**Draft schedule**

**Day 1**

**Tuesday 22nd August 2017**

**8:00am – 09:00am:** Registration opens (PG/ECR)

**09:00am – onwards:** Registration opens for all Conference delegates

BAVS 2017 PG/ECR Workshops - 8:00am – 1:00pm

9:00am Welcome

9:10am Workshops (Parallel Sessions)

10:30am: Coffee Break

10:50am: Workshops (Parallel Sessions)

12:10pm: PG/ECR Lunch

1:00 pm: BAVS 2017 Victorians Unbound Official Opening

1:20pm: Opening Round Table: Edwina Ehrman (Victoria & Albert Museum), Dr Kate Hill (University of Lincoln), and Professor Francesco Marroni (Università degli Studi ‘G.D'Annunzio’, Chieti-Pescara)

**2.40pm – 4:00pm:** Panel Session A

A 1: Celebrity

**Strand: Networks & Communities**

Emily Foster, ‘(Re)affirming moral boundaries: representations of fame in George Eliot’s *Daniel Deronda*’

Lewis Hughes, ‘Revealing the authentic self: Victorian celebrity interviews’
Sandra Mayer, ‘Harriet Martineau as celebrity activist: Victorian female authorship, political activism and celebrity culture’

A 2: Architecture

Strand: Materiality & Aesthetics

Ben Moore, “‘Drawd too architectooralooral’: ambiguous architecture in Dickens’

Elena Rimondo, ‘Architects unbound: restoration and building in Thomas Hardy’s A Pair of Blue Eyes and A Laodicean’

Harry Willis Fleming, ‘A boundless “I”: the view from R. C. Lucas’s Tower, 1854-1883’

A 3: Biography

Strand: Form & Genre

Gordon Tait, ‘Biographical silence and the working-class poet: the case of Joseph Skipsey, Robert Spence Watson, and W. B. Yeats’

Emily Bowles, ‘Unbinding Dickens: biofiction and biography’

Amber Regis, ‘The DNB unbound’

A 4: Performing Genders

Strand: Gender & Sexuality

Gemma Outen, ‘Fanny Forsaith: editing gender boundaries’

Sarah Green, ‘Community, tradition and aesthetic experience in Lionel Johnson’s representations of sexuality’

Katie Baker, ‘From fallen woman to businesswoman: the radical voices of Elizabeth Gaskell and Margaret Oliphant’

A 5: Spectacle and Empire

Strand: Space, Place & Environment

Devin Dattan, ‘Picturing conflict: the late-Victorian response to A. H. Savage Landor’s China and the Allies’

Peter Yeandle, ‘“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, ‘The mobilised gaze: Frederick Leighton painting on the Nile’

A 6: Criticism and Readership
Strand: Authorship & Reception

Angharad Eyre, ‘Elizabeth Gaskell unbound: how a non-conformist Victorian woman could be a literary pioneer’

Eleanor Dumbill, ‘The invisible Trollope: the marginalisation of Frances Eleanor Trollope in modern criticism’

Andrea Selleri, ‘Victorian criticism between the brows’

A 7: Design

Strand: Science, Business & Technology

Sally-Anne Huxtable, ‘Designing the Invisible, 1840-1910’

Katie Carpenter, “‘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, ‘Gothic Revival wallpaper: an unclassified Victorian object’

4:00pm: Coffee Break

4:20pm – 5:40pm: Panel Session B

B 1: Networks

Strand: Networks & Communities

Angie Dunstan, ‘Textual experiments: Victorian poetry, disciplinarity and the literary societies of the 1880s’

Timothy Gao, ‘Networking The Newcomes: William Makepeace Thackeray and parasocial interaction’

Karin Koehler, “‘The poet's passion and the postman's lot’, or, how is a poet like a postman?’

B 2: Objects

Strand: Materiality & Aesthetics

Lewis Ryder, “‘Most amused with all that was in that room’: a mill worker's understanding of the Manchester Art Treasures exhibition (1857)’
Pandora Syperek, ‘Feathered gems: hummingbirds and gender in the Natural History Museum’

Leonard Driscoll, ‘Invented things: H. Rider Haggard's archaeological paratexts’

**B 3: Unexpected Histories**

**Strand: Form & Genre**

Rosemary Mitchell, ‘The past laugh: Victorian historical comedy as a radical alternative form of history-writing’

Helen Kingstone, ‘“The historical novel was born”: periodical reviews of a genre unbound’

Josh Poklad, ‘Placing products in the past: advertising and the end of history’

**B 4: Spiritualism**

**Strand: Gender & Sexuality**

Ángela Dan, ‘Playing with (in)visibility, (non-)existence and transgression: lesbian desires under the mask of spiritualism’

Efram Sera-Shirar, ‘Survival of the faintest: A. F. Wallace’s spiritualist evolution’

Akira Suwa, ‘Unbinding lesbian desire: metatextual space and utopia in Sarah Waters’s *Affinity*’

**B 5: Travel 1**

**Strand: Space, Place & Environment**

Jenny Holt, ‘Beyond the Treaty Limits’: breaking cultural boundaries in Isabella Bird's *Unbeaten Tracks In Japan*’

Raffaella Antinucci, ‘Re-imagining Iceland: literary connections and intersections in mid-Victorian travel writing’

Justine Livingstone, ‘Rewriting exploration: imperial travellers in Africa and the expeditionary novel’

**B 6: Thomas Hardy 1**

**Strand: Authorship & Reception**

Sara Lyons, ‘Thomas Hardy’s *The Woodlanders* (1887) and the classification of brains’

Emily Ennis, ‘“[T]rippers with kodaks looking over the hedges”: Thomas Hardy, the amateur photographer and the boundary between art and life’
Roger Ebbatson, ‘(Un)binding the sheaves: labour, selfhood and change in *Tess of the d'Urbevilles*’

**B 7: Anthropology and Eugenics**

**Strand: Science, Business & Technology**

Bruno Bower, ‘Galton, Grove, Watson, and the missing links in Victorian social networks’

James Green, ‘The descent of woman: evolutionary perspectives in Rhoda Broughton’s *Not Wisely, But Too Well*’

Niyati Sharma, ‘Race and the anthropological unconscious in Grant Allen’s *Calee's Shrine* (1886)’

**5:45pm – 6:45pm: Keynote Lecture**

**7:00pm: Drinks Reception**

**8:00pm: Delegates’ Dinner**

**Day 2**

**Wednesday 23rd August 2017**

**9:00am – 10:20am: Panel Session C**

**C 1: Progress and Progressive Movements**

**Strand: Networks & Communities**

Jonathan Memel, ‘The National Education League: progress and exclusion in liberal discourses of education’

Ingrid Hanson, ‘Victorian socialist “bibles” and the twentieth-century peace movement’

Lucy Hartley, ‘Progress and poverty: redefining the working class’

**C 2: Painting: reframed and unframed**

**Strand: Materiality & Aesthetics**

Naoko Asano, “‘Then to the elements/be free, and fare thou well!’: Ariel unbound in Millais’s *Ferdinand Lured by Ariel* (1849-50)”

Paweł Stankiewicz, “‘My people have something to tell you”: multimodality in Anthony Rhys’s paintings’

C 3: Sensation

Strand: Form & Genre

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

Gregory Brennen, ‘Unbinding the family in the Victorian sensation novel’

Lauren Bailey, “‘I couldn't cross the threshold”: old and new boundaries in Wilkie Collins’s *The Moonstone’

C 4: Sex, Sexiness, Sexlessness: Problems of Eroticism in Victorian Classical Forms

Strand: Gender & Sexuality

Melissa Gustin, ‘Fifty Shades of Gay: Harriet Hosmer’s early sadistic eroticisms and the Classical female nude’

Rebecca Mellor, ‘Bacchic Delights? Re-examining the eroticism of the androgynous male body in the work of Simeon Solomon pre-1873’

Katherine Hinzman, ‘Days of Creation, Figures of the Mystery: A theology of incarnation in the androgynous eroticism of Edward Burne-Jones’

C 5: Colonial Spaces

Strand: Space, Place & Environment

Briony Wickes, ‘“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, ‘Flora Shaw’s journalistic career and the boundaries of Empire’

Juan-Jose Martin-Gonzales, ‘Cultural haunting and the trace of the Colonial Other in Arthur Conan Doyle’s short fiction’

C 6: The Brontës

Strand: Authorship & Reception

Jian Choe, ‘Victorian artistic intersections and the writing of *Villette’

Jungah Kim, ‘Nomadic narrative in Charlotte Brontë’s *Villette’

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Emma Butcher, ‘Unbinding the Branwell Brontë Myth’

**C 7: Scientific Discourse**

**Strand: Science, Business & Technology**

Megan Nash, ‘Eyes on the page: the science of vision and the visual phenomenon of reading in Dickens’s weekly magazines’

Anoff Cobblah, ‘Play, work, and the boundaries of the scientific life in Charles Darwin’s *Autobiography*’

Susan Walton, ‘Missionaries as “citizen scientists”: the useful sleuthing of the Rev. James Sibree in Madagascar’

**C 8: Screening the Victorians**

**Strand: Neo-Victorian & Steampunk**

Anna Kovalova, ‘Vsevolod Myerhold’s “Picture of Dorian Grey” (1915)’

Saverio Tomaiuolo, ‘Remembering Dickens: David Copperfield on Italian television’

Daný Van Dam, ‘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**

**10:40am – 12:00am: Panel Session D**

**D 1: Penny Dreadfuls, Terrors, and Popular Culture in Early-Victorian London: The Networks of Edward Lloyd**

**Strand: Networks & Communities**

**Chair:** Rohan McWilliam

Sarah Lill, ‘“The Father of the Cheap Press”: Edward Lloyd's Innovations in Print and Publishing’

Brian Maidment, ‘*Lloyd's Songbook* and the Songster Tradition’

Anna Gasperini, ‘“Nicely Boiled and Scraped”: Medicine, Radicalism, and the “Useful Body” in a Lloyd Penny Blood’

Rohan McWilliam, ‘Sweeney Todd and The Chartist Gothic: The Politics of Popular Fiction in the 1840s’
D 2: Connections and Intersections: The Victorian Photograph Album Unbound

**Strand: Materiality & Aesthetics**

**Chair:** Margaret Denny

Jane Hamlett, Lesley Hoskins and Rebecca Preston, ‘Pets in Victorian Family Photograph Albums’

Shelagh Mary Ward, ‘Unleashed: Victorian studio portraits with sitters and dogs’

Margaret Denny, ‘On being Victorian: what the photographic portrait reveals’

Katherine Rawling, ‘The Medical Case Book as Photograph Album: Patients, Portraits, People’

D 3: Victorian Modulations

**Strand: Form & Genre**

Steven White, “‘A poet laureate and master-singer”: Tennyson and the Victorian musical press’

Michael Craske, “Music that shone from the word”: Respectable Swinburne, the Royal College of Music, and the sound of decadence’

Rachael Durkin, ‘The romance of the real Cremona: the role of Cremonese violins in Victorian literature’

D 4: Women Reading

**Strand: Gender & Sexuality**

Kayleigh Betterton, “‘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, ‘Binding spaces: space and place in nineteenth-century images of women readers’

Ceri Hunter, ‘Women’s books unbound: reading the imagined library’

D 5: Decadent Spaces / Pleasurable Places

**Strand: Space, Place & Environment**

Joanne Knowles, ‘Health and pleasure combined: the 19th-century pleasure pier as cultural intersection’

Joseph Thorne, ‘Decadences on the fringe: marginality and boundary-crossing in the fin de siècle’
Giles Whiteley, ‘Cosmopolitan space: traversing London with Oscar Wilde’

D 6: Charles Dickens 1

Strand: Authorship & Reception

Sara Murphy, ‘Bleak House and queer domiciles: Dickens’s domesticities’

Claire Wood, ‘Commemorating Dickens’

Shannon Russell, ‘Edith Unbound: How a slave becomes a woman in Dombey and Son’

D 7: Bodily Transformations

Strand: Science, Business & Technology

Gal Manor, ‘“Grow old along with me!”: Robert Browning’s Hebraic conception of old age’

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

Heather Hind, ‘“Pondering on that little circle of plaited hair”: unraveling Mary’s hair bracelet in Wilkie Collins’s Hide and Seek’

D 8: Steampunk

Strand: Neo-Victorian & Steampunk

Megen De Bruin-Molé, ‘“Not your typical Victorian”: performing Victorian masculinity in Steampunk music’

Helena Esser, ‘Ghosts in the machine: post-human Victorians, Steampunk cyborgs’

Marta Alonso Jerez, ‘From Victorian to Steampunk. From Brona Croft to Lily Frankenstein in Penny Dreadful’

12:00pm: Lunch

1:00pm – 1:55pm: AGM

2:00pm – 3:20pm: Panel Session E

E 1: Romantic Connections

Strand: Networks & Communities
JingJing Zhao, ‘Emily Brontë and Carlyle’s “Novalis” - the transmission of German Romanticism to Victorian England’

Jayne Thomas, “‘The dead man touched me from the past’: Tennyson's In Memoriam and its unacknowledged borrowings from Wordsworth’

Amy Murat, ‘Creative generation(s) and material connections between Elizabeth Barrett Browning, Mary Russell Mitford and William Wordsworth’

E 2: Book History
Strand: Materiality & Aesthetics
Jean Smedley, ‘Inglis Memorial Hall library’ (read by Jack Rhoden)
Matthew Poland, ‘Rags, waste, climate: an obscene history of the Victorian book’
Jim Cheshire, ‘Repackaging Romantic poetry: Moxon and Wordsworth’

E 3: Politics and Medievalism
Strand: Form & Genre
Hannah Comer, “‘The embodiment of dreams in one form or another”: transformation in the late prose Romances of William Morris
Rayanne Eskandari, ‘Where work ends and life begins: mediality and politics in Ruskin's Stones of Venice’
Stuart McWilliams, ‘Medievalist futures: temporalities of labour at the fin de siècle and beyond’

E 4: Marriage and Unmarriage
Strand: Gender & Sexuality
Valerie Sanders, ‘Mrs Oliphant's unbound windows’
Rebecca Styler, ‘Marriage in matriarchy: matrimony in women's utopian fiction, 1888-1909’
Marissa Bolin, “‘I will answer at the Judgement bar”: fictionalizing Caroline Norton and the debate for divorce’

E 5: Crime and Punishment
Strand: Space, Place & Environment
Jennifer Scott, ‘An Oscar Wilde scrapbook: penal reform debate and the seeds of Wildean regeneration as seen through the marginalia of an 1896 edition of The Ballad of Reading Gaol’
Guy Woolnough, ‘The exercise of mercy: convict’s petitions, 1870-1910’

Janine Hatter, ‘Sensation unbound: white-collar crime in Mary Elizabeth Braddon’s periodical fiction’

**E 6: Thomas Hardy 2**

**Strand: Authorship & Reception**

Lucy Morse, “‘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, “‘Immortal shades” and the Victorian imagination romantically unbound in Thomas Hardy’s elegaic verse’

Catherine Charlwood, ‘Personally I prefer the whole of a poem to be quoted’: Thomas Hardy’s words out of context’

**E 7: The Body Inside Out**

**Strand: Science, Business & Technology**

Kumiko Tanabe, ‘The first dental surgery with anaesthetic given in England’

Ariane De Waal, ‘(Un)bound by the skin: redefining bodily borders in medicine and literature’

Evelien Lemmens, ““Demon of dyspepsia”: digestion unbound in Victorian Britain’

**E 8: Neo-Victorian Brontë**

**Strand: Neo-Victorian & Steampunk**

Amber Pouliot, ‘The Brontës under glass: Serena Partridge’s “accessories”, inter-war biofiction, and the romance of the archive’

Kimberley Braxton, ‘The Victorian seduction - an exploration of the erotic re-writings of Jane Eyre’

Claire O’Callaghan, ‘The Brontës unbound in neo-Victorian biodrama’

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3:20pm: Coffee Break

**3:40pm – 4:40pm: Panel Session F**

**F 1: Sculpture: Connections and Intersections**
Strand: Materiality & Aesthetics

Katie Faulkner, ‘Photography “after” sculpture: the boundaries between photography, sculpture and performance in the works of Julia Margaret Cameron’

Jordan Kistler, ‘Walter Pater’s archetype of the arts: transcendental morphology in The Renaissance’

F 2: Materialising History

Strand: Materiality & Aesthetics

Monika Mazurek, ‘“Did Guy Fawkes ever live?”: the evolving perspectives on the figure of Guy Fawkes in Victorian literature’

Ildiko Csengei, ‘Remembering Waterloo in the Victorian Age’

F 3: Dramatic Performance

Strand: Form & Genre

Janice Norwood, ‘“An elephant in the parlour”: Lucy Rushton’s transatlantic venture’

Laura Monros Gaspar, ‘“Parler au coeur par les yeux”: female performers and epic in the nineteenth century’

F 4: Gender and the Supernatural

Strand: Gender & Sexuality

Haythem Bastawy, ‘Dracula Unbound: an Ottoman quest for a fourth wife’

Fern Ennis, ‘The waif and the woman: the gendered soul in Wuthering Heights’

F 5: Lincoln Connections

Strand: Space, Place & Environment

Sue Bishop, ‘The Benson Family at Lincoln 1873-1876’

Joshua Mardell, ‘“Dynasty” unbound: John Chessell Buckler’s restoration of Lincoln Cathedral and the adamantine chains of “dynasty”’

F 6: Ethics

Strand: Authorship & Reception

Kazuo Yokouchi, ‘The Book of Stubbs: Thackeray & bourgeois prometheanism unbound’

Athanassia Williamson, ‘Against egology: ethics and style in George Eliot and Emmanuel Levinas’
F 7: Business and Finance

**Strand: Science, Business & Technology**

James Taylor, “‘The nimble ninepence and the tardy pound”: financial advice in Victorian Britain’

Victoria Garlick, “‘A man of many parts”: William Henry Broadhead, his life and work’

F 8: Creating Neo-Victorian

**Strand: Neo-Victorian & Steampunk**

Catherine Redpath, ‘Corsets, Contraptions, and Convergences: towards a politics of the apolitical in Steampunk’

Victoria Leslie, ‘tbc’

4:50pm – 5:50pm: Keynote Lecture

6:30pm: Drinks Reception at Lincoln Castle & Victorian Prison (leaving BGU at 6:00pm)

8:00pm: Conference Dinner at The County Assembly Rooms

**Day 3**

**Thursday 24th August 2017**

9:00am – 10:20am: Panel Session G

**G 1: Working Conditions**

**Strand: Networks & Communities**

Lauren Butler, “‘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’

Susan McPherson, ‘Out of work: unemployment and illusory communities’

Victoria Clarke, ‘How to conduct a Victorian protest: Chartism, rebellion and etiquette’

**G 2: Victorian Illustrations**

**Strand: Materiality & Aesthetics**
Deidre Thackray, ‘Feminine accomplishments unfettered: Sophia Gray’s views for empire: illustrations and images from South Africa 1848-1871’

Karita Kuusisto, ‘The role of the illustrator: Sidney Paget and the Strand Magazine’

Brandiann Molby, ‘Dickens, Phiz, and the reader: illustration, narration and interpretation in Charles Dickens's Bleak House’

G 3: Affect and Reception

Strand: Form & Genre

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

Yui Kajita, ‘Haunting Walter de la Mare’s texts’

Leanne Waters, ‘Unbound feelings, unbound genres: melodrama and religious affect in late-Victorian fiction’

G 4: Women Poets

Strand: Gender & Sexuality

Anna Barton, ‘Mary Elizabeth Coleridge, unbound and bound’


Irmtraud Huber, ‘Struggling in the bonds of time(s) - the rhythms of Augusta Webster’s Portraits’

G 5: Travel 2

Strand: Space, Place & Environment

Celia Brown, ‘Alice Unbound: Lewis Carroll projected global trends onto his malleable heroine’

Richard Byrom, ‘William Fairbairn and the introduction of iron steam ships to the central European lakes: diffusion and imitation’

Richard Leahy, ‘Trains and brains: railways and psychology in sensation fiction’

G 6: Neo-Victorian

Strand: Neo-Victorian & Steampunk

Muren Zhang, ‘“Place and placelessness”: the “unbound” Other in Julian Barnes’s Arthur & George’
Barbara Franchi, ‘Mapping boundless seas: travellers, naturalists and storytellers in neo-Victorian fiction’

Molly Clark Hillard, “‘Never read what is old with a modern ear”: Zadie Smith re-maps the Victorian novel’

10:30am: Keynote Lecture

11:30am: Coffee Break / Collect Packed Lunch

11:50am – 1:10pm: Panel Session H

H 1: Radicalism

Strand: Networks & Communities

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

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

Kristof Smeyers, ‘Stigmatised. The complicated lives of John Thom (1800-1838) and Mary Ann Girling (1827-1886)’

H 2: Texts for Children and Child Readers

Strand: Materiality & Aesthetics

Gavin Budge, ‘Defining Victorian children’s literature: the intersection between child and adult readers’

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

Liwen Zhang, ‘The spelling-book dilemma: Great Expectations and the tenacity of moral fable’

H 3: Humour and Nonsense

Strand: Form & Genre

Alina Ghimpu-Hauge, ‘From Camelot to Wonderland: nonsense, Tennyson and the Pre-Raphaelites’

Martin Dubois, ‘Nonsense and empire: Edward Lear’s India’
Brittany Carlson, ‘Victorian Puzzle Addiction: ‘The Final Problem’ as a mathematical puzzle’

H 4: Transgender

Strand: Gender & Sexuality

Ann Heilmann, “‘A mystery still’”: (1867), Victorian transgender and All The Year Round’s foundation myth of James Miranda Barry’

Billie-Gina Thomason, ‘The man-woman of Manchester: Harry Stokes unbound’

Rachel Egloff, ‘Transnational intertextuality through a transgender voice: a means of cultural transfer’

H 5: Soldiers and War

Strand: Space, Place & Environment

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

Tai-Chun Ho, ‘The spectres of Thomas Hardy’s Boer War poetry’

Simon Mackley, ““Any fool can annex”: the conquest of the Boer Republics and the politics of imperial expansion’

H 6: Charles Dickens 2

Strand: Authorship & Reception

Carolyn Berman, ‘Decomposing forms: national literature in Our Mutual Friend’

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

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

1:15pm – 2:30pm: President’s Panel

2:45pm: Closing Remarks

3:00pm: Conference ends