



Belgian Association of Anglicists in Higher Education
Annual Conference

“The Nineteenth Century”

Saturday 30 November 2013

KU Leuven, Irish College



Leuven Centre for
Irish Studies

CERES
Centre for Reception Studies



Programme

- 09:30 am Registration
- 10:00 am **Keynote Lecture: Regenia Gagnier (University of Exeter)**
*The Global Circulation of Victorian Actants and Ideas:
in the Niche of Nature, Culture, and Technology*
Chair: Ortwin de Graef (KU Leuven)
- 11:00 am Coffee
- 11:15 am **Annual General Meeting**
- Presentation of the 2013 Thesis Award**
- 12:00 am **The Novel and the Global**
Christophe Den Tandt (Université Libre de Bruxelles)
Satanic Mills : The Industrial Roots of the Urban Sublime
Noémie Nélis (Université de Namur)
*Echoes of the Global in Emily Brontë's Windy Local Moors: Re-Reading
Wuthering Heights in Contemporary Times*
Chair: Raphaël Ingelbien (KU Leuven)
- 1:00 pm Lunch
- 2:00 pm **Nineteenth-Century Temporalities**
Hendrik De Smet (KU Leuven | FWO Flanders)
A Corpus of Late Modern English Texts: Version 3.0.
Jan Vanvelk (KU Leuven)
"Irresistable," "Incomprehensible," "Inexplicable": H. G. Wells's Time
Chair: Tom Toremans (KU Leuven | HU Brussel)
- 3:00 pm Coffee
- 3:15 pm **The Reception of Walter Scott**

Tamara Gosta (Independent Researcher)

An “Unmeaning and Bizarre Disguise”: Scott, Authorship, and Reception

Brecht de Groote (KU Leuven | HU Brussel)

“Something by Scott, or after Scott, or like Scott”: The Reception of Walladmor and the Aesthetics of Translation

Paul Barnaby (University of Edinburgh)

The Prisons of Edinburgh: The Captive Body in A.-J.-B. Defauconpret’s Translations of Walter Scott

Chair: Brecht de Groote

Respondent: Ann Rigney

4:45 pm Coffee

5:00 pm **CERES Lecture: Ann Rigney (Utrecht University)**

Did Walter Scott Cause a Civil War?

Chair: Elke Brems (KU Leuven | HU Brussel)

6:00 pm End of conference

Acknowledgements

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Keynote Speakers

Professor **Regenia Gagnier** is a committed critical thinker who always historicizes. Her books have shaped the study of Victorian and modern culture with highly influential work on decadence, aesthetics and aestheticism, lifewriting and subjectivity, economics, individualism, and globalization. *Idylls of the Marketplace: Oscar Wilde and the Victorian Public* (Stanford, 1986) considered the role of the artist in market society. *Subjectivities: A History of Self-Representation in Britain 1832-1920* (Oxford, 1991) analyzed the relationship of social class and gender to literary form. *The Insatiability of Human Wants: Economics and Aesthetics in Market Society* (Chicago, 2000) traced the moment when aesthetics and economics shifted from substantive to formal models and production to consumption. *Individualism, Decadence and Globalization: on the Relationship of Part to Whole 1859-1920* (Palgrave Macmillan 2010) explores the relation of the individual to increasingly larger social units, from the dyad to the world citizen.

Regenia Gagnier's lecture is made possible by support from the Paul Druwé Fund for Trollope Studies (KU Leuven).

Ann Rigney, professor of Comparative Literature at Utrecht University, has published widely in the field of cultural memory studies and on the historical novel. Her publications include *The Rhetoric of Historical Representation* (Cambridge 1990), *Imperfect Histories* (Cornell 2001), *Mediation, Remediation and the Dynamics of Cultural Memory* (co-edited with Astrid Erll; de Gruyter 2009) and, most recently, *The Afterlives of Walter Scott: Memory on the Move* (Oxford, 2012).

Ann Rigney's lecture is made possible by support from CERES (KU Leuven - HU Brussel)

Abstracts

Christophe Den Tandt, “Satanic Mills : The Industrial Roots of the Urban Sublime”

This paper explores an important, yet sometimes overlooked source of the discourse of urban sublimity: its status as a response to the rise of industry in Britain and the US. Most discussions of the urban sublime acknowledge crowds, extreme poverty, or circuits of consumption and speculation as the main objects of terror and wonder in the representation of urban space. In this logic, the moment of the urban sublime in Britain and America corresponds to the advent of the culture of consumption at the turn of the twentieth century. Yet in the evolution of the nineteenth-century novel, the recourse to the tropes of sublimity for the characterization of urban landscapes can be traced a few decades earlier: it appeared in the “condition-of-England novels,” which responded to the industrialization of Northern England, or in their American equivalents. Accordingly, this paper investigates the rise of the urban sublime in a corpus comprising Benjamin Disraeli’s *Sybil, Or the Two Nations* (1845), Elizabeth Gaskell’s *North and South* (1855), Herman Melville’s “The Paradise of Bachelors and the Tartarus of Maids” (1855), Rebecca Harding Davis’s “Life in the Iron Mills” (1861), and the journalistic writings of Theodore Dreiser. The depiction of industrial compounds in these works, it is argued, allows us to gain a clearer perception of the interaction of realist and romantic discourses that contributed to the development of urban naturalism in the last decades of the nineteenth century.

Noémie Nélis, “Echoes of the Global in Emily Brontë’s Windy Local Moors: Re-Reading *Wuthering Heights* in Contemporary Times”

Classic novels are classic for a reason: invariably available on the global literary market, constantly circulating across times and places, and therefore infinitely allowing different interpretations, they remain firmly rooted in individual readers’ psyche, ready to spring up from the vast network of readings they have constructed. Reading such a classic novel as Emily Brontë’s *Wuthering Heights* today is bound to create an echo in the reader, some kind of recognition of an already familiar narrative. This global echo – what Ezra Pound has called a “certain and irrepressible freshness” – might shed new light on Brontë’s novel, allowing a new, contemporary interpretation fitting the present-day global reader. As such, the novel continues to be relevant and able, in any place and age, to answer its reader’s universal questions, having already answered them for itself. In order to carry out a ‘global’ analysis of a nineteenth-century masterpiece, I will start this talk by considering the question of what makes a novel classic, both by incorporating reflections from critics such as Ezra Pound or Michael Dirda, and by examining the circulation of *Wuthering Heights* in the global literary market, thanks, in particular, to translation. I will then review the novel’s highly original play with genres, which allows it to escape neat categorization and,

therefore, to become globally relevant. This argument, which will draw in part on theories on globalization and new world literature, will attempt to add yet another dimension to a novel which has already revealed many, and doubtless has in store many more.

Hendrik De Smet, “The Corpus of Late Modern English Texts, version 3.0”

The Corpus of Late Modern English version 3.0 (CLMET3.0) is a freely downloadable corpus developed by Hendrik De Smet, Hans-Jürgen Diller (Bochum University) and Jukka Tyrkkö (University of Tampere). It consists of online editions of public domain texts, covering British English from 1710 to 1920. This presentation discusses (i) the features of the corpus, (ii) strengths and weaknesses in comparison to other corpora, and (iii) some of the uses to which it can be put within and beyond the domain of linguistic research.

The features of CLMET3.0 include a detailed genre classification, genre balance across subperiods, consistent text headers containing meta-information, and part-of-speech tagging. Compared to other corpora, its strengths include its overall size (34 million words), its extensive drama section, which offers historical material that approximates spoken usage, its nuanced genre classification, and the fact that it is fully downloadable. Its main weaknesses are its reliance on online editions, its social and gender bias, and its overall bias to highly monitored styles. In linguistic research, the corpus can be used to examine lexical and grammatical change in Late Modern British English. For literary scholars, the corpus can (among other things) offer quick insights into the connotations and denotations of specific lexical items at specific times, or it can function as a benchmark for keyword analysis or stylistic analysis.

Jan Vanvelk, “‘Irresistible,’ ‘Incomprehensible,’ ‘Inexplicable’: H. G. Wells’s Time”

In 1901, the journal *Fortnightly* featured the serialized publication of *Anticipations*, a social tract that at the close of the century projected the future course of British society over the next one hundred years. The pieces aimed to introduce their author, H. G. Wells, as an important political thinker and public voice, not only the writer of nifty yet inconsequential science fiction stories. Serious expository treatise was, however, not merely a tactical embrace of a genre that would lend intellectual respectability to an author otherwise praised for “the simple delight of his storytelling;” it was also, for Wells, methodologically ineluctable to the reasoned futurist. The prospectus was made by way of extrapolation of confident historical analysis, aimed at the uncovering of the underlying processes of man’s intellectual enlightenment in the wake of Thomas R. Malthus and Charles Darwin. This paper will take a close look at the way Wells’s essay aestheticizes time through its scientification, employing the metaphors of evolution and biology to render his own social and political vision into an inevitable outcome of the universal laws of life. Far more than just an ideological tactic by an advocate of certain reforms, my paper will attempt to show how Wells’s writing can be understood as a rhetorical intervention of the writer in the discourse of science, claiming science’s increased cultural authority for its own, but

entering as the purveyor of ethico-political judgment into domains that far surpass empirical analysis. This particular venture into the promises of science, to supply objectively determined blue prints for an ideal or better society, has a long nineteenth century heritage that Wells both inherits and seeks to modify.

Tamara Gosta, “An ‘Unmeaning and Bizarre Disguise’: Scott, Authorship, and Reception”

Without a doubt, Sir Walter Scott was the most widely read, published and translated British author of the nineteenth century, his reputation spanning over the British and European literary marketplace with equal force. Original editions of his work were published anonymously, without any of the introductions, prefaces and annotations that contemporary editions mostly include. Scott faithfully resisted any attempts to persuade him to acknowledge authorship of the Waverley novels and in between 1814 and 1827, readers of Scott knew of the writer as “the Author of Waverley”, or as one of the editorial personas that emerged with the novels, such as Jedediah Cleishbotham and Laurence Templeton, or as “The Great Unknown”. Scott’s pseudonym, “the Author of Waverley”, almost hyperbolically enacts the Romantic concept of the author as solitary genius. His editorial personas, however, perform the role of the author as editor and writer, constructing narratives through a series of historical documents and manuscripts that are in his possession. But his nickname, “The Great Unknown”, establishes the author as a hermeneutical and ontological uncertainty. It was only in 1827, at the height of his financial crisis, that Scott admitted to being the author and writer of the Waverley novels. For a writer who was concerned to obstruct the origin of his creations not only in his initial attempts to refuse authorship of his work but more significantly in the complex editorial apparatus around which his narratives are structured, the authorial agency that is performed in his last Magnum Opus 1829 edition enacts an intricate relationship between author, editor and reader, and attests to Scott’s intervention in own reception. While the Magnum Opus was the standard edition during the Victorian period, editions since then have varied extensively. Most recently, the Edinburgh University edition has provided a direct challenge to the Magnum Opus, basing itself on the first edition of Scott’s novels. In the light of this complex editorial history and intricately shifting concept of authorship that it produces, this paper will closely read Scott’s subtle construction of his own reception. Key texts that will be read are Scott’s added prefaces and postscripts to *Ivanhoe*, *Peveiril of the Peak*, and *The Tale of Old Mortality* (including Scott’s anonymous review of the work).

Brecht de Groote, “‘Something by Scott, or after Scott, or like Scott’: The Reception of *Walladmor* and the Aesthetics of Translation”

When Willibald Alexis chooses for his 1823 debut novel the title *Walladmor: Frei nach dem Englischen des Walter Scott, von W****s*, he sets off an international polemic: almost every major literary journal between Scotland and Poland joins in a closely-fought critical debate over the novel's actual author. This debate is considerably enriched by Alexis's and Scott's repeated and diverse interventions, both paratextual and textual, as well as by *Walladmor's* translation into several languages, most notably Dutch, French (by Defauconpret), and English (Thomas De Quincey): each of these documents represents a dialogic moment of reception, and each specifically engages with problems of authorship, pseudonymy, pseudotranslation, and originality. *Walladmor* names an exceedingly self-conscious complex of interactions at the intersection of reception and translation, then; so much so that it is essentially a narrative of its own reception, interpretation and dissemination. While the early nineteenth century sees a significant trade in sham translations of and false attributions to Scott and others, very few achieve this degree of involution; as a result, contemporary writers, translators and critics frequently signal that *Walladmor* resists any straightforward dismissal as a parasitic imitation, which is the common response to texts of this type. This paper pushes through that critical hesitation in demonstrating how Alexis recognises in Scott an aesthetic of translation, or a possibility of originality in imitation, how De Quincey further carries forward this insight, and how Scott's reaction to the *Walladmor* affair, is predicated on a recognition of this principle: the line that runs from Alexis over De Quincey to Scott brings Scott to a heightened insight of his own practice.

Paul Barnaby, "The Prisons of Edinburgh: The Captive Body in A.-J.-B. Defauconpret's Translations of Walter Scott"

As the principal French translator of the Waverley Novels, Auguste-Jean-Baptiste Defauconpret (1767–1843) played a pivotal role in the diffusion of Scott's work throughout Europe. Besides introducing Scott to the French Romantics, his translations were circulated in other European countries long before the appearance of indigenous versions (which were often based on Defauconpret rather than Scott's original). Yet Defauconpret radically rewrote Scott's fictions of revolution, religious war, and regime change, tailoring them to the Legitimist, Catholic climate of Restoration France. Political rewriting went hand in hand with an aesthetic project as Defauconpret refashioned Scott's protagonists to resemble the domestic heroes of the French Sentimental novel. This paper will show how the anti-materialism of late French Sentimentalism, together with its rejection of Enlightenment science, is reflected in Defauconpret's treatment of the body. It will analyse how Defauconpret turns climactic scenes into *tableaux vivants*, alternately immobilizing Scott's characters or amplifying their movements. Defauconpret tends to physically distance Scott's character both from each other and from the reader, substituting a fixed external viewpoint for the radically fluctuating perspective that form one of Scott's great innovations. He thus changes the shifting ground of Scott's narrative into a stage set, contributing to Scott's immense influence on Romantic theatre, melodrama, and opera. Defauconpret's strategies are particularly conspicuous in scenes of trial and imprisonment (also much privileged by his

illustrators). This paper will examine key scenes in *Old Mortality*, *The Heart of Midlothian*, and *Ivanhoe*, showing how Defauconpret's strategies serve both aesthetic and political ends.