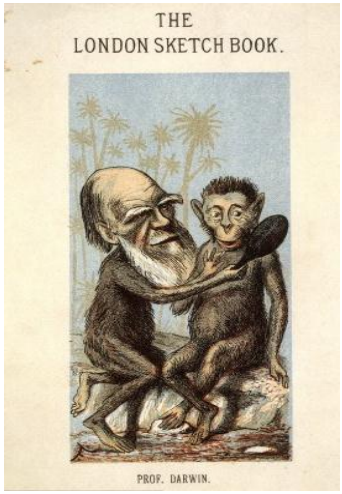

TIPPING POINTS:
Pivotal Moments in Victorian Culture

Midwest Victorian Studies Association 2009 Conference

April 17-19, 2009

Indiana University East, Richmond, IN

2009 marks the 150th anniversary of the publication of Darwin's *On the Origin of Species*. In commemoration of that epochal event, the MVSA 2009 conference showcased papers that explore events or works that signal profound shifts—"tipping points": Darwinian tipping points, as well as those in the literary, musical, economic, and intellectual life of Britain and its empire during the long nineteenth century.

The conference featured two keynote speakers: Jonathan Smith, author of *Charles Darwin and Victorian Visual Culture* (Cambridge UP, 2006) as well as guest editor of a forthcoming 2009 special issue of *Victorian Studies* entitled "Darwin and the Evolution of Victorian Studies;" and Ivan Kreilkamp, co-editor of *Victorian Studies* and the inaugural winner of the MVSA First Book Prize.

The 2009 conference was held in Richmond, Indiana. Founded in 1806 along the historic "Old National Road," Richmond was pivotal in the nineteenth-century American expansion to the west. Part of the conference was held in a nineteenth-century Quaker meeting house (now a historical museum), the rest on the campus of Indiana University East, the newest regional campus of IU. Our Friday reception, sponsored by the University of Dayton, was held in the IU East Art Gallery showing a national, travelling exhibit, "The Veil." Saturday evening featured a nineteenth-century meal in a Richmond Victorian mansion ending with a musical concert of popular songs used by Dickens in his novels. Some attendees even opted to stay in a Victorian bed-and-breakfast home.

We were fortunate to have a large crowd, the largest ever in recent years (over 70), with a large contingent from IU Bloomington. The papers, abstracts given below, were excellent and diverse. The accompanying pictures hopefully show the exciting reality of the conference.

We hope everyone will return, with our next conference to be at the University of Iowa!

From your conference organizer,
Alisa Clapp-Itnyre, Associate Professor of English, IU East
& MVSA Executive Secretary

FRIDAY, APRIL 17th

REGISTRATION, 12:00-3:15pm. Community Room, Whitewater Hall,
IU East campus

WELCOME, 1-1:15p.m.:
TJ Rivard, Dean, School of Humanities and Social Sciences, IUE
& Linda K. Hughes, MVSA President, Texas Christian U

SESSION ONE, 1:15-2:45 p.m.
Moderator: Laverne Nishihara (IU East)

Tipping Victorian London

April Toadvine (St. Joseph's College). "Catching the elusive consumer: Trollope's adversarial advertising"

Capturing the shifting relationship between consumers and their goods, the Exhibition of 1860 represented a turning point in the way goods were displayed and marketed to the public. Andrew Miller's Novels Under Glass points to the connection between the unobtainable objects in the Exhibition, and similarly unobtainable objects of desire in novels. Three years later, in 1863, Whitely's of London opened, eventually incorporating other stores to become a large department store, though France's Bon Marche claims credit as the first. Rachel Bowlby captures this new relationship by showing the development of shopping as the department store changed the way displays attracted their clientele. Advertising was far from new in the Victorian period; newspapers included advertisements for items as varied as washing machines, clothing, and soaps. Similarly, shopping was also a familiar pastime. Trollope's little-discussed department store novel, The Struggles of Brown, Smith, and Robinson, makes light of both; his novel describes a culture in which advertisers are fighting over the newest precious commodity: consumers.

With the advent of the department store came displays of abundant commercial goods, all of which were intended to entice the customer into purchasing. The organizers of the Great Exhibition refused to specify the monetary value of their displays, though they were clearly invested with a great deal of cultural value. For the department store, there was no such ban; they were not only free to display the objects, but to put a price on them, and the taste they represented. While consumers paid to enjoy the Exhibition, however, the department store had to attract its customers, making them both the target of advertising and the object of desire.

Appearing in *Cornhill* from 1861-1862, Trollope's novel takes aim at the adversarial nature of the relationship between the store, its advertisers, and its customers. Told from the perspective of the mastermind of an ingenious, if eventually fruitless, marketing campaign for a newly opened department store, the novel's premise allows a reconsideration of the role of advertising in creating the newly distant, yet conversely, intimately connected relation between the store and its clients. Trollope depicts a world in which an advertising image has succeeded in erasing the reality of the store, and leaving in its place the fantasy of consumption that both employee and customer recognize as false. As a result, advertising creates an antagonistic relationship between employee and customer that ultimately leads to the store's failure. The customer's desire for the advertised, yet unobtainable, objects for sale in the store, and the retailer's determination not to provide those objects for the advertised price, if at all, leave both salesperson and shopper dissatisfied and disgruntled.

Trollope's exaggeration of the effect of a consumer economy comes uncomfortably near the mark. Not only do his characters fail financially, but they fail to recognize the cause of that failure in their consumption. Just like their customers, they are caught in a cycle of desire that seems inescapable—a cycle that pits the owners against each other, and ultimately adds to their downfall.

Jennifer Warfel Juszkiewicz (Notre Dame). "The Iron Library: Victorian England and the Creation of the British Institution"

The debate was perhaps one of the most successful publicity stunts in Victorian Britain. Antonio Panizzi, Keeper of Printed Books, openly disputed with the Trustees of the British Museum, his co-workers, and the public regarding funding, space, even cataloging for his department. The result was that the Italian refugee not only received funding, but he built the iconic Round Reading Room in the center of the British Museum's quadrangle. Opened to the public on May 18, 1857, it was 47,472 square feet in area, with shelf space for 1.5 million volumes.[1] The Reading Room originally accommodated 302 readers at its desks. As one of the goals was to build a room not subject to the dangers of fire, the "Iron Library" had a cast framework; bookshelves and even parts of the desks (the heated tubes underneath) were constructed of metal. The public's interest (stoked by Panizzi's verbosity) in their new library was so great that after the Officers and Assistants had brought in their families on May 7, public viewing lasted for an entire week. In addition, the Queen and Royal Consort visited the space previously, Prince Albert proposing an alteration to the shape of the windows.[2] The new room was to become a source of patriotic pride, an icon one librarian later considered surpassed in national importance only by the British Navy.[3]

The reading room was the culmination of the efforts of Panizzi and Henry Ellis, the Principal Librarian. Unlike the early reading rooms where passes were nearly impossible to acquire, this room was open to nearly anyone. Panizzi's plan was simple: buy the highest quality books (especially rare editions), diversify the haphazard collection, ensure the library is easy to access and utilize, and fight for sufficient space for future acquisitions.

I examine of the rules for admission in the 1750s versus those a hundred years later, showing a dramatic change in the assumed audience of the British Museum. As the guide claims:

> Formerly, the English populace was regarded as a mere mob […] But they have amply redeemed their character from the stigma under which it had long laboured; and by their conduct in the Crystal Palace during the Great Exhibition of 1851 […] they have shown themselves entitled to every indulgence and encouragement. Verily, this *is* "the age of progress."[4]

Drawing on Foucault and Bourdieu, as well as their modern interpretations by Patrick Joyce and Jordanna Bailkin, I explore the role of the RR in the larger society. My sources are diverse: periodicals, Parliamentary reports, correspondence, and literary descriptions from Dickens' *Sketches by Boz,* Woolf's *A Room of One's Own,* and Irving's *Sketchbook of Geoffrey Crayon.* I coordinate the various sources, analyzing the construction of the RR and the public's sense of ownership. As the public took control of their library, the library's administration catered to their needs for accommodation and diverse holdings. The transition was controversial, but reflects a reconsideration of audience (and therefore class) in the mid-nineteenth century.

Megan A. Norcia (SUNY Brockport)

"Exhibiting the Crystal Place: Children's Board Games and the Great Exhibition of 1851"

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[1] P. R. Harris, *A History of the British Museum Library 1753-1973* (London: The British Museum, 1998), 189-191.
[2] Marjorie Caygill. *The British Museum Reading Room.* (London: Trustees of the British Museum, 2000), 8-11.
[3] Sir Frederic G. Kenyon "Introduction" *The British Museum Library – A Short History and Survey* by Arundel Esdaile (London: George Allen & Unwin, 1946), 5.
[4] New Library of Useful Knowledge. *The British Museum in five sections or, how to view the whole at once.* (London: Cradock and Co., 1852), 11-13.

The Great Exhibition of 1851 was an important tipping point not only for the steering committee and the nations that participated, but for the general public who enjoyed the vicarious experience of a highly concentrated world tour as they moved through the different countries and their displays. Even after the flags were furled and the dust swept away, the Exhibition continued to exert a powerful influence over the cultural imaginary. The afterlife of the Exhibition meant that likenesses of the Crystal Palace appeared on postcards, tea trays, paintings, and in illustrated books, as well as on the comparatively little-studied surfaces of children's games. Like the Exhibition itself, these games also contain, frame, and order the world, showcasing the power and authority of the British Empire.

Drawing on my archival research of children's board games, I will demonstrate how the board games and peep shows inspired by the Exhibition not only mark this historical event, but also attempt to mimic the experience of travel and catalogue, ultimately offering child players a methodology for undertaking the work of Empire. As useful precursors to what Kipling would later call the "Great Game" of Empire, these games include include *All the World and his Wife* (p. 1851); Spooner's *Comic Game of the Great Exhibition of 1851* (1851) [illustrations attributed to George Cruikshank]; Henry Smith Evans' *The Crystal Palace Game* [c. 1855], and *A Tour through the Colonies and Foreign Possessions* [c. 1850]. The surfaces of these games exhibit the world through representations of its commodities and citizens, arranged in such a manner as to privilege British subjects and their manufactures, creating a visual imagined community in which the players will grow to membership.

Considered on a continuum along with children's geography primers and travel tales from the period, the board games inspired by the Crystal Palace order and organize the world within a transparent, comprehensive, and highly visible hierarchy. The games promoted a panoptic vision of the world, allowing players to practice surveillance to identify behaviors and moral ills which required amelioration: from slavery in the Americas to the subjugation of unruly cannibals in the Pacific. These children's board games combined amusement with moral instruction, providing a circumscribed experience of recreation which simultaneously prepared players for their adult responsibilities as British citizens and empire builders.

BREAK 2:45-3:15pm:

SESSION TWO, 3:15-4:45p.m.
Moderator: Paul Kriese (IU East)
Darwinian Tipping Points

Erik L. Peterson (Notre Dame).

"Dissenting from *The Descent*: Why didn't Darwin's natural selection theory have a greater impact on the development of anthropology?"

Though many readers of Charles Darwin's 1859 edition of *The Origin of the Species* extrapolated his theory of natural selection to the evolution of humankind, Darwin did not publish his views on the subject for a dozen years. Nevertheless, historians over the intervening fourteen decades have repeatedly pointed to his *Descent of Man, and Selection in Relation to Sex* (1st ed. 1871; 2nd ed. 1878) as the foundational text in the establishment of scientific, evolutionary British anthropology.

However, as a closer examination of sources published and unpublished during the interstices between *Origin* and *Descent* reveals, Darwin had comparatively little to do with the turbulent gestation of British anthropology. Disciplinary balkanization was not responsible for the disconnect; biology and anthropology were hardly separate enterprises in 1860s Britain. Rather, the crucial question in his *Descent*—Where did we come from?—had already been challenged and nearly replaced by another contentious question—Who counts as human?—soon after the publication of the *Origin*. The most cogent solution to both questions coalesced during one crucial moment, a tipping point, early in 1864. It was offered by none other than Darwin's often-neglected natural selection co-discoverer, Alfred R. Wallace. Ironically, Wallace's position undercut Darwin's own, as Wallace well understood. And it is Wallace's concept, not Darwin's, that energized the evolutionary philosophy at the core of Victorian anthropology prior to World War I.

Justin Prystash (Wayne SU). **"Time and Se(xuality) at Mid-Century: Kingsley's Coral *versus* Darwin's Barnacles"**

In the midst of a novel ostensibly concerned with industrial exploitation, Charles Kingsley uses natural history to isolate a threat to male identity. At the beginning of the dream sequence in *Alton Locke* (1850), where the titular hero progressively recapitulates evolutionary history, a madrepore (literally, "mother-passage," a type of coral) occupies a remote origin where Alton finds his "individuality . . . gone." The link between temporal origin, the body of the mother, and loss of identity is bolstered by a subsequent essay, *Glaucus: Or, the Wonders of the Shore* (1855). There Kingsley devotes a long section to madrepores, quoting the eminent marine naturalist, Philip Gosse: "A little below the margin, their individuality is lost in the deposition of rough calcareous matter." In this subaqueous chaos, "with a movement as imperceptible as that of the hour hand of a watch," the "pretty mouth" of the madrepore, "a slit with white crenated lips," consumes its prey. Devouring linear time and identity, the female body operates in opposition to God the Father, who must – given Kingsley's politics – reestablish Alton's identity at the end of the dream sequence.

Extending Jonathan Smith's insightful analysis in *Charles Darwin and Victorian Visual Culture* (2006), my paper argues that Darwin's two-volume *Monograph* (1851 and 1854) on barnacles embraces the threat Kingsley detects rather than reintegrating it into a masculine, teleological narrative. Darwin's barnacles offered a powerful alternative to Kingsley's notions of sex(uality), identity, and temporality, an alternative later appropriated by feminists in the *fin-de-siècle*. Indeed, barnacles' "curious" sexuality and individuality forced a shift in conceptions of sexual difference, gender, identity, and time itself. In a letter to Charles Lyell, for example, Darwin remarks that the female *Scalpellum vulgare* "had two little pockets, in *each* of which she kept a little husband" – an arrangement predicated on sexual (i.e. biological) difference that brings into question the Victorian model of gender. Barnacles also live symbiotic, collective existences – sharing even their perceptions – which further undermines Kingsley's discrete identity. Finally, Darwin uses barnacles to collapse the distinction between being and time and remove the causal necessity of eternity. Time *is* the multilayered differentiation of organisms, which is why his famous "tree of life" (what he called the "coral of life" in *Notebook B* [1837-8]) is a map of both. The natural history of writers like Kingsley subordinated time to eternity, thereby eternalizing (male) identity and (phallocentric) sexual difference. In contrast, Darwin's *Monograph* prepares the ground for what *Notebook B* identifies as a key assumption of his evolutionary theory: an immanent, nonessentialist "horizontal history" that finds its most authoritative expression in the *Origin*.

Laura E. Tabbut (Middlebury College). "Biography of the Poppy: John Ruskin and the Dark Kora of *Proserpina*"

A Biography of the Poppy: John Ruskin and the Dark Kora of *Proserpina*

In the first chapter of *Proserpina,* John Ruskin gives his own living, visual interpretation of a poppy and simultaneously criticizes Darwin for evaluating only the reproductive elements of plants. He relates the life of a flower to a type of anthropomorphic biography. His initial study of the poppy illustrates the birth of the bud, through the life and the death of the flower, and finally into the reincarnating powers of the fruit. But Ruskin's attempt to create his own system of natural science apart from Darwin was interrupted on May 25, 1875, by the death of his love, Rose La Touche. This seemingly minor event marked a major tipping point in Ruskin's analysis of plants in *Proserpina*. Rose's death brought a season of winter to Ruskin's life. His focus of *Proserpina* shifted from a scientific attack on Darwin to a scattered examination of the mythographic elements surrounding the figure of Proserpina. The connection of Proserpina with cycles of death and rebirth provided him an avenue for grief. He began a new chapter, which only focused on the splendor of the poppy – the flower of Demeter, the mourning mother of Proserpina. In this chapter, Ruskin idolizes the poppy for its tenacious fragility and inexhaustible fecundity. Despite any positive language of glorious splendor and rebirth, Ruskin's final treatment of the poppy shows him brooding over death. He writes that his goddess, Rose, has entered the Dark Kora of the earth. In his own genealogical classification of all plants, Ruskin places the rose at the top. At the bottom of this system, he creates the Dark Kora of the lower world. For Ruskin, not all flowers have completely pleasant connotations. He considers the flowers of the Dark Kora to be the last within the plant kingdom, the most dangerous and containing the terror and power of death. Ruskin connects these plants with the mythical fates. These three blind women spin the cord of life, measure out a life's span, and finally cut the cord of life. Ruskin places the poppy in this fateful group. In this final analysis of the poppy, the sinister potency of the flower has the effect of physical pain as he grieves for Rose. Throughout all of *Proserpina* Ruskin draws out the life of the poppy from its birth to its death. The initial criticism of Darwin by the end becomes nothing more than a confused analysis of death. *Proserpina* as a work suffers and finally collapses under the weight of personal grief and advancement in science.

JANE STEDMAN LECTURE
5-6pm: Keynote speaker: Jonathan Smith, author of *Charles Darwin and Victorian Visual Culture*
"1859: A Tipping Point for Evolution?"

6-7pm: Reception: Whitewater Art Gallery, Sponsored by the Univ. of Dayton, Dept. of English
Art Exhibit: “The Veil”

SATURDAY, APRIL 18th

Wayne County Historical Museum, A Street & 11th Street, downtown Richmond

SESSION THREE, 9-10:30 a.m.

Competing Spirits of the Age

Moderator: Andrew Fippinger (IU Bloomington)

Julie Melnyk (U of Missouri). "Literature and Newman's Conversion: A Personal and Public Tipping Point"

Micael M. Clarke (Loyola U. Chicago)

"Charlotte Brontë's *Villette*, Anti-Catholicism, and the Shift to Secularism"

One version of Western cultural evolution holds that, in England, the long nineteenth century was marked by fierce battles in which a tolerant but hegemonic Protestant Christianity, under intense pressure from exclusive humanism and naturalistic materialism, and fighting a rearguard defense against incursions of Roman Catholicism, finally relinquished the last vestigial remnants of religion and advanced to secularism.

Today, however, Charles Taylor's magisterial new book, *A Secular Age*, offers a far more complex portrait of secularism than the one parodied above, a portrait that Victorianists will appreciate as affording a more nuanced understanding of the Victorians and their role in the shaping of contemporary culture. Taylor's book enables us to read Charlotte Bronte's 1853 *Villette* in a way that accounts for the novel's representation of religious practices and beliefs in a comparative, ultimately modernizing framework.

Villette may be read as either *the* representative "anti-Catholic" novel of the century, or as a confession of Brontë's secret attraction to Roman Catholicism. When viewed in the terms that Charles Taylor sets out as part of the shifting social imaginary that constitutes secularism, however, it is apparent that *Villette* is neither one nor the other, but reproduces in microcosm the changes that have taken place in the past several centuries of Western cultural development.

In *Villette*, Brontë contrasts Roman Catholicism, with its saints, rituals, carnivals, confessionals, Jesuits and buried nuns, against Protestantism, with its self-disciplined, rational ethos. Roman Catholicism is portrayed as existing within a hierarchical, communitarian world in which individual roles are determined by a pre-existing order of things, as opposed to a Protestant vision of a more horizontal, individualistic society in which the self-disciplined agent is free to pursue his or her interests as consistent with the will of a deity who has endowed human beings with an inalienable right to the pursuit of happiness.

In response to Victorian debates between Anglo- and Roman-Catholicism, *Villette* offers an open-ended conclusion that comprehends the opposition between the two religions in a single, inclusive world view. By demonstrating that "the past which our modern narratives tell us is firmly behind us cannot thus simply be abandoned," Brontë's novel suggests that advances in the long process of cultural evolution have as an unintended consequence "crushed or sidelined important facets of spiritual life, which had in fact flourished in earlier 'paganisms', for all their faults." (Taylor 771) The indeterminate conclusion to the novel is more than a concession to Patrick Brontë's request that Charlotte not make the novel end unhappily (Barker 723): it signifies by its openness a future that is still working itself out, a dialectic of ideas that continues to have its effect in the reader's and the culture's expanding horizons of available meanings.

Works Consulted:

Barker, Juliet. *The Brontës.* 1994.

Griffin, Susan M. *Anti-Catholicism and Nineteenth-Century Fiction.* 2004.

Johnson, Patricia E. "'This Heretic Narrative': The Strategy of the Split Narrative in Charlotte Brontë's *Villette*." *SEL: Studies in English Literature, 1500-1900,* (30:4), 1990 Autumn, 617-31.

LaMonaca, Maria. *Masked Atheism: Catholicism and the Secular Victorian Home.* 2008.

Peschier, Diana. *Nineteenth-Century Anti-Catholic Discourses: The Case of Charlotte Brontë.* 2005.

Schiefelbein, Michael. "A Catholic Baptism for *Villette*'s Lucy Snowe," *Christianity and Literature* 45, nos. 3-4 (1996): 319-29.

Taylor, Charles. *A Secular Age.* 2007.
Wang, Lisa. "Unveiling the Hidden God of Charlotte Brontë's *Villette.*" *Literature and Theology* 15, no. 4 (2001): 342-57.

Julie M. Wise (U of S Carolina) "Jevons and Browning at the Marginal Revolution"

This paper defines its tipping point as the moment in Victorian economic history critics have named the Marginal Revolution, when economists like W. Stanley Jevons departed from classical political economy and began identifying value not with productive labor but with consumer demand—a departure sternly resisted by figures like J. S. Mill and John Ruskin. I argue that this tipping point elicited perhaps its most thoroughgoing critique not in prose, however, but in the form of the dramatic monologue as practiced by Robert Browning. Reading Jevons's Theory of Political Economy (1871) alongside Browning's dramatic monologues, including "The Bishop Orders His Tomb at Saint Praxed's Church" and the opening monologue of The Ring and the Book, I show that the genre provides significant insight into not only the formal logic of marginal economics but also the apprehension with which Victorian critics initially regarded its emergence.

By bringing together economic and poetic discourses, "Jevons and Browning at the Marginal Revolution" adds to studies of the relationship between nineteenth-century political economy and literary culture, which tend to focus on the novel, sharing Catherine Gallagher's understanding of the mid-Victorian novel as a peculiarly "receptive host" to the logic of political economy. For the Victorian dramatic monologue, and its focus on relationality, provided a "receptive host" to a logic of political economy centered on consumer demand. But the ambivalence inscribed in Browning's monologues also offers insight into the uncertainty and trepidation provoked by this tipping point in nineteenth-century political economy.

SESSION FOUR, 10:45-12:15 p.m.

Tipping Points in the Literary Marketplace

Moderator: Mary Jean Corbett (Miami U)

Cheryl A. Wilson (Indiana U of Pennsylvania) "Rethinking the Silver-Fork Novel"

From about 1826 to 1840, the literary marketplace was flooded with fashionable or silver-fork novels. These tales of high life included topical discussions of fashion, politics, and the world of *ton* played out amidst a series of stock characters and plotlines. Tremendously popular during the early decades of the nineteenth century, the silver-fork novel has largely faded from view; indeed, until quite recently it was almost completely absent from scholarly conversations.[5] In this paper, I would like to revisit the silver-fork novel and argue for its inclusion in both scholarly circles and classrooms, offering the silver-fork novel as a significant "tipping point" in the evolution of the nineteenth-century British novel.

Although the silver-fork novel is not an historical moment or event, it is nonetheless an important phenomenon—the effects of which reverberate throughout the period—and one that is worth reconsidering and bringing into the mainstream of Victorian studies. The significance of the silver-fork novel includes two major components: its influence on nineteenth-century publishing practices and its role in prefiguring Victorian realism. The silver-fork novel emerged as publishing practices increasingly focused on the treatment of literary works as commodities and authors as celebrities. Following the success of writers such as Walter Scott and Lord Byron, both publishers and novelists realized they could turn a substantial profit on their works. The subsequent changes to authorial and publishing practices both affected and were affected by the development of the silver-fork novel. Publisher Richard Colburn was almost single-handedly responsible for these changes, and this paper demonstrates how he encouraged the publishing of formulaic novels and indulged in the practice of "puffing" in advertisements and reviews. The content of the silver-fork novel, as well, influenced the development of Victorian fiction; indeed, Richard Cronin contends, "The fashionable novels of the 1830s are no longer much read, and yet they have at least a historical importance. It is through them that we can most easily trace a line that joins Byron and Jane Austen with the major Victorian novelists."[6] The second part of the paper, then, examines this inheritance by reintroducing the silver-fork novel into the lineage of the genre.

Rethinking the silver-fork novel has implications for classroom practices as well, and I will conclude with a brief discussion of teaching the silver-fork novel, specifically Catherine Gore's *The Hamiltons* (1834), in a graduate seminar on the nineteenth-century British novel. The silver-fork novel did more than just "tip" the evolution of the nineteenth-century British novel and the literary marketplace, with hundreds of titles, corresponding reviews and advertisements, and healthy profits, it made a lasting mark on the development of the genre.

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[5] A new wave of criticism offers more complex treatments of the silver-fork novel and includes, Winifred Hughes, "Mindless Millinery: Catherine Gore and the Silver Fork Heroine," *Dickens Studies Annual* 25 (1996): 159-76, and "Silver Fork Writers and Readers: Social Contexts of a Best Seller," *Novel* 25.3 (1992): 329-45; April Kendra, "Gendering the Silver Fork: Catherine Gore and the Society Novel," *Women's Writing* 11.1 (2004): 25-38; and Tamara S. Wagner, "'A Strange Chronicle of the Olden Time': Revisions of the Regency in the Construction of Victorian Domestic Fiction," *Modern Language Quarterly* 66.4 (2005): 443-75, and a forthcoming special issue of *Women's Writing*.

[6] Richard Cronin, *Romantic Victorians*. New York: Palgrave, 2002.

Larry Poston (UIC). "1824: Setting a Victorian Agenda"

This paper proposes 1824 as a "canonical" date, along with 1832 or 1848 (if not of the same magnitude as those better-known years) for two reasons: first, because Walter Houghton enshrined it in the *Wellesley Index to Victorian Periodicals, 1824-1900* as the first year of the appearance of the new Benthamite journal, *The Westminster Review*; and second, because it is also marked by the death of Byron. Byron and Bentham, Romantic and Utilitarian, could conceivably be seen as symbols of contrasting cultural initiatives, competing currents in Victorian thought, although the connection of Byron's executor John Cam Hobhouse, with the new radical review suggests that such a distinction may collapse on closer examination. John Bowring's account (secondhand) of Byron's last days in Greece, published in the *Westminster*'s first year, and William James Fox's opening essay in the very first issue of that journal, "Men and Things in 1823," a utilitarian panegyric to progress but also an arguably Byronic condemnation of despotism, help to confirm the ideological connection between the new journal and the recently-dead poet.

Within the necessary limits of a conference paper like this one, two other works seem particularly useful in characterizing the year. Carlyle, a commentator on both Byronism and Bentham, becomes something more than an essayist with his translation of Goethe's *Wilhelm Meister*, a sign of the new importance of Germany to the late Romantic imagination, and Scott's *Redgauntlet*, in confirming the importance for Scott of the 1688-9 settlement, also anticipates the debates on legitimacy and historic claims that marked the reform agitations of 1828-1832, years which, in the influential view of historian J. C. D. Clark, effectively demarcate the end of the English confessional state. 1824 may not have been a tipping-point in the sense intended by the conference title, but it was unmistakably a fashioning moment for the first Victorian generation, from Carlyle (born the same year as Keats) to Tennyson, who at the age of fifteen was carving the words "Byron is dead" on a rock in Lincolnshire. The chief advantage of an intensive study of a single year, I suggest, is that it helps us to see more accurately a cross-section of culture at a particular moment, and offers a point of resistance to our tendency to think of periods teleologically, as leading *to* something rather than synchronizing backward- and forward-looking views through which contemporaries read the significance of their own moment. By that standard, it needs to be added, the title of this paper is an absurdity, a point made at the very beginning so that conference attendees could, if they wished, walk out.

Linda H. Peterson (Yale) The 1842 Copyright Act: Tipping Point in the Profession of Letters?

From 1837 to 1842, Parliament—and the periodical press—debated a new domestic copyright bill. Although successive versions varied in their proposed length of protection, proponents agreed that a new copyright law was essential to firmly establishing authorship as a profession. As Thomas Hood argued in 1837 in the *Athenaeum*:

> [T]he Legislature will not only have to decide *directly*, by a formal act, whether the literary interest is worthy of a place beside the shipping interest, the landed interest, the funded interest, the manufacturing and other public interests, but also it will have *indirectly* to determine whether literary men belong to the privileged class,--the higher, lower or middle class,--the working class, --productive or unproductive class, --or, in short, to any class at all. (p. 264).

Hood assumed that, with the law's passage, authors would be "if not freeholders, a sort of copyholders, with something between the sky and the centre, that we can call our own." Roughly speaking, he believed that a proper law of copyright would relieve authors from their *déclassé* predicament and assure them of middle-class status.

Was the 1842 Copyright Act a tipping point in the history of authorship as a profession? Catherine Seville's study, *Literary Copyright Reform in Early Victorian England*, suggests so: "[C]opyright is the first issue around which the new profession coalesces." Periodical articles in the late 1830's and early 40's

would also make one think so. Yet an analysis of periodical articles (and, to a lesser extent, private letters) in the post-1842 period calls into question this year as a tipping point, as (in Malcolm Gladwell's words) "the moment on the graph when the line starts to shoot straight upwards." Post-1842, some writers retain a celebratory element—notably G. H Lewes in "The Condition of Authors in England, Germany, and France" (1847), which begins by asserting, "Literature has become a profession. It is a means of subsistence almost as certain as the bar or the church." But many writers recognize that the securing of copyright has not resulted in the securing of middle-class status. Other crucial issues remained unresolved: the lack of entry requirements, the lack of professional organizations, the difficulty of developing a career, and an inadequate system of public rewards. In her *History of the Thirty Years' Peace* (1849), Harriet Martineau is cautiously optimistic, writing that 1842 "settled the law of literary property," but adding "this was something gained in the *direction* of justice." More negatively, in his 1852 *Autobiography*, William Jerdan speaks against literature as a profession, arguing that even "the most cultivated and distinguished literary men" are not "adequately requited, in comparison with far less gifted individuals in intellectual and other walks of life," including "bishops, and judges, and eminent physicians" (II, 39), and pointing out that men of letters rarely, if ever, receive government stipends or the Queen's honors. Even more gloomily, in the "Dignity of Literature" debate at mid-century, writers detail the lack of respect with which they are treated—including within their own novelistic self-depictions. My paper will explore 1842 as a tipping point in the history of authorship, using texts before and after that year to debate the question.

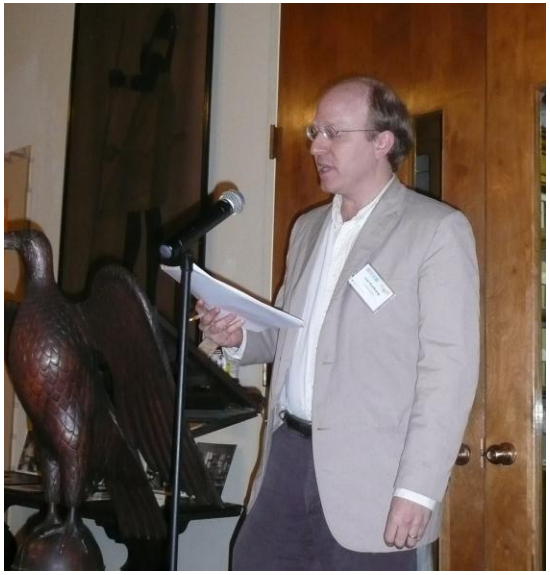
LUNCH, Wayne Co. Historical Museum

BUSINESS MEETING
Linda K. Hughes, presiding; accepting thanks applause for two years of service as President of MVSA

Arnstein Award: Joseph Stubenrauch with Walter Arnstein

First-Book Award: William McKelvey with John Reed

2ND KEYNOTE, 12:30-2 p.m, Museum,
Keynote speaker: Ivan Kreilkamp, co-editor of *Victorian Studies* and the inaugural winner of the MVSA First Book Prize.
"Victorian Studies Unbound"



SESSION FIVE, 2:15-3:45 p.m.
Changing Narratives
Moderator: Laura Vorachek (U of Dayton)

Sarah Barber (University of Missouri), *Girlhood* and Good Behavior: How Mary Cowden Clarke Made Shakespeare a Victorian

In 1850, after her monumental *Complete Concordance to Shakespeare* (1846) appeared, Mary Cowden Clarke published her fictional recreation of *The Girlhood of Shakespeare's Heroines*. Though part of a larger movement, particularly among Victorian women writers like Anna Jameson (whose *Characters of Women* appeared in 1832), to re-imagine Shakespeare's women, Clarke's collection has been little read. Among the few scholars to give it serious attention, it has been regarded as sensational fiction with a moral purpose: to mold young women into the Victorian ideal of virtuous, motherly Woman. I argue that what appears to be a simple project to improve young Victorian women signifies a tipping point in the Victorian appropriation of Shakespeare.

Widely read and praied in their day, Clarke's stories are best understood as prequels: they describe the early lives of the main female characters from fifteen of the plays. Using the conventions of novelistic romance to lure young female readers, Clarke does offer them moral examples. For example, in her prequel to *The Winter's Tale*, Hermione's duty to her father, the Russian Emperor, force her to overcome her love for her poor tutor. Clarke's version of the same play's sharp-tongued Paulina is an even more fascinating case-study in the uses to which Victorian critics put Shakespeare. Paulina is, for Clarke, a perfect economizing housewife (akin to Patmore's "Angel in the House" or Dickens's Esther in *Bleak House*) whom we first meet taking care of the disguised Emperor, who is lost in a forest; her good sense is rewarded with a place in court and the restoration of her father to the Emperor's favor. Combining Hermione's moral virtues with Paulina's domestic virtues, Clarke presents a typically Victorian ideal of feminine "nature" which she sanctions through the figure of Shakespeare.

Clarke consistently presents Shakespeare as a paternal figure—a replacement, as it were, for the absent fathers who figure so prominently in *The Girlhood*—for young women, guiding them and offering them "lessons in artlessness, guilelessness, modesty, sweetness, ingenuousness," as she put it in her essay, "Shakespeare as the Girl's Friend." Her characterization calls to mind not only the image of Shakespeare as good Victorian bourgeois which a number of critics called upon in praising her work but also the response of Ruskin to Shakespeare's women. Unbodied and angelic as most of Ruskin's women were, his

Shakespearean heroines are truly instruments of salvation for their husbands and families—just as their creator would become the safeguard of domestic values for many Victorian readers and an instrument for teaching young children.

If Clarke's work signifies the beginning of such a reading of Shakespeare, it also serves to undermine it. In order to present Shakespeare as "a grand aid" for "moral introspection and self-culture," Cowden Clarke also must argue for something essentially feminine in his nature. Her Shakespeare is effectively androgynized: as an androgynous figure, he troubles her own claims to discover an essential feminine "nature" in his work. This kind of unintentional deconstruction is characteristic of the period's interest in Shakespeare, and my paper treats Clarke's life-long study of Shakespeare as a case-study for the revision and validation of his figure throughout the Victorian period.

Morgan Fritz (IU Bloomington). "Sarah Grand's Fragmentary New Woman Novels and the Prefiguration of Suffragette Literature"

This paper deals not so much with an overlooked "tipping point" as with an unrecognized literary prefiguration, in the feminist trilogy of Sarah Grand, of early twentieth-century literary and historical developments. The feminist New Woman authors are increasingly understood as having paved the way for later feminist authors; however, they continue to be viewed as partially benighted, because of what John Kucich describes as their "incomplete political commitments," according to which they allowed a continuing adherence to Victorian standards of morality to preside over aesthetic choices. This characterization corresponds with the frequent reaction to the New Woman novels, that they critiqued injustices toward women but overall failed to provide images of the successfully liberated woman, and how her career and family life (or absence thereof) might look.

This sort of criticism tends to place a gulf between the New Woman authors and both the suffragette and modernist authors which emerged in the early twentieth century. However, an important challenge to this understanding of political and literary history exists in the novels of Sarah Grand's feminist trilogy: *Ideala* (1888), *The Heavenly Twins* (1893), and *The Beth Book* (1897). Grand's novels distinguish themselves by breaking from the path of most New Woman novels. By the end of the trilogy, a few of Grand's heroines have emerged successfully (though not in an unqualified sense) from the rebellious struggle of the New Woman. The most successful of these heroines is Beth Caldwell, who by the end of *The Beth Book* secures a future as a feminist orator.

Interestingly enough, Beth's tortuous transformation into a feminist orator prefigures the narrative arc of both the suffragette novel and the suffragette autobiography. This does not mean that suffragette novelist and autobiographers consciously made use of Grand's novels as models, but it does help us understand how New Woman novels functioned as part of a struggle for depicting new forms of feminist rebellion and women's lives that could only begin to be realized over the course of an active movement for women's rights. The realization that Grand's novels prefigured suffragette literature is particularly important because it helps us understand that at least some of the New Woman novelists were working, like Grand, toward the depiction of feminist possibilities that were not merely hopefully but plausible in the context of the realistic novel, a challenging demand. This in turn allows us to free ourselves from a perspective from which, in the absence of political success, the New Woman novels are ultimately to be understood from the aesthetic standpoint as rudimentary predecessors of modernist literature, hampered by Victorian moral standards. Over the course of this conference paper, I demonstrate the ways in which Grand, particularly in *The Heavenly Twins* and *The Beth Book*, breaks from the New Woman narrative and heroine and prefigures the suffragette novel and the suffragette herself.

Patricia Frick (Otterbein College). "The Siege of Seringapatam, Imperial Progress, and *The Moonstone*"

At the beginning of Wilkie Collins' novel, *The Moonstone* (1868), the British narrator recounts the story of "a Yellow Diamond—a famous gem in the native annals of India," known for its extraordinary size and relationship to an Indian deity who typifies the Moon. Protected by Vishnu and guarded by Brahmin priests throughout multiple wars and invasions, the gem eventually falls into the possession of Tipoo, Sultan of Seringapatam, who keeps it in his armoury in India, along with his other choicest possessions. As a gem blessed by Vishnu, The Moonstone carries a curse promising "certain disaster to the presumptuous mortal who laid hands on the sacred gem, and to all of his house and name who received it after him." The narrator then recounts the story of the Battle of

Seringapatam (1799), the battle that ended the reign of Tipoo and secured the authority of the East India Company in colonial India. During this siege, the narrator's relative, John Herncastle, kills the priests guarding the gem in a moment of wanton rage and ignoring the warning that "crime brings its own fatality with it," he returns to England with the "the plaguy Diamond," which he bequeaths to his innocent niece, to punish the family who spurns him. Once in England, the Diamond again is stolen, and Collins embarks on one of his finest detective tales to solve the crime.

In reading *The Moonstone*, it is possible to interpret the Siege of Seringapatam and the theft of the Diamond as enticing plot devices that set in motion what Dorothy Sayers has deemed "the greatest detective novel of all time." For without the theft of the Diamond and the Siege, there can be no "Whoduunit?" nor can there be an occasion for Collins to display his narrative genius by providing important clues to the Diamond's theft through a series of suspects and expert witnesses. In my presentation, however, I will argue that the Siege of Seringapatam is much more than an exotic plot device. Rather, it is a pivotal moment in British history that inspired Collins—and invited his readers—to interrogate the hypocrisy and underlying dysfunction of British society both at home and in the Raj. As Collins was well aware, the Siege established England as the dominant power in India and announced expansion and exploitation as the East India Company's signature corporate practices. It also foreshadowed continued interest in India at home, including the second Anglo-Sikh War (which acquired large portions of the Punjab region in 1848-49, the years in which *The Moonstone* takes place) and the tragic Sepoy Mutiny of 1857, which fueled British stereotypes about India and even prompted Collins' friend and literary collaborator, Charles Dickens, to call for revenge against the "savages." Thus, the Siege (and *The Moonstone* itself) provided Collins with a powerful historical springboard from which to examine the uncivilized, greedy, and even murderous elements of imperialism, to subvert the cultural stereotypes of the colonized, and to express his profound ambivalence about his own society,

SESSION SIX, 4pm-5:30 p.m

Musical Tipping Points

Moderator & Respondent: Nicholas Temperley

Phyllis Weliver (St. Louis U). "'The awakening of a great people': *Prometheus Unbound* and the English Musical Renaissance"

Alison Mero (IU. Bloomington). "Can a Watershed Moment Be Created? : *The Musical World's* Promotion of Nineteenth-Century English Opera"

Despite the sparse scholarship on the genre, English-language opera was a popular form of entertainment in Victorian England, coexisting and competing with adaptations of continental opera, spoken drama, and other hybrid theatrical genres. Approximately one hundred English-language operas were performed from the 1830s to the 1870s; some were even remounted, pointing to their box office success.

And yet, nineteenth-century critics and composers lamented that English opera had not achieved the status of continental opera. It needed a turning point: one single opera or composer or company that could legitimize its artistic worth and place it on the same tier as Italian opera. One journal in particular, *The Musical World*, returned to this problem repeatedly throughout its fifty-five year existence, publishing editorials, preview articles, reviews, and letters to the editor all designed to generate the turning point that was so desperately desired. None of these attempts was successful. This paper will explore two of *The Musical World*'s early attempts to create a watershed moment. Each effort was helmed by a different editor who took a different approach to the same problem.

The Musical World began its crusade for English opera in 1840, most likely under the editorship of Henry Smart. Nearly every weekly issue from April to October included some remarks, often in the form of substantial lead articles, on the current problems with English opera and what must be done to remedy the situation. Meanwhile, readers were also weighing in with multiple letters to the editor printed each week. In between the purple prose and clever invective, the

published articles and exchanges successfully identified the main stumbling blocks for English opera: poor performance and production quality as well as a lack of support from English opera-goers. However, no immediate solution was discovered.

Whether or not *The Musical World* can claim credit for it, English opera saw a great improvement during the 1840s. Many of the best works in the genre were written during this decade and, indeed, production and performance quality improved. It was during this flush of premieres that *The Musical World* made yet another push for a turning point. Rather than rehash the old problems surrounding English opera, J. W. Davison, editor and primary critic at the time, began actively promoting individual operas and composers. One such work was *The Adventures of Don Quixote* (1846) by George Alexander Macfarren, son of the previous editor. Not only did Davison shamelessly praise the work in several separate articles, but he also republished portions of reviews from competing periodicals, praising the critics who favored the work and lambasting those who did not. In spite of Davison's efforts, *Don Quixote* was never remounted and faded into obscurity along with most other nineteenth-century English operas. Within the substantial body of Victorian music criticism, the active encouragement of a national genre of opera by *The Musical World* is unique, not only because of its identification of the problem—that is, the lack of high-quality native opera—but also the efforts that went into changing this.

Musical Numbers performed by Robert Williams, tenor, and Alisa Clapp-Itnyre, soprano.

5:30-6:15pm: Walking Tour of the local Historic District

Led by local historian Sue King

DINNER & Musical Concert,
6:30-8:30pm—Gennett Mansion, Main & 19th St., downtown Richmond

"Playing with the Popular: Songs in the Novels of Charles Dickens" sung by IU East voice students, Marjorie Johnstone, voice instructor, IU East; research and commentary by Alisa Clapp-Itnyre

Program:

From *The Old Curiosity Shop* (1840-1)

"Believe Me If All Those Endearing Young Charms"	Thomas Moore
Danielle Phelps, soprano	
"If the Heart of a Man" (from *The Beggar's Opera*)	John Gay
Tony Taylor, countertenor	
"Go Where Glory Waits Thee"	Thomas Moore
Ensemble	

From *David Copperfield* (1849-50)

"The Woodpecker"	Moore/Kelly
Holly Hathoway, soprano	
"The Dashing White Sergeant"	Henry Rowley Bishop
Alexis Hurd, soprano	
"The Lass of Richmond Hill"	James Hook
Tracy Brown, soprano	

From Our Mutual Friend (1864-5)

"Eveleen's Bower"	Thomas Moore
Alisa Clapp-Itnyre, soprano	
"Home Sweet Home"	Payne/Bishop
Kimberly Thornburg, mezzo-soprano	
"Drink to Me Only"	Ben Jonson/anon.
Vanessa Moore, soprano	
"Auld Lang Syne"	Burns/anon.
Ensemble	

SUNDAY, APRIL 19th

Hayes Library, Hayes Hall, IU East campus

SESSION SEVEN, 9:00-10:30am

Men in Transition

Moderator: Ann-Marie Dunbar (IU Bloomington)

Courtney Salvey (Baylor U). "Samuel Smiles and the Literati: the Image of the Victorian Engineer"

Prince Albert's Great Exhibition of 1851 can be declared a major tipping point in Victorian culture: it emphasized design in industry, celebrated manufacture, displayed a monumental architectural achievement in the Crystal Palace, and cemented a movement toward improving the middle class through the education provided by museums and cultural events. In *Technics and Civilization*, Lewis Mumford suggests that technologically the Great Exhibition was the "cock-crow of triumph" of British industrial prowess and the apex of the "paleotechnic" phase of technological development, "not a lapse into barbarism through the enfeeblement of a higher civilization, but an upthrust into barbarism, aided by the very forces and interests which originally had been directed toward the conquest of the environment and the perfection of human culture" (154).

Sharing a negative view of technology, as Herbert Sussman suggests in *The Victorians and the Machine*, the Victorian literary elite often rejected the value of industrial and technological progress and styled the machine as a harmful demon devouring the lower classes and an aesthetic blight on the beauty of the English countryside. Through using the machine as a negative metaphor about the world, the Victorian literati, including Carlyle, Ruskin, Morris, Butler, and the later writers Wells and Kipling, displayed their objection to an increasingly mechanized society designed and run by engineers and industrialists.

Yet, within the Victorian intellectual elite's generally negative attitude toward machinery, a subtle shift came with the publication of Samuel Smiles's biographies of the great Victorian engineers, which linked engineers with the heroism which Carlyle praised in *On Heroes and Hero-Worship* (1841). Smiles first biography of an engineer was that of George Stephenson, inventor of "The Rocket" (the first practical steam rail engine), published in 1857. From that point he wrote multiple biographies of various 18th and 19th Century British engineers, heroes who pulled themselves up by their bootstraps and succeeded through hard work, integrity, and clean living.

Smiles's works were not mere popular literature read by the Victorian middle class, although 18,000 copies of the biography of Stephenson were sold by 1864, but were appreciated by the very Victorian elite suspicious of the machine. George Eliot read Smiles with "real profit and pleasure." Smiles's fellow in muscular Christianity, Charles Kingsley, made the heroic protagonist of *The Water-Babies*, his fantasy story for his son, into a successful engineer when he grew up.

My project in this paper will be to argue that the publication of Smiles's biographies of the great engineers beginning in 1857 was a small tipping point in Victorian culture, subtlety impacting the literati's negative image of the machine and its creator, instead allowing the engineer to be heroic and upstanding man. I will consider the relationship of Eliot, Kingsley, and others to Smiles's biographies and discuss how their reading of Smiles facilitated the positive portrayal of engineers in their works.

Mark King (Gordon College). "Most Fellows are Bad Fellows": Trollope's Hobbledehoy Figure, 1871, and the End of the Victorian Gentleman"

Anthony Trollope's hobbledehoy figure (a term, now almost archaic, for an awkward young man) served him well in eight novels appearing between 1857 and 1879: *The Three Clerks* (1857), *The Small House at Allington* (1864), *The Last Chronicle of Barset* (1867), *Phineas Finn* (1869), *Phineas Redux* (1874), *The Way We Live Now* (1875), *The Prime Minister* (1876), and *John Caldigate* (1879). Trollope's hobbledehoy figure serves as a cultural reference point or "touchstone" and by examining the permutations and changes in the hobbledehoy, we can clarify and even challenge some existing suppositions regarding Victorian notions of class, gender, and nationality.

For example, Robin Gilmour argues in *The Idea of the Victorian Gentleman* that the "crisis of gentlemanliness" developed in the final decade of the nineteenth century. However, close examination of Trollope's hobbledehoy figure demonstrates that this crisis might have been gestating as early as 1871. Indeed, Trollope's later hobbledehoy narratives indicate a distancing from much of mid-nineteenth-century self help literature, especially the work of Samuel Smiles. Late hobbledehoy narratives also begin to challenge some of Trollope's well-known (and initially unswerving) beliefs in the benefits of hard work as promulgated by social observers like Thomas Carlyle.

If, as James Pope Hennessy argues, terms like *lady* or *gentleman* had begun to lose any discernible meaning by 1900, then the seeds of that loss might have well been planted during Anthony Trollope's 1871 voyage to Australia: Trollope's 1871 voyage forms a cultural "tipping point." I argue that Trollope's voyage to the antipodes changed Trollope's outlook on the hobbledehoy figure and on gentlemanliness itself. In the wild world of gold-crazy Australia, many of Trollope's assumptions about the gentleman and gentlemanliness turn upside down. For example, Trollope's *An Autobiography* expresses the novelist's shock at seeing one of his son's public school colleagues reduced to a near beast-like state in the Australian outback.

The hobbledehoy novels published *after* Trollope's return from Australia—*The Way We Live Now*, *The Prime Minister*, and *John Caldigate* feature a hobbledehoy who is not the clownish and sympathetic boy-man of the pre-Australia works, rather they feature a figure of menace and who forms a significant threat to the dominant social order. These novels appear simultaneously with numerous reports in *The Times* and other mainstream media that offer harsher and harsher critiques of men's behavior.

Works Cited:

Gilmour, Robin. *The Idea of the Victorian Gentleman.* London: George Allen & Unwin, 1981.
Hennessy, James Pope. *Anthony Trollope*. London: Little Brown and Company, 1971.
Trollope, Anthony. *An Autobiography.* 1883. New York: Oxford UP, 1950.

Elizabeth Bleicher (Ithaca College). "He Knew He was Wrong: Fallen Men in Anthony Trollope's *The Way We Live Now*"

As the nineteenth century progressed and acceptance of women in the workforce increased women's financial independence of men, the criteria for men's marriageability and social position shifted to qualifications other than birth and salary; their social and, more importantly, sexual behaviors were increasingly under scrutiny.

This presentation focuses on Anthony Trollope's *The Way We Live Now (1871),* which I read as an analysis of competing models of masculinity. The argument positions the novel within the contexts of the Contagious Diseases Acts, personal development handbooks, and nineteenth-century readers' generic expectations of the novel of manners to explore the extent to which *The Way We Live Now* can be read as a "conduct book" for men.

In this volatile climate, men had more to fear for their reputations than financial ruin alone: like women, men could now "fall" sexually. The introduction of the Contagious Diseases Acts of the 1860s and 1870s demonstrated both the culture's acknowledgement of men's sexual activity and the recognition of its social and domestic implications. In a parallel discourse, Samuel Smiles, the popular author whose didactic manual *Self Help* exhorted working class men to raise themselves up by pursuing education and adopting middle class standards of comportment, published his fifth best seller *Character* in the same year as Trollope brought to market *The Way We Live Now.* Reading *The Way We Live Now* through the lenses of Smiles and the CDAs casts the novel as Trollope's response to the perceived need for an ethical guide to educate middle and upper class men in conducting their sexual, personal and professional lives, and to demonstrate methods for redeeming oneself after a fall.

SESSION EIGHT, 11-12:30 p.m.

Women in Transition

Moderator: Miranda Yaggi (IU Bloomington)

Florence Boos (U of Iowa). "So Many Centuries, So Many Ages": Women and the Education Act"

When the political scientist Morton Grodzins introduced the notion of a "tipping point" in 1958 in a book devoted to *The Metropolitan Area as a Racial Problem*, he had a relatively clear phenomenon in mind: a threshold-number or –percentage of black families in a neighborhood which generated 'white flight' *en masse*. Historically, certain 'phase-shifts' of *enlightenment* (rather than bigotry) and *social justice* (rather than social injustice) have been subject to much greater forces of inertia, and have less 'inevitable' in their course than hindsight seems to suggest (Kant's "crooked timber" may have something to do with this.).

Put somewhat differently--in the in literary-marxist language of Frederic Jameson's *Political Unconscious*—"every social formation or historically existing society has in fact consisted in the overlay and structural coexistence of *several* modes of production all at once, including vestiges and survivals of older [forms] . . . as well as anticipatory tendencies which are potentially inconsistent with the existing system."[7] If one substitutes "education" for "production"—a plausibly enough, for those who might consider education a form of (national) 'capital'—Jameson's remarks about "vestiges and survival" apply well to the tortuous provision of 'universal' *primary* (not *secondary*) education in Victoria's reign.

Beyond the means of subsistence, it is difficult to think of anything more important to the well-being and self-worth of most nineteenth century Britons than education. The Education Act of 1870, which acknowledged and codified for the first time a Crown responsibility for elementary education, was indeed a watershed in the provision of universal instruction, and working-class women's memoirs trace something of the rivers' flow, as this paper will explore.

T. J. Morris (University of Indianapolis). "Sherlock Holmes and the Married Women's Property Act"

In 1882 the Parliament of Great Britain passed "The Rights of Married Women in Their Property Act of 1882." Before this landmark legislation husbands possessed substantial control over property owned by their wives. Husbands had a right to money earned by the wife even if they were separated. The Married Women's Property Acted signaled a change in the legal and political relationship of spouses. My presentation will examine the question of women's property and how this theme works out in four stories by Arthur Conan Doyle.

Between 1887 and 1928 Arthur Conan Doyle published four novellas and fifty-six short stories featuring the detective Sherlock Holmes and his "Boswell," Dr. Watson. Doyle wrote other types of fiction as well, notably historical fiction and medical stories; however, the Holmes stories made Doyle famous and they were some of the most well-known items of popular fiction in the late Victorian period.

Power (sometimes physical) is wielded upon four young women in four short stories. "A Case of Identity" (1891),"The Adventure of the Speckled Band" (1892), and "The Adventure of the Copper Beeches" (1892) are all from the first collection of Holmes stories, *The Adventures of Sherlock Holmes.* The last story I want to treat is "The Adventure of the Solitary Cyclist" (1904) from *The Return of Sherlock Holmes*. What do these stories have in common? In each a male tries to obtain control of a young woman's inheritance through deception, murder, criminal confinement, or kidnapping and forced marriage. A key feature is that control of property will shift away from parents to a woman's intended husband or to her. It is of some interest that all these stories were written and, in fact, set, so far as we can tell, after the passage of "The Rights of Married Women in Their Property Act of 1882." If women have rights under law as to the disposition of wills, what powers do fathers and mothers have to control a legacy intended for a daughter? What control can a husband of the late Victorian period expect to exert over his wife's money in culture and in law? If women have by the 1890s gained some measure of legal control over their property, why does a problem arise so prominently in four the stories from the period? These are some of the questions I intend to explore in my essay.

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[7] Jameson, xx.

Christine D. Myers (Lourdes College & Franklin University). "'The heather was on fire!': The Admission of Women to the Universities of Scotland"

On 14 April 1874, 'A Bill to Remove Doubts as to the Powers of the Universities of Scotland to admit Women as Students and to grant Degrees to Women' was introduced to Parliament, being withdrawn prior to its second reading on 11 May without any discussion. A second similar bill, the Universities (Scotland) (Degrees to Women) Bill, was introduced the following year, but was defeated 194 votes to 151. Finally in 1889 the British Parliament passed the Universities (Scotland) Act leading to the admission of women to all Scottish Universities. Section 14, sub-section 6, of the Act, states the purpose of the legislation: "To enable each University to admit women to graduation in one or more faculties, and to provide for their instruction." The 1889 Act, termed a 'great landmark' in educational history, was followed by a set of Ordinances in 1892 that began to direct the universities in what they needed to do to accommodate the needs of their new female students. Parliament saw itself as giving the schools the power to let women matriculate and graduate on terms equal with men. The responses to this Act at the four Scottish universities varied. Aberdeen was the only Scottish university to immediately admit women to graduation in all faculties, while Edinburgh, Glasgow, and St. Andrews all began admitting women in various fields where, it was argued, they would be the most comfortable.

This paper will examine the 1889 Act and its Ordinances, as well as the reaction to this "tipping point" in women's and educational history in Scotland, the rest of Britain, and other parts of the world. In keeping with the spirit of the conference's inspiration, the debates over women's competence to undertake higher education, which were raging in the late 1880s and 1890s, will also be considered because they regularly used Darwinian "evidence" to prove that women were or were not capable of university study. Contemporary illustrations of women students and their possible "evolution" as a result of too much education will be circulated to those in attendance as a means of sparking debate on the subject. And finally, the long-term impact of the admission of women to Scottish universities will be discussed as we consider how profound a shift this legislation really was.

SIT-DOWN LUNCH, Library Lobby, 12:30-1:30pm, sponsored by the IUE Division of Humanities and Social Sciences & the IUE Humanities Club (pictured, right)

The Burgan Award (best graduate paper delivered at the conference), given by Thomas Prasch (Washburn U), MVSA Vice-Pres. to Jennifer Warfel Juszkiewicz (Notre Dame) for "The Iron Library: Victorian England and the Creation of the British Institution"