

Victorians Institute Conference
Converse College
Spartanburg, SC

Friday, October 16

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

12:00 – 1:15 **Session 1**

Panel 1A *The Gender of Plants*

Chair: Carla Coleman, USC Aiken

“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

“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 *Monstrous Knitting and Sartorial Discipline*

Chair: Heather Bowlby, University of Virginia

“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 *Villette*,” Stephanie Womick, UNC Greensboro

“Knit One, Purl Two, Kill Many: Madame Defarge’s Knitting Death Register in *A Tale of Two Cities*,” Brigitte Knight, UNC Pembroke

1:30 – 2:45 **Session 2**

Panel 2A *Appropriations*

Chair: Maria Bachman, Coastal Carolina University

“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

"'What does She Really Want?' William Holman Hunt and Alfred Tennyson Fight Over the Lady of Shalott,'" Shayla Alarie, University of Washington

Panel 2B *Art, Aesthetics, and Ethics*
Chair: Patrick Scott, USC Columbia

"Dutch Art Redux: Van Gogh's Drawings of *Silas Marner*," Rebecca Rainof, Catholic University

"'Listen to my Tale': The Art of Ethical Listening in Mary Shelley's *Frankenstein*," Kristen Pond, UNC Greensboro

"*Aurora Leigh's* Defense of Poetry: Sanctifying Percy Shelley's Romantic Myth," Mark Rollins, Young Harris College

Panel 2C *Self-definition and Defining the Arts*
Chair: Albert Pionke, University of Alabama

"Ruskin and the Forsaken Cry: the Sublime Anesthetic of Turner's *Slave Ship*," Peter O'Neill, Independent Scholar

"William Thackeray - Insightful Critic of Pre-(Pre-Raphaelite) Victorian Art," 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

"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

"Seeing Sex: Visual Representations of Intergenerational Marriages," Esther Godfrey, USC Upstate

Panel 3B *Intellectuals, Artists, and Heroes in the Making*
Chair: Mary Ellis Gibson, UNC Greensboro

“‘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

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

Panel 3C

Making Art

Chair: Lindsey Gedelman, USC Columbia

“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

6:00 – 7:00

Conference Reception – Phifer Science Building
(Directions: Take a left when you exit Kuhn, cross the access road, and the second building on your right is Phifer. The reception will be in the upper lobby, facing the back quad.)

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

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

Chair: Eric Lorentzen, Mary Washington University

"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

"Healing Vibrations through Visionary Paintings," Maggie Atkinson,
Grenfell College Memorial University

Panel 4C

Acting! - Performance and Sentimentality

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

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

Panel 5B

Reading the Victorians, Reading Ourselves

Chair: Melissa Edmundsen

"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

"'Against cakes: how cakes are bad things, especially if they are sweet and have plums in them.' Reflections on Reading and Teaching *Middlemarch*," Maria LaMonaca, USC Columbia

Panel 5C *Intersections of High and Low Culture*

Chair: Daniel Brown, University of Florida

"'Consider yourself at home': Dickens, Music-Hall Culture, and Adaptation." Marc Napolitano, UNC Chapel Hill

"A Mighty and Conspicuous Presence: Women Artists and Book Decoration in the Marketing of Victorian Culture," Valinda Carroll, Harvey Library, Hampton University

"'The Art of the Hoarding': Aubrey Beardsley and the Popularization of Art," Amanda Mordavsky Caleb, University of Tennessee

11:30 – 12:45 Conference lunch and business meeting

1:00 – 2:00 *Plenary Session: Tennysonian Re-Visionings: Architecture, Arthur, and Shakespeare*

"'A City Built to Music': Tennyson, Lincolnshire, and the Paradoxes of Architecture," Patrick Scott, USC Columbia

"Recreating the Literary Past: The Arts and Aesthetic of Late-Victorian Arthuriana," Paul Fox, Zayed University, UAE

"Tennyson, Fanny Kemble, and the Lady Poems," Linda Peterson, Yale University