



The INTERNATIONAL CENTRE FOR Victorian Women Writers Newsletter



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Director's Cut By Carolyn Oulton

This sounds like our kind of meeting - coffee and biscuits, 'because I've seen on FB that ICVWW exists on sugar.' It's true – we spend much of our time rummaging through archives and debating the respective merits of sensation fiction and the New Woman. But just ask us to design a book cover and you'll see where our real priorities lie (that's Alyson's artwork on p9).



A slice of torte later and we're ready for the parenting tips. If your child starts getting on your nerves, do you a) send them to boarding school in another country or b) let them change their name in hopes that this will make them feel empowered? Try both. As an adult Beatrice Hastings went on to invent the word 'somethingaliste'. So it clearly worked for her.

Another transatlantic traveller, Swiss-American writer Julia Constance Fletcher spent her time between London and Italy. Intriguingly her novel *Andromeda* was published a few years before Mona Caird's *The Wing of Azrael* (which has nothing to do with Azrael and is basically about the Andromeda myth). But how did it end up 'off Broadway'?

But now we've all had pudding, might we tempt you with 'Low-Heeled Shoes And No Cosmetics'? Add in the odd half-dressed figure hastily moving out of shot and we could be talking about our last departmental meeting. But actually we were thinking more of the Women's Volunteer Reserve being mooted in WW1. Read on for all things #KentMaps.

In other surprises, a new book on Frances Hodgson Burnett unearths a novel in gothic mode, full of female bad behaviour. Anyone who has yet to read *Little Lord Fauntleroy*, who votes we try this instead? Nihad Laour will be first in line - and oh the missed opportunities to sing 'Love Cats' at her (her thesis topic should have told us something).

Back in the nineteenth century, we are DELIGHTED to bring you vol 2 in the ICVWW Brontë to Bloomsbury series. Let's not forget these authors again.

And the mysterious meeting invite? For the upshot of *that* you'll have to wait till the next issue. We promise to report back on the biscuits.

Inside This Issue:



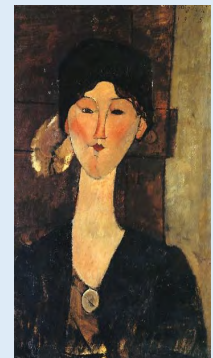
Out of the Archive, p.2

Interview with a Guest, p.3



Hot on our Reading List, p.4

ICVWW Antics and Events, p.6



Profile of a Forgotten Writer, p.7

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](https://www.facebook.com/ICVWW/) www.facebook.com/ICVWW/, via Twitter [@ICVWW](https://twitter.com/ICVWW), via email ICVWW@canterbury.ac.uk or even better, by good old fashioned' letter c/o Canterbury Christ Church University.



Out of the Archive

By [Rebecca Nesvet](#)

(Associate professor of English, University of Wisconsin – Green Bay)

Andromeda Off-Broadway: Julia Constance Fletcher's *The Fantasticks*



Sharon Aronofsky Weltman's groundbreaking study [Victorians On Broadway](#) (University of Virginia Press, 2020) investigates for the first time the enormous impact that Victorian literature has had on the Broadway musical, showing how Broadway has constructed a sense of "Victorianness," particularly the "Dickensian." What, then, of Victorians Off-Broadway? Is that New York theatre tradition also indebted to Victorian writers?

Yes, it is. Case in point: the *magnum opus* of Victorian novelist and playwright Julia Constance Fletcher (1853-38). A Swiss-American who divided her time between Italy and London, Fletcher was an evident New Woman writer and a caustic satirist. In her novel *The Truth About Clement Ker* (1889), first published by her friend Oscar Wilde in his periodical *The Woman's World*, a peer claims that women "can't be business-like, you know."¹ He 'derived' this 'opinion':

... directly from his wife, who managed his estate for him, and wrote out with her own hand what they both called "a rough copy" of his speeches, and had energy enough left (after doing all his work for him and her own into the bargain) to impress him with a comfortable and becoming sense of his responsible and masculine superiority.²

In 1960, librettist Tom Jones and composer Harvey Schmid adapted their Off-Broadway musical *The Fantasticks* from Fletcher's play of the same title, which had premiered in 1900 in London's Royalty Theatre, starring the celebrated Mrs. Patrick Campbell in a "breeches role." Fletcher, writing under the pseudonym "George Fleming," adapted *The Fantasticks* loosely from Edmond Rostand's *Les Romanesques* (1894), but Jones's libretto highlights the most original aspects of her adaptation.

In particular, as a piece on which I'm working demonstrates, Fletcher's *Fantasticks* interrogates the "Andromeda myth": the notion that (some) women marry men whom they see as rescuers to avoid rape, either through unwanted marriage or stranger violence. Stated outright in her novel *Andromeda* (1885), this is the troubling premise of her *Fantasticks*. Fletcher's heroine imagines herself as "Andromeda" and endures a stage-"rape" commissioned from a professional artificial "bravo" by her father and the father of her eventual husband. In the dialogue, Fletcher uses the word "rape" despite it not being an exact match for the language of Rostand's script. The stage-villain reels off his menu of canned performances to the fathers, as if he's at a restaurant—or a brothel:

We've the obvious, open schoolboy rape
Which only needs black cloaks, no matter what their shape
The rape by cab;--'tis little in request,—
The rape by day—the rape by night looks best...³

By the monologue's end, he has said "rape" an un-ignorable *sixteen times*.

Jones's verbatim usage of much of that monologue as the show-shaping song "[It Depends on What You Pay](#)" makes Fletcher haunt Off-Broadway via his musical, which ran for over four decades and has broken numerous world records for the endurance and exposure of a musical play. Today, #metoo works to expose rape culture and women's erasure. It's time to reveal Fletcher's contribution.

1. 'George Fleming' (Julia Constance Fletcher), *The Truth About Clement Ker: Being An Account Of Some Curious Circumstances Connected With The Life And Death Of The Late Sir Clement Ker, Bart., of Brae House, Peeblesshire* (London: Roberts, 1889), 171.

2. Ibid.

3. Fletcher, *The Fantasticks: A Romantic Comedy in Three Acts by Edmond Rostand, Freely Done into English Verse by George Fleming* (New York: R.H. Russell, 1900), 32.

Interview with a Guest

Name: Nihad Laouar

Current position: Lecturer of English literature at the University of Constantine 1, Algeria.



What is your current research project?

I finished my PhD recently and I am currently trying to extend my thesis and publish it as a book. My PhD looked at the varying ways in which Modernist women writers, from Vernon Lee and Edith Nesbit at the fin de siècle, to Daphne du Maurier, May Sinclair and Jean Rhys during the inter-war period, used Gothic language to articulate the horrors of early twentieth century England from women's perspective. My current project will focus on Women's WWI fiction and the way women writers use the Gothic to epitomise female experience during the Great War from the Home Front and the Battle Front.

What would be your dream research project?

The research project which I have always had at the back of my mind but have not had the chance to do it yet is about Gothic music and how it is regarded in my home country Algeria.

Majoring in literature and having had the chance to pursue a PhD in the UK has been my greatest achievement thus far. My PhD experience in the UK as a whole and the field of humanities have opened my eyes on so many levels. Although I have always been interested in Gothic music, I never had the courage to go as far as to see it as a research project. The Gothic in my PhD thesis works as a mode of writing for women writers to articulate their hidden anxieties and reveal all that is concealed or considered as secret. I feel that Gothic music functions in the same way. After having the chance to attend Gothic/Metal Music concerts in the UK, I noticed that this type of music enables certain people to express parts of themselves that are hidden or seen as shameful by a given society. Gothic/Metal Music has been on the rise in 1990s Algeria, a period of political upheaval and religious turmoil. This music functioned as a means by which some amateur Metal/Gothic bands tried to express the rising religious and political concerns of Algeria. Not long after its resurgence, this genre of music was banned because of its recognisable threat. Despite this, the Gothic and Metal community in Algeria continues its resilience against the government's attempt at outlawing it. With this in mind, this project will mainly shed light on the ways in which Gothic/Metal Music provides the Algerian sub-community of Goths and Metalheads with ways of expression or in other words it allows them to say "we are here and we exist."

Critical sources you can't live without?

I am ever grateful for the emerging field of Gothic Modernism. It is too hard to only name a few critical sources because I have come across a lot of amazing critical sources on both the Gothic and Modernism during my PhD journey. The ones that I always have with me and keep referring to whenever I am working on a piece of research are Fred Botting's *The Gothic*, Emma Liggins's works on women's Gothic, Matt Foley's book *Haunting Modernisms* and Andrew Smith and Jeff Wallace's edited book *Gothic Modernisms*. These particular sources were of a great help to my PhD thesis and without them, my research wouldn't be possible.

What is your favorite work by a Victorian female writer?

To begin with, I have to confess that I do not read many Victorian works. However, the main reason behind my passion for Gothic literature was Emily Bronte's *Wuthering Heights* (1847). I live in a small town where bookshops are limited and the books that are available are mostly in French. So, I was extremely happy to have found a copy of *Wuthering Heights* in English. Although the language was a bit difficult for me, given I was a new learner of English, the dark setting and the wilderness of the moors that reflect vivid concerns of people who are not socially acceptable, soon captivated me. So this novel was the trigger of my interest in the Gothic genre; it even allowed me to take it further and explore the dark setting of the Modernist period and to examine the hidden horrors of this period through Gothic lenses.

If you could have three writers round for dinner, who would you have, and why?

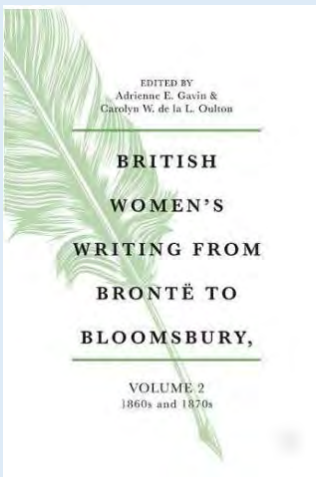
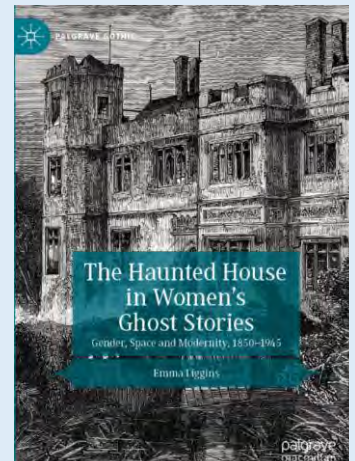
If I had the chance to have three writers for dinner, I would choose Ann Radcliffe, Daphne du Maurier and Virginia Woolf. Despite the fact that du Maurier did not talk much about her interest in the Gothic it dominates the setting of most of her novels and I would like to see her share her thoughts and interest in the Gothic with the mother of the genre, Radcliffe. In a similar vein, I would also love to hear Woolf's views on the Gothic that subtly resurfaces in her novels *Mrs Dalloway* (1925) and *To the Light House* (1927), despite her critique of the Gothic which she said expired in the eighteenth-century and that it no longer served the new set of horrors that her society was experiencing. I believe that having these writers together for dinner would spark off an intriguing and fascinating discussion on the way the Gothic had enabled them to articulate shared concerns about the position of women across diverse periods.

Hot On Our Reading List....



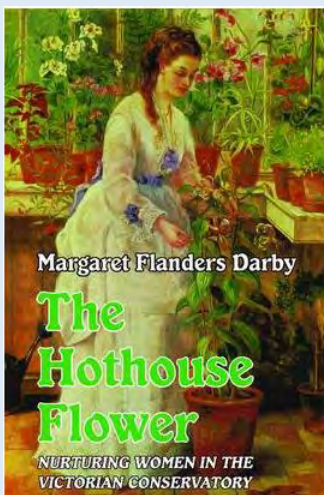
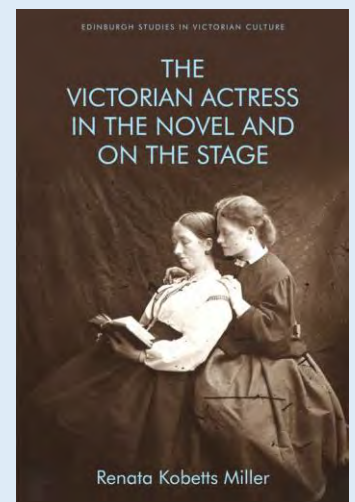
Recently released from Palgrave Macmillan, *Gender, the New Woman, and the Monster* considers literary representations of the monster as an appendage to the New Woman. Strange, threatening and ostracised, the monster trope reveals the complexity of the New Woman and her perception and her many fights for acceptance and freedom. Featuring a chapter on Florence Marryat's *The Blood of the Vampire* as well as analyses of *Dracula* and *The Beetle*, this collection explores some fin de siècle classics against the backdrop of social, colonial and cultural changes. Sounds right up our street!

Another Palgrave release (we're not on commission) *The Haunted House in Women's Ghost Stories* explores representations of Victorian and modernist haunted houses in women's ghost stories from 1850 to 1945. Considering stories by Elizabeth Gaskell, Margaret Oliphant, Vernon Lee, Edith Wharton, May Sinclair and Elizabeth Bowen, Emma Liggins explores spatial tropes to consider women's identity, their shifting cultural and social position, and ideas of liminality in space and time. Things that go bump in the night



OK, this time we are on commission! The long-awaited second volume in the ICVWW *British Women's Writing from Brontë to Bloomsbury* series, *Volume 2: 1860s and 1870s* has just been released. Featuring papers on George Eliot, Ellen Wood, Mary Braddon, Elizabeth Gaskell, Eliza Lyn Linton, Rhoda Broughton, Charlotte Riddell, Margaret Oliphant and Florence Marryat amongst others, this volume is the *Who's Who* of quintessentially Victorian women's writing. Drawn from papers given at our second ICVWW conference back in 2015, this volume considers a wide range of genres and themes which showcase the diversity of women's writing in these two decades. Some of which is downright whacky it must be said!

If we were ever the sorts of people that would judge a book by its cover then this is the book that deserves it! Published by Edinburgh University Press, *The Victorian Actress in the Novel and on the Stage* plots the overlap between book and stage, character and actress, private and public personas. The book considers how the figure of the actress challenges traditional attitudes of class, domesticity, respectability and women's role as mother and credits actresses for the part they played on the political stage in championing women's rights and carving independence. A refreshing change from the ubiquitous discussions of Dickens as both writer and performer!



This is one of those books you wish you'd thought of first! Released by Edward Everett Root Publishers, *The Hothouse Flower* considers Victorian women's relations to glasshouses, their physical interactions within these spaces of nurture and exoticism and of course, the metaphorical significance of these artificial and delicate places. Featuring 24 illustrations which offer a welcome glimpse into a lifestyle largely unfamiliar nowadays, the book considers a number of women writers and artists in an interdisciplinary approach to representations of greenhouses and conservatories. If ever there were a space you'd long to be on dreary Autumnal days, the humid tranquillity of a Victorian glasshouse would be it!



Great Maytham Hall By Stephen Nunney, CC BY-SA 2.0,

***The Novels of Frances Hodgson Burnett
In "the World of Actual Literature"***

By Thomas Recchio

My knowledge of Frances Hodgson Burnett extends solely to the children's books I read a very long time ago as a child, *Little Lord Fauntleroy* (1886), *A Little Princess* (1905), and *The Secret Garden* (1911). It hadn't even occurred to me that she was a Victorian woman writer until Thomas Recchio's repositioning of her within "the World of Actual Literature", showcasing her prolific output across a wide range of genres.

Recchio opens by tracing aspects of Burnett's life in her literary output, with her first two novels, [That Lass O'Lowries](#) (1877) and [Haworth's](#) (1879), social problem novels set in Northern mining and manufacturing towns, bearing the unmistakable imprint of her childhood growing up in Manchester (not to mention the literacy legacy of Gaskell and the Brontës). Her later efforts reflect her move to America aged sixteen, through a series of novellas, a Washington novel and transatlantic novels which chart Anglo-American culture through the fin de siècle to the 1920s.

Recchio highlights that Burnett's critical reception seems to have been as mixed as her background, seemingly a Jack (or Jill) of all trades, occasionally lauded as a master but more often, dismissed as a 'popular' novelist. He suggests that Burnett has not been subject to the literary 'reclaim' of other Victorian women writers because of the longevity of her children's fiction, particularly through television and film adaptations that have rendered her name, if not her adult fiction, familiar. Recchio argues that Burnett's early fiction deserves greater acclaim for its realism though he acknowledges that her tendency to deploy "recognizable romance plot conventions" (11) led to her dismissal as merely a writer of romances, later overshadowed by her children's fiction. His acknowledgement of Gaskell's influence on Burnett in Chapter One places Burnett within the 'serious lady novelist's' oeuvre and grounds her 1870s novels within the readerly context, though they were set around thirty years earlier than the time of writing. Recchio's comparison of Gaskell and Burnett's novels is compelling and thorough, justly revealing both the strengths and weaknesses of Burnett's female protagonists in the shadows of Mary Barton, Margaret Hale and the ladies of *Cranford*.

Burnett's writing of children's fiction followed a traumatic change in her personal life following the death of her eldest son, during which she paused her work as a novelist for thirteen years. Her come-back novel, the gothic/historic inspired *A Lady of Quality*, was uncharacteristically controversial in its depiction of a morally questionable and unlikable female protagonist (not to mention a touch of murder)! Recchio suggests it "can be read as a thought experiment" (94) and it is certainly a huge departure from the author chiefly remembered for quaint children's fiction today. The novel marked a foray into Sensation in her fin de siècle novels, featuring 'odd' and New Women and an increased sense of physicality. However, these novels share a theme common to almost all of Burnett's fiction in the optimistic sense of regeneration which emerges even from the most torrid situation. Recchio draws parallels between Burnett's Great War Literature and TS Eliot's *The Wasteland* to demonstrate what he calls the "mystical-ethical drive" (175) that underpins the possibility of regeneration and the detrimental impact of war on this effervescence.

The Novels of Frances Hodgson Burnett reveals a much-maligned writer of diverse and numerous works. Through Recchio's analyses we can identify many of the struggles common to Victorian women writers: the balance between narrative conventionality and originality, moral quandaries, realism against idealism and high vs popular literature. Burnett undoubtedly did write for money and her success is evidenced by her extensive publishing history and her impressive family home, Great Maytham Hall. Her remembrance in the modern mind as primarily a writer of children's classics evinces her legacy to some degree, but Recchio's book makes clear that there is much more to see beyond the clichéd door in the garden wall.



ICVWW Antics and Events

By Carolyn Oulton



Breaking Making Links: ICVWW goes Digital in collaboration with JSTOR Labs and the Centre for Kent History and Heritage.

Scene: the kitchen. Time: 11pm. A kettle is boiling for two mugs of tea.

I know I should be in bed, but I've found a flaw in a leading programme's random number generation and I'm trying to find ways round it.

I know I should be in bed, but I've been looking at some broken links on <https://kent-maps.online> - I've mended one and broken four more.

So much for the intelligent 14-year-old (don't they just do wonders for our self-esteem) on whom we're all meant to be testing our ideas. So yes, we are still taking on volunteers for #KentMaps, and we're not short of things for you to do! Kent connection not required (and here's a link to the fun we were having just before we got locked up the first time <http://labs.jstor.org/presentation/kent-digital-maps-symposium/>).

In all honesty, there's nothing like generational and cultural boundary-crossing for shaking up our ideas about Victorian(ish) Women Writers. Whether it's dramatist [Gladys Waterer](#) partying with film star Sandra Storme for the Dickens Festival, or New Woman [Sarah Grand](#) getting on board with the Women's Volunteer Reserve in Tunbridge Wells (cosmetics are out, bicycles presumably optional), successive generations of Kent women have engaged with the history, local politics and literary networks of the county with sometimes unexpected results. Some, like Grand, had 'a large mouth' (according to her passport at least,) which she apparently used to voice her feminist views to the genteel residents of the historic spa town. Others, like [Mary Shelley](#), wisely thought London might not be the best place to be during a cholera epidemic and escaped to the Kentish coastline as a place of refuge. Neo-Victorian author [Victoria Holt](#) liked it so much here she decided to relocate Wilkie Collins's shivering sands from Yorkshire to the Goodwins in a spot of literary appropriation.

In related news, during lockdown ICVWW was thrilled – we won't deny it – to appear in an Australian episode of [Who Do You Think You Are?](#) with politician Julie Bishop. If we're standing a bit close together that's because it was actually filmed at the end of last year, when she nipped over for a few days to trace her own Broadstairs heritage. Did she love Kent? Of course she did, even if according to diarist [Emily Shore](#) (right), 'The country about Margate, Broadstairs, and Ramsgate [famous Kent seaside resorts] is odious.' Sometimes teenagers really don't know what they're talking about.



Profile of a Forgotten Writer

Beatrice Hastings: Researched by Judith Hendra



Beatrice Hastings (1879-1943), nee Emily Alice Haigh, was born in London. Her parents had houses in England and Port Elizabeth, so Hastings and her many siblings moved frequently between continents. Hastings admitted she was a difficult child and was once sent to boarding school in England as a punishment; but her parents were generally affectionate and indulgently allowed her to change her name to Beatrice. She made her first marriage at age eighteen to a thirty-year-old Port Elizabeth businessman and quickly deserted him. Later she wrote candidly about the instant failure of this marriage in an episode of the memoir she published in *The New Age* called 'Pages from an Unpublished Novel'. The memoir generally avoided the subject of her second husband. She met the professional boxer Lachlan Thomson in Cape Town and partnered him on a thousand-mile trek from Cape Town to Johannesburg. Later they formed a music hall act and toured the North of England. By the time she was free to marry Thomson, in 1902, Hastings was almost certainly pregnant. She lost her daughter to diphtheria before the baby's first birthday and separated from Thomson shortly afterwards.

Hastings always thought she would be a writer, but she put her ambitions on hold while she dealt with her tumultuous personal life. In 1904 she went to the United States to try her luck as an actress. In 1905 she met Alfred Richard Orage at a Theosophical seminar in London. Orage bought the London-based journal *The New Age* in 1907 and Hastings became a contributor and the paper's literary editor. She leapt to prominence with a trenchant attack on the cult of motherhood and went on to single out the leadership of the Women's Social and Political Union for encouraging militancy. She wrote literary criticism, poetry, satires, and later, a weekly column called 'Impressions of Paris by Alice Morning'. She frequently used pseudonyms (her favourites were Beatrice Tina and Alice Morning) and the name she adopted, Hastings. Her writing is distinguished by flashes of humour and Hastings-isms ('fireworky', 'Somethingaliste', 'thingamy'), and is invariably opinionated.

Hastings published her South African novel *The Maids' Comedy* anonymously in 1911, marking thirty years since Olive Schreiner published *The Story of a South African Farm* (1883), and giving Hastings' novel a claim to be the second South African novel to be written by a woman. Her setting is the desolate Stormberg Mountains region in Eastern Cape province. She called her novel a 'romance' and invoked witchcraft, medieval chivalry, and Miguel de Cervantes' *Don Quixote*. The central characters are a besotted Dutch innkeeper and his daughter and servant. Hastings' adventurous young women leave home straddling a couple of wild ponies, meet a miscellany of strangers from a brothel keeper to an ancient Boer farmer, and end the story joyfully unmarried. Hastings follows folk traditions by unmasking or rewarding her subsidiary Dutch and British characters. The preponderance of Dutch characters and Hastings' obvious affection for her Dutch heroines reminds us she was writing in the wake of a devastating war (the Second Boer War: 1899-1902). Also, Hastings' close friendship with Katherine Mansfield may have predisposed her to write about two young women. The friendship began in 1910 and ended in 1912 when Mansfield met John Middleton Murry. Hastings indulged her anger for the rest of her life and Mansfield reciprocated in her private letters to Murry.

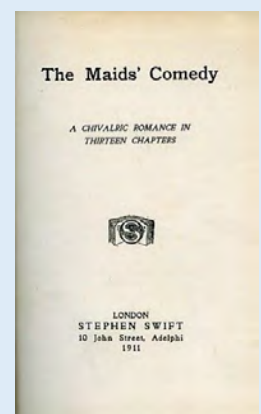
The portrait of Hastings (above) by Amedeo Modigliani, *Beatrice Hastings in Front of a Door*, was painted in 1915. Hastings moved to Paris in 1914 and promptly began the drama-filled affair with Modigliani she mentions in 'Impressions of Paris' and in her self-published memoir 'Madame Six'. She broke up with Modigliani in 1916. Hastings remained in Paris, wrote for *The New Age* until 1920, and went back to England in 1931. She died, a suicide, in her Worthing flat in 1943.

The Maids' Comedy: A Chivalric Romance in Thirteen Chapters: London, Stephen Swift, 1911.

The New Age: London: The New Age Press, Ltd., 1907-05 / 1928-01. The Modernist Journals Project website has facsimiles of weekly numbers from May 1907 to January 1922.

'Madame Six', *The Straight-Thinker Bulletin*: 1932.

Chris Mourant, "'Fireworky". Beatrice Hastings as editor, critic and "crusading, anti-philistine woman", *Times Literary Supplement*, 24 January 1918.



Virtual Conferences

An unexpected bonus of the global pandemic has been the rise in online events and there are some wonderful events coming up next year without the worry and expense of transnational travel. Ironically, transnational travel seems to be a very popular conference theme!

[The 42nd Annual Virtual Conference](#), Nineteenth Century Studies Association, March 11-13, 2021

Proposal Deadline: October 31, 2020

NCSA welcomes proposals for papers, panels, roundtables, and special sessions that explore the theme of "Discovery" in the long nineteenth century (1789-1914). Scholars are invited to interrogate the trope of "discovery" by questioning the term's ideological and colonial implications. Why was the concept of "discovery" so appealing in the nineteenth century, and what does its popularity tell us about the people and social structures that were so invested in it? Papers might also consider indigenous perspectives that challenge ideas of western "discovery" and settler colonialism, new voices that theorize and critique nineteenth-century "discoveries," intellectual exchange between cultures, and other methods of unmasking narratives of exploration and "discovery."

Papers might discuss recovering forgotten manuscripts, or discovering new ways of thinking about aesthetic and historical periods. Scholars might explore not only the physical recovery of the past (archeology, geology), but also intellectual recovery as old ideas become new (evolution, neoclassicism, socialism, spiritualism). Papers might discuss publicizing discoveries (periodicals, lectures), exhibiting discoveries (museums, world's fairs, exhibitions), or redressing the legacy of nineteenth-century practices (decolonization of museum collections and the repatriation of colonial-era artifacts). Other topics might include rediscovering and revisiting the period itself: teaching the nineteenth century, editing primary texts, and working toward diversity and social justice in the humanities. For more details, visit: <https://ncsaweb.net/current-conference-2021-cfp/>



[Romance, Revolution and Reform Virtual Conference](#), 'Transnationalism in the Long-Nineteenth Century', 13th January 2021

RRR welcomes proposals for 10 to 15-minute papers, and 5-minute lightning talks from disciplines across the Arts, Humanities and Social Sciences and from scholars around the world at any stage in their academic careers, including MA students. We are especially interested in interdisciplinary submissions and encourage papers from archaeological, ethnographical, musical and social sciences perspectives as well as those from literary or historical ones. Potential topics could include: global citizenship, religion, gender and sexuality, black British literature, decolonisation of arts and heritage, slavery and emancipation, imperial studies, political reform, philosophy, transnational print cultures, boundaries and redefining them, mapping, British colonialism in Ireland, international trade and exchange, Orientalism/Occidentalism, and eco studies.

Speakers will have the opportunity to submit their papers for consideration for Issue 4 of RRR, which will also take 'Transnationalism' as its theme. Abstracts of up to 250 words and bios of up to 75 words should be submitted to rrr@soton.ac.uk by 17:00 on Monday 2nd November 2020. Submissions should be formatted in a Word file and attached to the email; please also include your full name, subject of study and any institutional affiliations in your submission.

Journals and Edited Collections

CFP: **Special issue** of *Cahiers victoriens et édouardiens* on the New Woman and Honour

In late Victorian satirical magazines, comedies and conversation, the New Woman was an inexhaustible source of fun. For the opponents of women's emancipation, ridicule was a weapon, which could win them allies even among women. For the feminist writers, ridicule was a constant threat, which they usually negotiated by asserting their womanliness and inviting their readers to take their demands seriously. 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.

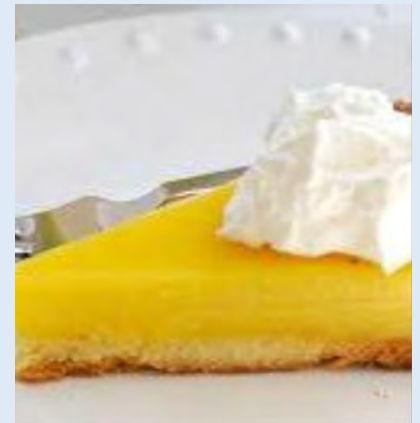
The essays will be published in Spring 2022 in the double-blind, peer-reviewed, open-edition French journal of Victorian studies *Cahiers victoriens et édouardiens* (<https://journals.openedition.org/cve/?lang=en>)

Please send proposals (300 words) with a short biographical note by **October 30, 2020** to Catherine Delyfer (catherine.delyfer@univ-tlse2.fr) and Nathalie Saudo-Welby (nsaudo@hotmail.com). Notifications of acceptance will be sent by November 30, 2020. Full articles will be due by June 1st, 2021.

CFP: **Victorian Scandals**

Victorian Scandals is a proposed volume of essays about a wide array of types of Victorian ignominy that both reflects the values staunchly guarded by the Victorians as well as guilty pleasure when those values were flaunted. The book will be coedited by Brenda Ayres and Sarah E. Maier who have previously coedited: *Neo-Victorian Madness: Rediagnosing Nineteenth-Century Mental Illness in Literature and Other Media* (Palgrave 2020), *Neo-Gothic Narratives: Illusory Allusions from the Past* (Anthem 2020), *Animals and Their Children in Victorian Culture* (Routledge 2019), and *Reinventing Marie Corelli for the Twenty-First Century* (Anthem 2019).

If you are interested in contributing a chapter of about 7-8,000 words, submit a 500-word abstract along with credentials (including recent, relevant publications) to Brenda Ayres (bayres@liberty.edu) by **January 1, 2021**. Selections will be announced by the end of February 2021, with a target publication date at the end of summer 2021.



ICVWW
The Mystery of the Lemon Torte

OXFORD WORLD'S CLASSICS

A Victorian Scandal

CFP: **Special Issue of *Victorian Review* on Victorian Posthumanism**

Victorian Review invites submissions for a special issue devoted to the topic of Victorian Posthumanism. While many prominent theorists of the posthuman associate the plastic and prosthetic posthuman human body with mid-to-late twentieth-century scientific and aesthetic productions, such genealogies miss the visionary, surprising, and sometimes disconcerting aspects of much nineteenth-century literature, art, and science. As concurrent scientific advancements (such as evolutionary theory or early experimentations in robotics) emphasized the uncertain delineations of the very category of the human, Victorian literature featured boundless, pliable, and liminal bodies ranging from androids that would pass any Turing test to murderous plants to nightmarish animal hybrids.

Please send articles of 5,000-8,000 words to lkarpenk@carrollu.edu by **March 31st 2021**. Articles should be in MLA format and not under consideration at any other journal. Early submission is welcome as are queries or letters of interest.

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

