Annual Conference 2017

Fantastic London:
Dream, Speculation and Nightmare

13-14 July 2017

Conference Programme

Hosted by: The Institute of English Studies, University of London

Twitter: @LiteraryLondon #litlon
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Further Information:

The School of Advanced Study is part of the central University of London. The School takes its responsibility
to visitors with special needs very seriously and will endeavour to make reasonable adjustments to its
facilities in order to accommodate the needs of such visitors. If you have a particular requirement, please feel
free to discuss it confidentially with the Events Officer in advance of the event taking place.

Please look out for directional signs. We will be using the following rooms:
Senate House, South Block:
Ground floor: Woburn Room/G22, Montague Room/G26, Room G34, Room G35
First floor: Chancellor’s Hall, Grand Lobby

Senate House, North Block:
Lower-ground floor: Wolfson Suite, Institute of Historical Research
Toilets are located off Staircase 1 on the 1st floor and basement, and in the foyer of floors two and three.

Wifi

Wifi is available throughout the building. The password changes each day and can be obtained from the main
reception desk. Our network name is “UoL Conferences”. Alternatively please use Eduroam if you are
enabled to do so.
Literary London 2017: Note on the Venue

All conference events are taking place in and around the Institute of English Studies, Senate House, Malet Street, London, WC1E 7HU.

The nearest tube stations are Goodge Street (Northern Line) and Russell Square (Piccadilly Line). Warren Street, Tottenham Court Road, Holborn, Euston, and Euston Square tube stations are also just a few minutes’ walk away. Euston, St. Pancras, and Kings Cross mainline stations are also within 10-15 minutes’ walk.

Informal gatherings will be in the Marquis Cornwallis, 31 Marchmont Street, Bloomsbury, London, WC1N 1AP

The venue for the conference dinner is Antalya (103-105 Southampton Row, London WC1B 4HH).
The Schedule

DAY 1: Thursday 13 July

9.00-10.00: Registration and Refreshments  
Outside Woburn/G22

10.00-10.30: Welcome address by organizers  
Woburn/G22

- Includes introduction to ‘Room 101’ exhibition from Leila Kassir and ‘Talking Orwell’ exhibition by Duncan Hay.

10.30-12.00: Parallel Sessions

‘Crossing the threshold of the unknown’: Light spaces and dark places in Richard Marsh’s The Beetle (1897)  
G34
Chair: Dr Hadas Elber-Aviram (UCL)

- Eliza Cubitt (UCL) – Stravaging men and savage women in The Beetle (1897) and Arthur Machen’s The Great God Pan (1890)
- Laura Ludtke (Independent) – Gothic Lights: The Electric Light as a Civilising Threat in Richard Marsh’s The Beetle
- Lisa Robertson (Warwick) – ‘So-Called Villas’ and ‘Dreadful Jerry-Built Houses’: The Nightmare of Speculative Building in Richard Marsh’s The Beetle

Streets of Pleasure: Counter-currents in the Formation of Contemporary Civic Identity  
G35
Chair: Nicholas Bentley (Keele)

- Craig Melhoff (Concordia University) – “Like things that weren’t ever real”: The Hypothetical Worlds of Graham Swift’s Last Orders
- Rob Waters (Sussex) – Commerce, Cosmopolitanism, and Conviviality: Shopping for London’s Future

‘We Saw Them Not’: Exhuming Civilization’s End Times in Weird Fantasy  
G22
Chair: Martin Dines (Kingston)

- Elena Tchougounova-Paulson (Independent) – On the problem of eschatological perception in the works of HP Lovecraft and Alexander Blok
- Angus Whitehead (Nanyang Technological University) – “The deserted and utterly extinct city of London was under his feet”: Suburban Apocalypse in Richard Jefferies’ After London
- Sam Wiseman (University of Erfurt) – ‘London Incognita’: Forgotten Spaces and the ‘Two Levels of Life’ in Arthur Machen’s The London Adventure

12:00-13.30: Lunch provided  
Montague/G26

12.30-13.30: Literary London Society AGM (all welcome)  
Woburn/G22
13.30-15.00: Parallel Sessions

**Textual Instruments of Speculation in Eighteenth-Century London**

- Christopher Ewers (KCL) – The City as a newspaper: Sir John Hill’s Inspector columns
- Patricia Rodrigues (University of Lisbon Centre for English Studies) – Fantastic narrators: the case of the “spying” Guinea
- Mita Choudhury (Purdue University) – Biographical Speculation: The Sightings of Specters in Mid-Eighteenth-Century Gough Square
- Sophie/Su Yu-Wen (National Chengchi University) – A Spatial Analysis of Coleridge’s ‘Frost at Midnight’

**Future Present: Deviations from Type in the Midst of Political Uncertainty**

Chair: Jenny Bavidge (Institute of Continuing Education, Cambridge)

- Nicole Schrag (University of Texas at Austin) – ‘Or Hierusalem…’: Maureen Duffy’s *Capital* and the Decline of the Postwar Consensus
- Gemma Miller (KCL), ‘Sink[ing] beneath the yoke’: Staging Urban Dystopias in Macbeth
- Nick Hubble (Brunel) – Post-Brexit London Futures and Other Science Fictions

**‘Through other eyes’: Arriving at a Transnational Consciousness of London**

Chair: Nicholas Bentley (Keele)

- Anthony Pennino (Stevens Institute of Technology) – London’s Imperial Geography: Caryl Churchill, Tom Stoppard, and the Distance from Colony to Capital
- Anna Tomczak (University of Białystok) – John Lanchester’s London in *Capital*: Where dreams and nightmares are propelled by speculation
- Adrian Wesołowski (University of Warsaw) – The Metropoly of Freedom and Benevolence: 18th-century London in the eyes of a Pole

**States of Gothic Transition: Infiltration in a Preternatural City**

- Alexandre Veloso de Abreu (Pontifical Catholic University of Minas Gerais) – Unnatural London: The Metaphor and the Marvellous in China Mieville’s *Perdido Street Station*
- Eva Szekely (University of Oradea) – From Liminoid to Liminal: the London Zoo, Piccadilly, Hampstead Heath and the Lunatic Asylum in Bram Stoker’s *Dracula*
- Dipsikha Thakur (University of Virginia) – ‘A Stranger in A Strange Land’: Extimacies of Immigration in Dracula’s London

15.00-16.00: Plenary Address

Professor Rohan McWilliam (Anglia Ruskin) – The Cultural Work of the Victorian West End of London

16.00-16.30: Refreshments
16.30-18.00: Parallel Sessions

Amid Global Refugee Crises and the Specter of “Homeland” Security: Interrogating Fantasies of Identity and Conundrums of Migration

Chair: Mita Choudhury (Purdue University)

- Paula Zaja (Purdue University) – Deconstructing and Reclaiming Identity in Caryl Churchill’s Cloud Nine
- Deepika Bahri (Emory University) – Adventures in the Grotesque: Immigrant London from Rushdie to Warsan Shire
- Bettina Jannsen (Technische Universität Dresden) – Music for the Off-Key: Fantastic Renegotiations of London

The Counterparts of Realism: Perplexities of Tone and Genre in Dickensian London

Chair: Peter TA Jones (IHR)

- Hadas Elber-Aviram (UCL) – An odd unlikeness of itself: Dickens’s Fantastical London in The Chimes and The Haunted Man
- Josie McQuail (Tennessee Technological University) – Gothic Gloom: Quilp and the London of Dickens’s The Old Curiosity Shop
- Tamara Wagner (Nanyang Technological University) – Victorian Kidnapping Stories: Charles Dickens and the London Childstealing Gangs

Dystopian Acts: Disassembling the Fixities of Architectural Fantasy

Chair: Lisa Robertson (Warwick)

- Alex Evans (Artist in Residence, Tower Bridge) – The Dissolution and Coagulation of Tower Bridge

18:00-19.00: Annual Lecture

Chancellor’s Hall

Darran Anderson (author of Imaginary Cities) –
After London: What Apocalyptic Visions Tell Us about the City, from the Medieval to the Modern
(cancelled due to unforeseen circumstances)

Prof Fred Botting (Kingston) –
Fantasy without Fantasy: Politics and Genre in and out of London

Followed by a wine reception

Grand Lobby

Dinner at Antalya, 20:00
DAY 2: Friday 14 July

09.00-9.30: Refreshments Montague/G26

09.30-11:00: Parallel sessions

Portentous Cityscapes G34
Chair: Jenny Bavidge (Institute of Continuing Education, Cambridge)

- Michael Eades (School of Advanced Studies, University of London) – Bad Dreams in Bloomsbury
- Alex Fitch (Independent) – Adjusting to a flooded London
- Dariya Khokel (Ivan Ohienko Kamianets-Podilsky National University) – Vision of Victorian Ecological Disaster: Gaslight Chronicles by Cindy Spencer Pape

Looking Askance at London’s Colonial Heart G35
Chair: Mita Choudhury (Purdue University)

- Catalina Jaramillo (University of Edinburgh) – Gabriel Garcia Marquez’s narrative: The Metalepsis of the Geopolitical Londoner
- Frances Molyneux (Stanford) – This Raw Story: Joseph Conrad’s Deictic Locations
- Lauren Santrou (Belmont University) – The Subaltern Comes to the Capital: Nathaniel Hawthorne’s Critique of London in Our Old Home

The Domestication and Dissonances of Migrancy in London G22
Chair: Elena Nistor (University of Agronomic Sciences and Veterinary Medicine of Bucharest)

- Siraj Ahmed (Kuvempu University) – Rushdie’s Representation of London: of Locations and Dislocations
- Winnie Chan (Virginia Commonwealth University) – Saving the White Saviour in Small Island
- Martin Kindermann (Free University Berlin) – Nights of Bleeding: Urban Nightmares and Memory as Narrative in Linton Kwesi Johnson’s Poems

Out of the Dark: Writing in the Spirit of the Urban Gothic G26
Chair: Simon Goulding (Independent)

- Patten Fuqua (Belmont University) – “There are Two Londons”: Abjection in Neil Gaiman’s Neverwhere
- Nihad Laouar (Canterbury Christ Church University) – “It was as if a curtain had fallen”: Revising the Terrors of the Rhysian City in Voyage in the Dark
- Matt Wincherauk (University of Regina) – The Fantastical Urban Gothic: Challenging Heroism in Neil Gaiman’s Neverwhere

11.00-12.30: Parallel sessions

Gissing’s Born in Exile and the fin de siècle G34
Chair: Jenny Bavidge (Institute of Continuing Education, Cambridge)

- Constance Harsh (Colgate) – The London Frame of Mind in Born in Exile: Attractions and Repulsions of the Metropolis
• Jeremy Tambling (University of Hong Kong and at the University of Manchester) – Gissing and Natural History
• Tom Ue (University of Toronto) – Godwin at the Crossroads: Gissing, Browning, and the Ideal Woman

Aesthetic Antidotes to Modern Maladies in the 1920s and 30s  
G35

• Matthew Gannon (Boston College) – An Apocalypse of Meaning: Language, Trauma, and Geography in the Londons of Woolf and Eliot
• Douglas Murray (Belmont University) – “And draw her home with music”: Vaughan Williams’ Vision of a Democratic London
• Mary (Yi-huei) Wang (National Taiwan Normal University) – A Temporality of One’s Own: Queerness in Mrs. Dalloway

Dislocated Yearnings and Mythological Counterparts in the London Underworld  
G22
Chair: Michael Eades (SAS)

• Alex Grafen (UCL) – Mythologies of the Jewish East End in the early work of David Bomberg and John Rodker
• Alistair Robinson (UCL) – East-end Morlocks: Hidden Slums and Slummers in H.G. Wells’s The Time Machine
• Susan (Rong Su) Jung Su (National Taiwan Normal University) – Other London, Other Taipei: Migrant Workers’ “Other-worlds” in Dirty Pretty Things and Pinoy Sunday

12.30-13.30: Lunch provided  
Montague/G26
13.30-14.30 Authors’ panel  
Woburn Suite

(Re)Writing Fantastic London: The author’s perspective

Chair: Kristina Perez – author of the forthcoming Sweet Black Waves, holds a PhD in medieval literature from Cambridge University

• VE Schwab – New York Times bestselling author of A Darker Shade of Magic
• Samantha Shannon – New York Times bestselling author of the ongoing The Bone Season series
• Vic James – her debut novel Gilded Cage is published in January, and the London-centred sequel, Tarnished City, appears in September

14.30:-15.30: Plenary Address  
Chancellor’s Hall

Dr Caroline Edwards (Birkbeck) – Armchair Apocalypse, or, Why Destroying London in Speculative Literature is So Enjoyable

15:30-16.00: Refreshments  
Grand Lobby
16.00-17.30:  Parallel Sessions

The Weight of Metaphor and Memory in the Urban Landscape  
Chair: Martin Dines (Kingston)

- Joan Chang (National Taiwan Normal University) – The Cruel Ideal of Literary Life: A Case Study of Henry James and David Lodge
- Elena Nistor (University of Agronomic Sciences and Veterinary Medicine of Bucharest) – Metaphors and Metamorphoses of the London Underground in British Women’s Poetry
- Francis Gene-Rowe (Royal Holloway) – “If space it may be call’d”: The Benjaminian Perspective of Blake’s Londons

The Indispensable Rite: Crime and the City  
Chair: Tom Ue (University of Toronto)

- Marco Castagna (Università di Napoli) – The “Essence of All Crimes”: The Dark Side of Knowledge in Poe’s The Man of the Crowd
- Jian Choe (Kyung Hee University) – Detective Fiction and the Question of Urban Modernity
- Aleksandra Kędzierska (Maria Curie-Sklodowska University) – London as the Theatre of Crime in Ben Aaronovitch’s Rivers of London

‘Doctored Maps, Speculative Alignments’: Iain Sinclair, Chris Petit and Alan Moore in London  
Chair: Mita Choudhury (Purdue University)

- David Anderson (UCL) – Speculative Topography: The Fantastical Overdetermination of Space in Iain Sinclair’s Early Writing
- Carla Scura (Independent) – “Blast into the Future from the 1990s”: The novel Robinson, Chris Petit, and other London drifts
- Anjumon Sahin (University of Delhi) – “You’d think there’d never been a Whitechapel woman cut up before!” The Body, the City and History in Alan Moore’s From Hell

17.30-18.00:  Closing address  

18.00:  Informal gathering at Marquis Cornwallis, 31 Marchmont Street, Bloomsbury, London, WC1N 1AP
Display to accompany the annual Literary London Society at the Institute of English Studies, University of London, 13-14 July 2017

A selection of items from the holdings of Senate House Library, inspired by the conference themes, are on display within the coincidentally but appropriately named Room 101 of Senate House.

*News from Nowhere, or, An Epoch of Rest: Being some Chapters from a Utopian Romance*
William Morris
Hammersmith: Kelmscott Press, 1892

This portrayal of a socialist utopian future was serialised in *Commweal* from 11 January 1890 before being issued from Morris’s private press. The story begins with the protagonist travelling home to a shabby western London suburb by the tube, ‘that vapour-bath of hurried and discontented humanity’. Later he sees Trafalgar Square and the British Museum of the future among other places.

*London and its Eccentricities in the Year 2023, or, Revelations of the Dead Alive (1845)*
John Banim
London: Simpkin, Marshall, 1845
[B.L.] Banim

It has been difficult to locate information on this curious work, although the online *Encyclopaedia of Science Fiction* (http://www.sf-encyclopedia.com/) describes it as ‘proto SF’. Certainly, the protagonist discovers he can die then return to life, and for each dead day can see one year of the future. The book is primarily a commentary on contemporary society with the future world reflecting aspects of the early nineteenth century.

*An unpublished segment of the book The Time Machine*
H.G. Wells
1964
[Wells] (P.C. 1)
H.G. Wells’s *The Time Machine* (1895) propels a Victorian scientist into the year 802,701, to the spot which had once been London. This carbon copy of a typescript is of part of a chapter which appeared in *The New Review* but which differs from the version in the published volume.

*The Academy: a Weekly Review of Literature, Science, and Art*
Nos.1326 (2 Oct. 1897) and 1330 (30 Oct. 1897)
London: J. Murray, 1897
PS Z

These snippets on display, all from October issues of the journal *The Academy*, demonstrate a little flurry of activity around the 1897 publication of Richard Marsh’s ‘the Beetle’. The novel was published only a few months after ‘Dracula’ and, as the publishing advert reveals, the same reading audience was actively sought for this new novel, this “ingenious book of horrors”.

*Bram Stoker’s Dracula Omnibus*
Bram Stoker
London: Orion, 1992
YO S858E 992

Although we hold an 1897 edition of *Dracula* in our special collections we chose instead to display a 1992 copy from our modern collections. Whilst our nineteenth-century edition is housed in a plain cloth binding, this paperback boasts a cover illustration depicting the image of Count Dracula as branded in the popular imagination.

*The Discovery of a London Monster, Called, the Blacke Dogg of New-Gate*
Luke Hutton
London: R. Wilson, 1638
[B.L.] 1638 [Discovery]

London is the setting of thousands of ghost stories, clearly fictitious or allegedly factual. This narrative, first published in 1596, is of a dog which in Henry III’s time haunted Newgate Prison, on the site of the Old Bailey. After hungry prisoners had devoured a scholar newly incarcerated for witchcraft, the spectre of a large black dog appeared, and pursued and ate the cannibals.

*Whitechapel at War: Isaac Rosenberg & His Circle*
Ed. by Sarah MacDougall and Rachel Dickson
London: Ben Uri Gallery, the London Jewish Museum of Art, 2008
A 406.09 ROS 1.7 (2008) Ben

This book is a catalogue for an exhibition held on Isaac Rosenberg at the Ben Uri Gallery which also included works by his ‘Whitechapel Boys’ contemporaries, including John Rodker and David Bomberg; the page on display shows a portrait of the former by the latter. This group of artists, writers and poets would meet at the Whitechapel Library, known colloquially as ‘the University of the Ghetto’.

*Nineteen Eighty-Four*
George Orwell
London: Secker & Warburg, 1949
George Orwell’s dark vision of a totalitarian state, shown here in its first, drab edition, is set in London. The novel’s ‘Victory Square’ is Trafalgar Square, whilst the Ministry of Truth, in which the protagonist Winston Smith works to falsify information, is the University of London’s Senate House and recalls the ‘Ministry of Malformation’ housed here during the Second World War.

The Senate House and Library
University of London
[London: University of London], 1938

A new Bloomsbury base in the 1930s gave the University of London far more prominence than it had previously enjoyed in South Kensington, and the site’s position made the University the symbol of Bloomsbury’s gradual change of character of from a residential area to an intellectual and educational centre. This book describes the new building, inside and outside, with copious photographs.

Senate House under construction, 1936-7
1936/37
University of London Archive, UoL/CT/3/4/2

Sir William Beveridge intended London’s Senate House to be ‘a great architectural feature’. Its construction was recorded from 29 December 1932 until 11 October 1937 by fortnightly photographs, shown here. Culturally, the building has appeared in many films, from Shakespeare’s Richard III to Nanny McPhee (based on Christiana Brand’s Nurse Matilda).

Miniature portrait of Charles Holden

Charles Holden (1875-1960) is the architect who, more than any other, left an enduring mark on London. Although he designed several other buildings, this reputation rests largely on his design of several stations on the London Underground and of Senate House, even though financial restrictions resulted in the scaling down of his initial plans for the latter.

The Forgotten Enemy
Arthur C. Clarke
In King’s College Review, 47(3) (Dec. 1948)
London: King’s College, 1948
Periodicals PR

SF: Author’s Choice 4
Ed. by Harry Harrison
New York: Berkley Publishing, 1974
YUR7 Har

This story is narrated by a professor residing in Senate House, which is now located in the icy wastes of a futuristic London. Clarke wrote the story whilst living in Gray’s Inn Road as a student at King’s College; which it why it was first published in the King’s College Review. Also on display is a pulpy anthology, also containing the story and an introduction by Clarke.
A London Symphony
Ralph Vaughan Williams
London: Stainer & Bell, 1920
785.1 [Vaughan Williams]

Ralph Vaughan Williams’s *London Symphony* underwent more than one revision following its first performance in 1914; the edition on display is from 1920, although others are also available at the Library. Vaughan Williams described the work, part of which is set in Senate House’s Bloomsbury locale, as ‘a Symphony by a Londoner’.

Things Near and Far
Arthur Machen
London: Martin Secker, 1923
YO M14G

This is the second of Machen’s three autobiographical works, describing many of his ‘moonring’ walks in and around London. Over thirty years ahead of Guy Debord’s ‘Theory of the Dérive’, Machen describes leaving his home in Bloomsbury ‘without a map’ to discover London’s mysteries and unknown realms. The quote displayed on p. 59 is perhaps one of his most influential.

Master Humphrey’s Clock
Charles Dickens
London: Chapman and Hall, 1840-1841
[S.L.] I [Dickens - 1840]

*The Old Curiosity Shop* (1840-1841), published within *Master Humphrey’s Clock*, enjoyed a vast initial circulation of 100,000 copies. The story begins at ‘The Old Curiosity Shop’ in London, where Little Nell and her grandfather live until they are evicted. The shop in Portsmouth Street, Westminster, which supposedly inspired Dickens’s description of the shop was subsequently named after it. London Bridge and Finchley also feature.

The London Guide and Stranger’s Safeguard against the Cheats, Swindlers, and Pickpockets...
John Badcock
London: J. Bumpus et al., 1818
[B.L.] Badcock

This book describes the seamier side of eighteenth- and nineteenth-century London life (especially theft of various kinds), both as general theory and with specific examples. Purportedly written by a repentant criminal and edited by a professional author, it is intended as a help to visitors, who are particularly susceptible.

Life in London, or, The Day and Night Scenes of Jerry Hawthorn Esq. ...
Pierce Egan
London: Sherwood, Neely and Jones, 1821
[S.L.] IV [Cruikshank, G. & I.R.- 1821]

*Life in London* sets the misery of low life in London, including crime, against the waste and folly of high society: in Egan’s words, his object is to portray “seeing life” in all its various bearings upon society, from the high-mettled Corinthian of St. James’s, swaddled in luxury, down to the needy flue-
faker of Wapping, born without a shirt’. The book was instantly popular and engendered imitations, pirated copies, and several stage adaptations.

**Savage Messiah**
Laura Oldfield Ford
London: Verso, 2011
YVNB For

Laura Oldfield Ford’s *Savage Messiah*, published originally as individual zines based on walks or drifts through London, is gathered here in book form. *Savage Messiah* explores London as a ‘spectral city’, a city undergoing brutal change but one where traces, memories, and dreams of another wilder, collective, subcultural London still rupture the gentrified surface.

**Suicide Bridge: a Book of the Furies**
Iain Sinclair
London: Albion Village Press, 1979
YQ S578G

Dedicated to ‘the Enemy’, Iain Sinclair’s *Suicide Bridge* is a mesh of prose, poetry and photographs, invoking Arthur Machen and William Blake’s ‘Jerusalem’ in a ‘mythology of the South & East’. This edition is the first, published in 1979 by Sinclair at his own Albion Village Press, the name of which is itself Blakeian.

Delegates are warmly invited to use the research or special collections at Senate House Library at any time. Membership details and the library catalogue are available on the Senate House Library web pages: [http://www.senatehouselibrary.ac.uk](http://www.senatehouselibrary.ac.uk).
Talking Orwell is an installation for the Literary London Conference 2017, taking its cue from the conference venue, Senate House, the inspiration for the 'Ministry of Truth' in George Orwell's Nineteen Eighty-Four.

Explore the venue to discover 3d-printed, bluetooth-beacon enabled busts of Orwell through which you can explore the history of the novel and its relationship with Senate House using your smartphone.

This playful installation offers a new way of engaging with the questions of how Orwell’s work - and Nineteen Eighty-Four in particular - has continuing resonances today.

Talking Orwell uses a new technology from Google - the Physical Web - to connect objects and places to the internet. To get started, visit orwell.talesofthings.com for instructions on how to get set up.

Presented by the Bartlett Centre for Advanced Spatial Analysis in collaboration with the Institute of Historical Research, the Orwell Society, and Senate House Library. Hosted by the Institute of English Studies. With thanks to UCL Special Collections.