Interdisciplinary Nineteenth Century Studies

Picturing the Nineteenth Century

MARCH 22-25, 2012
UNIVERSITY OF KENTUCKY
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CONFERENCE COMMITTEE

University of Kentucky: Ellen Rosenman (English), Anna Brzyski (Art History), Jeff Clymer (English), Phil Harling (History), Jill Rappoport (English), Ana Rueda (Hispanic Studies), Rich Schein (Geography), Michael Trask (English). Conference assistant: Ella Dunbar, University of Kentucky.

Regional committee: Mary Jean Corbett (English, Miami University of Ohio), Elizabeth Corsun (English, Transylvania University), Susan Griffin (English, University of Louisville), Tamar Heller (English, University of Cincinnati), Adam Komisaruk (English, West Virginia University), Deborah Meem (English, University of Cincinnati).

University of Kentucky graduate student committee: Rebecca Beach (coordinator), Heather Chacon, Emily Dotson, Rachel Hoy, Mary Clai Jones, Renae Newhouse, Allison Palumbo, Morgan Richardson, Devjani Roy, Christina Williams.

SPONSORS

INCS 2012 has been generously supported by many groups. At the University of Kentucky, we thank the Vice President for Research; the College of Arts and Sciences; the Departments of English, History, and Art History; and The Art Museum. We are also grateful to Miami University of Ohio English Department, the University of Louisville English Department, the Vanderbilt University English Department, and Routledge ABES (www.routledgeabes.com) for their contributions.

MANY THANKS

... to the following people for the following reasons: Michelle Del Toro and especially Jennifer Walton of the UK English Department, for handling the finances and a myriad of details; Nijad Zakharia for designing, maintaining, and trouble-shooting the website; Kate Savage of Bleu Ribbon Catering for the delicious reception at the UK Art Museum; Janie Welker and Becky Hudson at the UK Art Museum for their helpful collaboration; Dave Willmarth and especially Amy Grey at the Hilton for shepherding us through the endless arrangements that have made the conference possible.

Image detail from the Princess Alexandra Album, 1866-69. The Royal Collection © 2010 Her Majesty Queen Elizabeth II. Laurel Christensen, designer.
All rooms are located on the second level of the hotel, with the exception of the Magnolia Room (Thursday evening reception), which is on the first level.

The registration desk is located on the second level at the top of the escalators. Continental breakfasts, coffee breaks, and the book exhibit are in the Pre-function area on the second level.

Thursday, March 22

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<td>3:00 – 6:30</td>
<td>Registration</td>
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<tr>
<td>5:00 – 6:15</td>
<td>Keynote Speaker</td>
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<td>6:15 – 7:30</td>
<td>Reception</td>
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<td>Magnolia Room, first level</td>
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<td>Dinner on your own</td>
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Friday, March 23

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<th>Time</th>
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<tr>
<td>7:30 – 8:00</td>
<td>Registration</td>
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<tr>
<td>7:30 – 9:00</td>
<td>Continental breakfast</td>
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<td>8:00 – 9:30</td>
<td>Book exhibit</td>
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<tr>
<td>I. 8:15 – 9:30</td>
<td>A. Gender and Sensory Perception</td>
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<tr>
<td>Moderator: Amy Montz, University of Southern Indiana</td>
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<tr>
<td>Annette Cozzi, University of South Florida, “Picturing Mrs. Beeton”</td>
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<td>Kinsey Redd, Arizona State University, “Picturing Sound, Gendering Music”</td>
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<tr>
<td>Nicholas Spinelli, University of Texas at Austin, “Lithe Music: Satire, Erotics and the Female Pianist in Jules Laforgue’s ‘Dimanches’”</td>
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<td>II. 9:45 – 11:00</td>
<td>B. Places and Their Meanings</td>
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<td>Moderator: Hertha D. Sweet Wong, University of California-Berkeley</td>
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<tr>
<td>Suriyia Choudhary, University of Reading, “Sacred Indigenous Sites or Contested Colonial Sites: British Representation of Multan and Nineteenth Century Photography”</td>
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<td>Jerry Dickey, University of Arizona, “Liberty Enlightening the World’: The Florida East Coast Hotels and Late Nineteenth-Century Tableaux Vivants”</td>
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<td>Sharon Setzer, North Carolina State University, “Picturing Young Queen Victoria as the Lady in Milton’s ‘Comus’: The Ideological Designs of the Garden Pavilion at Buckingham Palace”</td>
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<td>C. Poetry and Painting</td>
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<td>Moderator: Jonathan Allison, University of Kentucky</td>
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<tr>
<td>Christa Selah Vogelius, University of Michigan, “On a Picture’: Sigourney’s Ekphrastic Poetry and Antebellum Image Circulation”</td>
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<td>Dawn Vernooy, Shippensburg University, “The Long Nineteenth-Century’s Poetry and Portraiture: A Case Study in Mary Robinson’s and Joshua Reynolds’ Elevation of the British Subject”</td>
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<tr>
<td>Erin E. Edginton, Indiana University, “Mallarmé’s événails: fashionable written objects”</td>
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<td>II. 9:45 – 11:00</td>
<td>B. Images of Static Spaces in a Spinning World</td>
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<td>Moderator: Heather Latiolais Eure, University of Texas at Austin</td>
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<td>Heather Latiolais Eure, University of Texas at Austin, “Motionless Bodies and Living Pictures in Vanity Fair and La Curée”</td>
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<td>Elizabeth Erbeznik, Northern Illinois University, “Parisian Cityscapes and Papiered Panoramas in Balzac’s Le Père Goriot”</td>
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<tr>
<td>Meredith Lehman, University of Texas at Austin, “Picturing an Industrialized Experience: The Development of the Bateau Dessinée and the Railway in Nineteenth-Century France”</td>
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B. Women Behaving Badly
Moderator: Annette Cozzi, University of South Florida

Megan D. Lease, University of Kansas, “Watch Your Step: Portraying the English Countryside and the Female Criminal in Wilkie Collins’s Armadale”

Katherine Dunagan Osborne, Davis & Elkins College, “Who’s Afraid of the Big Bad Beautifier? Female Friendship and Fraud in the Victorian Cosmetics Industry”

Rebecca Wigginton, University of Pittsburgh, Untitled

C. Imperial Objects
Moderator: Philip Harling, University of Kentucky

Brian Shott, University of California at Santa Cruz, “Black Man’s Burden: Illustrating Race in the African American Press During Late-Nineteenth Century Wars of Expansion”


Ralph Crane and Lisa Fletcher, University of Tasmania, “Picturing the Tiger: Imperial Iconography in the Nineteenth Century”

D. The Medium and the Message: Modes of Representation
Moderator: Chris Vanden Bosche, University of Notre Dame

Eileen Cleere, Southwestern University, “Tactile Values: Touching the Renaissance in Late-Nineteenth-Century Art Criticism”

Robert Polhemus, Stanford University, “Allegorical Scoops: Cats and Birds, Forefingers and Dark Ladies, Pilgrimages and Death: How Dickens’s Bleak House and Goya’s Dark Painting Illuminate Each Other And Why It Matters”

Joe Conway, University of Alabama-Huntsville, “Making Beautiful Money”

E. Picturing Byron
Moderator: Manu Chander, Rutgers University, Newark

Jeanne Britton, Penn State University, “Facing the Other in Byron’s The Giaour”

Halina Adams, University of Delaware, “Acid and Ink: Hobhouse, Finden, and Byronic Images”

Gerald Egan, University of California, Santa Barbara, “Silent Writing and Melancholy: Images of the Author in the Long Nineteenth Century”

III: 11:15 – 12:30

A. Visualizing Victorian London: Teaching and Learning the Literary Cityscape
Moderator: Ann Ciasullo, Gonzaga University

Ann Ciasullo and Ingrid Ranum, Gonzaga University, “Teaching Literary London: City, Text, and Image”


Andre Wolf, Gonzaga University, “Walking into the Past: Picturing the 19th Century in Modern London”

B. Violence and Horror
Moderator: Divjani Roy, University of Kentucky

Heather Bowby, University of Virginia, “A Picture... Doesn’t Reproduce: Spectacle and the Dynamics of Vision in Charlotte Mew’s ‘A White Night’”

Shalyn Claggett, Mississippi State University, “Picturing and Policing Transgression in Magic Lantern Shows”

David Sigler, University of Idaho “The Veiled Corpse-Effigy Revealed: Known Unknowns in Radcliffe, Shelley, and Dickens”
B. Creating Selves

Moderator: Mary Jean Corbett, Miami University of Ohio

Michelle Foa, Tulane University, “Picturing the Self: (Anti) Biography and Neo-Impressionism”

Janalee Emmer, Ohio Wesleyan University “I am the Famous Man! Marie Bashkirtseff, Celebrity and Self-Creation”

Stephen Grandchamp, Michigan State University, “Evolutionary Discourse and the Bildungsroman: Representing Self and Species in du Maurier’s Peter Ibbetson”

Jennifer Leigh Moffitt, Florida State, “(Re)constructing the New Woman”

C. Re-picturing the Nineteenth-Century: Musical/Cinematic/Theatrical Adaptations

Moderator: Sharon Aronofsky Weltman, Louisiana State University


Stephen Rachman, Michigan State University, “Hello, I must be going: The Marx Brothers, Victoriana, and the Invention of the Modern American Film Musical”

Marly Gould, University of South Florida, “The Workshop of My Filthy Genesis Device: Teaching Nineteenth-Century Literature through Film”

Amy Billoné, University of Tennessee, “Who in the World am I?: The Puzzle of Performativity in Pictures of Alice”

D. The Urban Scene

Moderator: Peter Kalliney, University of Kentucky

Joseph McLaughlin, Ohio University, “Staging A Tale of Two Cities: Spectacle and the City”

Barbara Leckie, Carleton University “Seeing is Believing: Advocating for Social Reform in Mid-Century London”

Sambudha Sen, University of Delhi, “Technology, Visuality and the Making of a Modern Urban Imaginary”

V. 10:00–11:30

A. Ethical Visions

Moderator: Deirdre d’Alberris, Bard College

Jill Galvan, Ohio State University, “Corelli’s Caliban in a Glass: Realism and Anti-Realism in The Sorrows of Satan”

Elisha Cohn, Cornell University, “Still Life: The Ethics of Absorption in Charlotte Brontë’s Villette”

Silvana Colella, University of Macerata, Italy, “The Ticklish Topic: Framing Capitalism in Little Dorrit”

B. Framing the Artist

Moderator: Liz Corsun, Transylvania University

Karen Chase, University of Virginia, “Partial Partial Portrait”

Carol MacKay, University of Texas at Austin, “Who I am, I Left Behind: The Buried Artist in Jane Eyre”

A. Robin Hoffman, University of Pittsburgh, “There in the picture-book, He lives: Phiz’s Funny Alphabet and Illustration Afterlife”

Regina Oost, Wesleyan College, “Picturing the Aesthete: The Creation of ‘Oscar Wilde’”

C. Women and Children First?: Victorian Debates over Female and Juvenile Offenders

Moderator: Nancy Henry, University of Tennessee

Jill Abney, University of Kentucky, “Lambs to the Slaughter: Juvenile Offenders in the Courts of London and Middlesex, 1790-1815”

George Robb, William Paterson University, “A Victorian Ponzi Scheme: The Women’s Bank of Boston”

Tammy Whitlock, University of Kentucky, “Professional Thieves: Shoplifting and Property Crime in the Age of Victoria”
### D. Cartographies Real and Imagined
**Blackberry Lilly**

**Moderator:** David Pike, American University

- Sean O'Toole, Baruch College, CUNY, “Internal Geographies: Anglo-Irish Identity in The Real Charlotte”
- Shannon N. Gilstrap, Gainesville State College, “The Cultural Cartography of Matthew Arnold’s ‘Ordinance Pyne’”
- Lydia Pyne, Drexel University, “Missing Links: Geography Recapitulates Phylogeny”

### E. Technologies of Sympathetic Identification
**Crimson Clover**

**Moderator:** Kristin George Mason

- Jesse Hoffman, Rutgers University, “Photography, Elegy and Dante Gabriel Rossetti’s ‘The Portrait’”
- Meghan A. Freeman, Oregon State University, “Hawthorne’s Stereoscopic Imagination”
- Teresa A. Goddu, Vanderbilt University, “A Bird’s Eye View: The Visual Discourse of Antislavery”

### VI. 11:45 – 1:15

#### A. Women on Display
**Bluegrass A**

**Moderator:** Jill Rappaport, University of Kentucky

- Liz Corsun, Transylvania University, “Scenes from a Marriage: Representing the Domestic Sphere on the Victorian Stage”
- Jill Ehrenn, Appalachian State University, “Phenomenologies, Pictures and Pain: Being Uncomfortable with Elizabeth Siddal and ‘Michael Field’”

#### B. Showing Animals—Trophies to Torment
**Triple Crown A-B-C**

**Moderator:** Teresa Mangum, University of Iowa

- Teresa Mangum, University of Iowa, “Animal Exposures”
- Catherine A. Schuler, University of Maryland, “Dog and Dvoriansvo: Breed and Nation in Nineteenth-Century Russia”

### C. Visual Pedagogy
**Bluegrass B**

**Moderator:** Jennifer Phegley, University of Missouri-Kansas City

- Sarah Lennox, University of Florida, “Madame Tussaud’s Classroom: Studying Physiognomy in the Wax Museum”
- Brian Baugh, Robert Hale, and Craig Vivian, Monmouth College, “Teaching Victorian Culture: An Interdisciplinary Course Emphasizing Art, Literature, and Education”
- Patricia Zakreski, University of Exeter, “Creative Industry: Design, Art Education, and the Woman Writer”

### D. Time, History, and Representation
**Blackberry Lilly**

- Maureen Hattrup, Indiana University – Bloomington, “Torn Books & Speaking Fossils”
- Abigail Mann, University of Indianapolis, “Picturing the Self Within Time”
- Alex Chase-Levenson, Princeton University, “Annihilating Space and Time: Eclecticism and Virtual Tourism at the Sydenham Crystal Palace”

### E. Illustrating Empire
**Crimson Clover**

**Moderator:** George Phillips, University of Kentucky

- Andrea Kaston Tange, Eastern Michigan University, “‘The Butcher of Cawnpore’: The Problem of Picturing Villainy”
- Nathan K. Hensley, Georgetown University, “The Mutiny Counter-Picturesque”
- Rebecca H. Starkins, New York University, “Engraving the Imperial Imaginary: Illustrated Periodicals and the Production of the Indian Thug in Victorian Britain”
- Jean Fernandez, University of Maryland, Baltimore County, “Representing Victorian Global Realities: Imperial Geography and the Quandary of Space in Joseph Conrad’s Lord Jim”
Lunch on your own

VII: 2:45 – 4:15

A. Re-imagining the Past  Triple Crown A-B-C
Moderator: Michael Trask, University of Kentucky
Clare A. Simmons, The Ohio State University, “Visions of Christmas: Specific Pasts in Christmas Carols and Their Illustrations”
David L. Pike, American University, “Visualizing the Nineteenth-Century Street in the Twenty-First Century”
Hertha D. Sweet Wong, University of California-Berkeley, “Reframing the Photographic Archive at the Hampton Institute: Carrie Weems’ Artistic Engagement with Native/African American Visual Histories”
Andrew Stauffer, University of Virginia, “Legibility and Loss in the Nineteenth-Century Archive”

B. Creating Class Identifications  Bluegrass A
Jennifer Armstrong, Independent Scholar
  Jennifer Armstrong, Independent Scholar, "Our New Eyes: Stephen Crane’s Underground Magic Lantern Show”
M. Colleen Willenbring, Marquette University, “Within and Without”
Ann Bruder, Berea College, “Selective Memory at the Asylum”

C. Fictional Places  Bluegrass B
Moderator: Anca Vlasopolos, Wayne State University
Deborah Dennenholz Morse, College of William and Mary, “The Hidden Metropole and Cosmopolitan: Disrupting the Rural Picture in Thomas Hardy’s Far from the Madding Crowd”
Keya Kraft, Washington University, “Wuthering Heights, Landscape, and the Ideology of the Picturesque”

D. Imaging Lives: Modes of Nineteenth-Century Life-Representation  Blackberry Lilly
Moderator: Cynthia Huff, Illinois State University
  Cynthia Huff, Illinois State University, “Picturing a Family: The Galton Family Book Revisions History”

E. The Politics of Picturing  Crimson Clover
Moderator: David Sigler, University of Idaho
Michael Lewis, Washington and Jefferson College, “Pictures of Revolutionary Reform in the 1860s”
Tanushree Ghosh, Syracuse University, “Confounding Liberal Vision: Radical Disgust in Arthur Morrison’s A Child of the Jago”
Shane Peterson, Washington University in St. Louis, “Novel Re-visions: F.W. Hackländer, Wilhelm Raabe, and the Illustrated Book in Imperial Germany”

4:15 – 6:15: Coffee Break

VIII. 4:30 – 6:00

A. Collaborative Transatlantic Teaching:  Triple Crown A-B-C
(Re)Mapping the Nineteenth Century
Moderator: Linda K. Hughes, Texas Christian University
  Beverly Taylor/Meagan Foster, University of Carolina Chapel Hill, “Transatlantic Intersections”
  Linda K. Hughes/Marie Martinez, Texas Christian University, “In Mid Ocean, Looking to the Shore(s)”
  Jennifer Phegley/ Kristin Huston, University of Missouri-Kansas City “Teaching Transatlantic Sensations”
Saturday, March 24

B. (Re)Performing the Victorian
Moderator: Amy L. Montz, University of Southern Indiana

Sara K. Day, Southern Arkansas University, "Rochester Rocks: Revisions and Redemptions of Victorian Leading Men in Contemporary Young Adult Fiction"

Gina Opdycke Terry, Midwestern State University, "Re-Performing and Re-Painting Victorian Identity: the Adaptation of The French Lieutenant’s Woman"


Amy L. Montz, University of Southern Indiana, “‘Look Back at Me’: The Material Re-Performance of the Victorian in North and South (2004)”

C. Literature and Science
Moderator: Eileen Clerc, Southwestern University


Suzanne Raitt, College of William and Mary, “Waste and Repair in The Picture of Dorian Gray”

Genie Babb, SUNY-Plattsburgh, “Picturing Mars: Cosmic Clairvoyance in H. G. Wells’s ‘The Crystal Egg’ and The War of the World”

D. The Body Politicized
Moderator: Alice Christ

Lindgren Johnson, Missouri University of Science and Technology, “Picturing the Nineteenth-Century ‘Ethic’ of Sport Hunting and Spectacle Lynching”


Wesley King, Flagler College, “The Greek and the Turk”

Courtney Andree, Washington University in St. Louis, “Figuring Cretinism: Victorian Medical Photography and the Disabled Subject”

E. Working Women
Moderator: Alexandra Wettlaufer, University of Texas, Austin

Kristin Flieger Samuelian, George Mason University, “Continental Naughtiness in Anglo-Saxon Attitudes: Pornography, Dirty Dancing, and Nineteenth-century Satire”

Ellen Maleanas Ledoux, Rutgers University, Camden, “Portrait of a Working Mother: Sarah Siddons and Mary Robinson”

6:15 – 7:30: Keynote speaker
Grand Kentucky Ballroom B & C

Nancy Armstrong, Duke University
“‘The Victorian Archive and Its Secret”

7:30 – 9:00: Banquet
Grand Kentucky Ballroom B & C

9:00 – 9:30: Performance
Grand Kentucky Ballroom B & C

The Victorian Theatrical Society of the University of Virginia presents H. J. Byron’s 1858 The Maid and the Magpie: or, The Fatal Spoon!

Sunday March 25

7:30 – 9:00: Continental breakfast

8:00 – 1:00: Book exhibit

IX. 8:15 – 9:45

A. Rethinking Nineteenth-Century Book Illustrations
Moderator: Carol MacKay, University of Texas, Austin

Catherine De Rose, University of Wisconsin, “Transatlantic Illustrations”

Melissa Gniadek, Rice University, “‘Picture it all. Darley’”

Janel Caryer, University of Nebraska, “‘The Figure I want for my frontispiece’”

Emer Vaughn, Indiana University, “Middlemarch and the Missing Illustrations”

Bluegrass A
B. Our Victorians, Ourselves: Literary Triple Crown A-B-C Engagement through Personal Memoir
Moderator: Maria LaMonaca Wisdom, Columbia College

Maria LaMonaca Wisdom, Columbia College, "On Becoming Ginevra Fanshawe, or What Not to Read before One's Wedding"

Leslie Haynsworth, University of South Carolina, "Mrs. Jellyby and Me; or How I Finally Conquered the Impulse to Kill Charles Dickens"

Amy Muse, University of St. Thomas, "Ruin by Rochester"

Joan Piorkowski, University of St. Thomas, "The 'Jane Part': Reflections on Austen's 'Constant' Appeal"

Devon Fisher, Lenoir-Rhyne University, "Twisted Expectations: An Adoptive Father Looks at Oliver Twist"

C. Types of Masculinity
Moderator: Jonathan Coleman, University of Kentucky

Brent Shannon, Eastern Kentucky University, "Young Oxford on Parade: The Image of the University Man in the Victorian Age"

Michael Kramp, Lehigh University, "Picturing Decay: New Women, Old Men, and Dixon's Story of a Modern Woman"

Adam Kozaczka, Syracuse University, "Re-imagining the Highlander: Representations of Imperial Masculinity in the Second Half of the Nineteenth Century"

Jamie Horrocks, Brigham Young University, "Asses and Aesthetes: Ritualism and Aestheticism in Victorian Periodical Illustration"

D. Bugs, Birds, Balaeniceps rex:
Animal Science in Victorian England
Moderator: Rae Greiner, Indiana University

Jonathan Smith, University of Michigan-Dearborn, "Picturing Extinction: Charles Kingsley, Alfred Newton, and the Gairfowl"

Danielle Coriade, University of North Carolina, Chapel Hill, "Eliot's Ugly Animals"

9:45 – 11:45: Coffee Break

X. 10:00 – 11:30
A. The Digital Perspective on the Nineteenth Century
Moderator: Andrew Stauffer, University of Virginia

Dino Felluga, Purdue University, "Branching Out: Picturing the Future of Scholarly Publishing"

Kay Clayton, Vanderbilt University, "Steampunk Online: Game Design and Victorian Fiction"

Kathryn Crowther, Georgia Institute of Technology, "Treading Where They Trod: Visualizing the Nineteenth Century with Digital Mapping Tools"

B. Framing Specimens; or, Learning How to See Plants Naturally
Moderator: Lynn Voskuil, University of Houston

Narin Hassan, Georgia Institute of Technology, "Scenes and Spectacles Under Glass: The Botanical Conservatory in Victorian Fiction"

Meegan Kennedy, Florida State University, "Discriminating the Minuter Beauties of Nature: Seeing Botanically, or the Uses of Natural Theology in a Victorian Medical School"

Lynn Voskuil, University of Houston, "Illustrative Specimens: Nineteenth Century Botanical Illustration and the Figure of Empire"

C. The Uses of Photography
Moderator: Michelle Sizemore, University of Kentucky

Jessica Durgan, Texas A&M University, "Picturing the World in Color: Emerging Technologies and Color Philosophy in the Nineteenth Century"

Elizabeth Whitmore Funk, Marymount University, "The General, Mrs. Tom Thumb, and the Carte De Visite"
D. Picturing Nineteenth Century Women in Black and White
Blackberry Lilly
Moderator: Kristi Branham, Western Kentucky University
Cheryl R. Hopson, Augusta State University, “...A Far-Away, Meditative Air: Envisioning the Nonwhite Female Subject in Kate Chopin’s The Awakening”
Georgia Wheatley, Casper College, “Imaging Victorian Women’s Travel as Liturgy and Pilgrimage”
Leslie Nichols, Western Kentucky University, “Textual Portraits: Envisioning Social Heritage, A Visual Art Series”
Kristi Branham, Western Kentucky University, “Mama keeps whites bright: Selling Laundry Duties to the American Lady”

E. Imagining Animals
Crimson Clover
Moderator: Pearl James, University of Kentucky
Anna Feuerstein, Michigan State University, “Picturing the (Imaginary) Animal: George Romanes’ Animal Intelligence and the Problematics of Animal Representation”
Laura White, University of Nebraska – Lincoln, “Natural History Illustrations and the Creatures in the Alice Books”

XI. 11:45–1:15
A. Landscape
Bluegrass A
Moderator: Janel Cayer, University of Nebraska-Lincoln
Emily Sessions, Brooklyn Museum of Art, “His Native Soil: José María Velasco and the Role of Landscape Painting in Nineteenth Century Presentations of Mexican Identity”
KEYNOTE BIOGRAPHIES

SHAWN MICHELLE SMITH, Associate Professor of Visual and Critical Studies, School of the Art Institute of Chicago.

Shawn Michelle Smith teaches courses in the history and theory of photography and the visual culture of the United States. Her interdisciplinary work focuses on gender and race in visual culture, with an emphasis on early American photography. She has served on the editorial boards of American Literature and Frontiers: A Journal of Women Studies, and is currently on the board of Photography and Culture. She is a practicing artist as well as a scholar, and one of her recent photographic works deals with the mucm-publicized Abu Ghraib torture scandal. Currently she is completing a book on ways photography transformed perception in the nineteenth century, drawing new worlds into view even as it paradoxically highlighted new realms of invisibility. Her publications include Photography on the Color Line: W. E. B. Du Bois, Race, and Visual Culture (Duke University Press, 2005); American Archives: Gender, Race, and Class in Visual Culture (Princeton University Press, 1999); Lynching Photographs, co-authored with Dora Apel (Volume 2, Defining Moments in American Photography, ed. Anthony Lee, University of California Press, 2007).

JULIE CODELL, Professor, Art History, Arizona State University, and affiliate in English, Gender Studies, the Center for Asian Research, and Film and Media Studies.

Julie Codell’s research has always been interdisciplinary and her publications address Victorian cultural economics, relations between art and science, life writings, historiography, art media of painting, photography, and crafts, imperialism, the press, image and text studies, narrative and critical theory. She has published 150 books, book chapters, articles, reviews and encyclopedia entries. She has written The Victorian Artist (Cambridge University Press, 2003) and Images of an Idyllic Past: Edward Curtis’s Photographs (1988), and has edited or co-edited Transculturation in British Art (2012), Power and Resistance: The Delhi Coronation Durbar (2012), The Political Economy of Art (2008), Genre, Gender, Race, World Cinema (2007), Imperial Co-Histories (2003), Encounters in the Victorian Press (with Laurel Brake, 2004), and Orientation Transposed (with Dianne Macleod, 1998), now being translated into Japanese through Hosei University (2014). She is currently working on relations between Victorian painting and popular visual venues (shops, ads, museums) on interrelated topics of historiography, narrative and material culture.

JERRY SPAGNOLO, photographer and daguerreotypist; featured speaker in the Robert C. May Photography Series, The Art Museum at the University of Kentucky.

Jerry Spagnoli works with a wide variety of contemporary and historic photographic processes and has been influenced by such diverse pictorial traditions as Renaissance sculpture and German Romantic landscape painting. He is best known, however, for reviving the daguerreotype, one of the earliest photographic processes, first developed in the 1830s. The minutely detailed images on polished silver plates are compelling to view and devilishly tricky to produce. Spagnoli photographs his own views of contemporary history, from the crowded streets of New York to significant current events, such as the inauguration of President Barack Obama or the dedication of the National 9/11 Memorial. In a series of anatomical studies, he also explores the ways in which the daguerreotype can capture the texture of human skin.

NANCY ARMSTRONG is the Gilbert, Louis, and Edward Lehrman Professor of English at Duke University.

Nancy Armstrong teaches courses in the novel, eighteenth and nineteenth-century literatures and cultures in English, and critical theory, and she serves as editor of the journal Novel: A Forum on Fiction, a position she has held since 1996. Armstrong has devoted her career to explaining how novels imagine a world that can be inhabitated (or not) in specific ways by historically and culturally variable readerships. Her first book, Desire and Domestic Fiction: A Political History of the Novel (Oxford University Press, 1987) argued that domestic fiction written by, for, or about women first imagined the forms of courtship, marriage, and household that serve as the conceptual units of the modern liberal state. Co-authored with Leonard Tennenhouse, The Imaginary Puritan: Literature, Intellectual Labor, and the Origins of Personal Life (University of California Press, 1992) focuses on the 17th and 18th centuries and the relationship between the emergence of the author and the transformation of England into a modern nation state; it is considered a pioneering study in the field of transatlantic literary relations. Fiction in the Age of Photography: The Legacy of British Realism (Harvard University Press, 1999), returns to the 19th century in order to rethink realism in relation to the new art of photography and the onset of mass visuality more generally. How Novels Think: The Limits of Individualism 1719-1900 (Columbia University Press, 2006) defines the British novel as a cluster of formal strategies aimed at defending that individual and the household he or she occupies against excessive forms of individualism associated with alternative or sub-generic varieties of fiction, on the one hand, and forms of collectivity that would obliterate individual differences, on the other. Currently underway is a book on the literary continuities that define Darwin’s theory, sensation fiction, sentimentalism, and Hardy’s naturalism as a single, distinctively late Victorian reconfiguration of the line between animal and human life.

THE VICTORIAN THEATRICAL SOCIETY OF THE UNIVERSITY OF VIRGINIA comprises Tom Berenato, Caitlin Berka, Nate Bilharz, Deborah Daley, Margaret Marshall, Ann Mazur, Marija Reiff, Sarah Storti. They are currently graduate students in the English Department at the University of Virginia.

BOOK EXHIBITORS
Routledge ABE, Scholars Choice, Ashgate, Ohio State University Press, Cengage, University of Kentucky Press.