

ENCHANTED EDWARDIANS

The Third Annual Conference of the Edwardian Culture Network,
in association with the University of Bristol

Lecture Theatre 2, 3-5 Woodland Road

Monday 30th March

9.30 - 10.15: Registration

10.15 - 10.30: Welcome (Sarah Shaw & Samuel Shaw) and Introduction (Sophie Hatchwell & Madeleine Thiele)

10.30 - 12.00: **Panel One: Enchanted Isle**

(Chair: Sophie Hatchwell)

Anna Vaninskaya – *Time and the Gods: The Edwardian Fantasy of Lord Dunsany*

Tsung-Han Tsai – *The Enchanted and the Mundane: 'The Celestial Omnibus' and its Afterlife*

Helen Sutherland – *The Enchanted Worlds of Edwardian Book Illustration*

12.00 -12.45: Lunch

12.45 - 1:45: **Panel Two: Childhood**

(Chair: Sarah Shaw)

Jen Baker – *Corporeal (Dis)Enchantment - Bodily Anxieties and the Edwardian Ghost Child*

Michael Newton – *Dreaming Back To Childhood: Night Terrors in the Late Victorian and Edwardian Ghost Story'*

1.45 - 2.15 Tea break

2.15 - 3.45: **Panel Three: Edwardian Faiths**

(Chair: Madeleine Emerald Thiele)

Andrew Higgins – *'O Word Invisible We View Thee', The Syncretic Nature of Francis Thompson's Visionary Poems*

Paul Jordan – *The Afterlife of an Agnostic: Arnold Bennett's 'The Glimpse'*

Kara Fiedorek – *'In Search of a Feeling of Past Greatness': Frederick H. Evans at Lincoln Cathedral*

3.45 - 4.45: **Keynote Lecture**

Professor Ronald Hutton – *Pan and the Edwardians: A Very English Love Affair*

(Chair: Sophie Hatchwell)

Tuesday 31st March

9.15-9.45: Registration

9.45 - 10.50: **Panel Four: Architectures of Fantasy**

(Chair: Samuel Shaw)

David Lewis – *J.M. Barrie and the Architecture of Fantasy*

Josephine Kane – *Early Amusement Parks and the Wonder of Modern Pleasure*

10.50 – 11.10 Tea break

11.10 - 12.45: **Panel Five: Sexuality as Enchantment**

(Chair: Sophie Hatchwell)

Rhiannon Easterbrook – *Angels, aliens and goddesses: the spell of Venus on the Edwardian stage*

Fraser Riddell – *'Singing scraps of Wagner': Pan, Wagnerism and Queer Desire in the works of E.M. Forster*

Alice Eden – *Frederick Cayley Robinson's Paintings of Domestic Interiors: Women, 'ineffable glances' and the Unknown*

12.45 - 1.30: Lunch

1.30 - 3.30: **Panel Six: Myths and Reality**

(Chair: Madeleine Emerald Thiele)

Stella Halliwell – *Folklore and Dissolving Reality in Late Pre-Raphaelite Works*

Dimitra Fimi – *Kipling and Tolkien and their 'mythologies for England'*

Claudia Rosenhan – *'The Enchanted White Peacock', D. H. Lawrence's first Novel in the Context of the Doomed Arcadia*

Maggie Atkinson – *Visions of 'Blighty': War, Imaginings and Ethereal Spaces*

3.30 - 3.45 Tea break

3.45 - 4.45: **Keynote Lecture**

Dr. Sarah Victoria Turner – *"In search for beauty": the Theosophical Art Circle and Edwardian Enchantment*

(Chair: Madeleine Emerald Thiele)

4.45-5: Closing remarks and wine reception

ABSTRACTS

Anna Vaninskaya – *Time and the Gods: The Edwardian Fantasy of Lord Dunsany*

CFP: Such encounters are all the more powerful because of their briefness: the sense that enchantment is, as Kipling suggests in *Puck of Pook's Hill*, fast becoming a thing of the past. What room was left for fantasy in the modern, scientifically advanced world of the early twentieth century?

The answer to this question is: quite a lot, for it was in the Edwardian period that mythopoeic fantasy – a genre that has dominated popular literature in the last fifty years – first truly came into its own. And it did this in the work of Lord Dunsany (1878-1957), novelist, poet, short-story writer and transatlantically successful playwright. Dunsany was an Anglo-Irish aristocrat and friend of W. B. Yeats and Rudyard Kipling who first came to prominence in 1905 with his parable-like collection of creation myths, *The Gods of Pegāna*. He followed it up with many more volumes, of which the first few: *Time and the Gods* (1906) and *The Sword of Welleran and Other Stories* (1908), were the most distinctive.

Dunsany's Edwardian stories have about them more than a hint of late nineteenth-century aestheticism, a kind of Swinburnian or Wagnerian fascination with the death of the gods cast in the form of Wildean prose poems. His King James Version-saturated, incantatorily repetitive style is immediately recognisable, as is the curious blend of allegory and symbolism that marks his early writing. Dunsany was the first of the twentieth-century myth-makers to create an entirely new cosmogony and theogony, whose central figure was an allegorical personification of Time, the ravager and destroyer. The 'Hours' nearly always conquer in the short stories, and no work of gods or men can withstand them. What lies beyond the pale remains a mystery. These tales of Time, with their Ozymandian mood of universal pessimism, offer a reflection on the human condition: they are indeed concerned with 'briefness', but it is the briefness of life itself. Instead of the typical Edwardian encounter with Pan, which disturbs but does not overturn the framework of normality, instead of the wistful yearning for the lost enchantment of childhood, Dunsany's fantasy presents a world where the 'enchanted' is a given and the only reality. And it is precisely this fact that lends all the more poignancy to the stories' meditations on precariousness and loss.

Anna Vaninskaya is a lecturer in Victorian literature at the University of Edinburgh. Her first monograph focused on William Morris, and she is now at work on a second book entitled 'The Making of Modern Fantasy', which deals with the development of the genre in Britain up to the 1950s. Concurrently, she is working on a project about Anglo-Russian cultural encounters. anna.vaninskaya@ed.ac.uk

Tsung-Han Tsai – *The Enchanted and the Mundane: 'The Celestial Omnibus' and its Afterlife*

This paper examines the enchantment of the mundane in E. M. Forster's 'The Celestial Omnibus'. First published in 1908, it is a curiously fanciful story about a boy's aesthetic and cultural enlightenment, with its fairy-tale conventions of children's adventure, its humanistic re-imagining of the Dantean *Paradiso*, its re-enactment of a Wagnerian spectacle, and its supernatural, dark, slightly moralistic ending. What most readers then and now remember from the story, however, is the omnibus that flies to the heaven. The paper considers how such an imagery of the enchanted public transport was informed by contemporary interest in the

intersection of art and technology, and suggestive of Forster's envisioning of an alternative world of the mundane. Analysing the story's jibe at the conventional and the obtuse in English middle-class society, it assesses Forster's perception of English national identity, asking to what extent Forster was re-writing the myth of Britain as an 'enchanted isle' in the first decade of the twentieth century. Intriguingly, in 1951, the short story was appropriated by the organizers of the Festival of Britain in their propaganda. Investigating the contexts of this appropriation, the paper reflects on how and why Forster's criticism of the Edwardian society, after more than four decades, would instead be palatable to the Festival's vision of the nation. Discussing the appeal of Forster's depiction of the Edwardian enchantment, the paper will argue that the Festival's allusion to the celestial omnibus as an 'inspired rule-breaker' was a savvy (mis)interpretation of Forster's text. This paper thus examines Forster's version of the enchanted mundanity and its afterlife, contemplating the relations between past and future, legacy and invention, and familiar and exotic in the short story.

Tsung-Han Tsai is an independent scholar based in Kaohsiung, Taiwan. He completed his PhD at the University of St Andrews. His thesis examined the political significance of E. M. Forster's engagement with music. He also has research interests in life-writing, translation studies, and the work of Ian McEwan. thttsunghantsai@gmail.com

Helen Sutherland – *The Enchanted Worlds of Edwardian Book Illustration*

Among the many enchantments of Edwardian culture children's literature – and more especially illustrated children's literature – stands out. Names such as Arthur Rackham, Edmund Dulac, Kay Nielson and William Heath Robinson spring immediately to mind, making this a golden age of book illustration which is both a continuation of, and a development away from, Victorian book illustration.

In this paper I will explore three main aspects of Edwardian book illustration

- The relationship of Edwardian book illustration to its Victorian predecessor, especially in view of the fact that many of the texts given a new lease of life by Edwardian artists were first published in the Victorian period.
- The symbiotic relationship of book illustration for children to contemporary or recent art movements, especially Art Nouveau and the Symbolist movement.
- The relationship of word to image. In particular I will consider the ways in which artistic style complements or counterpoints the texts illustrated to create their own enchanting worlds, be they exotic fantasy lands or the English countryside and its traditional values increasingly seen as threatened by industrialisation.

Books to be considered are likely to include *East of the Sun and West of the Moon* illustrated by Kay Nielson (1914); *Hans Andersen's Fairy Tales* illustrated by William Heath Robinson (1913); *Perrault's Fairy Tales* illustrated by Edmund Dulac (1912); Robert Louis Stevenson, *A Child's Garden of Verses* illustrated by Charles Robinson (1896) and Rudyard Kipling's *Just So Stories* illustrated by himself (1902).

Helen Sutherland's doctoral thesis is on Victorian fantasy in literature, art and architecture. She teaches art history and English Literature at the Centre for Open Studies at the University of Glasgow and is currently the editor of the Journal of the Sylvia Townsend Warner Society. Helen.Sutherland@glasgow.ac.uk

Jen Baker - Corporeal (Dis)Enchantment - Bodily Anxieties and the Edwardian Ghost Child

Gathered around the hearth for Christmas Eve, friends entertain each other by swapping ghost stories in the traditional fashion. A tale is told, is sufficiently gruesome, but leaves little impact, except that someone remarks that 'it was the only case he had met in which such a visitation had fallen on a child.' To which Douglas – the teller of the tale that would become known as *The Turn of the Screw* – responds that it is not the first occurrence he has heard of 'to have been concerned with a child' and tantalises his audience with the following premise; "'If the child gives the effect another turn of the screw, what do you say to *two* children - ?'" And indeed it would not have been the first: the child visited by the ghost had long been the subject of folklore due to their perceived susceptibility to the supernatural. Yet, the child-ghost was only a minor figure in the burgeoning wealth of ghost stories that characterised nineteenth and early-twentieth century Gothic literature. Even fewer uses entertained the notion of the explicitly *malevolent* child ghost; violent and abhorrent in its vengeance for the wrongs committed on its body and soul.

This paper will use M.R. James 'Lost Hearts' (1904), alongside other literary cultural and scientific narratives of the late Victorian and Edwardian period concerning the child, childhood and the supernatural, to consider how the ghost-child's ambivalent physicality, growing more tangible at the fin de siècle and beyond, is indicative of cultural preoccupations and anxieties over the child-body and childhood more widely.

Jen Baker is a current doctoral candidate at the University of Bristol, in her writing up year, and her research looks at monstrous depictions of the child in the nineteenth and early twentieth centuries. She is also co-founder and Editor for HARTS & Minds, an interdisciplinary journal for postgraduates and early career researchers of the Humanities and Arts.

Michael Newton – Dreaming Back To Childhood: Night Terrors in the Late Victorian and Edwardian Ghost Story'

This paper draws on research I have been pursuing on the nightmare and the 'night terror' (*pavor nocturnus*) as they appear in late Victorian and Edwardian medical and psychological literature and in 'the supernatural tale'. Focussing on Rudyard Kipling's 'At the End of the Passage' (1891) and M. R. James's 'Oh, Whistle and I'll Come To You, My Lad' (1904), I wish to trace how these stories explore the relationship between childhood and the phenomenon of dreaming, particularly that species of waking dream that is the 'night terror'. – linking this to a persistent concern in ghost stories of the period regarding the supernatural experience as both modern and quintessentially atavistic. I shall also make connections to the evocation of the night terror in two autobiographical texts of the period – Lafcadio Hearn's 'Nightmare-Touch' (1900) and Edmund Gosse's *Father and Son* (1907) – where both authors similarly associates this species of sleep disturbance with psychological theories of recapitulation.

The paper will contextualise these processes in relation to discourses concerning night terrors in medicine and psychology. I will investigate the ways in which such hallucinatory fears as are evidenced in a night terror became complexly linked to childhood, to primitive / savage modes of thought, and therefore to ideas of 'inwardness'. The paper will trace will representations of the sleeping subject from the period, showing how they were used to manifest a return to a childhood and savage self – one found within the internal and private world of the dreamer. In this context the visual manifestation of the dreamt spectre acts as a test-case for what can be said concerning the relation between child and adult, soul and body, the spiritual and the social self. Through a consideration of the dreamer's private vision, I shall argue that these ghost stories

explore the same fault-line between past and present selves as is variously diagnosed in the scientific and pseudo-scientific literature on nightmare.

Michael Newton is the author of 'Savage Girls and Wild Boys and Age of Assassins: A History of Conspiracy and Political Violence' (both for Faber & Faber), and of a book on 'Kind Hearts and Coronets' for the BFI Film Classics series. Among other books he has edited 'The Penguin Book of Ghost Stories' and a book of 'Victorian Fairy Tales' for Oxford World's Classics. He writes on film for The Guardian and on occasion for the London Review of Books. He did his BA and Phd at UCL, and was a visiting research fellow at Harvard. As an adjunct, temporary or visiting lecturer he has taught at UCL, Central Saint Martins College of Art and Princeton University; he now teaches at Leiden University. M.Newton@hum.leidenuniv.nl

Andrew Higgins – 'O Word Invisible We View Thee', The Syncretic Nature of Francis Thompson's Visionary Poems

In this paper I explore three visionary poems by the Anglo-Catholic poet Francis Thompson (1859-1907): *The Hound of Heaven* (1893), *Sister Songs* (1895) and *The Mistress of Vision* (1897) as examples of how Thompson poetically expressed, and mythologized, his devout Roman Catholic beliefs combined with elements of Classical and pagan mythology and Victorian Spiritualism. I explore specifically how Thompson achieved this blending in the poetic diction and imagery he used in these poems which fused words, phrases and symbols drawn for the Catholic liturgy, the Latin Vulgate Bible, astronomy, pagan symbolism and even, in one compelling case, the poetic expression of two invented place names, 'Luthany' and 'Elenore'.

My paper suggests that Thompson's use of his poetic diction to blend these different belief systems was not only in line with Thompson's own personal faith, but also reflects a broader tradition established by the Victorian Catholic thinker and writer, Cardinal John Henry Newman (1801-1890). Through his teachings and sermons Newman sought to return Roman Catholicism to its pre-Reformation state which included belief in mysticism, spiritual agencies, the powers of nature, angels – and even Elves. I conclude this paper by demonstrating how Francis Thompson's blending of Christian, pagan and spiritual elements in his visionary works served as a model for another emerging Edwardian poet, and budding myth-maker, J.R.R. Tolkien (1892-1973). Tolkien read Thompson's works from an early age and gave a literary paper on Thompson's poetry when he was an undergraduate at Exeter College, Oxford in 1914 – a report of which I have analysed in my postgraduate research PhD thesis on 'The Genesis of J.R.R. Tolkien's Mythology'.

Dr. Andrew Higgins has just successfully completed his PhD thesis 'The Genesis of Tolkien's Mythology' through Cardiff Metropolitan University. Andrew has given several papers on Tolkien at the UK Tolkien Society, the Mythopoeic Conference and the International Congress of Medieval Studies in Kalamazoo. In 2015 Andrew will return to Kalamazoo as well as give a paper at the International Medieval Congress in Leeds as part of the 'Celtic Literature in Tolkien's Medievalism' session organized by Dr. Dimitra Fimi. Andrew is also Director of Development at Glyndebourne Opera in East Sussex. asthiggins@me.com

Paul Jordan – The Afterlife of an Agnostic: Arnold Bennett's 'The Glimpse'

In spite of, or perhaps because of, a strict Wesleyan Methodist upbringing, Arnold Bennett disliked organised religion and had no conventional religious faith or beliefs. In an essay in the *Evening Standard* in 1925, Bennett wrote at some length about his religious experience, concluding that his personal credo boiled down to two very unspiritual beliefs: firstly in evolutionary human

social progress; and secondly in the supreme importance of kindness as the gateway to a virtuous, happy and successful life.

However, in 1909, less than a year after completing his realist masterpiece *The Old Wives' Tale*, Bennett embarked on a novel centred around a numinous experience. The narrator of *The Glimpse*, described by James Hepburn as 'an arrogant aesthete', is a London art critic. He discovers that his wife is having an affair, and is struck down by an attack of angina pectoris into a near-fatal trance. The central section of the book describes the narrator's experiences in the trance: a 'glimpse' of an afterlife involving a complex and detailed spiritual journey. The final section sees the narrator rather reluctantly restored to life, where he finds that his wife had thought him dead and had taken poison. The proposed paper will examine the central section in detail, tracing the influences Bennett drew on to construct this agnostic's vision of transcendence. Suggestions have been made that Bennett was influenced by Annie Besant and theosophical beliefs: Margaret Drabble has suggested that Bennett may have been experimenting with opium, which was commonplace enough in Paris in 1909 in the circles in which Bennett moved. The paper will trace a connection between this novel, in which the central character experiences an evolutionary progression away from egotism and towards kindness, and Bennett's espoused beliefs in the *Evening Standard* article of sixteen years later.

After a career as a teacher of English, Drama, Film and Media Studies in comprehensive schools, Paul is now a full-time PhD student at Keele University working on representations of women in the fiction of Arnold Bennett.
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Kara Fiedorek – 'In Search of a Feeling of Past Greatness': Frederick H. Evans at Lincoln Cathedral

Frederick H. Evans's photographs of English and French cathedrals (1897-1912) visualize the condemnation of encroaching modernization prevalent in Edwardian religious discourse. With their fugitive light and oblique perspectives, Evans's photographs foster "an apartness from the rush of life," picturing religious structures as places of withdrawal from corporate capitalism. This paper considers the photographer's work within the Edwardian religious climate and its broader motions to recover a sense of enchantment that appeared to be slipping away with the material progress and scientific rationalism of the early twentieth century.

However, it would be short-sighted to view Evans's photographic project as one of mere escapism. In fact, Evans was deeply ambivalent about modernity, both protesting and accommodating its incursions. His writings on Swedenborgianism are key resources in illuminating how he perceived the timeworn religious structures he consistently photographed. The belief system of the Swedish mystic Emanuel Swedenborg (1688-1772) enjoyed considerable popularity among intellectuals from William Blake to Alfred Stieglitz. Swedenborg's theory of correspondences, where the physical world was seen as the vestment for underlying spiritual energies, was particularly appealing to generations of artists who detected life force where others saw only surface. More importantly, Swedenborgian thought enabled artists to bring a self-consciously modern form of Christianity to bear upon their work, meeting their religious longings while rejecting the old-fashioned sternness of Calvinism.

I will argue that photography was an ideal medium for Evans to negotiate the religious malaise of his time from a specifically Swedenborgian perspective. The photograph was a model of receptivity to an invisible world. Lantern slides were particularly suited to displaying the interconnectivity of infinitely related planes since their projected image avoids the "arbitrary stoppage" of paper. Taking the symbolic associations of his materials into account, Evans's

images of majestic cathedrals not only convey a characteristically Edwardian sense of moral decline, but also recuperate something from that very loss in their openness to unseen forces.

Kara Fiedorek is a fifth-year Ph.D. candidate at the Institute of Fine Arts at NYU. Her dissertation, "Priests of the Sun: Photography and Faith, 1860-1910," investigates the role of religion in early photographic practice in England and the United States. Her paper today comes from the final chapter of her dissertation on the search for religious vitality by F. Holland Day and Frederick H. Evans at the turn of the century.
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Ronald Hutton: *Pan and the Edwardians: A Very English Love Affair*

The ancient Greek god Pan is the male deity most commonly mentioned in Edwardian literature, especially in poetry and short stories. This is, at first sight, rather unexpected, as he was one of the less important deities in the ancient world and barely appeared in English works of creative literature during the late seventeenth and eighteenth centuries. His re-emergence in nineteenth-century England, peaking in popularity at its end, is therefore a remarkable development, which demands explanation. This talk is designed to examine the reasons for the horned god's success as a cultural icon among the Edwardians, and the different functions that he served for them.

Professor Ronald Hutton (University of Bristol) is a leading authority on history of the British Isles in the sixteenth and seventeenth centuries, on ancient and medieval paganism and magic, and on the global context of witchcraft beliefs. He is also the leading historian of the ritual year in Britain and of modern paganism. He is a member of the 'Medieval and Early Modern Cluster' at Bristol. Recent publications include 'Pagan Britain' (2013) and 'A Brief History of Britain 1485-1660' (2011).

David Lewis – *J.M. Barrie and the Architecture of Fantasy*

During the interwar period, buildings that created fantasy settings such as atmospheric cinemas or themed resort villages became widespread. Their roots, however, were in the Edwardian Era. Michael Saler has pointed to the emergence of 'public spheres of imagination' during the *fin-de-siècle*, but such an idea has yet to be applied to architecture. Architects wanted to test whether it was possible to build whole new worlds, to make one place into another, using modern techniques of storytelling, lighting, and construction.

JM Barrie pioneered the idea of permanent architectural settings for the enacting of make-believe in collaboration with his friend, the architect Edwin Lutyens. He also inspired the fantasy seaside resort of Thorpeness in Suffolk, where a picturesque vernacular wooden cottage, the famous 'House in the Clouds,' was stretched to the height of a water tower.

Architects responded to Barrie by revealing the strange in the familiar. Barrie's flat in the attic of the Adelphi Terrace was designed as a country cottage suspended, as if by magic, high above London. Lutyens filled it with nooks and surprises – a huge inglenook, false oak beams (as in a stage set), and a door opening directly onto the roof so that Barrie and his guests could walk behind the parapet to gaze out across the Thames. The peculiar magic of Barrie's flat was intensified via the contrast of the formal and fantastic in close juxtaposition: At the Adelphi, socially prominent residents inhabited Adam-style rooms in a grand stucco terrace, and at the top, in the same position as the Darlings' nursery, was Barrie – a part of that world, but ready to burst free and fly away from it all.

This paper will examine Barrie's architectural commissions in order to explore the way that such architecture posited a new role for modernity: making fantasy real.

David Frazer Lewis is a Postdoctoral Research Associate at the Yale Center for British Art. His doctoral thesis examined the work of Giles Gilbert Scott, designer of the red telephone kiosks, Battersea Power Station, Liverpool Anglican Cathedral, and the House of Commons chamber. His current research focuses on British architecture in the first decades of the twentieth century, particularly the ways that architects thought about psychology and religion. He is editor of True Principles, the peer-reviewed journal of the Pugin Society.
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Josephine Kane – *Dreamlands: Early Amusement Parks and the Wonder of Modern Pleasure*

Edwardian Britain witnessed a frenzied phase of investment in American style amusement parks at seaside resorts and urban pleasure grounds around the country. Parks, such as Blackpool's Pleasure Beach and Manchester's White City, were the magpies of the entertainment world, selecting the most popular and profitable amusements and combining them within one site for the first time. The appeal of giant thrill machines, fast flowing crowds and spectacular landscapes transcended age, gender and class boundaries, attracting people from all walks of life in vast numbers. Between 1906 and 1914, over 30 major parks operated across the country and, by the outbreak of the First World War, millions visited these sites each year.

The early parks encompassed a bewildering range of built forms; the imposing industrial skeletons of rollercoasters, fairground booths, ferro-concrete mountains, mock Tudor streets, and Egyptian temples. These other-worldly landscapes were designed to transport visitors away from the blandness of working life, to relax social etiquettes and to encourage everyone to be spendthrifts for the day. This seemingly ad hoc jumble was, however, underpinned by the visual language of machines, and it was this technological aesthetic – of mechanical rides in motion and mesmerising electric lights – which marked a radical departure. My research suggests that the amusement park experience forged new ideas about respectable pleasure, underpinned by the concept of machines-for-fun. In doing so, the parks provided key opportunities to participate in an emerging culture of popular modernity.

Using contemporary descriptions, archive photographs and film, this paper examines two key strategies used to frame Modern Pleasure at the amusement parks. First, the language of wonderment was used in both written and visual representations to invest mechanical rides with magical qualities, drawing on the same fantasies of technological transcendence identified in contemporary descriptions of powered flight and transatlantic ocean liners. Second, park owners were quick to exploit the 'Peter Pan ethos', the idea that adults (in particular, middle-class men) were grown-up children, desiring simple, sensuous fun. The parks were thus cast as adult playgrounds where the consumption of child-like pleasures was sanctioned by the use of sophisticated technologies.

*Josephine Kane is British Academy Post Doctoral Fellow in the Department of Architecture at the University of Westminster, London. Her recent book, *The Architecture of Pleasure* (Ashgate, 2013), explores the relationship between pleasure, modernity and the architectural landscape in nineteenth and twentieth-century Britain. Josephine is currently collaborating on a new interdisciplinary project exploring vertigo and the city, and is a general editor of *Architectural Histories: The Open Access Journal of the EAHN* (European Architectural History Network).
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Rhiannon Easterbrook – *Angels, aliens and goddesses: the spell of Venus on the Edwardian stage*

Across a range of performance genres, including musical comedy, pantomimes and drama, Venus and Aphrodite appear frequently, sometimes in person, sometimes as a location. Similarly “Venus” is used as shorthand for “beautiful woman”, particularly actresses. In all cases, Venus, Aphrodite, and Venusian inhabitants hold a strange fascination for their stage-bound spectators and over the audience too.

I will examine the ways in which the idea of Venus is used to think about desire: desire for scientific knowledge, desire for different sexual experiences and desire for spiritual or transcendent understanding. When mortal characters come into contact with Venus, both the characters and the audience are offered space to explore non-normative relationships and greater knowledge. This is catalysed by feminine erotic power, which, despite emanating from relatively passive characters, acts destructively on observers.

The Silver Slipper (1901), with a libretto by Owen Hall, and *The Wanderer from Venus* (1896) by Robert Buchanan and Charles Marlowe, involve female characters landing on earth, having originated from the planet Venus. They are seen as angels, extra-terrestrials and actresses, as well as goddess-like. Their portrayal as having divine beauty and mesmeric seductiveness presumes a familiarity with Greek and Roman mythology and/or astrology. Yet, they are objects of enquiry by male scientists who try to fathom how these creatures appear to defy Pagan, Christian and scientific ontologies, while letting their erotic and intellectual fascination disrupt their interpersonal relationships and thus their place within society. In *The Transit of Venus* (1898), libretto by James Tanner, the coincidence of an astronomical event with the arrival of a beautiful opera singer (playing Venus) also invokes similar problems. These shows create a brief spell for audiences to access alternative experiences of sexuality, gender, and the order of the universe.

Rhiannon is a second-year PhD student in the department of Classics and Ancient History at Bristol. She took her undergraduate degree in Classics at Cambridge and her MA in Reception of the Classical World at UCL. Her research is on classical reception in Edwardian performance. She is particularly interested the ways in which images and ideas from classical antiquity are used to think about gender and sexuality. re13700@bristol.ac.uk

Fraser Riddell – “*Singing scraps of Wagner*”: Pan, Wagnerism and Queer Desire in the works of E.M. Forster and E.F. Benson

In ‘The Story of a Panic’ (1904), E.M. Forster presents the aftermath of Eustace’s encounter with Pan in the following manner: “He had stopped his running and was singing, first low, then loud - singing five finger exercises, scales, hymn tunes, scraps of Wagner - anything that came into his head”. Eustace’s emotional awakening is epitomised by a quasi-primal need to express himself musically – including (significantly) through the music of Wagner.

While there has been increasing recognition of Pan’s role as a figure of queer sexual anarchy, this remains an area little explored in Edwardian literature. Recent work on Wagner has highlighted the association between *fin-de-siècle* Wagnerism and homosexual identity. However, the nexus between Pan, Wagnerism and queer identities is less well established.

Focussing on Forster’s ‘The Story of a Panic’ and Benson’s ‘The Man Who Went Too Far’ (1907), this paper suggests that the association between Pan and sexual deviancy can be better

understood by viewing it in the light of the sculpture 'Pan and the Goat', unearthed at Herculaneum in 1741 and forming part of the 'Secret Cabinet' at the Naples National Archaeological Museum. The paper proceeds to examine the manner in which the sexual threat suggested by this sculpture becomes associated with the music of Pan. The paper concludes by suggesting that the Wagnerian quality of this music may be understood in queer terms.

Fraser Riddell is a Doctoral Candidate in the Department of English Studies at Durham University. His thesis examines the relationship between music and queer identity in literature of the fin-de-siècle. His research is funded by the Arts and Humanities Research Council. f.i.riddell@durham.ac.uk

Alice Eden – Frederick Cayley Robinson's Paintings of Domestic Interiors: Women, 'ineffable glances' and the Unknown

The artist Frederick Cayley Robinson painted psychologically charged interiors, where recurring images of women are used as signs for unknowable or unconfirmed forms of knowledge about the Universe. Robinson's work engages with existential, philosophical questions and, in particular, spiritual elements that cannot be aligned within scientific discourses; such concepts were explored within flourishing contemporary theosophical and mystical groups, including the London-based Art Theosophical Circle, with which Robinson was involved.

Although the artist has predominantly been dismissed as part of the winding down of the Pre-Raphaelite movement, on the contrary, his distinctive body of work actively engaged with, rich, international streams of ideas related to spiritual renewal or non-rational alternatives to 'modernist' discourses. In his efforts to represent the unknown or non-rational, Robinson experimented creatively with formal techniques, colour and the creation of mood, the representation of women, the depiction of objects or accoutrements to evoke the immaterial and enchant viewers. Indeed, the artists' writings evidence his awareness of the viewing process and the negotiation of meaning, through the subconscious effects he created. The direct gazes of some of his female figures invite completion of the subject by the viewer, while withholding any answers about the perplexing questions they present; the figures leave the viewer in a state of unease, described as a feeling of being absorbed, enchanted or haunted. As the philosopher and playwright Maurice Maeterlinck (who had links with Robinson) wrote in 1899, 'all women have communications with the unknown that are denied to us...They are indeed nearest of kin to the infinite that is about us.' Robinson's strange and compelling representations of women suggest and evoke the profound and esoteric, yet remain ultimately ambiguous and inscrutable.

Alice is currently writing up my PhD thesis at Warwick University, which concerns three 'forgotten' late Victorian and Edwardian artists, previously dismissed as Pre-Raphaelite followers. She gained a Warwick University Scholarship and additional funding from the Paul Mellon Centre for this research and has published articles on Robert Anning Bell in the British Art Journal and The Burlington Magazine.

Stella Halliwell – Folklore and Dissolving Reality in Late Pre-Raphaelite Works

This paper will present interdisciplinary research on how folklore inspired and influenced Pre-Raphaelitism from 1895 to 1914. The term 'folklore' is described by The Folklore Society as "the overarching concept that holds together a number of aspects of vernacular culture and cultural traditions[....] traditional music, song, dance and drama, narrative, arts and crafts, customs and belief". In the light of this, the presentation poses the question: What did the term folklore mean in this period and how did Pre-Raphaelite artists and writers interpret it? Specifically, the

presentation examines the interpretive and formal differences between the later works of founding members of the Brotherhood and the early adherents of Pre-Raphaelitism such as William Holman Hunt, John Everett Millais, Arthur Hughes, Edward Burne-Jones, William Morris and the Neo Pre-Raphaelites such as Eleanor Fortescue Brickdale, Estella Canziani, Thomas Cooper Gotch and the composer Ralph Vaughan Williams.

The realm of folklore is one of enchantment, its fairy tales, songs, ballads, superstitions and beliefs are redolent of all kinds of magic and otherworldly fey, all of which became of increasing interest in Britain as the 19th century drew to close. As demonstrated by the plethora of societies that sprang up in the latter half of the 19th century and early twentieth, folklore seemed to galvanise cultural interest providing the Edwardian imagination with a liminal space in which society could develop its own identity. To some extent the Edwardian period itself can be viewed as a liminal space floating between the Victorian era and the post-war modern world with Pre-Raphaelite work as a means of transport for the imagination. In the words of Edward Burne-Jones: 'For every locomotive they build I shall paint another angel'.

Stella-Louise Halliwell is a final year doctoral student at the Liverpool School of Art and Design, Liverpool John Moores University. Her interdisciplinary research explores 'The Influence of Folk Songs and Ballads on Pre-Raphaelite Visual and Literary Culture'. She has a BA (Hons) in History of Art and Museum Studies from Liverpool John Moores University and an MA in Victorian Studies from Birkbeck College, University of London. Stella's research combines her two lifelong passions: Pre-Raphaelite art and literature, and all branches of folk culture - with a particular interest in songs, ballads and folk fairy tales redolent with enchantment and the supernatural. Stella is also a published poet, taking inspiration from her research themes. S.Halliwell@2011.ljmu.ac.uk

Dimitra Fimi – Kipling and Tolkien and their “mythologies for England”

At the turn of the 20th century, during what may be described as the last phase of the 'invention' of Anglo-Saxonism, two writers at very different stages of their literary careers attempted to mythologize England and Englishness: Rudyard Kipling and J.R.R. Tolkien. This paper focuses on the parallels between Kipling's *Puck of Pook's Hill* (1906) and *Rewards and Fairies* (1910) and Tolkien's *The Book of Lost Tales* (one of his earliest works, the first version of *The Silmarillion*). It examines the ways both writers explored issues of national identity via history, archaeology and folklore and how they both attempted to link the perceived glorious past with their national and cultural present.

Dr. Dimitra Fimi (Cardiff Metropolitan University) is interested in the evolution of fantasy as a genre during the Edwardian period, as well as the relationship between myth/folklore and Romantic nationalism up to the Great War. My monograph, 'Tolkien, Race and Cultural History' (Palgrave Macmillan, 2008), explored the late-Victorian and Edwardian context of J.R.R. Tolkien's earliest creative works (fairylore, linguistic theories, spirituality). Recently I have been working on Rudyard Kipling's 'Puck of Pook's Hill' and 'Rewards and Fairies' focusing on their representations of Englishness in a fantastic/folkloric context. dfimi@cardiffmet.ac.uk

Claudia Rosenhan – 'The Enchanted White Peacock', D. H. Lawrence's first Novel in the Context of the Doomed Arcadia

In his first novel *The White Peacock* (1911), originally intended to be entitled 'Nethermere', Lawrence describes a prelapsarian world on the brink of collapse. The old agrarian and feudal

systems are still asserting their powers, but on the horizon looms the industrial age with its social problems. He depicts a fallen world in which loss of faith in reason and order seemed vindicated by the randomness and decay of the natural cycles that adumbrate entropy, the second law of thermodynamics. Within this enchanted Arcadia George Saxton is slowly succumbing to this entropy, dissipating his energy and 'becoming animal'.

Despite Lawrence's pessimistic depiction of George's dissolution, the valley of Nethermere retains its enchanted and magical quality mainly through Lawrence's powerful visualisations of the natural world. Reminiscent of the traditional fairy-tale depictions of foreboding forests and treacherous ravines, the natural enchantment works mainly through the evocation of 'other'.

This paper intends to highlight Lawrence's acknowledged powers of description of the natural world, and investigate how his "decorated idyll running to seed in realism" spans the traditional and the modern. This is done through examining the effect of the lyrical, at times elegiac, evocation of an enchanted realm in which human agency seemed to have been excluded. In contradistinction to a Renaissance understanding of Arcadia as a symbol of pastoral simplicity, Lawrence's modern adaptation focuses on the conflict between this simplicity and contemporary cynicism. His novel references a simplistic Arcadia, but also provides an early criticism of the modern, scientifically advanced world in which man's dominance over nature was taken for granted.

Claudia Rosenhan's main research interest are in early twentieth century literature, and she has published on authors such as Aldous Huxley, D. H. Lawrence, E. M. Forster and Catherine Carswell. She has recently published a monograph entitled All her Faculties, in which she investigated the representation of women scholars in novels such as H. G. Wells's 'Ann Veronica' and D. H. Lawrence's 'The Rainbow', as well as more recent novels. crosenha@exseed.ed.ac.uk

Maggie Atkinson – Visions of 'Blighty': War, Imaginings and Ethereal Spaces

British artist Estella Canziani's fairy painting, *Where the Little Things of the Woodland Live Unseen* (1914) was informed by her fascination with spirituality, folklore and the landscape. Her picture depicts a lone figure surrounded by fairies and seated in the midst of a lush countryside. This presentation explores the relationship between the sociocultural and psychological condition of British society during the Great War of 1914-1918 and the enthusiastic reception of Estella Canziani's fairy painting exhibited in 1915. Reproductions of her picture are analysed in relation to the proliferation of recruitment propaganda that inundated the British public during WWI and the revived popularity of J.M. Barrie's play *Peter Pan*. Located as a site upon which viewers enacted self-interpretive, interrogative relationships between self/environment; reality/imaginary, Canziani's fairy picture is also positioned as interconnected within the conflicted psychological and sociological imperatives of a culture that fabricated a contemporary, mythologically based, omnipotent champion that served to personify English notions of the heroic soldier. The androgynous appearance of Canziani's piper disrupts socially constituted positions of gender difference within British society that, with the onset of WWI, produced unexpected challenges and further distorted gendered boundaries. I seek to show how, through the implementation of rhetorical devices from compositional to pictorial subjective content, Canziani's picture operated upon an aesthetic which directed late-19th and early-20th-century society's anxieties simultaneously towards conflicting ideologies of the reality of war and death and the unconscious propensity for escape into the safe realm of the imagination.

Maggie Atkinson teaches art history and visual culture in the Department of Visual Arts at Grenfell Campus, Memorial University, Newfoundland. She teaches art history and feminist theory, focusing on modern and contemporary visual culture and specializes in conceptions of aestheticism and modernity in 19th and 20th century Britain and North American. Her research interests include spirituality as it intersects with visual and material culture, Shamanic visionary art, sacred objects and ritual performance and Craft history and jewellery design. matkinson@grenfell.mun.ca

Sarah Victoria Turner – *In search for beauty*: the Theosophical Art Circle and Edwardian Enchantment

At the heart of my paper is an examination of the cultural formations that were closely connected to the Theosophical Society in early twentieth-century Britain. In particular, I will discuss the operations of the Theosophical Art Circle, founded in London in 1907, and the eclectic group of artists, writers and musicians that it drew into its orbit. The pages of the Circle's journal, *Orpheus*, provide a rich glimpse into the kind of aesthetic vocabularies, themes and concerns that the members of the Theosophical Art Circle pursued in the period before the First World War. My paper will examine the rich interconnections between cultural modernity and mysticism in the Edwardian period that have, on the whole, been left critically unexamined, especially in relation to the visual culture of the period. This research is connected to the work I am currently engaged with for the Leverhulme Trust-funded International Network, *Enchanted Modernities: Theosophy, Modernism and the Arts, c. 1875-1960*, and I will also discuss this wider project of rethinking modernity as “enchanted” and how this impacts on our understanding of Edwardian culture.

Dr. Sarah Turner is the Assistant Director for Research at the Paul Mellon Centre for Studies in British Art in London. She has published widely on the display and reception of Indian art in Britain, the focus of the book that she is currently writing, provisionally entitled 'Indian Impressions: Encounters with South Asia in British Art, c. 1900-1940'. Other research projects in which she is involved include the Leverhulme-funded international network 'Enchanted Modernities: Theosophy, Modernism and the Arts c.1875-1960' (<http://www.york.ac.uk/history-of-art/enchanted-modernities>), the AHRC-funded network 'Internationalism and Cultural Exchange c.1880-1920' (<http://www.bristol.ac.uk/arts/research/ice/>), for which she is the co-principal investigator, and the South Asian Arts Group (SAAG, uksaag.wordpress.com), which she co-founded.

Edwardian Culture Network

The Edwardian Culture Network was set up in 2012 to bring together scholars working on various aspects of culture in Britain between the years 1895-1914. Our first annual conference, 'Beyond the Garden Party: Rethinking Edwardian Culture' was co-hosted by the Universities of Durham and York in April 2013. It was followed by 'Edwardian Premonitions and Echoes' (University of Liverpool, April 2014). More recently we have held a one-day conference on the writer Arnold Bennett ('Arnold Bennett and his Circle', Keele University, October 2014) and collaborated with Durham on the conference 'When the Lamps Went Out: H. G. Wells and his World on the Eve of the War' (September 2014).

Our website (www.edwardianculture.com) is a major resource for all scholars working on Edwardian culture, containing the details of over eighty researchers in the field, short essays and book reviews, a timeline and bibliography, and information on events happening across the world. If you are interested in contributing to our website, or collaborating on a future event, please e-mail us at edwardianculture@hotmail.co.uk

The Edwardian culture Network was co-founded by Samuel Shaw (Yale University), Sarah Shaw (University of York) and Naomi Carle (University of Durham).