

# Theatricality and the Performative in the Long Nineteenth Century



## Nineteenth Century Studies Association

The 31st Annual NCSA Conference • March 11-13, 2010

The University of Tampa • Tampa, Florida

# ·~·[Nineteenth Century Studies Association ]~·

## Theatricality and the Performative in the Long Nineteenth Century

31st ANNUAL CONFERENCE

THE UNIVERSITY OF TAMPA  
TAMPA, FLORIDA  
MARCH 11-13, 2010



# **NINETEENTH-CENTURY STUDIES ASSOCIATION**

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## CONFERENCE AT A GLANCE

All sessions will be in John H. Sykes College of Business (COB) 2nd floor conference rooms 234, 235, 236, 237; Book Displays and Coffee Breaks will be in Sykes COB, 2nd Floor

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### THURSDAY, MARCH 11

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8:30-5:00—*Registration (Sykes COB, lobby); Book Displays—noon to 5:00*

8:30-noon—NCSA Board meeting and luncheon (Boardroom, 9th Floor Vaughn)

12:30-2:00—**Session I**

2:00-2:15—Coffee Break

2:15-3:45—**Session II**

3:45-4:00—Coffee Break

4:00-5:15 pm—**Plenary Roundtable (Stetz, Denisoff, Gindhart)** in Reeves Theatre, 2nd Vaughn

5:30-7:30 pm—opening reception & exhibit: Facing the Late Victorians (Henry B. Plant Museum)

7:45-8:45 pm—dancing, Jane-Austen style, led by **Lucy Morrison** (Edison Bldg)

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### FRIDAY, MARCH 12

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8:30-5:00—*Registration (Sykes COB, lobby); Book Displays (Sykes 2nd Floor)*

8:30-10:00—**Session III**

10:00-10:15—Coffee Break

10:15 -11:45—**Session IV**

12:00-1:30—Sit-Down Lunch and NCSA business meeting (Crescent Club, 9th Floor, Vaughn)

1:45-2:45— **Plenary Lecture (Michael Fried)** in Trustees Boardroom, 9th Floor, Vaughn)

3:00-4:15—**Session V**

4:30—Bus to Tampa Museum of Art

4:45-6:00—**Reception at the Tampa Museum of Art (TMA)**

5:45-6:30— Tours of TMA

6:30-7:00—Bus to Hyatt

Dinner on your own

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### SATURDAY, MARCH 13

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8:30-4:00—*Registration (Sykes COB, lobby); Book Displays (Sykes 2nd Floor)*

8:30-10:00—**Session VI**

10:00-10:15—Coffee Break

10:15 -11:45—**Session VII**

11:45-1:00 Lunch on your own

Noon-12:45—*Collateral event: "Collecting the Late Victorians" by Mark Samuels Lasner in Library AV-2*

1:00-2:30—**Session VIII**

2:30-2:45—Coffee Break

2:45-4:15—**Session IX**

5:00—Bus leaves for Ybor City with stop for tour of Tampa Bay History Center

6:30—Dinner at Columbia Restaurant (additional cost)

9:30—Bus returns to Hyatt

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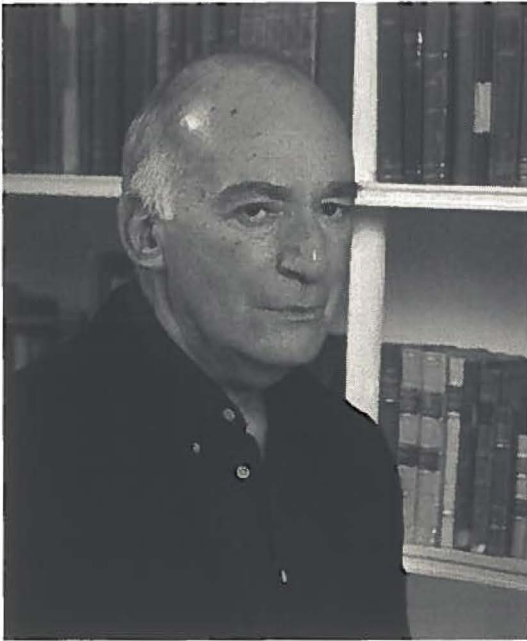
2:45-4:15—**Session IX**

5:00—Bus leaves for Ybor City with stop for tour of Tampa Bay History Center

6:30—Dinner at Columbia Restaurant (additional cost)

9:30—Bus returns to Hyatt

## FEATURED SPEAKERS



MICHAEL FRIED

### KEYNOTE SPEAKER

The keynote speaker, **Michael Fried**, is James R. Herbert Boone Professor of Humanities at the Johns Hopkins University. An art historian, literary critic, and poet, he is the author of *Why Photography Matters as Art as Never Before* (Yale 2008); books published by the University of Chicago on Manet (1996), Courbet (1990), and Thomas Eakins and Stephen Crane (1987); and *Absorption and Theatricality: Painting and Beholder in the Age of Diderot* (California 1980). He will speak on "Losing the Body: The Later Art of Jacques-Louis David."



### PLENARY ROUNDTABLE



MARGARET D. STETZ



DENNIS DENISOFF



MARIA GINDHART

The plenary roundtable discussion, "Facing the Late Victorians: Theatricality and Performativity in Portraiture and Beyond," features **Margaret D. Stetz**, Mac and Robert Carter Professor of Women's Studies and Professor of Humanities at the University of Delaware, and curator and author of *Facing the Late Victorians*; **Dennis Denisoff**, Chair, Department of English, and Associate Professor in Communications and Culture, Ryerson University; and **Maria Gindhart**, Associate Professor of Art History at Georgia State University.



# CONFERENCE SCHEDULE

## THURSDAY, MARCH 11

8:30-5:00—Registration; Book Displays—noon to 5:00

### 12:30-2:00—SESSION I

AHNCA ART PERFORMANCES—moderator: Michelle Foa, Tulane University

Room: JS 236

Catherine Roach—Columbia University

"Exhibitionists: Art Galleries and the Performance of Social Identity"

Lauren Lessing—Colby College Museum of Art

"Theatrical Captivity and Murder in Junius Brutus Stearns: *Hannah Duston Killing the Indians of 1847*"

Jane Becker—Independent Art Historian and Curator

"Eugène Carrière's *Le Théâtre de Belleville*: The Audience and the Power of La Foule"

Diana Strazdes—University of California, Davis

"The Public Hero Redefined: Augustus Saint-Gaudens's Monument to Admiral David Farragut"

PERFORMING TECHNIQUES—moderator: Lauren Christos, Florida International University

Room: JS 235

Carla Coleman—University of South Carolina, Aiken

"Performance, Identity, and G. H. Lewes' *On Actors and the Art of Acting*"

Mary Isbell—University of Connecticut at Storrs

"Involuntary and Deliberate Burlesque: Reconsidering Nineteenth-Century Amateur Theatrical Manuals"

Christina L. Reitz—Western Carolina University, Music

"Pedagogical and Performance Practices in Late 19th-Century Pianism: The Heritage from Leschetizky to Zeisler"

POLITICS ON STAGE—moderator: Robert Ryan, Rutgers University at Camden

Room: JS 234

Ann M. Mazur—University of Virginia

"The Irish Oath in William Carleton and Dion Boucicault"

Carole Kruger—Davidson College

"*Portez tout ça à la Porte-Saint-Martin!*" Victor Hugo, Melodrama, and the French Legislative Assembly"

Arnold Anthony Schmidt—California State University, Stanislaus

"Myth of Venice: Staging the Revolution in Byron's *Marino Faliero*"

**STAGING IMPERIALISM—moderator: Dan Bivona, Arizona State University**

**Room: JS 237**

**Sebastian J. Díaz-Duhalde—Dartmouth College**

**"Latin American War Theaters. War as Spectacle in Paraguayan Illustrated Newspapers during the War against Paraguay (1864-1870)"**

**Marty Gould—U of South Florida**

**"Victorian Pachydruma: Elephants and the Performance of Empire"**

**David I. Agruss—Montana State University**

**"Colonial Performativity: Boys' Public Schools, Cross Racial Identification, and Metropolitan Masculinity in Victorian Britain"**

**Catherine E. Anderson—University of California, Davis**

**"Performing Race in the Theater of War: Imperial Conflict and British Visual Culture in the Late Nineteenth Century"**

**2:00-2:15—Coffee Break (Sykes COB 2nd Floor)**

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**2:15-3:45—SESSION II**

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**FEMALE PERFORMERS—moderator: Dennis Denisoff, Ryerson University**

**Room: JS 234**

**Amanda Olson—Tarrant County College adjunct; SMU**

**"Celebrity and Subjectivity: Thomas Sully's Portraits of Fanny Kemble"**

**Sara Lampert—University of Michigan**

**"Anna Cora Mowatt and Modes of Female Performance in Early Nineteenth Century Popular Culture"**

**Katherine D. Eade—University of Wisconsin, Madison**

**"Possibilities of Performance: Rachel Félix and French Femininity"**

**FAMOUS SITES AND SCENES—moderator: Deborah Maltby, University of Missouri-St. Louis**

**Room: JS 235**

**Claire Kovacs—University of Iowa**

**"The Performative Aspect of Secular Veneration: Pompeii as a Tourist Site"**

**Ronald Bosco and Joel Myerson—SUNY-Albany and U of South Carolina**

**"Literary Concord Performs: From Tourism to Pilgrimage in 'The Most Famous Little Town in America'"**

**Sarah J. Moore—University of Arizona**

**"Performing Manliness and the New American Empire at the 1915 Panama-Pacific International Exposition"**



**PERFORMATIVE SPACES—moderator: Michael Duffy, East Carolina University**

**Room: JS 236**

**Robert M. Craig—Georgia Tech**

**“Architecture as Theater: Toward an Experiential Sensitivity”**

**Deanna K. Kreisel—University of British Columbia**

**“Ruskin’s Arcades”**

**Mikesch Muecke—Iowa State University**

**“Theater Design, Music, and Performance in the Works of Karl Friedrich Schinkel and Gottfried Semper”**

**DRAMATIC FRAUDS—moderator: Regina Hewitt, University of South Florida**

**Room: JS 237**

**Jen Hill**

**“Fraud and Theatricality: Tom Taylor’s *Still Waters Run Deep* and *Our American Cousin*”**

**Sara A. Malton—St. Mary’s University (Nova Scotia)**

**“ ‘Dramas of (In)Justice’: The Press Gang and the Performance of History”**

**Gregory Mackie—University of British Columbia**

**“Mrs. Chan Toon’s Parrot and the Drama of Wildean Forgery: the Case of *For Love of the King*”**

**3:45-4:00—Coffee Break (Sykes COB 2nd Floor)**

**4:00-5:15 pm—Plenary Roundtable Discussion**

**(Reeves Theater, 2nd Floor Vaughn)**

**“Facing the Late Victorians: Theatricality and Performativity in Portraiture and Beyond”**

**Margaret D. Stetz, Mae and Robert Carter Professor of Women’s Studies and Professor of Humanities (University of Delaware), curator and author of *Facing the Late Victorians***

**Dennis Denisoff (Ryerson University)**

**Maria Gindhart (Georgia State University)**

**5:30-7:30 pm—opening reception (Henry B. Plant Museum)**

**7:45-8:45 pm—dancing Jane Austen style led by Lucy Morrison (Edison Bldg)**

[See next page for Friday’s schedule]

## FRIDAY, MARCH 12

8:30-5:00—Registration and Book Displays (Sykes 2nd Floor)

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### 8:30-10:00—SESSION III

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**COSTUMES, PROPS, AND MASKS**—moderator: Christine Roth, University of Wisconsin-Oshkosh  
Room: JS 235

**Brenda Wentworth & Sharon Cogdill**—St. Cloud State University  
“Artistes en Corsets’: Performing the Past on Victorian Foundations in Gilbert and Sullivan”

**Casey Kaleba**—University of Maryland College Park  
“The White Arm in the Smoke: The Semiotics of Stage Weapons in Victorian London”

**Linda G. Zatlin**—Morehouse College  
“Aubrey Beardsley’s *Théâtre-Impossible*”

**Sarah Warren**—Purchase College  
“Painting Beyond Sense: Mikhail Larionov’s Face-Painting Performances”

**CLASS ACTS**—moderator: Becky Lewis  
Room: JS 236

**Anca I. Lasc**—University of Southern California  
“Adoptez donc une époque et restez-y complètement fidèle’: Theatricality and Performance in French Nineteenth-Century Interior Decoration”

**Kristen Guest**—University of British Columbia  
“Performing Class in Tom Taylor’s *The Ticket of Leave Man*”

**Rosemary Jann**—George Mason University  
“Performing Class in Gissing and Hardy”

**Susan E. Cook**—University of South Florida  
“The Place of Theatre: Class and Performance in George Gissing and Oscar Wilde”

**DOMESTIC PERFORMANCES**—moderator: Anthony P. Mullan, Library of Congress  
Room: JS 237

**Katy Simpson Smith**—University of North Carolina at Chapel Hill  
“The Mask of Maternity: Performance and Criticism among Elite Mothers in the American South, 1750-1830”

**Elise L. Smith**—Millsaps College  
“The Performance of Domesticity in the Paintings of Maria Spilsbury”

**Maria K. Bachman**—Coastal Carolina University  
“In a Sentimental Mood’: The Forms and Fortunes of Charles Dickens’s *The Cricket on the Hearth*”

Amy Robinson—Eckerd College  
“*Aurora Floyd*: A ‘Drama of Domestic Life’”

## 10:00-10:15—Coffee Break (Sykes COB 2nd Floor)

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### 10:15 -11:45—SESSION IV

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PERFORMING VILLAINY—moderator: Carole Kruger, Davidson College  
Room: JS 234

David L. Smith—Southeastern University  
“The Theatrics of Security: Preventing Loss and Producing Bourgeois Space in the Long Nineteenth Century”

Gregory Vargo—Columbia University  
“Villainy Reconsidered: Theatrical Melodrama and Ernest Jones’s Fiction”

Matthew Rafferty—University of Redlands  
“Pirates In Court: Performance and National Identity in Antebellum Trials”

ABSORPTION AND THEATRICALITY—moderator: Phylis Floyd, Michigan State University  
Room: JS 236

Anne Leonard—Smart Museum of Art, University of Chicago  
“Painting, Performance, and Recollection”

Marnin Young—Yeshiva University  
“As actors in the represented scene’: Emile Verhaeren and the Structure of Anti-Theatricality in James Ensor’s *Chez Miss*, 1881”

Taylor Kenamer—CUNY  
“Private Lives, Public Places: Performing Upper-Class Identity in the Grand Hotel”

Elizabeth A. Carlson—Lawrence University  
“‘The Palace of Illusions’: From Reflections to Projections”

SOCIAL DRAMAS—moderator: Kevin Lewis, University of South Carolina  
Room: JS 237

Elif Armbruster—Suffolk University  
“‘The theater made her think’: Stephen Crane’s *Maggie* and the Art of the Show”

Michael Meeuwis—University of Chicago  
“A Chicken and a Handshake: The ‘Problem Play,’ Quotidian Culture, and the Making of Emulative Liberalism”

Daniel Bivona—Arizona State University  
“Performing ‘Burton’: Richard F. Burton’s Anti-Sensationalism”



Joan FitzPatrick Dean—University of Missouri, Kansas City  
"Hegemonic and Counter-Hegemonic Pageantry in Ireland: 1880-1910"

ARTISTIC CHARACTERS—moderator: Lucy Morrison, Salisbury University  
Room: JS 235

Robert D. Pearson—Brandeis University  
"Revising *Fidelio*, Composing Beethoven"

Patrick Warfield—University of Maryland  
"The March as Musical Drama and the Spectacle of John Philip Sousa"

Grace Kehler—McMaster University  
"Wagner and Atherton: the 'total work of art' and (dis)integration"

12:00-1:30—Luncheon and NCSA business meeting  
(Crescent Club, 9th Floor, Vaughn)

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### 1:45-2:45—KEYNOTE ADDRESS

Michael Fried—James R. Herbert Boone Professor of Humanities (Johns Hopkins University)  
"Losing the Body: The Later Art of Jacques-Louis David"

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### 3:00-4:15—SESSION V

AHNCA PANEL—VISUAL ARTS AND THE THEATRICAL—moderator: Patricia Johnston,  
Salem State College  
Room: JS 236

Andrew Shelton—Ohio State University  
"*Carnevale*: An Episode of the Theatricalization of Self in the July Monarchy"

Michelle Foa—Tulane University  
"Popular Entertainments and Hermann von Helmholtz's 'optical phantasmagoria'"

Katherine Kuenzli—Wesleyan University  
"Abstraction and Theatricality in Henry van de Velde's 1914 Werkbund Theater"

ACTING JEWISH AND JEWISH ACTING IN NINETEENTH-CENTURY ENGLISH  
NOVELS—moderator: Meri-Jane Rochelson, Florida International University  
Room: JS 234

Judith W. Page—University of Florida  
"Jane Austen and the Allure of Shakespeare's Shylock"

Toni Wein—California State University, Fresno  
“Inverted Sympathy: *Harrington* and the Performance of Repentance”  
Heidi Kaufman—University of Delaware  
“Acting Differently: Daniel Deronda in Jewish City-Spaces”

**THE PROMISES AND PERILS OF PERFORMATIVE FEMALE AGENCY—moderator:**  
Karen Waters, Marymount University  
Room: JS 237

Anna Maria Jones—University of Central Florida  
“Performative Femininity Meets Powerful Agency in Margaret Oliphant’s *Miss Marjoribanks*, or,  
When is a Gothic Villainess not a Gothic Villainess?”

Heather Wayne—University of Central Florida  
“Gazing Women ‘Becoming’ Objects: The Female Artist Performs Subjectivity in Elizabeth Stuart  
Phelps’s *The Story of Avis*.”

Fayeza Hasanat—University of Central Florida  
“Flora Annie Steel’s *On the Face of the Waters*, *The Law of the Threshold*, and the Performance of  
Imperial Femininity.”

**PERFORMING ROMANTIC POETRY AND MUSIC—moderator: Christina Reitz, Western  
Carolina University**  
Room: JS 235

Magdalena Ostas—Boston University  
“Keats and the Theater of Poetics”

David Kushner—University of Florida  
“Paganini and Liszt: Theatricality and Artistry, A Perplexing Nexus”

Chris Foss—University of Mary Washington  
“I, the last Endymion”: The Importance of Romantic Performance in Oscar Wilde’s *Poems*”

**4:30—BUS TO TAMPA MUSEUM OF ART—RECEPTION**

**4:45-6:00—Reception at the Tampa Museum of Art (TMA)**

**5:45-6:45— Tours of TMA**

**6:45—Bus/Van to Hyatt**

[See next page for Saturday’s schedule]

## SATURDAY, MARCH 13

8:30-4:00—Registration and Book Displays (Sykes 2nd Floor)

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### 8:30-10:00—SESSION VI

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**VICTORIAN GENDER ROLES**—moderator: Precious McKenzie-Stearns, University of South Florida

Room: JS 236

Cynthia Patterson—University of South Florida (Polytech)

"Performative Morality: *Godey's* Incomparable Match Plates"

Alexis Easley—University of St. Thomas

"The Art of Theatrical Adaptation: George Henry Lewes's *Wanted: A She-Wolf*"

Megan Norcia—SUNY, Brockport

"Performing Victorian Womanhood: Elsie Fogerty Stages Tennyson's Princess in Girls' Schools"

Lauren N. Hoffer—Vanderbilt University

"Performing Sympathy: The Paid Female Companion in *Vanity Fair* and *David Copperfield*"

**PERFORMING RACE AND ETHNICITY**—moderator: Linda Zatlin, Morehouse College

Room: JS 237

Debra Goodman—SUNY, Buffalo

"I'll shoot dem feet clean off ob you': Representation, Minstrelsy, and the Problem of Embodiment"

Laura Vorachek—University of Dayton

"Musical Passing: Blackface Minstrelsy and Female Banjo Players in *Punch*"

Marlene Tromp—Denison University

"'You Are What You Eat': Performing Race in Dickens"

**STAGING NATIONAL IDENTITIES**—moderator: Daniel Guernsey, Florida International University

Room: JS 234

Mary Ann Steggles—University of Manitoba

"Nineteenth Century Public Sculpture in India: Creating Unity through the Theatricality of the Public Unveiling Ceremony"

Pieter François—Royal Holloway College, University of London/Ghent University

"A Place Where Every Gesture Counts: British Expat Communities in France and Belgium (1815-1914) as Spaces of Self-Conscious Performances in Quest for Respectability"

Clinton D. Young—University of Arkansas at Monticello

"Operetta and Urban Nationalism in Late Nineteenth-Century Spain"



**10:00-10:15—Coffee Break (Sykes COB 2nd Floor)**

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**10:15 -11:45—Session VII**

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**SETTINGS—moderator: Suzanne Ozment, University of South Carolina-Aiken**

**Room: JS 235**

**Jason A. Vrooman—Institute of Fine Arts, New York University**  
"Ibsen, Artists, and Avant-Garde Theater in *Fin-de-Siècle* Paris"

**Matthew T. Simms—California State University, Long Beach**  
"Antoine-Louis Barye's Melodramatic Animals"

**Kathleen McCormack—Florida International University**  
"Performance at the Priory: Marketing *Middlemarch*"

**THEATRICAL OTHERNESS—moderator: Marilyn Kurata, University of Alabama at Birmingham**

**Room: JS 236**

**Mary A. Armstrong—Lafayette College**  
"Object Lessons: The Queer Theatricalities of *East Lynne*"

**Kimberly J. Stern—Duke University**  
"Bohemian Rhapsodies: Eccentricity and the Cultural Politics of Victorian Drama"

**Lisieuz M. Huelman—St. Louis University**  
"A world of observation and instruction'; or Oscar Wilde's Revisions of Victorian Melodrama"

**HISTORICAL STAGES—moderator: Daniel Guernsey, Florida International University**

**Room: JS 237**

**J. Andrew Hubbell—Susquehanna University**  
"Byron's *Cain*: In the Theater of Planetary Evolution"

**Daniel J. McInerney—Utah State University**  
"Feats of Memory: Staging Mnemonics in Antebellum America"

**Nathaniel Cadle—Florida International University**  
"Gender and Genre as Performance in Mark Twain's Historical Romances"

**11:45-1:00—LUNCH ON YOUR OWN**

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**1:00-2:30—SESSION VIII**

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**CULTURAL REPERTOIRES—moderator: Sarah Wadsworth, Marquette University**

**Room: JS 236**

**Stassa B. Edwards—Florida State University**  
"Almost Sure to Mislead': Oscar Rejlander, Charles Darwin and the Photography of Performance"

**Kathleen N. Monahan**—St. Peter's College, Jersey City, NJ

"A 'Veiled' Community: Spiritualism as Theme and Technique in Hawthorne's *The Blithedale Romance*"

**Elizabeth Cuddy**—Purdue University

"Illuminating *Dr. Jekyll and Mr. Hyde*: Robert Louis Stevenson, Light Engineering and Theatricality."

**Carmen Mayer-Robin**—University of Alabama

"Proliferating Performances: Zola's *Thérèse Raquin* on Film and on Stage"

**STAGING BODIES—moderator: Maria Gindhart, Georgia State University**

**Room: JS 237**

**Christina Ferando**—Columbia University

"Canova, Display and the Performance of Connoisseurship"

**Molly Engelhardt**—Texas A & M-Corpus Christi

"Female Revolt and Orientalism in the Romantic Ballet"

**Robin Veder**—Penn State University

"Sculptors in the Flesh: Art Historical Lessons in Physical Education Pedagogy"

**Erin L. Lehman**—Temple University

"Flâneur of the Riverbank: Gustave Caillebotte and the Sporting Dandy"

**GENDER IN THE SPOTLIGHT—moderator: William Scheuerle, University of South Florida**

**Room: JS 235**

**Robin A. Werner**—University of New Orleans

"Miscegenation and Melodrama: The Performance and Performativity of Race and Gender in Dion Boucicault's *The Octoroon*"

**Daniel Brown**—University of Florida

"Realism, Performance and Identity in Charles Kingsley's *Two Years Ago*"

**Katie R. Peel**—University of North Carolina, Wilmington

"Acting Out: Fanny Dorrit, Miss Wade, and Performance in Charles Dickens' *Little Dorrit*"

**2:30-2:45—COFFEE BREAK**

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**2:45-4:15—SESSION IX**

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**THEATRICAL MODELS AND THE PERFORMATIVE SELF—moderator: Rosemary Jann,**

**George Mason University**

**Room: JS 237**

**Lisa R. Van Zwoell**—United State Air Force Academy

"Rewriting the Past: Memoir as Performance of a Previous Life"

**Susan Waller**—University of Missouri-Saint Louis

"Cléo de Mérode and Alexandre Falguière's *The Dancer*: Posing Nude, Producing an Object, Performing as Subject"

**Lisa Plummer Crafton**—University of West Georgia

"Retaliatory Self-Invention: Siddons, Wollstonecraft, and Theatricality"

**Mary Ellen Bellanca**—University of South Carolina, Sumter

"Extorting Dorothy Wordsworth: Posthumous Identities, Compulsory Performance"

**IMPROVISING JUSTICE**—J. Andrew Hubbell, Susquehanna University

Room: JS 236

**Derek T. Leuenberger**—Bridgewater State College and University of Nebraska, Lincoln

"Sad Realities' and the Problem of Retributive Justice: *The Cenci*'s Re-evaluation of Popular Melodrama and the Gothic"

**Lee Behlman**—Montclair State University

"Charles Kingsley *Hypatia* and the Drama of Christian Conversion"

**Gary S. Luter**—University of Tampa

"Censorship and Suppression of American Drama at the Close of the Long Nineteenth Century"

**ADAPTATIONS**—moderator: Karen Laird, University of Missouri

Room: JS 234

**Marc Napolitano**—University of North Carolina-Chapel Hill

"Music, Melodrama, and Narrative: Underscoring and Song in the Royal Shakespeare Company's 'Life and Adventures of Nicholas Nickleby.'"

**Tanya M. Pohrt**—University of Delaware

"Theater and Touring Painting Exhibitions in Early National America: The Career of William Dunlap"

**Melissa Jenkins**—Wake Forest University

"An Attitude of Decent Reverence': Thackeray on Reading Aloud"

**5:00**—Bus leaves for YBOR CITY and tour of Tampa Bay History Center

**6:30**—Dinner at COLUMBIA RESTAURANT (additional cost)

**9:30**—Bus returns to HYATT, HJ