A historical map of the Indian Ocean region, showing the Arabian Peninsula, the Gulf of Persia, and the Indian subcontinent. The map is titled 'Océan Indien' and features various geographical labels in French, such as 'Arabie Pétrée', 'Arabie Hébreuse', 'Perse', and 'Maldives'. A large, semi-transparent yellow rectangular box is overlaid on the map, containing the main title and event information.

Transnationalism in the Long-Nineteenth Century

Virtual Conference

Wednesday 13th—Thursday 14th January 2021

Romance, Revolution and Reform

Journal of the Southampton Centre for Nineteenth-Century Research

au coin de la rue de Harlay.

Avecque Privilège du Roy, pour vingt Ans.

WELCOME

I am delighted to welcome you all to *Romance, Revolution and Reform's* 2021 virtual conference, 'Transnationalism in the Long-Nineteenth Century.'

The Long-Nineteenth Century saw immense changes in transport, travel, infrastructure, technology, exploration, journalism, and politics that dramatically transformed the ways in which places and people around the world were connected. Steam trains and telegraph cables, photography and newspapers made the world a smaller, more connected place for some, and alienated others. 2020, in some ways, was not far different!

2020 was an extraordinary, and extremely difficult, year for many of us, and I very much hope that this year will be a far better one. One silver lining, however, is that amidst all the turmoil, the move to online working has enabled us to form new networks and to hold this conference, where scholars from across the world can come together to discuss their research on all aspects of transnationalism. Happily, 2020 has allowed us to work more globally in the face of an ever more isolating world.

Over the next two days, we are joined by speakers from thirteen different institutions across eight countries. We are set to enjoy twenty fascinating papers, as well as what promises to be a wonderful Keynote Address from Professor Corinne Fowler.

One of the most exciting aspects of this conference is that it is bringing marginalised, forgotten, or understudied texts into dialogue with each other. To this end, we have produced a biography of the texts discussed here to promote further interdisciplinary research which brings together such seemingly disparate texts as these. Do read on in the brochure to find it!

Lastly, we ask that all discussion during this conference is respectful of the other speakers and participants who join us.

For technical reasons, we ask that throughout the conference, unless you are on the panel presenting, you keep your cameras and microphones turned off. Please post all questions in the chat (do not use voice notes) and the panel chairs will convey your questions to the speakers.

We hope you enjoy the conference!



EMMA HILLS

Conference Chair

Deputy Editor and Editor-in-Chief (Elect)

Please do tweet us @RRRJournal #RRRConf2021

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THANK YOU

I would like to thank the chairs and the Conference Committee for their help in organising this event:

Cleo O’Callaghan Yeoman, Aaron Eames, Mary Hammond, Katie Holdway, Gemma Holgate, Olivia Krauze, and Fern Pullan.

Romance, Revolution and Reform EDITORIAL TEAM



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TIMETABLE

Day 1: Wednesday 13th January	
9.45 -10.00	Registration and Welcome
10.00-11.00	Panel 1: Travel Writing
Margaret Gray (University of Newcastle)	'Little wooden shop-fronts, like open cabinets full of shelves': Reframing Eastern Marketplaces as Cultural Exhibitions in Late-Victorian Women's Travel Writing
Haonan Chi (University of Exeter)	Rewriting the Anti-footbinding Movement: Alicia Little's T'ien Tsu Hui and Qiu Jin's Revolutionary New Woman
Nitya Gundu (Jawaharlal Nehru University)	Life Writing and Self-Fashioning in Fanny Parkes' <i>Wanderings of a Pilgrim in Search of the Picturesque</i>
Dr Nadia Butt (University of Giessen)	Encountering the 'Imperial Other': Representations of Occidental Lifestyles in Krishnabhabini Das' Travelogue <i>A Bengali Lady in England (1885)</i>
11.00-11.30	Break
11.30-12.30	Panel 2: Counternarratives
Faiq Lodhi (Independent Scholar)	Bertha Mason's Transnational Revenants: Othered Women in Victorian Popular Fiction
Rezvan Deyaninajafabady (University of Southampton)	The Iranians' imagology in the mirror of European travellers in the nineteenth century
Olivia Tjon-A-Meeuw (University of Zurich)	A Black Ship on the Caribbean Atlantic: A Space for a Counter-Nation in Maxwell Philip's <i>Emmanuel Appadocca; or the Blighted Life: A Tale of the Boucaneers</i>
Asma Char (University of Exeter)	Debates on Women's Emancipation in the Arab World and Britain at the <i>Fin de Siècle</i>
12.30-13.30	Break
13.30-14.55	Keynote Address
Professor Corinne Fowler (University of Leicester)	Colonial Countryside: Country Houses, British History and Contemporary Politics
14.55-15.00	Day 1 Close

TIMETABLE

Day 2: Thursday 14th January	
9.45 -10.00	Registration and Welcome
10.00-11.00	Panel 3: Matters of Authorship
Helena Drysdale (University of Exeter)	George Bowen and his 1854 Murray Handbook for Greece: Can a critical examination of a brief period in his life provide an enriching route into the past?
Huimin Wang (University of Southampton)	The Transnational, Translingual, and Tradaptational Journey of <i>Romeo and Juliet in the Late Nineteenth-Century China</i>
Joseph Hankinson (University of Oxford)	'a tropical violence of taste': Robert Browning and the Transnational Grotesque
Chloe Osborne (Royal Holloway)	Robert Louis Stevenson, Albert Wendt and the Romance of 'Tusitala': Resituating critical indigenous thought within Victorian studies
11.00-11.30	Break
11.30-12.30	Panel 4: Print Circulation
Stephanie Meek (University of Exeter)	'New Boxes Come Across the Sea': Exploring the Transnational Victorian Library
Dr Eleanor Hopkins (Independent Scholar)	'These twelve hours saved by the post from America': Imagining 'British' global travel postally in Jules Verne's <i>Around the World in Eighty Days (1872)</i>
Jasper Heeks (Kings College London)	The spread of 'genus larrikin': news of and overseas responses to deviant and delinquent Australian youth, 1870-1898
Dr Alexander Bubb (University of Roehampton)	The Victorian Global Bookshelf: Asian Classics Translated for the General Reader, 1845-1915
12.30-13.30	Break
13.30-14.30	Panel 5: Transatlantic Literatures
Georgia Thurston (University of Cambridge)	Frances Hodgson Burnett and Dialect Novels on the Move
Mashael Alhammad (University of Leeds)	Fanny Fern's <i>Ruth Hall: Textual Portraits of the Female Celebrity in Transatlantic Print Culture</i>
Dr Rachael Isom (Arkansas State University)	Transnational Sensibility in <i>The Woman of Colour (1808)</i>
Robert Laurella (University of Oxford)	Representing Slavery on the Transatlantic Stage: Collins, Boucicault, and Stowe
14.30-15.00	Launch of <i>Romance, Revolution and Reform Issue 3: 'Reform'</i>

PANEL ONE: TRAVEL WRITING

Chair: Olivia Krauze



MARGARET GRAY

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'Little wooden shop-fronts, like open cabinets full of shelves': Reframing Eastern Marketplaces as Cultural Exhibitions in Late-Victorian Women's Travel Writing

The Great Exhibition of 1851 established a new paradigm for indexing national identity within the burgeoning global market of technology and trade. This paradigm is reflected in both implicit and explicit fashion in the work of late-Victorian female travel writers who captured their impressions of the 'national characteristics' of foreign cultures through their narratives of shopping in Eastern marketplaces. Drawing from recent studies of the Great Exhibition (Young, Auerbach, Purbrick), political economic theory (Fukuyama, Hirschmann, Allen, Appadurai), and theories of shop and museum display (Bennett, Lancaster, MacDonald) this paper will present a short case study from Amelia Edwards' *A Thousand Miles up the Nile* (1877) in which the Cairo Bazaar is transformed into an 'exhibitionary' space where the proprietors and their wares perform as a living display of Oriental life according to the Victorian imagination. This will be contrasted with another brief case study of Mary Bickersteth's *Japan as We Saw it* (1893), which describes the display of wares for European tourists in Tokyo's Shiba Kwankoba as a reflection on Europe in the Eastern imagination. These examples, together, demonstrate that Victorian female travel writers' accounts of foreign shopping experiences contribute to an industrial capitalist narrative in which global identities are defined according to the content and arrangement of marketplace wares.

Bio

Margaret Gray is a second-year PhD student in English Literature at the University of Newcastle. Her project, "Women's Travel Writing and the Political Economy of Material Objects, 1813-1911" is funded by the Newcastle University Overseas Research Scholarship. Margaret completed her MA at the University of Exeter with Distinction; she received her undergraduate degree in Creative Writing at the University of West Florida (Summa cum Laude), including two terms as a visiting student at Oxford University.



HAONAN CHI

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Rewriting the Anti-footbinding Movement: Alicia Little's T'ien Tsu Hui and Qiu Jin's Revolutionary New Woman

British New Woman writers, a group of feminist advocates for women's suffrage rights, equality of education and working, had a complex perception of China. The late-Victorian era saw an increasing number of British missionaries, businessmen and writers visiting China, whose writings either reinforced or contradicted the established Western conceptions of footbinding and Chinese people. Alicia Little, a female missionary and travel writer, offered her readers a fresh perspective on Chinese women and footbinding in her travelogues such as *Intimate China: The Chinese as I Have Seen Them* (1899), and *The Land of the Blue Gown* (1902). From a foreigner's perspective, Little shows footbinding as a reprehensive exploitation of women's bodies but she also underscored the superior position of Western Christianity and feminism in the anti-footbinding movement. Footbinding would be presented with a new political value for Chinese New Woman writing. Chinese feminist writer Qiu Jin counterbalanced the Western projections of Chinese women's passivity by presenting an anti-footbinding revolutionary female student Huang Jurui in *The Pebbles of Jingwei Bird* (1907). In doing such a cross-cultural exploration of footbinding writing, this paper could reveal an underlying feminist Euro-centric consciousness in Little's portrayal of footbinding women and Qiu's political activism for combining the anti-footbinding movement and political reform. In comparing their portrayal of foot-bound women, I explore the role of Western missionaries and Chinese reformists in the development of the Chinese anti-footbinding movement, revealing their intricate relationship to colonialism, imperialism, and racial politics.

Bio

Haonan Chi is a PhD student in English based at Streatham Campus, Exeter, University of Exeter. My research interest is late Victorian feminist writing, the New Woman writing and Chinese revolutionary novels between late Qing (1890s-1910s) and Minguo (1911-1949).



NITYA GUNDU

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Life Writing and Self-Fashioning in Fanny Parkes' *Wanderings of a Pilgrim in Search of the Picturesque*

Fanny Parkes was a British woman who lived for 24 years between 1822 and 1846 in the Indian subcontinent alongside her husband, a civil servant in the East India Company. She kept journals chronicling her experience that serve as my primary source for this paper. This paper attempts a literary-historical investigation of her work.

What is notable in her writing is how Parkes asserts her role as an imperial collector and expert on Indian culture. This is indicative of the agency that defines Parkes' narrative, subverting the passive role that a more masculine narrative might have provided to a British woman's colonial experience.

While other contemporary colonial writing undeniably focused on overarching ideas of power and hegemony, Parkes' narrative of a woman's colonising experience provides a rather insightful personal depth to colonial experience. Therefore, this paper also attempts to study the notions of 'home', 'fear' and 'freedom and confinement' in Parkes' writing. Further, it dwells on the complexity of the narrative by studying Parkes' conflicted relationship with the Empire, and how she came to terms with her experiences through journal writing.

Bio

Nitya Gundu completed her Masters in History this year from the Centre for Historical Studies, Jawaharlal Nehru University, New Delhi. As part of her MA research work, she has written and presented two seminar papers titled 'The Memsahib and Colonial Experience in 19th Century India', and 'The Transformation of Bombay. Shifting Relations in Trade and Commerce along the West Coast in the 17th and 18th Centuries'. Her other interests lie in world literature and music.



DR NADIA BUTT

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Encountering the 'Imperial Other': Representations of Occidental Lifestyles in Krishnabhabini Das' Travelogue *A Bengali Lady in England* (1885)

The genre of travel writing has been long associated with the West just as the privilege to travel itself to the 'exotic' places, which Edward Said in his seminal work *Orientalism* (1973) indicates and contends. A significant number of male Western writers in the nineteenth century published well-known travelogues, essays and works of fiction to present their perception of the Orient or the cultural 'Other' to justify or celebrate imperialism, which scholars of postcolonial studies tend to challenge and contest. Female Western travel writers in the nineteenth century have also been the subject matter of several studies such as Sara Mills' *Discourses of Difference* (1991) or Inderpal Grewal's *Home and Harem* (1996). However, insufficient scholarly attention has been paid to women's travel writing in the nineteenth century from the so-called 'peripheries,' especially those by Indian women writers who choose to depict their vision of 'Occidentalism' in their narratives. Therefore, this paper sets out to examine imperial cultural encounters in a Bengali travelogue, *Englandey Bangamahila*, translated as *A Bengali Lady in England* (1885) by Krishnabhabini Das who travelled to England with her husband at a time when the very idea and practice of 'travelling women' was either unthinkable or deemed a taboo in India. The travelogue under study, deals with Das' several journeys in England and provides an intriguing account of her understanding of colonial English culture. My prime objective in the paper is to underline how England as India's imperial 'Other' is presented by Das and how the reader is able to grasp English cultural norms, behaviour, and above all, lifestyle from the perspective of a marginal subject. By highlighting these cross-border connections in the travelogue, I aim to shed ample light on female travel and culture as well as the idea of national and cultural identity in the long-nineteenth century.

Bio

Nadia Butt is a Senior Lecture in English in the department of British and American Studies at the University of Giessen, Germany. Having gained her MPhil degree in English at the University of the Punjab, Lahore, Pakistan, in 2003, she completed her PhD in 2009 at the University of Frankfurt, Germany. She is the author of *Transcultural Memory and Globalised Modernity in Contemporary Indo-English Novels* published in 2015. Her main areas of research are transcultural theory, memory studies, Anglophone literatures and travel literatures. Currently, she is working on her postdoctoral project, which focuses on the travelling imagination in the literature of travel.

PANEL TWO: COUNTERNARRATIVES

Chair: Professor Mary Hammond



M. FAIQ LODHI

Independent Scholar

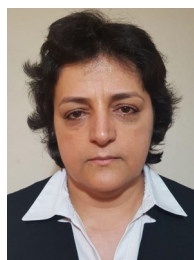
faiqlodhi@hotmail.com

Bertha Mason's Transnational Revenants: Othered Women in Victorian Popular Fiction

Jane Eyre's Bertha Mason may well be the most infamous literary incarnation of Britain's imperial drive to hijack narratives, histories and identities of colonised subjects, and to propagate them as "savages" to justify the colonial project: a person of colour from the colonies, misrepresented as animalistic and devoid of all kinds of agency, as Gayatri Chakravorty Spivak has argued, to facilitate the white heroine's romance. This paper suggests that we can trace Mason's literary genealogy across a number of imperial literary contexts, focussing in particular on Harriett Gordon Smythies's sensation novel *A Faithful Woman* (1863), which was written in the wake of the Indian Rebellion. Despite Smythies's seemingly benevolent characterisation of the Indian British countess Lady Armine, reading the character as a literary revenant of Mason points towards a transnational erasure of identities that turns these two characters into colonial caricatures. Drawing upon the theories of Frantz Fanon, Edward Said and other seminal theorists, along with textual evidence from both novels, this paper argues that almost all literary genres of the nineteenth century - be it so-called highbrow literature or "shallow" sensation fiction - worked towards this perversion of the identity of the colonised subject, solidifying the pervasive notion of white superiority in mainland British readers of the time.

Bio

Muhammed Faiq Lodhi has completed a Master of Arts degree in British, American and Postcolonial Studies from the University of Muenster, Germany. He specialises in Literary and Cultural Studies, with a focus on Postcolonial Theory, South Asian Fiction, Law and Literature, and Victorian Studies. He is currently based in Karachi, Pakistan, and works as a coordinator for the International Baccalaureate (IB) programme at a private college.



REZVAN DEYANINAJAFABADY

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The Iranians' imagology in the mirror of Europeans' travellers in nineteenth century

Iran was visited by a number of European travellers during the nineteenth century. They provide the reader with abundant memoirs delineating Iranian culture and traditions. However, a precise and thorough study of the written travelogues and memoirs show that the visitors had a superior outlook in some occasions, degrading the customs and exaggerating the failures in depicting the lifestyle, habits, culture and the social norms of Iranians in their writings.

In order to think globally, as is the purpose of this forum, I would like to challenge the European-centred narration of the travellers to Iran in 19th century. In particular, I have chosen Jakob Edward Polak (1818-1891), the Austrian physician, the writer of the book entitled *Iran and Iranian* or *Polak's Itinerary* and Lord George Nathaniel Curzon (1859-1925), the British conservative statesman who authored the book *Persia and the Persian question*.

I would like to discuss the realities and aspects they neglected in illustrating the Iranians' culture and customs, which distinguished 'me' and 'other' in their view. Polak and Curzon's condescending views are compared and contrasted to the views of Gaspard Drouville (1783-1856) Edward Brown (1862-1926) and Jean Chardin (1643-1713) on Iranian culture in nineteenth century.

Bio

I am a Ph.D. researcher at Southampton University in the fields of the History of Iran and Islam. I have completed academic courses in Islamic Theology and Islamic History at Tehran and Al-Zahra Universities of Iran. I would like to expand ideas on Transnationalism by looking at the similarities and differences among cultures, in order to develop universal unity.



OLIVIA TJON-A-MEEUW

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A Black Ship on the Caribbean Atlantic: A Space for a Counter-Nation in Maxwell Philip's *Emmanuel Appadocca; or the Blighted Life: A Tale of the Boucaniers*

In Maxwell Phillip's 1854 novel *Emmanuel Appadocca; or the Blighted Life: A Tale of the Boucaniers*, the Creole author imagines a counter-nation to the British Empire within the space of the Caribbean Atlantic. This is possible because the Atlantic functions as what Siobhan Carroll in *An Empire of Air and Water* calls, an atopic space. Atopias are regions that can theoretically be reached by human society, but cannot be settled or incorporated "into the domestic space of the nation". The mixed-race intellectual Appadocca, and his crew, explicitly refuse to be associated with any society other than that of the ship; instead they form their own nation based not on ethnic belonging but on a civic ethos. At the same time, the pirate captain insists that Africans are the forerunners of Enlightenment thinking, an idea prefiguring Paul Gilroy's concept of the Black Atlantic. All British attempts at subjugating the pirates fail. The boat itself is thus a heterotopic space of compensation for a colonial author writing back to the metropole. While the setting of the ship and its constant movement on the ocean are what make this imagined, radical community possible, they also undermine any possibility of a durable nation; ultimately, the schooner is shipwrecked and Appadocca commits suicide because there is no longer any space for a Creole leader. Reading the novel in terms of its atopic and heterotopic spaces, the (im)possibility of creating alternative communities and histories becomes apparent.

Bio

Olivia Tjon-A-Meeuw is part of the English and American Literary Studies doctoral program at the University of Zurich, working on her dissertation entitled 'Writing the Caribbean: Race and Sexuality in (Neo-)Victorian Narratives'. She holds an M.A. in English Literature. She is the author of 'The Daughters of Bertha Mason: Caribbean Madwomen in Laura Fish's *Strange Music*' in *Neo-Victorian Madness: Rediagnosing Nineteenth-Century Mental Illness in Literature and Other Media*.



ASMA CHAR

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Debates on Women's Emancipation in the Arab World and Britain at the *Fin de Siècle*

This paper explores the rise of feminist discourse and activism towards the end of the nineteenth century, both in the Arab world and Britain, and how these efforts translated into debates in the press, including periodicals and newspapers. The press allowed women to amplify their voices and deal with their concerns, and they quickly took it upon themselves to establish papers and magazines, and become writers and editors. The question of women's political emancipation and Suffrage was gaining momentum since the mid-century, but by the 1890s, the argument for Suffrage still had its opponents among women. To illustrate this, I use two cases of debate. In the Arab world, Hana Kawrani published an article in the *Lubnan (Lebanon)* newspaper in 1892 attacking the calls for Suffrage and advocating for the domestic sphere as women's natural place. In response to this, Zaynab Fawwaz wrote her 'Fair and Equal Treatment' essay in *Al-Nil (The Nile)* newspaper where she supported women's involvement in the political scene. Similarly, in Britain, Mrs Humphrey Ward published 'An Appeal Against Female Suffrage' in *Nineteenth Century* in June 1889, while Emily Morgan-Dockrell expressed her condemnation of the prevalent separate-spheres ideology in an article published in 1896 in the *Humanitarian*. These opposing views and debates in the press demonstrate the transnational nature of *fin-de-siècle* feminist thought and activism, despite the Euro-centric narrative employed, at times, in the field of Victorian studies.

Bio

Asma Char is a PhD candidate at the department of English, University of Exeter. Her thesis provides a comparative study of early feminism in the Arab world and Britain and focuses on the New Woman phenomenon at the *fin de siècle*. Her research interests include the long nineteenth century and women's writing and activism.

KEYNOTE ADDRESS

Chair: Emma Hills



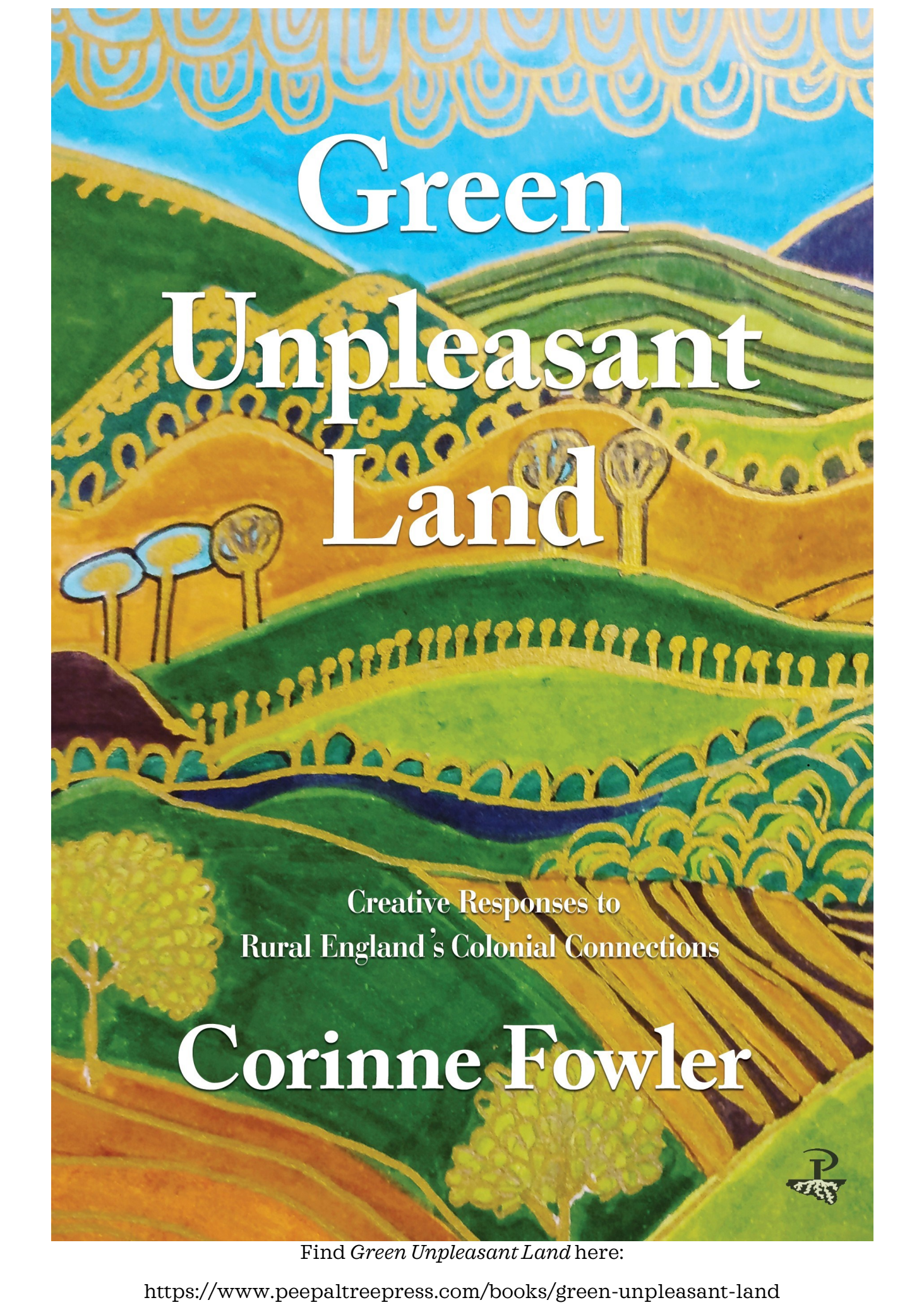
PROFESSOR CORINNE FOWLER

University of Leicester

Director of Colonial Countryside Project

Colonial Countryside: Country Houses, British History and Contemporary Politics

This talk provides an intellectual rationale for work that historians of empire are currently carrying out alongside heritage organisations and at country houses in particular. It begins by discussing the design, activities and outcomes of the project, 'Colonial Countryside: National Trust Houses Reinterpreted'. Colonial Countryside is a child-led history and writing project. The project is supported by 9 historians and 10 writers, whose commissioned essays and stories about 10 country houses will be published by Peepal Tree Press in 2021. 100 pupils participated in the project, and 72 Primary schools now teach Colonial Countryside educational materials. Concentrating on 11 historic houses' East India Company and Atlantic World connections, one project aim was to make country houses' colonial histories widely known. The project was in fact brought to wide public attention following Black Lives Matter protests in the summer of 2020, during which the National Trust published its commissioned 'Interim Report on the Connections between Colonialism and Properties now in the Care of the National Trust, Including Links with Historic Slavery'. Newspaper coverage of the report was initially positive, but took a hostile turn, leading to sustained campaigns against the report and the Colonial Countryside project specifically. A series of high-level political interventions took place between September and December 2020. This talk touches on the political and journalistic response to this work and places this in the context of the wider social environment in which these responses took place. It considers what is at stake for academics and public knowledge of this period of British history. More practically and philosophically, I reflect on the current risks for academics working in this field and offer some reflections on how academics can contribute meaningfully, compassionately and constructively to public debate on this topic.



Green Unpleasant Land

Creative Responses to
Rural England's Colonial Connections

Corinne Fowler



Find *Green Unpleasant Land* here:

<https://www.peepaltreepress.com/books/green-unpleasant-land>

PANEL THREE: MATTERS OF AUTHORSHIP

Chair: Cleo O'Callaghan Yeoman



HELENA DRYSDALE

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George Bowen and his 1854 Murray Handbook for Greece: can a critical examination of a brief period in his life provide an enriching route into the past?

'The struggles of Modern Greece must command the sympathy of all thoughtful minds.' So wrote George Bowen (1821-1899), troubled by Greece's struggles to cast off Ottoman imperialism and take shape as the first new independent state in post-Napoleonic Europe. Bowen's 1854 *Murray's Handbook for Travellers in Greece* is forgotten, but in the mid-nineteenth century it was one of the most authoritative sources of up-to-date information about Greece.

Travel writing has been the focus of much historical attention, but guidebooks have been side-lined. Bowen's *Handbook* preserves Victorian travel experiences at a time when guidebooks were beginning to denote the scale of British influence, and opens up an overlooked area of British imperialism in Greece.

This paper will contextualise the *Handbook*, and scrutinise its origins, processes, preoccupations and motivations. It will highlight Bowen's significance in bridging the bifurcation between picturesque travelogues, and supposedly impartial guides, and will explore his mixed identity as defender of Greek liberty and emissary of a burgeoning imperial power. By challenging anti-Greek prejudice, how did Bowen's Handbook change attitudes towards Greece? By including Ottoman and British-controlled regions in its geographical scope, how did it encourage nationalism? By encouraging tourism, how did it affect Greece?

Bowen, a classics scholar and imperial administrator with a Greek wife, was my ancestor. I ask if family history and a critical examination of a brief, but productive, period in someone's life can provide an enriching route into the past, and nuance postcolonial and orientalist discourses.

Bio

Helena Drysdale is author of six interdisciplinary books of travel, history, memoir and biography, including *Looking for George*, *Strangerland*, and *Mother Tongues*, each selected as 'Book of the Year' in national newspapers. She has a degree in History and Art History from Cambridge, and teaches Creative Writing at the University of Exeter, where she has just completed a PhD exploring the past, politics and processes of travel writing.



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The Transnational, Translingual, and Tradaptational Journey of *Romeo and Juliet* in the Late Nineteenth-Century China¹

Charles and Mary Lamb rewrote Shakespeare's plays in 1807, and nearly one century later, Lin Shu 林纾 and Wei Yi 魏易 (Lin-Wei) published their translation of *Tales from Shakespeare* in 1904. Through a detailed study of the textual changes, I try to decode the connotative nuance embedded in the adapters' choices with a case study of *Romeo and Juliet*. Structurally, I argue that what the adapters cut, add, and restructure can potentially reflect their coeval ideologies and the social Zeitgeist. Being geographically apart, the Lambs and Lin-Wei adapt and translate Shakespeare in different socio-political contexts. In the colonialism discourse, Lin and Wei are motivated to communicate with the Western world so as to facilitate China's social reform. Thematically, I pay a special focus on how they deal with the elements of 'humour', 'sex', and 'politics' in the original play, and out of what purposes. Despite their diverse backgrounds, there are great similarities in terms of their adapting and translating strategies. The original texts, along with later tradaptations, form an interesting trans-textuality which sheds light on the politics and ethics of adaptation and translation.

¹'Tradaptation' and 'Tradaptational', a term coined to define the narrowing distance between translation and adaptation.

Bio

Huimin Wang is a PhD English Researcher at the University of Southampton with CSC Scholarship. Her project is titled '*Romeo and Juliet and Peony Pavilion: A Comparative Study of the Performance Traditions of Shakespeare and Chinese Kunqu*' under the supervision of Prof. Ros King and Dr. Alice Hunt. Besides, she is a CATTI certified and award-winning Chinese-English translator and interpreter.



JOSEPH HANKINSON

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‘A tropical violence of taste’: Robert Browning and the Transnational Grotesque

From Annmarie Drury’s exploration of his ‘incorporative aesthetic’, to Hédi A. Jaouad’s analysis of his ‘cumulative and migratory’ work, recent criticism on Robert Browning has attempted to come to terms with what G. K. Chesterton once termed the poet’s ‘tropical violence of taste’—‘an artistic scheme compounded as it were, of orchids and cockatoos, which, amid our cold English poets, seems scarcely European.’ Urging, as Drury notes, ‘a transcultural enlarging’ of British poetry, Browning’s work frequently seeks to integrate foreign cultural and linguistic elements, testing the capacity of English to mediate transnational encounters, relationships, and tensions.

Building on this important work, this paper links what John Woolford calls the ‘corrugated stylistic surface’ of Browning’s texts to a transnational grotesque. Indeed, I argue that features of Browning’s achievements that are often analysed separately—his grotesque style, interest in national independence movements (such as the Italian Risorgimento), and incorporative tendencies—are, instead, mutually enriching aspects of a single aesthetic and political investment in seeking points of imaginative exchange across borders, and in stressing the creative importance of the proliferative, interstitial, and composite. By viewing these features of Browning’s poetry within the logic of a single aesthetic and political commitment, I will be able to reconnect appreciation of Browning’s grotesque, to the specific histories and expanding geographies of nineteenth-century culture—a culture whose increasingly transnational networks of affiliation are at the heart of Browning’s texts.

Bio

Joseph Hankinson is a DPhil Candidate at the University of Oxford. His research focuses on affiliative and transnational styles, and often includes comparing writers more commonly kept separate. His doctoral thesis mediates comparative encounters between two of these writers: Robert Browning and B. Kojo Laing. Broader interests include the relationship between style, language, and politics, translation and translational aesthetics, and the theory and practice of literary criticism.



CHLOE OSBORNE

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Robert Louis Stevenson, Albert Wendt and the Romance of ‘Tusitala’: Resituating critical indigenous thought within Victorian studies

Robert Louis Stevenson’s romantic image as literary conqueror of the South Seas was crystallised upon his acceptance of the title ‘Tusitala’ – or ‘teller of tales’ in Samoan – following his settlement in Apia, Samoa in 1890. Although much recent criticism has highlighted Stevenson’s relatively progressive ‘anti-colonial’ politics and moments of transcultural inclusivity in his Pacific work, frequently, such criticism has synonymously imagined Stevenson as a literary inventor of the Pacific region. Meanwhile, contemporary indigenous authors are still often problematically imagined through the frames of Victorian Western authors who came before them. In Samoa, Albert Wendt’s designation as a ‘modern day Tusitala’ pays heed to the notion that Stevenson still exists as a totemic literary father figure for the indigenous writer, whose own writing has been frequently contained by and analysed as indebted to colonial representations.

Engaging the work of contemporary indigenous theorists, this paper examines the case of Wendt, Stevenson, and their shared sobriquet ‘Tusitala’ to highlight this still-present hegemony of colonial authorship. Mindful of Terry Tempest Williams’s caution against the borrowing of stories and narratives from indigenous peoples (1984), it purports that reading Victorian colonial and contemporary decolonial texts alongside each other, can be both productive and counterproductive to the cultural emancipation of postcolonial writing. In so doing, it suggests a transnational and inclusive model for the reimagination of Victorian literary legacies which resists the impulse to replicate Victorian gazes in our attempts to ‘unmake’ and decolonise our research.

Bio

Chloe Osborne is an AHRC funded second year PhD student at Royal Holloway, University of London. Her research investigates the intersections and interplay between anthropological and literary writing about the Pacific in the nineteenth and early-twentieth centuries, with a focus on the authors Robert Louis Stevenson, Jack London and Albert Wendt, as well as anthropologists Andrew Lang and Bronislaw Malinowski. Chloe is Chair of the London Nineteenth-Century Studies Graduate Strand run through the Institute of English Studies in London. From March 2021 she will be a Research Fellow at the Huntington Library, California, working on their collection of South Pacific ephemera, photographs and manuscripts.

PANEL FOUR: PRINT CIRCULATION

Chair: Aaron Eames



STEPHANIE MEEK

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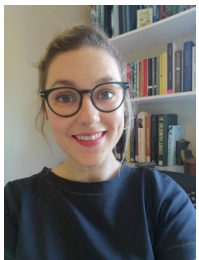
'New Boxes Come Across the Sea': Exploring the Transnational Victorian Library

When a supply of boxes from Mudie's Select Library was discovered after a shipwreck, the novels inside them were unharmed. This incident not only highlights the sturdiness of those boxes, but that Mudie's was a global enterprise. Established in 1842, the library has become synonymous with Victorian middleclass moral values. Mudie's censorship ensured that young girls were spared from embarrassment when books were read aloud in the family drawing room. What is lesser known, however, is the extent to which Mudie's was transnational, ostensibly transporting an idea of Englishness around the globe. While English readers paid a subscription fee for the privilege of reading the latest three-volume novel, the library's second-hand books were shipped across the globe from Germany, Austria and Russia to South Africa, Australia, New Zealand, India and China.

This paper examines Mudie's library as a global network that simultaneously reinforced and resisted systems of imperial power. On the one hand, the library furthered an imperialist agenda by distributing fiction to readers in the colonies. On the other, its 'select' nature was undermined by the act of transporting books from the private realm of the English subscription library, to public libraries across the world. For example, the Borroloola library of Australia was founded through donations of Mudie's books and welcomed indigenous readers. Through exploring the global reach of the English circulating library, this paper offers new ways of appraising Victorian fiction from a decolonial perspective.

Bio

Stephanie Meek is a fourth year South, West and Wales DTP funded PhD candidate at the Universities of Exeter and Reading, researching the productive impact of literary censorship on the Victorian novel. She has published on Hardy, censorship and education in the Hardy Society journals and on Mudie's Select Library for the University of Nottingham's 'Florence Nightingale Comes Home for 2020' project. She has most recently published on Hardy, Eliot and censorship in *The Conversation*.



DR ELEANOR HOPKINS

Independent Scholar

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'These twelve hours saved by the post from America': Imagining 'British' global travel postally in Jules Verne's *Around the World in Eighty Days* (1872)

This paper considers the infrastructural developments of nineteenth-century steam-packet lines, arguing that Jules Verne's imagining of Phileas Fogg's global travel was made possible by these translational, imperial mail routes. From their inception in the early 1840s, steam-packet lines would come to transport letters, freight and passengers globally with an unprecedented speed and reliability. Though the role of the mail in the creation and running of steamship lines has been side-lined in academic scholarship, their association with the Royal Mail was a selling-point for passengers. Mail lines such as the Cunard Line, the Pacific Mail Steamship Company, and the P&O Steam Navigation Company, I show, produced postal connections with the 'mother-land'.

This paper demonstrates that in factual and fictional travel narratives, the steam packet had an essential role in facilitating an imperial imaginary in the nineteenth century. This role can be seen, I argue, in Verne's *Le Tour de Monde en Quatre-Vingt Jours* (1873), or *Around the World in Eighty Days*: the French construction of Phileas Fogg's 'English' round-the-world trip is structured around packet infrastructures that exemplify the 'Brit abroad'. As his English protagonist circulates — quite literally — the globe, Verne's text creates a temporal spatiality that is structured around the imperialised postal infrastructures that facilitate his route. However, Fogg's ease of travel breaks down as the mail infrastructures assert themselves as beholden only to the mail, letting-down those imperial bodies who presume to travel the globe postally.

Bio

Dr Eleanor Hopkins received her PhD from the University of Exeter. Her thesis, titled 'Postal Bodies: Imagining Communication Infrastructures in Nineteenth-Century Literature', was supervised by Professor John Plunkett (University of Exeter) and Professor Mary Hammond (University of Southampton), and was funded by the AHRC. Eleanor's wider research interests include embodiment, technology, infrastructures and mobilities in nineteenth-century literature. She is currently on the editorial team for the Routledge Sourcebook: *Nineteenth-Century Communications: A Documentary History, 1780-1918*.



JASPER HEEKS

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The spread of 'genus larrikin': news of and overseas responses to deviant and delinquent Australian youth, 1870-1898

First acknowledged in Melbourne in 1870, 'larrikin' youths outraged respectable bourgeois society with their behaviour, clothing and language. Quickly, the term was adopted across Australia to describe deviant and delinquent young people whose activities generated intense and sustained social commentary. A national focus has tended to characterise scholarship on larrikins, but the discourse stimulated was far from exclusive to Australia, and penetrated other British colonies as well as Britain itself. A global circulation of people and communications within the British empire helped to collapse geographical and cultural space, and build collective imaginations. Street gangs proliferated in expanding urban spaces, and contemporary concern over growing cities and the prospects of working-class youth was an international phenomenon. Writers and journalists journeyed, and news reports were directly extracted and reprinted between publications, forming channels for the depiction of events, peoples and cities elsewhere. This paper will track the spread of reaction to Australian larrikins overseas, and evaluate the influence of the 'colonial periphery' on the 'imperial centre' and elsewhere. Firstly, the paper examines how news of larrikins reached readers outside Australia and how 'larrikin', a word with colonial connotations, became a new label for youth abroad. Secondly, the paper explores the transnational discussions engendered by the topic of larrikins, which reveal communities' connections, attitudes, aspirations and fears. The paper adopts a transnational approach to highlight the influence of links and interactions across borders, and how societies were defined, measured and compared through such encounters and with reference to their unruly youthful residents.

Bio

Jasper Heeks is a PhD candidate at King's College London exploring overseas reaction to deviant and delinquent Australian 'larrikin' youth, 1870-1940. His research interests include youth subcultures, urban life and cross-cultural exchanges. Jasper has co-authored a chapter with Dr Simon Sleight on 'Urbanisation: Youth Gangs and Street Cultures' in the forthcoming *Oxford Handbook on the History of Youth Culture*.



DR ALEXANDER BUBB

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The Victorian Global Bookshelf: Asian Classics Translated for the General Reader, 1845-1915

In *Translation as Transformation in Victorian Poetry*, Annemarie Drury asks the question: 'what would happen to our understanding of "world literature" if we read the poetic translations that most Victorians read?' Since 2016 I have investigated a largely-forgotten genre: popular translations of classic literary texts from Persian, Arabic, Sanskrit, Chinese and the other major Asian languages. These accessible 'people's editions', made for the non-expert, multiplied in the course of the century and effected a remarkable transition, whereby texts that were hitherto the preserve of scholars and imperial administrators began to populate the Victorian drawing-room shelf. In many cases, these popular books emerged in dialogue, or competition with approved scholarly editions.

My goal is to explain both how these popular editions were made, and how they were read. My forthcoming monograph explains the whole cycle from the conception and execution of translations, through the process of production and publication in either book or periodical, dissemination to libraries and bookshops, and ultimately their consumption by readers. In this paper I will focus on the final stage, and the habits, preferences and practices of 'ordinary', non-elite Victorian readers encountering texts like the *Ramayana* and Qur'an, which I will document through their annotated copies (of which I have built up a private collection of more than seventy). From this novel source of evidence, we stand to learn a great deal more about the place of Asian translations in the nineteenth-century literary diet.

Bio

Alex Bubb is a Senior Lecturer in English at Roehampton University in London. In 2016 he published *Meeting Without Knowing It: Kipling and Yeats at the Fin de Siècle*, which won the University English Book Prize. He is currently completing his second book on the English-speaking popular readership for translations from Asia in the later nineteenth century.

PANEL FIVE: TRANSATLANTIC LITERATURES

Chair: Gemma Holgate



GEORGIA THURSTON

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Frances Hodgson Burnett and Dialect Novels on the Move

Frances Hodgson Burnett is best remembered for her children's novels *The Secret Garden* (1911) and *Little Lord Fauntleroy* (1885-6). Less frequently recalled, is the fact that the writer cut her teeth on Lancashire dialect novels in the American periodical press at the beginning of her career, having emigrated from Salford, Lancashire, to Knoxville, Tennessee, in 1865.

This paper considers Burnett's first novel, *That Lass o' Lowrie's* (1877), and the ways in which a dialect novel—and, indeed, its creator—can be claimed and repackaged by two different nations. Burnett fell prey to pirating and parodies throughout her career in both the United States and in Britain, though never more so than with her early Lancashire dialect novels. Written in America, but written about industrial England, *That Lass o' Lowrie's* serves as a fascinating test case for the ways in which a dialect novel is seen as both nations' intellectual property in these decades.

That Lass o' Lowrie's narrates a dialect speaker's struggle to utter the right words in a mining town, while the eponymous protagonist in *Haworth's* (1879) has a dialect register that ebbs and flows as he makes peace with his working-class heritage. I wish to demonstrate how, within the novels themselves, Burnett crafts a regional dialect on the move. As such, she is among the late-nineteenth century's most accomplished dialect writers. This paper explores how the transnational production and publication of Frances Hodgson Burnett's work transforms the highly-localised dialect text into an international commodity.

Bio

Georgia is a PhD candidate in English at the University of Cambridge, where her thesis considers the practices of recording and performing regional dialects in the nineteenth-century novel. She has previously worked with Elizabeth Gaskell's House in Manchester, which has inspired much of her current research. Georgia is a convenor of the English Faculty's Graduate Research Forum at Cambridge, which seeks to bring researchers of all career levels and disciplines into dialogue.



MASHAEL ALHAMMAD

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Fanny Fern's *Ruth Hall*: Textual Portraits of the Female Celebrity in Transatlantic Print Culture

This paper examines the emergence of authorial persona as a 'literary brand', and its implications for female authorship in what critics have referred to as, a 'transatlantic celebrity culture' in the nineteenth century. Using the literary career of Fanny Fern as an example, I argue that the absence of international copyright laws created a lucrative (albeit unstable) transatlantic marketplace that afforded female writers new modes of expression. Fern (real name Sara Payson Willis) was one of the most profitable columnists and novelists of the mid-nineteenth century. Her transatlantic celebrity status largely depended on unsanctioned reprints of her articles in the American and British press, and the reprints were usually accompanied by speculations about her private life. Fern attempted to stabilise her public image by turning her pen name into a brand. This was done through amplifying her feminine pseudonym in the bindings of her books, and in depicting self-representative heroines in her fictions who are both physically attractive and professionally successful. She thereby offered American and British readers her version of 'True Womanhood'. However, as a female celebrity, she did not have full control over her public image. This is manifested in William Moulton's spurious biography of her titled *The Life and Beauties of Fanny Fern* (1855). In this book, he uses Fern's 'literary brand' to smear her reputation as both a respectful woman and professional writer. The publishing history of Moulton's biography in the United States and United Kingdom reflects the problematic relationship between authorial persona and literary ownership, and the precarious status of female authors in the nineteenth century.

Bio

Mashael Alhammad is a third-year postgraduate researcher at the university of Leeds. Her thesis examines the reception of American literary celebrities by British readers in the second half of the nineteenth century.



DR RACHAEL ISOM

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Transnational Sensibility in *The Woman of Colour* (1808)

Published anonymously in 1808, *The Woman of Colour* tells the story of a biracial woman who journeys across the Atlantic toward an English marriage arranged by her late enslaver father. The premise alone distinguishes this novel from many of its contemporaries, but the text's epistolary form relates even more compellingly the perspective of its marginalized protagonist. As Olivia Fairfield recounts her travels across the ocean, she also shares the travails of her heart, promising "to confide . . . its every throb" along the way. Thus, from the very first letter, Olivia proves not only a woman of great accomplishment and of even greater potential wealth, but also one of powerful sensibility, especially in response to the racial prejudice she confronts in England.

Olivia's letters to her governess convey emotions ranging from joy to despair to resignation; they also chronicle her efforts to control these outpourings. In this way, Olivia resembles the heroines of eighteenth-century fiction and poets of Romantic-era fame, but she also defies their myopic, Eurocentric notions of sensibility. She is magnanimous when facing personal grief but passionate in her critique of slavery. Olivia's story repeatedly proclaims Black women's humanity through her capacity for strong feeling and, crucially, for its regulation via philosophical means often reserved for white characters in literature of the period. By exposing the racism of conventional cult-of-sensibility logic, *The Woman of Colour* challenges whitewashed histories of Romantic-era emotionality and questions Britain's presumed centrality in the nineteenth-century world.

Bio

Rachael Isom is an assistant professor of English at Arkansas State University, where she teaches courses in British literature and women's writing. Her current project traces gendered histories of enthusiasm in poetry and novels by nineteenth-century women. Recent publications appear in *Victorian Poetry*, the *Journal of Juvenilia Studies*, and *Studies in Romanticism*.



ROBERT LAURELLA

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Representing Slavery on the Transatlantic Stage: Boucicault, Collins, and Stowe

Wilkie Collins attributed the lack of popular success achieved by his 1870 play *Black and White*, which centered around the topic of slavery, to the proliferation of *Uncle Tom* plays that occupied the nineteenth-century stage on both sides of the Atlantic. The critical press equally attributed its failure to the success of Dion Boucicault's similar play *The Octoroon*, produced ten years earlier. This paper approaches the transatlantic history of nineteenth-century plays that broach the topic of slavery within the theoretical landscape afforded by adaptation studies. I argue that the numerous dramatic adaptations of *Uncle Tom's Cabin*, Boucicault's work (which was itself an adaptation of a novel), and Collins's play move beyond the narrow limitations of novel-to-stage dramatisations in adapting not only a literary work but the contemporary and tendentious topic of slavery.

Scholars of nineteenth-century theatre have demonstrated the stage to be a central organ of social and political thought: its cross-class appeal and rapidly expanding availability ensured that theatre as an institution embodied, reflected, and responded to the widespread makeup of its audiences and participants. The shared set of assumptions, gestures, and conventions that shifted amorphously between the novel and the theatre in the nineteenth century, illuminates the political valences of adaptation as a mode of cultural production. These works allowed audiences and readers alike to (re)discover their own ideological and affective commitments to a wider social and political landscape.

Bio

Robert Laurella is a doctoral candidate in English at the University of Oxford. His current research focuses on the adaptation of popular novels on the nineteenth-century stage, and the ways in which that process reveals larger concerns with the politics, economics, and social dynamics of cultural production.

Call for Submissions:

Transnationalism in the Long-Nineteenth Century

Romance, Revolution and Reform

The Long-Nineteenth Century saw immense changes in transport, travel, infrastructure, technology, exploration, journalism, and politics that dramatically transformed the ways in which places and people around the world were connected. Steam trains and telegraph cables, photography and newspapers made the world a smaller, more connected place for some, and alienated others. Yet these technological advancements, and the transnational networks they facilitated, are often viewed from a Euro-centric perspective.

Now, more than ever, it is important to think globally and to challenge these dominant Euro-centric narratives. This issue will be a space where disparate transnational research into the Long-Nineteenth Century from across the Arts, Humanities and Social Sciences, and from around the world can be read in discourse together.

Papers are invited of between 4,000 and 8,000 words on any aspect of transnationalism in the Long-Nineteenth Century (1789-1914) from disciplines across the Arts, Humanities and Social Sciences, and from scholars at any stage in their academic careers. 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 the 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.

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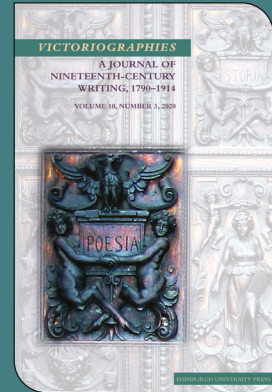
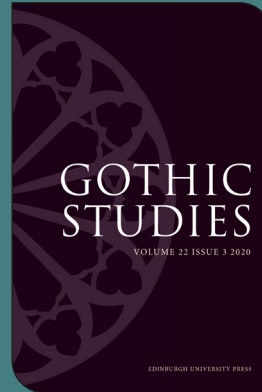
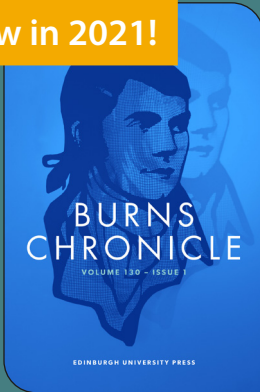
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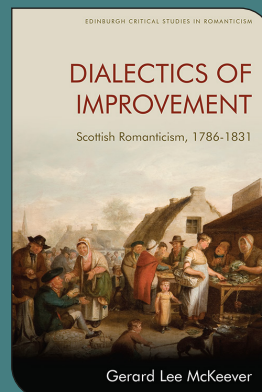
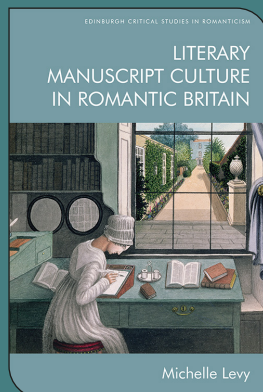
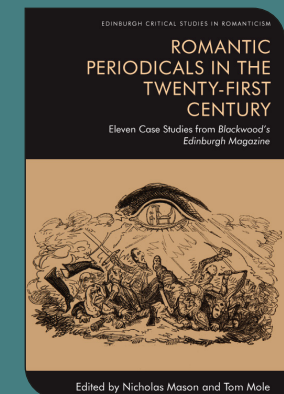
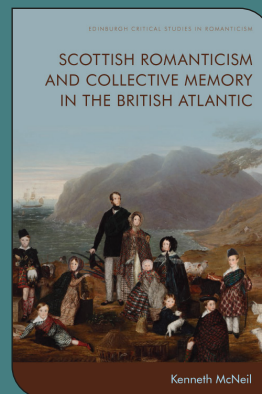
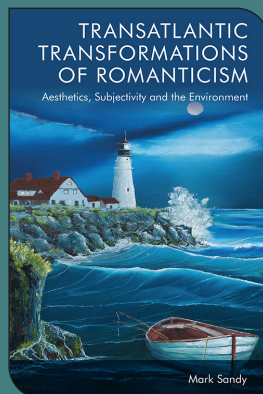
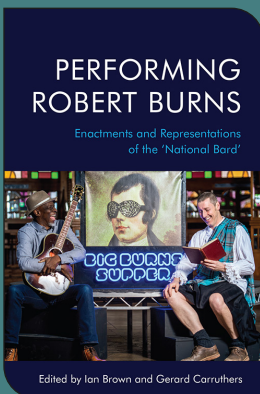
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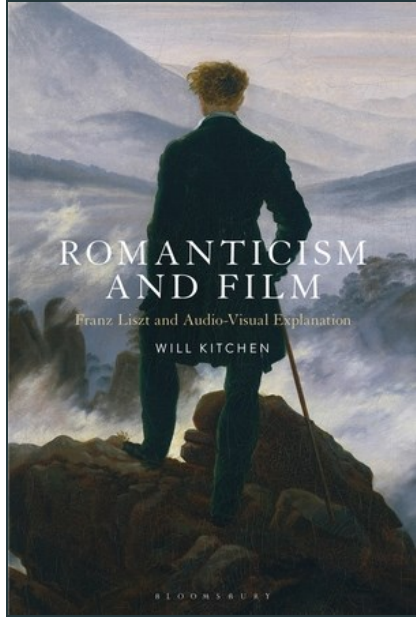
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Romanticism and Film

Franz Liszt and Audio-Visual Explanation

Will Kitchen

"With topics ranging from the archaeology of film music to the representational politics of musicians' biopics, *Romanticism and Film* is an expansive and theoretically savvy addition to the study of the relationship between film and musical aesthetics." *Carlo Cenciarelli, Lecturer, School of Music, Cardiff University, UK*

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The relationship between Romanticism and film remains one of the most neglected topics in film theory and history, with analysis often focusing on the proto-cinematic significance of Richard Wagner's music-dramas. One new and interesting way of examining this relationship is by looking beyond Wagner, and developing a concept of audio-visual explanation rooted in Romantic philosophical aesthetics, and employing it in the analysis of film discourse and representation.

Using this concept of audio-visual explanation, the cultural image of the Hungarian pianist and composer Franz Liszt, a contemporary of Wagner and another significant practitioner of Romantic audio-visual aesthetics, is examined in reference to specific case studies, including the rarely-explored films *Song Without End* (1960) and *Lisztomania* (1975).

This multifaceted study of film discourse and representation employs Liszt as a guiding-thread, structuring a general exploration of the concept of Romanticism and its relationship with film more generally. This exploration is supported by new theories of representation based on schematic cognition, the philosophy of explanation, and the recently-developed film theory of Jacques Rancière.

Individual chapters address the historical background of audio-visual explanation in Romantic philosophical aesthetics, Liszt's role in the historical discourses of film and film music, and various filmic representations of Liszt and his compositions. Throughout these investigations, Will Kitchen explores the various ways that films explain, or 'make sense' of things, through a 'Romantic' aesthetic combination of sound and vision.

Will Kitchen is completing his PhD at the University of Southampton, UK. He sits on the editorial board of the journal *Romance, Revolution and Reform* and has been published in the journal *Emergence*. In 2015 he was awarded the University of Southampton Vice-Chancellors Award for Film Studies.



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**London Nineteenth-
Century Studies Seminar**

Graduate Strand

Graduate Conference: 'Struggle, Upheaval, Transformation'

Saturday 16th January 2021

Our moment is defined by the explosion of social movements, from Black Lives Matter, to #metoo, to the Climate Strike, and to calls to decolonise the university. This conference invites papers which look back to social, political and cultural change in the long nineteenth century, or which reflect on how ongoing movements (anti-racist, feminist, or other) allow us to understand and respond in new ways to Victorian studies.

This year the conference will be held virtually over Zoom. All are welcome to attend from any stage in their academic career.

Register your attendance (for a panel or for the whole day) at www.eventbrite.co.uk/e/132045827625

We are pleased to welcome **Dr Fariha Shaikh** (University of Birmingham) as our Keynote Speaker. Join us at midday to hear Dr Shaikh's paper, titled:
Emigration Literature: Thinking Through Distance in the Nineteenth Century

Information about past and future Grad Strand events can be found on our website lncssgs.wordpress.com, where you can also sign up to our mailing list.

Twitter: [@LNCSSGS](https://twitter.com/LNCSSGS) **Email:** lncssgs@gmail.com



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 au coin de la rue de Harlay.
 Avecque Privilège du Roy, pour vingt Ans.

Dos Romeyros
 dos Castellanos
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