



The INTERNATIONAL CENTRE FOR
**Victorian
Women Writers**
Newsletter

Director's Cut

CAROLYN OULTON

The 14th century church is lit entirely by candles, you can't move for people in black draperies, and my daughter, her friend A. and the rector are insisting that they are now the Brides of Dracula. No, we haven't all joined a cult (although I'm not sure how Visiting Scholar Juan explains any of this to his family, who got off the boat from Spain about an hour ago). We are here on this moon-soaked evening with horror writer Danny Rhodes and a box of plastic bats, for - it could only be - the Being Human Festival Gothic Games Night.

No you don't want to get us started on the logistics of a giant game board, human counters and the requirements of social distancing. If we'd thought this one through, we could have got some tips from Charlotte Perkins Gilman - what that woman didn't know about long distance communication, as Emily Vincent explains in her delve into the uncanny world of the nineteenth century spiritualist press...

It got yet more surreal in December, when last minute restrictions forced our new partners at the University of Cádiz to beam in remotely to their own symposium on 'Women and Identity'. Themes of border crossing, entrapment and despair - yes we're still talking about the symposium papers. If you don't believe us, read the student write-up on pp. 8-10.

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One lovely surprise that did make it through the post (yes, we were getting Christmas cards last week too) was *Wilde's Wittiest Woman: Ada Levenson's Uncollected Writings* edited by ICVWW friend Michael Seeney. If you're not sure whether this is a party, the letters to a debutante have everything you need to know. We will also be reading - or we would if we knew Italian - a new monograph on Matilde Blind, Amy Levy and Augusta Webster by our first Visiting Scholar, Maria Luigia di Nisio.

But first we're thrilled to welcome new editor Hayley Smith - who takes over from Gemma Aldridge in this issue - and welcome Alyson back. Sadly, still no interest from baby Jasmine - even when we said she could bring her own bottle.

Meet the Editor

Hi everyone! My name is Hayley and I'm taking over from Gemma as one of the Co-Editors for the ICVWW newsletter. I'm currently in the second year of my PhD studies at Canterbury Christ Church University, and my research focusses on the life and literary career of an understudied late-Victorian writer, called Thomas Anstey Guthrie ("F. Anstey").



Although it feels like a *very* long time ago, in the final year of my undergraduate studies I spent a lot of time reading about Mary Elizabeth Braddon and Ellen Wood for my dissertation. So you can imagine how excited I was to begin working with the ICVWW team! It's given me a chance to revisit some of my favourite female authors from the nineteenth century, and I've really enjoyed learning more about those whom I knew very little about, like Charlotte Perkins Gilman, for example (see Emily Vincent's piece later on in the newsletter).

I hope you all enjoy reading the first issue of the year, and very many thanks to all those who have contributed to bring it all together. Happy New Year, everyone!

We want to hear from you! Get in touch with us:



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Out of the Archives: Charlotte Perkins Gilman

EMILY VINCENT

DOCTORAL RESEARCHER AT THE UNIVERSITY OF BIRMINGHAM

This archival snapshot explores author Charlotte Perkins Gilman through the lens of fin-de-siècle American spiritualism periodicals and her intersection with the bibliographic (and surprisingly political) world of the ghostly. The *Banner of Light* and the *Religio-Philosophical Journal (Religio-Philosophical)* were leading periodicals for those purportedly communicating with the undead via séances. Discourses concerning spiritualism typically conflate media and medium in relation to technological innovations (such as the telegraph), but these archival insights highlight the thriving spiritualist press as a distinctly political and literary mode of media. Spiritualist mediums admired bibliographic authority and frequently termed themselves the ‘amanuensis’ or ‘stenographer’ of ghosts and Gilman, like many of her British and American contemporaries, was fascinated by the convergence of literary, political, and spirit worlds. [1]

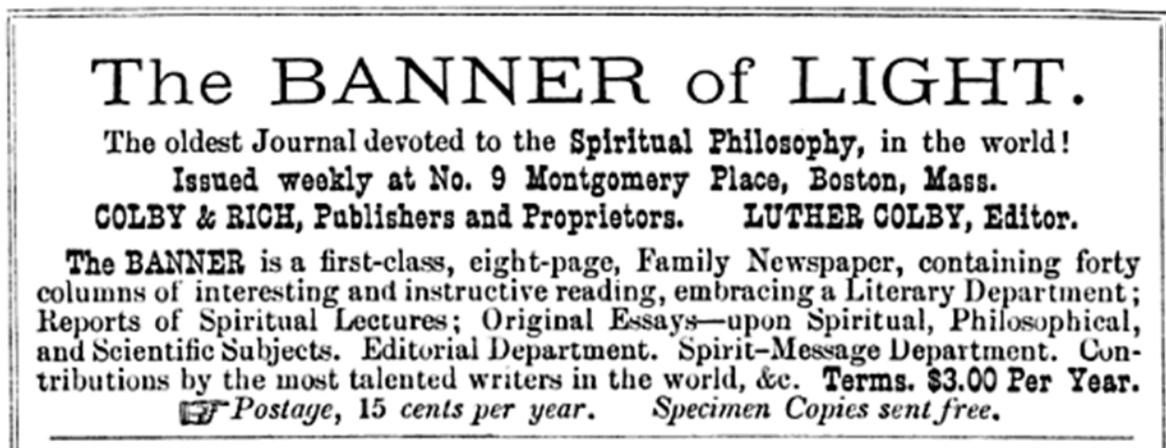


FIGURE 1. ADVERTISEMENT, THE BANNER OF LIGHT, 1877.
COURTESY OF WIKIMEDIA COMMONS.

Gilman’s highly un-ghostly print experience began with her editing the *Impress*, from 1894 to 1895, before founding her own periodical, the *Forerunner*, in 1909. Delving deeper into Gilman’s periodical exploits, I investigated her appearance in the spiritualist press primarily using the invaluable free digital archive, IAPSOP, which holds over 330 periodicals concerning the paranormal. [2] I focused on the *Banner of Light* and the *Religio-Philosophical* due to their popularity and atypical longevity of almost 50 years in print. Their influence was impressive, as ‘practically everyone involved in spiritualism and reform in the last quarter of the nineteenth century wrote for or to [them]’ [3].

Gilman fittingly features within both paranormal periodicals during the same period that she penned her supernatural short stories, including 'The Giant Wistaria' (1891). Politically, her appearance within the papers is not as unusual as it ostensibly appears. Resonating with Gilman's tenacious nationalism, *Banner of Light* promoted the indefatigable reformism of its contributors, claiming that 'every issue in the field of reform, in ethical culture and religious advancement will be fearlessly advocated and earnestly defended'. [4] Similarly, the official newspaper of Lily Dale spiritualist camp, *The Sunflower*, places Gilman's speech to a crowd of devout supernaturalists on its front page. [5]



FIGURE 2. THE SUNFLOWER 13.191 (1904), 1-8. COURTESY OF IAPSOP (CREDIT PAT DEVENEY'S DATABASE)

Between 1892 and 1900, there are seven items relating to Gilman in *Banner of Light*: four published poems, two book promotions, and one literary review. Similarly, there are five instances of Gilman's work appearing in *Religio-Philosophical*: two previously published poems, two literary reviews, and one anecdote, one of which I will showcase here. Domesticity and maternity are major themes of both 1890s periodical issues which feature Gilman. These striking trends reflect demand from Spiritualist readers (many of whom are mothers) for material on women's rights, and post-mortem parent/child relationships. *Religio-Philosophical's* exclusive 'Woman and the Home' section has original features which align with Gilman's progressive ideals, as well as topical debates on female philanthropy, suffragism, marriage, and women's public role. For example, in 1894, diverse content includes a woman gaining a captain's license of a Mississippi steamer; a feature praising the apparently 'superior' nature of American women over men; and a speech by Lady Henry Somerset, president of the British Women's Temperance Association, on the injustice of socially excluding women as it created 'a disability by reason of her sex'. [6]

The section also shed light on the far-reaching nature of female philanthropy by featuring hyper-localised news from Britain, such as the founding of the Birmingham Royal Institution for the Blind. [7] Largely aspirational for wives and mothers, the features (most curiously) rarely touch on spiritualism.

The image shows a page from the *Religio-Philosophical Journal*, dated October 18, 1894, page 249. The page is divided into several sections:

- Top Header:** "RELIGIO-PHILOSOPHICAL JOURNAL." and "249".
- Section Header:** "WOMAN AND THE HOME" in a decorative frame.
- Section Title:** "FREE WOMANHOOD." followed by a poem by Charlotte Perkins Stetson.
- Text:** A long article titled "Roseberry's definition of politics as 'a living and ennobling effort to carry into practical life the principles of a higher morality, and in widening the franchise we have hit on the conscience of the community'" and asks, "What if in this country in lifting the ballot to the hand of woman we should also hit on the conscience of the people to the decisive advantage of every humane and good cause?"
- Text:** A second article starting with "The arguments used by those who oppose woman's entrance to public life are in these days usually based on the line that woman is too sacred, her influence too pure and precious, to be frittered away in the sordid quarrels and mean ambitions entailed by party politics; that her presence has ever been the magnet of the home; and that the nation will be wisest and best that preserves the sanctity of its womanhood and the influence of its mothers. It is precisely because I believe in the truth of this argument that I maintain that to debar woman from any one's right, to exclude her from any prerogative, is to create for her not only a disability by reason of her sex, but to build up a barrier that must ever effectually hinder her widest influence. It is well to talk of the mother guiding the son in life, but from the hour that the boy understands that his mother's prerogatives end at the garden gate, that she has no voice whatever in the moulding of the nation's laws, that her precepts are good for the freaside but unavailing at the hearthstone of government, there insidiously creeps into the boy's thought a realization of the fact that his mother is classified by the rulers of the land with the lunatic and the idiot; and I maintain that this discovery has done more than sons themselves are aware of to undermine the
- Advertisement:** "Ayer's Cherry Pectoral For Colds and Coughs" with a circular logo and text: "RECEIVED MEDAL and DIPLOMA AT THE World's FAIR." and "The Progress of Evolutionary Thought." by E. F. Underwood.
- Advertisement:** "Works on Hygiene, etc." listing books like "Hygiene of the Brain and the Cure of Nervousness" and "Eating for Strength; or, Food and Diet with Relation to Health and Work."
- Advertisement:** "The Independent Pulpit." by J. D. Shaw.

FIGURE 3. 'FREE WOMANHOOD', RELIGIO-PHILOSOPHICAL, 5.21 (1894), 249. COURTESY OF IAPSOP (CREDIT PAT DEVENEY'S DATABASE)

Gilman's rousing feminist poem 'Reassurance' from her 1893 collection, *In This Our World*, appears under the edited title, 'Free Womanhood' in *Religio-Philosophical's* October 1894 'Woman and the Home' section, likely renamed to seamlessly align with the paper's feminised segment. [8] Underscoring its prominence, 'Free Womanhood' consumes valuable page space, dominating half a page, compared to the usual quarter-page poems which habitually feature in this section. This archival highlight is an exemplary application of how the spiritualist press fervently promoted women's rights and adopted popular authors to appeal to broader audiences beyond their devout spiritualist readerships.

- [1] Helen Sword, *Ghostwriting Modernism* (Ithaca, NY: Cornell University Press, 2002), p. 25.
- [2] International Association for the Preservation of Spiritualist and Occult Periodicals: Main (iapsop.com)
- [3] 'The Religio-Philosophical Journal', in The International Association for the Preservation of Spiritualist and Occult Periodicals <http://iapsop.com/archive/materials/religio-philosophical_journal/index.html>
- [4] 'Volume Eighty-Six', *Banner of Light*, 85.26 (1899), 4.
- [5] Charlotte Perkins Gilman, Charlotte Perkins, 'Human Nature: Is Egotism a Human Sense?', *The Sunflower* 13.191 (1904), 1-8. http://iapsop.com/archive/materials/sunflower_ny/sunflower_v13_n191_nov_26_1904.pdf
- [6] *Religio-Philosophical*, 5.21 (Oct. 1894), 249; D. R., 'On American Women' *Religio-Philosophical*, 5.24 (Nov. 1894), 285; *Religio-Philosophical*, 5.15 (Sept. 1894), 177; *Religio-Philosophical*, 5.21 (Oct. 1894), 249.
- [7] *Religio-Philosophical*, 5.21 (Oct 1894), 249.
- [8] Charlotte Perkins Gilman, 'Free Womanhood', *Religio-Philosophical*, 5.21 (1894), 249.

Interview with a Guest

THIS ISSUE WE SPOKE WITH JUAN PEDRO MARTÍN VILLARREAL, A VISITING RESEARCH SCHOLAR FROM THE UNIVERSITY OF CÁDIZ



What is your PhD research project about?

My PhD project deals with the literary representation of female suicide in nineteenth century British and Spanish novels by women writers. I aim to compare voluntary death in British and Spanish culture and highlight the different ways in which women writers address this topic in these two contexts. These novelists had to counteract a stereotypical image that portrayed women as particularly prone to madness and suicide on a biological basis (e.g. the pre-Raphaelite image of Ophelia). I believe that suicide becomes a political trope in women's writings, meaning that the writers I work on are reacting against this representation in order to expose the patriarchal violence which they suffer. I hope to explore how this violence contributes towards their suicide.

How has the ICVWW been helpful while you've been in Canterbury?

The ICVWW has been very supportive of my research and I have been able to meet many scholars with expertise in the areas that I am interested in. I am currently analysing a selection of novels by Mary Ann Evans (George Eliot), Mary Elizabeth Braddon, Eliza Lynn Linton, Marie Corelli and Mona Caird; so the ICVWW team has helped me to get to know them better and to analyse them from a broader perspective. I have to thank Carolyn Oulton for her generosity and her disposition in helping me out on my research. These women writers had connections to each other and were, especially in the case of the late-nineteenth century women writers, politically engaged in feminism or antifeminism, so it is sometimes difficult to compare their fictional writings without knowing their individual history. Moreover, having the possibility to explore the Braddon Archive makes the difference. It is a thrilling experience to dig into her notes, documents and personal belongings. Although it may sound nosy, it has been a great help to acquire a better knowledge of her personal views.

If you can, please tell us one of your favourite things that you've found in the Braddon archives!

The Braddon Archives are a treasure chest full of things to discover. I was amazed to be able to go through her notes and try to understand her handwriting (which was not an easy task, I have to thank Michelle Crowther for her help guiding me through them!). Besides some curiosities, such as her bibles and notebooks, I was thrilled to find a manuscript draft of one of her first short stories, "The Cold Embrace". In this short story, Braddon critiques the trend of painting suicidal women as an aesthetic topic, so you can imagine my excitement when I found the draft among her documents.

What would your dream research project be?

I would love to keep working on women's writings from the Nineteenth Century in the coming years. I believe there are some topics that are dealt with differently from the perspective of women during this time, since their understanding of oppression differs to ours. I don't think it is a coincidence that women writers from different cultural contexts react in such similar ways to patriarchal oppression, so looking at the thematic and stylistic coincidences that are to be found in women's writings may illuminate why these writings can be considered within their own literary category. I think my dream research project would involve being able to analyse how the theme of female suicide is dealt with by women writers from the period across different cultures. The fact that I am working with Spanish and British women writers makes me believe this must be a transnational issue, so I would love to have the opportunity to expand the scope and include writers from other European and non-Western cultures.

What are your favourite texts by Victorian women writers, and why?

This is a difficult question, especially because I spend much more time than I realise reading Victorian women writers! I must say that I have a soft spot for the poetry of Mary Ann Evans (George Eliot) since I had the opportunity to translate it into Spanish some years ago and I fell in love with it. Her poetry is not as famous as her prose, but I consider it a beautiful way to get to know her and see how she changed during her life. However, *Jane Eyre* (1847) was the first Victorian novel that I read and I was so amazed by Bertha Mason's story that I think it was one of the reasons why I became interested in the literary representations of female madness and suicide. Mona Caird's *The Wing of Azrael* (1889) is a must too. She is probably my favourite New Woman writer because she crafts a narrative in which suicide becomes a trope understood as a liberation rather than as a punishment.

ICVWW Symposium 2021: 'Women and Identity in Nineteenth-Century British and Spanish Literature'

DANIEL VINCE, MEGAN KING, AND MICHELLE CROWTHER

'Women and Identity in Nineteenth-Century British and Spanish Literature', hosted by the International Centre for Victorian Women Writers at Canterbury Christ Church University, in collaboration with the University of Cádiz, commenced on a brisk Wednesday morning this December. Preparations began early and the papers were presented in the Mabb Lovell Court Lecture Room.

The first panel, titled 'Late Victorian Selfhood', was chaired by CCCU's Professor Carolyn Oulton and consisted of three individual papers. Opening this panel was Michelle Crowther, who discussed women's manuscript culture in late Victorian Britain as a form of self-expression. The talk concluded with a piece of literary enthusiasm: "A literary life can cure anything". The second paper focussed primarily on vulnerable women as objects of aesthetic pleasure, and was delivered by Juan Pedro Martin Villareal, an ICVWW Visiting Scholar and PhD candidate from the University of Cádiz. The focus was on Mona Caird's *The Wing of Azrael* and Rosalia de Castro's *La Hija Del Mar* (translation: daughter of the sea). The concluding paper of the first panel was from Laura Allen, a PhD candidate at CCCU, and was titled 'The Marital Prison in Mary Eliza Haweis' *A Flame of Fire*'. Allen discussed the issues of coverture, described as "patriarchal vampirism" and neatly concluded with a quotation from Mary Wollstonecraft: "Marriage had bastilled me for life".



LEFT: MONA CAIRD / RIGHT: ROSALIA DE CASTRO
IMAGES COURTESY OF WIKICOMMONS

The second panel, titled 'Shaping Identities', commenced with Professor Marieta Cantos Casenave's paper on 'Women and Literary identity: on Frasquita Larrea (1775-1838) and Fernán Caballero (1796-1877)'. The talk began with an introduction to this pair of Spanish writers, a mother who wrote under her own name and a daughter who wrote pseudonymously, and whose work was affected by Ferdinand VII's 1814 censorship of publication. Dr Susan Civale's paper, 'Identity and Isolation in the Fiction of Mary Shelley' considered several works, including *Mathilda*, *Frankenstein* and *The Last Man*. Civale concentrated on issues of loneliness, isolation, and death. The paper concluded with the assertion that Shelley's own identity was formed by her literary life, and the quotation from Shelley after the death of her husband that "I am left to fulfil my task". The final paper of the panel came from Trina Willis, an MA by Research student at CCCU, and was titled 'From Ellen Courtenay to Madame Steinburg: The Unfinished Story of a Scandal'. It started with an introduction to Ellen Courtenay and argued that she was one and the same person as Madame H. Steinberg, an alias that she adopted in order to allow her to continue writing. She discussed evidence for this assertion, drawing on Courtenay's "Narrative of the most extraordinary cruelty, perfidy & depravity, perpetrated against her by Daniel O'Connell, Esq. (M.P. for Kerry) and also a faithful history [...] of her eventful life". The paper concluded with Willis referencing Courtenay/Steinberg's success which allowed her to write on "her own terms".



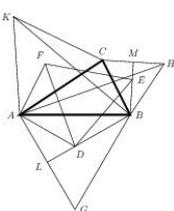
PHOTOS FROM THE SYMPOSIUM, TAKEN BY DANIEL VINCE



The third panel of the day was on 'Female Identity across the Borders'. Ma Isabel Morales Sanchez and Yolanda de Gregorio Robledo's paper focussed on themes of racial typology looking at ideals of beauty among the Mestizas, Creoles and Indians in the early 19th century. They explored women travellers in Mexico and how these travellers saw and spoke to the native women. Their particular focus was *Life in Mexico*, published in 1843 and containing over fifty-four letters written by Frances Inglis. This was followed by a paper on transnational convergences in European female almanacs delivered by Claudia Lora Marquez in which the European tradition of almanacs was traced from France, Germany, Portugal, Italy through to Spain. Nineteenth-century almanacs were yearly publications containing everything from fashion, city guides, literary texts, science, and mathematics. *The Ladies' Diary or the Woman's Almanack 1717-1840* was an English example which, surprisingly, included mathematics. The final paper was "'Some of the fair transgressors are very artful": women, reading and the late Victorian seaside' in which Carolyn Oulton explored the use or misuse of books at the seaside through art and literature. Furtive gazes and tossed-aside books reveal that reading was not always intended at the seaside. The paper included discussion of the microcultures of seaside towns such as Margate and Ramsgate which were popular destinations in the nineteenth century.

VII. QUESTION, *ans by Mr. Tho. Burn, of Woodburn, and Mr. John Walker, West Boldon.*

Let ABC be a triangle; AGB, BHC, CKA equilateral triangles described on the sides; and D, E, F their centre of gravity; join $FD, DE, EF, FA, AD, DB, BE, AH,$ and BK ; since $\angle ACK = \angle BCH$ to each add $\angle ACB$, and we have $\angle BCK = \angle ACH$; but the sides AC, CH , are equal to the sides KC, CB , \therefore the triangles BKC and AHC are equal in all respects, and $AH = BK$; produce BD, BE , to L and M . Then since D, E , are the centres of gravity of the equilateral triangles ABG, CBH , it is well known that $\angle ABL = \angle CBM = \frac{1}{2}\angle ABG = \frac{1}{2}\angle CBH = 30^\circ$ and $BD = \frac{2}{3}BL$ and $BE = \frac{2}{3}BM$; \therefore the triangles BCM, ABL , are similar, and $AB : BC = BH : BL : BM :: BD : BE$. But, since $\angle CBE + \angle ABD = \angle CBH$, add $\angle ABC$ to each, and we have $\angle DBE = \angle ABH$, \therefore the triangles DBE, ABH , are similar. In like manner, the triangles AKB, ADF , are similar; hence $AB : AH :: BD : DE$, and $AB : BK = AH :: AD : DF$; consequently $DE = DF$. In like manner it may be shewn that $DF = FE$; therefore the triangle DEF is equilateral. Q.E.D.



A similar demonstration will apply when the vertices G, H, K , are turned inward.

Otherwise, by Mr. Mason, Scoulton; and, upon the same principles, by Messrs. J. Baines, Tho. Hindmarsh, and W. S. B. Woolhouse.

Let ABC be the given triangle; D, F, E , the centres of gravity of the equilateral triangles described on AB, AC, BC , respectively. Join AD, AF, DF, DE, EF . Then the angle $DAB = 30^\circ$, as is also the angle FAC . Let, as is usual, $AB = c, AC = b, BC = a$; then $AD = \frac{1}{2}c \operatorname{csc} 30^\circ = \frac{c}{\sqrt{3}}$, also $AF = \frac{b}{\sqrt{3}}$, and angle $DAF = A + 60^\circ$. But $DF^2 = AD^2 + AF^2 - 2AD \cdot AF \cos DAF = \frac{1}{3}c^2 + \frac{1}{3}b^2 - \frac{2}{3}bc \cos(60^\circ + A) = \frac{1}{3}(c^2 + b^2 - bc \cos A + cb \sin A \sqrt{3}) = \frac{1}{3}[c^2 + b^2 - \frac{1}{2}(c^2 + b^2 - a^2) + 2\sqrt{3} \sqrt{s(s-a)}(s-b)(s-c)] = \frac{1}{3}(a^2 + b^2 + c^2) + \frac{2}{3}\sqrt{3} \sqrt{s(s-a)}(s-b)(s-c)$; where $s = \frac{1}{2}(a + b + c)$.

Here, since a, b, c are involved exactly in the same manner in DF , it is manifest that the same expression gives the values of DE and EF ; consequently the triangle DEF is equilateral.

The Editor, with much regret, omitted several of the elegant demonstrations of this curious property, especially the solution and corollaries of Mr. Isaac Brown.



LEFT: EXTRACT FROM *THE LADIES' DIARY* IN 1826
 RIGHT: PHOTOCROM OF RAMSGATE SEAFRONT
 TAKEN DURING THE LATE 19TH CENTURY
 IMAGES COURTESY OF WIKICOMMONS

Gothic Games Night

SUSAN CIVALE

The ICVWW Events Manager, Susan Civale, was awarded a Being Human grant to run a Gothic Games Night in November. The event saw participants slaying Dracula, creating their own gothic mash-ups, and competing in teams for gothic literature trivia kudos. A collaboration between colleagues from ICVWW, Creative Writing, and Games Design, the event drew a truly intergenerational audience - from toddlers to OAPs - who came together in the name of literature, creativity, and community. One participant said: 'Who'd have thought that Dracula and his minions would be defeated on the map of Kent. Light prevailed and darkness vanquished! Great quiz & creative writing. A good evening, thank you!'



PHOTOS FROM GOTHIC GAMES NIGHT, TAKEN BY SUSAN CIVALE

On Women Writers

CAROLYN OULTON



In this section we'll be looking at works about women writers, both existing and forthcoming, to consider how women's writing has both influenced and been influenced by a myriad of social and cultural mechanisms.

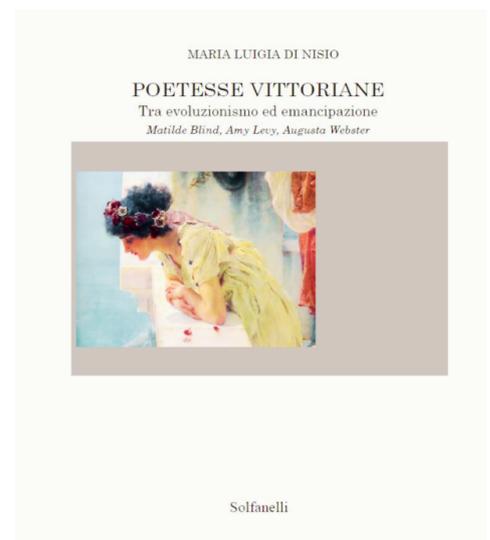
If you are working on a project featuring Victorian(ish) women writers or have a germ of an idea and you're looking for new angles, we'd love to hear from you! Drop us an email at ICVWW@canterbury.ac.uk or get in touch via Twitter or Facebook @ICVWW.

MARIA LUGIA DI NISIO

POETESSE VITTORIANE TRA EVOLUZIONISMO ED EMANCIPAZIONE (2021)

When it came out in 1859, *The Origin of Species* prompted lively debates about the aims and boundaries of science and is still Charles Darwin's most famous book. In 1871, after more than ten years of tireless work and substantial revisions to the initial plan, the naturalist brought out the no less contentious *The Descent of Man*. As the title suggests, the book is the story of the origins of mankind; most crucially, however, it charts the long history of sexual selection.

The question of sexual difference was the site of increasing contention in the late nineteenth century, as debates around gender roles were being fought out in the legal and political arena and the cause of women's emancipation emerged as a major concern. Starting from the idea of natural femininity in Victorian scientific discourse, *Poetesse vittoriane* outlines four trajectories between science and poetry, considering Darwin's late work in parallel with contemporary poems by Augusta Webster, Mathilde Blind and Amy Levy, exploring how these women exposed and responded to current assumptions in creative ways. Looking at the past while living in decades of profound socio-political change, they redefined femininity at the dawn of a new century.



Upcoming Conferences, Events, and Calls for Papers

- Special issue of Women's Writing (Taylor & Francis) 'Women's Writing from 1900–1920' Guest Edited by Meredith Miller and Jo Parsons. This issue seeks to reframe the first two decades of the twentieth century and re-evaluate the landscape of women's writing during this period. Submit 500 word abstracts and a brief bio to Meredith Miller at MillerM4@cardiff.ac.uk and Joanne Ella Parsons, jo.parsons@falmouth.ac.uk by 1 April 2022. Completed articles are expected to be between 5000-7000 words and will be due 1 September 2022.
- Victorian Legacies Podcast: Emma Catan has launched their podcast, *Victorian Legacies*, which explores the continuing legacies and allure of the nineteenth century. If you'd like to tune in, episodes will be released Saturdays at 7pm GMT on major platforms (Apple, Spreaker, Spotify, SoundCloud, Amazon Music/Audible). Find out more on Facebook: <https://www.facebook.com/victorianlegaciespodcast> or on Twitter @victorianlegac1. If you'd like to speak to Emma about being involved in the project, get in touch with Emma (emma.catan@northumbria.ac.uk or victorianlegacies@gmail.com). ECRs, PGRs and independent scholars are welcome from any discipline interested in this period.
- Online Course: 'Female lines - Women Writers from Jane Austen to Elizabeth Gaskell'. This course sees Sherry Ashworth explore the lives and times of the best-known novelists of the nineteenth century, including Jane Austen, Mary Shelley, Charlotte Brontë and Emily Brontë. The first session takes place on 9th February 2022 and will cover Mary Shelley. To find out more about this, visit <https://elizabethgaskellhouse.co.uk/whats-on/>.
- VPFA Study Day: 'Women and the East: Gendered Narratives of Encounter in Victorian Popular Writing'. The study day will take place on the 10th and 11th June 2022, and will be held online and in-person. The focus of this year's Study Day will be on narratives by women writers or writings about women of the East.

If you have an upcoming event or CfP to share with us, please get in touch!