

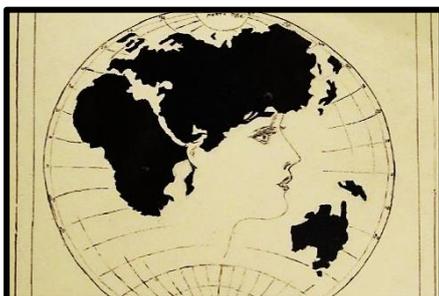


# The INTERNATIONAL CENTRE FOR Victorian Women Writers Newsletter

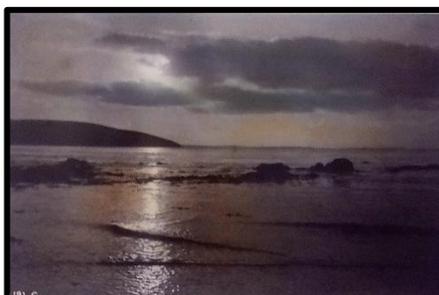
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~ May 2018 ~ Spring Edition ~ Issue No. 5 ~

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## Welcome ... to the fifth issue of *The ICVWW Newsletter*!

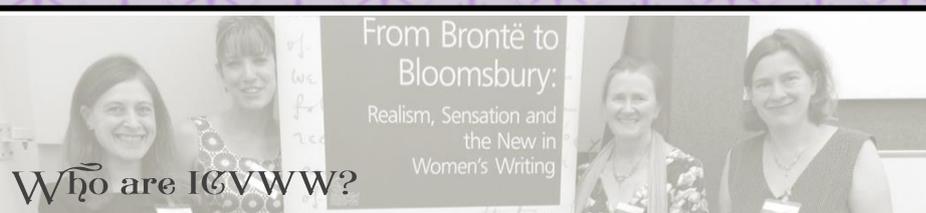
The holiday reading season is almost upon us (actually the exam season is upon us, but you get the idea) so here are some Victorian recommendations to get us all in the mood. *My Insect Queen* sounds appropriate if less than enticing, or what about *Love Me For My Love*, by the author of *Flirts and Flirts*? Anyone for *Ropes of Sand*, by the author of *A Screw Loose*? Speaking of sand, *Flirting Made Easy* sounds perfect for the beach.



Carolyn Oulton (Director of ICVWW)

This issue also makes space for some male-authored writing on Kent. Read on to find out what happens when a Victorianist challenges an Early Modernist to a book swap! Carolyn's "Work in Progress" relates to her work on the literature and reading culture of seaside resorts from the 1840s-1930s. It's enough to give anyone odd dreams. In our guest interview we wonder, "What does a head teacher do with all that spare time?" Ken Moffat tells us about his PhD on "The Poetics of Place." This issue's "Out of the Archive" shares the kind of scrap books we'd all love to have compiled. You can also read more about our recent activities, including the annual English and Creative Writing forum and a fascinating research seminar with Prof Gail Marshall.

For some of us the word "networking" may sound like pretending to like people on the school run just that little bit more than you really do, but if the last five years have taught us anything, it is that supportive networks have always been vital to scholarly and literary achievement. Here's to everyone who set out to smash the Victorian/Modernist barrier, only to find that we were on the same side all along. Please join us to eat lemon torte one more time on 16-17 July!



Co-founded by Profs Carolyn Oulton and Adrienne Gavin, The International Centre for Victorian Women Writers aims to spearhead new and innovative research in the area of Victorian women's writing, providing an international focus for scholars. We are involved in research projects, and regularly organise conferences, exhibitions, and public lectures in conjunction with our research.



Pedal on to discover more!



## What ICVWW Has Been Up To ...

### English Literature & Creative and Professional Writing Research Forum

24 January 2018, Canterbury Christ Church University

This year's forum provided an opportunity for staff and students to discuss their research, teaching, and creative practice, and included five papers from postgraduates and lecturers based in ICVWW.



Staff and students at the research forum

In a panel on "The Landscape of Fiction," Prof Carolyn Oulton discussed how metaphors of the sea in late-Victorian and early twentieth-century works register cultural constraints through depictions of both entrapment and transgression. Oulton placed texts such as Mona Caird's *The Wing of Azrael* (1888), H. G. Wells' *The Sea Lady* (1902), and Somerset Maugham's *Mrs Craddock* (1902) in a trajectory dating back to mid-Victorian sensation novels, encouraging the reader to experience the sea as a dangerous site, where the restrictions of normal life are contested by illicit sexuality and the threat of death. First-year PhD student Amanda Jones made a case for Victoria Holt (the pen name of Eleanor Hibbert) as an unrecognised early purveyor of neo-Victorian fiction who reworked key Victorian texts like *The Moonstone* and "The Children's Hour" in *The Shivering Sands* (1969). Three other ICVWW speakers comprised a panel on "Reputation and Literary Afterlife." MA by Research student Elizabeth Duffield-Fuller discussed Dinah Mulock Craik as an "interventionist" writer, who foregrounded her moral authority as a woman—rather than as a professional author—to render her novels more effective in influencing social and legislative debates. Lecturer Susan Civale presented a case study of Mary Wollstonecraft as a way of tracing the complex, and often unexpected, effects of life writing on the literary afterlives of women in the long nineteenth century. Rounding off this panel was PhD student Laura Allen, who analysed the dynamics of female reputation by exploring how Mary Eliza Haweis, once deemed "one of the most remarkable women" (*Woman at Home*), could be almost unheard of today.

### Women's Writing in the Nineteenth Century Research Seminar Series

6 February 2018, Canterbury Christ Church University

Prof Gail Marshall, researcher of Victorian literature and the theatre and Head of School of Literature and Languages at the University of Reading, gave a paper on George Eliot and Queen Victoria in 1859. Her talk drew some fascinating comparisons (and contrasts) between these two totemic figures, particularly with regard to how both women navigated between their public and private selves.

Eliot's 1859 novel *Adam Bede* provides the main link between these two lives, being a novel which Queen Victoria enjoyed reading so much that she also read it to Prince Albert. Victoria's diaries reveal that she was interested in Eliot's "realistic" depiction of working-class characters, which she related to her encounters with Scottish highlanders on her visits to Balmoral. This was contrasted, however, with Marshall's discussion of the fraught political context of 1859, permeated with anxieties about class and the pressure for political reform. Domestic and international politics were a source of frustration for the Queen throughout 1859. The paper also discussed 1859 as a year of frustration in the public and private realm for Marian Evans (George Eliot), whose authorship of *Adam Bede* was disputed by a North Warwickshire local, Joseph Liggins. It was interesting to learn that Liggins' "campaign" was crowdfunded by a group of vociferous supporters, who required a sample of Evans'/Eliot's handwriting to be convinced. From July 1859 onwards, Eliot's true identity was generally known, after which sales of her books increased. Marshall talked about how the Liggins affair violated Eliot's identity, something she attempts to come to terms with in her short story "The Lifted Veil," also published in 1859, and how the revelation also drew attention to her "irregular" lifestyle as an unmarried woman cohabiting with her partner George Henry Lewes. The paper concluded by considering this aspect of Eliot's life in relation to the 1857 Divorce Act, something to which Victoria was opposed, given her concern with public morality. Marshall's 'micro-history' approach to exploring these two key Victorian figures through the events of a single year thus offered a compelling insight into their lives. We are already looking forward to 1860 ...

## Out of the Archive

### The Teenage Girl's Autograph Book in the Long Nineteenth Century

Lizzie Sheppard, ICVWW's newsletter format and design editor, tells of her recent discovery of family autograph albums dating back to the early twentieth century ...



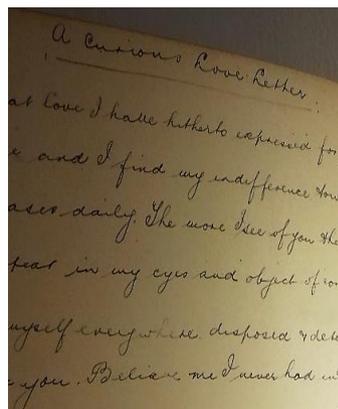
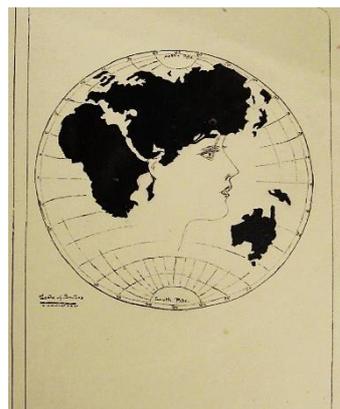
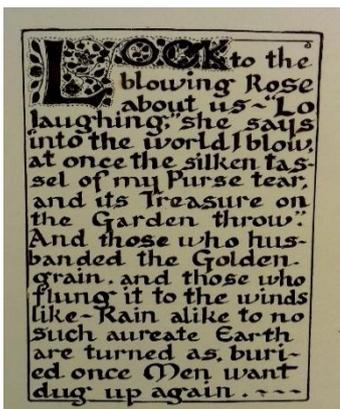
Ella as a young adult (c.1920s)

We often focus on the historical artifacts found in archives and museums, forgetting that little treasures might also be lurking in our homes. While clearing out the musty attic of a close relative, my father stumbled upon some autograph albums that once belonged to my great-grandmother, Ella Sheppard (b.1900, left), and Jennie Mole (b.1890s), a distant cousin. He showed them to me, and my jaw dropped at their contents; they were full of artistic and witty "signatures" which put our modern "good lucks" and "best wishes" to shame.

These informal albums from 1914 and 1903 were not just for the exchange of names, addresses and farewells, it would seem, but also of friends' photos, signed *cartes-de-visite* of film and stage stars, excerpts from writers, artwork (including this page's floral header above), postcards, and jokes. Precise and beautifully presented, they demonstrate the enviable levels of accomplishment these teenagers had, as well as their influences, in the long nineteenth century.

Jennie's album begins with a rhyme which I thought to be her own invention, but it turns out that the commonly used verse, "[Yes, this is my album, but learn ere you look](#)," was a popular way to start albums since the mid-nineteenth century. The referencing of popular jokey material—what you might call the Victorian equivalent of the meme—occurs often, such as a copy of "A Curious Love Letter from a Gentleman to a Lady" (bottom second right), a satire which begins: "The great love I have hitherto expressed for you is false, and I find my indifference toward you increases daily." Clearly a fond joke between friends in the album, it originates from a popular broadside paper entry repeatedly reprinted in the mid-1800s for the amusement of (male) readers. There is also a beautiful, hand-inked reproduction of "[A Map of the World \(As Seen by Him\)](#)" (bottom second left), James Montgomery Flagg's 1905 cover of *Life* magazine. It is interesting to see these cultural references from a previous century being recycled, and to see to what media these young friends had access. Jennie, I should add, studied in Provence, mostly likely a form of finishing college ([photograph of her 1912 classmates](#)), so clearly an educated bunch!

Both Jennie and Ella's albums are also full of poetry, all surrounding the theme of love and friendship, as expected between school friends, especially Victorian writers, including Edward Fitzgerald (see bottom left a gorgeous calligraphed excerpt from "The Rubaiyat of Omar Khayyam"), Robert Louis Stevenson, John Payne, and Charles Kingsley. While sadly lacking in female authorship, these excerpts reveal a generation with a youthful obsession with romantic poetry, a popularity which could perhaps be considered equivalent to today's teen romance fiction. It has been a delight to research into these albums, not only to admire the talents these young people had, but also to discover the ways in which nineteenth century culture continued to influence the youth of the early twentieth century.





# Research and Researchers

## Work in Progress – My Life in Libraries

*Carolyn Oulton looks back to the early stages of her current project on the literature and reading culture of seaside resorts from the 1840s to the 1930s ...*

I have a recurring dream.

I'm standing in front of a locked book case looking at row upon row of tightly packed volumes. Some are weighty looking tomes, others look more like hard-backed leaflets. I know some of them are vital to my research, but I don't know which ones or why. The titles are so faded I can't read them. And the librarian asks me again which one I want to see.

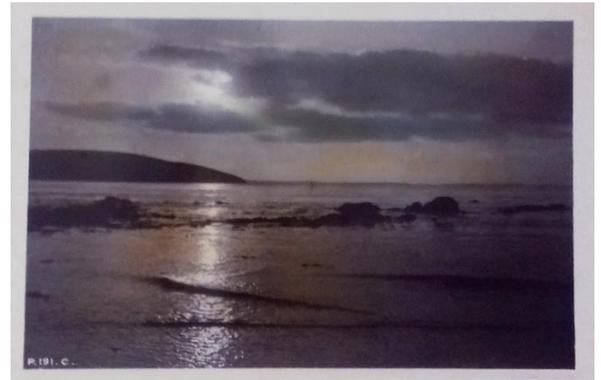
And then it gets worse. This time there are at least half a dozen book cases and they're all huge. There are also labelled boxes of ephemera and cabinets containing microfilm. I'm standing with a different librarian, who is asking me about my research. What is it precisely I'm looking for? I say I'm not sure, but I'll know it when I find it. He tries not to make it obvious that he thinks I'm an idiot.

Again, the picture changes. I'm sitting at a desk confronted by a pile of nineteenth-century library catalogues. In this dream I am haunted by librarians. They stand in a corner and whisper. It took them hours to find some of this material and I haven't the faintest idea what I'm going to do with it. My laptop is on the blink and my parking's about to run out. I write something in pencil, flick through a few pages and mutter something about coming back next week.

If you seriously believe this is a dream, you've either never done archival research or you're better at it than I am. But if you've ever picked up an old book and promptly wondered who "Uncle Bill" is and who wrote that inscription in 1902, you'll know just how addictive it is.

In fact, my obsession saved the day on one memorable occasion. I have a condition that means I sometimes fail to recognise faces and sitting down to a formal work dinner, I realised to my horror that the man on my left seemed to know me quite well. Desperate to cover my tracks, I took refuge in a lengthy monologue on the pre-dewey cataloguing system. A subject on which, it became increasingly apparent, he was better informed than I was. I learned afterwards that I'd been talking to our Head of Library Services.

Not dreaming at all.



*An Edwardian seaside postcard titled "A Ray of Light"*

*Has this whet your appetite for more research?*

*ICVWW has announced its [Fifth International Conference](#), this year focussing on Women's Writing of the 1920s & 1930s.*

*The conference is on 16<sup>th</sup>-17<sup>th</sup> July. Be sure to make a note in your diaries!*

## Interview with a Guest

**Name:** Ken Moffat

**Title:** Head of School, Simon Langton Boys Grammar School

*In this issue's guest interview, we talk to Ken Moffat, Head of School at Simon Langton Boys Grammar School, Canterbury, about his Creative Writing PhD at The University of Kent.*

***You already have a successful career, in a demanding sector. What made you want to do a PhD at this stage?***

I was first accepted to read for a PhD at 22, but had to postpone owing to a change in personal circumstances. I didn't envisage it would be nearly 30 years before I got back on that particular horse. As a Head, I do still teach, and undertaking my own studies and interacting with my supervisor reminds me what it is to be a student and what needs students have—especially in relation to the nature and tone of marking and feedback. I'm also loving the re-immersion into literature. It is possible for teachers to get stuck into teaching their subject from the perspective of whenever they took their degree; I'm revelling in exposure to a lot of contemporary thought about literature and, consequently, re-calibrating my own thinking.

***Recent years have seen a resurgence of critical interest in the history of local landscapes. Does it make a difference living and working in the place you're writing about?***

Place has always been important to me. As a confirmed Yorkshireman, it baffles me that I no longer live there. I was miserable as an undergraduate at Warwick because I hated Coventry, but Canterbury has become a home from home. It's hugely inspiring for me. For example, I never drive through the Westgate without imagining Elizabeth I's triumphal entry through there for her 40<sup>th</sup> birthday celebrations and I wrote a section of my poem on Canterbury, devoted to the Marian Martyrs, at the Martyrs' Field memorial. That was spine-tinglingly exciting.

***Your research focuses on male authors, but imagine them in dialogue with a Kent-based woman writer. Socialist E. Nesbit, suffragist Sarah Grand, or romance writer Pamela Wynne (later adapted by Barbara Cartland) - which one and why?***

I'm not sure I'd inflict David Jones or Charles Olson on anyone. I



think Nesbit would trump them both on politics, but they could all have a jolly good chinwag about their complicated personal lives. As Modernists, it would be fascinating to hear Jones and Olson discussing form with Virginia Woolf, perhaps over tea at Knole (home of her friend and lover Vita Sackville-West).

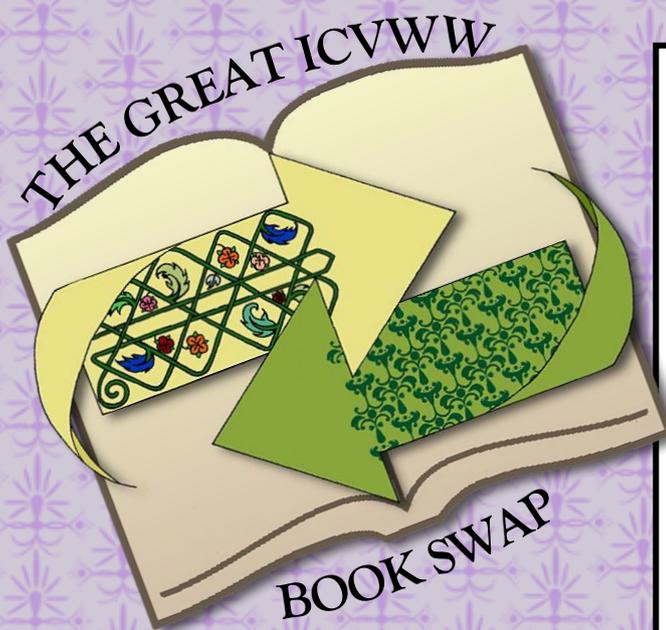
***Tell us something we don't know about the history of Canterbury***

Oh, like the Quitclaim of 1189? What has always confused me about Canterbury is the way it hides its rich historical heritage. If it's not Becket, it doesn't seem to count. Pretty much every monarch from Henry II to Charles II spent a significant amount of time in the city. Richard the Lionheart spent only six months of his ten-year reign in England, but six weeks of that time was spent in Canterbury. During that time, in the grounds of The Priory of Christ Church, he came to an arrangement with the King of Scotland, William the Lion, in which he gave up all claim to English sovereignty over Scotland in return for 30,000 marks, which he immediately spent on the Third Crusade to liberate Jerusalem. Of course, upon his return he managed to get himself kidnapped and was only freed upon payment of 150,000 marks. No economist, our Richard. The biggest contributor in the country to this ransom was Jacob the Jew, of Canterbury, who lived in what is now The Abode Hotel.

***Which books will you read again when you no longer have to?***

I should like to spend some leisurely time re-visiting Dickens,\* the one writer guaranteed to make me laugh out loud. Dreadful man, but his power with the English language is unequalled.

\*Those odd sounds you can hear are Alyson groaning and Carolyn whooping. We've been having this argument since 2012.



In place of our usual "Books We Come Back To" page this issue, we introduce The Great ICVWW Book Swap! We asked two academics with expertise in different periods of literature to swap a text with one another and report back on their experiences. We plan to make this an annual feature every Spring, so if you have the need to read something new, get in contact with us for 2019!

This year's challengers are ICVWW's very own Research Associate, Alyson Hunt, currently doing her PhD on nineteenth-century crime fiction, and Dr Melanie Caiazza, a teacher at St Edmund's School in Canterbury, whose research is on late-medieval and early-modern construction of place.

Two very different fields of interest, so what did our challengers think of their new literary encounters?

**Challenger #1: Dr Melanie Caiazza**

**Book: *Euphues and his England* (1580)**

Alyson Hunt gives her take on this text ([read online here](#)) by Kentish author John Lyly ...

**Overview:** The story starts out as a sort of Early Modern version of Jerome K Jerome's *Three Men in a Boat*, but with one less member—a witty account of two men sailing to England, relating all that they have heard or read about the country. The narrator Euphues relates his stories and ideas about England to his rather disinterested friend Philautus, who suffers from sea-sickness and a penchant for napping. Euphues is rather like that bloke that everyone has met in the pub, as Philautus points out to his face: "thou hast told a long tale, the beginning I have forgotten, the middle I understand not, and the end hangeth not together." Regardless of his disparaging remarks Euphues continues his ramblings, telling Philautus how civilised he has heard England to be and, in a nod to Lyly's own heritage, declares "Of al the Inhabitants of this Isle, the Kentish men are most civilest." The duo arrive in Dover and spend time sightseeing before heading to Canterbury. Here they meet Fidus, a sagacious old beekeeper, who views his hive as the microcosm of ideal society because it contains no women and therefore none of the complications that love and relationships bring. This rather sets the tone for the rest of the piece.

The travellers head for London where their friendship is tested by the dramas of fashionable high society, with Philautus disastrously falling in love. The friends fall out over Philautus' obsession with the beautiful Camilla, and Euphues exits the narrative in a rage of jealous fury. Heartbroken by his beloved's rebuff, Philautus writes her numerous letters (one delivered somewhat absurdly inside a pomegranate) but even this fails to win her heart. Here the narrative moves from a boy's adventure story towards an awkward lovelorn epistolary fiction, slightly more akin to the teenage angst of *Adrian Mole* than the moving passions of *Pamela*. Lonely and suicidal, Philautus writes to Euphues, apologising for his behaviour and, after much toing and froing, Euphues duly returns. The pair are invited to a feast at the Court where a somewhat flirtatious debating competition ensues, as diners are paired together to discuss their thoughts on love and beauty. Cue florid rhetoric and imaginative idioms which serve to confuse the romances between all the guests, most of whom are secretly in love with one another. Hereafter Euphues reflects on his journey to England and gives his opinion on everything from geography to the judicial system, religion to food, most of which is very positive. English dress, he remarks, is inconsistent and haphazard in origin which, charitably, he says suggests a lack of vanity rather than indifference. More importantly, he suggests, England excels in its range of dogs! The most glowing praise, however, is saved for England's women, whose devout and proper behaviour serves as a role-model for the sinful women of Europe. The Queen stands at the head of this exemplary state, presiding over a country depicted as modern, efficient, and well-mannered. The story ends with Philautus marrying in England, while Euphues returns to Athens and wistfully reflects on his journey, the pair perhaps to be reunited for a later adventure (on the Bummel perhaps).

**Verdict:** Aside from the slightly tricky Elizabethan language which took me back to my undergrad days, the book was a fun read, particularly the opening scenes. For regular readers of Victorian texts, some of the imagery and rhetoric may be unfamiliar (certainly I think I may have missed some of the reference points) but there is pleasure to be had simply from the playfulness of language and digressive wandering to the piece.

## Challenger #2: Alyson Hunt

Book: *The Diary of a Nobody* (1892)

*Dr Melanie Caiazza reviews this novel by George and Weedon Grossmith*

**Overview:** Charles Pooter, the diarist of the novel, begins with his address to the reader: "Why should I not publish my diary?" Whilst a work of fictional humour, it challenges the Victorian literati readership; the writers George and Weedon Grossmith no doubt amusing themselves with their Dickensian characterisation. Parodied naming, such as the diarist himself Charles Pooter, in addition to Mr Perkupp, Murray Posh, Mr Cummings, and Mr Gowing, all work well to amuse the reader, but it was the illustrations that added more depth to the characters of Pooter's world. I think my favourite names were Mr Hardfur Huttle, Mr Crowbillon, and of course Mr Short, who thought he was "privileged," to Mr Pooter's dismay.

At the start of Pooter's diary he makes it clear that he enjoys being at home, beginning his diary as he settles down into his new house at "The Laurels" in Holloway. At first, I couldn't help but make connections with Wemmick from *Great Expectations*. It is not that Pooter's home resembles a medieval fortress, as does Wemmick's home, or that Pooter lives with an elderly relative, but the pleasure in domestic life after working in "the City" is something that both Victorians relish. The interior details are attentively inventoried by Pooter, from Venetian blinds to a "cottage piano," a broken parlour bell, and a scraper. The initial chapters are the most entertaining, with subtle moments of understated, explanatory prose on the same topic of visitors to "The Laurels" falling over the scraper either before or after leaving Pooter's home. After each accident, Pooter would write in his diary, "must get that scraper removed." In these opening chapters Mr Pooter also discovers the joys of painting, and decides to buy two tins of red on the way home from work. Pooter paints his servant's bedroom, including the washstand, towel-horse, and chest of drawers, before painting his own bath and his friend's walking-stick (but this time not in red!). Mr Pooter feels his efforts are undervalued since the servant, Sarah, feels that "they looked very well as they was before." Mr Pooter suggests this is the ignorance of the lower classes to underappreciate good taste.

The Pooters experience a variety of shenanigans, mainly at dinner parties, but not forgetting the séances, and a summer holiday in Kent. It is once the Pooters' son, Lupin, appears that George and Weedon Grossmith confidently turn their attention to satirical representations of actors and comedians. Lupin is initially connected to the "Holloway Comedians," often leaving the family home at midnight with his new acquaintances to his father's "disgust." Entertainment is more important to Lupin than establishing a long-term career, unlike his dedicated and hard-working father. Lupin often refers to this father as "Guv'nor," but Pooter claims that he doesn't understand his son's use of slang (perhaps times haven't really changed that much?). When Lupin is in the company of his peers, the detailed accounts of entertainments, japes, singing, and dramatisations are similar to Victorian "penny readings," showing the authors' fully aware association with the world of popular entertainment. I have no doubt that Lupin's friends are most likely modelled on various personalities that George encountered, thus making Pooter's diary a vibrant, contemporary snapshot of the 1890s.

**Verdict:** The ordinariness of Charles Pooter makes his diary that much more entertaining and endearing. It is the pleasure and pride that Pooter takes in a pun and the frequent moments of bathos ("I left the room with silent dignity, but caught my foot in the mat") that kept me curious about his next adventure. I thoroughly enjoyed the delights and charm of real places, domestic life, and potentially real people in Pooter's diary. I'm grateful to Alyson for inviting me to take part in the book swap and allowing me to reacquaint myself with the Victorian world.

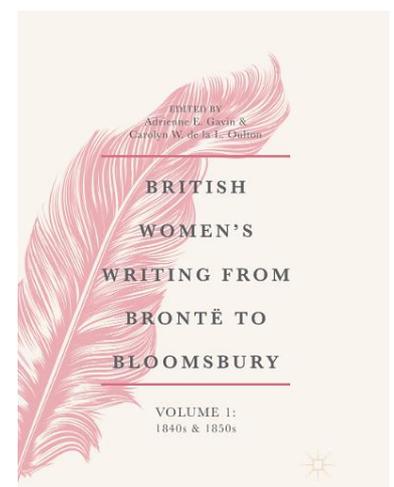
## Upcoming Publications

*If our book swap made you hungry for some new material, you'll want to read ICVWW's recent and upcoming publications!*

Gavin, Adrienne E. and Carolyn W. de la L. Oulton, eds. *British Women's Writing from Brontë to Bloomsbury*. Vol 1: 1840s and 1850s (coming out soon!)

Civale, Susan. "Austentatious": Comedy Improv and Austen Adaptation in the Twenty-First Century,<sup>1</sup> *Women's Writing*, 4 (Special Issue - Bicentennial Essays on Jane Austen's Afterlives) (Coming November 2018!)

Be sure to keep an eye out!



# Upcoming Events Calendar

## May 2018

Thurs 24 May 2018	<a href="#">London and Southeast Romanticism Seminar: Romantic Novels 1818. Patrick Brontë, <i>The Maid of Killarney</i></a>	University of Greenwich Campus, (Room QM169, 6:00pm)
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## June 2018

Mon 18 Jun 2018	<a href="#">Victorian Fears Colloquium</a>	Newman University, Birmingham
Weds 20 Jun 2018	<a href="#">Victorian Women's Spaces: Theoretical and Material A Close-Reading Workshop</a>	University of Manchester
Thurs 21-Sun 24 Jun 2018	<a href="#">Virginia Woolf, <i>Europe and Peace</i></a>	Woolf College, University of Kent, Canterbury
Fri Jun 29 2018	<a href="#">Centennial Reflections on Women's Suffrage and the Arts</a>	University of Surrey
Fri Jun 15 2018	<a href="#">Self-Fashioning Scientific Identities in the Long Nineteenth Century</a>	University of Leicester

## July 2018

Sun 1-Fri 6 Jul 2018	<a href="#">Virginia Woolf Summer Course</a>	Wolfson College, University of Cambridge
Tues 3-Sat 7 Jul 2018	<a href="#">VPFA 10<sup>th</sup> Annual Conference: War and Peace</a>	Institute of English Studies, Senate House, London
Sat 7-Sun 8 Jul 2018	<a href="#">Women Writing Decadence: European Perspectives, 1880-1920</a>	St Cross Building, University of Oxford
Mon 16-Tues 17 Jul 2018	<a href="#">ICVWW Fifth International Conference: Women's Writing of the 1920s and 1930s</a>	Canterbury Christ Church University
Thurs 19 Jul 2018	<a href="#">London and Southeast Romanticism Seminar: Romantic Novels 1818. Susan Ferrier, <i>Marriage</i></a>	University of Greenwich, (Room QM268, 6:00pm)
Fri 20 Jul-Sun 22 Jul 2018	<a href="#">Keats' Reading/ Reading Keats</a>	Keats House, Hampstead (Jul 20) & University of Notre Dame's London Global Gateway, London (Jul 21-22)
Thurs 26-Sat 28 Jul 2018	<a href="#">Stream of Consciousness Centenary Conference</a>	Sheffield Hallam University, Sheffield
Fri 27 Jul 2018	<a href="#">Blood, Sweat, and Tears: Bodily Fluids in the Long Nineteenth Century</a>	Aston University, Birmingham

## September 2018

Thurs 20 Sept 2018	<a href="#">London and Southeast Romanticism Seminar: Romantic Novels 1818. Anna Maria Porter, <i>The Fast of St. Magdalen</i></a>	University of Greenwich, (Room TBC, 6:00pm)
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## Call for Papers

Publication/Conference	Theme	Deadline	Information/Contact
<b>Victorian Women's Spaces</b>	Victorian Women's Spaces: Theoretical and Material ( <a href="#">details</a> )	<b>31/05/18</b>	Props to Julie Casanova and Lucy Hanks at <a href="mailto:womensspacesworkshop@gmail.com">womensspacesworkshop@gmail.com</a>
<b>Dickens Day 2018</b>	Dickens, Families, and Communities ( <a href="#">details</a> )	<b>31/05/18</b>	Props to <a href="mailto:bethan.carney@gmail.com">bethan.carney@gmail.com</a> , <a href="mailto:furneauxh@cardiff.ac.uk">furneauxh@cardiff.ac.uk</a> , and <a href="mailto:benwinyard@hotmail.com">benwinyard@hotmail.com</a>

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Don't Miss the Next Issue of *The ICVWW Newsletter* – Out September 2018!