



BISHOP
GROSSETESTE
UNIVERSITY



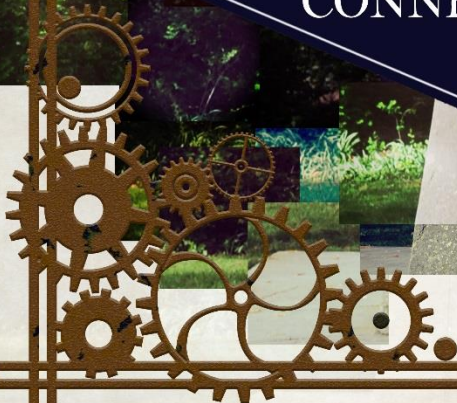
UNIVERSITY OF
LINCOLN

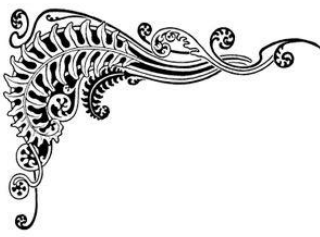


22nd - 24th August 2017

VICTORIANS UNBOUND:
CONNECTIONS AND INTERSECTIONS

*Bishop Grosseteste University,
Lincoln, UK*





BAVS Annual Conference 2017

Victorians Unbound: Connections and Intersections

Bishop Grosseteste University, Lincoln, UK

22nd – 24th August 2017

Day 1 **Tuesday 22nd August 2017**

08:00am – 09:00am: Registration opens for PG/ECRs in the Hardy Building

09:00am – onwards: Registration opens for all Conference delegates in the Hardy Building

9:30am – 13:00pm: BAVS 2017 PG/ECR Workshops (Hardy Building)

09:30am Welcome (Hardy Teaching Room 1)

09:40am Workshops (Parallel Sessions)

10:40am: Coffee Break

11:00am: Workshops (Parallel Sessions)

12:00pm: PG/ECR Lunch in the Eliot Room, Constance Stewart Hall (CSH)

1:00 pm: Conference Welcome (The Venue)

Professor Jayne Mitchell, Deputy Vice Chancellor, Bishop Grosseteste University

Dr Claudia Capancioni, BAVS 2017 Conference Organiser, Bishop Grosseteste University

Dr Alice Crossley, BAVS 2017 Conference Organiser, University of Lincoln

1:20pm: Opening Round Table (The Venue)

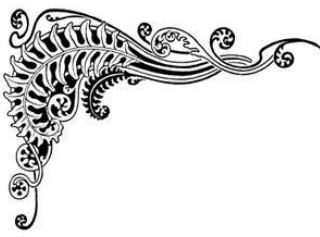
Chair: Professor Jason Whittaker (Head of School of English and Journalism, University of Lincoln)

Edwina Ehrman (Victoria & Albert Museum), 'Unlacing the Corset: fabric, fashion and symbolism'

Dr Kate Hill (University of Lincoln), 'Disrupting Victorian Boundaries: Objects, Knowledge and Networks'

Professor Francesco Marroni (Università degli Studi 'G.D'Annunzio', Chieti-Pescara), 'Towards an Epistemic Maze: The Victorian Novel and the Its "Shattered Limbs"'

Sponsored by the School of English and Journalism, University of Lincoln



2.40pm – 4:00pm: Panel Session A

A 1: Celebrity (Constance Stewart Hall, Teaching Room 1)

Strand: Networks & Communities

Chair: Valerie Sanders (University of Hull)

Emily Foster (Oregon State University), '(Re)affirming moral boundaries: representations of fame in George Eliot's *Daniel Deronda*'

Lewis Hughes (Lancaster University), 'Revealing the authentic self: Victorian celebrity interviews'

A 2: Architecture (Constance Stewart Hall, Teaching Room 2)

Strand: Materiality & Aesthetics

Chair: Kate Hill (University of Lincoln)

Ben Moore (University of Amsterdam), "'Drawd too architectooralooral": ambiguous architecture in Dickens'

Elena Rimondo (Università Ca' Foscari, Venezia), 'Architects unbound: restoration and building in Thomas Hardy's *A Pair of Blue Eyes* and *A Laodicean*'

Harry Willis Fleming (Independent Scholar), 'A boundless "I": the view from R. C. Lucas's Tower, 1854-1883'

A 3: Biography (Constance Stewart Hall, Teaching Room 10)

Strand: Form & Genre

Chair: Ann Heilmann (Cardiff University)

Gordon Tait (University of Hull), 'Biographical silence and the working-class poet: the case of Joseph Skipsey, Robert Spence Watson, and W. B. Yeats'

Emily Bowles (University of York), 'Unbinding Dickens: biofiction and biography'

Amber Regis (University of Sheffield), 'The DNB unbound'

A 4: Performing Genders (Constance Stewart Hall, Teaching Room 4)

Strand: Gender & Sexuality

Chair: Billie-Gina Thomason (Liverpool John Moores University)

Gemma Outen (Edge Hill University), 'Fanny Forsaith: editing gender boundaries'



Sarah Green (University of Oxford), 'Community, tradition and aesthetic experience in Lionel Johnson's representations of sexuality'

Katie Baker (University of Chester), 'From fallen woman to businesswoman: the radical voices of Elizabeth Gaskell and Margaret Oliphant'

A 5: Spectacle and Empire (Constance Stewart Hall, Teaching Room 7)

Strand: Space, Place & Environment

Chair: Rohan McWilliam (Anglia Ruskin University)

Devin Dattan (University of York), 'Picturing conflict: the late-Victorian response to A. H. Savage Landor's *China and the Allies*'

Peter Yeandle (Loughborough University), "'The day-to-day drama of a far-flung war": the spectacle of the Boer War (1899-1902) in print and performance culture'

Madeline Boden (University of York), 'The mobilised gaze: Frederick Leighton painting on the Nile'

A 6: Criticism and Readership (Constance Stewart Hall, Teaching Room 9)

Strand: Authorship & Reception

Chair: Anna Enrichetta Soccio (Università degli Studi 'G.D'Annunzio', Chieti-Pescara)

Angharad Eyre (Queen Mary, University of London), 'Elizabeth Gaskell unbound: how a non-conformist Victorian woman could be a literary pioneer'

Eleanor Dumbill (Loughborough University), 'The invisible Trollope: the marginalisation of Frances Eleanor Trollope in modern criticism'

Andrea Selleri (University of Warwick), 'Victorian criticism between the brows'

A 7: Design (Constance Stewart Hall, Teaching Room 3)

Strand: Science, Business & Technology

Chair: Jim Cheshire (University of Lincoln)

Katie Carpenter (Royal Holloway, University of London), "'Nothing could be more useful in the kitchen than this valuable invention": an analysis of kitchen gadgets made by *Follows and Bate Ltd*, c. 1860 onwards'

Alizée Cordes (Clermont-Auvergne University), 'Gothic Revival wallpaper: an unclassified Victorian object'



4:00pm: Coffee Break (Seminar Rooms 1 & 2, Hardy Building)

4:20pm – 5:40pm: Panel Session B

B 1: Networks (Constance Stewart Hall, Teaching Room 1)

Strand: Networks & Communities

Chair: Kimberley Braxton (Keele University)

Timothy Gao (University of Oxford), 'Networking *The Newcomes*: William Makepeace Thackeray and parasocial interaction'

Karin Koehler (Bangor University), "'The poet's passion and the postman's lot", or, how is a poet like a postman?'

B 2: Objects (Constance Stewart Hall, Teaching Room 2)

Strand: Materiality & Aesthetics

Chair: Katherine Newey (University of Exeter)

Pandora Syperok (Paul Mellon Centre for Studies in British Art), 'Feathered gems: hummingbirds and gender in the Natural History Museum'

Leonard Driscoll (Uppsala University), 'Invented things: H. Rider Haggard's archaeological paratexts'

B 3: Unexpected Histories (Constance Stewart Hall, Teaching Room 10)

Strand: Form & Genre

Chair: Ian Cawood (Newman University)

Rosemary Mitchell (Leeds Trinity University), 'The past laugh: Victorian historical comedy as a radical alternative form of history-writing'

Helen Kingstone (Leeds Trinity University), "'The historical novel was born": periodical reviews of a genre unbound'

Josh Poklad (Leeds Trinity University), 'Placing products in the past: advertising and the end of history'

B 4: Spiritualism (Constance Stewart Hall, Teaching Room 4)

Strand: Gender & Sexuality

Chair: Ann Heilmann (Cardiff University)



Ángela Dan (Universidad de Málaga), 'Playing with (in)visibility, (non-)existence and transgression: lesbian desires under the mask of spiritualism'

Akira Suwa (Cardiff University), 'Unbinding lesbian desire: metatextual space and utopia in Sarah Waters's *Affinity*'

B 5: Travel 1 (Constance Stewart Hall, Teaching Room 7)

Strand: Space, Place & Environment

Chair: Mariaconcetta Costantini (Università degli Studi 'G.D'Annunzio', Chieti-Pescara)

Jenny Holt (Meiji University, Tokyo), 'Beyond the Treaty Limits': breaking cultural boundaries in Isabella Bird's *Unbeaten Tracks In Japan*'

Raffaella Antinucci (Università degli Studi di Napoli 'Parthenope'), 'Re-imagining Iceland: literary connections and intersections in mid-Victorian travel writing'

Justin Livingstone (Queen's University Belfast), 'Rewriting exploration: imperial travellers in Africa and the expeditionary novel'

B 6: Thomas Hardy 1 (Constance Stewart Hall, Teaching Room 9)

Strand: Authorship & Reception

Chair: Giles Whiteley (Stockholm University)

Sara Lyons (University of Kent), 'Thomas Hardy's *The Woodlanders* (1887) and the classification of brains'

Emily Ennis (University of Leeds), "'[T]rippers with kodaks looking over the hedges": Thomas Hardy, the amateur photographer and the boundary between art and life'

Roger Ebbatson (Lancaster University), '(Un)binding the sheaves: labour, selfhood and change in *Tess of the d'Urbervilles*'

B 7: Anthropology and Eugenics (Constance Stewart Hall, Teaching Room 3)

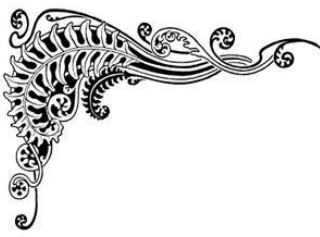
Strand: Science, Business & Technology

Chair: David Ibitson (North Lindsey College)

Bruno Bower (Independent Scholar), 'Galton, Grove, Watson, and the missing links in Victorian social networks'

James Green (University of Exeter), 'The descent of woman: evolutionary perspectives in Rhoda Broughton's *Not Wisely, But Too Well*'

Niyati Sharma (University of Oxford), 'Race and the anthropological unconscious in Grant Allen's *Calee's Shrine* (1886)'



5:45pm – 6:45pm: Keynote Lecture (The Venue)

Professor Mike Huggins
(Emeritus Professor of Cultural History, University of Cumbria)
'Revising "Respectability": Culture and Power in Victorian England'

Chair: Dr Claudia Capancioni (Bishop Grosseteste University)

Sponsored by the School of Humanities, Bishop Grosseteste University

7:00pm: Drinks Reception (Cathedral Suite, CSH TR11-15)

Welcome: Dr Andrew Jackson (Bishop Grosseteste University)

Sponsored by the School of Humanities, Bishop Grosseteste University

8:00pm: Delegates' Dinner in the Hardy Building, Teaching Rooms 1 & 2



Day 2 **Wednesday 23rd August 2017**

9:00am – 10:20am: Panel Session C

C 1: Progress and Progressive Movements (Constance Stewart Hall, Teaching Room 1)

Strand: Networks & Communities

Chair: W. Jack Rhoden (Bishop Grosseteste University)

Jonathan Memel (University of Exeter), 'The National Education League: progress and exclusion in liberal discourses of education'

Ingrid Hanson (University of Manchester), 'Victorian socialist "bibles" and the twentieth-century peace movement'

Lucy Hartley (University of Michigan), 'Progress and poverty: redefining the working class'

C 2: Painting: Reframed and Unframed (Constance Stewart Hall, Teaching Room 2)

Strand: Materiality & Aesthetics

Chair: Monika Mazurek (Uniwersytet Pedagogiczny, Kraków)

Naoko Asano (University of the Sacred Heart, Tokyo), "'Then to the elements/be free, and fare thou well!": Ariel unbound in Millais's *Ferdinand Lured by Ariel* (1849-50)'

Michaela Jones (Royal Holloway, University of London), 'Recreating fifteenth-century Florence in nineteenth-century London: the tempera revival and the Renaissance'

Paweł Stankiewicz (John Paul II Catholic University of Lublin), "'My people have something to tell you": multimodality in Anthony Rhys's paintings'

C 3: Sensation (Constance Stewart Hall, Teaching Room 10)

Strand: Form & Genre

Chair: Emily Ennis (University of Leeds)

Katherine Mansfield (Cardiff University), 'The female writer: redefining the boundaries of sensation fiction in Florence Wilford's *Nigel Bartram's Ideal* (1868)'

Gregory Brennen (Duke University), 'Unbinding the family in the Victorian sensation novel'

C 4: Sex, Sexiness, Sexlessness: Problems of Eroticism in Victorian Classical Forms
(Constance Stewart Hall, Teaching Room 9)

Strand: Gender & Sexuality

Chair: Melissa Gustin (University of York)



Melissa Gustin (University of York), 'Fifty Shades of Gay: Harriet Hosmer's early sadistic eroticisms and the Classical female nude'

Rebecca Mellor (University of York), 'Bacchic Delights? Re-examining the eroticism of the androgynous male body in the work of Simeon Solomon pre-1873'

C 5: Colonial Spaces (Constance Stewart Hall, Teaching Room 7)

Strand: Space, Place & Environment

Chair: Bruno Bower (Independent Scholar)

Briony Wickes (King's College London), "'Hans, the bird that hates Buonaparte": ostriches, agency, and settler-colonial governance in Olive Schreiner's *The Story of an African Farm* (1883)'

James Watts (University of Bristol), 'Flora Shaw's journalistic career and the boundaries of Empire'

Juan-Jose Martin-Gonzales (Universidad de Málaga), 'Cultural haunting and the trace of the Colonial Other in Arthur Conan Doyle's short fiction'

C 6: The Brontës (Constance Stewart Hall, Teaching Rooms 11 & 12)

Strand: Authorship & Reception

Chair: Amber Pouliot (Harlaxton College)

Jungah Kim (Sogang University), 'Nomadic narrative in Charlotte Brontë's *Villette*'

Emma Butcher (University of Hull), 'Unbinding the Branwell Brontë Myth'

C 7: Scientific Discourse (Constance Stewart Hall, Teaching Room 3)

Strand: Science, Business & Technology

Chair: Claire O'Callaghan (Brunel University)

Megan Nash (University of Sydney), 'Eyes on the page: the science of vision and the visual phenomenon of reading in Dickens's weekly magazines'

Anoff Cobblah (University of Michigan, Ann Arbor), 'Play, work, and the boundaries of the scientific life in Charles Darwin's *Autobiography*'

Susan Walton (University of Hull), 'Missionaries as "citizen scientists": the useful sleuthing of the Rev. James Sibree in Madagascar'

C 8: Screening the Victorians (Constance Stewart Hall, Teaching Rooms 14 & 15)

Strand: Neo-Victorian & Steampunk



Chair: Kimberley Braxton (Keele University)

Saverio Tomaiuolo (Cassino University), 'Remembering Dickens: *David Copperfield* on Italian television'

Daný Van Dam (Independent Scholar), 'Adaptations unbound from the source: Summerscale's *The Suspicions of Mr Whicher*, McKay and Edmondson's film adaptations, and the (dis)connected sequels'

10:20am: Coffee Break (Seminar Rooms 1 & 2, Hardy Building)

10:40am – 12:00am: Panel Session D

D 1: Penny Dreadfuls, Terrors, and Popular Culture in Early-Victorian London: The Networks of Edward Lloyd (Constance Stewart Hall, Teaching Room 1)

Strand: Networks & Communities

Chair: Rohan McWilliam (Anglia Ruskin University)

Sarah Lill (Independent Scholar), "'The Father of the Cheap Press": Edward Lloyd's Innovations in Print and Publishing'

Brian Maidment (Liverpool John Moores University), '*Lloyd's Songbook* and the Songster Tradition'

Anna Gasperini (NUI Galway), "'Nicely Boiled and Scraped": Medicine, Radicalism, and the "Useful Body" in a Lloyd Penny Blood'

Rohan McWilliam (Anglia Ruskin University), 'Sweeney Todd and The Chartist Gothic: The Politics of Popular Fiction in the 1840s'

D 2: Connections and Intersections: The Victorian Photograph Album Unbound (Constance Stewart Hall, Teaching Room 2)

Strand: Materiality & Aesthetics

Chair: Margaret Denny (Independent Scholar)

Jane Hamlett, Lesley Hoskins and Rebecca Preston (Royal Holloway, University of London), 'Pets in Victorian Family Photograph Albums'

Shelagh Mary Ward (Leeds Trinity University), 'Unleashed: Victorian studio portraits with sitters and dogs'



Margaret Denny (Independent Scholar), 'On being Victorian: what the photographic portrait reveals'

Katherine Rawling (University of Warwick), 'The Medical Case Book as Photograph Album: Patients, Portraits, People'

D 3: Women Reading (Constance Stewart Hall, Teaching Room 9)

Strand: Gender & Sexuality

Chair: Sunny Dhillon (Bishop Grosseteste University)

Kayleigh Betterton (Birkbeck, University of London), "'The enemies of books.. Women--folk [in] a man's library": female bibliophiles and bibliophilic spaces in *fin-de-siècle* male literary culture'

Amelia Yeates (Liverpool Hope University), 'Binding spaces: space and place in nineteenth-century images of women readers'

Ceri Hunter (University of Oxford), 'Women's books unbound: reading the imagined library'

D 4: Decadent Spaces / Pleasurable Places (Constance Stewart Hall, Teaching Room 7)

Strand: Space, Place & Environment

Chair: David Ibitson (North Lindsey College)

Joanne Knowles (Liverpool John Moores University), 'Health and pleasure combined: the 19th-century pleasure pier as cultural intersection'

Joseph Thorne (Liverpool John Moores University), 'Decadences on the fringe: marginality and boundary-crossing in the *fin de siècle*'

Giles Whiteley (Stockholm University), 'Cosmopolitan space: traversing London with Oscar Wilde'

D 5: Charles Dickens 1 (Constance Stewart Hall, Teaching Rooms 11 & 12)

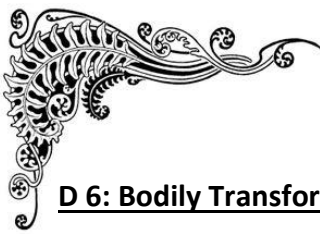
Strand: Authorship & Reception

Chair: Emily Bowles (University of York)

Sara Murphy (New York University), '*Bleak House* and queer domiciles: Dickens's domesticities'

Claire Wood (University of York), 'Commemorating Dickens'

Shannon Russell (John Cabot University), 'Edith Unbound: How a slave becomes a woman in *Dombey and Son*'



D 6: Bodily Transformations (Constance Stewart Hall, Teaching Room 3)

Strand: Science, Business & Technology in Constance Stewart Hall, Teaching Room

Chair: Michelle Poland (University of Lincoln)

Michael Craske (Queen Mary, University of London), “Music that shone from the word”:
Respectable Swinburne, the Royal College of Music, and the sound of decadence’

Neil MacFarlane (Independent Scholar), “His double chin, his portly size... So healthy”: from
benevolent corpulence to oppressive fatness in Tennyson's poetry’

Heather Hind (University of Exeter), “Pondering on that little circle of plaited hair”:
unraveling Mary's hair bracelet in Wilkie Collins's *Hide and Seek*’

D 7: Steampunk (Constance Stewart Hall, Teaching Rooms 14 & 15)

Strand: Neo-Victorian & Steampunk

Chair: Catherine Redpath (University of Lincoln)

Megen De Bruin-Molé (Cardiff University), “Not your typical Victorian”: performing
Victorian masculinity in Steampunk music’

Helena Esser (University of Duisburg-Essen), ‘Ghosts in the machine: post-human Victorians,
Steampunk cyborgs’

Marta Alonso Jerez (Universidad de Málaga), ‘From Victorian to Steampunk. From Brona
Croft to Lily Frankenstein in Penny Dreadful’

12:00pm: Lunch (Teaching Rooms 1 & 2, Hardy Building)

1:00pm – 1:55pm: AGM (The Venue)

2:00pm – 3:20pm: Panel Session E

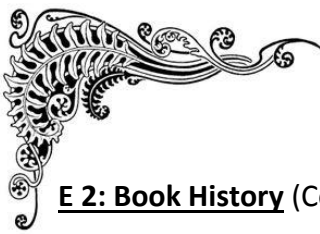
E 1: Romantic Connections (Constance Stewart Hall, Teaching Room 1)

Strand: Networks & Communities

Chair: Grace Harvey (University of Lincoln)

JingJing Zhao (Auckland University), ‘Emily Brontë and Carlyle's “Novalis” - the transmission
of German Romanticism to Victorian England’

Jayne Thomas (Independent Scholar), “The dead man touched me from the past”:
Tennyson's *In Memoriam* and its unacknowledged borrowings from Wordsworth’



E 2: Book History (Constance Stewart Hall, Teaching Room 2)

Strand: Materiality & Aesthetics

Chair: Cassie Ulph (Bishop Grosseteste University)

Jean Smedley (Independent Scholar), 'Inglis Memorial Hall library' (read by W. Jack Rhoden)

Matthew Poland (University of Washington), 'Rags, waste, climate: an obscene history of the Victorian book'

Jim Cheshire (University of Lincoln), 'Repackaging Romantic poetry: Moxon and Wordsworth'

E 3: Politics and Medievalism (Constance Stewart Hall, Teaching Room 10)

Strand: Form & Genre

Chair: Haythem Bastawy (Leeds Trinity University)

Rayanne Eskandari (Stockholm University), 'Where work ends and life begins: mediality and politics in Ruskin's *Stones of Venice*'

Stuart McWilliams (Åbo Akademi University), 'Medievalist futures: temporalities of labour at the *fin de siècle* and beyond'

E 4: Marriage and Unmarriage (Constance Stewart Hall, Teaching Room 9)

Strand: Gender & Sexuality

Chair: Rachel Webster (North Lindsey College)

Valerie Sanders (University of Hull), 'Mrs Oliphant's unbound widows'

Rebecca Styler (University of Lincoln), 'Marriage in matriarchy: matrimony in women's utopian fiction, 1888-1909'

Marissa Bolin (University of York), "'I will answer at the Judgement bar": fictionalizing Caroline Norton and the debate for divorce'

E 5: Crime and Punishment (Constance Stewart Hall, Teaching Room 7)

Strand: Space, Place & Environment

Chair: Saverio Tomaiuolo (Cassino University)

Jennifer Scott (University of Southampton), 'An Oscar Wilde Scrapbook: Penal reform debate and the seeds of Wildean regeneration as seen through the marginalia of an 1898 edition of *The Ballad of Reading Gaol*'

Guy Woolnough (Keele University), 'The exercise of mercy: convicts' petitions, 1870-1910'



Janine Hatter (University of Hull), 'Sensation unbound: white-collar crime in Mary Elizabeth Braddon's periodical fiction'

E 6: Thomas Hardy 2 (Constance Stewart Hall, Teaching Rooms 11 & 12)

Strand: Authorship & Reception

Chair: Roger Ebbatson (Lancaster University)

Lucy Morse (University of Exeter), "The Encompassing Estate": Measuring Sovereign and Common Life within the Forest, the trauma of Norman Afforestation, and the flawed project of Nineteenth-Century Scientific Forestry in Thomas Hardy's *The Woodlanders* (1887)'

Neil Addison (Tokyo Woman's Christian University), "Immortal shades" and the Victorian imagination romantically unbound in Thomas Hardy's elegaic verse'

Catherine Charlwood (University of Warwick), "Personally I prefer the whole of a poem to be quoted": Thomas Hardy's words out of context'

E 7: The Body Inside Out (Constance Stewart Hall, Teaching Room 3)

Strand: Science, Business & Technology

Chair: Gavin Budge (University of Hertfordshire)

Kumiko Tanabe (Osaka University of Pharmaceutical Sciences), 'The first dental surgery with anaesthetic given in England'

Ariane De Waal (University of Innsbruck), '(Un)bound by the skin: redefining bodily borders in medicine and literature'

Evelien Lemmens (Queen Mary, University of London), "Demon of dyspepsia": digestion unbound in Victorian Britain'

E 8: Neo-Victorian Brontë (Constance Stewart Hall, Teaching Rooms 14 & 15)

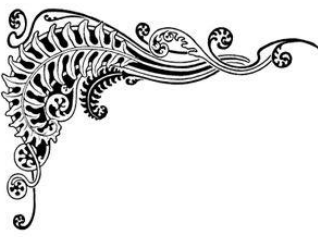
Strand: Neo-Victorian & Steampunk

Chair: Daný Van Dam (Cardiff University)

Amber Pouliot (Harlaxton College), 'The Brontës under glass: Serena Partridge's "accessories", inter-war biofiction, and the romance of the archive'

Kimberley Braxton (Keele University), 'The Victorian seduction - an exploration of the erotic re-writings of Jane Eyre'

Claire O'Callaghan (Brunel University), 'The Brontës unbound in neo-Victorian biodrama'



3:20pm: Coffee Break (Seminar Rooms 1 & 2, Hardy Building)

3:40pm – 4:40pm: Panel Session F

F 1: Sculpture: Connections and Intersections (Constance Stewart Hall, Teaching Room 1)

Strand: Materiality & Aesthetics

Chair: Madeline Boden (University of York)

Katie Faulkner (Courtauld Institute of Art), 'Photography "after" sculpture: the boundaries between photography, sculpture and performance in the works of Julia Margaret Cameron'

Jordan Kistler (Keele University), 'Walter Pater's archetype of the arts: transcendental morphology in *The Renaissance*'

F 2: National Figures, National Forms (Constance Stewart Hall, Teaching Room 2)

Strand: Authorship & Reception

Chair: Peter Yeandle (Loughborough University)

Monika Mazurek (Uniwersytet Pedagogiczny, Kraków), '"Did Guy Fawkes ever live?": the evolving perspectives on the figure of Guy Fawkes in Victorian literature'

Carolyn Berman (The New School), 'Decomposing forms: national literature in *Our Mutual Friend*'

F 3: Dramatic Performance (Constance Stewart Hall, Teaching Room 10)

Strand: Form & Genre

Chair: Katherine Newey (University of Exeter)

Janice Norwood (University of Hertfordshire), '"An elephant in the parlour": Lucy Rushton's transatlantic venture'

Laura Monros Gaspar (Universitat de València), '"Parler au coeur par les yeux": female performers and epic in the nineteenth century'

F 4: Gender and the Supernatural (Constance Stewart Hall, Teaching Room 9)

Strand: Gender & Sexuality

Chair: Angharad Eyre (Queen Mary, University of London)



Haythem Bastawy (Leeds Trinity University), 'Dracula Unbound: an Ottoman quest for a fourth wife'

Fern Ennis (University of Liverpool), 'The waif and the woman: the gendered soul in *Wuthering Heights*'

F 5: Lincoln Connections (Constance Stewart Hall, Teaching Room 7)

Strand: Space, Place & Environment

Chair: Annabelle Dobson (Bishop Grosseteste University)

Sue Bishop (University of Birmingham), 'The family of Edward Benson at Lincoln Chancery 1873-1876: converging and separating identities'

Joshua Mardell (Institute for the History and Theory of Architecture, ETH Zurich), "'Dynasty' unbound: John Chessell Buckler's restoration of Lincoln Cathedral and the adamantine chains of 'dynasty'"

F 6: Ethics (Constance Stewart Hall, Teaching Rooms 11 & 12)

Strand: Authorship & Reception

Chair: Valerie Sanders (University of Hull)

Kazuo Yokouchi (Kwansei Gakuin University), 'The Book of Stubbs: Thackeray & bourgeois prometheanism unbound'

Athanassia Williamson (University of Oxford), 'Against egology: ethics and style in George Eliot and Emmanuel Levinas'

F 7: Business and Finance (Constance Stewart Hall, Teaching Room 3)

Strand: Science, Business & Technology

Chair: Rachel Webster (North Lindsey College)

James Taylor (Lancaster University), "'The nimble ninepence and the tardy pound': financial advice in Victorian Britain'

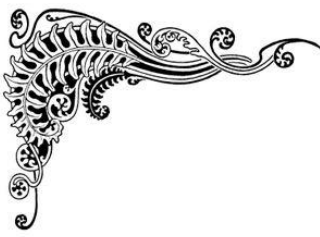
Victoria Garlick (Independent Scholar), "'A man of many parts": William Henry Broadhead, his life and work'

F 8: Creating Neo-Victorian (Constance Stewart Hall, Teaching Rooms 14 & 15)

Strand: Neo-Victorian & Steampunk

Chair: Elinor Vettraino (Bishop Grosseteste University)

Catherine Redpath (University of Lincoln), 'Corsets, Contraptions, and Convergences: towards a politics of the apolitical in Steampunk'



Victoria Leslie (University of Chichester), 'Writing the Victorians: Deviant femininity at the water's edge'

4:50pm – 5:50pm: Keynote Lecture (The Venue)

Professor Christopher Ricks

(William M. and Sara B. Warren Professor of the Humanities, Boston University)

“‘The whole heart-rending history in a single retrospective glance’: James Henry’s words and Virgil’s words’

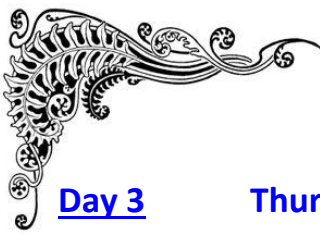
Chair: Professor Marion Shaw, Emeritus Professor of English Literature, University of Loughborough, and Chair of The Tennyson Society

**6:30pm: Drinks Reception at Lincoln Castle & Victorian Prison
(leaving on foot from Hardy Reception at 6:00pm)**

Welcome: Professor Jason Whittaker (University of Lincoln)

Sponsored by the School of English and Journalism, University of Lincoln

8:30pm: Conference Dinner in the Hardy Building.



Day 3

Thursday 24th August 2017

9:00am – 10:20am: Panel Session G

G 1: Working Conditions (Constance Stewart Hall, Teaching Room 1)

Strand: Networks & Communities

Chair: W. Jack Rhoden (Bishop Grosseteste University)

Lauren Butler (University of Sheffield), “If this sort of foolery is to go on, why the Duke is no longer master of his own house”: policing the household at Victorian Chatsworth’

Victoria Clarke (University of Leeds), ‘How to conduct a Victorian protest: Chartism, rebellion and etiquette’

G 2: Victorian Illustrations (Constance Stewart Hall, Teaching Room 3)

Strand: Materiality & Aesthetics

Chair: Ariane de Waal (University of Innsbruck)

Karita Kuusisto (Cardiff University), ‘The role of the illustrator: Sidney Paget and the *Strand Magazine*’

Brandiann Molby (Loyola University Chicago), ‘Dickens, Phiz, and the reader: illustration, narration and interpretation in Charles Dickens's *Bleak House*’

G 3: Affect and Reception (Constance Stewart Hall, Teaching Room 10)

Strand: Form & Genre

Chair: Alina Ghimpu-Hague (Royal Holloway, University of London)

Ann-Marie Richardson (University of Liverpool), ‘Divided devotion: Maria and Christina Rossetti's sisterhood and the dissent of faith and fantasy’

Yui Kajita (University of Cambridge), ‘Haunting Walter de la Mare's texts’

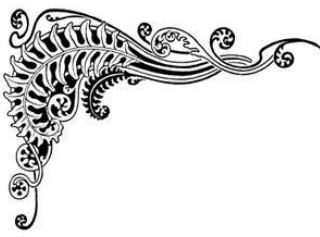
Leanne Waters (University College Dublin), ‘Unbound feelings, unbound genres: melodrama and religious affect in late-Victorian fiction’

G 4: Women Poets (Constance Stewart Hall, Teaching Room 7)

Strand: Gender & Sexuality

Chair: Rebecca Styler (University of Lincoln)

Anna Barton (University of Sheffield), ‘Mary Elizabeth Coleridge, unbound and bound’



Izumi Nagai (Osaka City University), 'Poets of boundaries: reception of Christina Rossetti's "Goblin Market" by Japanese Poet Hiroko Katayama'

Irmtraud Huber (University of Cambridge), 'Struggling in the bonds of time(s) - the rhythms of Augusta Webster's *Portraits*'

G 5: Travel 2 (Constance Stewart Hall, Teaching Rooms 11 & 12)

Strand: Space, Place & Environment

Chair: Jenny Holt (Meiji University, Tokyo)

Celia Brown (Independent Scholar), 'Alice Unbound: Lewis Carroll projected global trends onto his malleable heroine'

Richard Byrom (Independent Scholar), 'William Fairbairn and the introduction of iron steam ships to the central European lakes: diffusion and imitation'

Richard Leahy (University of Chester), 'Trains and brains: railways and psychology in sensation fiction'

G 6: Neo-Victorian (Constance Stewart Hall, Teaching Rooms 14 & 15)

Strand: Neo-Victorian & Steampunk

Chair: Daný Van Dam (Independent Scholar)

Muren Zhang (Lancaster University), "'Place and placelessness": the "unbound" Other in *Julian Barnes's Arthur & George*'

Barbara Franchi (University of Kent), 'Mapping boundless seas: travellers, naturalists and storytellers in neo-Victorian fiction'

Molly Clark Hillard (Seattle University), "'Never read what is old with a modern ear": Zadie Smith re-maps the Victorian novel'

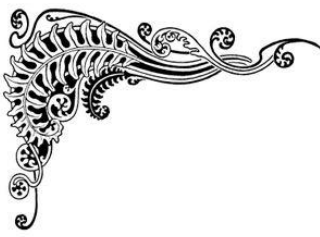
10:30am: Keynote Lecture (The Venue)

Professor Kate Flint

(Provost Professor of Art History and English, University of Southern California, Dornsife)
'Dandelions'

Chair: Dr Alice Crossley (University of Lincoln)

Sponsored by the School of Humanities, Bishop Grosseteste University, and the School of English and Journalism, University of Lincoln



11:30am: Coffee Break / Packed Lunch (Teaching Rooms 1 & 2, Hardy Building)

11:50am – 1:10pm: Panel Session H

H 1: Radicalism (Constance Stewart Hall, Teaching Room 1)

Strand: Networks & Communities

Chair: Grace Harvey (University of Lincoln)

Oliver Goldstein (University of Cambridge), “‘Cunningly cemented, while the elements boil beneath’”: Carlyle's radical conservatism’

Owen Holland (University of Oxford), ‘The Paris Commune and eternal return in Chesterton's *The Napoleon of Notting Hill* and Wells' *When the Sleeper Wakes*’.

Kristof Smeyers (University of Antwerp), ‘Stigmatised. The millenarian prophet Mary Ann Girling (1827-1886) unbound’

H 2: Texts for Children and Child Readers (Constance Stewart Hall, Teaching Room 3)

Strand: Materiality & Aesthetics

Chair: Jenny Holt (Meiji University, Tokyo)

Gavin Budge (University of Hertfordshire), ‘Defining Victorian children's literature: the intersection between child and adult readers’

Hannah Field (University of Sussex), ‘Against the Wall: (not) reading panoramic papers in the Victorian nursery’

Liwen Zhang (Queen Mary, University of London), ‘The spelling-book dilemma: *Great Expectations* and the tenacity of moral fable’

H 3: Humour and Nonsense (Constance Stewart Hall, Teaching Rooms 10)

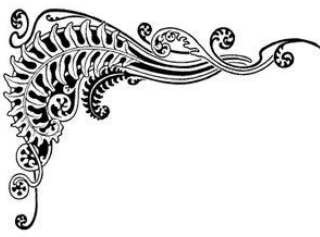
Strand: Form & Genre

Chair: Emily Ennis (University of Leeds)

Alina Ghimpu-Hague (University of Hertfordshire), ‘From Camelot to Wonderland: nonsense, Tennyson and the Pre-Raphaelites’

Martin Dubois (Newcastle University), ‘Nonsense and empire: Edward Lear's India’

Brittany Carlson (University of California, Riverside), ‘Victorian Puzzle Addiction: ‘The Final Problem’ as a mathematical puzzle’



H 4: Transgender (Constance Stewart Hall, Teaching Room 7)

Strand: Gender & Sexuality

Chair: Sarah Parker (Loughborough University)

Ann Heilmann (Cardiff University), “‘A Mystery Still” (1867): Victorian transgender and *All The Year Round*'s foundation myth of James Miranda Barry’

Billie-Gina Thomason (Liverpool John Moores), ‘The man-woman of Manchester: Harry Stokes unbound’

Rachel Egloff (Oxford Brookes University), ‘Transnational intertextuality through a transgender voice: a means of cultural transfer’

H 5: Soldiers and War (Constance Stewart Hall, Teaching Rooms 11 & 12)

Strand: Space, Place & Environment

Chair: Ben Moore (University of Amsterdam)

Beth Gaskell (University of Greenwich), ‘An officer and a gentleman: negotiating the bounds of gentlemanly behaviour in the Victorian military press’

Tai-Chun Ho (National Chung Hsing University, Taiwan), ‘The spectres of Thomas Hardy's Boer War poetry’

Simon Mackley (University of Exeter), “‘Any fool can annexe”’: the conquest of the Boer Republics and the politics of imperial expansion’

H 6: Charles Dickens & Robert Browning (Constance Stewart Hall, Teaching Rooms 14 & 15)

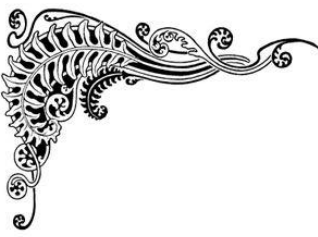
Strand: Authorship & Reception

Chair: Emily Bowles (University of York)

Gal Manor (Levinsky College, Tel Aviv), “‘Grow old along with me!”: Robert Browning's Hebraic conception of old age’

Michaela Mahlberg (University of Birmingham) and Peter Stockwell (University of Nottingham), ‘What is dickensian about Dickens? A cognitive corpus stylistics of ambience’

Glynnis Cox (University of Edinburgh), ‘A funny and frightening sermon: the role of humour in Dickens’s *A Christmas Carol*’



1:15pm – 2:30pm: President’s Panel (The Venue)

Chair: Professor Hilary Fraser (Geoffrey Tillotson Chair of Nineteenth-Century Studies Executive Dean, School of Arts, Birkbeck, University of London)

Professor Patricia Pulham (Professor of Victorian Literature, University of Surrey)

Professor Katherine Newey (Chair in Theatre History, University of Exeter)

Professor Brian Maidment (Professor of the History of Print, Liverpool John Moores University)

2:45pm: Closing Remarks

3:00pm: Conference ends