Literature, Education, and the Sciences of the Mind in Britain and America, 1850 – 1950

17th-18th of July, 2018

University of Kent

Grimond Building

Keynote speakers:

Professor Helen Small, Pembroke College, University of Oxford

Professor Priscilla Wald, Duke University

A student in a dunce cap and a man on the steps of the Tome Scientific Building at Dickinson College, Carlisle, Pennsylvania, circa 1890. Courtesy of Archives and Special Collections, Dickinson College.

Arts & Humanities Research Council

Literature, Education and the Sciences of the Mind 1850-1950

17th and 18th of July, 2018
University of Kent
Grimond Building

17th of July, 2018
Registration: 9.30-10.00 **Grimond Foyer**

10.00-11.30 **Grimond Lecture Theatre 1**

Welcome by organisers and keynote talk
Professor Helen Small (Pembroke College, Oxford):
The Function of Cynicism at the Present Time

11.30-1.00

Session A: Seminar Room 1
Race, Gender, and Intelligence
Chair: Michael Collins (Kent)
Michael Davis (University of the West of England): Consciousness, Gender and Agency in George Meredith's *One of Our Conquerors* (1891)
Brad Campbell (California Polytechnic State University): Intelligence Testing on the Colour Line: African-American Literature, Army Alpha/Beta Tests, and the Mania of Mental Difference
Emily Coit (University of Bristol): Their Struggle for Mastery: Henry Adams and the Education of Women

Session B: Seminar Room 2
Affect, Aesthetics, and Education
Chair: Sean Grattan (Kent)
Charlie Pullen (Queen Mary, University of London): Learning to Live in Psychoanalysis and Modernism
James Brophy (Boston University): Aesthetic Education and Literary Experience: A Consideration of Walter Pater and John Dewey
Melissa Jenkins (Wake Forest University): Habits of Mind, Habits of Sympathy

1.00-2.00 **Lunch: Grimond Foyer**

2.00-3.30

Session A: Seminar Room 1
Education, Literacy, and Print Culture
Chair: Tom Wright (Sussex)
Emma Burris-Jansen (University of Connecticut): 'I Could Have Told You that All that Business of Taking the Pills is No Good': Representing Abortion Literacy in 19th and 20th century British Literature
Max Saunders (King's College London): C. K. Ogden's Contribution to Anglo-American Sciences of the Mind
Matthew Rubery (Queen Mary, University of London): Postliteracy

Session B: Seminar Room 2
Women's Education
Chair: Emily Coit (Bristol)

Alicja Urbanik-Kopeć (University of Warsaw): Useful or Useless? Narratives on Female Technical Education and Female Work Exhibitions in the Late Nineteenth Century
Claudia Capancioni (Bishop Grosseteste University): Lincoln Diocesan Training School: Teacher Training for Women since 1862
Di Yang (University of Sussex): On Education: George Eliot in Dialogue with Jean-Jacques Rousseau

3.30-4.00 **Coffee and Tea Break: Grimond Foyer**

4.00-5.30

Session A: Seminar Room 1
Bad Educations and the School of Life
Chair: Jessica Gray (Kent)
Teresa Sanders (University of Exeter): 'I Wasn't Educated, I Was Very Lucky': An Unconventional Education and Sylvia Townsend Warner's Autobiographical Short Stories in *The New Yorker,* 1936-1962
Gwyn Jenkins (University of Greenwich): Bloom's Taxonomy and Modernist Educative Satires: Learning as Acquisition and Process in Woolf, Eliot, and Joyce
Jonathan Godshaw Memel (University of Nottingham): Thomas Hardy's Education by Correction

Session B: Seminar Room 2
Modernist Reason and Unreason
Chair: Natasha Periyan (Kent)
Elena Violaris (Cambridge): Cognitive Reasoning Capacities and James Joyce's *Finnegan's Wake*
Omar Sabbagh (American University Dubai): Ratiocination in the Old Pretender: Facets of Rationalism in Henry James's *The Golden Bowl*
Stephen Hills (University College London): Dismembering Pavlov's Reflexes in Samuel Beckett's *Proust* and *Murphy*

5.30-6.30pm Wine Reception: Grimond Foyer

6.30 Gather outside Grimond Building to walk to A La Turka (15-20 minute walk). Taxis will also be arranged as required.

7.00pm Dinner at A La Turka, Westgate Canterbury
15 St. Dunstan's Street

Day 2, 18th of July

9.30-10.00 **Registration**
10.00-11.30 **Keynote Talk:**
Professor Priscilla Wald (Duke University)
What Has Life Become?

11.30-1.00pm **Seminar Room 1**
Cognitive Ability and Disability
Chair: Mike Collins
Sara Lyons (University of Kent): H. G. Wells' Very Ordinary Brains

Eike Kronshage (Chemnitz University of Technology): "You Would Call that Lad a Degenerate?: Measuring Intellectual (Dis)ability through Phrenology in Joseph Conrad's *The Secret Agent*
Lola Boorman (University of York): A Literary Idiot: Parsing the Remedial in Gertrude Stein's Prose Style

1.00-2.00pm **Lunch**

2.00-3.30 Seminar Room 1

Exceptional Minds
Chair: Natasha Periyan (Kent)
Mike Collins (University of Kent): Passed at the Head of the Crowd: Intelligence, Race, and the Du Bois-Chicago School Controversy
Anne-Bénédicte Damon (Paris Descartes University): From Budding Writers to Bespectacled Teacher's Pets: Gifted Girls in Children's and YA Literature, 1850-1950
Olga Ackroyd: Angry Young Men, Exceptional Individuals: The Psychological Development of a Radical Young Intellectual in Herman Melville's *Pierre* and Dostoevsky's *Crime and Punishment*

3.00-3.30 **Coffee and Tea Break**

3.30-5.00 **Seminar Room 1**

Experiments in Pedagogy
Chair: Sara Lyons (Kent)
John Andrick (University of Illinois, Urbana-Champaign): The Game of Silence and the Montessori Method: Suggestion Psychology, American Novelists, and Early Childhood Education
Josh Powell (Cardiff University): Animated Tools? The Influence of the Psychological Laboratory on the Nineteenth Century Classroom
Natasha Periyan (Kent): Public School Masculinity in Virginia Woolf's *The Waves:* Progressive Education, Bloomsbury, and *Tom Brown's Schooldays*

Close

ABSTRACTS:

Olga Ackroyd (University of Kent)

Angry Young Men, Exceptional Individuals: the psychological development of the radical young intellectual in Herman Melville's *Pierre* and F.Dostoyevsky's *Crime and Punishment*

In many literary texts, the conflict between "fathers and sons" takes the central place, where the radical figure of a young intellectual representing the newest and most advanced tendencies opposes the stifling and conservative social order. The "progressive" tendencies personified by the young come into conflict with the rest of the world. In this paper, which is a short comparative transnational study of Herman Melville's novel "Pierre" and Dostoyevsky's "Crime and Punishment," I am focusing on the figure of a young radical male posing as an "exceptional" character endowed with special rights and therefore seeing himself as elected to effect change in the world that he sees as "backward" – with tragic consequences. Divided by approximately a decade, the two landmark texts from the opposite literary traditions on the fringes of mainstream "European" intellectual discourse nevertheless assess the notion of an emergent class of specifically young males from diverse backgrounds who believed that they possessed "exceptional" intellectual capacities that distinguished them from the "unexceptional" society. This was manifested both in obsession with self-reliance and the pervading desire to effect lasting, though undefined social change. Whether the "Napoleonic" vision haunting Rodion Raskolnikov or the Emersonian ideal blown out of proportion that Melville's Pierre Glendinning emulates, one trait remains common: the protagonist viewing himself as an "exceptional" being of superior intelligence, at odds with society. This paper is going to assert the above hypothesis, by attempting to reconcile it with the socio-historical climate characterising mid-19th century, particularly the rise of young intellectuals (often students) forging their identity as "exceptional" and progressive individuals and thus juxtaposing themselves to society in general, which in turn sought to subdue or neutralise their influence. The second and concluding half of the paper, meanwhile, is going to look at the exact nature of the ideas propagated by the radical "angry young men" of the title, and how they spread (focusing on scholars such as Priscilla Wald, Michel Foucault, and Giorgio Agamben).

I have just completed the second year of the PhD in American Studies at University of Kent, England, writing a thesis on the comparative analysis of the exceptionalist discourse in the works of Herman Melville and F. Dostoyevsky. My other research interests include law and literature, the origins of exceptionalist discourse, ethics of conflict and presidential philosophy.

John Andrick (University of Illinois at Urbana-Champaign)
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The 'Game of Silence' and the Montessori Method: Suggestion Psychology, American Novelists and Early Childhood Education

The 'game of silence', a training technique in sensory perception and psycho-physical poise designed for children ages 2 ½ to 6, was famously introduced by educational innovator Maria Montessori (1870-1952) in 1907 at the *Casa de Bambini* in Rome's San Lorenzo district. Responding to the word *silenzio* written by the Directress on a chalkboard and her subsequent darkening of the classroom, the children soon became completely still, many putting their heads down on their desks, stirring themselves only upon hearing their names softly called out by Montessori, who had removed to the hallway, embracing each child as they quietly approached her. Curious pilgrims from America, England, and Europe flocked eagerly to Rome to witness the game and other extraordinary marvels performed by what one observer called the "new children." The hypnotic quality of the silence game did not escape those American novelists and writers of children's fiction such as Josephine Tozier and Carolyn Sherwin Bailey who travelled to Rome to report on activities conducted at the *Casas*. Dorothy Canfield Fisher (1879-1958) in particular served as a critical conduit for Montessorian ideas reaching American mothers in the years preceding and during the First World War. Throughout her Montessorian manuals and the 'Montessori novels' *The Bent Twig* (1915) and *Understood Betsy* (1917), Fisher deployed hypnotic metaphors as descriptive devices for particular psychological conditions of

children and adults.This PowerPoint demonstrates that suggestion psychology featured prominently in Montessori's densely packed toolkit and eclectic philosophy of early childhood education that ultimately aspired to nothing less than perfecting human character. Drawing on the provocative transdisciplinary thought of curriculum historian Bernadette Baker and recent Montessori scholarship of Gerald Gutek, this presentation examines the wide-ranging disciplinary perspectives Montessori brought to her 'scientific pedagogy' as well as her particularized religious environmentalism, spiritualized urban restoration, home economics, and psychical euthenics. Montessori's idiosyncratic social science, underpinned by a winning personal magnetism, defied disciplinary categorization and remained a vital force in early childhood education during her lifetime and in the decades following her death.

Retired, UIUC Library, 2012; PhD, Dept. of History, UIUC, 2016; most recent presentations—NAVSA/AVSA NYU/Purdue Univ. Supernumerary Conference, Villa La Pietra Campus, Florence Italy, May17-20, 2017, and NAVSA Annual Conference, Phoenix, AZ, November 2-5, 2016; will present at—Conference on Literature and Culture since 1900, Dept. of English, Univ. of Louisville, February 22-24, 2018, and Conference on Performance and Culture: Cities, Embodiments, Technologies, School of Performing Arts, Univ. of Malta, Valletta, March 7-9, 2018; publications include articles on Annie Payson Call and American Delsartism, *History of Psychology*, 15 (May 2012): 124-144; and Hypnosis and American Dentistry, *Journal of the History of the Behavioral Sciences* 49 (Summer 2013): 235-258.

Lola Boorman (University of York)
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'A Literary Idiot': Parsing the Remedial in Gertrude Stein's Prose Style

In a particularly spiteful review of Gertrude Stein's 1926 lecture 'Composition as Explanation', T.S Eliot railed against what he called Stein's barbarism, stating futher that, '[H]er work is not improving, it is not amusing, it is not interesting, it is not good for one's mind. But its rhythms have a peculiar hypnotic power not met with before […] If this is of the future, then the future is as it very likely is, of the barbarians.' It is Eliot's schoolmasterly concern for Stein's lack of progress and the potential for the destruction of civilization at the hands of 'bad writing', which echoes the philosophy of the freshman composition programme at Harvard of which both Stein and Eliot were alumnus. Devised and first implemented by A.S Hill in 1876 in response to substandard quality of writing among matriculating freshmen, the Harvard programme would become one of the most influential and far reaching commitments to student writing in the history of American education. By the time Stein attended Radcliffe college from 1893-97 the programme was at its apex. An ambitious and democratic undertaking, the programme was fraught with conflicting ideology and attitudes to the role of writing and education in American society at the turn of the nineteenth century. Yet, at the heart of the Harvard programme's philosophy was a struggle with the necessary remedial education needed to elevate their students' writing to higher rhetorical levels.

Most critical responses to Stein's work have been baffled by the experience of profound modernist difficulty when reading her work, which arises, counterintuitively, from her commitment to a simplistic and fundamentally remedial vocabulary, syntax, and prose style. This paper will attempt to elucidate Stein's commitment to the 'remedial' throughout her career, by situating her within a spectrum of influence beginning with her institutional background in the nineteenth-century writing programme and culminating in her fraught relationship to the aesthetic and cultural context of 1920s and 1930s modernism. In doing so, I intend to demonstrate that, as a hyper-intellectualised and hyper-educated writer, the 'remedial' was a very intentional aesthetic strategy to Stein's identity as an anti-modernist.

Lola is a second year PhD student at the University of York. She completed her MPhil at the University of Cambridge and her BA at Trinity College, Dublin. She has recently returned from a Fulbright scholarship at Stanford University, where she continued her doctoral research on the relationship between grammar and modern and contemporary American literature, focusing on the work of Gertrude Stein, Lydia Davis, and David Foster Wallace.

James Brophy (Boston University)

Aesthetic Education and Lyric Poetry: a consideration of Walter Pater and John Dewey

The late nineteenth century saw what William James influentially called a 'Dilemma of Determinism' on both sides of the Atlantic. My research reads the aestheticism of Walter Pater and John Dewey as offering an important transatlantic (proto-)modernism in reaction to such determinist limits of enlightenment systematization. Pater and Dewey ground their thought in the experience of art as something unaccountable to causal, rational, narratives. Art, and particularly poetry for my purposes, retains an essence in excess of its qualities which has the spirit of what Pater called 'personality'; both thinkers recognized the didactic potential of such a theory of art. Pater and Dewey both understand *aestheticism* to be an essentially educational, life-long process, a relation to the world that has the potential to form responsible, empathetic, passionate beings. The picture of aestheticism that emerges is, then, neither asocial, nor merely sentimental—two lasting condemnations leveled against the aesthetic by the long shadow of nineteenth-century scientific rationalism. I will suggest Pater's notion of aesthetic criticism confronts generative paradoxes about the development of idiosyncratic individuality, taking "The Child in the House" as his paradigmatic parable. I will then consider how the pragmatist philosopher and educational reformer John Dewey renders aesthetic feeling (indeed he specifically invokes of Pater's *Renaissance*) as a philosophy with educational possibilities in his *Art as Experience* (1934). It is the experience of modern lyric poetry which I am specifically interested in the aesthetic-educational potential of. My suggestion, after Pater, is that the study of lyric poetry can offer a model of idiosyncratic construction which the student can take as a well-wrought exemplum of an integral subjectivity. Lyric offers a perspective *built of* contingent cultural material (historicisable), but which is capable of a perspective seemingly *unaccountable* to that contingency. Poetry may be read and studied as an aesthetic breaking-free from the dilemma of scientific determinism. It instructs a freedom that is of great urgency for Dewey's early-twentieth century context.

James Patrick Brophy is a fourth-year PhD in the department of American and British Literature at Boston University. His research considers the influence of nineteenth-century aestheticism on modernist literature, particularly regarding questions of autonomy, personhood, and individuality.

Emma Burris-Janssen (University of Connecticut)
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"I could have told you that all that business of taking the pills is no good": Representing Abortion Literacy in 19th- and 20th-Century British Literature

In a January 31, 1920 article entitled "The Increase of Criminal Abortion," The Lancet described the trial and sentencing of three men for the crime of procuring abortions. One of the men, identified only by the last name Titman, had formerly worked in the Army Pay Office at Winchester and gave evidence stating that "pregnancy and how to procure abortion were common topics of conversation among the young men and women working there." During Titman's sentencing, Justice Darling described him as "thoroughly debauched and immoral," partly because he "had been the means of introducing young women to the nefarious practice carried on." For Justice Darling and The Lancet, Titman's criminality and immorality were firmly linked to the fact that he was providing women with an education in abortion. This paper will survey how abortion literacy was framed in nineteenth- and twentieth-century British literature. I will begin with the ways in which Wilkie Collins and Thomas Hardy represent abortion literacy as a form of dangerous knowledge in Armadale (1866), The Woodlanders (1887), And "A Sunday Morning Tragedy" (1904). I will then consider how New Woman novelists like Emma Frances Brooke and Menie Muriel Dowie attempt to decriminalize abortion literacy by conflating it with eugenic thinking. Finally, I will examine Evadne Price's Not So Quiet…: Stepdaughters of War (1930) and Jean Rhys's Voyage in the Dark (1934), which both figure the criminalization of abortion knowledge as a state-sponsored means of enforcing the precarity of certain female bodies. By offering a broad overview of the representation of abortion knowledge from the 1860s to the 1930s, this paper will explore how abortion went from a topic cloaked in whispers and euphemism to one that could be represented and debated openly in the pages of popular fiction.

Emma Burris-Janssen is a PhD candidate at the University of Connecticut, who is currently finishing her dissertation on representations of abortion in the 19th- and 20th-century British novel.

Brad Campbell (Cal Poly)
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Intelligence Testing on the Color Line: African-American Literature, Army Alpha/Beta Tests, and the Mania of Mental Difference
In broad form, the paper I am proposing posits a previously unexamined engagement between African-American literature and the discourse of intelligence testing in early twentieth-century America. I begin by observing that the rise of U.S. intelligence testing is coincident with the advent of the Harlem Renaissance-–a period of intense and prolific African-American artistic activity that promised to deliver a "new negro" whose emergence would work to revolutionize the nation's profoundly fraught race relations. Though numerous scholars have sought to account for why this promise was never fully realized, no one has yet considered the way in which the Renaissance's efforts to address the problems of the color line were significantly compromised by the development of the 1917 Army Alpha/Beta tests, and the reckless interpretations of their results in the years that followed. While the nominal purpose of the Army's tests was to expediently sort and distribute the almost two million men to whom it was administered, its effect was considerably more far-reaching. Indeed, its results would resound with implications not just for how the military would be structured, but for how the nation itself would be organized. For however practical these tests might have been for an army looking to distinguish desk-bound officers from trench-bound soldiers, they became an even more powerful tool for a nation anxious to affix a scientific veneer to its long-held assumptions about mental differences between races. In one of the very first summaries of the test's results, Dr. Lewis Terman could not resist highlighting the "finding" that "the intelligence of the average Negro is vastly inferior to that of the average white man." Whatever else the data might suggest, it was this point that captured American attention—that made a mania of mental difference—and allowed prominent eugenicists like Lothrop Stoddard to advance their visions of a nation neatly sorted and stratified according to the unassailable determinations of the intelligence tests. While a concerted response to the tests' dubious conclusions emerges in the pages of the nation's most important black papers and periodicals, scholars have so far overlooked the contributions and interventions of black literary artists. Yet, as I will argue in this presentation, it is not in journalism but in fiction that we find the most direct, sophisticated, and sustained ripostes to the assumptions of the intelligence tests. I take as my case in point here Jessie Fauset's 1924 novel, *There Is Confusion*—a work which pointedly challenges the premises and products of intelligence testing not, as we might expect, by refuting the notion of difference, but by proposing a vastly more compelling and richly imagined framework for understanding the basis of it.
Brad Campbell is Associate Professor of English at Cal Poly (San Luis Obispo, California), where he teaches courses on American literature, African-American literature, and environmental literature. His research focuses on the intersections between literature and the history of psychiatry, and his work has appeared in venues such as *NOVEL: A Forum on Fiction*, *African-American Review*, *Journal of Social History*, and *History of Psychiatry*.

Claudia Capancioni (Bishop Grosseteste University)
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Lincoln Diocesan Training School: Teacher Training for Women since 1862
At Bishop Grosseteste University, the Library Archive dutifully conserves original material that reveal the life of staff and students from its Victorian origins in 1862 through students' magazines, photographs, samples of needlework, bulletins, records, autograph books and reports. For the Lincoln Diocese, a whole female training college created interesting pedagogical, religious, and moral questions. Last summer, a collaborative research projected involving academic staff (3) and students (6) began examining this valuable material to reflect on the opportunity young working class girls were given through education after a long and serious selection processes, which started at a very

young age. As the magazines show, in its first thirty years, the college trained nearly seven hundred students who contributed to education and pedagogy in the county's rural areas and all over the world, in the then British colonies and North America. Our paper examines pedagogical theory and practice through the archival material we examined from 1862 to 1928. By unfolding the history of Lincoln Diocesan Training School and the lives of the students, we reflected on the significance of the selection process in terms of meritocracy and discrimination, the demands of a college life that included domestic work and academic achievement, as well as primary education. This paper shares the results of this project by examining how it demonstrates the ways in which education for women transformed and educational policy. It studies their curricula and how their subjects and teaching practice were informed by Victorian expectations of femininity and women's education. It questions Victorian medical, scientific assumptions and forms of knowledge conceived and studied from a gender-based perspective by showing how successful a role education could have for working-class women in terms of social mobility, civic engagement, citizenship, gender, and cultural changes. It also uncovers stories of personal determination and discrimination. It is through the students' letters, editorials and autobiographical accounts in particular that our paper reflects on teaching and being taught.

Dr Claudia Capancioni is Senior Lecturer and Programme Leader for English at Bishop Grosseteste University (BGU), Lincoln (UK), where she has led the English Department since 2013. In 2015 she established the first MA in English Literature at BGU. She is a Senior Fellow of the Higher Education Academy and teaches nineteenth-century and contemporary literature at undergraduate and postgraduate level, as well as literary theory and research skills. The contribution of women to English literature is her literary passion, in the nineteenth, twentieth, and twenty-first century in particular. She specialises in Victorian women writers, life and travel writing (2017, 2014, 2012, 2013, 2009), intergenerational intertextuality, adaptation and gender studies. She has also published on Tennyson (2017), Janet Ross (2017. 2014), the Gothic (2012), detective fiction (2012) and Anglo-Italian literary and cultural connections from the Risorgimento to the Resistance and the present day (2014, 2012, 2007), and Joyce Salvadori Lussu (2012, 2011, 2006). Her publications include translations into English of Italian literary texts (2015, 2009, 2005).

Emily Coit (Bristol)
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'Their Struggle for Mastery': Henry Adams and the Education of Women'Henry Adams's Education of Henry Adams works systematically to undermine the premise explicit in its title: it revels in smashing the idols of his hometown Boston, a place in which, as he puts it, "Education was divine." Such gleeful undermining is the privilege of one whose own superlative education could be taken entirely for granted: one for whom excellent early schooling, years at Harvard, travels in Europe, and study at German universities were a certainty. For many persons of Adams's era, of course, education was not a tired idol to smash but an inconceivability or a wish denied. Not least among these denied were women, even those of Adams's own education-mad Boston elite, who were the most educated women in the US, but not as educated as their husbands. As scholars have shown, Adams's construction of a "Virgin" offers a female figure for veneration while dismissing the actual women of the feminist movements of his time, as well as their attempts to claim actual power. Kim Moreland and Cindy Weinstein both point to the beginnings of this dynamic in his novels, Democracy (1880) and Esther (1884). This paper draws a crucial link between their insights and the separate body of scholarship that considers Adams's engagement with Victorian liberal thought in the 1860s and 1870s. I argue that Adams's novels respond directly to
John Stuart Mill's arguments about women's intellectual capacity and marriage as a site for mutual learning in Subjection of Women (1869), as well as reiterations of those arguments by Bostonian liberal thinkers. I show that the novels engage with ideas about love and marriage embedded by those Bostonians in their scholarly work on medieval Italian literature; and that the novels also engage with Darwinian claims about sexual difference and women's intellectual inferiority. By hosting a disastrous collision between Darwinian thinking about intelligence and liberal thinking about

companionate marriage, Democracy and Esther say that liberal ideals can never find embodiment in real brains and real flesh. Concluding with images of suicide for their female protagonists, they offer grim prospects for those whose real brains are female.

Emily Coit is a Lecturer in English at the University of Bristol. She is currently finishing her first book, a literary history of elitism amongst expatriate American authors in the long fin de siècle. Her next major project is editing a volume of short stories for the Cambridge Edition of the Complete Fiction of Henry James. Her work has been published in ELH, The Henry James Review, Nineteenth-Century Literature, and several edited collections.

Michael Collins (Kent)
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"Passed at the Head of the Crowd": Intelligence, Race, and Du Bois-Chicago School Controversy

In *The Scholar Denied: W.E.B Du Bois and the Birth of Modern Sociology,* Aldon D. Morris advances the claim that dominant mythologies locating the birth of the modern sociological method in the developments of the Chicago School have been deliberately constructed so as to exclude the work of W.E.B Du Bois and his team at Atlanta from inclusion in the canon of eminent, founding sociologists. Morris's suggestion that Du Bois's focus and interest on the social construction of race conflicted with Booker T. Washington's work with Robert Park in Chicago, which clung to "Social Darwinian" hierarchies, provides an account that fails to adequately address Du Bois's longstanding engagement with what I choose to call, following the work of Jacques Rancière and Michel Foucault, a "biopolitics of intelligence". By considering how Du Bois's modernist literary works, specifically the novel *The Quest of the Silver Fleece,* mobilize a version of "intelligence" based on the eugenicist Francis Galton's psychometric investigations of human merit, I suggest that Morris's claim that the Chicago School represents a regressive form of politics when compared to Du Bois's requires serious challenge. This paper demonstrates how, at least where his literary and aesthetic output is concerned, Du Bois's attempt to undermine theories of racial difference actually turn on a unified theory of human intelligence that provides a new, also pernicious, hierarchy of worth, based less in "race" than in a generalizable theory of human "merit". This is borne out especially in the novel's engagement with Civil Service reform. By contrast, I demonstrate how the adoption by the Chicago School of Park and John Dewey's concepts of "creative intelligence" allow for a greater diversity and pluralisation of mental ability and type, an understanding of multiple "intelligences" rather than a reified IQ measurement, that points to a "distribution of the sensible" that, in turn, offers a more progressive frontier for political enfranchisement.

Dr. Collins is a Senior Lecturer in American Literature at the University of Kent. His first monograph, *The Drama of the American Short Story, 1800 - 1865* was published in 2016 by University of Michigan Press. He is currently working on two book projects, a study of the relationship between class consciousness and the development of the anthropological culture concept in the USA between 1880 and 1945, entitled *Class, Culture and the Making of U.S. Modernism (*forthcoming, EUP), and a cultural history of intelligence testing and the Anglo-American novel from 1880 to 1930 as part of the AHRC funded *Literary Culture, Meritocracy, and the Assessment of Intelligence* project. Recent publications have appeared in *Comparative American Studies, A History of American Working-Class Literature* eds. Coles and Lauter (Cambridge, 2016), and *Radical Americas.*

Anne-Bénédicte Damon
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From budding writers to bespectacled teacher's pets: gifted girls in children's and YA literature

Nowadays, gifted children tend to be considered either with parental pride or with anxiety. In the 19th century, many years before the invention of psychometrics and intelligence measurement, genii or gifted children were viewed with suspicion and some Victorian education manuals explicitly warned mothers against the dangers of rearing intellectually precocious children. Those would either go prematurely to their graves, being of a frail nature, or they would be prone to insanity, blasphemy or masturbation. Literature also gives many portraits of malevolent precocious children. As intelligence

theories evolved from craniometry to psychometry and "intelligence" tests introduced at the beginning of the 20th century by Binet in France and Wechsler in the United States, gifted characters in children's fiction in both British and American fiction acquired the characteristics of their time. The first studies on gifted people, after Galton's work on "genie" in the 19th century in Great-Britain began with Lewis Terman in the States at Stanford in 1924. Moreover, in the 19th century too much education was dangerous for women – bluestockings were not marriageable daughters. The general opinion held then that women were not as intelligent as men anyways, as their physical capacities prevented them from studying too much or attaining great intellectual achievement. Psychologists such as Leta Hollingsworth made it their lives' work in the first quarter of the 20th century to disprove this opinion, and feminist intellectuals endeavoured to educated girls enough for them to show that they were at least as intelligent as their male counterparts. From the last quarter of the 19th century to the 1950s, girls' education underwent a radical change, as middle- and upper-class daughters were allowed out of the private sphere and the governesses' skirts into the new educational establishments that had been created for them. Girls' boarding schools, in particular, provided many of them with a more intellectual education, and gave writers a new source of inspiration. Despite their best efforts, universities had to accept those young women into their midst, even in "male" subjects like medicine, and eventually to let them graduate. We will therefore examine a corpus of books aimed at girl readers in order to investigate how the authors understood and translated the parallel progresses of intelligence psychology and girls' education.

Anne-Bénédicte Damon is a clinical psychologist currently working in a private practise and as a lecturer at Paris Descartes University in Paris. Since her PhD in English Studies (Language and Civilisations) from Paris Diderot University (Paris 7), she has been particularly interested in gender studies, and her fields of specialization are giftedness, femininity, and children's literature.

Michael Davis (University of the West of England)
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Consciousness, Gender and Agency in *One of Our Conquerors* (1891)

My paper reads George Meredith's still relatively neglected novel in the context of contemporary scientific writing on consciousness and mental agency, notably in the seminal theories of William James. Meredith, I argue, shares with James and with other theorists of mind an emphasis at once on the common biological and cultural influences which compose minds and, at the same time, on minds' plasticity, individuality and capacity for autonomous action. Meredith's insistence on minds' individuation and agency, despite those common shaping factors, plays an important part in his critique of female education and of conventional constructions of femininity more widely. Nesta, the eighteen-year-old daughter of Victor and Nataly Radnor, has had an education that runs the risk of putting her 'into her woman's harness of bit and blinkers', with just enough 'intelligence' allowed her to flatter her future husband. With the revelation of her illegitimate birth, which has been kept from her by her parents, Nesta's status even as a conventional middle-class marriage prospect is endangered by the suspicion, in the mind of her suitor, Dudley Sowerby, that she has somehow inherited the degenerate family tendencies supposedly indicated by her illegitimacy. Yet the novel's emphasis on Nesta's mental individuality subverts the normative models of femininity and degeneration which seek to categorise her, while her own friendship with a 'fallen' woman, similarly, refuses to be bound by conventional moral categories and illustrates the mind's potential to engage with perceptual and moral complexity. Her mind is characterised by a dynamic fluidity which carries with it the potential for autonomy and points to the possibility of a freer gender politics. Meredith's novel, I contend, is an important example of the crucial role played by fiction in developing concepts of the self in the Victorian period.

Michael Davis is a Senior Lecturer in English at UWE, Bristol. He is author of *George Eliot and Nineteenth-Century Psychology* (2006) and has published articles on Stevenson, Hardy, Wilde and Meredith. He is currently working on a book-length study of consciousness and agency in Victorian fiction and science, 1870-1900.

Gwyn Jenkins (University of Greenwich)

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Bloom's Taxonomy and Modernist Educative Satires: Learning as Acquisition and Process in Woolf, Eliot, and Joyce

Through satirical depictions of scholarship, Joyce, Eliot and Woolf critique the educational contexts they inhabit. Through a survey of scholarly characters such as Quaker Lyster (Joyce), Mr Apollinax (Eliot), Miss Umphelby (Woolf) and numerous others within the oeuvres of these writers, it is possible to identify common motifs. These motifs can be understood in terms of the educational contexts they occupy: the increased provision of cheap texts and adult education courses, the introduction of modern sides into classical curricula, the immense popularity of school fiction, the expansion of educational provision at all levels of formal education. Furthermore, the means of description and evocation are inherently educative in their methodology. Through the translation of familiar educational references into different contexts, these writers accomplish Shklovsky's formalist aim to 'make the stone stony' and revivify these older texts in ways that offer solutions to the educational problems which are satirised in the work. The vogue for lists of the 'hundred best books' for new readers who wished to self-educate also finds expression in the artistic methods of all three writers. The relationship between education as a formal and programmatic product of benevolent Victorian patricians and the autodidactic ethos of the WEA and university extension programmes is a recurrent theme in the work of these writers who are fascinated by education.

Gwyn is currently in the last year of his part-time PhD at the University of Greenwich. The thesis topic is 'The presentation of education in the literature of the modernist period (1890-1939)' in which he focuses on the work of Joyce, Eliot and Woolf and the relationships between the writers and the educational contexts in which they learned and subsequently wrote. He works full time in education as an English teacher at Alleyn's School in Dulwich, where he has taught for the last 12 years. Before this he gained QTS at Bennett Memorial School on a Graduate Teacher Programme with Canterbury Christ Church University. He received his English degree from St Anne's College, Oxford in 2002.

Eike Kronshage (Chemnitz University of Technology)

"You would call that lad a degenerate?" Measuring Intellectual (Dis)Ability Through Phrenology in Joseph Conrad's *The Secret Agent*

In the modernist novel, judgments about the fictional characters' intellectual abilities are rarely ever given as incontrovertible facts. Unlike its nineteenth-century realist predecessor, the modernist novel replaces character transparency with opacity – a "strategic opacity," one might say, borrowing that useful term from Stephen Greenblatt's studies on Shakespeare. Instead of authoritatively ascribing certain intellectual abilities to its specific characters, the modernist novel explores the very ways of assessment of intelligence by showing how they either function or malfunction. In its marked departure from realism, modernist fiction's criticism is often directed against those (pseudo)scientific systems realist writers employed in their novels to grant their readers access to the fictional characters' inner life: physiognomics, chiromancy, graphology, and phrenology. The latter also comes under attack in Joseph Conrad's 1907 novel, *The Secret Agent*, which, in addition to its negotiations of fin-de-siècle political life, deals with questions of intellectual ability and disability. Conrad's novel tells about a group of political anarchists who regularly convene in the back parlor of the eponymous secret agent, Adolf Verloc, whose brother-in-law, Stevie, suffers from an unspecified developmental delay. One of the visiting anarchists, Alexander Ossipon, an ardent admirer of Cesare Lombroso's criminal anthropology, tells the others that the form of Stevie's skull clearly marks the boy as a "degenerate … of the murdering type", saying: "That's what he may be called scientifically. Very good type too, altogether, of that sort of degenerate. It's enough to glance at the lobes of his ears. If you read Lombroso—" In my close reading of the novel, I want to address the complex interplay of different forms of psychometrics and the novel's narrative discourse. For Conrad, through a series of complex ironic characterizations, includes phrenology primarily to demonstrate both its epistemological shortcomings when it is used for the assessment of intellectual (dis)abilities, and its dubious ideology that would lead, as the novel's ending clearly suggests, to eugenics.

I am Assistant Professor (*Wissenschaftlicher Mitarbeiter*) at the Chemnitz University of Technology (Chair: English Literatures), where I work on my postdoc project on early modern economics. In 2014, I received my Ph.D. from the Free University Berlin (Friedrich Schlegel Graduate School of Literary Studies) with a doctoral thesis on physiognomics and British realism, which was published by Routledge in 2017 (see publications below). On the subject of body semiotics and character assessment (including the assessment of intelligence) in the long nineteenth century, I have published extensively, taught classes, and delivered lectures. For further information, please visit my website at http://ekronshage.de.

Jonathan Godshaw Memel (University of Nottingham)
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Thomas Hardy's Education By Correction

Education. – The ordinary method is to imprint ideas & opinions, in the strict sense of the word prejudices on the mind of the child before it has had any but a very few particular observations… Afterwards views the world through the medium of these ready made ideas.

This note, taken whilst Thomas Hardy read Arthur Schopenhauer's *Studies in Pessimism* (1851), is typical of the Dorset writer's critique of formal education. It expresses concern that ordinary methods of education focus on abstract concepts to the detriment of understandings grounded in experience. But the use of 'ordinary' in 'ordinary method' is suggestive. What alternative methods of education does Hardy have in mind? This talk looks to his fiction for an answer. Although Hardy novels feature characters whose education has supplied 'ready made ideas' that nullify and restrict, they also depict other kinds of cognitive process, typified by perceptions of variety, particularity, and beauty in the natural world. Such processes are presented as a corrective influence on the limitations of the educated mind. Focusing on *Tess of the D'Urbervilles* (1891) in this context, I analyze Angel Clare's attempt to recover capacities lost in his formal education, in particular his susceptibility to feeling and attentiveness to the physical world. My larger argument is that Hardy's writing calls the literate reader's attention to perceptions excluded from a narrower formulation of education in which they are implicated.

Dr Jonathan Godshaw Memel is Postdoctoral Research Fellow on the AHRC-funded project 'Florence Nightingale Comes Home for 2020' at the University of Nottingham. He is currently researching Florence Nightingale's writing, family correspondence, and depiction in the periodical press in order to understand her place within the cultures and networks of the Victorian Midlands. Memel studied for his undergraduate degree at the University of Edinburgh and in 2016 completed a National Trust/Great Western Research-funded collaborative PhD at the University of Exeter's Centre for Victorian Studies. This focused on Thomas Hardy's writing and asked how Victorian education transformed regional, gender and class identities. It established Hardy as a leading commentator on the complex effects of learning and revealed his close involvement in the networks and material developments that brought a national system of education into being. Memel's work has appeared in *Neo-Victorian Studies* and *Hardy Review*. He has reviewed for *History of Education* and *Modern Language Review*.

Stephen Hills (UCL)
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Disremembering with Pavlov's Reflexes in Samuel Beckett's *Proust* and *Murphy*

This paper will explore Samuel Beckett's interest in, and use of, Ivan Pavlov's conditional reflexes, using archival sources and readings of his early criticism and fiction to examine the ways the physiologist's concepts contributed to the writer's picture of the psyche. Until now, it has been generally assumed that Beckett obtained much of his psychological knowledge, and particularly his knowledge of Pavlovian and behaviourist disciplines, from Robert Woodworth's *Contemporary Schools of Psychology* (1931), from which he made extensive notes collected as the 'Psychology Papers', now held at Trinity College Dublin. *Proust* (1930) and his ancillary notebooks not only suggest that Beckett was familiar with Pavlovian and behaviourist theories before he began this research, but that these

theories played a major part in his conceptualisation of identity, his reading and, as we will see, his writing. Beckett incorporated his Pavlovian knowledge about brain function into his fiction, using repetitions to imitate – or rather to recreate – involuntary reflexes similar to those he identified in *Á la Recherche du Temps Perdu*. Beckett grafts elements of Pavlov's ideas onto a wider schema of self, utilizing Freud, Bergson and Schopenhauer, to name just three others. Tracing the use of conditional reflexes in Beckett's fiction will help to illustrate the ways in which psychological ideas – rather than prompting Kuhnian paradigm shifts in scientific knowledge – bring about variations in modes of subjectivity.

Stephen Hills received his BA in English and Comparative Literature from Goldsmiths College and his MA in English: Issues in Modern Culture from UCL. His AHRC-funded PhD at UCL – 'Pavlov's Dogs in the Press, Literature and Cybernetics' – explores the popular and intellectual responses to Ivan Pavlov's science during the twentieth century. Focusing on H. G. Wells, Rebecca West, Aldous Huxley, Samuel Beckett, William Burroughs, and a coterie of British cyberneticists, the project argues that Pavlov's work – by initiating shifts in psychological modes of thought – prompted new literary and narrative forms.

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Habits of Mind, Habits of Sympathy

Acquired or innate preferences can be as benign as an infant's fondness for a symmetrical adult face, or as dangerous as the prejudices that fuel genocide. Numerous studies make the social stakes of automatic biases clear. Factors affecting an individual's ability to "will" certain reactions to others include stress, substance use or abuse, age, and, most importantly for my purposes, "anticipation of a public setting" (Gonsalkorale et. al 251, 253). Since automatic bias are transmitted and reinforced socially, it seems that the "cure" to harmful automatic biases seems to require gaining control over an entire society's habits of mind. These levels of social control are out of reach and, of course, not even desirable. Who wants to lose control over his thoughts, regardless of the benefits to marginalized groups of people? This presentation overviews a project I am completing called *Habits of Sympathy in Victorian Britain,* with an emphasis on what Victorian brain scientists had to offer to discourses about sympathy, in particular sympathy across racial and economic divides. To what extent should we acknowledge what is inevitable, even beneficial, about prejudgment? This question is different from Amanda Anderson's apt questions about distance and discernment, in that I am just as concerned with emotional responses of aversion as in reasoned decisions to disengage. The Victorian era in Britain is unique in that technologies of communication and travel, alongside the varied motives and methods of imperial conquest, were creating a crisis very similar to the one we experience today. Poets, fiction writers, dramatists, and the creators of non-narrative prose joined social scientists and hard scientists to answer fundamental questions about what draws us together and what forces us apart. What is notable about the responses we can recover is how often prominent and less prominent Victorian voices offer new solutions to old questions about partisanship, political correctness, discernment, and the balance between the global and the regional. Along with its featured authors, this presentation grapples with the limitations of sympathy rather than merely celebrating its benefits from an impossibly utopian space.

Melissa Jenkins is an associate professor of English at Wake Forest University, NC, USA. She is the author of *Fatherhood, Authority, and British Reading Culture* (Routledge Paperback 2016) as well as articles in *Victorian Literature and Culture, Children's Literature Association Quarterly, Literature Compass, Modern Language Studies, The Victorians Institute Journal,* and edited collections.

Natasha Periyan (University of Kent)

This paper argues that Woolf's depiction of masculinity in the school scenes of *The Waves* is informed by her critical relationship to educational discourses surrounding public-school hero-worship that encourages an abandonment of individual identity in favour of a form of masculinity sanctioned by the public-school system. It considers criticisms of the public school's hierarchical, moralistic

pedagogy on behalf of both Woolf's family, including her father, Leslie Stephen and uncle, Fitzjames Stephen; and members of her Bloomsbury circle, notably Lytton Strachey and Bertrand Russell, to illuminate a reading of the character of Dr Crane. It argues that the novel's formal innovation is integral to its political critique, pointing to previously unconsidered literary allusions to *Tom Brown's Schooldays* in Woolf's portrayal of Dr Crane to suggest Woolf's ironic relationship to the educational ethos of the public school.

Natasha is a Research Associate at the University of Kent, having previously taught at Goldsmiths, Royal Holloway and Falmouth University. Her research interests include literature and education, Virginia Woolf, periodical studies and interwar women writers. Her book is titled *The Politics of 1930s British Literature: Education, Class, Gender* (Bloomsbury, 2018).

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In an 1895 address to the Massachusetts Schoolmasters Club, the prominent experimental psychologist Hugo Munsterberg stated that it seemed to him 'the mistake of our time – more than that, the disease of our time – to believe that the full reality can be understood as a phenomenon'. This disease, Munsterberg suggested, could be exacerbated by the hasty application into the classroom of the methods and findings of experimental psychology. Munsterberg suggests that the human personality may be divided into two parts: the 'perceiving subject' and the 'willing subject'. Experimental psychologists, he argues, concern themselves primarily with the former – a subject for whom the world is made up of phenomena. But the teacher should be concerned primarily with the latter – they should see their students as subjects for whom the world is made up 'of values, of appreciation, of duties'. In light of this, he recommends that teachers take a humanistic approach to their practice rather than a scientific one: he wishes that they 'may love their pupils instead of observing them'. 'Psychology', he states in his final recommendation, 'is a very important study, take part in it as a man of broad interests, but as a teacher let it go, it is not your business'. Munsterberg's address voices many of the concerns that surrounded the relationship between experimental psychology and education in the final decades of the nineteenth century. However, the fact that experimental psychologists were so frequently invited to address teachers and other educationalists in this period betrays the popularity of the view that experimental psychology could be used to improve education. Through a survey of articles written on the subject between 1870 and 1900 (in journals such as *Mind* and the *Journal of Education*) this article offers an account of how the burgeoning relationship between science and education was framed in British and American culture.

I completed a PhD in English at the University of Exeter last year and now teach at Cardiff University, the University of Bristol and Exeter. My doctoral thesis explored the relationship between Samuel Beckett's writing and early experimental psychology. My current research is focused on two projects. One examines ideas of readerly behaviour in twentieth-century experimental writing. The other, which is my concern in this paper, considers the influence of early experimental psychology on education in the late nineteenth century.

Charlie Pullen (Queen Mary)
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Learning to Live in Psychoanalysis and Modernism

The Malting House School was an experiment in education that ran from 1924 to 1929. Based in Cambridge and managed for most of that time by psychoanalyst Susan Isaacs, the Malting House combined child observation with a pedagogy based on freedom and self-directed learning. As a 'laboratory', this school was an experiment in 'finding out' – not only for the teachers, but, most importantly, for the children, who were encouraged to actively follow their own interests. This paper will explore the ideas circulating in and around this institution in relation to another experiment from the early twentieth century: the efforts of modernist writers to reinvigorate the *Bildungsroman* as a form capable of capturing the psychic experiences of learning and living. Through a consideration of Isaacs's own writings and of modernist novels by figures like Dorothy Richardson and May Sinclair,

the paper will point to the ways in which psychoanalysts and fiction writers both make use of a language of vitalism when imagining new forms of experimental education. Whether real or fictional, radical interventions in learning are felt to be more vital, more life-affirming, and more intimately connected to the instinctual nature of the child. Where traditional and 'standard' educations are regarded as deadening, for Isaacs, Richardson, and Sinclair, individualistic, exploratory styles of learning allow children to live and experience life in better ways. In this view, progressive educators like Isaacs belong with modernist novelists to a shared cultural moment, one which called for alternative modes of education that would accommodate the active and unruly life of the learner. The paper will suggest that we look to novels as well as schools as spaces in which questions of education are debated and tested out, asking to what extent new values in education are produced and promoted concurrently, not only in schools but in literary culture as well.

Charlie Pullen is a PhD candidate in the English department at Queen Mary University of London, where he is working on a cultural history of progressive education in the early twentieth century. This research investigates how a range of literary writers, such as H.G. Wells and D.H. Lawrence, contributed to and shaped new discourses of education alongside figures like Rudolf Steiner and A.S. Neill.

Matthew Rubery (Queen Mary)

Postliteracy

The Victorian period is conventionally known as the first era of mass literacy. By the century's end, Britain was essentially a literate society in which the adult literacy rate rose to 95% and nearly everyone could read to some degree. This surge in literacy was accompanied by a corresponding boom in the volume of books, periodicals, and newspapers to meet the new demand for reading materials. More people than ever before defined themselves as "readers." Reading was thought to be a crucial component to personal development and often aligned with a rhetoric of economic, intellectual, and moral progress. What should we make, then, of those unfortunate individuals who suddenly lost the ability to read? This presentation considers the cases of literate adults who stopped being able to read as a consequence of a cerebral disorder. The condition known as alexia refers to the loss of the ability to read written or printed language following damage to the brain, usually caused by a stroke, tumor, head injury, or degenerative disorder. The condition's sudden onset could render a lifelong reader illiterate. The English neurologist William Broadbent first recognized the inability to read as a clinical symptom of cerebral disease in 1872. Five years later, the German physician Adolph Kussmaul proposed the term "word-blindness" to describe a condition in which the patient is able to see letters but is no longer able to interpret them. An 1892 case study published by the French neurologist Jules Dejerine identified the pathological basis of what he would term "alexia." And in 1900, the Scottish ophthalmologist James Hinshelwood published the first monograph devoted solely to alexia. My presentation examines these case studies, along with others gleaned from nineteenth-century medical journals such as the *Lancet* and *British Medical Journal*, to ask what impact the reading disorder had on people's lives, well-being, and sense of identity in an era increasingly defined by the ability to read.

Matthew Rubery is Professor of Modern Literature at Queen Mary University of London. He is the author of *The Novelty of Newspapers: Victorian Fiction after the Invention of the News* (2009), editor of *Audiobooks, Literature, and Sound Studies* (2011), and co-editor of *Secret Commissions: An Anthology of Victorian Investigative Journalism* (2012). His latest book is titled *The Untold Story of the Talking Book* (2016).

Omar Sabbagh (American University Dubai)

Ratiocination in The Old Pretender: Facets of Rationalism in Henry James's *The Golden Bowl*

Taking my cue from a few signal observations in Leon Edel's biography, this paper is an attempt to read Henry James's final finished novel from a novel (philosophical) perspective. If James is considered one of the founders of Impressionism, and Impressionism is usually associated with (among others) British empiricism, I aim to show in this paper how James's structure of feeling has more in common with the philosophical idealist tradition. For all his concern with 'felt life,' I show in

this paper how his sensibility executes such live, lived reality in a highly ratiocinative manner. I show, in particular, this ratiocinative reading of the late James, via three gambits in the main. First, his overt use of structuralist or eminently ratiocinative facets, such as inversions, binaries, dichotomies, paradoxes, duplicities and antinomian unities; second, a close look at how he transfigures mathematical and quantitative tropes in the texture of his novel into meta-physical descriptions of his own authorial mentality, at least as operative in this novel; finally, I suggest, partly with psychoanalytic insight, how the ideal(ist) holism of his aesthetic here, is a product of anxiety, an expression of pre-oedipal omniscient fantasy, and thus, an expression of narcissistic rage. I conclude, by suggesting that much like the Kantian doctrine of 'apperception' James's rationalism evinces a clear and distinct 'I think' which, overweeningly, accompanies any litany of concrete impressions.

Omar Sabbagh is a widely published poet, writer and critic. His first collection and his latest, fourth collection, are, respectively: *My Only Ever Oedipal Complaint* and *To The Middle of Love* (Cinnamon Press, 2010/17). His Beirut novella, *Via Negativa: A Parable of Exile*, was published with Liquorice Fish Books in March 2016; and a new, riveting collection of short fictions, *Dye and Other Stories*, was released in September 2017. He has published or will have published scholarly essays on George Eliot, Ford Madox Ford, G.K. Chesterton, Robert Browning, Henry Miller, Lawrence Durrell, Joseph Conrad, Lytton Strachey, T.S. Eliot, Basil Bunting, Hilaire Belloc, and others; as well as on many contemporary poets. He's a BA in PPE from Oxford; three Ma's, all from the University of London, in English Literature, Creative Writing and Philosophy; and a PhD in English Literature from KCL. He was Visiting Assistant Professor of English and Creative Writing at the American University of Beirut (AUB), from 2011-2013. He now teaches at the American University in Dubai (AUD).

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'I wasn't educated, I was very lucky': An Unconventional Education and Sylvia Townsend Warner's Autobiographical Short Stories in *The New Yorker*, 1936-1962

This paper will adopt a historicist approach and explore a selection of hybridised autobiographical short stories written by the eclectic, understudied author Sylvia Townsend Warner (1893-1978). Originally published in *The New Yorker* between 1936 and 1962, these stories were principally written for the American market as a result of America's fascination with the British education system, and contain fictionalised renderings of Warner's unique childhood experiences of education in Britain between 1893 and 1914. Warner grew up under the shadow of Harrow School - a prestigious public school for boys - where her father was a renowned history teacher and housemaster between 1891 and 1916. Of course, as a woman, Warner was debarred from entering the formal Harrovian classrooms in which her privileged male peers were educated. On the one hand, and as this paper will demonstrate, she received a conventional upper-middle class domestic education from her mother and governess. On the other hand, she paradoxically received an atypical education in the form of unofficially sanctioned lessons from her father, and within the confines of his study. The argument for this paper is therefore threefold. In light of the above, it will firstly argue that Warner was exposed to her father's progressive pedagogical methods that were not only oppositional to the traditional methods employed within Harrow, but were formative for Warner's later status as a writer who challenged traditional educational institutions, pedagogical methods and corresponding values. Secondly, in exploring Warner's fictionalisation of such educational experiences, her short stories manifest the possibility for transgressing the supposedly immutable boundaries of inherently gendered educational spaces. Finally, it is fundamentally by crossing these boundaries that the stories can be seen to exhibit a liminal aesthetic that is caught between educational traditionalism and progressivism. In its entirety, then, this paper seeks to open up divergent discussions around education and pedagogical methods that have received scant, if any, attention within the fields of both modernist and Warner studies. In so doing, it will provide crucial insight into how we view and understand female modernist writers such as Warner as

social, political, and, crucially, educational critics.

Teresa Sanders is a second-year doctoral candidate funded by the South, West and Wales Doctoral Training Partnership (AHRC), and co-supervised between the University of Exeter and the University of Bristol. Her current research explores the representations of education and pedagogy in the works of the British author Sylvia Townsend Warner (1893-1978). Her other research interests include (although are by no means limited to): modernism(s) and education (more broadly), gender politics and education, interwar culture and politics, theories of feminism, gender and sexuality, and the historical novel.

Max Saunders (King's College London)
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'C. K. Ogden's contributions to Anglo-American Sciences of the Mind'

C. K. Ogden is remembered chiefly as the instigator of 'BASIC English': a drastic reduction of the language to 840 words to facilitate international communication; a project criticized as imperialist, though eventually effected by the internet. In English departments he is sometimes also remembered as the co-author with I. A. Richards of The Meaning of Meaning (1923). However, this paper will argue that Ogden was central to the development of the Sciences of the Mind in four ways:

1. As a founder then President of the radical 'Heretics' Society in Cambridge, inviting innovative thinkers and artists and fostering debate of challenging new ideas.
2. As periodical editor; first of the Cambridge Magazine, then of Psyche.
3. As editor of three major book series for Kegan Paul; especially 'The International Library of Psychology, Philosophy, and Scientific Method' (over 150 volumes).
4. As author; especially of the ABC of Psychology (1929).

The paper will focus on the International Library, launched in 1922 with Wittgenstein's Tractatus, and continuing past Ogden's death in 1957 and into the 21 st century. The series published work by all the major psychologists and psychoanalysts apart from Freud: Jung; Adler; Piaget; and other important figures such as W. H. R. Rivers, Kurt Koffka, and Roger Money-Kyrle. It translated Hartmann on the unconscious; included volumes on The Neurotic Personality, Emotions of Normal People, and on behaviourism, psychopathology and experimental psychology. It covered the Human Sciences generally, including fields closely allied to psychology. Key anthropological texts included Malinowski's Sex and repression in savage society. Ogden's editorial activities helped introduce Anglophone readers to a wide range of continental thought in the sciences of mind. The ABC shows how he thought they fitted together. The prestige of Freudian psychoanalysis in literary studies has eclipsed much of this other work. But one reason why it is worth recalling it is precisely its influence on the development of modern literary studies. Ogden always combined his interest in psychology with those in language, philosophy, and science. His psychology was also a science of meaning and communication. The ideas he disseminated didn't just influence Richards (whose Principles of Literary Criticism and other books appeared in Ogden's series); these were the books aspiring critics and writers were reading between the wars.

Max Saunders is Director of the Arts and Humanities Research Institute, Professor of English and Co-Director of the Centre for Life-Writing Research at King's College London, where he teaches modern literature. He studied at the universities of Cambridge and Harvard, and was a Fellow of Selwyn College, Cambridge. He is the author of Ford Madox Ford: A Dual Life, 2 vols. (Oxford University Press, 1996) and Self Impression: Life-Writing, Autobiografiction, and the Forms of Modern Literature (Oxford University Press 2010); the editor of five volumes of Ford's writing, including an annotated critical edition of the first volume of Ford's Parade's End: Some Do Not . . . (Carcanet, 2010). He has published essays on Life-writing, on Impressionism, and on a number of modern writers. He was awarded a Leverhulme Major Research Fellowship from 2008-10 to research the To-Day and To-Morrow book series; and in 2013 an Advanced Grant from the ERC for the Ego-Media 5-year collaborative project on Digital Life Writing.

Alicja Urbanik-Kopeć (University of Warsaw)

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Useful or useless?: Narratives on female technical education and Female Work Exhibitions in the late 19th century

One of the main demands of 19th century emancipates was the right to university education. Majority of writers devoted a fair share of their texts to explaining that intellectual, moral and social improvements would be a direct result of this right. They designed a new society, filled with educated women, which would make them better wives, mothers and, ultimately, useful members of society. However, majority of those texts were cut out to serve women of higher classes. British and Polish emancipates were not as decisive when it came to other types of education, like technical education of working class women. My presentation will follow the discourse surrounding the possibility of female technical education, presented in press and in literature. I will focus on the stance of emancipation writers towards this kind of education – mainly, if it was regarded as important as the right to university education, and why. Secondly, I will examine the possible realisations of this idea - courses for female factory workers, technical skills courses for destitute girls. I will try to determine, what kind of women were supposed to take part, what were the projected results, and what were the main qualities that the organisers tried to inspire in students. The question will be further illustrated by the example of Female Work Pavilions at exhibitions in the second part of 19th century in Great Britain (Palace of Women's Work, 1908), America (World's Columbian Exhibition, 1893) and Poland (National Exhibitions in Lvov and Warsaw, 1894 and 1887). In those exhibitions, women were supposed to show products of their work – embroidery, poetry, flower arrangements, but also carpentry or watchmaking. The narratives surrounding those exhibitions exemplifies ambiguity towards female education and its perceived results. Women were expected to prove that they are useful members of society, on the other, through lack of proper education, it was impossible for average women to achieve a level of skill making her a useful worker as described in writing on the subject.

Alicja Urbanik-Kopeć: I am a PhD candidate at the University of Warsaw (at the time of the conference I will have my degree completed). I am researching the subjects connected with Victorian modernity (especially emancipation of women and technological inventions) and the influences of Victorianism on Eastern Europe. My PhD explores the alternative models of emancipation available to female factory workers in 19th century Poland.

Elena Violaris (University of Cambridge)

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'Cognitive Reasoning Capacities and James Joyce's Finnegans Wake'

Finnegans Wake can be seen to foreground the automatic cognitive mechanisms behind meaning-making. In order to navigate a dense and non-linear plot, readers are invited to apply verbal and non-verbal reasoning abilities of the kind examined in psychometric tests. Verbal reasoning abilities are tested by Joyce's neologisms, which are often unusual and obscure amalgamations of conventional meanings. At the same time, the process of connecting

recurring motifs across diverse sections of the text could be described as non-verbal reasoning, requiring the perception of these motifs as spatial units of information as well as semantic ones. The Cattell-Horn-Carroll Model of Intelligence provides a framework for this analysis, and one of its fundamental characteristics is a distinction between General Fluid (Gf) and General Crystallized (Gc) Intelligence. Gf is a general ability to perceive relations between objects, while Gc is the ability to engage already-established knowledge. These two kinds of intelligence are evident in Finnegans Wake: fluid intelligence is used to perceive relational structures within the density of Joyce's writing, and crystallized intelligence is present when using existing paradigms of grammar and vocabulary. However, how flexible can these schemas be? When does a circle stop being a circle and become a square? Joyce stretches the preconceived paradigms of language until they teeter on the boundary of losing form altogether, and a reader is unsure as to whether they are discovering patterns or creating them. By drawing attention to this interplay, Joyce is making the process of cognitive selectivity visible. I propose we hypothesise an ideal reader of Finnegans Wake, considering what work their cognitive capacities would do in order to process the text instantaneously. As well as a concrete knowledge of Joyce's allusions, they need ways to connect this knowledge: a capacity to recognise patterns, to become

attuned to the schema Joyce himself creates, to complete sequences and fill in gaps. Such a synthesis implies a hyper-intelligence, processing plural information instantaneously using cognitive reasoning capacities at their fullest. Viewing Finnegans Wake as an intelligence test reveals it to be a highly concentrated – and in some sense, ironically efficient – artistic model of communication.

Elena is currently a MPhil student in English at the University of Cambridge. Her dissertation is investigating cognitive reasoning mechanisms in Finnegans Wake, in the context of intelligence research.

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'On Education: George Eliot in Dialogue with Jean-Jacques Rousseau'

This paper examines how George Eliot negotiated with Jean-Jacques Rousseau in exploring potential education paradigms for children of various qualities and from different social backgrounds. Eliot's fictions teem with education-related concerns and reflections for characters of various ages and both sexes. These children are endowed with distinct natures and they are placed within different educational schemes by the author to explore possible outcomes in each case. Scenes of education are depicted either in great detail like Tom Tulliver's private tutorial at Mr. Sterling's house or in an episodic manner but with rich implications as Latimer's customized corrective scheme. Most of her aristocratic male characters receive expensive yet useless education in college as part of gentlemanly heritance, while middle class families strive to achieve upward social mobility through securing their sons education schemes to be employed in the church, army, law or medicine. Whereas middle-class female characters are either denied the opportunity of receiving proper education suitable for their nature like Maggie Tulliver, or provided with unsuitable ornamental education for aristocratic ladies as Rosamond Vincy and Gwendolen Harleth. The reason why Eliot is so concerned with education for children and what kind of education system she endorses most are the major concern of this paper. This paper sets out to relate Eliot's reflection on education issues in her fiction to Rousseau's *Emile, or Education* to find out the possible reasons for such failures and potentially beneficial educational paradigms as exemplary alternatives for Victorian education system. Specifically, I start off with a brief summary of Rousseau's advocated education modes, then analyse how Eliot represents educational issues in Victorian society, then trace her unique insights into the vast differences between boys and girls in terms of linguistic skills, sensitivity, as well as perceptive competence, demonstrate the possible disastrous outcomes of impractical or unfit education, and finally conclude with demonstrating how Eliot is in dialogue with Rousseau on the grounds that they advocate education according to nature, character and capability as well as the cultivation of sentiments.

Di YANG is a second-year doctoral research student in School English, University of Sussex. I am currently working on how George Eliot participated in shaping Victorian ideology through her literary works, mainly focusing on her interaction and negotiation with her contemporary social critics Thomas Carlyle, John Ruskin, and Matthew Arnold in terms of religion, social and art criticism, as well as philosophy.