

# The INTERNATIONAL CENTRE FOR Victorian Women Writers Newsletter



www.canterbury.ac.uk/ICVWW



@ICVWW



ICVWW@canterbury.ac.uk

Issue 11

Summer 2020

## Director's Cut By Carolyn Oulton

It may be a while since we met, but we are *rocking* this virtual trend. And we want you to love the spring lockdown issue – or as we prefer to think of it, 'Victorian Influencers'. Don't believe us? Just wait till we start plaiting our hair at night.



Whether you're starched to the ears in work or wondering where you put your parasol after the last heat wave, there is voyeuristic pleasure to be had - anyone who reads Mary Braddon or Ellen Wood could have told you that already. But let's be honest, which of us hasn't enjoyed a peep at our colleagues' bookshelves during an emergency zoom meeting? Make sure yours are up to scratch with the latest from the Key Popular Women Writers series. A discreetly placed *Glass Town* suggests a subtle nod to the theme of social distancing. Or maybe a Victorian little magazine is more your bag? Koenraad Claes is here to advise on what's hot and what's not (it might take his mind off Amy Levy for a bit).



From a photograph by T. Talbot, *Illustration Society*

*Eliza Haweis*

Michelle Crowther clearly doesn't have enough to do correcting all the mistakes we've painstakingly coded in to the Kent Map. She takes her head out of her hands for just long enough to ask, did Juliana Horatia Ewing influence a generation of African writers?

Also far from intellectually pointless, Frances Power Cobbe comes out of the shadows. Come to that, we wouldn't say no to a letter from her fellow campaigner Mona Caird. But failing that, we need all the gardening tips we can get (did you see Eliza Haweis's [roses on Facebook](#))?

## We Want To Hear From You!

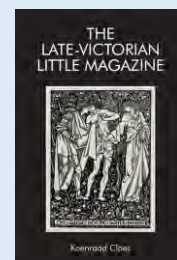
Want to work with us? Got a great idea for a project? Want to delve in our archives? Inspired by one of our projects? Get in touch with the ICVWW team via [Facebook](#) [www.facebook.com/ICVWW/](http://www.facebook.com/ICVWW/), via Twitter [@ICVWW](https://twitter.com/ICVWW), via email [ICVWW@canterbury.ac.uk](mailto:ICVWW@canterbury.ac.uk) or even better, by good old fashioned letter c/o Canterbury Christ Church University.



## Inside This Issue:



### Out of the Archive, p.2



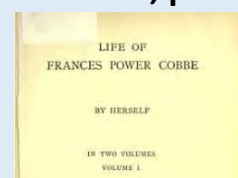
### Interview with a Guest, p.3



### Hot on our Reading List, p.4



### ICVWW Antics and Events, p.5



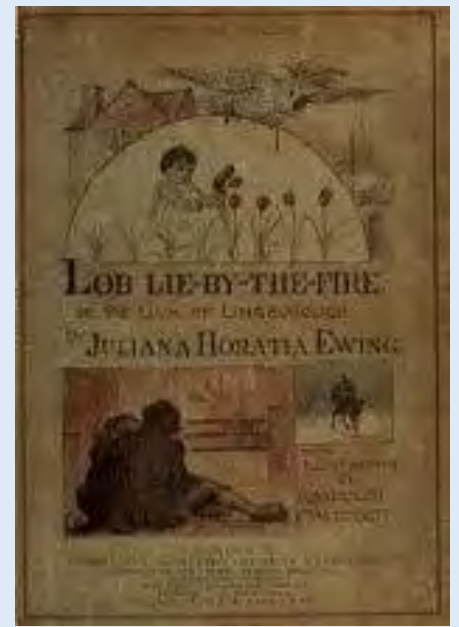
### Profile of a Forgotten Writer, p.6

# Out of the Archive

By  
Michelle Crowther

## Did Juliana Horatia Ewing influence a generation of African writers?

*Lob lie by the fire* by Juliana Horatia Ewing was published in 1883. This copy of Ewing's book was presented along with 'Dandelion Clocks', 'Jackanapes', 'Mrs Overthway's Remembrances' and 'The Story of a Short Life' to Christ Church College Canterbury (later CCCU) by A.P.L. Slater, a schoolmaster at the Kings School. The books were to form part of an historic children's fiction collection established in the mid-1960s and designed to illustrate the changes which had taken place in children's fiction to teachers of the future.



Earlier in his career, A.P.L. Slater had taught English at the Government College Umuahia, Nigeria, a college modelled on the British public-school system. It is known as the alma mater of 8 important Nigerian writers including Chinua Achebe. Mr Slater was a very strict teacher, who was fastidious about grammar (Ezenwa-Ohaeto, 1997). Nevertheless, he imbued a love of reading among his pupils. Achebe said:

*"I did not see myself as an African in those books. I took sides with the white men against the savages. In other words, I went through my first level of schooling thinking I was of the party of the white man in his hair-raising adventures and narrow escapes. The white man was good and reasonable and smart and courageous. The savages arrayed against him were sinister and stupid, never anything higher than cunning. I hated their guts"* (Ezenwa-Ohaeto, 1997, p.27)

According to Ezenwa-Ohaeto, Mr Slater was a racist who would complain that he was "sick and tired of African stupidity" (Ezenwa-Ohaeto, 1997, p.27). However, when Slater was asked what he thought of Achebe, he said that he could not single him out as the best student in English because the whole group was the peak of the pick, but "If I were responsible for any of Chinua's style of English, I am very proud of it." He also said that his African students were far more able than his English ones.

When Chinua Achebe received an honorary degree from the University of Kent in 1982, Slater may have attended the ceremony, although accounts differ. In one account, Achebe is said to have pointed to Slater in the congregation and said: "I am pleased to see the person who first introduced me to the English Language". In another account, Achebe is said to have visited Slater in his home and presented him with a copy of his novel *Arrow of God*, inscribed with the words "To the man who taught me respect for language" (Ezenwa-Ohaeto, 1997, 224). Paradoxically, Achebe has been criticised for writing in English (an action which he defended by saying that you can only seek to change things if you use the language of the oppressors).

We do not know if Slater introduced Achebe to Ewing, but we do know that Slater considered her books significant enough to be included on the curriculum for teachers of the future. Although Ewing's stories were never set in the colonies her works "still participated in the transmission of colonial ideologies" and "empire building is just as seductively portrayed as it is in the works of a Kipling, a Ballantyne, a Henty, or a Kingston" (Hall, 51) Rudyard Kipling said of her work: ". I have still, a bound copy of *Aunt Judy's Magazine* of the early 'seventies, in which appeared Mrs. Ewing's *Six to Sixteen*. I owe more in circuitous ways to that tale than I can tell." (Dillingham, 2018). I wonder if Slater felt the same.

As Ewing influenced the oppressors, did she also influence the oppressed? A close reading of Achebe would be interesting.

### References

- Dillingham, W. B. (2018) 'Ruddy Kipling and His Aunt Judy', *English Literature in Transition, 1880-1920*, (61) 1: pp. 3-34.
- Ezenwa-Ohaeto (1997) Chinua Achebe: a biography. Bloomington: Indiana University Press.
- Garner, D. (2009) 'Chinua Achebe's encounters with many hearts of darkness', *New York Times* Dec. 15.
- Hall, D.E. (1991) "'We and the World": Juliana Horatia Ewing and Victorian Colonialism for Children' *Children's Literature Association Quarterly*, (16): 2: pp. 51-55.
- Ochiagha, T. (2007) 'African Literature and the Role of the Nigerian Government College Umuahia', *CLCWeb: Comparative Literature and Culture* (9)3: pp.1-9.



# Interview with a Guest

**Name: Koenraad Claes**

**Current position: Lecturer in Romantic Period Literature at Anglia Ruskin**



**Tell us about your recent book on Little Magazines....**

It's the only book-length study of the Victorian origins of the little magazine, a periodical genre that had been around since the Pre-Raphaelite *Germ* of 1850 (featuring both D. G. and Christina Rossetti, Coventry Patmore, W. Holman Hunt, etc.) and the *Oxford & Cambridge Magazine* of 1856 (William Morris, Edward Burne-Jones), and experienced its first peak during the 1890s. These little magazines established networks around the many different facets of what has come to be known as Aestheticism (the Pre-Raphaelite legacy, the Arts & Crafts Movement, the Celtic Revival, Decadence, etc.) and were known for their experimental typography, ornamentation and illustration. Women authors and artists had a vital role in some of the most notable little magazines, such as the aforementioned *Dial* ('Michael Field') and *Yellow Book* (an array of feminist artists such as Gertrude Hammond, female poets such as 'Graham Tompson' and Dollie Radford, and notably New Woman authors including Ella D'Arcy who also did editorial work behind the scenes) and women's emancipation was discussed in nearly all.

**What are you working on now?**

I am slowly making progress on my second monograph which will explain the role of literary publications in the development of conservative political discourse out of the eighteenth-century Tory and the Burkean / Pittite Whig legacy, between the French Revolution and the Second Reform Act. I am interested in how *formal* innovations in novels and narrative poetry of the Romantic and early-Victorian period can be read as originating in specific polemical contexts. My case studies range from the anti-Jacobin novelists of the 1790s over the Scottish Romantics to the Young England group around Disraeli, and ICVWW members who are also into pre-Victorian women authors may be interested to hear that women authors such as Jane West, Elizabeth Hamilton and Susan Ferrier will figure prominently.

**What Ebook can't you live without (critical source)?**

The online resource [Yellow Nineties](#), which has some of the most important little magazines available digitised, and in open access. A few months ago I joined the editorial team to coordinate the acquisition of new biographies, which has been a great experience, and I would like to seize this opportunity to invite readers of the *ICVWW Newsletter* who have an interest in any Fin-de-Siècle personality not yet featured on the *Yellow Nineties* website to [drop me a line!](#)

**What's your favourite work by a Victorian woman writer?**

I've lately developed something of a crush on Amy Levy. You have to be impressed by her versatile use of forms (getting the balance between formalism and licence exactly right) and themes (basically covering the whole late Victorian era in one comparatively small oeuvre). I'm perhaps not making an original choice by nominating her dramatic monologue '[Xantippe](#)' (from her first collection *Xantippe and other Poems*), but it is well-known for good reason - it amazes me how a Victorian girl of 17 could channel an Ancient-Greek woman reminiscing on her deathbed about the disappointments of an entire lifetime in the shadow of her famous but impractical philosopher husband and his laddish friends!

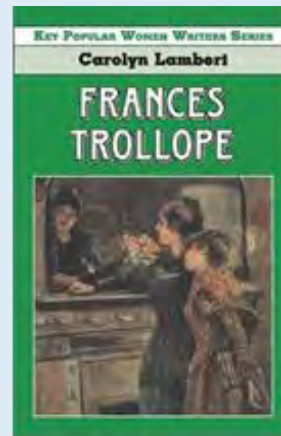
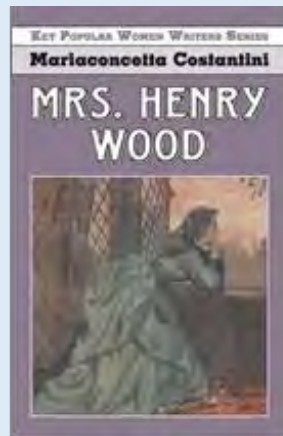
**What's been your most interesting quarantine pastime?**

I'm hooked on Duolingo, specifically its course in Scottish Gaelic. I've been working on Scottish literature for a while, and I'm okay with Scots, but I would like to also learn enough *Gàidhlig* to make some sense of Gaelic poetry in the original language, at least in a bilingual edition. Of course, it's not just a literary but a living language as well, so if along the way I pick up some phrases for use on a Highland holiday, then that's all to the good. I already know how to order an Irn Bru.

**If you could arrange a zoom chat with any three Victorians, who would they be?**

George Eliot, because she would listen sympathetically if I needed a moan about the lockdown but also give me useful advice after; Benjamin Disraeli, because he would provide excellent political commentary that would help us vent frustration about said lockdown; and thirdly maybe Mary Chavelita Dunn a.k.a. 'George Egerton', because she would shake the conversation up with something outrageous if Eliot were to get too level-headed, and Dizzy too suave.

## Hot On Our Reading List...



It's hard to imagine a series more up our street than this! Edward Everett Root Publishers have launched the first five titles in their Key Popular Women Writers series edited by Dr Janine Hatter and Dr Helena Ifill. Each title profiles the personal and literary development of a single writer looking at their social backgrounds, education, early influences, friendship groups and political concerns, amongst other key factors. Written by a host of distinguished Victorianist scholars, the books provide accessible and engaging accompaniments to any Victorian studies course. Forthcoming titles in the series include works on Mary Braddon, Rhoda Broughton, Marie Corelli and Ouida, and the editors welcome suggestions for other titles, so do get in touch if you'd like to contribute. Congratulations to all contributors for their hard work on these!

### What We've Been Reading By Gemma Aldridge



#### ***Glass Town* by Isabel Greenberg**

As many people are discovering, with so much extra time on our hands, lockdown is the perfect time to try something new or return to an old love. But imagine if you could do both at once? That's exactly what it was like for me when I read Isabel Greenberg's *Glass Town*, a work of historical fiction portrayed in graphic novel form (new) based on the Brontës' juvenilia (old). Are you intrigued yet?



*Glass Town* follows Charlotte, Branwell, Emily and Anne as they invent fantastical worlds so vivid to them that they can step right into its pages. Yet as the Brontës grow older, the line between fiction and reality becomes blurred until it is hard to separate the two – and for Charlotte, she's not even sure she wants to. This novel seamlessly weaves the Brontë siblings' personal stories with their imaginary worlds in a powerful reimagining that demonstrates not just the author's extensive Brontë knowledge but her deep understanding and love of the literature itself.

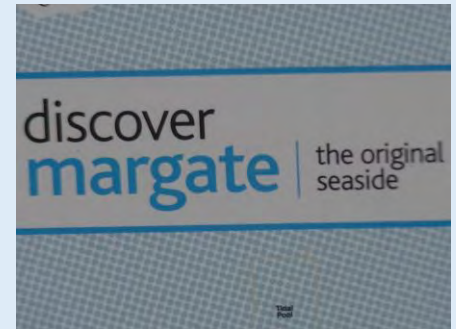
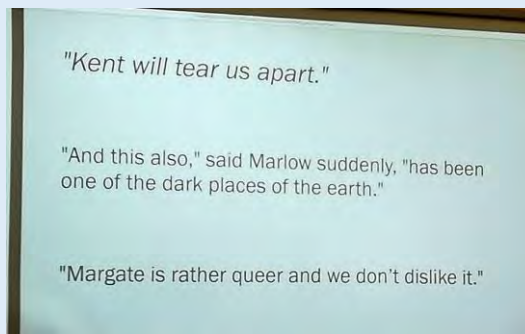
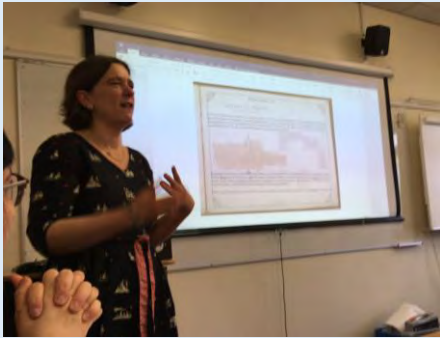
As a New York Times bestseller, Greenberg's illustrations have won her several awards, including two Eisner Awards, and it is easy to see why. *Glass Town* is an absolute masterpiece, telling the story in such an inventive way with stunning illustrations. The vivid colours really capture the imagination and the unique style makes the images stick in the mind long after you have put the book down. It's the kind of novel you can read over and over again and still discover some small detail you never noticed before.

And with 2020 marking the centenary of Anne Brontë's birth (and let's be honest, that is probably *all* it is going to be remarkable for), there is no better time to read it. *Glass Town* comes in a beautiful hardback edition, perfect as a gift, whether it's for a Brontë fanatic or someone looking for a fun, easy introduction to the Brontë world (also available on kindle if preferred).



# ICVWW Antics and Events

By Carolyn Oulton



## Digital Kent Map: 2020 symposium

Never mind 6 feet, I'm a safe 3,000 miles away from our project partners when I finally confess. The lack of IT skills have been built into the design strategy (because 'if Carolyn can get it to work...'). We all know I can't visualise properly, although a lovely psychologist called Sophie couldn't work out why before the funding ran out. But I can't keep this secret any more.

It's the second annual symposium of the Digital Kent Map project, a collaboration between JSTOR Labs in America, ICVWW, CCCU's Centre for Kent History and Heritage and a number of external stakeholders including schools and local museums. We have papers on a range of topics, from the literary connections of Hever Castle to what a Victorian sheep would really have smelled like. We're giving a demo of our pilot project *Dickens Land*. I've remembered the tea and biscuits and I have a 'black spot' for the panel chairs to wave threateningly if a speaker goes over time. The project itself has been several years in the planning – but virtual travel is going to be *so* 2020, trust me on this one.

For the symposium this year we've thrown period boundaries overboard to make some unexpected connections. By the end of the afternoon I'm sending two people who've never met on a river walk round Kent (Keats via Pocahontas, please don't ask), we've all had a good sniff of something made from a 300 year old recipe (legal), and we're off to the pub with a Morris dancing horse called Invicta.

Behind the scenes we are secretly growing – calm down, I've already told you we're strictly legit – a really exciting networked map of the history and literature of Kent. Elizabeth von Arnim visits H. G. Wells, who lives in Sandgate, just a few miles from where Jerome K. Jerome goes on holiday and presumably doesn't visit F. C. Burnand in Ramsgate, who pilloried him in *Punch*, but who also knows the Granville Hotel frequented by Florence Nightingale, who has much in common (if you think about it) with local campaigner Josephine Butler. Hence our tag line, 'Find your own answers to the questions you haven't thought of asking yet.'

The pilot will be coming soon, so keep up with #KentMaps for the latest news. There's just one small thing I should perhaps have mentioned before. I smile winningly and turn to camera. Look happy for the podcast, everyone. You see, the truth is - I can't actually read a map.



## Profile of a Forgotten Writer

**Frances Power Cobbe** Researched by Ann Loveridge



Frances Power Cobbe (1822-1904) was raised in a devoutly Evangelical Anglo-Irish family in Newbridge, County Dublin. Educated at an exclusive girls' boarding school in Brighton that Cobbe felt to be intellectually pointless, she went on to contribute to many significant mid to late-nineteenth century social debates. Following the death of her mother in 1847, Cobbe took over the domestic duties of the family home and after her father died in 1857, she embarked upon a tour of Europe and the Middle East.

In Italy, Cobbe pursued close friendships with intellectually motivated women including Rosa Bonheur, Harriet Hosmer and Mary Lloyd, who later became her life partner. Returning home, unmarried and childless, late-Victorian society viewed Cobbe as one of the period's 'redundant women.' Consequently, she embarked upon a life as a philanthropist, feminist, social reformer and, later, an animal rights activist.

Cobbe's autobiography, *The Life of Frances Power Cobbe* (1894), shows that she paid a great deal of attention to women's private and domestic life. She inaugurated a public debate about university education for women, was a member of the Married Women's Property Committee, held an important part in bringing about the 1884 Matrimonial Act while contributing papers to the Kensington Discussion Society and honouring her duties as a member of the Executive Committee of the London National Society for Women's Suffrage. Cobbe's guidance led to the formation of the International Association for the Total Suppression of Vivisection in 1875. In 1876 she was instrumental in establishing both the Victoria Street Society for the Protection of Animals from Vivisection and the London Anti-Vivisection Society. Assuming the position of Honorary Secretary of the Victoria Street Society, Cobbe vowed 'never to go to bed at night leaving a stone unturned which might help to stop Vivisection' (*Life II* 278). In 1898 Cobbe resigned from the Victoria Street Society when the association decided to campaign for restriction, not abolition, of vivisection but in the same year, she founded the British Union for the Abolition of Vivisection. Women were the most fervent supporters of anti-vivisection, not simply for reasons of humanity but, as Coral Lansbury has suggested, because, 'the vivisected animal stood for the vivisected woman: the woman strapped to the gynaecologist's table' (99). Not only were both fighting to protect comparatively defenceless creatures from the powers of men, but there was a strong sense of identification amongst women with the animals who were subject to the vivisector's knife. Cobbe was particularly concerned over the ovariectomy operations carried out on women, which to her symbolised a violation of women, and many activists equated the operation with spaying, removing the female essence, or even vivisection.

During her career, Cobbe was an important British woman writer of intellectual prose. Her writing consistently raised discussion by being forceful and provocative but as Sally Mitchell has concluded, 'within two decades of her death, Cobbe's name was almost forgotten' (3). Although it is fair to assume that Cobbe's legacy was eclipsed by nineteenth-century novelists and poets who were valued for their creativity, intuition and realism, her carefully edited autobiography obscured the individual in favour of causes that shaped her life.

Cobbe, Frances Power. *Life of Frances Power Cobbe: by Herself*. 2 vols. Cambridge: Riverside Press, 1894.

Lansbury, Coral. *The Old Brown Dog. Women Workers and Vivisection in Edwardian England*. London: Uni of Wisconsin Press, 1985.

Mitchell, Sally. *Frances Power Cobbe. Victorian Feminist, Journalist, Reformer*. Charlottesville: Uni of Virginia Press, 2004.



# The Ultimate Lockdown Survival Guide

By Laura Allen



## THE LADIES' BOOK OF QUARANTINE ACTIVITIES AND PRODUCTIVE PASTIMES

A PARTIAL HANDBOOK FOR THE USE OF THE LADY IN POLITE  
(ALBEIT ISOLATED) SOCIETY  
Containing

Makeshift home decoration, Tips to spruce up gardening spaces in  
skirts,  
A guide to letter-writing, &c.  
By  
MRS. ALLEN  
Author of "A Number of Made-up Victorian Works."

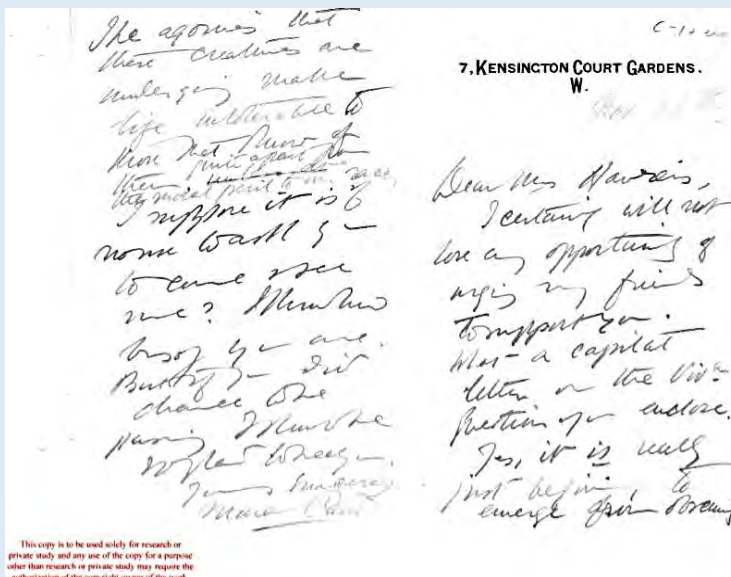
### PREFACE

I have been induced to compile this little work from hearing many complaints and regrets that during this troubling time there is no single book available, which has condensed many of the more obscure and entertaining pastimes of the Nineteenth Century. "We desire," they said, "a work which will enable us to become our very own Victorian alter-egos!" I have endeavoured to meet their expectations and have laid out in the following pages the most endearing and novel activities and advice I have had the pleasure to stumble across! I dedicate my work to all of my own sex who delight in such silliness, but who have sadly not the leisure to indulge their curiosity as I have.

L.ALLEN.

### CHAPTER I LETTER WRITING

In these times was there ever an occupation so perfectly suited, nay, so necessary, as letter writing? Despite this universal need there are very few persons who can claim to be a truly *good* letter writer. What we must not forget is that a letter must be sufficiently long to draw attention yet not so long as to tire! One must not forget the grammatical elements, nor the punctuation. Your handwriting must be impeccable, legible, and clear. Take for instance, a letter from my dear friend Mrs Mona Caird.



Is it not exquisitely crafted? One would expect such from the great writer of such novels as *The Wings of Azrael*, of course. Yet, with practice you too can craft such elegant script! All you need do is remember the golden rules of letter-writing; first, "NEVER write on a half sheet of paper"<sup>1</sup> every recipient of such a thoughtless scrap of a letter will peg you for your obvious cheapness! Secondly, "NEVER write, even the shortest note, in pencil" for this will plainly appear vulgar and rude! And lastly, "NEVER write a letter carelessly" for you do not know what devious person may sneak a look at a letter even if it be addressed to your most intimate friend. Follow this advice and the letters to your furthest family or friend will be received with gratitude and appreciation. Write in pencil only to your *greatest adversary!*

## CHAPTER II HOME DECORATION

You may be wondering how you will accomplish any redesign of your home during such impossible times. Surely, I do not expect you to brave the streets in the search of paintbrush or stencil! Do not fear, Reader, for there are a great many ways to create art in your home without stepping from it. Perhaps, your dear husband is an artist (as of course, you cannot be yourself). Why, then you need only requisition his expensive paint supplies and have at the nearest offending plain wall! Perhaps, you have around you many dear and little pets. I will bring to you the most wonderful advice, which I had the pleasure to hear at a recent lecturette hosted by dear Mrs. Haweis during one of her infamous At Homes.

So potent was the advice I will write it for you verbatim. "One day I was in too great a hurry to devise and cut out a new stencil" begun Mrs. Haweis, "We had a dear old pug who very nearly managed the house...so I dipped his obedient foot in some maroon paint, and pressed it gently but firmly wherever I wanted the star. And you have no idea what a good pattern a dog's foot makes"! Mrs. Haweis later assured those in attendance that Mr Pompey took the greatest pride in that room.

Now, imagine if you will, that you have a flaw in your home that you wish to cover up. It may be that some careless workman scraped the paper off your wall during a move, or some clumsy servant spilled your afternoon tea on a patch of previously pristine carpet. Never fear, for some quick clever craft may yet save your home from being an immeasurable embarrassment the minute you are once more allowed to take guests. It is quite true, I assure you. Mrs. Haweis herself has been complimented many times on the little gold butterflies that adorn her staircase. She has since admitted that "those butterflies were cut out of cheap Japanese paper and stuck there because some horrible thing carried upstairs had dug a hopeless hole in the plaster." Roam your eyes across your home, Reader, and take this precious time in quarantine to cover up those pesky flaws, while you still can!

## CHAPTER III GARDENING

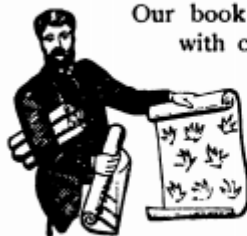


The taste for Gardening in England is well known - yet, how many of us truly make the best use of our garden spaces for fear that we will ruin our skirts? How many worry that our fragile feminine forms will be unable to bear such strenuous activities such as bending, kneeling or, *heaven-forbid*, crouching! In the past years, ladies, much evidence has come to light that we are equal to the task! Of course, we can *never* remove the corsets that keep us in perfect posture but inhibit us from tending to those troublesome weeds. Why, if we cannot stoop to the flowers then the flowers shall be brought to us! Mrs. Johnson has pioneered such an ingenious approach in her little work on flower gardens. "Old barrels" she suggests can be "cut in half" and "raised upon feet nearly carved" so that we are eye-to-stem with the plants that have evaded us for years, merely by growing out of the earth! Soon, you shall be digging and planting to the best of your abilities without upsetting your own polite society by removing the many layers of, entirely necessary, clothing.

See more of Laura's Victorian inspired creativity on her blog: [Poor, Obscure, Plain & Little](#)

## BEAUTIFY YOUR HOME

Our book "How to Paper,"  
with choice samples of



### Wall Paper

sent free on receipt  
of 6c. for postage.

White Blanks, 3½ cents. New Golds, 9 cents.  
Embossed Golds, 15 cents.

Painters and Paper Hangers send business card for  
our large Sample Books by express.

## Fine Mantels and Fire Places



**M**ANY readers of the JOURNAL must  
require something out of the  
ordinary in Fine Mantels and Fire  
Places.

**Mosaics, Tiles or  
Fine Special Furniture**

**Artistic in Design  
Unexcelled in Construction**



# CFPs and Collaborations

## Call for Submissions: Nineteenth-Century Women Illustrators and Cartoonists

The illustrations by Adelaide and Florence Claxton, both satirical and sentimental and printed in periodicals such as *London Society* in the 1860s, exemplify the perspective of women artists on the exhibition and print culture of Victorian Britain and the empire. Although there were numerous accomplished women illustrators during this period—especially in the latter half of the nineteenth and the early years of the twentieth century—no one has yet published a collection of essays on this important canon of art. I am therefore inviting essays on women artists, illustrators, and cartoonists of the long nineteenth century, including but not limited to the following:

Helen Allingham  
Georgina Bowers  
Marie Duval  
Mary Ellen Edwards  
Kate Greenaway  
Lucy Kemp-Welch  
Marianne North  
Beatrix Potter  
Elizabeth Thompson, Lady Butler  
Phoebe Anna Traquair

Please send queries followed by a 300-word abstract and brief bio listing recent publications to Dr Jo Devereux, [jdevereu@uwo.ca](mailto:jdevereu@uwo.ca), by June 30, 2020. The target publication date will be in 2021.

## Call for Submissions: The New Woman and Humour

Going counter to the perception of the New Woman's humourlessness, this collection of essays will examine the rich and contradictory ways in which laughter, jokes, satire and comedy were deployed and reconfigured by New Women around the English-speaking world. It will engage with the political uses of humour, as it creates and invites distance. It will consider humorous practises as a source of empowerment: the use of comedy to destabilize power relations and to create a sense of shared enjoyment, community, and sisterhood. How did humour become integrated into feminist rhetorical practices? To what extent is it possible to speak of feminist humour?

While we will consider proposals on the New Woman as a target of satire, we would like to focus more specifically on her own capacity to respond to humour, to take a humorous distance and use laughter to her own ends. We invite contributions on the politics and poetics of humour and the use of irony. We will consider essays on the New Woman in the Victorian press, the visual arts, fiction, poetry and drama, as well as in autobiographies, memoirs and correspondence. We also welcome papers on Neo-Victorian rewritings of New Woman fiction in novels or graphic novels.

The essays will be published in Spring 2022 in the double-blind, peer-reviewed, open-edition French journal of Victorian studies *Cahiers victoriens et édouardiens* (<https://journals.openedition.org/cve/?lang=en>)  
Please send proposals (300 words) with a short biographical note by October 30, 2020 to Catherine Delyfer ([catherine.delyfer@univ-tlse2.fr](mailto:catherine.delyfer@univ-tlse2.fr)) and Nathalie Saudo-Welby ([nsaudo@hotmail.com](mailto:nsaudo@hotmail.com)). Notifications of acceptance will be sent by November 30, 2020. Full articles will be due by June 1st, 2021.



### The ICVWW Newsletter Team

**Director:** Prof Carolyn Oulton

**Editors:** Gemma Aldridge & Dr Alyson Hunt

**Contributors:** Gemma Aldridge, Laura Allen, Michelle Crowther, Dr Alyson Hunt, Dr Ann Loveridge, Prof Carolyn Oulton.

Thank you to our guest interviewee Koenraad Claes and for all the helpful suggestions and acknowledgements from ICVWW social media followers. You are all wonderful!