For the child, the past is most certainly another country inviting exploration – whether it be biblical, Scottish, or literary. This paper will look at the way a sense of the past influenced Stevenson’s early imaginative experience and informed his earliest compositions.

It is significant that at the age of six Stevenson had already conceived of himself as ‘The Author’ of a work and that he styled himself as the self-conscious writer of a ‘History’, a story that has the authority of reality. All his later fiction, however adventurous and entertaining, has the same basis in the real world, past or present. This early narrative awareness, and the authority it brings to his storytelling, provides the confidence to experiment with different genres. We can see this played out in his juvenilia, particularly in his earliest manuscripts that I have recently edited (Robert Louis Stevenson: First Writings, Sydney: Juvenilia Press 2013). They
suggest what he may have meant by ‘instructive narratives’ (‘Reminiscences of Colinton Manse’) and they confirm his own adult recognition of the importance of play for the imaginative life of the child.

The paper will focus on Stevenson’s earliest juvenilia published in the Juvenilia Press volume; on his 1878 essay ‘Child's Play’; and on his so-called ‘Covenanting childhood’ and first publication The Pentland Rising: A Page of History 1666, written aged sixteen.

Bio:
Christine Alexander is Emeritus Professor of English at the University of New South Wales, and a Fellow of the Australian Academy of the Humanities. She has written extensively on the Brontës, including a critical study on The Early Writings of Charlotte Brontë and specialist editions of Brontë juvenilia. Her other publications include the co-authored books The Art of the Brontës and The Oxford Companion to the Brontës. She is director and general editor of The Juvenilia Press, and published the first book on the topic of literary juvenilia, The Child Writer from Austen to Woolf, co-edited with Juliet McMaster. Her new edition of Jane Austen's juvenilia, Love and Friendship and Other Early Writings, was published in hardback by Penguin in September 2014.

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Jeffrey R. Bibbee
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[Roundtable]

Virginia Cary Hudson's O Ye Jigs and Juleps!

Virginia Cary Hudson’s 1904 essays for her teacher at the Episcopal school, Margaret Hall, became the 1962 posthumously published bestseller, O Ye Jigs and Juleps. While Hudson’s essays most commonly have been praised by audiences as a ‘slice of Americana’ and the unintentionally humorous musings of a ten-year-old girl, the work provides an examination of Christian pluralism, Southern social and economic classes issues, and race relations in a small Appalachian community. Hudson’s South is driven by a simple barter economy, established social customs, and a fabric stitched together by an intensely practiced Christian faith that belies the established historiography of the broader Progressive Era of American history as a time of radical social, economic, and political reform. When Hudson’s naïve understanding of her local culture is juxtaposed against a
nation becoming a global military and cultural power, exhibited in the Louisiana Purchase Exhibition of 1904 (St. Louis World's Fair) and the St. Louis Olympics, and coming to terms with a rapidly growing immigrant population and increasing racial tensions, Hudson's humorous stories of nearly fatal baptisms, jilted brides, and dancing with African-American boys provide us with a view of an American South unconsumed by global issues and complex social change. This literary example of American regionalism makes Hudson's work a valuable tool in understanding a pre-Civil Rights Era South where life was more simplistic than modern.

Bio:
Jeffrey R. Bibbee is an Associate Professor and Chair of the University of North Alabama's Department of History and Political Science. He received his PhD in British History from King's College London in 2008 and has worked on issues related to religion and social, political, and health policy in the late 19th and early 20th centuries. His works has been presented at conferences on Victorian culture in Canada, Great Britain, Portugal, and France.

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Gillian Boughton-Willmore
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[Panel 5]

‘Doggerel’ and ‘the dogs’: verse by younger Arnold children in the "Fox How Magazines" of the 1840s

This paper proposes to build on an unpublished paper given at the Literary Juvenilia conference in 1996, which focussed on Matthew Arnold's earliest surviving poetry and translations out of Virgil copied into the family's autograph holiday magazines by the nine surviving Arnold children. The same family publications feature verse, usually far less sophisticated, written by his younger siblings. These mostly unpublished MSS magazines are held in the Wordsworth Museum at Dove Cottage, Grasmere, a few miles from the Arnold family holiday home at Fox How, Ambleside in the English Lake District and I have been privileged to have complete access to them.

It seems fitting given the conference theme to focus on the children's poetry rather than their prose or drawings. They are of only quotidian value as literature but bring alive a strong sense of the family's mores and
celebrate the value of a community of child writers held together by a common family history.

**Bio:**
Gillian Boughton has worked at Durham University since 1992. Her teaching interests range from Romanticism to Post-Modernism and her research interests arise from doctoral study around the life, Juvenilia writings and twenty-five published novels of Mrs Humphry Ward, born Mary Arnold (1851-1920). She is a Fellow of St John's College Durham.

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**Rob Breton**
Nipissing University
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[Keynote 2]

**Needless Alarms: Performance in John Ruskin's Early Poetry**

At the ripe age of nine, Ruskin began “Eudosia,” planning to develop it into an epic poem on botany and mineralogy. Many years later, in *Praeterita* he called it “the real beginning” for both Deucalion and Proserpina. Clearly young Ruskin, like many childhood poets, imitated adult writing and adult interests in his verse. BOOK II of the poem begins, “I SING the Pine which clothes high Switzer's head / And high enthroned grows on a rocky bed.” But what makes the boyhood verse so fascinating is the way he also seems to be imitating or performing childhood, and that he felt some need to do so. Set against poems that have the sounds and shapes of romantic verse or that reflect ambitious interests in steam power and geology, conveyed through sophisticated meters and rhythms, are poems that seem deliberately childish, pointless and without direction: “I want a thing to write upon / But I cannot find one / And I have wanted one so long / That I must write on – None.” The almost forced awkwardness in young Ruskin’s remarkable poetry, I will suggest, emerges out of the anxieties he felt as a hyper-self-conscious prodigy.

**Bio:**
Rob Breton is an Associate Professor of English Studies at Nipissing University, North Bay, Ontario. A Victorianist, he mostly publishes on Chartist writing and nineteenth-century radical fiction, and has a new book called *The Oppositional Aesthetics of Chartist Fiction* forthcoming with Ashgate Press. He has taught juvenilia
at the undergraduate level and has published on Ruskin’s early poetry, including an edited volume of Ruskin’s poetry for the Juvenilia Press, From Seven to Seventeen: Poems by John Ruskin.

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Emma Butcher
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[Panel 2]

‘Cloud is Rolling O’er Us, A Bloody Cloud of War’: The Soldier Poet in Charlotte and Branwell Brontë’s Juvenilia

During their adolescent years, Charlotte and Branwell Brontë collaborated on the intricate and dynamic fantasy sagas of Glass Town and Angria. Growing up in post-war Britain, the siblings’ imaginary worlds are permeated with reminiscences of the Napoleonic wars, their kingdoms comprising of numerous military characters and long, laborious battle campaigns. Within their tales, poetic laments and ballads frequently occupy the narratives, the siblings emulating the post-Napoleonic outpouring of verse by both canonical authors such as Walter Scott and the rising ‘soldier author’, whose verse was frequently published in military memoirs and periodicals such as Blackwood’s Edinburgh Magazine.

This paper will argue that Charlotte and Branwell used poetry to convey three different themes through their fictitious soldier characters. Firstly, inspired by the contemporary and traditional canon, the siblings use romantic, nostalgic verse to revive archetypes of the chivalric, warrior knight. Secondly, they use poetry to glorify war, characters such as Henry Hastings, the national poet and song writer of Angria, acting as a mouthpiece for patriotic propaganda. Thirdly and finally, their verse is used as a means of reflection, the siblings detaching themselves from their previous patriotism and realising the more negative or poignant aspects of battle, using poetry as a distinct moment of ‘awareness’. It is by using these three methodologies that Charlotte and Branwell are able to respond effectively to war and its sentiments, their poetry, like their prose, conjuring sophisticated understandings of conflict in the late-Georgian childhood imagination.

Bio:
Emma is a second-year AHRC doctoral candidate at the University of Hull, UK. Her thesis responds to the Brontë children as commentators of war, looking at
representations of conflict and military masculinity in their juvenilia. Her study covers various themes surrounding both historic, and specifically, Napoleonic warfare such as masculine physicality and violence, military-induced trauma and representations of death and mourning. Aside from her thesis, she represents postgraduate students on the BAVS’s executive committee and has recently curated a major exhibition at the Brontë Parsonage to commemorate the bicentenary of the Battle of Waterloo.

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Donna Couto
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[Panel 4]

Age of Innocence and of Experience: ‘the secret life of the imagination’ in Edith Wharton’s Early Poetry

Edith Wharton (1862–1937) is best known as one of America’s greatest novelists, in particular for her contemporary novels of manners. From a young age, Wharton was writing poetry, verses, sermons, and dramas in blank verse. By eighteen, she had contributed German poem translations by Goethe and Heinrich Karl Brugsch to literary magazines, a selection of poems to the *New York World* under the pseudonym ‘Eadgyth’, and five unsigned poems to the prestigious *Atlantic Monthly*; she had secretly written a novella, *Fast and Loose* (1877) under the name of ‘David Olivieri’; and *Verses* (1878), a volume of her poetry containing twenty-nine poems was privately printed by her parents. Several early poems exist, which have never been published, and two poems, which have not been published for over 120 years. Another four poems, enclosed in Wharton’s letters to her German governess, Anna Catherine Bahlmann (1849–1916), have yet to be found. These letters, published in Irene Goldman-Price’s *My Dear Governess* (2012), reveal Wharton’s passionate engagement with poetry and an “intense literary apprenticeship in language, cadence, poetic subject, and tone” (97).

In her autobiography, *A Backward Glance* (1934), Wharton describes the thrill of reading Swinburne, and having the words “burst into fiery bloom” in her hands (72); and reading Tennyson aloud to her maternal grandmother as a way of showing her affection: “I understood hardly anything of what I was reading ... But I enjoyed all the sonorities as much as if I had known what they meant, and perhaps even more, since my own
interpretations so often enriched the text” (38). Like the young Charlotte Brontë, Wharton derived physical pleasure and “relief from the effort of trying to be like other children” from her own “rich world of dreams”, and she experienced “an ecstasy which transported [her] little body & soul” from the sound of language and the rhythm of reading aloud the stories she invented (Wharton, Life and I, 1077).

In this paper I will show how poetry allowed Wharton to express her “passionate inner life”, her religious preoccupations, and her sense of frivolousness and fun. Wharton led a mostly quiet life divided between family homes in New York and Newport, Rhode Island, and enjoyed many of the light-hearted pleasures of her class. However, she was a complex young woman, full of exuberance and humour, who struggled with religious and moral questions, and with her desire to reconcile her inner world of the imagination with the rigid social constraints of her class. Although she received no formal education, it was Wharton’s experiences living in Europe during her formative years (1867–72) and her exposure to books – in her father’s ‘gentleman’s library’, and from her earliest mentors – which broadened her horizons, fed her imagination, and heavily influenced her youthful poetry.

Bio:
Donna Couto is a research assistant, and Juvenilia Press assistant at UNSW Australia. She was an MA student editor on Charlotte Brontë’s Tales of the Islanders, Volume 3 (2003) and has worked as assistant editor on recent Juvenilia Press editions, including Charles Dickens’s The Bill of Fare, O’Thello and Other Early Works (2012). Originally from Canada, she completed a BA in English at the University of Waterloo, and spent two years living in Italy teaching English as a second language, and travelling around the country. In 2000, she moved to Australia and completed an MA by coursework at UNSW. She is interested in the juvenilia of Canadian short-story writers Alice Munro and Mavis Gallant, and will pursue an MA thesis on Canadian juvenilia at UNSW in 2016.
Indian writer Samhita Arni started writing and illustrating her first book when she was just eight years old. The really outstanding feat of this child sensation is that Arni chose to rewrite the *Mahabharata*, one of the two Sanskrit epics of ancient India, a narrative poem composed around 400 years BCE and still a highly significant cultural icon in contemporary India. Indian children are brought up on stories from the *Mahabharata* and the *Ramayana* from a very early age so the characters and their values become role models for boys and girls alike. *The Mahabharata – A Child's View* (published in 1996 when Arni was eleven) takes on a critical stance against one of the epic’s major themes: war. Arni is adamant in her reading of the epic. War is futile, however much it is dressed up to represent the eternal struggle between the forces of good and evil.

In this paper I wish to highlight two significant issues that this juvenile work reveals. Firstly, Arni’s naivety in embarking on such a momentous task as a contemporary rewriting of a classical work needs to be remarked on. The *Mahabharata* is possibly the world’s longest known epic poem, one of its many versions consisting of well over 200,000 lines. She has deliberately omitted certain episodes and daringly added new ones without deviating from the overall plot. Secondly, her fearless feminist stance, striking for a girl of eleven, proves that valid contemporary readings of the classics indicate their timeless quality and the essential orality of these texts, without which they can too easily be fossilized and rendered irrelevant for modern times. I will conclude by suggesting that Arni’s debut novel is a challenging dialogue between ancient ideals and twenty-first century social and political issues.

**Bio:**

Felicity Hand is senior lecturer in the English Department of the Universitat Autònoma de Barcelona. She teaches post-colonial literature and history and culture of the British Isles. She has published articles on various Indian and East African writers including M.G. Vassanji and Abdulrazak Gurnah and a full-length study of the Mauritian author Lindsey Collen. She is the head of the research group Ratnakara (http://
grupsderecerca.uab.cat/ratnakara), which explores the literatures and cultures of the South West Indian Ocean. At present the group is working on a project financed by the Spanish Ministry of Economy and Competitiveness which focusses on the Indian community of South Africa. Felicity is also the editor of the new electronic journal Indi@logs. Spanish Journal of India Studies.

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**Joetta Harty**
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[Panel 2]

**Patriotic Poetry in the Brontë Juvenilia**

From Branwell’s pirate to Emily and Anne’s Pacific queens, characters in the Brontë juvenilia evoke in their poetry a strong spirit of nationalism and patriotism for their paracosmic nations. This paper will explore the various forms of patriotic poetry manifest in the juvenilia of Branwell, Emily, and Anne Brontë.

As Branwell’s Byronic hero Alexander Percy terrorizes the African Gold Coast as the pirate Rouge, he imagines a republic and writes odes personifying History and Liberty. Meanwhile, Anne and Emily’s Republicans and Royalists evoke the love of their lands in their fight for control of Gaaldine, "Eden’s isle beyond the southern sea. / Her tropic prairies bright with flowers / And rivers wandering free" and “Gondal’s mists and moorlands drear / And sleet and frozen gloom” through patriotic nature poetry.

Within the context of the imaginary world, this paper considers poetry’s role in the project of developing a national literature, which in turn forms part of an emerging nation’s struggle to establish a national identity. It looks at the different expressions of patriotism as a direction for national energy, poetry expressing independence, national unity, and national pride. It also looks at the poetry of the expatriate, the poetry of protest, revolution, nostalgia and exile. In the process of comparing the early poetry of the Brontës, this is also an opportunity to consider gender differences, and the lack of difference, in children’s writing.

**Bio:**

Joetta Harty is an independent scholar and seemingly perpetual student. The title of her doctoral dissertation is “The Islanders: Mapping Paracosms in the Early Writing of Hartley Coleridge, Thomas Malkin, Thomas De Quincey, and the Brontës” (George Washington University 2007). She has taught for the University of
Progressive Practices of the Episcopal Church: Virginia Cary Hudson's O Ye Jigs and Juleps!

Virginia Cary Hudson's juvenilia, O Ye Jigs and Juleps, provides refreshing insight into the Episcopal Church of the early twentieth century. O Ye Jigs and Juleps and her mature writing, Close Your Eyes When Praying, furnishes hilarious and thought-provoking illustrations of Southern religion, the role of religion in everyday life, and the social implications of progressive theology exemplified by the Episcopal Church. Virginia's childhood perception of issues including race relations, ethnic prejudice, and women's rights are anticipatory of the social and religious changes of succeeding decades, specifically the 1960s and 1970s. The Episcopal Church played a significant role in social advancement as the forerunning champion of rights for the underprivileged. Virginia's wit and questioning of the world around her allows readers to experience social change through the eyes and words of a child. In examining records from the Episcopal Women's History Project, archival records from the Episcopal Church, and excerpts from Anna J. Cooper's A Voice from the South, I will place Virginia Cary Hudson within the historiography of early twentieth century southern American religious and social revolution.

As Juliet McMaster argues in her forthcoming work “Dick Doyle's Journal: A Teenager at Work and at Home in London 1840”, juvenilia, including that of Virginia Cary Hudson, provides an “engaged account of exciting cultural doings.” By connecting Virginia's juvenilia musings with the later progressive social movements, I hope to demonstrate the continuity between Virginia's childlike inquisitiveness of 1904 and the greater freedoms of the 1960s and 70s. Through the study of her juvenilia with references to her mature work, in the context of the social milieu and changes within the Episcopal Church, I hope to illuminate the roots and presence of liberal thinking in a culture often mislabeled as backward and ignorant. Virginia Cary Hudson's
juvenilia *O Yë Jigs and Juleps* provides readers with a first-hand account of the social, political, and religious revolutions of the early twentieth century.

**Bio:**
Shelby Heathcoat is a graduate student at the University of North Alabama seeking a Master’s Degree in English with a concentration in British Literature. Shelby is the founder and president of the English Graduate Student Organization at the University of North Alabama. Shelby has presented her research on Jane Austen at the University of North Alabama, the University of Alabama, and the University of Alabama at Huntsville. She has also presented her research at the University of North Alabama on T.S. Stribling, a Florence local and 1933 Pulitzer Prize winning author of *The Store*. This research on Stribling is currently undergoing publication.

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Danielle Holcombe  
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[Roundtable]

**Virginia’s *O Yë Jigs and Juleps*: Child Development and Student-Teacher Dialogue**

Virginia Cary Hudson, a child of the railroad, rural Kentucky, and Margaret Hall boarding school, lived in a time of great change and reform, in particular for women. At ten years old, in 1904, she wrote a series of essays for her teacher, Mrs. Dixon, a woman who assigned such topics as church etiquette, gardening, and personal appearance. These essay topics, though seemingly benign, enabled Virginia to illustrate her unique and occasionally conflicting opinions.

These amusing records of a southern child’s perspective were later collected and published as *O Yë Jigs and Juleps* (1962), and have since provided amusement for many. However, much can be learned from Virginia’s attempts to articulate what she was struggling to know and define about herself and her world. Similarly, women like Mrs. Dixon were attempting to orient themselves in the changing social climate, struggling to define their own roles in the workplace, the home, the church, and the government. It is (in part) due to this kinship that Virginia’s essays provide us with an interesting lens through which to examine child development. Unlike the diaries of Iris Vaughn, Dick Doyle, or even Opal Whiteley, Virginia’s essays were written for a particular audience—her teacher, not herself or even a parent. In a
forthcoming essay on Dick Doyle’s Journal, Juliet McMaster points out that “The youthful diarist must find some balance between the extremes of privacy and publicity, between the inward-looking and the outward-looking”. Virginia’s essays are both “private,” in that they are personal, and “public,” since they were written for a reader besides herself. Her youthful writings exhibit the unique dialogue that takes place between teacher and student, and are both inward and outward-looking. They are an exercise in storytelling, but a storytelling that asks questions of her reader. Building on such scholarship as McMaster’s, I will define and clarify what Virginia was astutely processing: her world as it blended with the world of adults, as well as analyze the dialogic style she adopts to initiate feedback from a female teacher.

Bio:
Danielle Holcombe has a degree in Language Arts Education, and has been a high school English teacher for eight years. She is a current graduate student in the MA program in the English Department of the University of North Alabama, with an interest in British literature.

Katharine Kittredge
Ithaca College

[Guest Lecture]


Although much good work has already been done on the highly visible juvenile publications by such future luminaries as Leigh Hunt, Lord Byron, and Felicia Dorothea Hemans, I feel that there is still much work to be done in establishing the breadth and scope of juvenile publication at the end of the long eighteenth century. Over the last few years, I have discovered scores of lesser-known child publications, many of which were critically acclaimed and widely purchased during their day, but are now entirely forgotten. The trend emerged in the 1770s with publications by Thomas Chatterton, Michael Bruce, and Hannah More, and continued at a steady pace until reaching its peak of popularity between 1800 and 1810. At this point in my research, I have identified 125 books of poetry that were published between the years 1770 and 1830 by authors under the age of twenty-one; eighty-nine of these were published between the years 1790 and 1820. The average age at which the children composed their poetry in the 1790’s was 17.45 years old, from 1800-1810 it was 15.9, and from 1810-1820 it was 17.6 years of age. During the peak years, (1800-1810), there were sixteen books containing poems composed before the age of sixteen, and eight containing verse by children younger than twelve. Taken together, these texts provide a rare opportunity
to view the past through the eyes of children and also give us a rare opportunity to hear authentic pre-Victorian children’s voices.

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**Laurie Langbauer**
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[Keynote 1]

**The Juvenile Tradition**

In this paper, I emphasize what literary criticism gains through recovering an early juvenile tradition—especially by closely attending to the trope of prolepsis within its poetics. Beginning around Thomas Chatterton’s birth in the 1750s and ending around Felicia Hemans’ death in 1835, juvenile writers in Britain addressed each other and an imagined posterity through that trope. Often reviewed more generously than once thought, even when their juvenile writing met adult scorn, that hostility created a sense of shared tradition. Young poets shaped that tradition by writing proleptically in order to question developmental models of individual and cultural history that dismissed their writing as immature, mere apprentice work. I reconsider writing by Percy Shelley, Mary Shelley, and John Keats—along with the early writing of Thomas Moore (under his pseudonym Thomas Little), George Gordon, Lord Byron, and the young Alfred Tennyson—to trace how it exemplifies contemporary understandings of what prolepsis and juvenile writing signify.

But the juvenile tradition understood through prolepsis signifies for our critical moment as well. Recovering the juvenile tradition allows modern critics to reconsider the very assumptions of literary critical methodologies. My goal in this paper is to think about how our shared work in literary juvenilia—as that work opens up alternative traditions and recasts literary histories—reflects on our understanding of how we might think and to what aspire as critics now.

**Bio:**
Laurie Langbauer’s work is in the long nineteenth century in Britain. Her primary focus is the novel, but recently she has written about Romantic-era poetry. A 2011–2012 Sawyer Fellowship at the National Humanities Center allowed her to complete a monograph: *The Juvenile Tradition: Young Writers and Prolepsis, 1750-1835* (forthcoming, Oxford University Press, 2015/2016).
Her new work is on visual culture in the nineteenth century.

Previous books by Laurie Langbauer are *Novels of Everyday Life: The Series in English Fiction, 1850-1930*, and *Women and Romance: The Consolations of Gender in the English Novel*.

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**Patricia Martín Ortiz**

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[Panel 7]

**A Song against Bullying; or, Writing as Catharsis**

At the University of Salamanca’s School of Education, we carry out a Reading Project in Literature and Literacy in Early English Language Education where we read a wide range of texts. The purpose of my paper is to present the literary experiences of English Degree students taking as a starting point a song written by a 10-year-old child.

X, an English child, was the victim of bullying at school over several months. His classmates insulted him, hit him, laughed at his mother. The child said nothing at home but began to write songs expressing his feelings of pain, helplessness and anger; this creative activity helped him to put up with with the everyday humiliation he was experiencing. His mother took him to another school, and finally his happiness returned. In the new environment, he enjoyed the teachers and his new classmates. Regaining his self-confidence, he then decided to share his experience with others.

This led him to participate in the TV programme *Britain’s got Talent*, where, appearing with a friend in the double act Bars and Melody, he sang the lyrics of his song to the melody *Hopeful* by Faith Evans. The audience was greatly moved by revelatory lyrics (and by his wonderful voice).

Writing as catharsis, writing as the soothing pathway for release is not only a literary device used to solve inner conflicts by great authors such as Joyce, Tennessee Williams or O’Neill; it may also be a constructive tool for healing available to the youngest of writers.

The song, composed as a rap, acts as a model for the English Degree students to write their own anti-bullying lyrics. In this way, when they may eventually have to help children survive in a sometimes hostile world, they might be able to offer this solution to help overcome pain, fear or sadness.
Bio:
Patricia Martín Ortiz has been an English teacher in Secondary School since 1996. She also lectures in English at the University of Salamanca where she teaches English Language and Children’s Literature and Literacy in Early English Language Education. She received her degree in English Philology in 1994 from the University of Salamanca; as an Erasmus student, she also studied at Cambridge University. Patricia earned her PhD in 2002 from Salamanca. Her main fields of interest are teaching English language to young learners, literature and literacy in Early English Language Education and children’s literature. She has participated in several projects to promote reading. Her publications include *Language Teaching: Theoretical Basis and Curricular Design; The Golden Tree of 19th and Early 20th Century Children’s Literature in English; English and American Literature: A Practical Approach;* and *La literatura infantil en Roald Dahl* [Children’s Literature in Roald Dahl].

Andrew Monnickendam
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[Panel 1]

Varieties of Feeling in Robert Burns’s Earliest Verses

Although it is always a risky task to talk about what “young” means in a period peopled by precocious geniuses such as Thomas Chatterton (1752-70) or Gioachino Rossini (1792-1868), this paper will analyse Robert Burns’s (1759-96) first poem, “O Once I lov’d”, and the fifth, a fragment, “A Penitential thought, in the hour or Remorse—Intended for a tragedy”. These early compositions, written several years before the publication of the Kilmarnock edition of Poems Chiefly in the Scottish Dialect (1786)—which turned him into a celebrity—are of particular interest for two basic reasons.

First, Burns’s reputation as a chameleonic poet is notorious: the strident defender of Scots is also the author of mawkish verses written in heavily academic standard English; the poet that tells of uncontrollable sexual desire is also the author of the Clarinda letters, a failed affair narrated in the traditional modes of the pastoral, and so on. In these early poems, separated only by three songs, Burns emerges, in his charming verses to Nelly, as the optimistic youth of feeling, and then, in a typical movement, as the poet who immerses his anxious self in questions of remorse and endemic evil. Second, Burns is his earliest literary critic. Both in his letters and in the manuscript, The Commonplace Book, Burns deals at certain length with the poems’ origins, their composition, their virtues and shortcomings. In addition, his comments pinpoint the watershed between innocence and experience, though it has to
be said that the two concepts are separated by a brief space of time if not sharing a simultaneous existence. The juvenilia of Burns often resemble the poetry of an old man.

**Bio:**

Professor Andrew Monnickendam is head of English Literature in the department of English and German Studies at the UAB.

His major area is the nineteenth and twentieth century novel, with a special interest in the first two decades of the nineteenth century, and particularly the figures of Walter Scott and his Scottish contemporaries: Christian Johnstone, Susan Ferrier and Mary Brunton.

His other area of research is the literature of war, especially in two aspects: the transitional period between war and peace, and the problems the narration of horror presents to its witness. He also has a particular interest in the relationship between food and culture, and literature and opera.

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**Pamela Nutt**

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[Panel 4]

**Rosemary Dobson: A Very Interesting Project**

Rosemary Dobson (1920-2012), was one of Australia’s most significant poets, and one who had an important role in shaping the voice of modern Australian poetry.

The granddaughter of English poet and critic, Austin Dobson, she attended Frensham, a school for girls led by the forward-thinking and innovative Winifred West. Here her passion for both art and poetry was nurtured when, at seventeen, her first collection of poems was published by the school in an exercise that both showcased Dobson’s talents and demonstrated, through the association with Leonard Woolf and the Hogarth Press, something of the history of the book itself.

Dobson’s later response to her juvenile writings (not unlike that of her contemporary Judith Wright) was to downplay their significance and value. “I wouldn’t like anyone to read the poems ... but it was a very interesting project,” she admitted in an interview with John Tranter in 2004. Yet in the preface to her *Collected Poems* (1991), she writes of her first-published mature poems: “A ‘Collected’ should certainly represent the progress of the poet and therefore I have stood by the poet I was...”
I am interested in how gendered capital in the nineteenth century began to move away from the Rousseauvian ideals of feminine behaviour and upbringing which characterized the late eighteenth century. Many novelists, including Charlotte Brontë, started creating female protagonists who develop forms of gendered capital different from the characteristics depicted in fiction prior to that time. In this particular paper I will focus on how this change is displayed in the work of Charlotte Brontë, specifically contrasting the idea of creative productivity as demonstrated in her juvenilia, mainly her short novella Albion and Maria, The Secret, and The Spell with the expression of creative minds in her mature work. Brontë tries to define herself as a writer, considering her own creative voice and her identity as an author. She does so while experimenting with the creative expression of her female characters. Over the course of her life, Brontë gets increasingly focused on how
Women use various art forms as a means to express their thoughts and how it influences and changes their position in society. I will demonstrate how this form of expression grows more radical as we move from her juvenilia to her latest work of fiction.

**Bio:**
Sara D. Nyffenegger is a PhD Candidate at University of Zurich and teaches at Kantonsschule Wettingen. Her research interests include the 19th-Century novel, the Brontës, and Victorian literature in general.

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David Owen
Universitat Autònoma de Barcelona

[Panel 1]

**Walter Scott and the Porter Sisters: Should Auld Acquaintance Be Forgot?**

The hugely influential Walter Scott and the Porter sisters, Jane and Anna Maria (two novelists of considerable commercial success in the opening decades of the 19c., but who—subsequently—have fallen from much critical attention), were neighbours in Edinburgh as children. As adults, the three writers would go on to make significant contributions—particularly in Scott’s case—to the ambit of historical fiction (amongst other types of writing), an arena in which they were to become, in effect, literary competitors.

Their youthful friendship and the slightly older Walter’s storytelling role in the girls’ early lives have become conventional and wholly unchallenged elements in the early histories of these writers. This is significant, as it relates in considerable measure to our understanding of the sisters’ intense later reaction—as adults—against what they perceived to be Scott’s disregard of their novelistic fiction, a reaction that may even have carried with it the accusation (particularly from Anna Maria, the youngest of the three writers) of plagiarism. Following conventional accounts of the trio’s early years, the idea that often emerges—sometimes unintentionally, sometimes not—is of the two literary sisters’ sense of Scott’s treasonably over-familiar borrowing of their own tales, not least (so it is held) because their former companion had now so thoroughly outshone them. In a letter to her sister in 1819, Anna Maria complained that Scott “evidently uses our novels as a sort of store house, from which... he draws unobserved whatever odd bits of furniture strikes his fancy for his own pompous edifice”. Not all later commentators have viewed this accusation sympathetically. For instance, George Saintsbury—possibly the major academic voice in English literature at the turn of the 19c. and perhaps rather overawed with Scott’s legacy at the time, whilst similarly under-awed with that of the Porters—scathingly observed that the sisters “seem to have thought themselves unjustly supplanted”.

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Nevertheless, the somewhat demeaning picture of the adult Porters that can be gleaned from accounts of how far, relatively and respectively, the trio had travelled since their "shared" childhood is very much open to question. This paper will review the available sources on the writers' Edinburgh childhood days to suggest that, in fact, no such acquaintanceship ever existed. On this basis, it will then suggest why this is important in helping to shift our interpretation of the Porters' adult response to Scott away from that of a slightly hysterical reaction by a couple of second-rate writers (as earlier critical assessment might have it), pitifully unaware of their limited level of ability and obsessed with a romantic view of shared childhood loyalty, towards the realms of a far more justifiable and comprehensible professional consternation through which two highly marketable women writers of the time are seen acting to protect their commercial viability within a particular literary niche.

Just Sixth-Form Poetry: The Early Lyrics of Tanita Tikaram

Tanita Tikaram (b. 1969) is an English singer-songwriter whose debut album Ancient Heart (1988) was written before her eighteenth birthday, though released when she was 19. The album had huge commercial success, and Tikaram swiftly established herself as a forceful and innovative presence on the highly competitive musical scene of the late 1980s. In addition to her deep and rather haunting voice and folk-inspired melodies, the other aspect of her music that received most critical comment was the literary quality of her lyrics. Whilst many saw in them a Rimbaud-like ability to synthesise a complex range of emotions in an unusually—if obscure—poetic form of expression (at least within the ambit of commercial pop music), other voices were rather more disparaging, dismissing Tikaram's writing as "sixth-form poetry", a term that in the UK is applied to the self-conscious and often rather pretentious literary experimentation of adolescent writers (16-18 years of age, in the final phase of secondary education), in which a mawkish and elaborate style masks disappointingly shallow ideas.

Leaving aside the rather obvious fact that Tikaram's writing was sixth-form in the literal sense that she was actually in the sixth form at the time of composing her album, this paper will take issue with the patronising critical rejection of her lyrics (one that too readily attaches to effective and innovative juvenilia writing), reassessing several of her lyrics from the album to suggest that her achievement at a literary level is particularly noteworthy, and to reflect once again on the lack of justifiable critical criteria that, too often, dismisses adolescent writers largely or even exclusively on the grounds of age alone.

Bio:
David Owen is a lecturer in English Literature at the UAB. His research interests focus mainly on English novelistic fiction of the eighteenth and early nineteenth centuries. Particularly, he is interested in the history of the English Novel, its origins and development, and—within that—the formal and artistic properties of the epistolary novel as it affected and was affected by sociopolitical changes in fiction writing and reading. In terms of individual writers, his research is principally concerned with the works of Jane Austen.

Three forthcoming (2015) publications of relevance to this conference are the collection of essays on juvenilia writings Home and Away, co-edited with Lesley Peterson (Cambridge Scholars); the critical edition of Hannah More’s A Search After Happiness (The Juvenilia Press), as supervising editor working with PhD students Alex Prunean, Noelia Sánchez and Reyhane Vadidar; and the first-ever critical, annotated edition of Anna Maria Porter’s Walsh Colvile (Edwin Mellen Press).

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[Panel 5]

Playing with Patriarchy: Father and Fools on the Family Stage of Tennyson’s and Dickens’s Juvenile Dramas

Both The Devil and the Lady, by Alfred (later Lord) Tennyson, and O’Thello, by Charles Dickens, are verse dramas that invoke the literary patriarch William Shakespeare; both also feature characters who are at once figures of powerful patriarchal authority and figures of comic impotence. Tennyson’s Magus recalls Marlowe’s Faustus and Shakespeare’s Prospero, but Magus devolves from patriarch to patsy over the course of the play, as he is comically supplanted by the agents of misrule. Dickens’s Great Unpaid, as Christine Alexander points out, “corresponds with the Duke of Venice in Shakespeare’s original, [and] is clearly the figure of authority”. Yet The Great Unpaid is also a figure of misrule, for he leads “a jolly chorus,” which asks, “What’s the use of repining / At magistrates [sic] odd law?”.

Harold Bloom’s Oedipal reading of the relationship between an aspiring author and his literary forebears is obviously relevant here. However, this paper considers these two juvenile dramas as examples not only of rivalry but also of collaboration. Since John Dickens saved the pages containing his part in O’Thello, we know he collaborated with his son in staging the burletta.

Tennyson probably did not intend the role of Magus for a parent, but as Jane Austen dramatizes in
Mansfield Park, any amateur theatrical held under the parental roof depends for its success on parental approval and support. For this reason alone then, Tennyson’s script implicitly casts his own father, in a role off stage if not on, as a tacit collaborator in the production. Accordingly, this paper examines the ways in which both scripts keep envy, affection, aspiration, and appropriation safely and productively at play on the family stage, in order to exemplify, dramatize, and facilitate the complicated process of developing an adult authorial identity for the aspiring young male Victorian author.


Bio:
Lesley Peterson is Full Professor of English at the University of North Alabama, where she teaches classes in both Shakespeare and Jane Austen. She has written on the literary juvenilia of Elizabeth Tanfield Cary, Jane Austen, Opal Whiteley, and Anna Maria Porter, and is co-editor with David Owen of Home and Away: The Place of the Child Author (Cambridge Scholars, forthcoming).

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[Panel 5]

‘Coffee and Byron, tea and Wordsworth’: Arthur Hugh Clough and The Rugby Magazine

Launched in July 1835 with the express aim of bringing ‘honour’ to one of England’s oldest and most prestigious Public Schools, The Rugby Magazine brought together a remarkable collection of individuals who would later go on to have distinguished professional careers, including future Deans of Westminster and Durham. It was edited, and to a large extent written, by the poet Arthur Hugh Clough, and includes, as well as a significant number of early poems and prose, reflections by Clough and others on subjects ranging from the sonnet as a poetic form to the relation between school and the larger world the students were about to enter.

Juvenilia of this kind has traditionally been regarded as valuable because it anticipates the themes and preoccupations of the mature poet; Clough’s
contributions to *The Rugby Magazine* have been read in this way by successive generations of critics. What this kind of reading overlooks, however, is the extent to which the journal as a whole represents a distinctive literary production with its own values and procedures. In editing the journal, Clough created for himself a series of personae, including an editorial character called Clayton who debates the aims and achievements of the journal with various interlocutors. All contributions to the journal are, moreover, anonymous, using initials referring to school nicknames: Clough appears mainly as ‘T.Y.C.’ (‘Tom Yankee Clough’), an allusion to his childhood years in America, but also under other disguises. This use of anonymity, dialogue and personae encourages a surprising candour in the contributions to the *Magazine*, which deal with issues of sexual attraction, including same-sex relationships, with an openness not always possible later in Clough’s career. Placed back in their original context, Clough’s early productions can be seen not simply as immature anticipations of his later work, but as experimental productions which hint at possible but unrealised futures for the poet and his society.

**Bio:**

Joseph Phelan is Professor of Nineteenth-Century Literature at De Montfort University, Leicester, UK. He is the author of *The Nineteenth-Century Sonnet* (2005) and *The Music of Verse: Metrical Experiment in Nineteenth-Century Poetry* (2012), and the co-editor of *The Longman Poems of Robert Browning* and *The Brownings’ Correspondence*. He has written extensively on the poetry of Arthur Hugh Clough, producing an edition of Clough’s *Selected Poems* for Longman (1995) and also writing numerous articles and reference works on the poet, most recently an entry for the new *Blackwell Encyclopaedia of Victorian Literature* (forthcoming in 2015). He is currently working on a new four-volume annotated edition of *The Correspondence of Arthur Hugh Clough* for Oxford University Press, to be published in 2019 to coincide with the two-hundredth anniversary of the poet’s birth.

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[Introductory Panel]

**Allegorical Worlds in Hannah More’s Pastoral Drama A Search after Happiness**
The pastoral drama *A Search after Happiness* by Hannah More was written in 1761 at the age of eighteen and first published in 1773. In this paper we will argue that through this didactic drama the playwright is allowed to create an allegorical world in which the four female seekers (Florissa, Pastorella, Laurinda and Euphoria) abandon their homes in order to find happiness. Urania, an ancient shepherdess, stands at the centre of a parallel world which values domesticity and inner happiness. Embodying the voice of moral authority and spiritual peace, Urania guides the ladies towards self-observation, introspection and benevolence. The choice of genre is adequate to illustrate the key role pastoral drama played in the changing society of the eighteenth century. Therefore, *A Search after Happiness* shows More’s literary sophistication and maturity and how through drama she empowers young ladies to play an active role not only in the private, but also in the public sphere.

**Bios:**
Alexandra Prunean is a PhD student at Universitat Autònoma de Barcelona, Spain. Her research focus is on commercial strategies in paratextual features in children’s literature of the late eighteenth-century women writers.

Noelia Sánchez-Campos is a PhD student at Universitat Autònoma de Barcelona, Spain. Her research focus is on female desire in the works of late eighteenth-century women writers.

They have recently published a joint article on the negotiation of desire in conduct literature and, together with UAB PhD student Reyhane Vadidar, have produced a scholarly edition of *A Search after Happiness*, published by the Juvenilia Press (forthcoming, 2015).

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**Natalya Sarana**
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[Panel 3]

**School Magazines in Russia at the Beginning of the XXth century: The Tsarskoye Selo Imperial College's Ostrov (Island) and the Ekaterinburg Female Gymnasium’s Oshbimi silami (Joint Forces)**
Starting in the 1850s, educational reform became one of the most controversial issues in Russian political discourse. New pedagogical periodicals started to appear, among which Leo Tolstoy’s *Yasnaya polyana* is probably the most known. Moreover, the industry for publishing periodicals devoted to children’s reading flourished as such journals drastically increased in number. Despite the popularity of literary journals written by adults for a juvenile readership, however, there were very few publications that featured writing by children. For the most part, children’s writings of that time either appeared in school magazines and newspapers, which were published mainly by very prestigious private schools and had very limited circulation, or were preserved in private albums. Thus, the history of juvenile literature in Russia from 1850-1917 is fragmented and far from complete. It is the XXth century that brought significant numbers of professional journals for children with special sections for juvenile creative writing.

The XIXth century journals that did exist are extremely important, because they comprise our chief sources of information on juvenile literature of the time while showing us the state of the educational system from within through editorial articles. This paper will therefore analyze two school magazines that are very different from each other. The first one, *Slovo*, is a magazine published by the most famous boys’ gymnasium in Saint Petersburg. This magazine contains much poetry and prose by students who would go on to become famous authors, N. Gumilev in particular.

In contrast, the magazine *Obshimi silami* (*Joint Forces*) presents the view of girls at a provincial gymnasium in Ekaterinburg. There they published extracts from their diaries, articles on scientific and cultural topics, and literary works.

These two magazines present different sides of juvenile literature, and they also serve as examples of two opposite sides of the Russian educational system: male and female education. Comparing them will therefore yield insight into literary and social differences, as they are refracted in genre choices, subject matter and literary style.

**Bio:**
Natalya Sarana is a PhD student at the School of Philology, Faculty of Humanities, National Research University – Higher School of Economics. Her academic interests include British and Russian literature of the second half of the XIXth century, especially in Anglo-Russian social and literary connections of that time. She holds a Bachelor degree in Journalism and a Master degree in Comparative literature. Her PhD thesis is titled “English Bildungsroman and its influence on the Russian
The Adventures of Jane and Virginia: Writing Childhood

The experience of childhood varies by social class, pop culture trends, geographic region, and religious affiliation. However, there are also universal experiences that are part of growing up: curiosity and discovery; budding interest in people who are not like the known social group; the realization that the world is much larger than the front yard. *O Ye Jigs and Julips*, a collection of essays that ten-year-old Virginia Cary Hudson wrote as a school assignment, show us girlhood in the American South at the beginning of the 20th century. Just over a hundred years earlier in England, a young Jane Austen wrote three volumes of juvenilia including “The Beautifull Cassandra” and “Love and Freindship.” Though Virginia and Jane grew up very much in different worlds, their early literary achievements capture the similarities in their coming of age experiences. Education, both formal and social, was for Virginia and Jane a significant part of growing up, and reading was clearly at the forefront of that education. Peter Sabor says that Jane, “having read what seems to have been much of the fiction and drama published in the eighteenth century...was able, before the age of eighteen, to create a body of writings which drew heavily on her reading” (*The Cambridge Edition of the Works of Jane Austen: Juvenilia*, lxvii). It is reasonable to assume that this extensive reading was influential in dictating for young girls like Virginia and Jane how they were to behave as they grew into adulthood, and what society expected of them in terms of marriage, permitted occupations, and maintaining social order. Using humor, imagination, and innocence mixed with brilliant mischief, Virginia and Jane ponder their answers to some of the most delicate and confusing questions of childhood. This paper will place the juvenile writing of Jane and Virginia in the context of what they were reading themselves, as well as show that their adventures, real and imagined, were written as a way of responding to and rebelling against the rules that shaped their worlds.
Bio:
Melissa Thornton holds undergraduate degrees in English and economics, and is currently a graduate student at the University of North Alabama pursuing a Master of Arts degree in English, with a concentration in British Literature.

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[Video: Edgeworth's Double Disguise]

Introduction to the screening of Maria Edgeworth's The Double Disguise:

Maria Edgeworth's most significant work of juvenilia, The Double Disguise, sat unpublished in the Bodleian Library at Oxford until 2014. A dramatic comedy, it intersects with Edgeworth's political concerns surrounding class and social status, and signals her youthful turn toward more realistic and recognisable settings. Written in 1786, and performed by the Edgeworth family at Christmas the same year, The Double Disguise can be viewed as a seminal forerunner to Edgeworth's most famous novel, Castle Rackrent (1800).

In March of this year students in the School of Arts & Media at the University of New South Wales performed The Double Disguise for the first time in over two hundred years. A screening of this inaugural public performance will be presented to attendees of the fourth international Conference on Literary Juvenilia.

In order to provide context to the screening an introduction will briefly survey the historical aspects of The Double Disguise, including its transition from manuscript to published edition, and the relationship of the work to Edgeworth's adult authorship.

Bio:
Ryan Twomey is a lecturer in the Department of English at Macquarie University in Sydney, Australia. His main areas of research are literary juvenilia and the Anglo-Irish author Maria Edgeworth. He is the editor of the Norton Critical Edition of Maria Edgeworth’s Castle Rackrent, and co-editor of the Juvenilia Press Edition of Edgeworth’s The Double Disguise. His first monograph, “The Child is Father of the Man: The Importance of Juvenilia in the Development of the Author” (Hes & De Graaf) examined the influence childhood writing had on the adult authorship of William Harrison Ainsworth, Emily Brontë, Maria Edgeworth, and George Eliot. A forthcoming essay in Home and Away: The Place of the Child Author (co-edited by David Owen and Lesley Peterson,
Cambridge Scholars) examines dialectical similarities between *The Double Disguise* and *Castle Rackrent*.