08:432
Seminar in Victorian Literature: Victorian Inscriptions of India

Time:	Tu 6:30-9:00	**Place:** 312 EPB
Instructor:	Professor Teresa Mangum	**Office:** English 357 EPB
Hours:	Tu 11-1 and Th 11-12 or by appointment	**Phone:** 335-0323

Email: teresa-mangum@uiowa.edu

Required Texts (available at Prairie Lights Bookstore unless otherwise indicated)

Geoffrey Moorhouse. *India Britannica: A Vivid Introduction to the History of British India*. Chicago: Academy Chicago Publishers, 2000.
Elizabeth Hamilton. *Translations of the Letters of a Hindoo Rajah* (1796). Ed. by Pamela Perkins and Shannon Russell. Peterborough: Broadview, 1999.
Sydney Owenson. *The Missionary: An Indian Tale* (1811). Ed. by Pamela Perkins & Shannon Russell. Peterborough: Broadview, 1999.
Richard Burton. *Goa and the Blue Mountains* (1851). Berkeley: University of California Press, 1991.
Dion Boucicault. *Jessie Brown* (1857) online
http://www.worc.ac.uk/victorian/victorianplays/playslist.html
http://www.worc.ac.uk/victorian/victorianplays/Vol38iiiJessie.pdf
Wilkie Collins. *The Moonstone* (1868). Ed. by John Sutherland. New York: Oxford University Press, 1999.
Arthur Conan Doyle. *The Sign of the Four* (1890). New York: Penguin, 2001.
Flora Annie Steel. *On the Face of the Waters*. London: Heinemann (1897) online
Rudyard Kipling. *Kim* (1901). Norton Critical Edition
Rudyard Kipling. *The Jungle Boo*ks (1894/95). NY: Oxford World Classics, 2008.
Rabindranath Tagore. *Selected Short Stories* (1880s-1890s). Translated by William Radice. New York: Penguin, 1991.
Frances Hodgson Burnett. *The Little Princess* (1888/05). NY: Penguin Classics, 2002.
Dir. Ashutosh Gowariker. *Lagaan*. Music A.R. Rahman. 2002.
Dir. Ketan Mehta. *Mangal Pandey: The Rising*. Yash Raj Films. Music by A.R. Rahman. 2005. (also known as *1857: The Rising* and several other variations)

Objectives

By the nineteenth century, Britain was determined to possess India and obsessed with India. The East India Company had built a commercial base; British missionaries were building schools and churches; and armies led by British officers but manned by Indian as well as British soldiers were well-established. Following what the British called the Indian Mutiny and Indians now call the Uprising of 1857, the British government asserted new formal claims to India, and in 1887 Queen Victoria (to the annoyance of many of her ministers) was crowned Empress of India by the Royal Titles Bill.

In this course, we will consider the complicated role language and image played in the maintaining of empire. Literary text contributed to the narratives through which various parties asserted British claims on India—from the early civilizing and commercial missions to current scholarly claims for intellectual rights to "theorize" colonialism. These narratives circulate through periodicals, travel accounts, responses to the uprising published over the next fifty years, and children's literature. In the imaginative spaces of art and popular culture literature, religion, science, and the market negotiate mass support for and minority critique of Britain's relation to India. We will also examine the lingering traces of empire—material and fantastic—that remain with us today.

Our more practical objectives are diverse. Collectively, I hope that we can not only rigorously analyze this literature in light of formal, economic, social, political, and postcolonial perspectives, but also to confront honestly the reading pleasure that gave and sometimes still gives these texts such power. Course assignments are designed to build your expertise as researchers, writers, public speakers, and teachers. I am happy to work with you to adapt to assignments to the specific purposes that serve you best depending on where you are in your graduate work and your area of specialization.

Evaluation

Assignment	Dates	%
Sign up for selecting critical articles and several questions to shape discussion on one of our texts		
Magazine Report 1	March 10	20
Annotated Bibliography and Abstract	April 7	20
Magazine Report 2	April 21	20
Conference Presentation version of final paper	Saturday, May 9	
Final Essay (20-25 pages)	May 13	40

Magazine Reports The class balances between shared reading/discussion and in-the-trenches research. Twice during the semester, we'll generate a list of questions based on topics under discussion and your questions about British representations of India. You will form your own answers based on nineteenth-century British periodicals where you might choose to read fiction or nonfiction essays about colonial politics, legislation, education, daily life in India, religious differences, discussions of caste, race, the arts, whatever you find compelling. The questions will only be limited by dates; in the Report 1, we'll focus on the period before the so-called "Mutiny" of 1857, and in Report 2 on post-1857.

Your reports should have two parts. The first page or so should provide background information about the particular periodical you've chosen to study so that we have a sense of the biases and investments of the periodical. Depending on the journal you choose, you can find this information in Walter Graham's *English Literary Periodicals*, in the Reference Room. You'll also find information about many of the journals in the *The Wellesley Guide to Victorian Periodicals* and *Poole's Index* (online). In addition, the first issue of a periodical often includes a prospectus which clarifies its affiliations and character. (If you'll email me the title, the years and volume numbers of the volumes we hold, and the location, I'll add these to the master list I'm building.) Please note that periodicals may be located in the third floor periodical section, in Special Collections, or in storage. Also, the journal *Victorian Periodicals Review* (*VPR*) can be a useful source. I'll provide a list and instructions in the use of online resources and we can also arrange a workshop on periodical research, if you like. The second, 4-5 page section of your report should be your reflections on the questions we've generated in class based on your reading. Feel free to limit yourself to (and tweak) one or two of our shared questions given the periodical you're considering.

Annotated Bibliography Your bibliography should give you a running start on the topic you choose to pursue in your final paper. At least 30 sources are required. Try to make this assignment as useful to you as possible. I strongly recommend that you begin working on this bibliography from the first week of class. If you annotate three or four items each week, this assignment shouldn't be taxing. For those of you who have not yet taken your comprehensive examinations, this is an excellent opportunity to begin that list or to develop strategies you'll use in the bibliographical portion of your exam. The difficulty is to summarize the argument of an article, chapter, or book succinctly (in two or three sentences) but then to move beyond summary to a succinct analysis. The analysis can do several things: locate a text in relation to other studies of the topic, note the biases and strengths of the text, offer a sense of its usefulness (and for what purposes), critique the ideas, perhaps by noting questions the study raises that others might expand upon or important omissions that require attention. Aim for 30 items, balancing books, articles, and chapters. You can also include primary texts such as short stories, magazine articles not covered in your reports, or novels beyond our reading in class. In addition, I strongly encourage you to locate and review websites.

Seminar Essay The final paper should be conceived as a publishable academic article, which may take one of many forms: a study of an individual work, an exploration of a topic across a range of works (including nineteenth-century magazines), a discussion of theoretical or pedagogical approaches to British representations of or relations with India, to name a few. We'll discuss the demands of different kinds of articles and the expectations of different types of journals as you consider what kind of audience you wish to address and what forms of the academic essay are most compatible with the journal or journals in which you look forward to publishing your work. You'll develop your final seminar project through several stages: an annotated bibliography, a tentative abstract, and a conference version of your paper. The final paper should be turned in along with a revised abstract that you could submit in response to a call for conference paper proposals. Such abstracts are usually 100-200 words long.

Conference version and presentation Instead of meeting on the final Wednesday, we'll meet on Saturday May 9 for a mini-conference. Based on your topics, I'll divide the class into several panels. Each person will deliver a 15-minute version of the paper-in-progress. This will give you practice in presenting your work in public and will allow your classmates and me to give you feedback before you write the final draft of your paper. We can discuss appropriate conferences for your paper.

Teaching I encourage those of you who plan to teach to consider throughout the semester how you might incorporate these materials in different classes and what pedagogical challenges they pose. You are also welcome to write a paper that falls into the growing field of “the scholarship of teaching and learning” if that would further your personal career plans more directly than another kind of essay.

Syllabus

Week 1
Jan 20 **Introductions**
*Showing of the film *Lagaan* , tba

Week 2
Jan 27 **Entering India Then and Now**
Geoffrey Moorhouse, *India Britannica*
Elleke Boehmer, "Imperialism and Textuality," in Colonial and Postcolonial Literature. New York: Oxford University Press, 1995: 12-59. Online
Class discussion of Moorhouse and *Lagaan*

Week 3
Feb 3 **Orientalism and Epistolarity: Articulating England through Scholarly Absorption in the Other**
Elizabeth Hamilton, *Translations of the Letters of a Hindoo Rajah* (1796)
Selections from the Appendix

Week 4
Feb 10 **The Civilizing Mission**
Sydney Owenson. The Missionary: An Indian Tale (1811). Edited by Pamela Perkins & Shannon Russell. Peterborough, Broadview, 1999.

Week 5
Feb 17 **Psychic Spaces: Traveling Through and Into Otherness**
Richard Burton, *Goa and the Blue Mountains* (1851)

Week 6
Feb 24 **Psychic Eruptions: "The Mutiny" [or Uprising] of 1857**
Dion Boucicault, *Jessie Brown* (1857) (on line)
Flora Annie Steel, *A Face Upon the Waters* (1897)
Patrick Brantlinger, "The Well at Cawnpore: Literary Representations of the Indian Mutiny of 1857." *Rule of Darkness: British Literature and Imperialism, 1830-1914*. Ithaca: Cornell University Press, 1988. (on line)

Week 7
Mar 3 **"Mutiny" Makes an Empire**
Continued discussion of *A Face Upon the Waters*
A poetics of empire: poems to be assigned
Mandal Pandey (screening tba)

Week 8
Mar 10 **India Ink**
DUE: Magazine reports I: "The Mutiny"/Securing the Empire

Hilda Gregg, "The English Mutiny in Fiction," *Blackwood's Magazine* 161 (Feb. 1897): 218-31. (on reserve)

March 17 SPRING BREAK

Week 9
Mar 24 **Colonial Crimes**
Wilkie Collins, *The Moonstone* (1868)

Week 10 Mar 31
Arthur Conan Doyle, *The Sign of the Four* (1890)
Arthur Conan Doyle, "The Mystery of Uncle Jeremy's Household," reprinted in *The Final Adventures of Sherlock Holmes*, edited by Peter Haining. New York: Barnes and Noble, 1995: 41-79. (on reserve)

Week 11
Apr 7 **The Children of Empire**
Rudyard Kipling, *The Jungle Books* (1894/1895)
Frances Hodgson Burnett, *The Little Princess* (1888/1905)
DUE: Annotated Bibliography

Week 12
Apr 14
Rudyard Kipling, *Kim* (1901)
I'll ask each person to read one of the excerpted critical articles at the back of the Norton edition carefully and to be prepared to briefly summarize the argument. (You can all skim other excerpts that look interesting for your own work.)
DUE: One-page proposal for your final research paper

Week 13
Apr 21 **Inventing Pre-Post-Colonial Subjectivities**
DUE: Magazine Reports II Reading and Writing India

Week 14
Apr 28 **The Empire Writes Back**
Rabindranath Tagore, *Selected Short Stories* (1890s), Penguin

Week 15
Class Conference
Meet on Saturday May 9 for mini-conference
DUE: Mini-conference: presentation of your research project (first draft)

DUE: Final Papers by Wednesday May 13 at 5:00 in my EPB mailbox

Hand-outs

Questions the Class Generated for the First Magazine Reports

One of the interesting things I noticed as I read over your great questions is that you're getting the history bug. Now think about the approaches, methods, and kinds of research questions a literary or cultural critic might ask in order to make a distinctive contribution to studies of women, the East India Company, sati, etc. alongside or in contradistinction to an "historian."

As you move into the magazines, it's very important to consider what you read as texts mediated by the biases of the particular magazine, the editor's assumptions about readership and sales, even the relation of a particular article to the materials that surround it—and how reading across those articles might shape the reading experience.

At the same time, remember that magazine articles (and illustrations) are texts, subject to the same questions we would ask of literary texts. Who or what sort of subjectivity narrates? What point(s) of view are deployed and what points of view are omitted? What patterns of imagery or heavily freighted words or allusions to other texts/authorities steer readers' interpretations? Do you see these nonfiction articles engage with the kinds of plots, aesthetics, cultural preoccupations that we have been seeing in the fiction?

With those caveats, I've tried to boil down your very engaging suggestions down to a few open-ended questions that will give our discussion a little coherence. Feel free to stretch the boundaries if that will help you to start working toward your paper topic.

*While imperialism, superficially, would seem to be an endeavor launched, negotiated, and sustained by and between men—British and Indian in this case—"the feminine" constantly intrudes. What preoccupations are assigned to women or more broadly to a fantasized and constructed category like "the feminine" or "woman"? What specific representations of women surface and what functions do they seem to serve, whether in specific locations, in particular plots, in particular fantasies about empire (or India), or in arguments about empire?

*Empire exists as practices that impact actual people and locations, of course. But empire is also sustained by imagined, often monolithic (as imagined) institutions and forces. As we've already seen, in the case of Britain and India, some of the institutions or concepts that are invested with great meaning seem to justify or require imperialist developments. These might include religion, trade (the East India Company/growing capitalism), the family, "The Mutiny," "progress," the positioning of "India" as a place/people/culture in need of being saved (sometimes from itself), among others. Your questions suggest different ones of you are intrigued by different constructs within this broad category. How do magazine writers address one of these issues and how do their preoccupations illuminate our reading so far?

*Indian culture is sometimes imagined in terms of spaces. Those spaces can be actual spaces made exotic or mysterious (the harem, the bazaar, temples). They can be domestic (the harem rendered differently, the Indian home, the Anglo-Indian home in all its complexity, and clearly readers are fascinated by rooftop homes. They can be public spaces that are oddly inaccessible: the "Muslim" India of the past, princely states, incomprehensible public rituals (which could include suttee). What variations or repetitions do you see in the way the magazines characterize one of these spaces? In what context do discussions of the space arise?

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Planning Your Abstract and Conference Paper

I'd like for us to work together on this assignment because we can learn a great deal from each other. By **Monday evening (Nov. 27), please send a copy of the abstract for your conference paper to me and the class list (in the email heading).** I'll organize you into panels in anticipation of the conference and then ask each member of your panel to offer you feedback on the abstract by email. I'll also offer suggestions. Then, I'll collect your revised abstracts by email and use them to create a conference program for Saturday, September 9, when we'll meet in Gerber from 9:00 a.m. until about 1:00 to hear your 15-20 minute papers. Some conferences welcome panel proposals, in which one person organizes three or four people into a panel, collects their proposals, and then submits the proposals together. With apologies for foisting my own work on you, I've attached both sample proposals that I have submitted in recent years and a panel proposal that will also show you proposals by colleagues at other institutions.

THE ABSTRACT

To make this a realistic experience, please choose an actual conference to which you would like to apply (or the type of conference you'll eventually attend). Paste the call for proposals into the file along with your abstract so that we can see what you are responding to in your abstract. For a list of conferences focused on the nineteenth century, see http://cfp.english.upenn.edu/archive/Victorian/
(the most recent appear at the bottom of this Penn List archive).

Think of your abstract as a jewel of a writing sample. The call for papers usually spells out the length and clarifies the topic. Try to respect both although often the topic is treated more as a very general rubric than a means of exclusion. Length usually runs from 200-450 words. **For our purposes, let's set 400 words as the top limit unless your conference call asks for something else.**

You can write an abstract in various ways, of course, but here is one surefire formula. Think of the abstract as having several parts, each of which deserves several sentences:

- A catchy but clear title
- Your name, address, and email address (unless you are asked not to include that information on your proposal)
- Opening "hook"—a quick vivid example, a quote that encapsulates your topic, or a claim that surprises readers with the unexpected
- The overarching argument—in a few sentences state your "big picture" argument and clarify why the argument is important (that "so what?" factor). Is it innovative, a new perspective on familiar material, a unique juxtaposition of literature and historical context, a surprising application of a theory to a text or phenomenon?
- The connection—if appropriate, use a keyword from the call for papers to demonstrate that your proposal develops the theme of the conference
- A quick example or two to show how you tie your larger argument to a particular text, illustration, incident, movement (note specific authors and texts and dates)
- A sentence that indicates your intended audience—either by connecting your work to existing criticism or by mentioning the audiences you image ("Art historians as well as literary critics....")
- A concluding sentence that makes a claim for the significance of your topic

First, focus on communicating the necessary information above. Then, focus on the style of your prose.

- Usually, proposals are read by a diverse group so that using a great deal of technical language or theoretical terms known only to a limited group isn't a good idea.
- Break long sentences into shorter, readable sentences and balance longer, complex sentences with short, pithy claims
- Avoid beginning sentences with It is/are or There is/are
- Avoid passive voice verbs—each sentence should clearly answer "who does what?"
- Ruthlessly eliminate fuzzy and wordy phrases
- Substitute latinate phrasing that deadens prose (utilize, an examination of, a discussion of) with active, vivid verbs (grasp, seek, question).
- Avoid simply clustering details without clarifying the unifying argument (so avoid the trees versus forest approach)
- But also avoid one long abstract description of a topic that neglects particulars. Interest your readers by noting the specific texts you'll discuss

(with authors' names and date of first publication) or by referring to intriguing concrete cultural details or critical issues your essay will address

- If you plan to use ANY AV equipment, add a note at the end stating exactly what you require. But do remember that organizers have to rent equipment. So be sure if you later decide you don't need the equipment that you notify the organizers well in advance.

THE CONFERENCE PAPER

Nancy West, a colleague at U Missouri-Columbia, shared this hand-out. It's such a helpful summary that I'll share it with you rather than belabor the point. She offers great advice. I'll also ask that the students who put together the Do's and Don'ts sheet from the NAVSA conference send us all a copy. Thanks!

In our case, think of your conference paper as a rough draft on the way to your seminar paper. And remember that the seminar paper is a next draft on the way to what may become a paper you want to develop for publication. Few people can write a publishable paper in the midst of taking several classes and so forth, but a good draft is very possible. And if you decide to develop your essay for publication after the semester, I'll be happy to read future drafts and offer suggestions.

One View--from Professor Nancy West, English Department, University of Missouri-Columbia

Part of an essay to be published in *Victorian Periodicals Review*, Spring 2007

Please do not quote—use the published version instead

Advantages of the Conference Paper

Unlike the seminar paper, a conference talk is generally no more than ten pages in length. It does not require the same extensive attention to extant criticism in the field. Most importantly, the conference paper is an open-ended form of writing. It makes no claims of authority or expertise; rather, it announces itself as the first stage in what will possibly be a longer project, either in the form of a scholarly article or book project. It serves, then, as the perfect project for a classroom that bases its pedagogy on revisions and collaboration.

Unlike seminar essays, conference papers have an easily identifiable professional function: they are designed to be read at an academic meeting. I'm hoping that all of you will, in fact, submit your papers to a conference once this seminar is over. Conference papers take your work outside the perimeters of the classroom and into other universities and academic settings. And unless your paper will be read at a panel that got slotted for 8:00 a.m. on a Saturday morning, you will likely be heard by an audience of anywhere between ten and fifty people. Many people in the audience will be graduate students and faculty working on similar projects, who can give you direct feedback on your paper and with whom you can establish a written correspondence once the conference has ended. It is largely because of these reasons that I enjoy writing a conference paper far more than I do a scholarly article. Finishing a scholarly article always feels like a kind of death because I know the work is now over. And I also never get to know exactly who read the piece, whether or not they enjoyed it, etc. At a conference, however, I can *see* people's reactions to my work, and their responses—even when negative-- fuel my desire to keep the project alive, to keep working on it. Whereas scholarly essays often feel like museum pieces, conference papers have a street life.

Conference talks also require simplicity and directness. One of the most elusive demands facing you as a graduate student is to learn to shape your voice to the patterns of academic discourse. This tailoring cannot be learned in a semester; indeed, it keeps taking place throughout your entire career. Conferences provide the ideal forum to "try out" academic discourse because they require that you do so "lightly." Papers must be relatively jargon-free while at the same time somewhat reflective of the participant's ability to talk the talk of academics too. More importantly, the short length of a conference talk demands that you critically assess your research and its main contributions to your field. It encourages you to ask hard questions about what is most important in your work and what should be let go.

How to Write a Conference Paper

Typically, conference papers are timed for 20 minutes, which means your paper should be no more than ten or eleven double-spaced pages. Andy Hoberek recommends that you time it for a few minutes less so as to insure that you do not run over time. What I generally do when I begin a conference paper is to write a very rough draft that includes all the material and ideas I think are relevant. At this point, I do *not* pay attention to style, organization, or structure. Often, this initial draft will be as long as twenty, even thirty, pages. Then, I decide what the two or three strongest and most interesting points are. Elaine Lawless advises her students never to present more than one or two ideas, even if "you dearly love them." Save the points you scrap now for your later, published work. You can, however, allude to omitted ideas or materials in your talk—i.e. "there are several other angles I am proposing for this topic, including. . . but I will not address those today."

Make sure that your own voice dominates your text. Avoid extensive quoting, even from the author/s' works you're focusing on (nothing loses an audience more quickly than reading a long quotation!). I generally don't quote anything more than two or three sentences, and I never have more than one quotation per page. With a scholarly paper, you have to demonstrate your thorough engagement with extant scholarship on the topic. At a conference, however, attendees want to hear *your* ideas; they begin to grow restless and irritated if you spend more than 10% of your talk on the ideas of others. What is viewed as responsible and professional writing in one forum is thus viewed as pedantic, indiscriminate, and even insecure writing at a conference.

Remember that people are *listening* to your paper, not reading it. You should therefore do all you can to make your talk scintillating. Begin forcefully. I always try to start with an anecdote, preferably one that has shock value. I'm not as good at humor. If you are, use it! A humorous beginning can nail an audience faster than anything else. You want the same bang effect for your conclusion. Don't go out with a whimper. Anecdotes often work just as well for conclusions as they do for introductions. So does a brief rumination on a point marginally related to your topic—it has the effect of giving your listeners an added bonus, a kind of gift. *Never* summarize the points of your talk in the conclusion. And I'm a firm believer in visual aids, whether they are overheads, slides, video clips, or computerized presentations. Even if your topic doesn't directly address visual matters, there is always a way to visualize your talk. A presentation that involves an analysis of advertisements from the Victorian periodicals, for example, will be greatly enhanced if those advertisements are visible to the audience.

Sample Proposals:

Proposal for 2002 MLA Panel: Time, Change, and Character
Dickens in Ruins: The Art and Architecture of Old Age

From the decaying buildings that shelter Fagin in *Oliver Twist* (1838) to Master Humphrey's eloquent clock (1840-41) to the antique miscellany of the *Old Curiosity Shop* (1840-41) to Mrs. Skewton's sometimes wheelchair, sometimes throne in *Dombey and Son* (1848), the material world of Dickens can be ravaged by the presence of old age. While still life painters of the period narrowed their focus to nostalgia in juxtapostions of objects that signified a vanishing past or eloquently spoke of long use, Dickens richly complicates representations of age through the atrophy of objects, the slow dissolution of streets and buildings, and the mutation of spaces into metaphors for emotions of old age seldom acknowledged in Victorian culture or our own.

Drawing upon the insights of contemporary age theorists Kathleen Woodward, Mike Featherstone, Steven Katz, and Sandra Bartky, I suggest that Dickens' dispersal of the signs of aging maps the progress of human life onto chronologies which at once recast and outlast conventional representations of human time. At times, the novels depend upon conventional analogies between stages of existence and cycles of life in the natural world; more often, Dickens evinces an explicit interest in the relationship between human aging and the ripening or deterioration of human-made objects and spaces. Dickens' "ruins" encapsulate Victorian discourses--from new geological and evolutionary conceptions of time to concerns over the speed with which London was obsessively built, torn down, and built again--that struggled with the coupling of progress, or maturation, with completion, which so easily topples into decline and death.

At the same time, Dickens' scaffold of emotions hold fast even when buffeted by narratives of progress. Emotions of old age are evoked by proximity to that final ruin--death--and are paradoxically sustained *through* the very extravagant aging that threatens to overtake the *mise en scene* of late life. From the waxworks of *The Old Curiosity Shop*, the novel on which I will focus, to the rusted "hulks," which unnaturally age the convict Magwitch in *Great Expectations* (1861), material objects are etched with the features of age. At the same time, the juxtaposition of deteriorating object and declining flesh poignantly affirms the endurance of character--in both senses of the word--in grim contrast with the slow slide of human designs toward disintegration.

Panel Proposal for INCS 2003: Sexy Beast

Lapdog Liebestod

Teresa Mangum
Department of English
University of Iowa
Iowa City, IA 52242
Phone: 319-354-4748
Fax: 319-335-2535
Email: teresa-mangum@uiowa.edu

Charles Darwin's *The Expression of the Emotions in Man and Animals* (1872) argues that animals experience feelings akin to human emotions: signs of these emotions can be read in particular gestures, facial expressions, and postures. Part science, part sentiment, Darwin's work embodies the longing for reciprocal ardor that innumerable Victorians felt in the presence of animals. In particular, Darwin claimed that animals felt and expressed love, loyalty, and hence grief. His analysis sheds light on the great popularity of stories and paintings of dead animals to be mourned and of grieving animals mourning deceased human companions. Passion displaced onto pets leads to a veritable new genre of love and death.

While most studies of British Victorian fiction and culture focus on biped love and the human family, in this essay I consider the desires of Victorians for their pets. In the larger cultural arena, this passion explains why Victorian readers and spectators fueled a market for images of adored animals. In novels from Ouida's weeper *The Dog of Flanders* (1872) to Anna Sewell's polemical *Black Beauty* (1877) to mournful poems and tales in *Dog Stories from the "Spectator"* (1895), writers capitalized upon the newly authorized emotion readers learned to feel when animals die. Less histrionically, professional and amateur writers contributed elegies, sonnets, short stories, and eulogies lamenting lost pets to Victorian periodicals. Similarly, Queen Victoria's animal portraits by leading painters (as well as her entombed pets) suggest the popularity of memorials to lost loved animals. Indeed, the frequent appearance in *Punch* of parodies lampooning these pet memorials may be the best evidence of their popularity. Amidst the late century riot of urban expansion, imperial conquest, agitation by women and workers, "odd" women, technological transformation, and even confusion about the relationship among species, love (if not explicit sex) of any kind was more elusive than romance novels would lead us to believe. In this unexpected emergence of the cross-species *liebestod* we encounter an often overlooked displacement of desire for which we still lack a satisfying category or label.

Panel Proposal: INCS 2005 Impurities Conference
Impurity and the Incorporation of the Other

Contact: Teresa Mangum, English Department, University of Iowa,
Iowa City, IA 52242
teresa-mangum@uiowa.edu

This panel focuses on the complex nature of encounters when members of different groups met in the nineteenth century. Our papers represent the diverse ways in which otherness was constructed, encountered, violated, consumed, and incorporated. We also reflect upon our own discoveries and interpretative strategies as “we”—that is contemporary audiences—attempt to understand the traces of earlier encounters we find in journals, photographs, exhibitions, memoirs, and fiction.

Abstract: “Intercourse with Animals”

Anca Vlasopolos
English Department
Wayne State University
Detroit, MI 48202
ab1165@wayne.edu

My essay will center on men’s desire for intercourse with animals, an impurity that can be excised only by extreme violence. I will explore four episodes, two literary and two historical, of men’s approaches to Nature in the shape of a female animal. The literary instances are in Balzac’s “Une passion dans le desert” when the Porvençal soldier has sexual intercourse with the virgin leopard and in Melville’s Moby Dick, when Ishmael, entranced by the ruby-like cartilege near the tail of a slain whale tastes the strange flesh. The historical instances come first from a whaling journal, in which the sailor recounts an encounter with a shark that is speared and brought on deck. As boiling oil is poured down its throat, the shark reveals her sex—she begins to release the young that she was holding in her body, and the sailors join in a frenzy of baby-shark killing; the second comes from a documentary made in contemporary Japan about the efforts to recover the highly endangered species of short-tailed albatrosses. A flashback takes us to a recorded instance from the 1920s, when the albatross hunters tried to see how far the albatross “stupidity” went by setting the grasses on fire around a ground-nesting bird. The bird burned to death rather than abandon the nest, roaring in pain, while the hunters laughed and marveled at the bird’s lack of self-preservation. I want to argue that in the middle to late nineteenth century Nature seen as female and fecund/sexual brings out an erotic sadism in the male observers, all of whom are removed from their normal cultural surroundings and thrown into tightly knit homosocial bands of “brothers.” Even the Provençal, who is alone, is an escaped prisoner of war looking to join his regiment.

The impurity of the desire engendered by the site of female Nature, a desire for nothing short of rape or at least sex with an animal, so unmoors the men that they turn to bloody deeds to fulfill the desire and at the same time mask it. The most explicit of the stories is the French one, in which Balzac explores male sexual desire as objectifying the subject animal as “mistress” in both senses of the word, so that masculinity can be regained only by the animal’s ultimate objectification—death. Melville’s passage nicely highlights Ishmael’s split consciousness about the benign, joyfully sexual and maternal society of whales, and the animals’ fight for life under the threat of the hunters. Ishmael’s “incorporation” of an unusual and interestingly located body part of the now-dead whale casts the light of perversion on the thoroughly masculine world and engagement of the whalers. The two historical incidents show that male violence escalates at the sight of female, maternal “production and behavior, leading us to speculate whether the animals innocently provoke the men by exhibiting the end result of sexual activity from which the men feel excluded.

Abstract: "Touching"

Nigel Rothfels
The Edison Project and Department of History
University of Wisconsin-Milwaukee
Milwaukee, WI 53201
rothfels@csd.uwm.edu

This essay will examine two related "touches" at the end of the nineteenth century. The first can be seen in an unpublished photograph of Kaiser Wilhelm II. During a visit to Carl Hagenbeck's Tierpark outside Hamburg, the Kaiser has been led to a small grassy lawn surrounded by a low rope barrier. As he stands with a semicircle of men behind him, including his entourage and the sons of Carl Hagenbeck, Lorenz and Heinrich, he reaches out to stroke the nascent horn and muzzle of a young black rhinoceros newly arrived from Africa. On the back of the young rhino's neck rests the hand of the man who brought the animal to Europe, Christoph Schulz, who stands with the rhino inside the barrier along with another rhino. Behind Schulz, and just visible, is one of the men who helped with the transport from Africa—a man who was also on display at Hagenbeck's as an ethnographic object. The focus of almost all the eyes is on the Kaiser's right hand as it touches the rhino.

The second touch occurred in the context of an ethnographic exhibition at Heinrich Umlauff's "Weltmuseum" in 1890. In a room filled with stuffed animals from Africa and where walls were covered with scenes from the jungle and the veldt, the public stood closely packed together before the decorated stage on which the "Amazon Corps," a group of fourteen women and ten men, presented a purportedly realistic but completely fabricated vision of life among a legendary army of women from Africa. According to an article describing the show, the Corps exhibited "their marches, dances, and arts of war in attack, battle, and thunderous victory celebrations. A dozen brown-skinned beauties in fantastic costumes of shells and corals—otherwise, however, practically naked--demonstrate[d] in the company of magnificent, muscled warriors what at home [brought] the King fame and glory." The article continues that after the performance, which was filled with swords and shields crashing together and "blood-thirsty" screams, the "Amazons" sat down at the front of the stage. The audience pushed in close, and the women in the show "smile[d] at everyone who [spoke] to them or through sensual curiosity [let] his hand glide over their beautiful, tender skin."

This essay will explore the historical dimension of touch. Recently I found myself stroking the muzzle of a full-grown male black rhino as I fed him slices of sweet potato. His muscular, hooked upper lip caught me entirely by surprise. Prehensile, hard, tough, and dextrous—there is nothing on a human body which is even vaguely similar. The questions are, in what ways, if any, is my touch of the rhino different from that of the Kaiser's just a century ago? In what ways, if any, is the "sensual curiosity" of touching the skin of an "Amazon" remote for us today?

Abstract: "Eating India: Bodily Pleasures and their Products in Early Nineteenth-Century India"

Susan Morgan
English Department
Miami University of Ohio
Oxford, OH 45056
morgansj@muohio.edu

To be British in India was to want to consume, be it local women or curry or cashmere shawls. Everyone wanted, in some form or another, a taste of India. The question of the best ways to consume India occurred in many forms in British writings in the nineteenth-century, holding the attention of the British occupiers at every level of social class, in every sort of relation to the subcontinent. The problem was that this virtually insatiable commitment to consumption had constantly to be checked by an opposing desire to remain undefiled. The urge to consume had constantly to be balanced by the fear of contamination created by the inevitable intimate bodily contact consumption required. I will discuss a few examples which look at the specifics of this particular imperial dilemma, drawn from The East India Company's 1810 *Vade-Mecum*, from memoirs of Company soldiers, and from published accounts by upper-class visitors.

It is easy to see in a general sense that questions of consumption were entwined with worries about contamination. I am interested in questions about when this tension operated and when it didn't. In this brief essay I trace some of the ways contamination was elided or redefined to argue for the right to consumption. I also look at some of the ways in which, when "impurity" did result from the imperial encounter, it was rhetorically addressed, specifically in the 1884 memoir, *Life and Travel in India before the Days of Railroads*, by Anna Leonowens.

Abstract: "Consuming History: Flora Annie Steel's Consumption of India, Indian Women, and Indian History and the British Public's Hunger for Fictions of Empire"

Teresa Mangum
English Department and International Programs
University of Iowa
308 EPB
Iowa City, IA 52242

As one of the most prolific writers of the British empire, Flora Annie Steel (1847-1929) powerfully influenced attitudes toward India. She was consumed by India, Indian languages, Indian folktales, and what she perceived as the needs of Indian women. One of her first successes, in fact, was a housekeeping manual designed to teach other British women how to incorporate the alien elements of India into an "Anglo-Indian" hybrid of home. A decade later in 1896, her bestselling historical novel *On the Face of the Waters,* attempted a similar operation on a crucial event in both British and Indian history. Looking back across forty years to

1857, the novel grapples with the life and death struggles the British called simply "the Mutiny," but which many Indians considered a desperate attempt to overthrow an invading, tyrannical foreign power.

Dismissive of the many earlier theatrical and fictional accounts of the Mutiny, Steel claimed her goal was to write an authentic historical novel that fairly represented both sides of the conflict. Though it hardly lives up to that claim, the novel offers a fascinating panorama of northern India, particularly Meerut and Delhi, at the historical moment that sealed India's fate for nearly a century afterward. Enraged by the collaborative attempt of Hindus and Muslims to overthrow British troops, the British government retaliated violently and officially transferred governance of large territories within India from the East India Company to the British crown and military. Even as Steel violates her claims of impartiality, she casts a uniquely critical eye on the poor judgment and callous actions of the British that incited the uprising. She also offers a range of "types" of British and Indian male and female characters, a clear departure from earlier historical and fictional accounts of the events which focused almost exclusively on the British. Most importantly, she attempts to represent personal relationships in which the contact of “enemies” leads to mimicry, wary alliances, mutual masquerade, empathy, and cultural insight rather than violence as a counter to the vicious political repression that runs parallel to the fictional historical plot.