through his new England. In many ways, Morris serves to theorize the common through an aesthetic combination of various forms of what he terms in Hopes and Fears for Art as “imaginative” and “intelligent” work within his novel, News from Nowhere; yet the wandering as a form of narrative storytelling also points to the significance of nomadic experience as
essential to repoliticizing the common environment and aesthetic (Hopes and Fears 204). In his Socialist Diary as well as in articles in the *Commonweal*, Morris comments repeatedly on “police attempts to suppress the rights of open-air speaking,” and I will also explore how these issues of “open-air” unobstructed speech are worked out in the strange interrogatory conversations while engaged in nomadic wandering in *News from Nowhere* (Commonweal Nov 1885).

**Deborah Mutch (De Montfort University)**

**Patterns of Resistance: William Morris, Margaret Harkness and the Politics of Space**

In William Morris’s *News from Nowhere* (1890) Guest first travels from Hammersmith to Bloomsbury via Westminster and Trafalgar Square; in *Out of Work* (1888) by John Law (Margaret Harkness) Jos Coney travels from the docks to Trafalgar Square to witness a demonstration by the unemployed. The two novels were written by authors moving in socialist circles at this point and published in the wake of the socialist involvement in the 1886 West End Riots and the 1887 Trafalgar Square demonstrations, the latter culminating in the Bloody Sunday clash between demonstrators, police and the army on 13th November 1887. Morris serialised *News from Nowhere* in the *Commonweal* as the Socialist League was fracturing along ideological lines and Harkness was debating with herself whether to join the Social Democratic Federation (SDF). The approach to Trafalgar Square by the characters of Morris and Harkness are taken from opposing stances: movement from – respectively – west (Hammersmith) and east (docks); movement by the upper-class Guest/Morris and the working-class Jos; generically through the utopian London of News and the realist London of *Out of Work*; and ideologically through the revolutionary change of News and the impotence of violence in *Out of Work*.

This paper will consider Trafalgar Square as Henri Lefebvre’s ‘dominated – and hence passively experienced – space which the imagination seeks to change and appropriate.’ It will reflect on the history of Trafalgar Square as a palimpsest layering patterns of resistance to dominant forces across centuries over which the latest layer is spread by Morris and Harkness.
C1: Beyond the British Isles

Paula Alexandra Guimarães (University of Minho)
*Tracing Stereotypical Patterns in the Perception of Foreign Otherness: The Poetic Representation of the Portuguese Other in some Victorian Poems*

The global circulation of people, commodities and ideas in the nineteenth century – through travel, settlement and empire – created certain cultural patterns connected with nation and identity that lead to the formation of several racial and national stereotypes. Literally ‘a picture in our head’ (Lippmann, 1922), a stereotype is a change-resistant generalization about a group of people (Aronson, 2005); frequently negative, stereotypes are still fundamental human patterns, providing formulaic communication aids (Beller, 2007) for dealing with difference or the Other. Therefore, the ‘foreign’ became a cultural trope or fiction – as a figure of ‘otherness’, he is turned either into an ‘inferior race’ or a ‘noble savage’, through utilitarian or exoticizing discourses (Kohl, 1986). The Victorians generated their own figures of the foreign, according to their perceptions and constructions; repressed desires and apprehensions, fantasies and idealizations were thus projected upon foreign peoples (Erdheim, 1988). The affirmation of Englishness as a prevailing self-image in the period, through Anglo-Saxon revivalism, Protestant individualism and colonial domination, invited extensive comparison with Continental Europe, especially with Southern Catholic countries and their peoples – resulting both in fascination and disgust. This paper suggests that, in the more specific context of the English poetry of the period (from Hemans to the Brownings, including Tonna and the Brontës), the Portuguese emerge as passive victims of history, prisoners of their past, dreamy and effeminate (as opposed to Spaniards, who are viewed in more masculine terms), constructing a discursive and poetic tradition thematising Portugal either as backward or else as a terrestrial paradise.

Duncan Milne (Edinburgh Napier University)
*The King over the Gase-Gase Water: History, Romance, and Patterns of Identity in the Work of Robert Louis Stevenson*

Robert Louis Stevenson is a writer deeply invested in the historical narratives of his native Scotland. His fiction draws deeply on Romantic constructions of the Highlands, reifying and extending the dualistic models of the Scottish eighteenth century which had characterised the work of Walter Scott a generation before. For all their complexity of characterisation, Kidnapped and Catriona largely depict a familiar reductive dichotomy between a feudal yet honest ‘savage’ Highland Scotland and a bourgeois, duplicitous ‘civilized’ Lowlands.

For all of his investment in the construction of his own nation, Stevenson spent much of his adult life in a self-imposed exile. Into this exile, however, he carried patterns of thought which imposed the same ethnographic identities he perceived in Scottish culture onto an entirely new context. This tendency reached its culmination after the author had settled in Samoa, where Stevenson mapped his own interpretations and constructions of the Jacobite Rebellion on to the events of the Samoan Civil War in which he was actively involved.

Analysing Stevenson’s narrative of the events – his active effort of coding the social and historical contingencies of Samoa in the 1890s as a replication of Scotland in the 1740s – this paper will question the significance of such impositions to the colonial narrative. Does Stevenson recognise a repeating pattern which allows for sympathy and identification, rendering another culture intelligible? Or does Stevenson construct a false analogy which imposes upon Samoan lived reality, denying the specificity of the nation’s experience and its right to define its own history?
This study examines the reception of a Russian writer – Mikhail Lermontov – by the *Strand Magazine* in a transitional period between Victorian and Edwardian eras. Its starting point is Lermontov’s role in the early history of the *Strand* which took an interest in the writer from its first issue. An extract from Lermontov’s *A Hero of Our Time*, prefaced by a flamboyant biographical note, reveals the magazine’s aim to portray Lermontov as an exotic Romantic hero, attributing the features of the character Pechorin to Lermontov himself. The extract was followed by a “Turkish” short story “Ashik-Kerib”, hinting at the magazine’s predilection towards ‘foreign’ couleur locale.

This predictable development led to a curious follow-up. In 1910, the *Strand* published a story by Morley Roberts, featuring an enigmatic “Mr. Lermontoff” and titled “The Other Overcoat”, in a not-so-veiled reference to Nikolai Gogol’s tale. The story, an embodiment of mediation between two literatures, was a variation on a theme of “doubling” and involved Lermontoff being a complete doppelganger of the British protagonist, later mistaken for his Russian counterpart by a gang of forgers. The text might also be read as a nod towards another Russian author, Fyodor Dostoyevsky, namely his tale “The Double”, which allows to locate the tale in the context of emerging Dostoyevskian craze.

This paper therefore considers Lermontov/ff in in the framework of the *Strand* and also as a cogwheel in Anglo-Russian cultural exchange; the gradual shift from the late Victorian to the post-Victorian times was charpered by the change of attitude towards Russian literature: from lukewarm interest to the “vogue for Russia”.

**C2: Fashion and Victorian Pattern-Making**

Kate Strasdin (Falmouth University)

**Pattern as Memento: The Case of the 19th Century Dress Diary**

Memorialising lives through the ‘album-ising’ of paper scraps, photographic montages and collages is a well-documented female Victorian hobby, but in 2016 I was given a very special example by an elderly friend – an album of dress scraps compiled by one woman from the 1830s to the 1870s. Albums relating to dress are scarce and under-researched. Barbara Johnson’s album of 18th century fabrics is perhaps the best known in the genre, memorialising the wardrobe of one woman but few others survive and those that do have been rarely documented.

Early research has revealed not only the owner of the album but some of the circumstances of her life. It records the life through dress of Anne Sykes, her family and friends recorded through the inclusion of dress fabrics from dozens of those in her social circle. Each swatch is cut into the same shape and each page has been organised into a distinct sartorial pattern. Other patterns emerge through analysis of its pages – the patterns of consumption of this community of women in the North of England recorded within its pages, patterns of fashionable fabrics dispelling myths about provincial access to prevailing styles and the pattern of writing the details of each hexagonal piece of fabric so carefully pasted into the book. This paper will consider the memorialisation of these lives through dress fragments, what this pattern of album creation represented and the multi-disciplinary potential of fragmentary material culture.

Mona Albassam (University of Leicester)

**“Quaker-like” Plainness in the Works of Charlotte Brontë**

The reoccurrence of descriptive words as ‘Quaker-like’ and ‘Quakerish’ in Charlotte Brontë’s fiction forms a pattern of imagery that is sustained throughout her work to denote the startling plainness of her heroines’ dresses. Brontë’s heroines, as most Quaker women in the eighteenth and nineteenth-century, remain faithful to their plain dark dresses. Looking at plainness in Brontë’s fiction through the lens of the ideological work of Quaker plainness allows us to read female plainness beyond the common
implications of respectability and invisibility. The discourse of contemporary Quaker plainness involves various aspects of repression, self-representation, disciplinary power and surveillance. The heroine’s subjective experience of dressing plainly in many of Brontë’s early and mature novels reflects an awareness of her personal and social vulnerability. The ‘dressed body’ in Brontë’s work, I argue, takes on an active role in engaging with and resisting the physiognomic gaze by appropriating the body’s image to certain social and moral standards. Brontë’s heroines’ adherence to plain appearance and the fear of being dislocated out of this image of physical plainness reveals the intricacy of this experience of embodiment.

Clare Rose (The Royal School of Needlework, in affiliation with University for the Creative Arts)
The Value of Pattern: Copyrighting Clothing Designs in the Board of Trade Registers, 1842-1883
The Design and Copyright Act of 1842 was intended to protect the intellectual property of inventors and manufacturers of all types of products. Up to 1883 these were divided into two main categories, ‘Useful’ and Ornamental’, with thirteen subcategories of ‘Ornamental’, eight of them for textile products including garments (Levitt, 1986). As the period 1840-1880 covers the establishment of mass-production in the British garment industry (Chapman 1993; Godley 1997; Honeyman 2000), we would expect manufacturers’ primary concern to be with innovations in garment cut and construction. However, the drawings and product samples in the volumes of Registrations held at The National Archives as BT 42 and BT45 shows an abundance of surface patterns applied to garments. This was particularly noticeable in over 300 registered designs for boys’ garments, which were often presented as a fabric swatch with a braided motif, or a paper pattern for a design to be embroidered onto a jacket or trousers. Accompanying statements from the manufacturers emphasized that ‘It is the Pattern which we desire to Register’.

These documents confirm that surface patterns were crucial to the expanding ready to wear clothing industry, creating fashion trends. By masking flaws in cut or fit, patterns allowed ready-to-wear manufacturers to challenge the cut and fit of made-to-measure tailoring. Analysis of BT43 and BT45 reveals further patterns: temporal patterns which indicate how often manufacturers upgraded their product ranges, and spatial patterns that show manufacturers based in Wigan and Leicester, far from the garment centres of Manchester and Leeds. They bear witness to the complex patterns of design, manufacturing and consumption practices associated with the smallest mass-produced garments.

C3: Romanticism Recurring

Nataliya Novikova (Moscow Lomonosov State University)
Patterns of Romantic Thinking: Browning’s The Ring and the Book and M.H. Abrams’ Natural Supernaturalism
The aim of the paper is to test a reading of Browning’s “The Ring and the Book” against “Natural Supernaturalism”, a systematic inquiry into the patterns of Romantic thinking by M.H. Abrams. Abrams takes “patterns” aesthetically and philosophically, and his primary interest lies in the way they are displaced into new contexts and, consequently, change their cognitive range. He defines Romanticism through “naturalization”, or “secularization”, of religious plots and metaphors in the aftermath of the French Revolution in politics and the German revolution in philosophy. The paper may contribute to the discussion of “Victorian patterns” in several ways:

1. Abrams considers the first generation of Romantics and briefly develops some interesting lines of his argument through Modernism to counter-culture. Is his synthetical view applicable to Victorian poetry which is conspicuously absent in the book?

2. Is his argument built mostly on lyrical poetry and various kinds of philosophical essayism valid for “objective” poetry that Browning experimented with?

3. Is it possible to find in “The Ring and the Book” any particular patterns that Abrams identifies with Romanticism? Drawing mainly but not exclusively on the lyrical paradigm of the poem (books I, XII) I
will discuss a) the author’s account of the composition of the poem as a journey of the self between the stations of alienation and higher self-consciousness; b) the tension between “optics” and “vision”, material and imaginative perception; c) imagination as the primary agent of secular revelation and redemption.

Jayne Thomas (Cardiff Metropolitan University)
Maud and the Shrieking of the Wainscot Mouse: Wordsworthian Echoes in Tennyson
This paper explores Tennyson’s Wordsworthian poetic borrowings in *Maud: A Monodrama* (1855). Specifically, the paper will examine the way in which Wordsworth’s poetic language patterns, structures and thematises the poem. Wordsworth has an established presence in *Maud* – Tennyson has been described as in Oedipal conflict with Wordsworth in the poem, his first non-occasional work since taking over the Laureateship from Wordsworth in 1850, which induces in him a crisis of authority and identity (Shires, 1897, p. 280). Yet, Wordsworth’s poetry forms echoic patterns in the poem which cannot be explained in terms of parricidal urges on the part of the later poet; rather, these patternings shore up Tennyson’s poetic identity rather than immure him in crisis. For example, I argue that Tennyson at times borrows words and phrases from Wordsworth’s ballads – such as ‘Strange fits of passion’ (1800) – to render his speaker’s feelings. The presence of Wordsworth’s ‘Strange fits’ in the poem acts to confirm that the speaker’s feelings originate in words and in literary form, as well as in the pit where the speaker’s father dashed himself down. Further, in ‘Strange fits’ the intentionality of romantic clichés can be deadly’ (Pinch, 1996, p. 108), and this is borne out in *Maud*, where the Wordsworthian echoes and borrowings foreshadow the catastrophic trajectory of the poem: ‘Echo’ does indeed answer ‘Death’ to ‘whatever is ask’d her’ (I. I. i. l. 4) in this sense.

Koenraad Claes (Ghent University)
Revolving Historical Patterns in the Political Poems of Young England
While it is common knowledge that Disraeli popularized the principles of his Young England faction through his novels of the mid-1840s, it is less known that the earliest literary-political interventions of this group were in fact poems. In this paper, I will discuss how early poetry by the Young England group works out rudimentary historical philosophies to suggest patterns throughout European political history that were meant to inform policy in their Victorian present. Before the appearance of *Coningsby* (1844), his associates Lord John Manners, Alexander Baillie-Cochrane and George Smythe articulated their conservative-reformist views in poetry that mirrored the conflicts of their days in heroic/tragic historical precedents, and the future PM himself had started gathering his thoughts in verse before he had even entered parliament.

As the historian J.C.D. Clark has noted, ‘[u]ntil after 1789 the term “revolution” […] often signified a reversion to a previous pattern, as a wheel comes full circle’. Even decades later, Benjamin Disraeli’s *Revolutionary Epick* (1834), a poem that made it to 3600 lines but was planned to be ten times as long, despite its title was obviously not a call for violent reform either. Rather, it was to be an explanation of how Europe since the Early Modern era had come to be defined by a conflict between the ‘rival Genii’ of ‘Feudalism’ (or established authority) and ‘Federalism’ (or democracy), which would need to be resolved by means of a rejuvenating return to older forms. When read in the light of his later campaign for class appeasement and what has been referred to as ‘Tory democracy’, this poem can shed light on the late-Romantic phase of Disraeli’s literary authorship, and his engagement with the political philosophy of the day.

C4: Bodily Patterns

Susan Pyke (University of Melbourne)
Patterns of Dissection: George Eliot’s Surgical Interests in the Workings of Blood
The blood lines coursing through George Eliot’s *Middlemarch* (1871) suggest semi-determinate flows patterning the society that she astutely critiques. This novel’s forensic investigations are not unlike the efforts of the aspiring Dr Lydgate to delineate the ‘endless processes filling the vast spaces planked out of his sight’. This paper will consider the question of ‘blood’ and ‘position’, with all of Mrs Cadwallader’s
sharp interest in ‘family quarterings’. What does Eliot’s novel do with such determinism, still more colourfully described by Mrs Cadwallader’s later contention that ‘some people make fat, some blood, and some bile’? There are the tendencies demonstrated by Fred, who has ‘the healthiest chyle-fed blood’, there is Featherstone, with ‘venom refluent in his blood’ and then there is Rigg, the frog-like stranger to the village who ‘must be of another blood’. Such fixed patterns are destabilised by Will Ladislaw’s peculiar pedigree. Some fear his ‘foreign’ and ‘dangerously mixed blood’, while he celebrates his heritage as ‘rebellious’. Eliot’s novel questions how blooded patterns might be shifted by life’s vagaries (presuming chemical wonders such as ‘Widgeon’s Purifying Pills’ fail in their purported ability to ‘work at once upon the blood’). Such interests in the material patterns of human life and living, written in blood, reflect Eliot’s deep interest in Benedict de Spinoza’s systematic approach to the broad universe of affect (1677). Dissecting human nature with Causabon’s extensive reach and Lydgate’s local precision, Eliot’s activates Spinoza’s determination to draw out how desire first, then joy and sorrow, are affects created by all that has gone before. What appears to be ‘contingent’, Spinoza argues, only seems so through ‘a defect of our knowledge’. This still-relevant perspective illuminates new materialist thinking that, like Eliot, seeks to understand the world’s intensities and tendencies as patterns that might be adjusted towards greater decencies.

Jim Scown (Cardiff University)
**Soil and the City: Elizabeth Gaskell’s Sewerage Networks**
Manchester’s ‘night-soil nuisance’ reached epidemic proportions in the late 1840s and 1850s. Human excrement (euphemistically described as ‘night-soil’, or simply ‘soil’) increased dramatically as the population of the city grew, polluting the city’s streets and waterways. Over fifteen hundred articles on the subject in The Manchester Guardian between 1845 and 1855 indicate the scale of the problem. As fatal diseases such as typhus spread rapidly, the newspaper chronicled how ‘night-soil […] generated its own poison, spreading from house-to-house’, causing ‘an injurious effect upon the stamina of constitutions [and] a depressing influence over the nervous system’ (Mar 3, 1847). However, it was simultaneously reported that ‘night-soil, when properly prepared, would make a most valuable manure for the agricultural districts’ (Nov 4, 1848), thus improving both rural and urban life by its removal from city to country.

Understood as both fatally dangerous waste and immensely valuable resource, night-soil was at the centre of the Manchester and Salford Sanitary Association’s (MSSA) efforts to clean up the city. Linking the MSSA’s work to the writings of Elizabeth Gaskell (whose husband William was a committee member from the MSSA’s inception in 1852), this paper considers the contradictory discourses of Manchester’s ‘night-soil nuisance’ across both scientific and novelistic writing of the time. Focusing on Gaskell’s Mary Barton (1848), where working-class homes are described as ‘one mass of foul smelling mud’ (50), and North and South (1854-55), where the ‘gravelly soil’ of Crampton denotes it status as ‘the most healthy suburb in the neighbourhood’ (60) of Milton, I will examine the close relationship these novels suggest between soils, excrement and human health. Influenced by contemporary scientific discussions of night-soil, I will argue that Gaskell’s novels offer timely imaginings of networks and patterns of exchange between the city and country and the human body and external environment.

Eleanor Shipton (University of Exeter and University of Southampton)
**“The Post Office, the heart of our whole system of circulation”: Patterned Labour, Circulation, and the Body in the Nineteenth-Century Post Office**
This paper seeks to explore the ways in which the patterned and repetitious labour of postal sorting offices was understood through metaphors of the body in mid nineteenth-century periodical non-fiction. In 1840, Rowland Hill’s Uniform Penny Postage came into effect, abolishing postage tax and allowing letters to be sent for one penny, regardless of distance – thus opening up the communication system of the Post Office to the masses. This new uniformity was mythologised in the nineteenth century as part of a space/time collapse, maintained by the machine-like labour of those who worked within the great network. As Richard Menke argues, the core of Hill’s postal transformation was about efficiency and he became ‘virtually obsessed with the … regularity of the postal system [and] a stickler for order’ (40). As the postal system expanded, conveyor-belt work patterns became central to the energetic but ordered sorting offices of London’s St Martin’s-le-Grand.
Through an analysis of periodical non-fiction accounts of postal labour, such as Charles Dickens and William Henry Wills’ ‘Valentine’s Day at the Post Office’ (1850), this paper argues that the repetitious, rhythmic and patterned work associated with postal sorting houses was imagined through metaphors of the body. Intervening in scholarship that has focussed on the importance of ‘data’ in depictions of the Post Office network (Clayton, Menke), I aim to emphasise the ways in which these articles conflated patterns of postal labour with the circulatory systems that energize the living body. Rather than a disembodied system understood as data-processing then, the labour of sorting houses and the wider systems in which it operated, were imagined as embedded within the bodily. This paper will ultimately ask whether this embodied postal labour worked to reinforce or to disrupt Hill’s mythologised ideal of uniform postal patterns.

C5: Gender in the Victorian and neo-Victorian

Ann Heilmann (Cardiff University)
Patterns of In/Authenticity: Mid-Victorian Divorce Trials in the Mirror of neo-Victorian Self-Representation
This paper explores how neo-Victorianism seeks to authenticate itself in the ‘re patterning’ of Victorian legal history. It draws on the remediation of three scandalous court cases in the lead-up and immediate aftermath of the Matrimonial Causes Act of 1857 which introduced civil divorce proceedings. If the Talbot divorce of 1855–56 was one of the last to go through the old system, the Robinson trial of 1858–59 coincided with the opening of the Divorce Court, while the Codrington case of 1864–66 fell in the first decade of its operation. These cases are noteworthy for their spectacular conjectures about women’s transgressions in a period that saw the emergence of sensation fiction. How has the historical material been appropriated by contemporary neo-Victorian women writers intent on exploring the subversive potential and agency of Victorian women? What role do writing, reading, and the reading of written ‘evidence’ play in the actual cases and in their modern rewritings? The three contemporary texts are Nuala O’Faolain’s My Dream of You, Kate Summerscale’s Mrs Robinson’s Disgrace (2012) and Emma Donoghue’s The Sealed Letter (2009). Who is ultimately credited with textual authority and bodily agency – the Victorian transgressive wife who gains control over her material body; the neo-Victorian text (the textual/narrative body); the neo-Victorian author (who reimagines the Victorian wife’s bodily experience)? To what extent do these texts problematize neo-Victorianism and its arrogation of the Victorians? How do contemporary authors position themselves within neo-Victorian patterns of circularity and disruption in either claiming to give voice to the past or disrupting the linearity of the script in order to call into question neo-Victorianism’s claim to ‘authenticity’?

Richard Leahy (University of Chester)
The Sensuous Pastoral in Pre-Raphaelite Poetry: Nature’s Muses
The minutiae of detail employed in descriptions of pastoral scenes in such poems as Dante Gabriel Rossetti’s ‘The Blessed Damozel’, ‘Genius in Beauty’ and ‘Silent Noon’ (amongst others) are explored to a depth that exposes the Pre-Raphaelites’ use of the natural to explore sensuality: ‘Your hands lie open in the long fresh grass, - the finger-points look through like rosy blooms’ writes Dante Gabriel Rossetti in ‘Silent Noon’. This marriage of body and nature, with an intense attention to sensual detail, is highly characteristic of the Pre-Raphaelites almost erotic evolution of Romantic literary sensibilities. This paper explores similar patterns of imagery in both pastoral and sensual imagery. Through analysing this, we may understand the influence of the Romantics and Medieval literature on the Pre-Raphaelites, while also witnessing the sensuousness that early commentators critiqued.

Similar imagery is employed in the works of female Pre-Raphaelite writers. Elizabeth Siddal, as well as Dante’s sister, Christina Rossetti, employ a similar sensuous focus on natural detail to exemplify their position as objects of desire. This paper also comments on how the patterns of such imagery react to the pastoral eroticism of the Pre-Raphaelite Brotherhood, and how this appropriation may be seen to reclaim feminine sexuality and desire. At the core of the argument will be the relationship between muse
and the associated patterns of artistic inspiration and production that are evoked through agricultural pastoral scenes.

Kate Mitchell (Australian National University)

Pre-Raphaelite Patterns: Making (Sleeping) Beauty Speak in Kate Forsyth’s *Beauty in Thorns* (2017)

Kate Forsyth’s sense of wanting to extract the secrets of the wives, mistresses and muses of the pre-Raphaelite Brotherhood reflects the desire to foreground a pre-Raphaelite sisterhood, recovering female voices within the very masculine pre-Raphaelite artistic tradition. *Beauty in Thorns* imagines what it was to experience the pre-Raphaelite pursuit of Beauty from the perspective of the women with whom the pre-Raphaelites were intimate, particularly Lady Georgiana Burne-Jones and her daughter Margot, Jane Burden Morris and Lizzie Siddal Rossetti.

Yet, the very desire Forsyth articulates, to make these women speak, (re)constructs them as silent and mysterious, exactly as they appear in the paintings, which often portrayed them as female figures sentimentalised for their passivity, such as Ophelia, the Lady of Shalott and Sleeping Beauty. In this construction, it is Forsyth’s novel that will awaken the Sleeping Beauty, restoring these women to imaginative life via biofiction. Not least in its mythologising of its own role, then, the novel takes the tale of Sleeping Beauty as its structuring pattern, reworking and remediating it so that fairytale gives way to novel, Victorian past to neo-Victorian retelling. Not only reworked, however, it is also simply, perhaps inescapably, repeated. The pre-Raphaelite sisterhood are remediated from Victorian art to neo-Victorian fiction but, despite the novel’s ekphrastic aims, in the process they remain caught between Victorian and neo-Victorian imaginings, constructed according to the desires of others.

C6: Landscape Patterns

Claudia Capancioni (Bishop Grosseteste University)

Arctic Patterns: Victorian Geographical Explorations and Narratives of Travel

In 1845, Sir John Franklin (1786-1847) led an expedition in search of a viable North-West Passage, now the Canadian Arctic. This pursuit of a British imperial ambition turned into a search and a mystery that captivated the Victorians. When he embarked on his last, dramatic journey, Franklin was a national hero who had already inspired visions of the Arctic region through his narratives of exploration. His last journey remains a significant case combining geographical, scientific and commercial British imperial ambitions to the literary creation of the Arctic ‘as an imaginative construct’ where mapping and charting the world intertwined with narratives of heroism and success, sacrifice, loss, disaster and the epic search for Franklin and his lost crew. Through a comparative study of Victorian travel and fictional writing, this paper aims to examine the Arctic patterns of imagery inspired by Franklin’s final Arctic journey. From Leopold McClintock’s *The Voyage of the ‘Fox’ in the Arctic Seas: A Narrative of the Discovery of the Fate of Sir John Franklin and His Companions* (1859), to *The Frozen Deep* (1866), the play written by Wilkie Collins, to which Charles Dickens contributed, and Joseph Conrad’s *Heart of Darkness* (1899), this paper sketches patterns of Arctic imagery that remain influential in structuring how literature questions human desire for knowledge, the limits of human nature, and our need to be inquisitive.

I-Hsien Chu (Tunghai University)

Deconstructing and Reconstructing the "Pattern" of "Willow Pattern" for the Ideal of Cosmopolitanism: The Cross-cultural Relations between Chinese Garden Aesthetics and George Meredith's Novel *The Egoist*

In the 19th century, “self-centered egoism” seemed to be one of the predominate “patterns” of Western hegemony. However, this kind of mentality was criticized by the British-Victorian novel *The Egoist* (by George Meredith in 1879). This study analyzes how *The Egoist* adapted both image and story of the "Willow pattern”, a style of England-made chinoiserie blue-and-white ceramic tableware with Chinese garden scenery pattern, and the Chinese garden aesthetics, introduced into the Western world, to deconstruct the “pattern” of this “self-centered egoism” and to construct a type of idealized egoism,
which emphasized inter-subjectivity, to criticize the imperialists’ self-centered mentality. It is noticed that, in *The Egoist*, this kind of inter-subjective egoism was elaborated into the thought of cosmopolitanism in dealing with the world. Based on the history of the introduction of Chinese garden aesthetics into England and its cross-cultural influences, this study attributes the origin of this ideal egoism suggested by Meredith to the Chinese garden aesthetics introduced into England by Sir William Temple (1628-1699) and Sir William Chambers (1723-1796). It can be noticed that in the design of Chinese gardens, various view-points and forking paths for travelers to articulate their own scenery routes are always provided. These aesthetics are also pointed out in an important Chinese text about gardening, *Yuen-ye*, and can be considered as the prototype of the “egoism with inter-subjectivity and de-territorialized identity/cosmopolitanism” concepts embedded in *The Egoist*. In this regard, *The Egoist* can be a good example of “World Literature” proposed by J. W. von Goethe (1749-1832).

Celia Brown (Independent Scholar and Artist)

**The Scientific Significance of Lewis Carroll’s Chessboard**

In Lewis Carroll’s sequel to *Alice in Wonderland* (1865), his young protagonist passes *Through the Looking-Glass* (1871) to encounter a Red Queen, who takes her up a hill to survey the English countryside. The landscape is cut through by straight brooks and hedges to form a kind of chessboard, where Alice is destined to play the White Pawn. An alternating pattern of black and white squares can serve as a location, not only for battles between mirror-image pieces, for controversies of various kinds. Lewis Carroll exploits the potential of the chess analogy to consider oppositions that interested him as a 19th century mathematician with a special interest in logic. On the Looking-Glass chessboard Alice finds puzzling “fingerposts” pointing in the same direction out of a wood. I suggest that these signs point to a parody of the proto-scientific ideas in the *Novum Organum*, published in 1620 by the philosopher and mathematician Francis Bacon. Bacon used the term ‘fingerposts’ to propose a new kind of experimental methodology, which he introduced into Western science. Two or more propositions should be tested against each other on the basis of experience from the senses rather than unfounded argument. Alice proceeds to a meeting with Tweedledum and Tweedledee, whose dialogue is also “contrariwise”: ‘if it was so, it might be; and if it were so, it would be; but as it isn’t, it ain’t. That’s logic.’ Carroll maintains his enigmatic play with argument and counterargument right to the last square of the chessboard.

C7: Patterns of Illustration in Victorian Serialised Fiction

Victoria Chen (University of Chester)

When Alice met Punch

‘Who are you?’ said the Caterpillar…

Alice replied, rather shyly, ‘I-I hardly know, sir….’

When Alice first meets the Caterpillar, she can hardly tell who she is. Alice is unaware that she will become such a well-known and symbolic image of the Golden Age of children’s literature. Without Sir John Tenniel’s drawings, Carroll’s heroine would not form a memorable image in the reader’s mind. From Alice’s unsmiling face to her tiny feet, from the Caterpillar to the Queen of Hearts, every detail in the images was well designed. By collaborating with Carroll and having Tenniel’s own interpretation of the stories, ‘this perfect English girl, this “Miss Britannia”2 and these signature illustrations which convey features of Victorian society have become an icon of the Victorian era, meanwhile ‘supply a fund of almost equal amusement to the juvenile and adult reader’.3

This paper aims to introduce the illustration as patterns of the Victorian age. Patterns can be the representative of culture and life during a certain period and the illustrations of Alice vividly reveal Victorians’ taste of fashion and ideal figure of a girl. I will explore how Alice’s figure which was illustrated by Tenniel became a symbol for Victorian children’s fiction and the hidden messages in the illustrations of both Alice’s stories. This paper will also discuss how Tenniel engaged with Carroll’s texts
Simon Grennan (University of Chester)

Journal Serialisation and the Patterning of Events: Marie Duval Parodies the Royal Academy Summer Exhibitions of 1870, 1873, 1875, 1876, 1878 and 1880.

This paper will consider ways in which drawings published by Marie Duval (1847–1890) in the weekly Judy, or the London Serio-Comic Journal parodied the business of mounting the Royal Academy of Arts’ annual Summer Exhibition, the exhibiting artists, visitors and artworks on display. The Exhibition was instrumental in creating and publicising the social milieux of the visual arts, encouraging representations of artists, dealers, publishers, critics, historians, institutional staff and collectors. Duval’s ‘Summer Exhibition’ drawings are parodic in the strict sense that her readers were understood to have detailed prior knowledge of the visual stereotypes derived from these social milieux, therein to make comparisons and find humour. The paper will examine two aspects of Duval’s comic drawings of the Summer Exhibition, in which both sense and humour relied upon the existing regular patterning of real world events: first, the story-telling opportunities that weekly serialisation afforded for readers of Judy, relative to the Exhibition as a recurring public event and, second, the different ways in which Duval mixed characters and situations from her fictional world with the real world of the visual arts, relative to the experiences of Exhibition visitors and Judy readers. Following Colligan and Linley (2011) the paper will argue that reader’s experiences of the regularity and repetition of both the annual Exhibition and the weekly journal, acted to structure a series of complex relationships between Duval’s comic fictions and experiences of real world events, in which expectations and detailed existing knowledge were finely articulated with parodic intent.

Rachel Rawlings (University of Portsmouth)

Disguising Decadence: Pattern and Taboo in the Work of Aubrey Beardsley

Aubrey Beardsley’s work, created in the short six years of his artistic career, exemplified monochrome decorative design in myriad varied forms: quasi-medieval illustration, adjacent to the school of Morris and the Kelmscott Press; art with a heavy Japanese influence, drawing from the shunga tradition in style and substance; and eighteenth century flavoured designs, characterised by pseudo-rococo imagery. Key projects display this shift distinctly.

Pattern was a device put to good use by Beardsley in his often disruptive illustration. The paper will argue that, while enabling Beardsley to demonstrate his considerable skill, pattern was additionally a method of hiding seditious imagery in the intricacies of his ornamentation. It was a tool by which he shaped and dictated narratives by manipulating negative space and positive form, inserting symbolism, and by presenting contrasting imagery to the text; and, more prosaically, a technical method with which he injected tone and depth into his pieces, created necessarily in black and white monotone to be suitable for printed publication. Decorative pattern was essential to his work as a Victorian illustrator, an element habitually expected by most publishers; although it was a trope he accepted, it was utilised subversively to mock convention and popular moral convictions. This paper will conclude that the evolution of Beardsley’s patternmaking echoed not only his own personal progress, that of a dying young artist, but also the development of 19th Century publishing, of fin-de siècle print technologies, and of decadence in late Victorian culture.

C8: Cognition and Causality

Andrea Selleri (University of Warwick)

Patterns of Causation in Oscar Wilde’s Fiction

Throughout his career Wilde was preoccupied with the issue of ‘what makes people tick’ – the patterns of causation that determine human behaviour. His engagement with the theme often took on the form of a dramatisation of contrasting patterns of causation. The plotting of a fictional work may tend to lead the reader towards accepting one explanation of how the action develops over others; in Wilde’s fiction
causation is often insistently foregrounded, but the specifics tend to undermine one another. For example, throughout *The Picture of Dorian Gray* we are presented with continual attempts on the part of the main characters to make sense of the plot they inhabit, and thus they all provide theories as to what caused Dorian’s downfall and what the moral of the story may be; but, as it happens, the theories they propound are reciprocally contradictory and incompatible. If we believe Basil, the story’s logic goes in a certain direction; but if we believe Lord Henry, the patterns of causation underpinning the story take on a different tinge and the plot appears completely different as a consequence. I will argue that this feature of Wilde’s fiction can be explained as his attempt to negotiate the tension between his investment in free will (the philosophical underpinning of his progressivism) and the line of thinking which was then usually known as ‘necessitarianism’, i.e. the belief that everything that happens in the universe – psychic processes and actions included – happens necessarily, with free will demoted to the rank of delusion.

**Summer J. Star (San Francisco State University)**

**Gaskell's Pattern Minds**

In Elizabeth Gaskell’s *Cranford* (1851-3), the ways of everyday life rise to the importance of plot, and fictional narrator, Mary, frequently falls into the manner of natural historian when explaining this importance. The ways of Cranford’s residents are narratable because they follow reliable, observable patterns: forms of behavior without which there is no social life or meaning (whether in the following of said patterns or transgression against them). And the patterns of sociability are not without ample ancillary objects in the text: literal patterns of sewing andworsted work, in particular, that in their circulation among Cranford’s “amazons” represent not only the dually generous and normativizing work of patterns, but what seems to be their fundamental outside-in vectoring. Patterns come, and are valuable because they come, from without: from outside the community (Drumble), thus enriching the shared stock of the local, and from outside the self, granting individuals a way to be like and with others. Against this outside-in vectoring of patterns in *Cranford* – their role as externally observable, social and aesthetic regulators – a textual moment appears that seems to go against this pattern. As Miss Matty prepares supper in the wake of realizing her financial ruin, we are told that “The bread was cut to the imaginary pattern of excellence that existed in Miss Matty’s mind, as being the way which her mother had preferred” (*Cranford*, 132). The sentence stands out through its shift of pattern’s origin from external determination to personal imagination. But, I will argue in this paper, it also indexes a lexical ambivalence in the term that was particularly important to female authors of the time, such as Gaskell. “Pattern,” put simply, is a term that lies between opposites: sameness (expressing reproducibility; the ability for difference to be modified into a norm) and distinctiveness (as the uniqueness of anything is recognized by its patterns – a particular sequence of disparate parts that we perceive as a whole). In Gaskell’s works (I’ll be discussing examples from *Cranford* and *Ruth* in this paper) patterns do not simply shape and normativize minds, they come from minds and, indeed, are often so subjective as to be non-transferable to others. The notion of having a pattern in one’s mind is one of the key ways in which female characters, in particular, are credited as being significantly mental (able to mentally create and discern forms, as well as to judge amongst them). In this way, I argue, the contradictory meanings of “pattern” as term do important work for Gaskell in recuperating, through representation, the mental worlds of ordinary “pattern” women.

**Eirian Yem (University of Oxford, Lincoln College)**

**The Ingenious Web: Pattern and Prediction Paradox in *Adam Bede***

In George Eliot’s novels, mathematical aptitude is often equated with good morals. Think, for instance, of Maggie Tulliver or Daniel Deronda or, for my purposes, the wholesome Adam Bede, who is described by the schoolmaster, Mr. Bartle, as “the only scholar I’ve had in this stupid country that ever had the will or the head-piece for mathematics”. Adam often uses mathematics to moralise, claiming that “It’s the same with the notions in religion as it is with math’matics” or, after his father dies, that “there’s no real making amends in this world, any more nor you can mend a wrong subtraction by doing your addition right”. However, Adam registers the limits of mathematics. “The figures tell us a fine deal, and we couldn’t go far without ’em,” he tells his mother, “but they don’t tell us about folks’s feelings”. Probability, in *Adam Bede*, is particularly troublesome in that it is a fiction concocted to shut out reality: even saintly Adam, with his gift for mathematical reasoning, weaves “an ingenious web of probabilities” which the narrator describes as “the surest screen a wise man can place between himself and the truth”. 
But how can one pretend to understand behaviour, unless one is willing to make predictive judgments? Keeping this question in mind, this paper examines formal and characterological patterns in *Adam Bede* in order to think about the relationship between pattern and (a literary conception of) probability, and the novel as a space in which prediction might take on an ethical form.

Panel Session D: 10.40am-12.00pm

D1: Victorian Patterns Around the World

**Sarah Comyn (University College Dublin) and Porscha Fermanis (University College Dublin)**

A “resort for loungers”?: Public Libraries and Patterns of Book Holdings of the Colonial Southern Hemisphere

This paper presents some initial findings arising from the European Research Council-funded digital archive, Book Catalogues of the Colonial Southern Hemisphere (BCCSH). With nearly 500 extant library, bookseller, auction, and private book catalogues from 1780-1870, the archive presents an opportunity to consider not only the number and types of books available to colonial readers in the ‘southern colonies’ (Australia, New Zealand, and South Africa) and Straits Settlements, but also to look at how book holdings developed over time and place.

Focusing on a comparative case study of public libraries in the southern colonies and Straits, this paper uses the BCCSH archive to examine patterns of genre proportions in these libraries, looking in particular at the changing proportions of fiction holdings (‘light’ reading) and reference collections (‘serious’ reading) at the South African Public Library, the Raffles Library, the Australian Subscription Library, the Melbourne Public Library, the South Australian Institute, and the Tasmanian Public Library. Analyzing the genre proportions of these libraries alongside debates in colonial newspapers about the dangers of the ‘lounging’ class and ephemeral literature, the paper argues that colonial libraries were not simply attempts to establish ‘little Britains’ in the colonies by replicating metropolitan reading practices and standards of taste, but also played a central role in constituting reading publics that reflected the distinct civic identities of emerging colonial states during the nineteenth century.

**Lara Atkin (University College Dublin) and Nathan Garvey (University College Dublin)**

Settling Poetry: Reprinting Poems in the Early Press in Colonial South Africa and Australia

As Jason Rudy has recently argued, poetry had a vital role in establishing the sense of community inherent in the settler-colonialism of the nineteenth century. Challenging Antoinette Burton and Isabel Hofmeyr’s notion of a ‘global imperial commons’, Rudy notes that ‘poetry adapted more quickly to colonial spaces, allowing for more local forms of expression’, and was thus intrinsic to the emergence of literary culture in colonial societies. But while local poetry was clearly an important form of self-expression for fledgling settler societies, it occupied the same space as poetry reprinted and repurposed from the press elsewhere. This paper will explore the nature, role and function of reprinted poetry in early colonial newspapers from South Africa (Cape Colony) and Australia (New South Wales and Van Diemen’s Land).

Working from the premise that the imperial press operated as a ‘discursive mediator of identity’ for Anglophone settlers, this paper takes up Natalie Huston’s call to examine how newspaper poetry ‘participated in the larger shared public discourse of current events’ by examining the ways in which poetry reprints reflected and refracted the political concerns of the emerging colonial press in the 1820s and 1830s. Furthermore, while the British colonies in the Southern Hemisphere in the early nineteenth century faced comparable challenges in terms of the development of civil society and the emergence of a free press, local political issues and cultural conditions reflected different patterns of taste in ‘settler poetry.’
We seek to establish the role that reprinted poetry played in helping constitute the bourgeois public sphere’ that enabled new British-colonial identities to emerge in the settler colonies in the early nineteenth century. By turning to a previously unexamined archive of print culture artefacts, this paper aims to explore how the circulation of reprinted poetry helped shape early settler-colonial identity at the southern reaches of the Anglophone diaspora.

Angharad Eyre (Queen Mary, University of London)
Patterns of Good Works: the Influential Genre of Female Missionary Biography
Female missionary life writing was a booming industry for Christian publishers in the 1840s-1860s. Increased evangelical activity created a demand for educative yet entertaining religious literature, and female missionary biography delivered on both these fronts. Stories of women missionaries were packaged in tracts and collective biographies for girls, which fulfilled their role as commodities in the evangelical publishing industry, being produced quickly and to conform to the generic conventions. In this way, generic patterns constrained the life-stories of female missionary figures, concealing any differences in experience.

In this paper I consider how the genre of female missionary biography influenced the experience and subjectivity of a dispersed group of women missionaries in the field: the missionary wives and single-women workers of the Wesleyan Methodist Missionary Society (WMMS). Little studied till now, this society’s Ladies’ Committee produced the first missionary newsletter solely edited by women. Though its correspondents were in missions around the world, the newsletter employed a strikingly uniform language, imagery and rhetoric to describe their experience, which conformed to the generic patterns of female missionary biography. However, this did not result in stultifying repetition. Instead, following and adapting the generic conventions enabled these women to structure their manifold experiences of life in the mission field and construct an empowered subjectivity: a new pattern for young women readers to follow.

D2: Patternmaking Interiors and Exteriors

Simon Spier (The University of Leeds & The Bowes Museum)
Patterns in Public Collecting: The Blurring of Public and Private through Furniture Displays in the Art Museum, c. 1860-1914
This paper uses the term ‘pattern’ in two separate but interrelated ways to complicate the relationship between ‘public’ and ‘private’ collecting in art museums in the second half of the nineteenth century. Firstly, exploring patterns in collecting strategies of individual institutions and collectors will help identify the differences, or similarities, in what each saw as the aims of amassing a seemingly disparate range of objects. Secondly, and to provide a focus to the former, the use of ‘pattern’ in this paper is in reference to the display of nineteenth century historicist furniture – pieces ‘of a pattern’ – in Victorian art museums. Modern and historic furniture at this time sat side-by-side in both the public and private realms of the home and the museum, with consciousness and critique of this only emerging towards the end of the century as scholarly discourse on furniture history developed. By concentrating on how different public and private institutions framed their furniture collections, this paper seeks to contribute a nuanced perspective of how the public art museum’s educative mission and private taste intersected.

The central case study of this paper is the history of the collection of modern and antique furniture of John (1811-1885) and Joséphine Bowes (1825-1874) now at The Bowes Museum, County Durham. Through the museum archive it is possible to track changing attitudes towards furniture through different spheres of influence – Initially to arrange within their multiple houses but with a distinct shift when they began to collect to establish a museum from the mid-1860s.

Amelia Yeates (Liverpool Hope University)
Reading Pattern in Images of the Nineteenth-Century Domestic Interior
Garrett Stewart has observed that several paintings of women reading feature an open book whose lines are illegible to the viewer of the painting but whose text is displaced onto nearby striped upholstery.
Similarly, Thad Logan has observed that in several Victorian paintings, ‘female figures are linked to their environment … through repetitions of mass and line; details of clothing and accessories replicate background patterns and textures’. With the increasing interest in material culture within Victorian studies, scholars have turned their attention to the material intricacies of the Victorian interior, and its array of patterns. More specifically, scholars have examined nineteenth-century paintings of women in the home, and have considered the role of pattern within the construction of the depicted female subject. This paper will examine a range of nineteenth-century British paintings of women in domestic interiors, including Holman Hunt’s *Awakening Conscience* (1853), August Egg’s *Past and Present* (1858), William Nicol’s *Quiet* (1860) and C. W. Cope’s *A Life Well Spent* (1862). I will look particularly at patterns of order and disorder within the home, connected, as they were, to ideas surrounding feminine virtue. I will draw on nineteenth-century sources such as advice texts, household style books, and writings by John Ruskin, which advise on appropriate patterning within the domestic interior and which comment on the significance of order. Ultimately, I will argue that an ability to read pattern within the domestic Victorian interior is crucial in reconstructing ideas around female virtue and respectability.

Kumiko Tanabe (Osaka University of Pharmaceutical Sciences)

**Hopkins’s Sympathy for ‘Oddness’ in the Fanciful Patterns in the Gothic Architecture of William Butterfield**

William Butterfield was an architect of the Gothic Revival, and his original and unusual patterns and style attracted G. M. Hopkins. Hopkins’s journals reveal a remarkable influence of the Gothic Revival on the formation of his views on art, nature and poetry. Among the architects of the Gothic Revival, Hopkins particularly sympathized with William Butterfield because he found spontaneity in the ‘modern Gothic’ architecture of Butterfield, which was relevant to the originality and eccentricity or what he called ‘oddness’ in his own poetry. The elements of fancy are observable in the detailed patterns of the parts of Gothic architecture, and Hopkins is particularly interested in the fancy and eccentricity found in the works of Butterfield. In the Gothic architecture of Butterfield, Hopkins finds the effects of fancy including surprise in the abrupt parallelism between different patterns. Fancy is relevant to originality and inventiveness, which Hopkins discovers in the oddness of Butterfield’s architecture. Hopkins seems to identify it with his poetry as the creation of his fancy, which repeats the surprise he experienced when he was given inspiration. Hopkins found faults in Butterfield’s architecture as well as in his poetry when he noticed the similarity between their fancies, both of which he regarded as perceiving inscape. Hopkins was first overwhelmed by the oddness of Butterfield, and then found similarity between his own poetics of fancy and the element of fancy in the repetition of polychrome patterns in the detail of Butterfield’s architecture.

D3: Roundtable: Patterns of Victorian and neo-Victorian Celebrity

Charlotte Boyce (University of Portsmouth)
Danielle Dove (University of Portsmouth and University of Sussex)
Sandra Mayer (University of Vienna and Wolfson College, Oxford)

Patterning is integral to Victorian celebrity culture. Recent criticism has cast a spotlight on the triangular nexus that connects nineteenth-century celebrities, their audiences and the media; the concentric circles of intimacy (populated by friends, family, publishers, agents and fans) that constellate around the famous; the sometimes asymmetric relationships that exist between public and private personas; and the arcs and parabolas of individual celebrity careers. Building upon this body of scholarship, this roundtable seeks to explore and interrogate the forms and structures through which celebrity identity is constructed and transmitted in Victorian culture, and subsequently remediated or contested in neo-Victorian works.

Our interactive panel discussion will be prefaced by a position paper from each speaker that draws on her individual research and highlights a particular facet of the patterning that shapes neo-/Victorian representations of celebrity. Taking Harriet Martineau as a case study, Sandra Mayer will outline the tangled—and sometimes uneasy—relationship between female authorship, politics and fame in the
nineteenth century. Turning to the role of the Victorian press, Charlotte Boyce’s paper will examine the rhetorical and presentational strategies by which celebrity gossip is packaged, disseminated and recycled in print culture. Danielle Dove’s paper shifts focus to contemporary re-imaginings of Victorian celebrity, in order to highlight neo-Victorian biofiction’s simultaneous dependence upon and recasting of the familiar tropes of Victorian celebrity.

In the collaborative discussion that follows, we shall seek to address the following questions:

• To what extent is Victorian celebrity status dependent upon the successful negotiation of recognisable and reproducible patterns of self-fashioning?
• What kinds of possibilities—and potential penalties—exist for celebrities who try to ‘break the mould’ or move between different spheres of fame?
• What is the role of the Victorian press in the ‘celebrification’ of public figures?
• How does the circulation of gossip in print culture work to confer, sustain, but also jeopardise celebrity status?
• To what extent are Victorian and neo-Victorian representations of celebrity co-dependent?
• How might the strategies of recovery and re-evaluation inherent in neo-Victorian fiction disrupt Victorian constructions of fame?
• Into what kinds of ideological service are iterative representations of celebrity co-opted, both in the nineteenth century and our own cultural moment?

D4: Frameworks in the Study of Labouring-Class Literature

Kirstie Blair (University of Strathclyde)

Literary Cultures in the Industrial Workplace

As part of the curated panel on ‘Frameworks for the Study of Working-Class Literature’, I will discuss the premise of a major new AHRC-funded project, starting September 2018, which will explore the way in which shifts towards new forms of industrial workplace altered workers’ engagement with literary cultures and communities. This paper will raise questions about whether we should reassess working-class literature in terms of professional identity, how this identity might be reflected and marketed in literary texts, and how it might intersect of other forms of identity. Drawing on examples of writing by Scottish miners in Lanarkshire, I will use their lively local culture as an example of the kinds of literary production and engagement that this project seeks to uncover elsewhere in Scotland and the North of England.

Brian Maidment (Liverpool John Moores University)

Reading Poetry at the Margins

This paper considers some of the interpretative issues raised by studying the unself-conscious, functional and frequently unambitious verse that derives from the everyday reading of the late Regency and early Victorian period. While such writing has been largely relegated to the margins of literary history, recent scholarship has begun to grapple with the politics and poetics of everyday verse. Such a project has been enormously helped by the digitisation of a broad range of periodicals and underpinned by the work of scholars like Linda Hughes, Kitty Ledbetter and Lorraine Jansen Kooistra who have shown the extent to which Victorian poetry was transmitted through magazines and newspapers rather than books. The two other papers in this panel offer more detailed commentary on aspects of this topic. This paper briefly considers the print and performative occasions for everyday verse before looking in a little more detail at two kinds of publications – the serialised song book and the publication of labouring class writing. A range of evaluative possibilities will be introduced - aesthetic achievement, the importance of literary tradition, the biography of authors, modes of publication (especially magazines), the importance of performance and oral transmission, the social occasions of verse, and the politics of writing. The paper will conclude with an attempt to suggest the significance of such verse as a form of social and cultural history.
Simon Rennie (University of Exeter)
Configuration and Context: the Implications of Newspaper Poetry Digitisation

This paper will discuss how digitisation of discrete corpuses of texts, particularly from newspapers, will affect future research methodology and reception more broadly. As Victorian labouring-class literature originally published through the mass media of newspapers is increasingly accessed via digital means how does the editorial management of decontextualized layout and TEI mark-up, for example, work to enable or limit future research and reception? The process of collecting and collating material for the Poetry of the Lancashire Cotton Famine database has revealed the advantages and disadvantages of lifting texts from their original publication contexts. Quite aside from questions of basic text choice and the configuration of new categories, and the removal of surrounding texts in the case of newspaper poetry, what are the implications of standardising textual presentation? How does digital republication deal with issues of anonymity and pseudonymity prevalent in newspaper poetry, and labouring-class poetry in particular? As an often concise and occasional literary form, poetry is particularly susceptible to problems of decontextualisation, and while this has always been the case as poems move between publication formats, the digital age brings new challenges. While broadly accepting Natalie Houston’s claim in her 2014 article ‘Toward a Computational Analysis of Victorian Poetics’ that poetry digitisation ‘can help us move beyond human limitations of vision, memory, and attention’, this paper questions the extent to which the digital poetic text distorts historicity, and masks in some sense a complex of covert and sometimes unconscious editorial decisions which may have profound effects of future reception.

D5: Military and Masculine Patterns

Emma Butcher (University of Leicester)
“But the Woes of War are not Confined to the Field of Death”: Patterns of War Trauma and Alcoholism in the Brontë Juvenilia

During and after the Napoleonic Wars, there was an outpouring of military-based biographical writing never before seen in British history. Over two hundred military memoirs were published either as standalone entities or appeared in periodicals such as Blackwood's Edinburgh Magazine and The United Service Journal. As a result, the experiences of ordinary soldiers were brought to the forefront of Britain’s public consciousness. Although many of these memoirs glorified war, a number revealed the psychological damage war inflicted on the British male population and explicitly exposed the horrors of combat to a domestic readership. Furthermore, this explosion of traumatic life writing also revealed a connection between suffering and alcoholism, consolidating trauma as a post-war, national problem. The Brontës, typically recognised as canonical, Victorian authors, first participated in this military-based literary movement. This paper attempts to reposition Charlotte, alongside her brother Branwell, as a significant post-war commentator. By focussing on her military reading, it will become clear how she recognised and created patterns of war trauma and addiction through her collaborative Glass Town and Angrian sagas. Not only will this paper argue that the introduction of military biography into British society generated wide-scale recognition of war trauma, despite its absence within contemporary medical discourse, but also argue that the young Charlotte’s literature is an important historical source for understanding and re-evaluating the public response to dysfunctional military masculinity.

Leo Hall (University of Chester)
“These are the sort of men a woman could worship with all her soul”: Heroic Behaviour in Sir Arthur Conan Doyle’s The Lost World

In 1857, Charles Kingsley evolved a model of ‘noble’ manliness called ‘muscular Christianity’, a construction of manly identity based on a framework of religious certainty, physical strength, virility, and valour. This pattern of behaviour is repeated in adventure narratives in which the heroes are represented as performing within this framework in order to achieve their quest. Yet, fin-de-siècle adventure narratives often raise anxieties about heroic behaviour overseas, in particular, the capability for the ‘imperial’ hero to act without propriety or with increasing degeneracy inappropriate to the Victorian concept of gentlemanliness. The fin-de-siècle adventure story was also being used to question the imperialist socio-cultural project. Conan Doyle’s The Lost World (1912), was published thirteen years after Joseph Conrad
Caroline Sumpter (Queen’s University Belfast)

“Isolated among Barbarian”: George Gissing, Militarism and Moral Evolution

George Orwell summed up Gissing’s elitism in a memorable line: ‘he wanted to speak not for the multitude, but for the exceptional man, the sensitive man, isolated among barbarians’. Orwell was astute in his choice of imagery: Gissing frequently depicted the lower-middle classes as cultural barbarians who had already stormed the gates. Yet Gissing, well read in Tacitus, Gibbon, Matthew Arnold, and Herbert Spencer, was also attuned to the historiographical and anthropological nuances of the term. Here, I argue that Gissing’s fascinations with ‘barbarians’ (and barbarism) illuminate seemingly discrete preoccupations in his late writings: child education, militarism and questions of moral progress.

Gissing read Herbert Spencer’s *Essays on Education* and *The Man versus the State* in 1896, months before starting to write *The Whirlpool*, and the novel animates key dilemmas in those works: how to educate children in an imperfect society; how to ensure the mental and physical health necessary for survival; how to reconcile militarism (which both Spencer and Gissing associated with a relatively primitive stage of social evolution) with the possibility of ethical development. While Gissing did not subscribe to Spencer’s position on ethics and nature, seeing no moral direction in evolutionary struggle, he did show significant affinities with Spencer’s late writings, both in his attitude to Imperialism, and his conservative conception of political change. If Gissing showed particular sympathy for the fate of the ‘exceptional man’ and the ‘sensitive man’, he was all too aware of those individuals’ precarious place in Spencer’s schema of moral evolution.

D6: Hagiographies and Religious Patterns

Gavin Budge (University of Hertfordshire)

“For He is our Childhood’s Pattern”: Religion, Development and the Boundary between Childhood and Adulthood in the fiction of Charlotte M. Yonge

Although little known today, Charlotte M. Yonge was a bestselling novelist of the mid-Victorian period whose work, during a fifty-year publishing career which consistently targeted a young adult audience, increasingly became categorized as children’s literature. In this paper, I would like to explore how models of the religious formation of ‘character’ with which Yonge became familiar through her participation in the Tractarian movement within the Church of England influenced patterns of character portrayal within her fiction. In particular, I would like to suggest that the non-rational, analogical linkages between widely separated passages of scripture which underlie the practice of typological interpretation in the biblical hermeneutics of the Church Fathers, which were revived by the Tractarians, furnish Yonge, whose powers of characterization were often praised by critics, with a model of characterization which allows her to incorporate Romantic insights about the non-rational basis of human personality into her fiction. Yonge’s fiction, I will argue, can for this reason be read as fundamentally ‘symbolist’ in orientation in a way which is particularly applicable to her later writing, categorized as ‘children’s fiction’ by her contemporaries and as ‘family sagas’ by modern critics, in which intertwining narratives of individual development are allowed to unfold with few considerations of social normativity. In this paper, I will examine particularly Yonge’s work from her 1874 family saga *The Pillars of the House* onwards, from the perspective of how her portrayal of childhood suggests a social critique of the adult, Victorian world.
Brian Murray (King’s College London)
Patterns of Devotion: George Eliot and the Lives of the Saints
For Thomas Carlyle, ‘Hero Worship’ was ‘the germ of Christianity itself’. But although the lives of exemplary men and women were staple of nineteenth-century print culture, Christian hagiography was a problematic genre. Saints’ lives were enthusiastically adopted by the Oxford movement as evidence for the Catholic continuity of the Church of England, yet for many Protestants such texts were theologically unsound accretions, fictive distractions from the divinely inspired text of scripture. In a society obsessed with chronology and progress, this ancient form still had the power to absorb the linear and contingent events of history into a circular pattern of devotional time. My paper will explore George Eliot’s long-term engagement with hagiography by demonstrating that her fiction responds directly to critical and devotional accounts of sanctity. I will pay particular attention to Eliot’s relationship with the historian, novelist and erstwhile hagiographer James Anthony Froude, beginning with Eliot’s review of Froude’s *The Nemesis of Faith* and Froude’s reading of Eliot’s translation of D.F. Strauss’ *Das Leben Jesu*. I argue that Eliot’s historically and theologically-informed critique of hagiography in her novels cannily moves beyond confessional boundaries. For example, by selecting the Dominican reformer Savonarola as the (anti)-hero of her historical novel *Romola*, Eliot constructs a critique of martyrdom that simultaneously avoids the pitfall of anti-Catholic bigotry and the pretensions of enlightened secularism. But if Eliot’s fiction occasionally appears to embrace cyclical patterns of hagiographical time the irresistible force of historical progress often undercuts this, threatening to disrupt ritualized cycles of devotion.

Monika Mazurek (Pedagogical University of Cracow)
“A Cockney in Ireland”: Thackeray’s The Irish Sketch-Book and the Patterns of Confronting the Catholic Other
In 1842 William Makepeace Thackeray during his stay in Westport, County Mayo, witnessed “the pattern day”, that is the day of celebrations in honour of St Patrick, the most important part of which is the pilgrimage to the top of Croagh Patrick. (The Irish usage of the word “pattern” harks back to the original word “patron”, which used to denote both a person and a thing to be imitated.) The description of the pilgrimage he heard from his informant disturbed him greatly: in *The Irish Sketch-Book* (1843) he compared the pilgrims and the priests accompanying them to the worshippers of Moloch and Baal or “Fakeers”. Similar patterns are employed throughout Thackeray’s description of Ireland and his confrontation with Irish Catholicism: he repeatedly compares it to various non-Christian religions, which in fact was an established trope in English literature.

Thackeray’s Irish travelogue is rather illustrative of the longevity of anti-Catholic patterns of thought in English literature. At the time of his visit to Ireland Roman Catholicism was not anymore a political threat to Britain, but the imagery from the anti-Catholic writings of the 17th and 18th c. still persisted and were even supplemented by the new semi-understood stories about Asian religions brought home by British colonizers. The presentation is going to concentrate on how Thackeray tried to use or interrogate his Protestant ideology in confrontation with the experience he gained first-hand during his long visit to a predominantly Catholic country.

D7: Sensation and Popular Patterns

Gregory Brennen (Duke University)
Patterns of the Serial Novel: Sensation and the Establishment of the Series Form in Trollope’s Palliser Novels
This paper argues that Anthony Trollope’s Palliser novels opened up the formal patterns of the Victorian novel to produce an expansive serial form with lasting consequences for the novel as a genre. I read the Palliser novels (1864-1880) in context of the simultaneous explosion of sensation fiction, arguing that Trollope’s novels adapt the formal principles of sensation fiction to achieve an outward-looking novelistic form, capable of connecting with a mass readership and with other novels. This new pattern exploits the popularity of serially published novels to pioneer the production of a series of many linked novels. While the seriality of sensation novels is necessarily sequential, as the author strategically withholds or reveals pieces of the central the mystery from week to week, Trollope’s novels establish a
different formal pattern: a reader can enter these novels at any point, get to know the characters, begin to map the world, and trace the network from there. The result is a network form that need not be contained within a single novel. Focusing on The Eustace Diamonds and Phineas Redux, I aim to show how Trollope’s novels forge a distinctive new pattern of seriality, one in which the novelistic form has no internal limit. These novels work towards expansion and connection; there’s always room for another novel, another marriage plot, another political problem, more characters, more readers. I conclude by showing how the open form of the Palliser novels shuttled a popular readership through an entire series of interlinked novels, ultimately establishing the pattern of the series of novels that so often facilitates popular fiction from the Victorian era to today.

Helen McKenzie (Cardiff University)

A Miniature Literary Marketplace in Mary Elizabeth Braddon’s *Vixen*

This paper explores the character Mabel Ashbourne, a poet, in Braddon’s *Vixen* which was serialised in *All the Year Round* (1878-79). The novel and character both celebrate and complicate the pattern of serialisation. The paper explores the relationship between Braddon’s fiction and the periodical it appears in, now edited by Dickens Junior and inextricably tied to Dickens’ legacy. Significant to the interaction between novel and periodical, author and editor, *Vixen* is published shortly after Braddon stopped editing her husband Maxwell’s periodical, *Belgravia*. Both Braddon and Dickens, preceding her, predominantly conformed to, and championed the patterns of serialisation, occupying the role of author and editor in the Victorian literary marketplace. Complicating Braddon’s relationship with patterns of publication is her character Mabel Ashbourne. Unlike Sigismund Smith, a self-declared Sensation fiction author, in *The Doctor’s Wife*, Mabel writes poems which are simply an ‘entanglement of lines’. However, as Anne-Marie Beller discusses, blame on Mabel’s failures is placed on her naïve perception of literature, on her choice to write artistic poetry, rather than ability to write. Reflecting Braddon’s career, *Vixen* contains a miniature literary marketplace; in addition to Mabel, there are characters embodying the roles of editor, reviewer and publisher, as well as a female Casaubon. It is the collaborations, both within the novel and between *Vixen* and *All the Year Round*, that this paper will examine. The complex interaction between the serialised popular novelist, Braddon, and the romantic poet, Mabel, disrupts the patterns of writing at the heart of Braddon’s immensely successful career.

Robert Laurella (Corpus Christi College, University of Oxford)

Performance Patterns: Adaptation on the Mid-Victorian Stage

Adaptations of popular novels proliferated on the nineteenth-century stage, much as they still do today. Their characters, plot structures, and politics echoed across generic boundaries, reverberating between serialized publications, popular performance, and the press, and few writers were more prolific in their literary and dramatic output than Wilkie Collins. Still, until recently, literary criticism has consistently neglected his dramatic works in favour of his novels. Even when his dramatic adaptations are acknowledged, they are often read as heavily overdetermined by their relation to copyright law and subordinate to their novelistic counterparts.

By focusing on what Collins omits, revises, and edits in his stage adaptations of his own novels, this paper places these dramatic works at the center of a conversations that ranges in scope from intellectual property to divorce law, with a particular emphasis on *The Woman in White* (1860) and *Armadale* (1866); works that span the thematic and stylistic ranges of Collins’s career. What emerges are patterns that alert us to Collins’s adaptive style, and in turn inform our understanding of adaptation as not just an artistic process, but one steeped in the social, legal, and political environment of mid-Victorian England. The generic conventions of Collins’s novels became, when adapted for the stage, a form of cultural memory; a communal language through which Victorian readers and audiences – the latter also often assumed to fall into the category of the former – could absorb, reflect on, and engage with the world via popular patterns of performance.
D8: Patterns of Prejudice in Victorian performance and exhibition culture

Panel Overview
In keeping both with the details on the CFP and in order to meet BAVS’ commitment to interdisciplinary Victorian Studies, this panel brings together scholars from a range of disciplines (Roberts – Cultural History/Body and Society Studies; Mitchell - Art and Cultural History/Digital Humanities, Yeandle - Cultural History/Performance Studies) in order to address a common theme: the construction, description and performance of patterns of racial prejudice across a variety of nineteenth-century visual and performative ‘stages’. Roberts’ paper examines the interrelationships between depictions of the racialized body and the freak show, with particular emphasis on the language Victorians adopted and adapted to describe visual difference. Mitchell focuses on changing representations of India and Indians in visual and performance culture, interrogating visual sources to identify the transition from stereotypes of barbarism at the time of the “Mutiny”/Rebellion of 1857 to the evolving depictions of calm subservience and subjection in the Delhi Durbar of 1877, 1903 and 1911. Yeandle situates Cetschwayo’s controversial 1882 visit to London in the context of Victorian theatrical depictions of Africa and Africans, exploring the cultural construction of the ‘authentic’ African body in visual and performance culture. Together, these papers examine patterns of prejudice in Victorian Britain – not only exploring the ways in which racial difference was visualized in popular culture, but also offering fresh insights into the construction and cultural circulation of racial stereotypes.

Louise Roberts (Liverpool)
Observing and Consuming Knowledge of ‘Displayed Peoples’ in the British Freak Show
The aim of this paper is to examine how perceived knowledge of ‘displayed peoples’ was created and disseminated through the British Freak Shows of the late nineteenth and early twentieth centuries. This once popular nineteenth- and early twentieth-century practice of displaying bodies was a form of entertainment in which a range of performers, not always those with disabled or non-normative bodies, were placed on display for amusement and profit, including those that were 'enfreaked' to emphasize perceived physical or cultural abnormalities.

In their publication materials, freak shows used a range of methods in presentation techniques which aimed to frame these unusual bodies in order to enforce British identity politics in a growing imperial/colonial world. Focusing on the study of ‘freak show’, Krao ‘The Missing Link’, this paper will aim to examine how exhibits of displayed peoples acted as a stage on which the politics of the imperial body and perceived knowledge surrounding these bodies played out. Crucially, influenced by empire, and consumed by an eager public, this created a circular relationship between empire, displayed and public that stimulated the circulation of knowledge of the ‘freakish’ body. This ultimately had an effect on the rise and decline of the display of exotic bodies.

Through an examination of such materials this paper will explore what factors spurred the shifting ways in which displayed peoples were understood and part of a network of imperial knowledge in the nineteenth and twentieth centuries, including subjects such as empire, changing attitudes to race, gender and disability.

Olivia Mitchell (Loughborough University)
From Savages to Subjects: The Development of the Depiction of Indian Races
This paper aims to examine the theatrical response to the presentation of the Indian people in the decades following the Indian Rebellion of 1857. The depiction of “barbarians” responsible for the murder of British individuals was widely promoted in the immediate aftermath of the rebellion.

However, once the initial call for vengeance had calmed - and imperial forces had reasserted control of India - there was a problem in backtracking on an image so imprinted in the minds of the mid-19th century British public. The first Delhi Durbar of 1877 marked the British consolidation of power in India, but it also presented an opportunity to depict an alternative image of the Indian people. Stereotypes emerged that made use of visual culture to depict Indians as characters reformed by the
British civilising influence in the creation of the Anglo-Indian culture. This was the emergence of a stereotype - exhibited to the British public in the form of theatre, photographs and in newspapers as cartoons or articles – that celebrated compliance and collaboration; that emphasised contented colonial subjects willingly part of the empire project. This paper, then, traces the development of the depiction of the Indian people from “barbarians” in the mutiny plays of the late 1850s to the staging of imperial photographs of individuals from the 1870s, to the Delhi Durbars of the late-nineteenth century.

Peter Yeandle (Loughborough University)

Staging Cetshwayo: The Multiple Performances of the Zulu King

Cetshwayo KaMpande, the deposed “Zulu King”, visited London in 1882; a stage-managed visit that raises a number of key questions about the Victorian understanding of race, and racial difference. Cetshwayo was well known to readers of the British press: he had presided over the defeat of the British at Isandhlwana in 1879 and was subsequently depicted in visual media as the embodiment of the ‘savage’ and ‘barbaric’ African warrior. His 1882 visit to London was carefully orchestrated – he was to seek permission to reclaim the throne, and thus (ideal strategically for the British) unite tribal Zulu factions and provide regional stability. Upon arrival in Britain, crowds - conditioned by visual culture to expect the ferocious body of a tyrannical African king - were disappointed by the suit-wearing and mild-mannered Zulu. Cetshwayo, many complained, did not look authentically African. As Anderson, Tallie, and others have commented, graphic artists and others sought to negotiate this problem by depicting Cetshwayo’s savagery in print – gone was the fine suit, back was the grass skirt and lion-tooth necklace. This paper examines responses to Cetshwayo from the perspective of performance studies: how had race been depicted on stage in such a way as to render the reality of the Zulu king a disappointment? How was Cetshwayo depicted on multiple Victorian stages in melodrama, pantomime and minstrel show? Moreover, how can we conceptualise the Victorians’ response to Cetshwayo in performative terms, especially given that his visit clearly adopted theatrical techniques of performer, performance, and audience?

12:15-1:00 Lunchtime Workshop.

“Dear Mr Hardy: A Workshop on the Letters to Hardy” Angelique Richardson (University of Exeter) and Helen Angear (University of Exeter and Dorset County Museum)

This session will be focused on the correspondence to Thomas Hardy which is held at Dorset County Museum and forms part of the UNESCO Memory of the World Register. The University of Exeter is currently digitizing and transcribing the letters and we will discuss aspects of the collection followed by an opportunity to work on a selection of letters.
“Scoundrels, impostors, and humbugs”: The Mimetic Performances of Victorian Anti-Spiritualism

Since spiritualism’s inception in 1848 mediums have staged séances as profitable public spectacles. According to the Victorian magician John Maskelyne, the Davenport Brothers did ‘more than all other men to familiarize England with the so-called Spiritualism, and before crowded audiences and under varied conditions, they produced really wonderful feats’. Maskelyne replicated these feats in his own act, ostensibly to debunk them, but his exposés were ultimately complementary to the Davenports’ séances, with each boosting the other’s ticket sales.

In 1865 the Davenports took their show on tour, where they encountered an altogether different kind of anti-spiritualist performance, beginning with a riot at Liverpool in which the performers were assaulted and their ‘spirit cabinet’ smashed to pieces. Copycat violence punctuated the remainder of their tour, which was duly exploited as a platform for populist demagoguery and an opportunistic trade in fake ‘souvenirs’.

In the 1880s ‘muscle-reading’ performers including Washington Irving Bishop and Stuart Cumberland achieved fame debunking psychic ‘thought-reading’ acts by claiming to be able to ‘read’ intentions from involuntary ideomotor responses. Scientific luminaries including Huxley, Galton and Lankester enthusiastically endorsed these muscle-reading performers, along with explanations that were grounded in contemporary physiological theory. In so doing they neglected the likelihood that muscle reading and thought reading alike operated through undisclosed techniques of illusionism.

The apparently simple dichotomy between fraud and its detection turns out in each case to display a more complex pattern, in which anti-spiritualist performances gained attention by imitating the kinds of deceptions they claimed to expose.

Towards Decay: Cosmic Patterns of Growth and Decline in Late-Victorian Interplanetary Romances

This paper will examine the ways in which contemporary conceptions of progress are mapped onto the solar system in late-Victorian interplanetary romances. Focusing on Robert Cromie’s A Plunge into Space (1890) and Gustavus W. Pope’s Journey to Mars (1894), it will consider how popular space exploration narratives engage with fin de siècle concerns over the future of Western civilization, by situating the earth within a wider cosmic pattern of recurring growth and decline.

Existing scholarship has suggested that early science fiction tends to reproduce imperial “fantas[ies] of appropriation” (Rieder 6). Thus, extraterrestrial landscapes are frequently imagined as Edenic new worlds awaiting exploration and conquest. And yet Cromie and Pope’s protagonists reach Mars only to find a planet in decline, and a Martian civilization that has reached “an age of complete fruition – and dawning decay” (Cromie 170). Rather than discovering a new frontier, the travellers reach a dead end, and catch a glimpse of a future time when there can be “no further progress” and all movement inevitably shifts “towards decay” (104). That the expansionist impulse should be frustrated in this way might be read as an implicit critique of imperial capitalist patterns of growth. In what David Harvey has called the “spatio-temporal ‘fix’” (115), these impulses often manifest as geographical expansion as a means of deferring the moment of crisis that occurs when progress and growth begin to stagnate. Cromie and Pope place the Earth on an interplanetary scale of development, in which each world inevitably follows the same pattern of growth and decline. If Mars is “the oldest inhabited planet on our
system” (Pope 294), its degeneration foreshadows the eventual fate of the younger Earth. In Cromie and Pope’s depiction of Mars, we see the nuanced ways in which early science fiction authors were engaging with the possibilities of interplanetary exploration. Extraterrestrial spaces were not merely spaces to reproduce imperial fantasies, but spaces to work through concerns regarding the ultimate sustainability of imperial expansion, and fears regarding the inevitable halting of progress.

**Emma Merkling (The Courtauld Institute of Art)**

**Entropy, Eternity, and the “Heat Death” of the Universe in Evelyn De Morgan’s Mermaid Paintings**

The second law of thermodynamics, formulated in the 1850s-60s, asserted that every conversion of energy entailed a loss: some energy would always be dissipated as useless heat, never to be recovered. This meant that entropy, or disorder, in the universe was steadily and constantly increasing, leading ultimately to a cosmic “heat death”: the end of the world. The narrative suggested by the second law is unforgivingly directional: things move irreversibly from order to chaos.

This paper argues that a similar narrative of cosmic heat death, dissipation, and energy transfer unfolds across three paintings by Evelyn De Morgan (1855–1919) illustrating episodes from Hans Christian Andersen’s ‘The Little Mermaid’; *The Sea Maidens* (1885–1886), *The Little Sea Maid* (c. 1888), and *Daughters of the Mist* (c. 1905–1910). On the one hand, De Morgan’s paintings form a clear sequence that, I argue, tells a directional narrative of heat death, dissipating energy, and increased chaos. But the paintings also simultaneously suggest a way out of this narrative. As the physical environments in her paintings “run down” and useful energy is lost, the figures in the pictures seem to gain energy, and draw closer to attaining an immortal soul and thus eternal life. This paper examines the ways in which De Morgan’s pictures engage with these issue of chaos, dissipation, and linearity, and how she uses sequence and repetition to both visualise such processes and, simultaneously, undercut them.

**E2: Patterns and Planting**

**Franziska Kohlt (Brasenose College, Oxford)**

**Pattern, Ecology and the Fantastic Imagination of George MacDonald and William Morris**

In 1879, when William Morris was tired of house-hunting, he viewed, what William De Morgan described as a ‘considerably tarnished’, ‘frightful’, ‘perfectly dark’ and ‘very incommodious’ Hammersmith house: the worst property he had seen. What he initially despised, however, within months became ‘Kelmscott House’, the creative heart and showroom of the freshly founded ‘Morris & Company’, the headquarters of the Socialist Society which Morris spearheaded, as well as the setting of his utopia *News From Nowhere* (1890).

Rather than surprising, this culmination of Morris’s social criticism, fantastical writing and his world-famous arts and crafts designs and textile patterns, such as the ‘Strawberry Thief’, it continued the tradition of the house’s previous occupant: George MacDonald. As the house of the Scottish fantasist and Christian Socialist, ‘the Retreat’ was frequented by Ruskin, Tennyson, Arthur Hughes or Lewis Carroll, but also became the centre of their circles’ communal efforts to design better living environments for the dismally housed working poor, to which the MacDonald family contributed home-produced textile designs: patterns imitating nature to cure the ailing minds of those worst-affected by the detriments of advancing urbanisation and industrialisation.

Taking as a springboard their Hammersmith House, and the literary, philosophical and artistic products of their residency – including MacDonald’s *At the Back of the North-Wind*, *Princess and the Goblin* and Morris’s ‘March Wind’ – this paper will explore the origins of Arts and Crafts patterns in the history of social and psychological science, and the fantastic imaginations of MacDonald and Morris. Juxtaposing with the well-known art of Morris to the virtually unknown, but uncannily ‘Morrissy’ designs of MacDonald – a student of Brewster, the inventor of the kaleidoscope – it will examine the ways in which the little-discussed knowledge of psychological science and socio-ecological thought of the two
men, and the role of rhythm, repetition and ‘natural’ patterns within it, was translated into socially and psychologically curative aesthetics. It will illuminate how patterns not only reflected an understanding of the interactions of individual physical and mental health, population health, but communicated ecological and social reform in the late-Victorian city.

**Emily Orr Cooper Hewitt (Smithsonian Design Museum)**  
**Patterns of Growth: The Rustic Style in Nineteenth-Century America**  
By the middle of the 19th century, American architects and designers praised the virtues of a rustic style that exploited nature’s patterns of growth in form and aesthetics. Bent twig furniture for porches and gardens, as well as rough-hewn structures that used tree parts in place of milled lumber, imitated nature’s designs and structures. In this era, a culture of healthy living and recreation encouraged an intimacy with the outdoors that extended to a new style in architecture, garden design, as well as exterior and interior furnishings. Regional communities with strong craft traditions helped the rustic style to gain a strong foothold alongside the “return to nature” movement. A.J. Downing and Calvert Vaux introduced a large audience to the rustic style through the design of many public parks that included loggia, huts, and benches of twisted branches that blended with the landscape.

This paper will show how the rustic style represented an inversion in designers’ typical working methods; instead of perfecting materials to fit their needs and shaping them to their own desires, this new rustic mode celebrated the natural state of plants and trees or mimicked them in other materials. The use of fresh branches allowed for easier bending meanwhile cast iron stiffened the forms of nature for furniture. Through its alignment with and literal imitation of organic pattern, the rustic design tradition operated at a provocative boundary between the natural and manmade world.

**Marc Ricard (University of Exeter)**  
**Designed “After Nature”: The Politics and Plasticity of Plant-Patterns in the Long Nineteenth Century**  
Though often thought of as an age infatuated with the triumphs of human engineering, plants and plant-forms played an integral role in the designs of the nineteenth century. From the crystal palace [modelled from the leaf of the *Victoria Regia* lily], to the porcelain leaves of Minton and Spode, to the strewn roses, carnations and chrysanthemums that covered the floors and walls of houses across the country - the application of vegetable life to pattern and design was ubiquitous throughout the long nineteenth century.

In spite of its ubiquity, there existed numerous conflicts over how plants could best serve the decorative needs of the modern age. Many emphasised the superiority of conventionalised botanical forms in decorative art, while others commended the naturalistic reproductions that were being made possible by advances in industrial technique. The ensuing discourses, though focusing seemingly on the mundane minutiae of furnishings, pattern and ornament, spoke to a number of diverse and far-reaching concerns, ranging from issues of national loyalty and the perfectibility of nature.

This paper will address the application and impact of botanical forms in the decorative art of the period. More specifically, it will examine the transformative qualities of vegetation in Victorian design; both as a means of aestheticizing natural forms and organicising artificial ones. In doing so I hope to show how the design culture of the period reflected the changing perception of plants as plastic life-forms that could be altered, merged or remade indefinitely to meet the wants and needs of modernity.
E3: The Patterns of Decadence

Panel Overview
The literature of decadence has long been characterised by dissolution and dissipation. In response to the increasingly regimented and routinized world of Victorian Britain, decadent writers were, the stereotypes go, refusing to adhere to established bourgeois patterns, living hedonistic lives that eschewed order. Yet as recent scholarship in late-Victorian studies has shown, decadence was far more governed by patterns of work, travel, and literary form, that has been hitherto recognized. The three papers on this panel reflect the prevalence of decadent patterns, and showcase the potential of economic frameworks, formalism, and transnationalism, to enhance our understanding of decadence.

Nick Freeman (Loughborough University)
Deadlines and Treadmills: Patterns of Publishing in 1890s’ London
This paper considers two interrelated patterns in the behaviour of writers associated with the decadent movement from the late 1880s to the turn of the twentieth century. Both are recurrent; both seemed impossible for writers to avoid or break. Although Walter Pater had insisted that ‘Our failure is to form habits,’ his followers were powerless to prevent themselves falling into behavioural and financial reiterations.

The first section of the paper considers Arthur Symons’ claim that ‘we have never had a great man who has not lived in London’ in tracing how would-be decadents were drawn to London from all over the British Isles, from Richard Le Gallienne in Liverpool, to John Davidson in Glasgow, Oscar Wilde in Dublin, and Arthur Machen in Gwent. What drew these young writers to London, and why was the decadent ‘scene’ so metropolitan in character?

The longer second half looks at the patterns of behaviour which writers became locked into once they arrived in London. It is tempting to think of decadence as synonymous with irresponsible pleasure-seeking, and ‘habit’ as synonymous with addiction, but decadents such as Symons, Beardsley, and even Ernest Dowson often worked extremely hard, frequently pursuing several projects at the same time and ceaselessly hustling for commissions and publication deals. In considering the paradox of the busy decadent, the paper will touch on the economics of late-Victorian publishing and the important cultural networks in 1890s’ London.

Alex Murray (Queen’s University, Belfast)
Patterns of Decadence and Aestheticism in the OED
The word ‘decadence’ has been in use in English since the sixteenth century, yet its meaning has always been contested. For some commentators it was a vulgar French import and should be dispensed with altogether, while others embraced it as an ignoble epithet to describe their own sordid age. In the 1880s and 1890s the term, following literary developments in France, routinely became used in English to describe a certain mannered literary style. It was also in this period that the first few volumes of what has become known as the Oxford English Dictionary were published, offering definitions of decadence and related words such as ‘aesthetic’. Drawing on the archives of the OED, this paper will explore the latent hostility towards progressive art that lurked behind the seemingly objective façade of the OED. In doing so I try to define the properly Decadent practice of transvaluating meaning and offer some suggestions of the politics that may underpin it.

Kate Hext (University of Exeter)
Crime for its Own Sake: Decadent Thieves and Queers
Despite too-frequent republication, the patterns of Oscar Wilde’s epigrams have received surprisingly little critical attention. The current paper seeks to address this omission by discussing the form of the Wildean epigram, with a particular focus on the patterns in which they are deployed in individual works, and their later influence and adaptation. Its premise in so doing is that close analysis of the micro- and macro-patterns of these epigram suggest fresh insights into just how Wilde subverts the bourgeois literary modes he flirts with.
Perhaps, in fact, it is because of the sheer volume of republications that these epigrams and their contexts have eluded critical scrutiny. The Wildean epigram seduces us into treating it as a freestanding entity that might be uncoupled from its place in a particular work with no loss of meaning. Of course, Wilde himself seemed to endorse this view, often repurposing his epigrams across different works and in different voices. And yet, the epigrams really operate as essential, regular, repeated elements, situated carefully in the works they are a part. If we look at The Picture of Dorian Gray, for example, we see that Wilde positions his epigrams knowingly. Lord Henry commands the early novel with his epigrammatic wit, which buttresses the novel's underlying misogyny at the same time as it redefines the terms of human relations. Attention to the pattern of Lord Henry's epigrams, including their cessation, indicates how Wilde uses their queer form to puncture the pastiched elements of the gothic and sensation fiction.

E4: Lexographical Patterns

Alina Ghimpu-Hague (Royal Holloway, University of London)
The World Within the Pattern: Exploring the Hidden Complexity of Lear's Limericks
The construction of Edward Lear's limericks follows a highly distinctive pattern which governs the use of rhyme, metre, specific phrases, illustration, and layout. This formal regularity appears at first glance to be matched by a thematic unity due to the recurrent focus on instances of intense conflict between eccentric individuals and disapproving social groups that has characterised much of Lear scholarship in the 20th century. Nevertheless, a detailed examination of the limerick collections published in Lear's lifetime reveals a different landscape: while narratives of social conflict constitute a significant proportion of the corpus, a comparable number involve acts of support and even restoration; furthermore, the remaining limericks present neutral interactions or ignore society altogether in order to engage with the natural world.

This paper aims to advance our understanding of the driving forces and organising principles underpinning Lear's limericks by using close reading, data visualisation and contextual analysis to explore the full range of themes and devices contained within the fixed form of these multi-modal poems. The findings suggest that, as a body of work, Lear's limericks are less homogenous and less personal than previously thought: although they remain formally static and tend to deploy a relatively narrow set of narrative moves arranged in a predictable sequence, they tell their stories from a variety of perspectives and engage with multiple contexts. In doing so, they articulate a complex world-view informed by a close dialogue with literary history, mid-Victorian cultural trends, and the publishing practices of the period.

Michaela Mahlberg (University of Birmingham)
Common Patterns of Speech and Body Language in Nineteenth-Century Fiction
Identifying textual patterns is at the heart of corpus linguistics. This paper will illustrate how the free web application CLiC (clic.bham.ac.uk) can support the analysis of linguistic patterns in nineteenth century fiction. We will focus in particular on patterns in the speech of fictional characters and patterns of habitual body language that accompany speech. To study fictional speech, we examine 'lexical bundles', i.e. repeated sequences of words that are highly frequent and widespread in a particular register (Biber et al. 1999). We study lexical bundles across three corpora: the corpus of Dickens's Novels, the 19th Century Reference Corpus (19C), and the Corpus of 19th Century Children's Literature (ChiLit). The patterns we identify in the speech of fictional characters include, for instance, politeness formulae such as I'm very much obliged or I beg your pardon sir. To identify common patterns of body language, we use the new KWIC-grouping functionality in CLiC that allows us to find repeated patterns around body language nouns. Importantly, the patterns we will discuss in this paper occur across a range of novels and are not limited to linguistic devices that are used to create idiosyncratic speech or depict unusual behaviours of fictional characters. As the patterns occur widely, our study thus sheds new light on some of the key challenges of studying speech in fiction (cf. Page 1988) and also provides insights into socio-cultural patterns beyond the novel (cf. e.g. Weller 2014).
When Edwin Waugh (1817-1890) visited the Lake District in the late 1850s, he was entranced by the landscape’s patterns; a village lying ‘in the middle of a sunlit vale as if it was only the quaint centrepiece in the pattern of a green carpet’ and the ‘checkered pattern’ of shadows dancing on the ground transformed objective geographies into magical phenomenologies. Waugh’s two travel accounts, *Over Sands to the Lakes* (1860) and *Rambles in the Lake Country and its Borders* (1861), form part of the Corpus of Lake District Writing on which the Leverhulme Trust-funded project ‘Geospatial Innovation in the Digital Humanities’ focuses. But there, Waugh causes a problem: his accounts of his idiosyncratic journeys through the Lakes are responsible for almost all of the frequent disruptions of the point pattern analysis that form the basis for our Literary GIS methodology.

For many scholars in literary studies, GIS seem antithetical to the nuanced close reading of individual texts that characterises the discipline. Point pattern analysis, one form of GIS-based spatial interpretation, particularly risks reducing the significance of the individual text in preference for the large corpora, and encourages the privileging of distant reading over close. This paper focuses on Waugh to explore the challenges and opportunities presented by pattern analysis in Literary GIS. It asks what happens to digital humanities methodologies in general, and Literary GIS in particular, when the patterns presented by data do not behave.

E5: Patterns of Deviance and Decline

Colette Ramuz (Royal Holloway, University of London)

“Why don’t you come and bite me?”: Male Sexuality and Patterns of Biting in Dickens’s Early Novels

In Victorian fiction, sexuality is the ‘unnarratable’ topic. With Dickens in particular, critics have argued that his idiosyncratic characterisation and his extensive use of bodily synecdoche — the substitution of body parts for the whole — seems to elide the materiality of the body and, consequently, any notion of a sexual body is dissipated. I challenge this reading as too conservative, and one that fails to recognise Dickens’s strategies and dexterity in writing about sexuality. I argue that he is enthralled by sexuality and explores it through the agency of the mouth and oral erotics, where the mouth is presented as the fundamental bodily hub and a critical psychological gateway. My thesis argues that the Dickensian mouth is a semiotic system encoding sexual desire, which is expressed through linguistic patterns of metaphor, metonymy and synecdoche.

This paper examines the erotic energy of Dickensian mouths through the phenomenon of biting as a grotesque expression of male sexual appetite. It focuses on masculine patterns of biting in the early novels, *Pickwick Papers*, and *The Old Curiosity Shop*. These patterns show that Dickens was not only prepared to explore psychosexual conflict but also, radically, to express it in the form of a taboo act, situated firmly at hearth and home.

Joseph Thorne (Liverpool John Moores University)

A Cartography of Crime: Mapping Patterns of Criminality onto the Deviant Body

Victorian social theorists often sought to understand and construct definitions of crime and criminality by linking patterns of behaviour to visual patterns: deviancies were defined so that deviants could be controlled. Cartographic metaphors were a popular (and easily interpreted) means of graphically representing the criminal. Such images perform a pathologising function and render the criminal body into something to be read and deciphered. Where readers create multiple meanings from the patterns in a text, however, the criminal body was denied polysemy and read into submission. In Francis Galton’s treatise *Fingerprints* (1892), he refers to the lines of the fingerprints as ‘ridges’, a term with geological connotations, and to a pattern of scars as ‘a fault in stratified rocks.’ Meanwhile, the accompanying images of fingerprints are reminiscent of the patterned gradient lines found on ordnance survey maps. Cartographic language and plates are thus coded into the text itself, and the mapped criminal body becomes part of the discourses of power. In fact, pattern is so central to reading the criminal that Galton advises completing the puzzle of a partially obscured fingerprint ‘by simply joining the ends of the ridge.’
Victorian models of criminality reduce the human body to patterns, with behaviours and acts outlined on the flesh. Figuratively, these acts of mapping segregate the acceptable from the unacceptable and the orthodox from the criminal, reducing life to patterns and reifying the deviant.

Sara Zadrozy (University of Portsmouth)

Indelible Patterns: Ageing Women and Victorian Dermatology in Charles Dickens’s Dombey and Son (1848) and Erasmus Wilson's Healthy Skin: A Popular Treatise on the Skin and Hair, Their Preservation & Management (1855)

Known as “the founder of modern dermatology” (Hadley 215), Erasmus Wilson was the first to explore and write about the patterns found on the strata of human skin. Indeed, Wilson’s work popularised public interest in sanitary education from about 1840. Wilson described skin cells in healthy scarf and surface skin as “patterns in a beautiful mosaic” (5). However, Wilson noted that over time the patterns in human skin become distorted by repeated motion of the joints.

Wilson claimed that these skin irregularities and wrinkles might be mitigated if the skin in question belonged to an honourable person and their thoughts would only be “[...] the index of benevolence of heart and majesty of thought” (9). Thus, Wilson argued the natural change in the pattern of the skin in moral individuals was different from the patterns of creasing and wrinkles of those affected by base thinking. By making these claims, Wilson implied that, every thought has the capability of leaving a pattern on the outer strata of the skin.

By creating elderly female characters like Mrs Skewton and Mrs Brown, in his novel Dombey and Son (1848), Charles Dickens appears to support Erasmus Wilson’s view that for some, the process of ageing can create patterns akin to “[...] the mark of Cain [...] upon the brow” (Wilson 9). Focusing on Wilson’s dichotomous argument, this paper will examine skin patterns and distortions in the Dickens’ novel. It will also consider the wider implications of interpreting skin as indicative of gendered morality.

E6: Rhythm and the Body

Nadine Boehm-Schnitker (Bergische Universität Wuppertal )

Shaking the Habit: An Aesthetic Approach to Wilkie Collins’s Sensation Fiction

In my paper, I will introduce an aesthetic approach to literature that understands aesthetics in its etymological root sense as a study of perception. I will illustrate the approach by drawing on Wilkie Collins’s novels, The Moonstone in particular. I base aesthetic literary studies on the function of constitutional performatives, as these fundamentally establish the rules by which both texts and characters come into being. Such constitutional processes determine the norms by which characters must abide to be viable in a given cultural context, they determine what is sayable or not sayable, what can be perceived and what is excluded from the realm of the perceptible etc. Consequently, calibrations of the senses cannot be addressed without the concrete constitutional processes that give rise to them.

This interplay is particularly interesting in sensation fiction which is said to jeopardize the realist novel of character, for instance due to its exploration of social inequalities along the lines of race, gender and class. Wilkie Collins’s novels, as paragons of the genre, show how the repetition of norms – and with it the foundation of habits, patterns of behaviour and the replication of social structures – is challenged. They do so by aesthetic means in the sense that they calibrate perception in such a way that something new and different can be perceived in the cracks of (unsuccessful) repetitions of patterns.
Oscar Wilde’s Contradictions of Pattern: The Art of Religious Ritual

“The paralysing immobility of a life every circumstance of which is regulated after an unchangeable pattern” (De Profundis).

Oscar Wilde’s concern with patterns is not confined to his despair in De Profundis. His fascination with patterns in Catholicism—with its emphasis on ritual and liturgy—haunted him from his early days, as William Ward observes, “with a persistent spell”. Ritual, I argue, provides a nexus between sexual and spiritual desire, in the ritualistic devotion to an artificial god. This paper explores a Wildean notion of intense experience: an intermingling of Paterian idolatry, drawing on early Christian forms of violence and spectacle. Victorian Anglicans viewed the ceremonial aspects of the church service with great suspicion, perceiving ritualists as idolaters, desiring to seduce Englishmen with Catholic sensuality and materiality. Anglo Catholic ritual draws attention to the physical body as vital in the spiritual experience, with the Eucharist involving the physical consumption of Christ’s body. In his play, Salomé, Wilde rescues ancient forms of ritualistic religion in the emphasis on the body as essential in the intense, spiritual experience of the idol. Idolatry contains a paradoxical union of transgressive and sacred desire, as both a yearning for a spiritual experience; yet seeking this experience from the artificial; that is, the artificial god, the idol, is elevated as a promise of salvation, while at the same time treated as an object to satisfy the desires of the flesh. In my reading of Salomé, ritualism explores the conflicting union of the material and the spiritual, thereby engaging with Decadent discourses of idolatry. In the parallel between spectacle and sincerity, Wilde repurposes the biblical narrative as a spectacle of violence, while also depicting a sincere yearning for the spiritual. Wilde blends secular aesthetics and ritualistic religion, interrogating spirituality, using fiction as a platform for exploring the interwoven relationship of the spiritual and the secular in late Victorian culture.

Queer Rhythms: Vernon Lee, John Addington Symonds and the Sexual Politics of Victorian Musical Formalism

In their writings on musical aesthetics, Vernon Lee and John Addington Symonds stage a debate about the nature of musical emotion, desire and subjectivity. Lee’s commitment to musical formalism—in which music’s meaning inheres in the sense of beauty that emerges from patterns of sound—can be contrasted with Symonds’s Hegelian defence of music as an artform that discloses the essence of the desiring self. By reading such works in the light of these author’s often fraught experience of their queer sexuality, it becomes possible to demarcate the underlying sexual politics of these aesthetic commitments. In particular, while Symonds’s ‘Cherubino at The Scala Theatre’ (1882) presents an account of Mozart’s Le Nozze di Figaro that foregrounds its queer excess, Lee’s treatment of the same opera in ‘Cherubino: A Psychological Art Fancy’ (1881) sees same-sex desire subsumed within abstract patterns of musical form that effect the disappearance and effacement of queer sexuality.

Drawing attention to the significance of musical formalism in late-Victorian culture as a discourse that silences or elides non-normative desires into abstract patterns allows us to think more productively about the significance of musical experiences defined by embarrassment and shame. Building upon work in queer studies that is alert to the significance of such negative affect, such as Jack Halberstam’s The Queer Art of Failure (2011), this paper suggests more broadly that those abstract and autonomous patterns beloved by Victorian Aestheticism become cherished precisely because they are a means of performing the shame of marginalised subjects.
E7: Theatre & Visual Culture in the Long Nineteenth Century

Jim Davis (Warwick University)
Visualising the Victorian Spectator
This paper considers the extent to which graphic evidence of Victorian theatregoers can be used to ascertain how they looked, felt, behaved in the Victorian theatre. Through selected examples, the representation of Victorian theatregoers will be interrogated in terms of the social and cultural attitudes underlying their depiction and Victorian thinking around the nature of observation and perception. While there are many written accounts of Victorian audiences, which figure in works such as my own co-authored Reflecting the Audience, there has been less attention to the role of visual culture in analysis of the representation of the Victorian Spectator.

Kate Newey (University of Exeter)
Melodrama as Experimental Theatre
This paper starts with the question: what might it mean to consider the theatre of the nineteenth century existing not just in parallel to the visual arts, but as a cultural product which is part of visual culture? (Newey, 2010). The research starts from a revived interrogation of the truism that ways of seeing are historically and culturally constructed. It is the contention of this research project that it is in the late modern period that marked and revolutionary changes occur in ways of seeing, and when visual culture, as we know it now, emerges. It emerges from a combination of cultural movements towards transparency, as characterised by the French Revolution, and economic and technological changes which enabled mass printing and distribution. My focus is on melodrama as the avant garde genre of the nineteenth century: what must it have been like to see these plays in the Georgian and Victorian theatre? How might we consider them as experimental?

Patricia Smyth (Warwick University)
The Visual Culture of Boucicault’s Irish Plays Theatre & Visual Culture
This presentation considers examples from Boucicault’s Irish plays, in which steel engravings by the artist W. H. Bartlett were remediated on stage. Despite important revisionist work over the last few decades, melodrama continues to be regarded as a conventional genre, as a visually unchallenging form consisting of easily legible stereotypes, and offering a set of finite and predictable meanings. This project aims to challenge these assumptions.

This paper reconsiders our understanding of the nineteenth-century practice of ‘realization’, the translation of paintings or other images into three dimensions on stage. The vogue for realization has been seen as evidence of the ‘pictorial’ nature of commercial theatre in this period. Attitudes to this issue are summed up by the familiar term, the ‘picture-frame stage’, a phrase that suggests a theatrical culture in thrall to painting and which implies a definition of scenic design as a pleasing but static backdrop to the action. This presentation considers how the sonic, olfactory and immersive qualities of nineteenth-century spectacle undermine such an interpretation. It also challenges the notion of ‘passive viewing’, as explored by Jonathan Crary who writes of the ‘private chamber’ mode of spectatorship in this period, a type of engagement which he argues is experienced in ‘relative silence and immobility’ and is conducive of ‘social docility’. Against this, I argue that melodrama offers complex, and even contradictory, meanings which invite active interpretation on the part of spectators.

Kate Holmes (University of Exeter)
Theatre and Visual Culture in the Long Nineteenth Century
In this short presentation, I will outline my specific approach to this AHRC-funded project, coming from my work on women and circus performance. I will be exploring the practices of popular theatre in the nineteenth and twentieth centuries which encouraged empathetic spectatorship. I will also be developing exhibitions of materials held in the specialist collections of the Bill Douglas Cinema Museum and the Bristol Theatre Collection, and looking at ways of curating so as to involve and immerse contemporary exhibition visitors and spectators.
Panel Session F: 3.40pm-5.00pm

F1: Global Design

Azadeh Monzavi (Ryerson University)
Liberty of London Art Patterns: Primers on Victorian Aesthetics

Patterns have historically been relegated to the realm of decorative ornament and applied arts as opposed to the ‘higher’ arts of painting and sculpture. Some of the patterns produced during the nineteenth century, however, were exceptional works of art created by renowned British designers and artists. Among the most striking were those produced for Liberty’s. In the later nineteenth century, ornament was frequently described as a kind of language. This paper argues that a number of recognizable Liberty art patterns by William Morris, Arthur Silver, C. F. A. Voysey and Lindsay P. Butterfield – more than mere compilations of repetitive motifs – can be read as primers on Victorian aesthetics. Some speak of exoticism, others of the Arts and Crafts Movement or Aestheticism. Close readings of the socio-cultural and historic connotations of several famous patterns and their shared formal features suggest how their Victorian aesthetics have stood the test of time. Today, drawing on its Victorian roots, Liberty of London continues to artistically inspire and delight its clientele with patterns rich in visual imagery suggestive of the English countryside or nineteenth-century exotic fantasies.

Sabrina Rahman (University of Exeter)
Patterns of Empire: Historicism and the Global Vernacular between Vienna & London

In 1851, Henry Cole and Richard Redgrave embarked on a series of visits to Vienna for the purpose of collecting objects and ideas that would augment both the institutional profile and the greater public function of the South Kensington museum. The appreciation was mutual – in 1862, the art historian Rudolf von Eitelberger visited London’s South Kensington Museum and returned to Vienna with a plan to ensure the cultural, economic and political revitalization of the Habsburg Empire. In the decades that followed, these trans-imperial encounters would have significant consequences beyond the capitals on the Thames and the Danube where they began. By the end of the nineteenth century, satellite schools and museums for design had been established outside of London and Vienna, and in regions throughout the two empires. In introducing local political concerns and vernacular practices to urban artisans, an innovative approach to design infused the popular consciousness with a keen attraction to everyday objects for the home. This paper considers the manifestation of these global exchanges in home furnishing companies of late nineteenth-century London and Vienna. Focussing on objects designed for and sold by Heal’s, Liberty and Backhausen, it explores the convergence of Historicism and the global vernacular in urban interior design of the late nineteenth century. Through an examination of the ideological conditions which encouraged craftsmen and designers to source motifs and techniques from a global compendium of patterns, it uncovers the role of ornament and materiality across cultural and geo-political borders.

Dianna Vitanza (Baylor University)
Economic, Social and Cultural Capital: The Victorian Pattern of Production, Consumption, Exhibition

Simon Goldhill argues that the “profusion of things” in a Victorian drawing room is representative not only “of a history of taste, but also of the interconnected forces of the industrial revolution, which changes the modes of production of things, and the imperial project, which changes the modes of circulation of material objects and their owners.” When seen through the lens of the work of French sociologist Pierre Bourdieu, the pattern Goldhill sees between the production of material objects, their ownership, and their exhibition in the Victorian drawing room can be more fully understood. A fundamental concept for Bourdieu is capital. Usually thought of as only monetary, Bourdieu argues that “capital is accumulated labor” that “can present itself in three fundamental guises: “economic capital”; “cultural capital,” embodied in “cultural goods (pictures, books, dictionaries . . .)” and gained
through “educational qualifications”; and “social capital,” meaning all the “resources which are linked to possession of a durable network of more or less institutionalized relationships of mutual acquaintance and recognition.”

These forms of capital and their relationship can be illustrated by the history of one Victorian family. The accumulated labor of this family beginning as “yeoman farmers, brewers, and coal dealers” was transformed by the industrial revolution into economic capital gained as owners of the largest iron works in the world. Through economic capital the family accumulated both cultural capital, becoming consumers and collectors of beautiful material and often educational objects—china, playing cards and fans; Italian Renaissance paintings and priceless archaeological artifacts—and the social capital necessary to move in aristocratic circles.

F2: The Body on the Page: Patterns in Print

**Heather Hind (University of Exeter)**

*“the treasured relics entrusted to their care”: Hairwork Patterns in Print, 1850-1871*

The 1850s saw the rise of a new kind of hairwork: jewellery composed of hair rather than encasing it. The newly popular method of ‘table work’ preserved hair in a way that rendered it visible and touchable; hair formed the tangible chains and beads of jewellery rather than it’s obscure centre. But with this more intricate method of hairwork there arose an anxiety over entrusting such treasured locks to the hands of the dishonest or unscrupulous jeweller. In this paper I will discuss some of the fears surrounding hairwork over the two decades in which table work was particularly fashionable—the 1850s and 60s—in light of the publications which aided its popularity. Between Christian Olifiers’s *Album of Ornamental Hairwork for 1850* and Alexanna Speight’s *The Lock of Hair* (1871), dozens of patterns for hairwork were printed in jeweller’s catalogues, craft manuals, and ladies’ magazine and newspaper articles. Each of these publications played upon on the air of artifice and dishonesty surrounding professional hairworkers in order to cultivate in the reader a desire to possess a genuine memento of their beloved—whether by their own hands or, conversely, those of the confiding and trustworthy hairworker-turned-author.

**Alice Crossley (University of Lincoln) and Claire Wood (University of Leicester)**

*Valentines and Memorial Cards: the Ephemera of Love and Loss*

This paper explores two ubiquitous types of Victorian ephemera - valentines and memorial cards - and reveals some of the intriguing patterns that connect them. At first glance, the colourful and sometimes comic valentine presents a stark contrast to the sombre memorial card. Yet both relied upon the same developments in paper-based technology, appealed to the same consumer base, and in some ways performed the same function as souvenirs of affection or tokens of remembrance. Valentines and memorial cards also demonstrate a tension between their status as mass-produced objects and their ability to carry highly personal significance, implicitly or explicitly, through individual personalisation. These cards often draw attention to the status, achievements, and occupation of the sender (memorial cards) and addressee (valentines), while they can also telegraph comparable information about the mourning family on the one hand, and the taste or financial means of the sender of the romantic offering.

This paper will focus on the ways that, in paying attention to the patterns produced when viewing both types of objects together, it is possible to reveal new meanings that are mutually constituted. These objects speak to developments, innovations, and popular practices in the production of printed matter, in addition to possessing certain dimensions that complicate their ephemeral status. Considering patterns of their shared iconography, this paper suggests, also results in an inevitable shift in perspective, and a new critical awareness of these types of ephemera.
Charlotte Boman (Cardiff University)
Curating Modernity? On Carte de Visite Album Collections

‘Industry’, Walter Benjamin notes, ‘made its first real inroads with the visiting-card picture’, thereby encapsulating the uneasiness that surrounds this pictorial form. The carte de visite seemed to many commentators to embody the worst effects of modernity on culture, society and the individual; its repetitive, impersonal and unimaginative configurations of the human body, coupled with its flagrant prioritisation of surface features, seemingly foreclosing artistic and humanist engagement. Yet, substantial (and under-researched) album collections are suggestive of the extent to which the mid-Victorian middle classes immersed themselves in the curatorial and social activities opened by A. A. E. Disdéri’s French invention.

This paper begins by calling attention to the physical qualities of the albums themselves, which, with their conveniently pre-slotted pockets, are perfectly equipped to accommodate the transitory narratives of an age of publicity. I suggest, however, that the repetitive patterns evinced by the mass of unremarkable carte de visite portraits cannot be disconnected from questions of selfhood and social identity; rather, they are symptomatic of a fundamental, albeit complex, engagement. To an ordinary observer, even trivial external marks and variations constitute indexical signs, traces of the character within. The full-length carte de visite, with its clarity of resolution and attention to presentational detail, provided a particularly rich hieroglyphic text for the beholder to decipher. Thus, these 1860s collections bespeak a distinctly modern observational technique, a virtual aid for decoding and organising bodies, one’s own and others, in private as well as in public.

F3: neo-Victorianism: Patterns Renewed and Remade

Louise Creechan (University of Glasgow)
Erik of the Opera, David Hasselhoff, and Cliff Richard Solve The Mystery of Edwin Drood: Patterns of Adaptation and Harnessing the Pedagogical Potential of the Neo-Victorian Musical

From Lionel Bart’s Oliver! (1960) to the sobering Les Misérables (1980) to Frank Wildhorn’s notorious adaptation of Jekyll & Hyde (1990) starring a particularly campy David Hasselhoff, to the more obscure adaptation of Darwin’s Origin of the Species (2012), there is a striking pattern of neo-Victorian adaptation on the Broadway stage. However, despite the prevalence of Victorian novels among musical adaptations the pedagogical potential of musical adaptation within university education and public engagement projects has been greatly overlooked and, to some extent, denigrated. For example, in Neo-Victorianism (2010) Mark Llewellyn and Ann Heilmann describe contemporary musical adaptations as ‘a rather low-brow and “free” imitation of “classic novels”’. The reality is that, as with other mediums of literary adaptation that are considered worthier of critical attention, the tone of musical adaptations ranges from the height of kitsch, exemplified by Cliff Richard’s 1996 Arena spectacular Heathcliff, to the highly-sophisticated, scathing Marxist critique of Stephen Sondheim and Hugh Wheeler’s Sweeney Todd (1979). In the first half of this paper, I will discuss general patterns of adaptation and demonstrate what even the campiest of neo-Victorian musicals can offer neo-Victorian critics with regard to the way in which Broadway encourages us to consume the Victorians.

The second half of this paper will ask, what can the musical offer nineteenth-century studies as a pedagogical tool? With the worldwide success of Hamilton (2015) and its recent incorporation into the core of American History syllabi, the pedagogical potential of musicals such as those mentioned above, warrants more serious critical discussion. To answer this question, I will present a case study of the full-scale production of The Mystery of Edwin Drood (1986) I staged in collaboration with a community theatre company in Glasgow in November 2015. The musical requires the audience to vote on the ending of the unfinished novel during the performance; this unique structure (and 358 possible ending combinations) presented an innovative means of using direct public engagement to solve the literary mystery.
Dany van Dam (Utrecht University)

Freakish Photographs: Patterns of the Past in Ransom Riggs’ Miss Peregrine’s Home for Peculiar Children

Photography can be seen as a way of representing reality. However, while digital imaging continues to improve, vintage photographs – often nineteenth and early twentieth-century prints – end up at flea markets as the anonymous paper image starts losing its value. Such vintage images lie at the basis of Random Riggs’ novel Miss Peregrine’s Home for Peculiar Children and its sequels (2011; 2014; 2015). As a hobby, Riggs started collecting vintage snapshot photographs and “the strangest and most intriguing ones were always of children” (interview in Miss Peregrine). The photographs ranged from quaint to creepy and their mystery was such that Riggs decided to build a story around them. Miss Peregrine’s Home imagines the lives of these ‘peculiar children’, creating various worlds inside our own in which time repeats itself. This repetitive pattern is meant to keep the children safe from being considered freaks. Though the story is not always explicitly (neo-)Victorian, the photographs point to a fictional world reminiscent of nineteenth-century freak shows. While the photographs themselves can be seen as patterns of the past, they also pattern the novel: sometimes the pictures shape the story, at other times Riggs would look for images to fit an idea. This is more explicit in the first book of the trilogy, as the other two were already bound by the story set out in book one. This paper studies how freakish images structure Riggs’ peculiar trilogy and how it uses them to construct a multi-faceted pattern of the past.

Akira Suwa (Cardiff University)

What Makes It neo-Victorian?: The Haunting Presence of Victorian Britain in The Handmaiden

Adaptations of neo-Victorian novels engage in repetitive use of visual representations of Victorian Britain that are familiar to the viewer. Park Chan-wook’s The Handmaiden (2017), which was ‘inspired’ by Sarah Waters’s neo-Victorian novel Fingersmith (2002), is disruptive to this pattern, since it moves beyond the temporal frame of the Victorian period. Set in 1930s Korea under Japanese military rule, The Handmaiden focuses on the conflict between Japan and Korea instead of on the class conflict in Victorian Britain which is at the core of Fingersmith. This paper argues that the film can be classified as neo-Victorian, in that Victorian Britain functions as a backdrop to the conflict between Japan and Korea. Korean society in the 1930s is depicted in the film as doubly indebted to Victorian British and Japanese culture, for Japan modernised the country through absorbing Western culture in the late nineteenth century.

The Handmaiden’s engagement with Victorian British influence demonstrates Priya Joshi’s statement that “‘Victorian’ refers today … to a set of interrelated cultural, intellectual, and social preoccupations that far outlive the originary moment’. The influence of Victorian Britain that has a looming presence in the background of The Handmaiden is a case in point, for the film reveals the way Victorian British culture resonates in a country distant from Britain in a different time period. The Handmaiden serves to widen and globalise the definition of the term ‘(neo-)Victorian’ by shedding light on the influence of Victorian Britain on the periphery of the film.

F4: Victorian Expeditionary Literature, the Digital Archive, and Patterns of Editing and Publishing

Panel Overview

This panel will bring together three papers that explore nineteenth-century and contemporary patterns of publishing Victorian-era travel materials. The papers will take up theoretical issues involved in the digital editing and encoding of relevant Victorian travel texts, particularly those related to David Livingstone and a small set of non-British authors and interlocutors. The papers will highlight the means by which digital humanities methodologies can serve both to foreground key material and textual patterns of Victorian editorial practice and to offer alternative models for present-day publication of relevant documents. Finally, the panel will balance theoretical and critical reflections with a practical examination of evolving editorial practices in the development of an exemplar digital humanities project, Livingstone Online (http://livingstoneonline.org/).
Justin D. Livingstone (Queen’s University Belfast)

**Victorian Publishing, Digital Editing, and David Livingstone’s Missionary Travels**

David Livingstone’s *Missionary Travels* was one of the most successful expeditionary narratives of the Victorian period. Released in 1857 to instant acclaim, it played a significant role in influencing contemporary ideas about central and southern Africa. The published text, however, was shaped in critical ways in preparation for the literary marketplace; the handwritten holograph of the book, and associated publishing correspondence, reveal the extent to which *Missionary Travels* was subject to mediating influences during the publication process.

This paper emerges from a project that will result in a digital image-based edition of the *Missionary Travels* manuscript (for publication on Livingstone Online). Drawing on this research, the paper discloses the literary journey from manuscript to book, examining the ways in which the record of Livingstone’s trans-African expedition (1852-56) was worked up by the author and publisher. Focussing on patterns of redaction, it argues that *Missionary Travels* was depoliticised and refined according to notions of politesse prior to print.

The paper also explores the advantages that digital technologies can bring to editing a major nineteenth-century manuscript. It examines the critical value of digital remediation for capturing authorial revision and editorial interventions. Digital technologies, it suggests, not only enhance examination of textual details but enable modes of presentation that foreground the complexity of inscriptive practices and the physical features of original documents. Ultimately, the paper argues that digital editing can facilitate an approach to Victorian exploration literature that interrogates the processes and patterns by which travellers’ records were transformed into published narratives.

Heather F. Ball (St John’s University) and Kathryn Simpson (Edinburgh Napier University)

**Encoding the Expeditionary Experience: Digitally Curating the Manuscript Record of Exploration**

The digital corpus of David Livingstone’s exploration documents is extensive and varied; at *Livingstone Online* – the largest digital archive devoted to the records of any Victorian traveller to Africa – we record over 3000 separate Livingstone or Livingstone-related items. These records, some of which were previously not considered important or which had in their former publication been edited, contain a wealth of information about mid-Victorian Africa and the experience of expeditionary travel.

This paper will survey the digital technologies and encoding practices and patterns used across the wide variety of source material presented on *Livingstone Online*. We will present our specific coding practices for letters, diaries, and journals, as well as the ways in which our coding captures both document content and the physical appearance of the manuscript page. We will explain the development of our digital editing practices and show how these have evolved over the years to match the new challenges faced with the materials at hand. We will also discuss the compilation and creation of the project’s unique coding manual and its practice of providing open-access documentation.

*Livingstone Online* aspires to present the most accurate transcription and representation of Livingstone’s unedited material, and in doing so, to give the clearest window onto the work and observations of one of the nineteenth century’s most iconic British figures. Ultimately, this paper will argue that the project’s conceptual design and critical encoding practices serve to encourage disruptive and counter-consensus readings of intercultural encounter and the history of European exploration.

Adrian Wisnicki (University of Nebraska-Lincoln)

**Breaking Patterns of Victorian Digitization**

Victorian primary sources survive in abundance and are distributed in numerous archives. Recent large-scale digitization efforts by the British Library, ProQuest, Gale, and others have opened these materials to ever more complex forms of analysis. Users can now draw on digital tools to study thousands of pages at once. Yet key areas of the Victorian historical record remain underrepresented, particularly when the form of primary materials does not fit into established categories of commercial or scholar-led endeavor.
This paper will consider how scholars might use digital methodologies to approach atypical or non-mainstream forms of Victorian record keeping. Using the example of *One More Voice*, an incipient DH initiative focused on Victorian-era global travel, the paper will explore the research opportunities created and questions raised by Victorian-era Anglophone narratives of travel from non-western writers and interlocutors (e.g., Arabs, Africans, Indians). Compared to other kinds of Victorian records, such materials survive in comparatively small numbers, often at the margins of the Victorian archive. The materials take the form of standalone manuscript and published narratives, or are embedded in archival sources whose bibliographic wrappers privilege British creators while neglecting or minimizing authorship and/or contributions by non-western individuals.

The paper will argue that travel materials by such individuals present an opportunity to rethink and work against the patterns of dominant, contemporary, and standardized models of Victorian data publication, especially large-scale publication, and to develop new models for the analysis and distribution of Victorian-era materials, while being sensitive to ongoing critiques of preservation and remediation.

**F5: Design for Living**

Lucy Hanks (University of Manchester)
*The Life of Charlotte Brontë: Revising Against the Pattern*

Rendering the number and type of revisions on the manuscript of *The Life of Charlotte Brontë* in the format of a graph makes it easy to see several patterns that emerge from studying the way this text has been edited. The highest points on the graph show you which chapters were more heavily revised; you can see that generally William Gaskell makes more revisions than Elizabeth Gaskell; you can also pick out the chapters in which Elizabeth Gaskell heavily reworked the text. From these patterns emerge a range of assumptions about the text itself: the heavily revised chapters attend to more controversial subjects (which they often do); William Gaskell problematically takes control of the female text (sometimes, not always); the composition and revision of the *Life* was particularly fraught, resulting in a power-struggle during its revision (most certainly). I am interested in how the act of female-representation provokes this
kind of self-reflexivity. I will present several examples of revision from the manuscript of the *Life* to suggest, however, that the assumptions we make from this visual representation of female revision do not always hold up against the reality of female authorial experience in the nineteenth-century. What may look like examples of self-censorship often repackage meaning in more ambiguous terms. Female subjectivity is not silenced; Gaskell takes ownership of the representation of the female subject in the *Life*, seemingly conforming to 19th C. standards of female authorship, while producing more subversive meanings below the surface.

**Catherine Delafield (Independent Scholar)**  
**Design for a Wife: John Walter Cross and George Eliot's Life**

Cross’s *Life as Related in her Letters and Journals* (1885) has been variously interpreted as both ‘pious biography’ and ‘surrogate autobiography’. Cross had been financial advisor to the Leweses and latterly husband and executor to Eliot. He claimed that he wanted to ‘make known the woman’ by demonstrating her appreciation of ‘the joys of the hearthside’ and ‘another side of her nature ... the side of the affections’.

Cross ‘judged it best to let George Eliot be her own interpreter’, confining himself to ‘the work of selection and arrangement’. He reproduces Eliot’s opinions on life writing formed when reading *Lives* such as those of Charlotte Brontë, Lord Byron and particularly Harriet Martineau. She was concerned about the preservation of ‘poisoned daggers’ of rancour in collected letters and about ‘a future life in the minds of a coming generation’.

This paper will consider the layout of the *Life* as it affects the process of reading and interpreting. Cross both exploits and prunes the evidence of the original documents and produces chapter summaries and an index which are highly selective. The paper will then trace his representation of ‘hearthside affections’ using the appearance of the Cross family who were retrospectively cultivated into Eliot’s life and *Life*. This design allowed Cross to claim the use of Eliot’s own words but his treatment of Eliot’s letters and journals had consequences for any reading of both the ‘life’ and the documents or accounts used in evidence.

**Lucy Whitehead (Cardiff University and the University of Exeter)**  
**Life Patterns: Replication, Disruption, and Proto-cinematic Technique in John Forster's Life of Charles Dickens**

The repetition of the word ‘restless’ creates both a verbal pattern and a pattern of behaviour in John Forster’s foundational three-volume *Life of Charles Dickens* (1872-74). The word, and concept, are foregrounded not only by frequency of use, and by the echoing formulation ‘restless and resistless’, but by their prominence in the organising structure of Forster’s chapters. This repetition also becomes a pattern for future Dickens biographies, in the sense of ‘an example or model to be imitated’: in Peter Ackroyd’s *Dickens* (1990), Dickens is ‘constitutionally restless’, ‘inordinately restless’, ‘restless once more’, and ‘restless as ever’, to name but a few instances.

Recent scholarship has suggested that Forster’s attempts to capture Dickens’s dizzying range of activities result in a lack of pattern within the biography. Catherine Peters has criticised Forster’s failure to present a strictly linear narrative of a unified figure, arguing that Forster’s doubling back and disruptions of chronology across multiple volumes and editions, both to elaborate on Dickens’s activities and to justify his own previous statements about Dickens, produces ‘confusion’ (2008).

My paper will argue for a different interpretation of this juxtaposition and sequencing of similar but marginally different Dickenses, contending that it is productive of animation rather than chaos. Both in the visual culture of his biography, and in foregrounding textual revision and the multiple editions it generates, Forster uses a combination of replicated and disrupted patterns to reinforce his biography’s seminal presentation of a ‘restless’ figure constantly in motion physically, mentally and emotionally. The techniques of Forster’s biography thus present a founding pattern both for the coming of the cinema, and for the stress that modernist biographers would lay on the power of selection and arrangement to create a living figure.
F6: Patterns in/from Nature

Kyriaki Hadjiafxendi (Bath Spa University)

Patterns of Creation: Rockpools, Seaside Tourism and Natural Theology

In 1858, George Henry Lewes, declared that the lovely sea anemone was ‘now the ornament of countless drawing-rooms, studies, and back parlours, as well as the delight of unnumbered amateurs.’ Lewes’s Sea-side Studies at Ilfracombe, Tenby, the Scilly Isles, and Jersey (1858), along with volumes such as Philip Henry Gosse’s A Naturalist’s Rambles on the Devonshire Coast (1853) and Charles Kingsley’s Glaucus; Or, The Wonders of the Shore (1855) created a fascination with visiting, studying and reproducing the seashore. My paper will argue that the popularity of seaside science stemmed from the way it was promoted as a means of discovering patterns of design in the natural world: despite Darwin, natural history remained heavily indebted to natural theology.

Contemporary writer Linda Cracknell has described the intertidal zone as a space that ‘enlivens imaginations; secreting the extraordinary in the ordinary rhythm of ebb and flow; swash and backwash.’ Philip H. Gosse and Charles Kingsley would have approved of such sentiments; they acquired popularity as pioneers in the study of the secret life of the seashore and the exploration of its imaginative and theological appeal. The beautiful patterns on anemones, madrepores and zoophytes were seen as full of literal and symbolic meaning, an embodiment of the wonder and romance of the biodiversity of Creation, found in the most everyday species. Kingsley, an Anglican clergyman, and Gosse, a man of equally deep religious conviction and a member of the Plymouth Brethren, were part of an influential corpus of popular science books, in which, far from being a dilettante activity, fossicking among rock pools after zoophytes was a rugged, moral pursuit of God’s truth and beauty. My paper will demonstrate the different ways that writes like Gosse, Kingsley, Rev. J.G. Wood, and others, offered new audiences a vivid glimpse of the design they perceived in nature, as well as their role in popularizing marine aquaria that offered urban populations the chance to experience the romance of the seashore.

Jennifer Minnen (Princeton University)

Patterns of Authority: Anna Atkins’ Botanical Photographs

At photography’s inception in the late 1830s, eminent botanists like Sir William Hooker, director of Kew Gardens, distrusted it as a technology for recognizing patterns in nature. The new medium’s indexical representation challenged the expert’s cultivated vision and the type specimen’s ideal form. For Hooker and others, photography simply made illustration too real in the politics of classification. This skepticism makes the photographic experiments of Anna Atkins all the more resonant for the ways in which her reproducible images of algae enabled her, as a woman of science, to claim an authority of vision by building an exchange network. This paper reclassifies Atkins’ Photographs of British Algae: Cyanotype Impressions (1843-1853), an increasingly well-known, yet uncritically examined book of early photographic prints. Far from isolated, as many assume, Atkins experimented at the cutting edge of photography and plant study, actively using her prints to join communities of rich scientific dialog that crossed gender and class. Archival materials from the Royal Botanical Garden Kew and other botanical sites highlight Atkins’ strategies of dissemination and shared pursuit of knowledge in ways that our expectations of single authorship and dependence on formal publication often obscure. Her striking blue prints reveal a book in conversation, a woman in contact, and a network in development, offering a new pattern of how collaborative practice shaped female vocation in Victorian scientific community.

Jude Piesse (Liverpool John Moores University)

The Life and Times of Darwin’s Childhood Garden: Patterns, Pathways, Forms

This paper explores concepts of pattern in relation to Charles Darwin’s childhood garden in Shrewsbury. Built on the banks of the River Severn by the Darwin family in the early 1800s, the garden at The Mount was originally an idyllic and elaborate seven-acre site that provided important resources for Darwin’s early investigations of the natural world and for his subsequent development of evolutionary theory. Rather than focusing on Darwin’s connections to the garden in isolation, however, this paper reads the now fragmented and semi-wild site as a hub of interconnected pathways, both manmade and natural, that have formed complex patterns of lived experience for over two centuries. I argue that interpreting
the garden in this way respects the non-hierarchical models of connectivity that characterized Darwin’s own evolutionary vision, affording new ways of recognizing the importance of formative provincial, domestic, and wider ecological experiences to Darwin’s life and work. In making this argument, my paper also reconstructs and evokes the multi-layered rhythms and material details of a highly evocative but little-known historical site, drawing upon my personal experiences of living in its immediate vicinity as well as my wider research. The paper concludes by addressing the challenges of trying to find innovative formal patterns to give shape to the garden’s life and times in writing. By introducing methodological problems associated with my current book project about the garden, I hope to raise larger questions about how scholars of nineteenth-century history and culture might communicate in different ways for new audiences.

F7: Cultures of Collecting: Anatomical and Pathological Patterns

Panel Overview
Each presenter in this alternative panel/roundtable will focus on an anatomical object or medical photograph (or a small series of them), to explore patterns in representation, and use of, human subjects in museum collections. We will interrogate wider themes in the intersection of art, literature, medicine and museums.

Verity Burke (University of Reading)
Patterns of Curation: Kahn’s Anatomical and Pathological Museum
Kahn’s Anatomical and Pathological Museum started life as a lauded scientific institution, but was beset by scandal mere years later, accused by the medical press of displaying inappropriately sexual models, exhibiting bodies not just to men but to women and children, and for selling quack remedies on its premises. Kahn’s popular institution exemplifies some of the problems encountered by museums in the nineteenth century, and their necessity to differentiate themselves from fairground attractions and titillation. This paper will demonstrate how, museums borrowed techniques from literature to navigate these issues of respectability, using texts to augment their objects and to place them within narratives, a technique that mirrored the patterns and series of curation and display. Popular literature, itself beleaguered by similar accusations of impropriety, borrowed the respectable techniques of the museum, reading bodies for signs of criminality, ordering objects to solve mysteries and restore respectability.

Treena Warren (University of Sussex)
Exceptional Bodies in Nineteenth-Century Photographs: Changing Contexts
Exceptional bodies, or anatomical forms that diverge in some way from a perceived norm, are now largely understood in medical terms as the result of congenital conditions, disease, or injury. Yet, for a long time before the benefit of such scientific insight, exceptional bodies were interpreted in more sensational terms, influenced by traditions of folklore, theatre and myth, and were put on display as monsters and freaks for public entertainment.

For the nineteenth century, the photograph was an important apparatus in the construction of such popular cultural, and medical modes of understanding bodily diversity. This paper considers the pictorial conventions used to produce ‘enfreaked’, and (medically defined) defective, photographic bodies, looking at the complex ways in which imaginative, and analytical, visual schemes or patterns, influence each other and overlap, and tracing the shift from fantastic interpretation towards scientific knowledge. I argue that while the medical gaze is largely considered to be an objectifying mechanism, in Victorian photography it is often the fantastical images of freaks that are more concerned with symbolic ‘othering’, while photographs produced in medical contexts are frequently found to express an attitude of deep human empathy.
Corinna Wagner (University of Exeter)

Photography, Degeneracy, and Arrested Development
Throughout the nineteenth century, cretins appeared often in literature, travel accounts, photographs and cartes de visite. This group of physical and mental ‘defectives’—recognizable by their small, stunted, prematurely aged bodies and faces, but mostly by their disfiguring goitres—featured in scientific and cultural debates about evolution and genetic inheritance, and about degeneracy and the role of environment in shaping bodies and minds.

This exploration of the cretin in photography and literature will reveal a number of things: this mystifying condition figured—as hysteria did—in medical efforts to make visible internal lesions that were thought to be the origin of such conditions. In addition, this mystifying condition was used as evidence of biological and/or environmental determinism. Further, I will show how the figure of the cretin became part of important cultural issues that were intimately connected to scientific debates, about paternalism, social responsibility, and degeneration. Finally, I will argue that cretinism complicates our understanding of the uses and legacies of visual and literary representations of ‘arrested development’ and other conditions that we now categorize as disability.

F8: Nature’s Own Design

Will Abberley (University of Sussex)

Patterns of Behaviour: The Science of Habit and Science as Habit in Victorian Naturalist Travelogues

‘It is notorious how powerful is the force of habit’.
- Charles Darwin.

Victorian natural historians both studied habits and were constituted by them. Naturalists observed wild organisms’ ‘habits’ from migration patterns and mating rituals to strategies for avoiding enemies or trapping prey. At the same time, these researchers presented themselves as creatures of habit, deriving their authority from their strict adherence to scientific methods. The identity of the Victorian man of science often depended on his ability to restrain momentary impulses and fancies, and follow rigid routines of observation and verification. In this way, the naturalist might seem the embodiment of ‘good habits’ advocated in Smilesian self-help. Yet, as Athena Vrettos (2000) notes, Victorian discourse on habit threatened ‘to trap the individual in predictable and inflexible patterns of behavior’ in which agency would become impossible. Excessive subservience to habit might reduce the naturalist to a dull, unthinking machine or, like the plants and animals he studied, a pure product of circumstances. Such discomforting visions of habit could also reinforce racial and imperialist hierarchies, as naturalists described indigenous peoples as slaves of their racial or national habits. On the other hand, unconscious habit might represent a medium by which field naturalists could empathize with animals, particularly through activities such as hunting. Sean O’Toole (2013) has shown that the Victorian realist novel engaged closely with contemporary theories of ‘the psychology of habit’. My paper will argue that ambivalence about habit similarly permeated naturalists’ travelogues. This ambivalence was reflected in the texts through stylistic vacillation between systematic description and chronological narration and digressive wandering across times, places and subjects. I will illustrate this argument through close readings of texts such as Darwin’s Journal of Researches and Alfred Russel Wallace's Malay Archipelago.

Philipp Erchinger (University of Düsseldorf)

The Long Poem as Kaleidoscope: Tennyson’s In Memoriam

This paper seeks to argue that the structure of Tennyson’s In Memoriam may be compared to a kaleidoscope: it consists of multiple components that can be made to form ever fresh patterns of meaning as the poem unfolds. As a result, the sequence of episodes constituted by the individual lines, stanzas and sections comes to be supplemented and overlaid by paradigmatic arrangements running across, sometimes even against, that narrative syntax of parts. Spinning a changeable web of analogies,
Tennyson’s writing, not unlike an encyclopaedia, generates numerous cross-references from which various assemblages of themes and motifs may arise.

In an attempt to explore some of these emergent patterns, I shall specifically concentrate on the topic of ecology which is often associated with an elegiac mode - an environment in decay, the weeping earth - just as elegy is often ecological, taking shape through images of nature, such as trees, meadows, mountains, brooks (Timothy Morton). As I wish to argue, the kaleidoscopic constellations that may be drawn out of Tennyson’s poem are expressive of a doubtful empiricism - William James called empiricism a “mosaic philosophy” - that has become uncertain about its metaphysical grounds but can not quite, or not yet, embrace the idea that without, or outside of experience, there is nothing to be known.

Barkley Ramsey (University of Washington)

Rewriting Eternity: The Poetic Form of In Memoriam A.H.H.

In Memoriam A.H.H. marks a distinct formal shift in the genre of elegy. Its structure, both fragmented and cyclical, has garnered extensive scholarly attention from academics like Herbert Tucker, James G. Taaffe, and Erik Grey. However, little work understands how the circular patterns found within the fragments of In Memoriam function intertextually. I argue that the rhyme scheme and the annual structure of the elegy correspond with Romantic ideas of small-scale and large-scale nature and re-appropriate the circular forms found in Dante’s Divina Commedia. Since Tennyson positions In Memoriam as a new Divina Commedia, his use of circular forms cannot be understood without invoking the circles that compose Dante’s afterlife. Similarly, the temporally bound structure of an annual cycle found within the elegy, composed by the smaller cycle of rhyme scheme, cannot be disconnected from the Romantic idea that natural cycles could demonstrate immortality in the afterlife. These intertextual connections are key to understanding the importance of the differing scales of circles within Tennyson’s elegy. Through the disparateness created between the different scales of form, In Memoriam questions the divine world by creating temporal inconsistency, causing a break-down between smaller and larger forms of nature within the poem. This break-down not only pushes against Romantic understandings of nature and eternity but also subverts the circles that God supposedly used to create the eternal world of the Divina Commedia. In Memoriam functions as its own natural paradise in which eternal bliss is created through textual patterns, not eternal ones.
Panel Session G: 9am-10.20am

G1: Aesthetics, Architecture and Narrative Patterns

Roger Ebbatson (Lancaster University)
Outside the Casement: Window Patterns in Hardy's Poetry

This paper will examine a group of Hardy's poems which stage and articulate patterns of perception, emotion and relationships through the image of the window. These poems may be read through Rancière's ascription of a four-fold model of being elicited by the window-image: an inside, an outside, a sequence and an interruption. The Hardy texts imagine and explore issues of dream/reality in accordance with a regime which offers the opportunity to observe the outer world from the interior and vice versa. Whilst the poems are sometimes motivated by the human urge to see without being seen, the existence of the window-pane also serves to modify observation of the world decisively, and it will be suggested that this group of poems register a transition in Hardy's writing from late-Victorian to a proto-modernist sensibility.

Molly Ryder (University of Exeter)
A Pattern of Narration: Victorian Heroines Narrating with an Architect’s Eye

This paper examines the heroines of mid-Victorian realist novels who narrate or convey their understanding of the world through architecture. This pattern of narration materializes in the novels through both straightforward architectural reporting (description of the built environment) and creative, imaginative architecture (architectural metaphor). In Charles Dickens’s Bleak House, Esther Summerson provides extended descriptions of the architectural exteriors and interiors she encounters over the course of the novel. In addition, she shares the third person narrator’s technique of employing the house-as-tomb metaphor for describing many of these architectural structures. In Charlotte Brontë’s Villette, Lucy Snowe creates alternative dwelling spaces, imaginative architectural enclosures to house her thoughts and emotions. These creative structures provide the architectural compatibility she lacks in the built environment of the novel. Finally, the narrator of George Eliot’s novel, Middlemarch, conveys Dorothea’s understanding of her place in the world through the medium of her interest in building cottages. In addition, the narrator represents Dorothea’s understanding of her husband’s mental interior through the devastating architectural metaphor of labyrinthine confusion. Taken together, these examples illustrate a pattern of narration where heroines capitalize on the narrative potential of architecture to tell their story and represent their understanding of both the world around them and the mental and emotional interiors of other characters. By doing so, Dickens, Brontë, and Eliot indicate architecture’s ability to reveal deep truths about their characters while also exploring the role of architectural description in advancing their novel’s psychological and material realism.

David Sorensen (Saint Joseph’s University)
“Perpetual Novelty”: Carlyle, Ruskin and the Patterns of Imprisonment in Victorian Culture and Society

For both Carlyle and Ruskin, pattern can either represent the liberation or the imprisonment of the human psyche. What is characteristic of Victorian culture and society is its suspicion of aesthetic idiosyncrasy, which reveals a deeper hostility to all experience that contradicts the ineluctable laws of laissez-faire economics. In Stones of Venice, Ruskin refers to the Gothic pointed arch, which “delighted in the the infringment of every servile principle”: like Carlyle’s heroic historical exemplars, the arch “was not merely a bold variation from the round,” but a trope that “admitted of millions of variations in itself.” The antidote to the “do-nothingism” of the Victorian governing classes lies in disrupting the ubiquitous patterns of gridlock that paralyze innovation. But where to begin? From different perspectives, Carlyle and Ruskin arrive at the fallow ground of the Victorian industrial landscape. In Past and Present (1843) Carlyle establishes the basis for Ruskin’s later “Sermon in Stones,” identifying the communal impulses that create the possibility of aesthetic “variation” and regeneration. Simultaneously, he charts the progress of a more invidious process, in which the the “life-road” of English history is blocked by “bewildering obscurations and impediments.” The rot that sets in can be discerned in
patterns of labor, “cash-payment,” and government. In Stones of Venice, Ruskin extends Carlyle’s analysis, and explores the impact of this “diseased love of change” through a study of the “decline of variety” in modern architecture. The evolution of aesthetic patterns culminates in the “prison house” of neo-classical monotony, unrelieved by any prospect of internal expansion or discovery. Carlyle’s prophecy of “the brutish empire of Mammon cracking everywhere” is realized in the suffocating patterns of post-Renaissance art and architecture.

The obliteration of the Gothic arch by “external symmetries and consistencies” marks the moment when England acquiesces to the despotism of life-denying “Formulas” of repetition and stasis.

G2: Generic Patterns

Eleanor Dumbill (Loughborough University)

Exemplar Texts and Uncontrollable Destiny: Frances Milton Trollope’s Jonathon Jefferson Whitlaw, Scenes on the Mississippi (1836) and Michael Armstrong, the Factory Boy (1840) as Originators of their Genres.
This paper begins by locating Frances Milton Trollope at the centre of nineteenth-century patterns of cultural production. She was the matriarch of a literary family, presided over a literary salon in Florence, and was a regular commentator in the periodical press.

I then introduce Jonathon Jefferson Whitlaw and Michael Armstrong as originators of their respective genres. Whitlaw is the earliest known instance of the anti-slavery novel. It has been argued that the novel influenced Harriet Beecher Stowe’s Uncle Tom’s Cabin (1852) and the 1838 amendment to the Abolition of Slavery Act that secured complete and meaningful emancipation. Michael Armstrong is the earliest example of the social problem novel, published five years before Benjamin Disraeli’s Sybil, or the Two Nations (1845).

I argue that these novels demonstrate Trollope’s importance in the cultural patterns of the nineteenth-century and should be considered as exemplars. I discuss similarities in the depiction of industrialised and institutionalised labour in both texts to highlight the ways in which texts that followed deviated from Trollope’s pattern and the consequences of these deviations. I conclude by arguing that the radical elements of these two texts, especially the focus on women of colour in Whitlaw, make them paradigms of their genres against which all later instances can and should be measured.

Luisa Kapp (University of Oxford)

Victorian Etiquette: A Pattern for Social Success?
Etiquette guides were a popular literary genre that originated in the 1830s, shortly after Victoria ascended the throne. In one Victorian etiquette writer’s words, etiquette ‘designate[d] the rules and ceremonies recognised and exacted by civilized society’. While this objective is obvious to anyone who leafs through one of the numerous manuals, which are all filled with almost encyclopaedic patterns of the lives of the aristocracy, there are deeper facets to etiquette literature which escape superficial notice and which give these manuals an interest beyond their reputation for being a rather trivial and sometimes cynically profiteering literature pedalled by publishers to aspirational readers. By showing how the manuals are constructed and analysing their patterns of language, one can infer a very complex picture of society as the arbiter of human existence, with gentility as the ideal to be attained by imitation. The assumed aspiring middle-class reader was promised social success, yet was social climbing really as easy as studying which fork to use for fish or which greeting to use when meeting a distant acquaintance on the street?

Amy Waterson (University of Edinburgh)

“This is not to be a regular autobiography”: An Examination of the Nineteenth Century Bildungsroman (1847 – 1895)
The Bildungsroman was not a uniquely Victorian invention, as evidenced by its German predecessors. Nevertheless, scholars accept that the genre enjoyed popular success in Britain during the nineteenth century. Karl Morgenstern defined the Bildungsroman during his 1819 lecture, ‘On the Nature of
Bildungsroman’, identifying the aspirational narrative trajectory and the child protagonist to be key underpinnings of the genre. The appeal of the Bildungsroman is indebted to its generic patterning; the authors’ adherence to or deviation from these conventions encouraged reflection and debate on the place of the individual within a dramatically altered society. The conventionally teleological structure of the Bildungsroman and the narrative of self-improvement inherently celebrates the notion of Victorian progressivism, but the subject matter could be employed to undermine it. The Bildungsroman’s emphasis upon the development of the child protagonist is integral to the plot and reflects a growing interest in childhood during the period. Its narrative preoccupation with interiority suggests an emergent psychological approach to character writing.

Charlotte Brontë’s Jane Eyre, Charles Dickens’ Great Expectations, and Thomas Hardy’s Jude the Obscure are firmly established within the Bildungsroman canon and provide ample scope into how authors interacted with the genre across Victoria’s reign. The generic patterning of the Bildungsroman provided a way for Victorians to engage with their fluctuating society, whilst the ways in which these patterns were observed and manipulated allow contemporary readers to glean insight into how nineteenth century individuals negotiated the new status quo.

G3: The Pattern of Decor and/or Design

Alice Barnaby (Swansea University)
Recuperating Incandescence
In 2008 the European Commission announced a new Ecodesign Directive to enforce the phasing out of incandescent domestic light bulbs by 2012. 2008 also saw the issuing of a patent by Sanyo Electronics for a new energy efficient LED bulb that mimicked filament incandescence. Since then a fashion has spread for decorating spaces of sociability such as bars, restaurants and coffee shops with over-sized, exposed, and unshaded LED bulbs that have the appearance of late nineteenth-century electric lighting. As one icon of lighting design (with its roots in Victorian modernity) is extinguished, another (emphatically twenty-first-century technology) reignites this illuminated aesthetic. It seems that the threat of obsolescence has generated a poignant appreciation of that which is about to be lost. Perhaps this is a case of what Walter Benjamin refers to as ‘love at last sight’. However, the practice of recuperation does not extend to current methods of displaying this light. Where once the Victorians shaded and concealed the inner workings of the bulb, now the glowing energy of the filament itself is celebrated. What does this twin dynamic of similarity and difference tell us about our relationship with the past and our experience of the present? In particular, what is at stake in this new aestheticization of energy?

Jo Horton (De Montfort University)
The Magicians of Birmingham: The Emergence of the Inventor Artisan and their Influence on Metallic Pattern and Manufacture of Ornamental Objects in the Nineteenth Century
This paper presents an examination of the innovative, socially upwardly mobile artisans and chemists of the nineteenth century who sated the appetite of the Victorian consumer for pattern via advances in design, materials and machinery. I will focus on a revolutionary technology - electro-metallurgy -and the impact of innovations in science and technology on the manufacture of decorative metal dining wares and ornamental objects that were affordable to all.

In this paper the creativity that drove the conception of new ways to create pattern by casting, electrotyping and electro-gilding will be explored centred on the pioneering work of Alexander Parkes for Elkington & Co. from 1841 onwards. Parkes was said to have been ‘one who never overlooked the possibility of producing a decorated or coloured material’ (Inkster, citing Goldsmith in 2012). So, this paper will also examine his love of drawing, painting, woodcarving, modelling and designing ornaments and fabrics alongside his work as a prolific inventor and chemist.

The paper will examine the reactions to Parkes designs from art critics, museum curators, collectors, consumers, poets, writers and Prince Albert. The responses recorded about the electroforming process and the possibilities it provided for the exact reproduction of works of art and the mechanised
production of desirable dining wares such as plates, candlesticks, tea and coffee services, help to explain the reasons for the esteem in which Parkes and Elkington & Co. were held. Finally, the value of transposition of Victorian electrolysis techniques to twenty-first century textile design will be discussed.

Jamie Jacobs (University of Kent)
Pugin’s Pattern-Driven Carving Machinery at the Houses of Parliament
The Victorian Gothic revival architect and designer Augustus Welby Northmore Pugin is known for his large variety of wallpapers, carpets, and tiles. Hired by Charles Barry for his expertise in Gothic detailing and ability to produce high quality designs at a rapid pace, Pugin was responsible for the decorative elements and interiors at the Houses of Parliament, which feature the best of his decorative pattern work. However, his involvement in the Palace’s total design concept was not confined to two-dimensional flat patterns; in his role as Superintendent of Woodcarving, Pugin introduced three dimensional casts or “squeezes” for workers at the Thames Bank Workshops to reproduce in wood and stone. Gathered from his own travels in northern Europe and enterprising merchants who specialized in procuring such goods, Pugin acquired thousands of casts for use at Thames Bank. Designed for use with the newly patented carving machinery, Pugin navigated concerns about the role of pattern-driven machinery, copyism, strikes, and the role of the worker to produce large quantities of decorative items for use throughout the new Palace of Westminster – goods produced in a historicist style using contemporary methods of production. Although these casts were preserved after construction ended, making their way through the Government Schools of Design at its various locations to the South Kensington museum, an air of uncertainty surrounds their present-day location. The ambivalence surrounding the casts demonstrates the lack of scholarship on this overlooked aspect of Pugin’s designs for the Houses of Parliament. Considering the fate of Pugin’s extant and well documented wallpaper blocks and tile moulds and how each of these have been utilized in maintaining the building thus far, Pugin’s casts could also play a key role in offering historically accurate originals for use in the upcoming restoration of the Palace of Westminster.

G4: Maternality in the Victorian Novel
Jessica Cox (Brunel University London)
Maternal Love and Patterns of Infant Feeding in the Victorian Novel
The veneration of the ‘good’ mother and castigation of ‘bad’ mothers is a well-established trope in the Victorian novel. This paper examines these maternal stereotypes in relation to representations of practices of infant feeding in Victorian fiction, and establishes an association between maternal breastfeeding and positive portrayals of motherhood, and artificial feeding/wet-nursing and negative characterisations of the mother-child relationship. These associations reflect broader nineteenth-century cultural discourses around infant feeding, evident in the plethora of advice books directed at Victorian mothers, as well as in medical and sociological literature. Breastfeeding is frequently constructed as a religious and maternal duty, and both advice books and novels often castigate mothers who do not nurse their own children as unnatural and irresponsible. Consequently, the neglect suffered by Dickens’s orphans (Oliver Twist and Great Expectations’ Pip) is evidenced by the fact that they are raised ‘by hand’. Mrs Joe’s pride in raising her younger brother Pip ‘by hand’ serves in part to indicate her lack of maternal feelings: artificial feeding becomes a metaphor for maternal neglect. In George Moore’s Esther Waters (1894), a contrast is drawn between the nursing mother and those who employ others to nurse their children, clearly demarcating them as ‘good’ and ‘bad’ mothers respectively. This paper examines these patterns of infant feeding and their symbolic associations in a range of works by authors including Mrs Henry Wood, Thomas Hardy, and George Moore, and identifies the parallels with wider Victorian ideologies and discourses in relation to notions of ‘good’ and ‘bad’ mothering.
Natalie L. Jones (University of Warwick)
Tense Tessellations: The Dance of Maternal Resistance in Thomas Hardy’s Return of the Native and George Eliot’s Adam Bede
When considering the notion of Victorian patterns, it is almost impossible not to confront the idea of reproduction, and in particular the phenomenon of biological reproduction, where the body itself becomes the source for reproduction and ‘pattern-making’. Within Victorian literature in particular the figure and ideology of the mother raises the question as to how restricting or liberating the patterns of reproduction might be. This paper will therefore offer a short reading of two Victorian novels in which a narrative pattern in each text manifests an ‘oscillating ambivalence’ towards the mother, motherhood and reproduction; Thomas Hardy’s The Return of the Native and George Eliot’s Adam Bede. A new reading of these novels will draw on Freud’s theory of the ‘death-drive’ in order to explore how each author engages with the idea of repetition as a pattern of ambivalent maternal ‘return’ or ‘unity’. This will enable a unique interpretation of Victorian patterns though the symbol of maternal repetition and return, while also demonstrating that through such a reading a ‘tense tessellation’ can be established between both of the novels as they are read together through this lens. Such a reading will draw upon, but go beyond, previous seminal work on the notion of repetition and difference in Victorian Literature (for example in the work of J. Hillis Miller) by making the figure of ambivalent motherhood and its violent resistance the centrepiece for understanding Victorian ‘tense tessellations’.

Hannah Rosefield (Harvard University)
The Stepmother Novel and the Representation of Ordinary Life
When tracing the development of the novel from Pamela through the nineteenth century, critics usually focus on the text’s first half and the inheritance of the marriage plot. In this paper, I will argue that the novel’s second half, which, as Nancy Armstrong has pointed out, “deals with little else but the details of household management”, also has its descendants, and that one of these is the mid-nineteenth-century stepmother novel. I will focus on two domestic novels from the 1860s, Charlotte Yonge’s The Young Stepmother and Dinah Craik’s Christian’s Mistake. Both novels have stepmother-protagonists who are kind and loving, far from the archetype of the wicked stepmother. I suggest that Yonge and Craik choose the good stepmother for a protagonist because she facilitates the representation of domestic routine and the rhythms and repetition of motherhood. During this period, one of the primary requirements of a heroine was that she be young; if a novelist respected this convention, it meant that a character who was mother to any child older than a toddler had aged out of heroine material. A stepmother-heroine, however, need only be old enough to marry in order to be provided with several children aged from infancy to adulthood, thereby allowing novelists a more varied and efficient exploration of maternal experience. In New Literary History, Caroline Levine recently argued that poetry, because of its focus on rhythm and repetition, has traditionally been better than novels at using form to explore “norms, and routines, including ordinary upkeep, daily labor, and the regular demands of the body”. I suggest the mid-nineteenth-century stepmother novel shows us how fiction can address just these things, and that Yonge and Craik, through their young stepmothers, are concerned with the ongoingness and collectivity of family life rather than the bounded and individualizing path to marriage.

G5: The Fantastical and the Fearsome

Rachel Bryant Davies (Durham University)
“What an old myth may teach”: Greco-Roman Antiquity as Exemplary Pattern in Victorian Children’s Culture
The importance of the classical past in educating future citizens was widely recognised in eighteenth- and nineteenth-century Britain: as printing technologies became more accessible, historical and mythological compilations proliferated. Victorian authors explicitly aimed to combine entertainment with education when exhorting young readers to follow historical role-models. Here, I will examine how encounters with classical antiquity were interwoven with moral, political, and social ideologies.

Greco-Roman antiquity held a privileged position, whether linear or cyclical historical models were followed, and in both national and universal accounts. Classical figures were held up as idealised
paragons or villainous cautionary tales, while modern cities were often compared with ancient counterparts. Yet the entanglement of history and fable caused many authors to wrestle with ideas of historical truth. Moreover, historical episodes were explicitly exploited to normalise a wide range of agendas, including abolition of slavery, temperance, imperialist patriotism, Christian doctrine, and elite social assumptions.

In this paper, I will focus on publishing successes which encouraged the adoption of classical models (e.g. ‘True stories from ancient history’, by prolific juvenile educator Maria Elizabeth Budden, which was in its eleventh edition by 1853 and A.J. Church’s historical novels). Setting these against the background of eighteenth-century didactic universal histories and the rise in female educational publishing (following Sarah Trimmer and Anna Barbauld), I will also briefly assess how such histories compared with other forms of print, including board-games—sometimes advertised in book end-papers—which literally fitted history into an aesthetically-pleasing pattern.

**Richard Fallon (University of Leicester)**


On 11 December 1898, the *New York Journal and Advertiser* ran a sensationalised story about the so-called *Brontosaurus Giganteus*, a monstrous new 130-foot-long dinosaur. The paper’s lurid image of the massive sauropod rearing up beside a skyscraper, typical of the circulation-grubbing techniques of the ‘new journalism’, set imaginations racing on both sides of the Atlantic. While American palaeontologists from wealthy museums competed to find a complete skeleton for display, British writers explored and exploited the dinosaur as fuel for fiction. These literary brontosauri, however, were thoroughly fin-de-siècle creations.

This paper looks at *Brontosaurus* in the context of turn-of-the-century new journalism and popular illustrated magazines, both of which allowed for the rapid transit of entertaining material between the United States and Britain. Stories about this monstrous dinosaur were perfect fodder for the ‘scissors-and-paste’ patterns of transatlantic reporting. As a result of exciting replicated news items, British authors of fiction appropriated the *Brontosaurus*, using it to explore topical subjects from American excess and vulgarity to evolutionary degeneration—and their stories were imported back to the United States, where dinosaurs were being used to self-fashion American identity. This paper focuses on just two of the various *Brontosaurus*-themed stories published in 1899: Henry A. Hering’s ‘Silas P. Cornu’s Divining Rod’ and *Beyond the Great South Wall* by Frank Savile. Reflecting cultural boasts and anxieties, these stories built up powerful associations for the gigantic dinosaur in the popular imagination, years before a mounted skeleton stood in any museum gallery.

**Mathilde Giret (Université Bordeaux Montaigne)**

*Vampiric Narrative Patterns in Dracula*

*Dracula*’s pattern is often considered erratic, being a collection of miscellaneous documents, mainly diary excerpts, but also letters, telegrams, and newspaper clippings. The fact that most documents forming the final narrative are typewritten copies of originals that have been destroyed, translations from shorthand and transcripts from phonograph recordings makes it even more confusing.

Bram Stoker wrote during a chaotic yet creative period in British literature. Realism had been the dominant genre until the mid-nineteenth century, but was progressively losing critical support, the readership’s interest, and even the writers’ adhesion. On the other hand, the success of penny dreadfuls, the revival of Gothic horror and the advent of science-fiction were revealing of a radical change in aesthetic conceptions and aspirations.

The anarchic pattern of many fin-de-siècle narratives is not only an illustration of the uncertainty that followed the disavowal of the Realist codes, but also a formal experimentation trying to shape another literary model based on palimpsestic dynamics which may be deemed “vampiric.”
Beginning with the Realist canon, *Dracula* also vampirizes historical and scientific texts, processes biblical passages, fairy tales and myths, and incorporates famous literary references. As the novel feeds off these intertexts, the eponymous character seems to prey on human characters' texts. While the latter compulsively note everything down and keep typewritten copies in triplicate, Dracula is extremely parsimonious with what he writes, going as far as burning documents that could be compromising, in a destructive act of textual devoration.

**G6: London Calling: Theatrical Patterns in/of the Metropolis 1870-1914**

**David Coates (University of Warwick)**  
**A Diarist's London: Walking the City and Mapping Social Networks**

In the Bodleian Library there are four diaries written by the ‘son of the Poet’, Sir Percy Florence Shelley. These diaries cover the years 1875 to 1880 and document the rhythms of Shelley’s everyday life in London. He traverses the city daily – often on foot – visiting the theatres, dining at his clubs, and calling on his friends and associates. These include members of artistic (Reginald Easton, William Powell Frith, James Abbott McNeill Whistler), literary (Matilda Mackarness, Violet Fane, Wilkie Collins), and theatrical social circles (Francis Cowley Burnand, the German Reeds, Henry Irving, Dame Madge Kendal, Horace Wigan).

In *The Making of the West End*, the theatre historian, Jacky Bratton, uses walking as a methodology for mapping gender in London’s Theatreland. Bratton takes her readers on two fictional walks – the first by a woman and the second by a man. These walks transcend time, moving backwards and forwards between 1840 and 1870 to allow the reader to notice specific sites and events.

Using Bratton’s methodology, this paper will take its listeners on the very particular journeys, on particular dates, as recorded by Shelley in his diaries. It will highlight the places that he visits most regularly, the streets and pathways that he habitually travelled down or across, and the people that he met at social gatherings, at the theatres, in clubland, and in the streets. Using the methodology of ‘walking’, this paper will map Sir Percy Florence Shelley’s London and his diverse and expansive social networks in the city.

**Rohan McWilliam (Anglia Ruskin University)**  
**Pleasure at Her Majesty's: The West End Theatre and its Audiences 1890-1914**

This paper examines the patterns of West End theatre going in the later nineteenth century in order to evaluate the impact of urban pleasure districts. It is part of a larger history of the West End which interrogates material and popular culture. By 1900, the West End had acquired many of its present day characteristics, a constellation of restaurants, dance halls, billboard hoardings, music halls, concert venues, pubs, bars, galleries and grand hotels. It had also acquired its identity as 'theatreland'.

The paper starts from an examination of the rebuilding of Her Majesty's Theatre on the Haymarket in 1897. This had formerly been London's leading opera house and dated back to 1705. The new version of the theatre was the brain child of the actor manager Herbert Beerbohm Tree. Financed by the runaway success of the play *Trilby*, his new theatre was intended to provide a home for the spectacular images in his imagination. The building was in another sense the creation of the leading theatre architect Charles Phipps. In what ways did the new Her Majesty's embody the cultural project of the West End? The theatre flattered an audience drawn from diverse sections of society with its shows and with its design and architecture. It became associated in particular with the spectacular and historically accurate Shakespeare productions that were Beerbohm Tree’s speciality. The theatre was later the location for Bernard Shaw's *Pygmalion* in 1914. This paper explores the rituals of theatre going, examining the relationship between audiences and the palatial architecture in West End theatres.
The paper argues for the significance of what I call 'cultural toryism' as a pattern that shaped West End pleasures. It involves a decoding of buildings, performances and identities that were conferred by the pleasure district.

Anne-Julia Zwierlein (University of Regensburg)
Patterns of Participation: Late 19th-Century Popular Weeklies and the Rhythms of Metropolitan Cultural Life
Late nineteenth-century popular metropolitan periodicals can be conceived as culture institutions sustained by, and embedded within, the rhythms of the wider urban mediascape and cultural life. For my inquiry into late-Victorian patterns of urban communal experience and interactivity I focus on interconnected technologies of mediation, i.e. textual formats (here: periodicals) and associational practices (here: events at lecture venues such as Literary and Scientific Institutions). I argue that periodicals and other 'institutions' within the late-19th-century mediascape are defined by their shared, self-reflexive temporal patterns, the periodicity of their performances, and that indeed these (mediated) performances themselves, tied to the temporal rhythm of reader and audience interaction, deliberately foreground their respective technologies for affording participation and creating communities. I focus on late-nineteenth-century popular weeklies with editorial offices based in London and targeting upwardly mobile (often female) working-class and lower-middle-class readers, engaging with specific feature materials that situate these cheap mass periodicals, designed for quick consumption, in conscious relation to – and productive rivalry with – contemporary popular but slightly more upmarket lecture institutions with their weekly rounds of lectures, theatre performances and recitations. In these feature materials the attention-generating methods of charismatic lecturers are combined with emplotted patterns of sensation and violence. Rather than the object-oriented focus of recent scholarly debates about the ‘seriality’ of periodicals, I would like to emphasize the community-oriented, interactive functions of their ‘periodicity’.

G7: Gothic Doubles and Narrative Patterning
Nerida Brand (University of Exeter)
Fractured Selfhood: The Many Faces of Mary Elizabeth Coleridge
This paper will explore the pattern of fractured and displaced selfhood that characterises the work of Mary Elizabeth Coleridge (1861-1907). Writing across multiple genres, Coleridge’s canon reveals a concentrated preoccupation with masks, mirrors, identity crises, and Gothic doubling, with a modern conception of identity as performative, plural, and appropriated. The author of five novels that bear a stark resemblance to the short fiction of George Egerton in their portrayal of transformations of consciousness and ‘dismayed awakening(s),’ Coleridge depicts identity as unstable, contextual and subject to continual refashioning. In her poetry, fractured selfhood emerges through the motif of spectral doppelgangers, where a monstrous vision often lurks behind ‘the other side of a mirror.’ The ‘other,’ for Coleridge, is always an extension of the subject; the narrator journeys from condemnation and repulsion to a dismayed confession that ‘I am she,’ thus instigating the demise of the imagined self.

Coleridge’s polyvocality, illuminated through her belief that ‘we are every one of us made up of a great many different people,’ enables us to meaningfully interpret the fractured self as extending beyond the doppelganger engendered by an exclusively male or female psyche. This paper will argue that the tension between Coleridge’s plural and contradictory voices powerfully captures gender as a site of struggle and, simultaneously, negotiation. With the female aesthete often characterised as navigating between conflicting notions of femininity, Coleridge encourages a reconsideration of this dualistic model through her depiction of the self as multiple and spanning the spectrum of gender identities.
Anna Gutowska (Linnaeus University)

Cinderella Marries Bluebird: Charlotte Brontë's Subversive Use of Romantic Tropes in *Jane Eyre*

I am going to argue that Brontë’s iconic novel owes much of its lasting appeal to the subversive play with two early nineteenth-century romantic conventions. The first is the Austenian romance, where the central role is played by a young, unmarried heroine and the plot focuses on her search for a good husband. Typically, a heroine will have two serious suitors and will initially be more drawn to “the wrong suitor,” who will however be discredited towards the end of the novel and will finally prove unworthy of her. Conversely, the other suitor, who had hitherto seemed uncongenial, will be revealed to be her true mate.

The second convention that has bearing on Brontë’s novel is the Scottian romance. This formula, exemplified e.g. in *Waverley* and *The Pirate*, focuses on the male protagonist, torn between two women who are his possible love interests. The two female characters represent two contrasting types of femininity, and are often differentiated by hair colouring. In the most common version of this formula, the protagonist will choose a future with the “good woman,” an angelic and innocent blonde, and reject the love of the “femme fatale,” a seductive, and sometimes dangerous or sinister brunette.

I would like to argue that the structure of romantic plot in Brontë’s novel can be seen as a conscious dialogue with these romantic tropes, and that its appeal is partly due to the skilful subversion of the readers’ expectations and to offering unconventional resolutions to somewhat tired romantic formulas.

Natalie Mo (University of Hong Kong)

Her Shadow: Killing Off the Female Double in Realist and Gothic Fiction

The doppelganger is a recurring character across literary history. Within nineteenth-century British literature, it is most commonly associated with gothic fiction in which it functions as an externalization of the protagonist’s transgressive desires. This paper argues that this character type is common not only in gothic fiction but in realist fiction as well, reflecting overarching Victorian ideologies surrounding women and the domestic sphere.

Sandra Gilbert and Susan Gubar’s *Madwoman in the Attic* argues the dark double is as much a projection of the Victorian female author’s rage and anxiety towards her position, as an antagonist or foil to the heroine. My paper differs slightly in that I focus particularly on the female doppelganger’s lack of selfhood and interiority. She is an extension of the heroine and must ultimately be sacrificed, either by death or other misfortune, to symbolically fulfill her bildungsroman. This occurs in both gothic and non-gothic works. For instance, in Charlotte Brontë’s gothic novel, *Jane Eyre*, Rochester’s first wife, Bertha Mason leaps to her death at Thornfield Hall. In Jane Austen’s realist novel, *Emma*, Mrs. Augusta Elton is sidelined in Highbury by the end. The doppelganger is valued for her utility to the plot over anything else. I contend that this structural denial of personhood echoes the ideological contradiction regarding women’s place in Victorian society. Just as they were required to be domestic, self-sacrificing moral guardians, the doppelganger’s selfhood is suppressed in favor of the heroine, despite possessing the potential to be a protagonist and rounded character.
H1: Textile Threads and Sartorial Stitches

Kazuo Yokouchi (Kwansei Gakuin University)

“That Grand Miraculous Tissue, and Living Tapestry”: Carlyle’s French Revolution and/as Textile Art

In its self-reflective passage, Thomas Carlyle’s French Revolution (1837) compares itself to a “grand miraculous tissue, and living tapestry.” The metaphor of textiles for a literary text is a common trope, especially for the author of Sartor Resartus, but my contention in this paper is that it is more than a metaphor. He was literally surrounded by rich textiles that came to decorate his new home in Chelsea, mostly by the hand of his wife, Jane Welsh. Curiously, Thomas’s composition of The French Revolution coincided with Jane’s arrangement of their new home. Focusing on this coincidence, I aim to cast new light on the couple’s unique relationship in pursuing their respective arts in the mid-1830s.

I will trace the couple’s excitements and hardships at their new home through their correspondence, and also refer to Robert S. Tait’s A Chelsea Interior (1857), a painting in which the regularly patterned wallpapers and carpets, tablecloth and upholstery, produce the effect of warmth and order in the Carlyles’ house. In my view, their struggle for order in the new environment was an accurate expression of their bourgeois ideology that lay behind their works, and The French Revolution was an attempt to give form to and tame the chaotic energy of revolution. Although it was half a century before William Morris set out to theorize and practice the art of textile-weaving and pattern-designing, Thomas Carlyle recognized the value of textile art and drew from it the formative principle of his historical writing.

Di Yang (University of Sussex)

“Checks or Spots”: Textile Patterns, Tradition and Female Community in George Eliot’s Novels

This paper examines how George Eliot represented the Victorian female social network and the vanishing tradition via her usage of textile patterns. Eliot’s novels teem with textile-pattern related discourse. Textile production, consumption and patterns of textile play an important part in female domestic activities because they serve as a mode of female participation in social production, a particular carrier of cultural tradition in the form of family heritage. They also function as an important channel for establishing female social network and female community. Scenes of female characters engaged in spinning, sewing, mending, and doing embroidery work recur throughout her novels. They are either scenes of domestic social production in Maggie Tulliver’s shirt make, or sites for passing down family heritage in the case of Mrs. Poyser and rituals of preserving family tradition in Mrs. Tulliver’s textile fetishism. They also function as a way of communication and social network among female characters in the private sphere where they can exchange information, do charity work and socialize with a proper pretext. We can trace the changes at various periods in Eliot’s fiction and explore the possible reasons why Eliot is so concerned with textiles and textile patterns. Specifically, I start with a brief summary of Eliot’s own experience in textile-related activities and propose the idea of the imagined female community through textile-centred activities, then analyse how Eliot represents scenes of female characters engrossed in these activities in roughly chronological order, then trace her unique insights into the crucial importance of these works in light of preserving and carrying forward tradition and serving the establishment of the female community through a female-exclusive discourse of textile-related activities, and finally conclude with suggesting how Eliot is in dialogue with Karl Marx regarding the issues of female social production and the erosion of community fetishism into traditional family-unit production.
H2: Victorian Historiographies

**Helen Kingstone (University of Glasgow)**

**The 1819 generation in the Dictionary of National Biography**

This paper will examine how Victorian lives were represented in the *Dictionary of National Biography* (1885–1900). Nearly half of the *DNB*'s entries covered nineteenth-century lives, and almost 200 of these were born in 1819. This cohort included such luminaries as Queen Victoria, Prince Albert, the writers George Eliot, John Ruskin, Charles Kingsley, A. H. Clough and Ernest Jones, painter William Powell Frith, photographer Roger Fenton, civil engineer Joseph Bazalgette, and many more whose names we no longer recognise.

How did the *DNB* editors and contributors deal with their lack of hindsight? How did they write would-be definitive accounts of lives that had only recently passed away? Analysis of specific entries will show how many (including those on John Ruskin and Queen Victoria) relied heavily on nostalgic autobiographical material. Despite the *DNB*'s insistence on a brisk and unsentimental tone, therefore, these entries fell prey in some sense to the hagiography it aimed to avoid. They perpetuated anecdotes, perceptions and even narratives in the image of the subjects themselves.

I will also use corpus linguistic methods to compare how the almost 200 individuals born in 1819 were represented in comparison with the *DNB* overall. How were these recent lives written about differently from more distant lives? Considerations of gender, fame, occupation, location and more affected the way they were understood as individuals, and fashioned as a generation.

**Jordan Kistler (Keele University)**

**Completing the Series in the British Museum**

During the first half of the nineteenth century, the British Museum’s acquisition policies changed. In the early decades of the century museum objects were prized for their rarity, and touted as being one of a kind. Yet by the mid-century the British Museum was condemned for containing “only particular specimens” rather than “a series” which would illustrate whole nations or civilizations of the past (The British Archeological Association, 1845). The museum, therefore, began acquiring objects with an eye to ‘completing’ ‘series’ within their collection, at the same time as they shifted to displaying their holdings in a chronological fashion. This shift coincides with the reconstruction of history as narrative in the nineteenth century, or what Elizabeth Deeds Ermath describes as the ascendency of the ‘historical aesthetic’. In the museum this shift demonstrates a change in how the nineteenth century sought to make sense of history in relation to the present; the past was no longer read as a parallel to the present which obscured the separation of time, but functioned as part of a sequence that led to the present moment. In this paper I will trace the impact of the shift from the unique object to the ‘technology of the series’ (Phillip Fisher, 1991) within the nineteenth-century British Museum.

**Jock Macleod (Griffith University)**

**Shaping the History of the Press: A Historiography of Victorian Newspaper Histories**

There is now a significant body of scholarship devoted to Victorian historiography, especially Whig narrative histories. These, as John Burrow and others have shown, are primarily epic tales of progress underwritten by heroic battles to obtain liberty. Temporal patterns of this kind are the stuff of which narrative histories are made: metaphors of rise and fall, circles, transitions and spirals abound, along with patterns of history “unfolding” in time, and patterns that seek to establish origins or law-like causes for the present.

Apart from Aled Jones, few scholars, however, have attended specifically to the narrative and rhetorical patterns that informed Victorian histories of the press. This paper analyses five major histories written during the period: Hunt (1850), Andrews (1859), Grant (1871), Pebody (1882), and Fox Bourne (1887), together with the reviews in the periodical press that followed them. Although they seem to be examples of Whig history, a careful analysis of their narrative patterns suggests the picture is more complex and contested than this.
Hayden White’s work on the analysis of pattern in historical writing provides a loose framework for the paper. Despite the rigidity of his “generative structuralism”, as Dominic La Capra once called it, White’s project of linking kinds of story with paradigms of explanation (and potentially modes of ideological implication) is suggestive for my purposes, particularly in relation to the politics of Victorian press histories.

H3: Economic Patterns in Victorian Literature and Political Life

Zoe Bulaitis (University of Exeter)
“Payment by Results”: Robert Lowe’s Political Economy of Education Revisited in Our Neoliberal Moment
This paper explores the rise of a system of efficiency in education that rose to prominence during the 1860s in England, commonly termed as “Lowe’s Code”. Rather than accepting this particular policy decision as a necessary product of the time, I critique the languages of value in order to reveal personal bias and governmental interests, which were key in shaping the assessment of education at its most foundational level. In doing so, I draw upon the critiques of Matthew Arnold and Sir James Kay Shuttleworth, which demonstrate the deficiencies of thinking about education in purely economic terms. Accordingly, the second half of this paper reflects on how articulating the processes which brought about such prejudices in the Victorian period might usefully address our present changes to the assessment culture of higher education in England today. The shift from liberal to neoliberal forms of education might appear as a permanent and unavoidable feature of contemporary society; however, this talk demonstrates that an understanding of Victorian educational history provides the right tools with which to resist and reform current practices of marketisation.

Margaret Markwick (University of Exeter)
“Gold put to the use of paving stones”: Disrupted Patterns of Internal Colonialism in Wuthering Heights
If internal colonialism is the subjugation of a peripheral area by a powerful centre, then in Wuthering Heights we see Brontë disrupting the pattern of colonial development by making Wuthering Heights her centre of all that is honest and substantial, and Thrushcross Grange her “other”, the seat of all that is weak and effete.

Drawing on their juvenalia to demonstrate that the Brontës were imbued with the concepts of colonial domination, I argue that Wuthering Heights disrupts the paradigm for internal colonialism that has been rife since before the Industrial Revolution. The description of Wuthering Heights in the 1770s, its scrubbed and scoured floor, gleaming pewter, massive hearth, represents honest unpretentious labour. In contrast, Thrushcross Grange’s brash furnishings seem a tawdry mass, bought in. Lockwood is the enfeebled coloniser from the South, looking for entertainment in his pseudo-anthropological study of these Northerners.

But while there is nostalgia for the Wuthering Heights of the 1770s, Bronte recognises that change is both inevitable and necessary. Hindley is not the solid yeoman his father was. Catherine has a fragile hold on her wits. The young Cathy embodies everything that is northern, robust and healthy, balanced with sensibilities inherited from her father. Hareton has the physique of his Yorkshire stock, with an intelligent awareness of what has been denied him. He is “gold put to the use of paving stones”. Hareton’s marriage to Cathy and their instalment in Thrushcross Grange symbolise the ousting of the colonisers. Internal colonialism is turned on its head and Yorkshire rules its own again.
The explicit purpose of Harriet Martineau’s *Illustrations of Political Economy*, a series of 25 novellas published between 1832 and 1834, was to discuss the most important economic “rules” operating in the capitalist society. Each of the stories was built around a particular aspect of political economy, and they usually followed a similar pattern: the negative effects of capitalism, including poverty and class conflict, were presented as remedied by better understanding of the rules of political economy and by allowing them to operate to the benefit of all social classes and prosperity of the whole nation. Charlotte Brontë’s *Shirley* (1849) seems to follow a very similar design, and discusses issues Martineau propounded in her *The Hill and the Valley* and *Sowers not Reapers*.

The aim of my paper is to discuss how repeating the pattern of Martineau’s stories in Brontë’s novel might produce different meanings and reflect different, not so unambiguously affirmative, attitudes to capitalism and the “laws” of political economy. In *Shirley*, written after the failure of Chartism, and set in the times of Napoleonic wars and Luddite rebellion, the acclaim of the free market as a source of general prosperity remains merely a dream never to be fulfilled. Whereas Martineau’s novellas offer a promise that following the laws of political economy could solve all the social problems of the day, *Shirley* ends in a much more ambiguous way, the happy ending having too much of a fairy-tale quality to be quite true.

**H4: (Bad) Habits of Empire**

Anactoria Clarke (The Open University and King’s College London)

**Patterns of Empire: Disrupting the Influence of the East in Richard Marsh’s *The Beetle***

In this paper I propose to explore how the cult of Isis, popular in the Roman empire, was utilised and disrupted in Richard Marsh’s novel *The Beetle*. I shall begin by outlining some general ways in which the British Empire of the 19th century used the Roman empire both as inspiration and a negative role model, and summarising some key similarities and differences between the two. I shall then progress onto discussing the use of the Cult of Isis in Marsh’s novel, and how this contrasts with the perceptions of the cult in the Roman empire, and a comparison of how it is portrayed in the seminal text to describe the mysteries of the cult, Apuleius’ *The Golden Ass*.

In my discussion, I propose to highlight how a cult generally perceived to be positive and inclusive in Rome can be disrupted to portray fear and xenophobia in 19th century London. I will contrast the portrayals of the rite and the initiation, outlined in *The Golden Ass* as being "performed in the manner of voluntary death and salvation obtained by favor" with Paul Lessingham’s description of the initiation he witnessed and the further terror he experiences when pursued by the Beetle, a member of the cult. I shall conclude by contrasting attitudes to the mysteries of the East in both empires, and comparing the distrust of the cult of Isis in 19th century London with the distrust of Christianity in the Roman empire before the 3rd century CE.

**Rena Jackson (University of Manchester)**

**Failed Emigration in Thomas Hardy’s “Interlopers at the Knap”: A Class Critique of Empire**

The historian Andrew Thompson maintains that in the mid-C19th “the people of Britain became caught up in the processes of overseas expansion not only in vastly different but unequal ways” (*The Empire Strikes Back?*, 2005, p. 5). Thomas Hardy’s fiction recognises this multiplicity and unevenness by shifting its imaginative focus, around 1883, from elite- to labour forms of contact with the empire. Among the ways in which this transition presents itself is via greater emphases in the fiction on chronicles of emigration to the settler regions of empire.

In this paper, I argue that Hardy’s short story ‘Interlopers at the Knap’ (1884) marks that key shift in focus. In the tale, Philip Hall, the son of a deceased dairyman, returns from Australia with his wife and children utterly destitute and dies of poor health mere hours after his arrival on the English rural
homestead. In Australia – he explains to his widowed mother – ‘[t]hings were against me [...] and went from bad to worse’. This example of unsuccessful emigration introduces a consistent pattern in Hardy’s late fiction whereby emigrants fail, due to hardship, disillusionment, poor health or death, to put down roots within the colonies. My paper considers how the ‘failure’ to settle in Australia in ‘Interlopers at the Knap’ targets late-C19th myths of colonial prosperity, transportable domesticity and the cloning of metropolitan identities (cf. Tamara S. Wagner, *Victorian Narratives of Failed Emigration*, 2016). It likewise explores how this critique might be recovered for a rural working-class politics of imperial dissent.

**Susan Zieger (University of California, Riverside)**

**Patterns of Habit: The Psychoactive Revolution, The Logistics Revolution, and the 19th-Century Opium Trade**

The “psychoactive revolution,” a term coined by historian David Courtwright in *Forces of Habit*, describes the centuries-long rise of global commodities such as tobacco, sugar, tea, chocolate, and opium. What caused these substances to become popular around the world, while others, such as betel-nut or kava, remain largely confined to local cultures? I show that they are favored by logistics, or, the science and art of moving goods efficiently from the point of production to the point of consumption. Logistics creates the patterns of international trade. Not all psychoactive substances are quick to harvest, easy to preserve and transport over long distances, and favored by established trade routes, such that their plentiful supply then increases demand, especially by low-wage laborers seeking relaxation and stimulation. Opium, according to historian Carl Trocki, was not merely the single most important psychoactive substance of the century, but the most important global commodity, consolidating the capital and extending the commercial, administrative, and military reach of the British Empire. In this paper, I contend that it did so because of its logistical performance. The speed of clipper ships in the last years of the age of sail, the smuggling of opium into Canton’s ports, the evasion of Chinese regulation through smuggling, and the ready market of laborers all created a pattern that drove opium’s success.

**H5: Religious and Spiritual Patterns**

**Yuejie Liu (University of Southampton)**

**A New Pattern for Nature in Thomas Hardy’s *The Woodlanders* (1887) and Shen Congwen’s *The Border Town* (1934)**

Like Hardy’s Wessex for Victorians, Xiangxi 湘西 (West Hunan Province, China) in the regional novels by Chinese writer Shen Congwen 沈从文 (1902-1988) also presents a different conception of nature to the urban readers. The rich sense of nature and the interdependence between humanity and nature in these novels make a contrast to the alienation of human beings from nature in urban societies. Ian Gregor observes that in Hardy’s novels there is ‘an unusually heightened sense of life-flow, the distinction between people and places is interestingly small’ and that ‘In the contours of Hardy's Wessex we see the nature of the people who live there, the landscape becomes the face and the face the landscape’ (‘What Kind of Fiction Did Hardy Write?’, p. 294), which note a blurring of the distinction between humanity and nature in Hardy’s narrative, and this is in line with Taoism which is shared by Shen’s novels. In this paper, a new pattern for nature demonstrated by *The Woodlanders* and *The Border Town* 边城 will be analysed through the lens of Taoist conception of ‘ziran自然’ (which is the Chinese translation of ‘nature’ but this paper argues that they are not completely equivalent), illuminating the fluidity and novelty of ‘nature’ in both novels.

**Lesa Scholl (Kathleen Lumley College, University of Adelaide)**

**Liturgical Patterns, Poetry, and Ethical Fasting**

Gendered literary and historical representations of fasting nineteenth-century women polarises them in terms of anorexia mirabilis (miraculous fasting) or anorexia nervosa (pathologized food refusal). These understandings of fasting are problematic because they remove agency from the faster, positioning them as being irrational and self-focused. This paper nuances fasting through Tractarian ethics, in which the faster makes a rational choice to restrain their food intake as a response to the rise of the capitalist commodity culture, and the excessive divide between poverty and luxury. By engaging with Christina Rossetti’s *Face of the Deep* (1893) and her Lenten poetry, I examine her aesthetic response to Tractarian
perspectives on fasting, particularly in regard to the liturgy as an external regulation and the Tractarian social vision.

The Tractarians asserted fasting as something that ought to be moderate so that the participant could still work actively in the community to relieve suffering, and thus sought to regulate fasting through the liturgical calendar. This emphasis reflected the Doctrine of Reserve that was also asserted aesthetically through liturgical and ritualistic practices, and poetry. Within the ethos of reserve, while fasting remained a spiritual discipline, it was also tied to the material through motivations of giving money and food saved to those who were in need, as well as making the faster more conscious of the lack in their community through the experience of their own body. By adhering to the external patterns of the liturgy, and the constraints of poetic form, the faster curbed self-focus and excess.

Elizabeth Travers (Baylor University)
The Voice of the Trinity in Christina Rossetti's Verses

Scholars such as Karen Dieleman and Elizabeth Ludlow have recognized patterns of voices at work in Christina Rossetti’s religious verse, especially in her 1893 collection, Verses. Dieleman locates this clamor of voices in Rossetti’s recursive deployment of images, Ludlow in the web of resonances Rossetti weaves with scripture and religious tradition. Yet, there remain other voices woven into the rich tapestry of Rossetti’s poetry: the voices of the three persons of the Trinity, simultaneously multi-vocal and univocal.

The voices of the Trinity play off of one another throughout Verses, and the meticulous structure and coherence of the collection foreground this dynamism for readers. The opening sonnet cycle, for example, introduces the three voices of the Father, Son, and Holy Spirit. In the first section, the “Lord” or “Lord God” speaks, as God the Father does in the Old Testament, from “above” through Rossetti’s use of scriptural allusion. In the second section, “Christ our All in All,” Rossetti introduces the voice of Christ in dialogue with her own. By the end of this sonnet cycle, the voices of the Father and the Son are replaced by a series of images which evokes the “voice” of the Holy Spirit. In the third section, all of these voices resolve into that of the Church. This opening sonnet cycle thus provides a hermeneutical guide to the rest of the collection.

This study will attend to the patterns of “speaking” employed by Rossetti for each person of the Trinity. These patterns function as an aesthetic and theological structuring device for her volume Verses. I would like to demonstrate that this highly structured interplay of voices in Rossetti’s poetry imitates the communion of the Father, Son, and Holy Spirit. In so doing, Rossetti invites readers to participate, like the Church, in the mysterious unity of the Trinity.

H6 Animal Instincts

Asha Hornsby (University College London)
Patterning Pain & Regulating Reflexes: Victorian Vivisection and the Standardisation of Animal Behaviour

In 1873, the neurologist David Ferrier performed a series of controversial cerebral localisation experiments on animals. Later lecturing on his findings, he mimicked the expressions that the test-subjects had displayed whilst regions of their brains were stimulated with electrical currents. When the RSPCA accused Ferrier of cruelty, he insisted that the cat's repetitive gnawing action and the monkey's grimace were not signs of pain, but mechanical motions made during a state of profound unconsciousness. According to his colleague, James Crichton-Browne, the scientific investigator could predict and reproduce these signs; he might 'play upon the animal as if it were a machine', or 'as if it were a piano-forte when anyone is playing upon its keys'.

This paper examines how animal behaviours were repeated, recorded, and interpreted within the mid-late nineteenth-century physiological laboratory. I particularly explore how reflex-research, and the practice of pithing, complicated the relationship between experience and expression, between the being
and the body. To what extent could patterns of animal behaviour be regarded as recitations of biological laws when even the supposedly emotionless, instantaneous, and endlessly reproducible reactions of the simplest organism, sometimes seemed corrupted by glimmers of consciousness. Were series of signs shaped by scientists themselves? Did their graphic registration and recording technologies faithfully translate or, in fact, transmute animal feelings? New ways of visualising physical phenomena such as the heartbeat or muscle contractions did not remove interpretative conflicts. To anti-vivisectionists in particular, these mechanically generated curves were not significant sequences, but meaningless patterns of pain.

Ming Panha (University of Sheffield)
“Curious incidents”: Animalistic, Queer Chaos and Anthropocentric, Masculinist Order in “Silver Blaze” and “Shoscombe Old Place” by Sir Arthur Conan Doyle

The well-known phrase “the curious incident of the dog in the night time”, quoted from “Silver Blaze” (1892) does not refer to any special incidents, but the lack of them. The disappearance of chaos becomes the sign of chaos itself. The dog, which is used to preserve order in the stable, allows the chaos to happen by its familiarity with John Straker, a trainer, when he intends to harm Silver Blaze, his master’s favorite horse in order to win his bet. However familiar with Straker, Silver Blaze killed Straker and ran off. In “Shoscombe Old Place” (1927), the last case of Sherlock Holmes by Sir Arthur Conan Doyle and probably the rewriting of “Silver Blaze”, the barking of Lady Beatrice Falder’s favourite spaniel against its mistress and the lack of the Lady’s routine visit to her favorite horse’s stable reveal that the real Lady Beatrice is dead and a man impersonates her in order to deceive debtors.

In these selected Sherlock Holmes stories by Sir Arthur Conan Doyle, the rebellion of animals against routinely anthropocentric interspecies order is exploited by Doyle to question the rise of consumerism and the change in social stratification, in terms of gender and class, which can be seen by middle-class males as degenerate. The anthropocentric routine has to be broken in order to restore the status quo of class and gender. Both stories also discuss the lack and exploitation of interspecies love, which is caused by consumerism, and yet the stories does not support animal liberty or freedom, but a paradoxical gentle mastery over animals. I hope to use Donna Haraway’s framework of “significant otherness” and “contact zones” in order to read and question this breaking of routine in order to preserve another set of routine.

Briony Wickes (King’s College London)
The Creature and The Whale: The Ripple Effect of Whaling in Mary Shelley’s Frankenstein

Mary Shelley’s Frankenstein has been approached from a range of historical and popular contexts in literary studies. Yet few have examined Frankenstein’s connections to the whaling industry, nor considered the imaginative role of the whale within the text. The story begins and ends, however, on a whaling ship and the novel’s key mediator, Captain Robert Walton, is a talented whaler-cum-explorer. Similarly, the course of Walton’s ship, from Arkhangelsk to the Arctic via Spitsbergen, is a well-known nineteenth-century whaling route and Walton’s crew are experienced whalemens. Whales thus retain a significant material and symbolic resonance within the novel, swimming through Walton’s story and lingering in the concentric tales of Frankenstein and the Creature, shaping and informing Shelley’s imaginative world.

This paper examines patterns of whaling in Frankenstein. I argue that Walton’s experience as a whaler has a ripple effect throughout the narrative, altering perceptions of both Frankenstein and the Creature, and offering new insights into a canonical text. Frankenstein is a novel that asks a series of ‘posthuman’ questions, blurring species boundaries by challenging what it means to be human and how it feels to be animal. Walton’s past successes and future ambitions towards greatness, funded and built on the bodies of slaughtered whales, furthers the text’s troubling narrative of human progress via nonhuman conquest. Alongside the tacit agreement that animal sacrifice is a necessary means to an end, whaling’s colonial history connects Frankenstein to interactive nineteenth-century discourses of race and species that exclude the social other by making them ‘less-than-human’.