

***Victorians Institute Conference
Converse College
Spartanburg, SC***

Friday, October 16

11:00 – Registration in the Lobby of Kuhn Hall
4:00

12:00 – **Session 1**

1:15

Panel 1A

The Gender of Plants

Chair: Carla Coleman, USC Aiken

Mickel
Library
201

“Fern Fancying in the Antipodes: The Botanical Art of Mrs. C. C. Armstrong,” Molly Duggins, Department of Art History, Sydney University

“Ethnobotany as Life-Writing in Caroline Norton’s *Woman’s Reward*,” Suzanne Rintoul, Wilfrid Laurier University, Brantford

“Illustrations in Margaret Gatty’s ‘*Horn Book of Algology*,’” Kay Heath, Virginia State University

Panel 1B

Architectural Debris

Chair: Esther Godfrey, USC Upstate

Carm. 107

“Building the Victorian Haunted House: Charlotte Riddell and the Suburban Gothic,” Melissa Edmundson, Independent Scholar

“Building a Mind: Reading Pip’s Character through Architecture,” Megan Burke Witzleben, Fordham University

Panel 1C	<p><i>Monstrous Knitting and Sartorial Discipline</i> Chair: Heather Bowlby, University of Virginia</p>	Carm. 108
	<p>“Sartorial Discipline: Victorian Art(iculation) of Female Sexuality,” Kate Faber Oestreich, Coastal Carolina University “Look at Lucy Looking: Art and Observation, Fashion and Femininity in <i>Villette</i>,” Stephanie Womick, UNC Greensboro</p>	
1:30 – 2:45	Session 2	
Panel 2A	<p><i>Appropriations</i> Chair: Maria Bachman, Coastal Carolina University</p>	Kuhn 101
	<p>“The Troubled Song of Sappho: Writing Sappho as Musician, Not Poet,” Anna Peak, Temple University “Victorian Master-pieces: Art as Ideological State Apparatus in Bronte and Eliot,” Eric Lorentzen, University of Mary Washington</p>	
	<p>“‘What does She Really Want?’ William Holman Hunt and Alfred Tennyson Fight Over the Lady of Shalott,” Shayla Alarie, University of Washington <i>Art, Aesthetics, and Ethics</i></p>	Kuhn 217
Panel 2B	Chair: Patrick Scott, USC Columbia	
	<p>“Listen to my Tale’: The Art of Ethical Listening in Mary Shelley’s <i>Frankenstein</i>,” Kristen Pond, UNC Greensboro “<i>Aurora Leigh</i>’s Defense of Poetry: Sanctifying Percy Shelley’s Romantic Myth,” Mark Rollins, Young Harris College</p>	
Panel 2C	<p><i>Self-definition and Defining the Arts</i> Chair: Albert Pionke, University of Alabama</p>	Kuhn 336
	<p>“Ruskin and the Forsaken Cry: the Sublime Anesthetic of Turner’s <i>Slave Ship</i>,” Peter O’Neill, New York</p>	

Institute of Technology – Old Westbury

“William Thackeray – Chronicler of the Spring Paris and London Art Exhibitions, 1838-1848,” Gary Simons, University of South Florida

“A Portrait of the Artist as Pitchman: George Moore’s *Confessions of a Young Man*,” Robert C. Petersen, Middle Tennessee State University

3:00 – 4:15

Session 3

Panel 3A

Corpses, Vampires, and Aging Male Bodies

Chair: Anita Rose, Converse College

Kuhn 101

“The Wax Girl: Moulding Nell in *The Old Curiosity Shop*,” John Lamb, West Virginia University

“‘He Feeds Upon Her Face’: Christina Rossetti’s Goblin Artist,” Audrey Fessler, University of Wisconsin, Eau Claire

Panel 3B

“Seeing Sex: Visual Representations of Intergenerational Marriages,” Esther Godfrey, USC Upstate
Intellectuals, Artists, and Heroes in the Making

Chair: Mary Ellis Gibson, UNC Greensboro

Kuhn 217

“‘You Should Do Me’: Henry James’s ‘The Lesson of the Master’ and the Erotics of the Late Victorian Portrait of an Artist,” Helena Gurfinkel, Southern Illinois University Edwardsville

“Victorian Women Writers and the Classics: ‘the feminine of Homer’ or ‘heretical Hellenism?’” Deborah Logan, Western Kentucky University

Panel 3C

“Turner, Wagner, Hardy,” William Harmon, UNC – CH (Emeritus)
Making Art

Chair: Lindsey Gedelman, USC Columbia

Kuhn 336

"The Art of *The Woman in White*," Laurie Lyda, UNC Greensboro

"Art as a Catalyst for Literary Growth in Charlotte Bronte's Juvenilia," Elaine Arvan Andrews, Penn State Shenango

"Dickens and the Pre-Raphaelite Aesthetic Revisited: *The Mystery of Edwin Drood*," Andre DeCuir, Muskingum University

4:30 – 5:30 **Keynote Address: 'From Originality to Iconicity: The Changing Poetic Debut from Tennyson to Swinburne,' Linda Peterson, Yale University** Kuhn 203

6:00 – 7:00 Conference Reception – Phifer Science Building
Saturday, October 17

8:00 a.m. Coffee and tea available in Kuhn Lobby

8:30 – 9:45 **Session 4**
Panel 4A *The Poetics of Photographs* Kuhn 336

Chair: Audrey Fessler, University of Wisconsin, Eau Claire

"Can you believe me – without?' Emily Dickinson's Poetics and Nineteenth-Century American Photography," Heather Bowlby, University of Virginia

"Not as She was: Dante Gabriel Rossetti, Realism and Photography," Daniel Brown, University of Florida

"Julia Margaret Cameron's Photographic Illustrations of Tennyson's *Maud*," Melissa J. Richard, UNC Greensboro

Panel 4B *Religion and Art: Vision, Meditation and Theology* Kuhn 337

Chair: Anne Lockwood, Limestone College

"Religious Art in Kingsley's *Yeast* and *Alton Locke*," Devon Fisher, Lenoir-Rhyne University

"self-wrung, self-strung': Christological Aesthetics in the Poetry of Gerard Manley Hopkins," David

Bradshaw, Warren Wilson College

Panel 4C "Healing Vibrations through Visionary Paintings," Maggie Atkinson, Grenfell College Memorial University
Acting! - Performance and Sentimentality Kuhn 217
Chair: Deborah Logan, Western Kentucky University

"Ibsen, Eugenics, and Suicide: Elizabeth Robins, Performance, and Fiction in the 1890's," Emily Harbin, Converse College

"Mary Augusta Ward's *Miss Bretherton* and the late Victorian Debate Over Theatrical Training," Carla E. Coleman, USC Aiken

"An Aesthetic of Sentimentality and the Forms and Fortunes of Dickens' *The Cricket on the Hearth*," Maria K. Bachman, Coastal Carolina University

10:00 –
11:15

Session 5

Panel 5A *Coming of Age* Kuhn 336
Chair: James Washick, North Greenville University

"The Empire Come True: Finding Neverlands in Victorian Adventure Fiction," Timothy S. Hayes, Auburn University

"Nursing Voices: Jane Eyre's Lessons in Narration and Flirtation," Catherine England, USC Columbia

"Ekphrastic Masculinity in George MacDonald's *Phantastes*," Albert D. Pionke, University of Alabama

Reading the Victorians, Reading Ourselves

Panel 5B **Chair:** Melissa Edmundsen Kuhn 337

"Un-Becoming Jane: *Jane Eyre* as Alter-Ego and Negative Role Model," Leslie Haynsworth, USC Columbia

"One of the Flower Men: Reading Marc-Andre Raffalovich," Ed Madden, USC Columbia

Panel 5C	<p>“Against cakes: how cakes are bad things, especially if they are sweet and have plums in them.’ Reflections on Reading and Teaching <i>Middlemarch</i>,” Maria LaMonaca, USC Columbia <i>Intersections of High and Low Culture</i> Chair: Daniel Brown, University of Florida</p>	Kuhn 217
	<p>“Consider yourself at home’: Dickens, Music-Hall Culture, and Adaptation.” Marc Napolitano, UNC Chapel Hill</p>	
	<p>“A Mighty and Conspicuous Presence: Women Artists and Book Decoration in the Marketing of Victorian Culture,” Valinda Carroll, Harvey Library, Hampton University</p>	
	<p>“The Art of the Hoarding”: Aubrey Beardsley and the Popularization of Art,” Amanda Mordavsky Caleb, University of Tennessee</p>	
11:30 – 12:45	Conference lunch and business meeting	
1:00 – 2:30	<p><i>Plenary Session: Tennysonian Re-Visionings: Architecture, Arthur, and Shakespeare</i></p>	Kuhn 203
	<p>“A City Built to Music’: Tennyson, Lincolnshire, and the Paradoxes of Architecture, “ Patrick Scott, USC Columbia</p>	
	<p>“Recreating the Literary Past: The Arts and Aesthetic of Late- Victorian Arthuriana,” Paul Fox, Zayed University, UAE</p>	
	<p>“Tennyson, Fanny Kemble, and the Lady Poems,” Linda Peterson, Yale University</p>	